

RESERVE

ATES OF AMERICA **BILLION**

L 5830500810 B

a weekly news device from warner/reprise, vol. 5 number 9,
monday, march 5, 1973, burbank, california

WASHINGTON, A.C.



circlear

Alice Cooper

B₃₇₃

STAR BABIES

ILLION



Ringling Bros., Barnum and Bailey and Alice Cooper

You haven't seen the biggest, you haven't heard the greatest, you haven't experienced the most fantastic rock & roll show on earth until you've been to The Alice Cooper Show, 1973.

It will entertain more people (8,000,000 in 56 cities of the North American continent) and gross more money (over \$4,500,000) than the Beatles, Stones or Three Dog Night ever imagined.

The entourage will log 28,000 air miles in an F-27 Electra-Jet,

equipped with a conference room (and a blackjack table, with 1,000 Alice Cooper poker chips plus 300 decks of cards), a private suite for the band, two videotape projectors (and the entireties of the *All in the Family* and *The Burns & Allen Show* plus all the Marx Brothers films and three versions of the movie *Dracula*), 400 comic books, a quarter of a million cans of Budweiser beer, 14 cases of VO scotch, 3,000 lbs. of Crunchy Granola and 5,000 pre-prepared meals (with 20,000 Alice Cooper

napkins and 26,000 Alice Cooper cups).

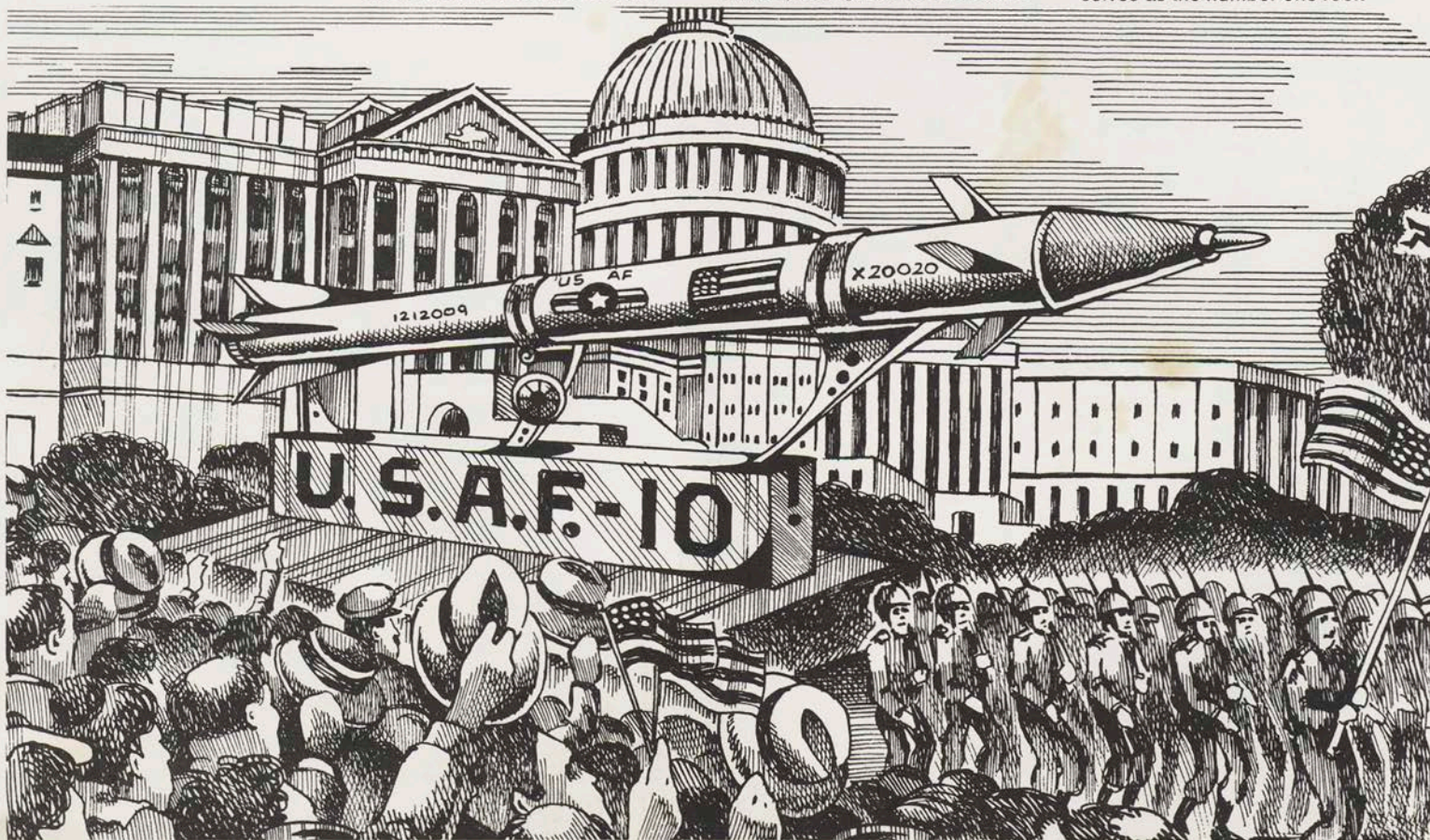
Two semi trucks, working full-time, will haul stage and sets and 40 tons of other paraphernalia used in the show, including all the band's sound equipment, one guillotine, one dentist's chair, one surgical table, one sawing-in-half machine, four whips, six hatchets, 22,000 sparklers, 33,000 program books, 10,000 patches, 300 baby dolls, 58 mannequins, 14 bubble machines, 28 gals. of bubble juice, 2,800 spare light bulbs and 6,000

spare mirror parts from town to town.

Sixteen major after-show parties are scheduled, the first on a riverboat in Philadelphia, during which \$58,000 worth of alcohol and canapes will be consumed.

A Billion Dollar Concept

But you shouldn't be astounded. This *Billion Dollar* extravaganza is a perfectly natural development—for Alice Cooper. They stormed Europe last fall, establishing themselves as the number one rock



attraction throughout England, France, Germany, Holland, Denmark, Sweden and Switzerland. The English trade magazine *Sounds* lavishly documented this bald statement by voting Alice Cooper best international band and foremost male vocalist of the year, and declaring *School's Out* album of the year.

