

circular

Alice/Nixon Confront Press in L.A. Parley

The Hollywood Rock Press Corps is a particularly blasé bunch. During the course of their professional wanderings up and down the Sunset Strip they have seen it all. But when Alice Cooper met the press at the Cocomanut Grove the other day, these same jaded newshounds were observed smiling and, yes, even giggling.

A huge buffet lunch with an astounding array of pastry sated hunger among the assembled newsmen. Waiters combed the crowd, bringing drinks and more drinks. A five-piece dance band played moldy MOR tunes, until the crowd was properly primed to receive Alice.

The band struck up "Hail to the Chief" and a fellow who has made his career out of his resemblance to President Nixon came on to introduce the Billion Dollar Baby. Kate Smith's immortal rendition of "God Bless America" brought on Alice Cooper, his band and his beer.

The first question asked was painfully true to form: "What are you going to do with all the money from your tour?" And the answer, fittingly: "I'm going to try and buy Linda Lovelace."

This intense grilling (which shook loose the lone fact that Alice spent 32 grand on beer last

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Alice Cooper shows press meet his scar.

Photo by Ginny Winn

Deep Purple Discusses the Joys and Perils of International Domination

Notorious for dodging interview-minded journalists, Deep Purple are rarely found articulating into cassette microphones.

"I think interviews are phony to start with," lead-guitarist Ritchie Blackmore states flatly. "I hate talking about myself into a machine, answering the same questions every time. It gets very boring, very stale . . ."

Several weeks ago, however, *Circular* agent Cameron Crowe managed to catch the lads backstage at a San Diego appearance in just the right mood to consent to a bit of the old Q & A. What follows is the resulting conversation between *Circ* and the three Deep Purple mainstays, Ritchie Blackmore, organist

Jon Lord and drummer Ian Paice.

CIRCULAR: How do you account for Deep Purple's success in America?

PAICE: I think it's due mainly to the same things that made us so popular in Europe these past five years, and that's playing a lot of places and getting a good reaction. Flooding the market with yourself. Making people aware that you're there, I think that's the main thing.

CIRCULAR: So you don't attribute it to any one album?

LORD: Well, *Machine Head* was the one that broke us here, but I'm sure that was because of our live shows . . .

PAICE: The album sales picked

up because people started realizing that we were there. I don't think they bought the album, then came to see us.

CIRCULAR: Are you saying that Purple is essentially a live act?

PAICE: Let's just say we enjoy playing live gigs a lot more than we enjoy recording, alright?

BLACKMORE: Studios are very clinical. I think the more we can get away from them, the better. *Made in Japan*, the actual playing wasn't bad. In the studio you tend to work everything out, whereas on stage you tend to show off more. It's a big ego thing, mainly. When I'm on stage I like to show off, but when I'm in the studio I get bored

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Deep Purple's Accidental World-Wide Smash

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with the whole thing. It's just too cold an atmosphere.

CIRCULAR: Will all of Deep Purple's future recordings be done live, or in a live manner?

BLACKMORE: Yeah. The only problem is that you tend to make so many mistakes when you



Ritchie Blackmore

record live. Mistakes you wouldn't make in the studio because, if necessary, you can take 20 times. On stage, you just take it once. There's a lot of mistakes on *Made in Japan*, but the playing is still better on that album than any of the others.

CIRCULAR: Do you feel that *Made in Japan* is an accurate representation of Deep Purple on stage?

LORD: Yeah. In fact, it's amazingly accurate because we didn't touch the sound at all. No overdubbing was done whatsoever. We recorded it on Japanese equipment and got an eight-track tape by linking two four-tracks together. All we did was take the tapes back to England and mix them there. We found that very little mixing was necessary, by the way. In terms of material, we still play basically the same set as on *Made in Japan*.

CIRCULAR: Why did you choose

to record your live album in Japan?

PAICE: We didn't actually, the record company did. We weren't gonna bother with an internationally-released live album originally. *Made in Japan* was for Japanese release only. Japanese Warner Bros. paid for the whole thing, you know, and when we listened back to the tapes they sounded so good that we thought, 'Well, this is too good just to give to one country.' So, since it cost us virtually nothing we could put it out at a very low price and give people a good deal on it. I think it's nice for a band like Purple to have a good live album out.

CIRCULAR: Since Deep Purple is very much a powerful stage presence, why wasn't there a live album released before?

PAICE: We hadn't thought of it until somebody suggested the idea. Purple is very critical. If you get a good night, a perfect night, it's like your birthday. It comes once a year. So many things can go wrong, and they invariably do. All you need is one little thing and your live recording is ruined.