Before the European tour had begun, the band had created basic tracks for an untitled album, using the facilities of their 16-track mobile recording unit at the Cooper estate in Greenwich, Connecticut. At this point Alice had an abundance of material but no theme for an album. As the tour marched through the Continent and plaudits piled deeper, the respect showed Alice and his music, coupled with the thousands that grew into millions, suggested a concept: *Billion Dollar Babies*.

Alice declared, "*Billion Dollar Babies* is a reflection of just what the title implies, that the group's current success has afforded us the freedom and environment, to the extent of overindulgence in many fashions, to put together a total representation of ourselves as being the by-product of the affluent society from which we've come."

After the tour the Babies went to London to continue recording at Morgan Sound Studios. At one point during these sessions Rik Grech, Keith Moon, Marc Bolan, Donovan and Harry Nilsson all contributed music making. But the one salvageable piece from the ensuing jam was the song "Billion Dollar Babies," incorporating all the members of Alice Cooper, with

Alice and Donovan trading lead vocals.

Harrowing Phantasmagoria

The spirit of the album concept proceeded to extend itself to the planned American tour. Everything had to be done in billion dollar style. To that end Alice commissioned Joe Gannon, highly regarded set designer of Broadway shows (and producer of Tiny Tim at Caesar's Palace and Neil Diamond at the Winter Garden), to create a set which embellished the billion-dollar concept.

Together Alice and Joe created The Alice Cooper Show. The set is comprised of four 20-foot-high towers swathed in silver—a massive Erector Set forming a stylized castle within which Alice Cooper performs. Each song is an extravagant production involving lights and action, directed by Amazing Randy, wizard, magician and escape artist par excellence.

Alice will toss \$12,000 to the crowds throughout the tour, along with 250,000 packages of bubble bath and thousands of Alice Cooper posters. One of the show's sequences will involve a dancing tooth, a seven-foot toothbrush and a six-foot tube of toothpaste. At another point in the production, Amazing Randy will saw Alice in half, spilling several of the gallons of stage blood that have been provided for the extravaganza. Burning sparklers, reflecting in a wall-sized, glittering mirror, surrounded by ascending soap-bubbles, will contribute to general mood-bizarre.

The rapidly-building intensity burgeons into the harrowing, phantasmagorical finale. During

Just starting is the biggest, grandest and most extravagant rock tour ever, a campaign dwarfing even those of The Beatles and The Rolling Stones.

the closing number Alice is rushed, manhandled and then—guillotined! His head is lifted high above the crowd. Instantaneously his corpse revives, and he rejoins the living, waving a giant American flag and leading the entire procession on stage in a grand, demonic parade, marching to the strains of Kate Smith's "God Bless America," pouring forth from the loud-speakers.

"I'm Alice, Fly Me"

The *Billion Dollar Babies* album will "ship Gold" from Burbank, which means that a million bucks' worth of copies have already been sold to retail outlets and rack jobbers. On Jan. 10 the first single off the album, "Hello Hurray," was released and a mammoth Alice Cooper promotion began. An electric message sign has been rented in Times Square to document radio stations as they add the single to their play list.

The merchandising department at Warner Bros. created a veritable

cache of gimmickry including pillows, tee-shirts, special invitations, huge coin mobiles and posters, all embellished with a picture of a gold on black coin with a black-eyed baby on the face and the words *Billion Dollar Babies* circling the picture. For the airplane, napkins were ordered bearing the words "I'm Alice, Fly Me." Special playbills, of the type used to advertise Broadway shows, have been printed, using the well-known picture of the Alice Cooper *Billion Dollar Babies* dancing across a bloodied map of America.

And if, after all this, you are driven to release a soulful *Whew!*, remember Alice, who is decapitated 56 or more times throughout the tour; remember the world's greatest (and most exhausting) rock & roll show; and remember the *Billion Dollar Babies* who have worked seven long years to achieve recognition for their perversely original image—and who have created for your titillation a truly billion dollar show.



See Alice smile as he presents the first-ever Alice Cooper Living Legend Award to George Burns and Jack Benny. The trio were snapped during a Feb. 18 party at the Drake Hotel in New York City celebrating Burns' just-concluded sell-out concert in Philharmonic Hall.

The 360° of Alice

Alive Enterprises, Inc., managers of Alice Cooper, announced last week that they had commissioned Salvador Dali to execute a hologram of Alice Cooper, a project which will be exhibited in art museums around the world, with dates already set in New York, Paris, London, Barcelona, Holland, Japan, China and the Soviet Union.

Circular's copy of *Webster's Seventh New Collegiate Dictionary* knows what a hologram is, even if you and *Circ.* don't, and offers these words of information:

"A three-dimensional picture made without a camera on photographic film by the pattern of interference formed by light reflected from the object with the picture to be viewed by light passing through it."

Try not to be unduly alarmed by that definition.

Just remember the part about the three-dimensional picture, because that's what a hologram is, a projection which can be viewed from any angle.

Dali's Alice Cooper hologram consists of a 3-D brain, rendered in oil paints, superimposed over (or inside, or through, or something) a rendering of Alice's head, resting on a neck of beer cans.

The brain is no mere assemblage of cerebrum, cerebellum and medulla oblongata, either. It's got fragments of bodies and things that crawl and other oddments that Dali's inclined to attribute to the mind of Alice.

If *Circular* reads the press release right, the hologram is two feet tall and 10 inches wide. Or else 10 inches tall by two feet wide.

Do You Dig That Dixie Chicken?

Around about February 28, radio influentials across America not only were treated to the latest single from WB's Little Feat—a single titled "Dixie Chicken" from the LP of the same name—but the devilish little disc was delivered to stations along with a snack box of ready-to-eat Dixie Chicken—Little Feat's own recipe.

At first glance, those red and white boxes of sizzling Southern fried looked to many radio rabbits

making records under pressure to seal in the natural juice.

After years of trying, they hit on a combination of 10 tunes to make this the best record you've ever stuffed in your ear.

Today Little Feat is an international conspiracy with zillions of fans everywhere.

"Finger pickin' good" is what people call it. And the only way to get it is from Warner Bros.



like your standard take-out from Col. S. But on closer inspection, it was discovered that Warners' merchandisers had done it again. The boxes were indeed like those of the famed chicken king, but with a difference.

On top of the snack box is the *femme fatale* from Little Feat's album cover, crowned now by a cocky chef's hat. Her motto is, "It's finger pickin' good."

At one end of the box is "The Story of Little Feat."

Little Feat originated the idea of

Design of the box was by Little Feat's artist-in-residence and chicken enthusiast Neon Park, who obviously runs a Colonel Sanders franchise on the side.

Official sanction came from Little Feat's own Lowell George, who says, "We're for family listening, dancing, humming, foot stomping, parties, lodge meetings, weddings and bar mitzvahs. So's chicken. It all fits."

Video Victory

The videotape presentation of March albums ("Looney Tunes

Meet the Merrie Melodies") that Warners recently sent around the country was voted, just about unanimously, a rousing success. The same week that WB's promotion staffers and salesmen were seeing it, those attending the NEC (National Educational Council) Conference in Cincinnati were invited to relax in one part of Warners' "living room style" booth and watch the 45-minute show via TV sets while listening to the stereo audio via headphones.

So enthusiastic was the response from the Warners and WEA sales hierarchies that the show ended up being played for visitors to the NARM (National Association of Record Merchants) conclave in Los Angeles last week via the television system that runs throughout the Century Plaza Hotel.

Possible uses in the next couple of weeks include dealer meetings (where retailers, the people who work behind the record counters, are invited to preview Warners' upcoming albums) and showings on a continuous basis at selected record stores.

Music in the Air

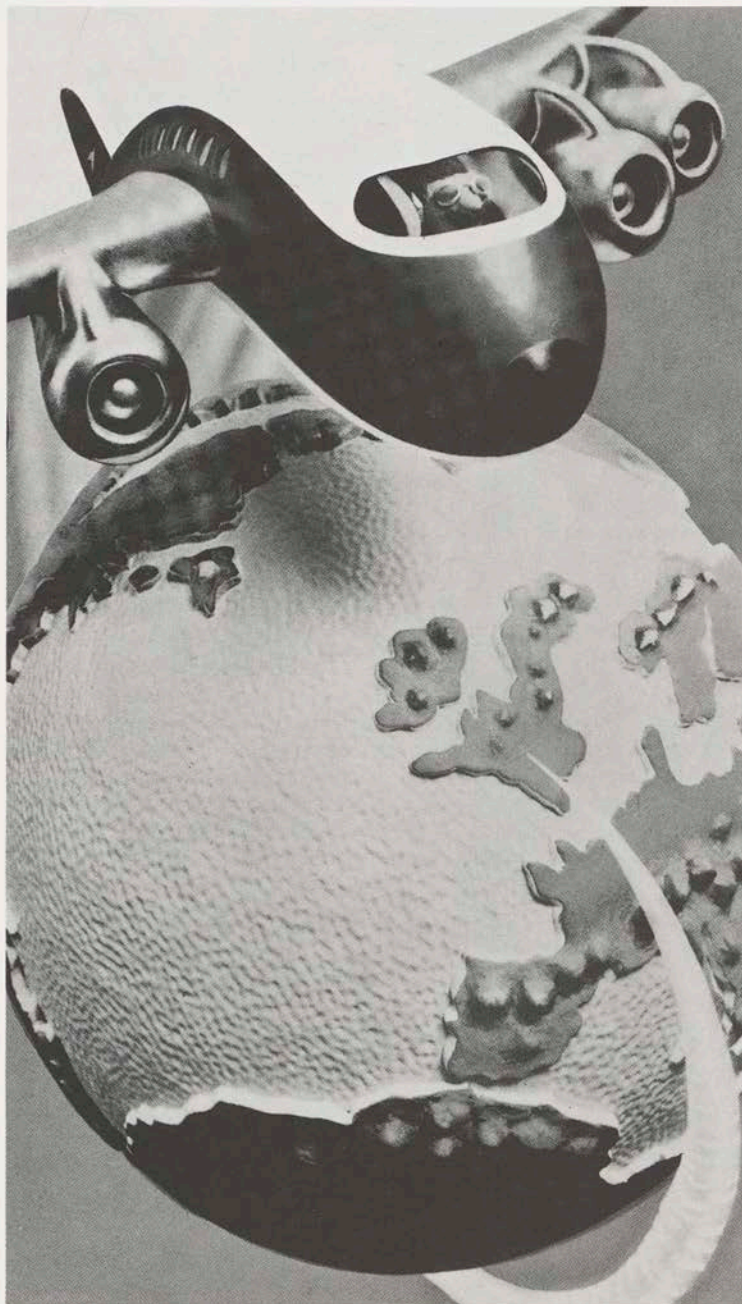
Right this very minute, travelers on Pan Am's 707s and giant 747s can feel a little more at home by tuning in channels 6 and 9, respectively, for a program of current hits from WB's fave rockers.

High over Bangkok, it could be Arlo and "The City of New Orleans."

Somewhere between Karachi and Delhi, T. Rex and "The Slider."

Coming into Nairobi, Randy

("It's Finger Pickin' Good")



Newman's "You Can Leave Your Hat On."

Midway between Rome and Istanbul, Seals and Crofts' "Summer Breeze."

And landing at Montevideo, Alice Cooper's "Elected."

Other alternatives to the in-flight movie include America, Tower of Power, the Beach Boys, Tom Paxton, Van Morrison and the Doobie Brothers.

Jesse Winchester Radio Show

From time to time complete programs for FM, including college stations, are produced by the mighty mice that work at the Warner/Reprise factory. Now comes 30 minutes or so devoted to Bearsville artist Jesse Winchester, complete with interviews and tracks from his two albums on the New York-based label.

Radio shows, in LP form, are in

the mails (or might even have been delivered) at this writing. If you are a radio station and don't receive the LP within a couple of weeks, and would like to air the Jesse Winchester show, just drop a line to Bob Glassenberg at WB, 3701 Warner Boulevard, Burbank, California 91505.

March Album Previews

Two cuts each from Procol Harum's *Grand Hotel*, Todd Rundgren's *A Wizard, A True Star* and Seatrain's *Watch*, due for release on March 5, have been shipped in a smart Preview Package to FM radio and rock & roll reviewers.

Two months ago, when last WB issued a set of preview



records, the packaging was so modest that many mistook the set for a singles release.

Not so this time. All is black, silver and red, with special labels that explicitly announce "Preview." Indeed, the cuts included may eventually be released as singles, but at present they represent some of the cream from Warners' April release.

Jesse Winchester Radio Show

An interview with Jesse Winchester together with music from his two Bearsville albums, *Jesse Winchester* and the recently released *Third Down, 110 to Go*.

SIDE ONE 19:05

Album cuts include the following, in this order:

*Yankee Lady

*The Easy Way

110 to Go

*That So?

*From the Bearsville album *Jesse Winchester* (BR 2045), produced by Robbie Robertson

**From the Bearsville album *Third Down, 110 to Go* (BR 2102), produced by Jesse Winchester

SIDE TWO 12:13

Album cuts include the following, all from *Third Down, 110 to Go*:

North Star

Go the Way

Lullaby for the First Born

All selections written by Jesse Winchester

For promotional use only — not for sale

You Can't Say No to the Warner Raiders

Tuesday at the Troubadour bar again, introducing myself to Artie Wayne of Warner Bros. Music publishing and trying to arrange for a story on his line of work.

"I think you ought to attend our casting meeting Thursday to see how things are run," says Artie.

"Good idea," I answer. "Perhaps I could also follow you around the whole day to get a total perspective? What time's the meeting?"

"8:30," Artie says with a grin.

"In the morning?"

Writers sleep until at least 10—something I kept remembering while propping up my eyelids over coffee. At 8:30 a.m. the sun is only beginning to grace the lee side of Grauman's pagoda but across the street the Warner Raiders, as they call themselves, are already hard at work "casting" songs for a host of artists and groups.

Money Matters

Casting meetings aren't hard to describe. Just imagine being in a position to tell your favorite group what songs they should do on their next album. Every Tuesday and Thursday the Raiders hold casting meetings in New York and Los Angeles to choose tunes from the Warner Bros. Music catalog.

The Raiders go to the artist or producer with song ideas, hoping to get them recorded. It's rarely the other way around (other than return business), so hustle has to be their middle name. While aesthetics enter into the final casting decision, money is an obvious concern, so the staff wants to suggest potential hits.

"We compete with every other

publisher on the street to place our songs," says company V.P. Mel Bly, "but we get no income until a song is recorded, released and sold. It's all very exciting to get a tune recorded but unless it's a hit we make no money."

How are castable artists chosen?

Most names are plucked from the ranks of those currently recording or about to record, those who have done an "outside" song within the past two years. With that in mind, Warner Bros. Music every day unleashes a small army of people actively concerned with making themselves aware, through all possible channels, of who is recording or rehearsing in town.

A typical morning's casting sheet reads like this: Andy Williams, Keith ("98.6"), Flo and Eddie, Ben E. King, Red Stegall, the Eagles, the Main Ingredient, B.W. Stevenson (C&W), Clean Living and Grady Tate. The sheet also contains previously passed-over suggestions and those being considered by the artist. In a cabal-like setting, ideas are tossed back and forth, reference dubs and demos are heard and, somehow, casting assignments for the next two days are arrived at.

Each professional man assembles the materials he needs to present the songs to his prospects and after the master list is typed and mimeographed and lunch is eaten, the Raiders hit the streets.

A professional man is much like a record company promotion person except that his targets are artists and producers instead of disc jockeys and radio stations, and his product is songs instead of records.



The Warner Raiders: (L-R) Mel Bly, Artie Wayne and Ed Silvers.

Artie Wayne, who manages the professional staff, likes his men to see at least three "clients" each day. With five Raiders in the street (including himself), 60 people are approached a week.

"We work the averages," says Artie. "I figure something's got to happen for us and a percentage of them will turn out to be hits. If you have the right attitude you can't lose."

WB Music President Ed Silvers enumerates the qualities he desires in his professional men: "They must have decent ears to cast sellable songs. There are lots of hustling publishers who work their asses off but have no ears. They wind up taking the wrong song to the wrong artist and the wrong producer, thereby alienating themselves and never getting another appointment."

Warner Bros. Music began a process of revitalization two years ago when Kinney Corp. acquired

Viva Music and placed its principals, Ed Silvers and Mel Bly, in charge of the old business.

Today they oversee a catalog (both BMI and ASCAP) ranging from Gershwin to classic Dylan and from Neil Young to Vincent Newman. The company owns a portion of much of the publishing, and administers the rest—such as the catalog of David Geffen's artists.

Mel explains administration as "doing all of the leg work, exploitation of the copyright and all of the paperwork with no equity in the publishing. We receive only an administrative fee, a percentage of the publishing income."

In most cases, a songwriter is usually "partners" with the publisher—he writes, they push the product and the fees are split. Income is derived from three sources: performance rights (play on radio stations), sales of records and sales of sheet music and

“I’ve got something for you. I’ll tell you up front that it’s a Number One song.”

songbooks. Money is divided between artist and publisher, most often 50%-50%. BMI and ASCAP—the two major non-profit organizations which act as clearing houses and license administrators for writers and publishers—regulate rates involved with performance rights.

It’s tempting to confuse Warner Bros. Music and Warner Bros. Records, but other than sharing the same parent company, they are completely autonomous.

“We don’t have the publishing of all Warner Bros. artists,” explains Mel, “but when an important deal comes along, Mo and Joe do their best to let us know in advance so we can try to avail ourselves of the artist’s copyrights.”

The company also maintains offices in England, Germany, France and Australia, as well as in the U.S., where they will open a Nashville branch soon. Warner Bros. Music tries to obtain foreign cover versions of hit songs, in addition to helping with their international promotion. A print division in New York dominates the sheet music and songbook market.

Why so successful? Let Ed Silvers tell it:

“All of us are genuinely into music. We listen and stay in touch with what’s happening, and we’re not run like a bank, or anything else. We realize the business is constantly undergoing change and we try to create and adapt our methodology to those changes. It’s getting to the point, now, where other companies are beginning to emulate us.”

Ed also cites the non-stratified aspects of Warner Bros. Music as

an important factor in its success. “The door is always open for professional men to ask any questions, sit in on conferences and signings and read any or all of our publishing contracts. We’re trying to train the music business executives of tomorrow.”

“We don’t take no for an answer,” is how Artie Wayne characterizes Warner Bros. Music. Now that many groups have self-contained writing units, placing songs is becoming increasingly difficult. According to Artie, only 20% of the business is accessible to Warner Bros. Music at present, but it doesn’t stop them from trying.

“We’ll attempt to crack through even if an artist does only his own songs,” said Ed. “If we have a tune we think he could do, we’ll take a shot at presenting it to him.”

This perseverance has paid off on at least two memorable occasions. Warner Bros. Music has the only outside copyright on an Eric Clapton album, J. J. Cale’s “After Midnight,” which they also helped get released as a single.

Sherman Campaign

Artie describes the circumstances surrounding the second incident. “It took us one and a half years to get to Bobby Sherman, who at the time mostly depended on outside material but was produced in a self-contained situation. One of our writers brought in a song called “The Drum,” and I freaked out. I knew I had to get it to Sherman.”

Artie took the song to Sherman’s people, who liked it, so Bobby recorded it.

“They weren’t sure at the time what Bobby’s next single would

be,” Artie continued, “so we got hold of a tape of ‘The Drum,’ made a few records of it and took them to some disc jockeys, saying only, ‘Here’s Bobby Sherman singing “The Drum.”’ They played it on the air and it was an immediate hit in these areas, so much so, that it forced the song out of the album as the new single. Sherman’s people were mad at first, but if you look back, it was Bobby’s most recent big hit.”

The Warner Raiders don’t let the standards in their catalog collect dust, waiting for a Ray Conniff or Percy Faith to salvage them. “We constantly try to update them by cutting contemporary demos of the tunes,” says Mel.

Artie Wayne is the ultimate example of a Warner Raider, a fact quickly apparent after tagging along with him on his daily rounds. Artie has been a singer/songwriter, a producer and an arranger, and once headed his own publishing company.

Singing Together

Like the other Raiders, he hears tapes by prospective songwriters and artists. “I try to be cold and objective when listening to a song,” said Artie. “If it touches me in one way or another it’s because I might be relating to it or have the feeling that a large percentage of America or the world might get into it because it contains something of relevance for them.” Afterwards, he advises: “If you change that second verse . . . How about a different chord progression? . . . That’s very nice, a good tune.”

He dispenses his wisdom in the same fashion when working with staff writers too, such as George

Clinton. George brings in a song for Artie’s scrutiny, playing it over and over while Artie recommends subtle changes. They finally begin harmonizing, caught up in their work. The finished product (in this case George’s new song, “Airport”), will now be pushed hard by the Raiders.

Although they usually make appointments with producers and artists in advance, the element of surprise often helps the Raiders get songs placed.

I was allowed to sit in while Artie tried to place “Airport” with Motown producer Hal Davis.

“Hello Hal,” said Artie with a smile. “How you doing?”

“Okay brother,” Hal replied as they shook hands.

“I’ve got something for you,” Artie continued, “I’ll tell you up front that it’s a Number One song.”

Davis was caught by the emphasis on “Number One.”

He wanted to hear, to be convinced.

Midway through the cut, played at top volume, Davis’ shoulders moved ever so slightly and his feet started tapping softly. Artie, captured by the emotional impact of “Airport” began writhing in his seat, singing, gesturing—all movement.

“Let’s hear it again,” said Davis. The second time his involvement was obvious as he tried to find suitable harmonies. Before the song was over, the two had shaken hands and exchanged knowing looks. The Raiders were on their way to placing another song.

—DAVID RENSIN

Throngs Swarm NARM, Desert WB Conference Room

NARM Facts

NARM stands for the National Association of Recording Merchandisers. Ever since 1961 NARM has been holding yearly conventions. Who attends? Well, practically *everyone* in the biz including rack jobbers, independent distributors, retailers (of phonograph records, tapes, accessories and equipment), suppliers, display manufacturers, printing and packaging companies, record company executives, their wives, management companies, sales and promotion personnel—this list is getting too long. The point of the convention is to present awards which are, in the words of Promo Chief Ron Saul, "the only industry



Ruby Monday

awards based on the number of actual consumer dollars spent for records and tapes." In other words, artists who win know they've won already.

NARM Fancy

Although it operates in an industry animated by avarice, scratch NARM's surface and you find goodness shining on. The convention provides a scholarship founda-

tion for furthering the education of employees and children of employees of NARM member companies. So far, this fund has given out \$250,000 worth of scholarship money.

Specific Trivia Is Harder Than Most

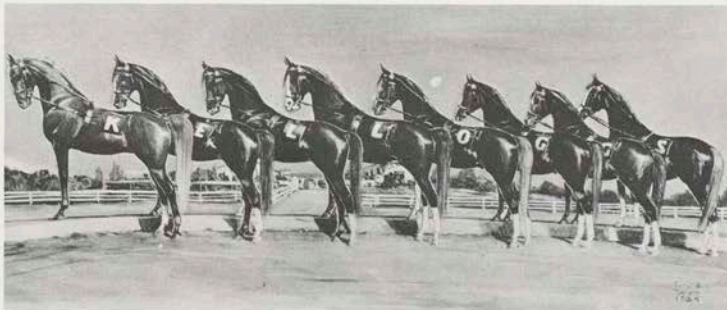
Stan Cornyn revealed one of the more obscure points of WB history in last week's Production Meet. The first two affiliated labels in Warner Bros. history were Washington and Off Beat. If anyone out there has a recording on either label, hold onto it. You've really got something there. If Stan Cornyn had been at the NARM Convention like he was supposed to, the Production Meeting would have been shorter.

Down in the Mouth

Oh, what a bummer. Production Meeting news is that the proposed artwork for the *Deep Throat* LP has been deemed "a possible felony" by porno attorney Stanley Fleishman. A much-modified version of the dog-eared, somewhat-sticky mock up (which was brand new at the opening of the meeting) will be all you'll get. No gloriously full-color innerspread or booklet as touted on the cover of *Billboard*. Everyone from accounting moguls to floaters is sobbing, choking, gulping and gagging with sorrow.

A New Clyde

Swallow Manager Skip Chernov flew in from Providence last week to breathlessly report that "There are two Clyde Bakkemos." Clyde Bakkemo is the name of Chernov's newest racehorse, born in Ocala, Florida. Counting the weekend and the U.S. Mail, Clyde the horse should be about two weeks old by



the time you read this. His namesake is, of course, the dapperly bearded general manager of the Warner Bros. Records label.

Swallow Ahead by One

By the way, you may notice 10 names in the group personnel list and nine heads on the innerspread when you see Swallow's soon-to-be-released new LP, *Swallow*. Just ignore it. Believe me it couldn't be helped and the story behind it is not nearly as exciting as the racehorse tale. Just to keep everyone on their toes, here's the current line-up of Swallow (and I'm not telling which one is missing from the artwork): George Leh, Vern Miller, Jr., Phil Green, Jay Dewald, Mick Aranda, Parker Wheeler, Kerry Blount, J. D. Smith, Charlie Sorrento, Bill Scism. Anyone who guesses who's missing before the album comes out wins a house, a car and a racehorse in her/his name.

Silver Claims Credit Where Credit Is Due

No sooner do we get the issues out when the calls start coming in for corrections. Volume 5, Number 7, was still wet and sticky when Roy Silver called to tell us that Capitol did not release the ill-fated John Lennon/Yoko Ono LP. In fact, Tetragrammaton, under the

leadership of Roy, released this LP and lost a whole lot of money on it. According to Roy, there's a housing development somewhere in New Jersey built with 25,000 ground-up copies of this record (along with the usual mixture of mortar and brick). Silver also wanted it mentioned that the plain brown wrapper was his idea. Real cute, Roy.

Lorraine Ellison Hits LA

From Philadelphia last week came R&B fave raver Lorraine Ellison. She's in town to cut some singles with Producer Teddy Templeman in Warner Bros. North Hollywood Recording Studios. More news on that as the tapes develop.

Lots of Hits

From the Action sheets comes news on four singles currently blowing up the charts: "Dueling Banjos" is #1 in *Cash Box*, #3 in *Record World* and #2 in *Billboard*; "Hummingbird" has reached #24 in *Rec World*, #30 withastar in *Billboard* and #25 withabullet in *Cash Box* in its struggle to beat out "Don't Cross the River," which is racing at #35 in *Billboard*, #26 withabullet in *Cash Box* and #28 withasquare in *Rec World*; finally, Alice Cooper's "Hello Hooray" is

But do the Nixons have time to listen to 2,000 albums? Stay tuned for four more years.

just now shouting at #42 withastar in *Billboard*, #38 withbullet in *Cash Box* and #36 in *Rec World*.

There Used to Be Someone Around Here Named Sims

Under the Also Recommended Soul Pick last week in *Billboard* we find a new Warners 45 called "You'll Never Be Sorry" by Gerald Sims. Unrelated Judy Sims, fondly-remembered retired *Circular* editor, is still waiting for her shot as an Also Recommended Soul Pick.

Who Takes Care of the Caretaker's Records?

A five-member committee was recently formed to select 2,000 LPs which the Gold-Giving RIAA will present to Pat Nixon for the White House Record Library March 20. Johnny Mercer was included, also Paul Ackerman (music editor of *Billboard*). Ruby Monday just missed inclusion by a hair. The 2,000 freebies are divided into five categories: popular, classical, jazz, folk, country and spoken word. The published catalog, a hot underground curio item, will shortly be available to the public, courtesy of William Schwann. Who else?

Pro Ball Players Become Pro Motion Men for WB

Cedric Hardman (uh, defensive end for the San Francisco Forty-Niners) just filled up my doorway, backed by National Promotion Director Ron Saul. They dropped by to say that during the off-season (which everyone knows is from February to August) some of the more musically-minded pros will be sprinting through radio stations all across the U.S.A. helping WB's own promo team do the push-

push. Evidently, in spite of what you read in *Sports Illustrated*, some of these men don't have to practice all year 'round.

Hot News on "Don't Burn Me"

It's burning on and on with over 200,000 copies sold. KGFJ (LA)



charted Paul Kelly's baby at #10, WWRL (New York) has it at #17 and WBLK (New Orleans) lists it at #4. Burn on, Paul Kelly.

Instant Smash, of Course

"Cindy, Incidentally," new Faces single featuring the unmistakable grate of Rod Stewart, was "sneak previewed" at WABC in New York and you don't need much more assurance than that of a colossal hit in the making. Chicago, San Francisco, Denver, Cleveland, LA, Philadelphia and



Faces

Charlotte have already followed suit.

Two Grammy Noms Left Out in the Cold

Due to the haste with which this column is epoxied together every week, two of WB's biggest Grammy nominations were excluded from my recent list. They are *Sesame Street II* and *The Electric Company*, which



come to WB courtesy of the Children's Television Workshop. Both were nominated for Best Children's Album of the Year. Here's hoping they both win.

Charts From Exotic Lands, Cont.

Hot Chart action in Lebanon is reported by International Man About Town Tom Ruffino. He claims that WB holds the first four pigeonholes of the nation's Top 25 with: #1 *Homecoming* by America,

#2 *Love It to Death* by Alice Cooper, #3 *Living in the Past* by Jethro Tull and #4 *One Man Dog* by James Taylor.

Just Keeping You Up to Date

Here's a quote, out of context of course, from *Rolling Stone's* review of Claudia Lennear's WB debut LP: "Phew is a tour de force from start to finish, a truly auspicious debut. Lennear's vocal flexibility and energy are staggering. Her recorded personality, though not intimate, is irrepressibly sexy, her professionalism almost frighteningly intact." Phew.

Top Ten

Warner Bros. Sales Figures for Week of February 26 - March 4

1. Alice Cooper/*Billion Dollar Babies* (BS/M8/M5 2685)
2. Dueling Banjos/*Deliverance* (BS/M8/M5 2683)
3. Deep Purple/*Who Do We Think We Are!* (BS/M8/M5 2678)
4. Kinks/*The Great Lost Kinks Album* (MS/M8/M5 2127)
5. Seals & Crofts/*Holland* (MS/M8/M5 2118)
6. Little Feat/*Dixie Chicken* (BS/M8/M5 2686)
7. America/*Homecoming* (BS/M8/M5 2655)
8. James Taylor/*One Man Dog* (BS/M8/M5 2660)
9. Bob Seger/*Back in '72* (MS/M8/M5 2126)
10. Paul Stookey/*One Night Stand* (BS/M8/M5 2674)

Why Sparks Barely Flew

Question

How come SPARKS didn't have any snappy replies ready for the dumb questions Dick Clark asked them on American Bandstand?

DICK JOHNSON
Member, *Circular*
Famous Interviewers School

Answer

1) Helen Reddy overheard us "going over" a few of our funny lines backstage just before going on. Since she was on first, she made use of all she overheard. Unfortunately, we were obliged to settle for her rather ordinary lines which we too overheard backstage.

2) We were encouraged to take part in a Stridex Medicated Pad commercial prior to taping our segment of the show. Although we did notice an immediate

improvement in our complexions, our lips had been anesthetized beyond repair; all sense of comic timing and rhythm had likewise been impaired by the pads.

3) Our girdles were killing us.

SPARKS

Think that the boys and girls at *Rolling Stone*, *Creem*, *Rock* and *Circular* aren't asking the right questions? If you've got a better one, and you want to ask it of a Warner-affiliated star or executive, send it by card or letter to *Circular* Famous Interviewers School, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91503. If it's a good one, *Circular* will complete the interview and print it with your name in big fat letters at the bottom.

Vinyl Statistics

Circular is pleased to present a weekly running account of newborn Warner Family Records, everything from 7 to 12 inches in diameter, a list stripped of adjectives, avoidable nouns and even verbs. This week gives birth to one late album and five singles.

ALBUMS

(FEB. 23)

Billion Dollar Babies—Alice Cooper
—Warner Bros. album BS 2685

SINGLES

(FEB. 28)

"Dixie Chicken"—Little Feat—
Warner Bros. single WB 7689

"Can't Depend on Love"—Gordon
Lightfoot—Reprise single
REP 1145

"Amor Mio"—Dean Martin—Reprise
single REP 1141

"Rosalie"—Bob Seger—Palladium/
Reprise single REP 1143

"Lizzie and the Rain Man"—
Alex Taylor—Capricorn single
CPR 0018

Motorized Monickers



Motion is what rock & roll's all about, not only the kind your hips make but also the kind your wheels make. So it's no wonder that automobiles have proved a fertile source of group names, especially in the less pollution-conscious 1950s.

From the myriad musical motor monickers I picked five for last week's quiz, whose answers follow.

1. Since nobody has yet manufactured a Youngblood auto, "Speedoo" must remain identified, automatically speaking, with the song's originators, The Cadillacs (Josie 785, fall 1955).
2. A stylishly quiet, prosperous automobile matches a quietly stylish and extremely prosperous song (it was #1 on the charts in the spring of 1959): "Come Softly to Me," The Fleetwoods.
3. Yet another Caddy model inspired the originators of "At My Front Door (Crazy Little Mama)": The El Dorados. (Cadillac is not known to have made a Pat Boone model.) Once again, the year was 1955.
4. Most obscure of our car-groups, but a peppy little model nonetheless: The Valiants, who had a regional hit in late 1957 with "This

Is the Night" (Keen 34004). The Valiants, by the way, resurfaced a dozen years later under the name of Africa, and made an album for Ode.

5. Lastly, another compact, The Falcons. Having driven one himself for many thousands of miles, the Doctor can only join them in singing "You're So Fine."

Question for Next Week

By the time you read this, you should be thoroughly energized by Alice Cooper's elpee of instant gold, *Billion Dollar Babies*.

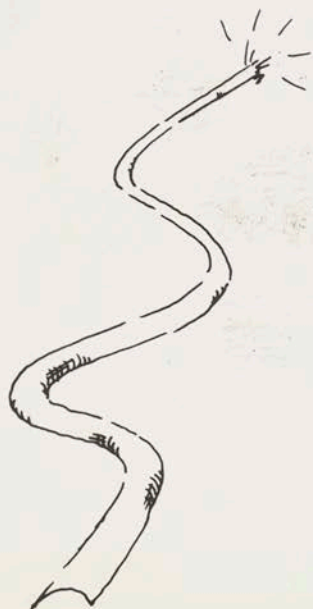
In addition to its high-impact music and luxurious packaging, this album contains more than its share of tasty trivia. And I'm not talking just about the world-famous upside-down spine copy, or where that baby girl will be 25 years from now. I simply want you to examine carefully the titles of the songs in Alice's album.

If you're truly on the beam, one of them will ring a bell, for a virtually identical title was attached to an entirely different song recorded not so long ago by another high-powered Burbank group. The question is: what was that group, and in what trivial ways did their title differ from Alice's?

The winner of Dr. Demento's three-weeks-ago contest (Q: Kiddie Record Matching Game; A: 1-d; 2-f; 3-b; 4-g; 5-c; 6-e; 8-a) is Amos Alexander of Omaha, who requested *Paranoid* by Black Sabbath.

Honorable mention, but no album, to Sylvia Smith of Los Angeles.

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, 3701 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

America

3/5 San Antonio
3/6 Dallas
3/10-11 Berkeley
3/12-13 Los Angeles
3/18 Honolulu

Beach Boys

4/20 Los Angeles

Captain Beefheart

3/6-11 Denver

Paul Butterfield

3/6 Vancouver, B.C.
3/7 Salt Lake City
3/8 Las Vegas
3/9 Phoenix
3/11 Santa Barbara, California
3/15 Kansas City
3/16 Albuquerque
3/17 El Paso
3/28 Madison, Wisconsin
4/1 Columbia, Missouri
4/6 New York

Classic Sullivans

3/5-11 Boston
3/15 Maryville, Missouri
3/17 Memphis
3/18 Baton Rouge
3/19 New Orleans
3/23-4/1 Detroit
4/28 Orangeburg, South Carolina

Deep Purple

4/12 Fresno, California
4/14 San Diego
4/15 Long Beach, California
4/23 Boise
4/25 Phoenix
4/26 Tucson
4/28 Oakland, California
5/3 Denver
5/4 Wichita
5/5 Omaha
5/11 Milwaukee
5/14 Ft. Wayne, Indiana
5/18 Atlanta
5/19 Jacksonville, Florida
5/20 Tampa
5/24 Hartford
5/25 Philadelphia
5/26-27 New York

Doobie Brothers

3/8 Las Vegas
3/9 Denver
3/10 Lincoln, Nebraska
3/11 Amarillo, Texas
3/16-17 San Francisco
3/23 Sacramento
3/24 San Diego
3/25 Tucson
3/29 Atlanta
3/30 Nashville
4/5 Harrisburg, Pennsylvania
4/6 Blacksburg, Virginia
4/7 Richmond
4/20 Corpus Christi, Texas
4/21 Dallas
4/22 Houston

Fleetwood Mac

3/30 New York
4/6 Bozeman, Montana
4/11 San Jose, California
4/12 Fresno, California
4/14 San Diego
4/15 Long Beach, California
4/23 Boise
4/25 Phoenix
4/26 Tucson
4/28 Oakland, California
5/3 Denver
5/4 Wichita
5/5 Omaha

Foghat

3/16 Chester, Pennsylvania
4/13 Seattle
4/14 Portland
4/15 Vancouver, B.C.

Grateful Dead

3/24 Philadelphia

Arlo Guthrie

3/14 Austin
3/15 San Antonio
3/16 Dallas
3/21 State College, Mississippi



3/25 St. Louis
3/31 Oneonta, New York
4/1 Hamilton, Ontario
4/3 Tulsa
4/4 Kansas City
4/6 Chicago
4/7 White Plains, New York
4/8 Potsdam, New York
4/10 Boston
4/12 Hartford
4/13 Providence
4/14 Ithaca, New York
4/15 University Park, Pennsylvania

John Hartford

3/5 Ottawa, Ontario
3/6-11 Atlanta
4/1 Philadelphia

4/5 Steubenville, Ohio
4/20 Portales, New Mexico
4/28 Herkimer, New York

Linda Lewis

3/8-11 Philadelphia

Gordon Lightfoot

3/6 Regina, Saskatchewan
3/7 Saskatoon, Saskatchewan
3/8-9 Edmonton, Alberta
3/10-11 Calgary, Alberta
3/21-25 Toronto, Ontario
4/6 Spokane
4/7 Salt Lake City
4/11 Portland
4/12 Seattle
4/13-14 Vancouver, B.C.
4/15 Corvallis
4/16 Honolulu
4/27 Kansas City
4/28 St. Louis
5/19-13 Winnipeg, Manitoba
5/18 Phoenix
5/19 Tucson

Little Feat

3/16 Phoenix

Malo

3/3 Philadelphia
3/4 Charlottesville, Virginia
3/11 Geneseo, New York
3/31 Millersville, Pennsylvania

Martin Mull

3/20 New York

Gram Parsons

3/7-12 New York
3/14-17 Philadelphia
3/19 Beverly, Massachusetts
3/20-25 Boston

Bonnie Raitt

3/1 Amherst, Massachusetts
3/2 Kingston, Rhode Island
3/3 Boston
3/4 New York
3/8 Carbondale, Illinois
3/9 Omaha
3/10 Minneapolis
3/11 Cedar Falls, Iowa



Seals & Crofts

3/17 Long Beach, California

Seatrian

3/17 Pittsburgh

John Sebastian

3/2 Hamilton, New York
3/3 South Hadley, Massachusetts
3/30 Los Angeles

The Section

3/3 Riverside, California

Bob Seger

3/8 Valdosta, Georgia
3/9 Birmingham
3/10 New Orleans
3/14 Philadelphia
3/16 Washington, D.C.
3/17 Richmond
3/18 Charlotte, North Carolina

Tower of Power

3/5 Vancouver, Washington
3/6-9 Vancouver, British Columbia
3/10 Bellevue, Washington
3/12-17 Seattle
3/24 Stockton, California
3/28-4/1 Los Angeles
4/7 Santa Barbara, California

Mary Travers

3/12-17 Washington, D.C.

Wilderness Road

3/25 Springfield, Missouri
3/31 Detroit

Jesse Colin Young

3/11 San Rafael, California
3/17 Berkeley

Frank Zappa

3/6 Memphis
3/7 Columbus
3/9 Oklahoma City
3/10 Austin
3/11 Arlington, Texas
3/12 Houston
3/23 Los Angeles
3/24 San Diego
3/30-31 San Francisco

Inspirational Verse

I got a black cat bone
Got a mojo too
Got a John the Conqueror
I'm gonna mess with you.

Muddy Waters,
"Hoochie Coochie Man"

FEDERAL

BILLION

THE UNITED STATES

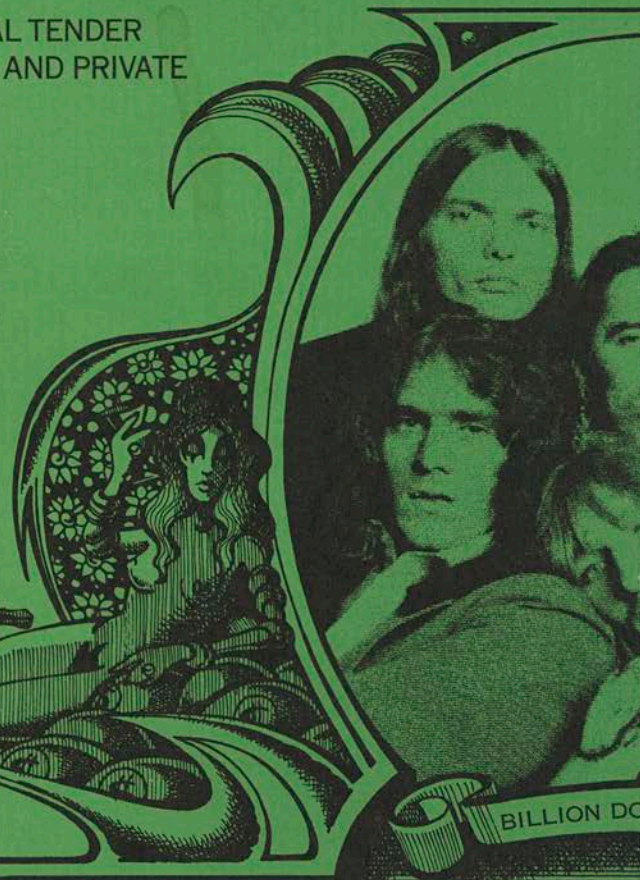
THIS NOTE IS ILLEGAL TENDER
FOR ALL DEBTS PUBLIC AND PRIVATE

B₂

7



L 5830500810 B



BILLION DO

ONE BILLION