CIRCULAR: And did you get one of those perfect nights down on tape in Japan?

PAICE: No, but from the three nights we recorded, we managed to take bits and piece them all into one. Perhaps we never did a live album before now because we were frightened we would spend a lot of money recording and come up with nothing.

CIRCULAR: Why don't you play



Ian Paice

much from *Who Do We Think We Are!* on stage?

LORD: Want to know why? Because we haven't had one day's rehearsal since we recorded that album. We've been working the whole time. The only thing we do from *Who Do We Think We Are!* is "Mary Long," and the reason we do that is because it's the easiest song on that album to learn.

CIRCULAR: You don't do "Woman From Tokyo."

LORD: No, we don't. We just haven't had the time to learn it. There are a couple of changes on "Woman From Tokyo" that need some thinking out and rehearsing. We just haven't had the time to do any of that. But, that's the way this business goes. It sucks you dry.

CIRCULAR: When do you take a rest?

PAICE: We've got about three months off after this tour, which is the end of June.

CIRCULAR: What will the band be doing during that time off?

BLACKMORE: Sleeping . . .

LORD: We're gonna record a new album hopefully . . . and just work a few things out, you know. There are a few dissatisfactions within the band . . . personal

things which we want to change. We just haven't had the time to change them.

CIRCULAR: Is there the possibility of a personnel change?

LORD: You said that, I didn't. All-right? There's just a need to re-establish ourselves from inside because all we've done the past three years is work. We did six American tours last year. We spent over six months of 1972 in this country. We're dizzy with it, you know. And already this year, we've done England, France, Germany, Italy, Denmark, Sweden, Holland and Belgium. Already. In 1973. So in those three months we'll make a lot of changes. At the mo-



John Lord

ment, the most representative thing is *Made in Japan*.

CIRCULAR: Are you saying that Deep Purple will soon have a new sound?

BLACKMORE: Exactly. It'll be a more blues-rock sound than our current pop-rock sound. I really believe that Deep Purple has grown too 'poppy.' There's a need to get a bit more bluesy. Be assured, though, that whatever changes we make will be for the better.

Now We Know How Many Feet It Takes to Fill The Albert Hall



Gordon Lightfoot

LONDON—This time the busker was singing "Early Morning Rain," which must rank in the buskers' all-time Top 5, and which reminds me that Gordon Lightfoot is hitting town soon, almost exactly a year from when he last sold out the Albert Hall. His very presence can be relied upon to strike a tacit blow for heterosexual equality—and not a moment too soon . . .

Limeys Love Joannie B. Goode

Speaking of equality, Fanny just arrived, and your heart would leap up if you beheld how much and how genuinely they are dug on these shores. Their longish tour will see them through three different London venues before they come home to you.

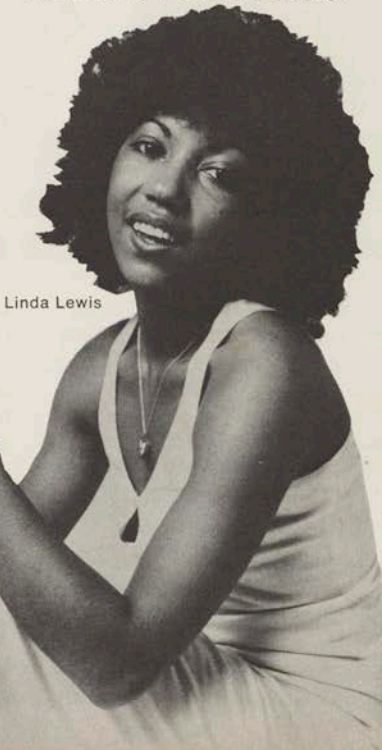
Another distaff dynamo (in whom I've had great faith ever since *Lark* lulled me) is Linda Lewis, who's just had a boost from that most popular of DJs, Mr. Tony Blackburn. He made "Rock a Doodle Do" his Record of the Week. This means it will actually be played on the radio. The tune's had nice notices in the trades too.

Both of these things are better than a kick in the head.

Teasy Weasy Caught Speeding

The McCartney special, which Americans were merely indifferent to, was an unmitigated disaster here, panned most eloquently in *The Times*, which said it wasn't the sort of show you made a comeback with, it was the sort you made a comeback after.

Another 60s sensation, now fallen upon evil times, is the one and only Mr. Teasy Weasy. This enormously popular show biz hairdresser—who once left the salon for the monastery, only to return several months later vowing that his true inclinations were tonsorial—was recently fined for speeding.



Linda Lewis

Back Door Swings Wide Open

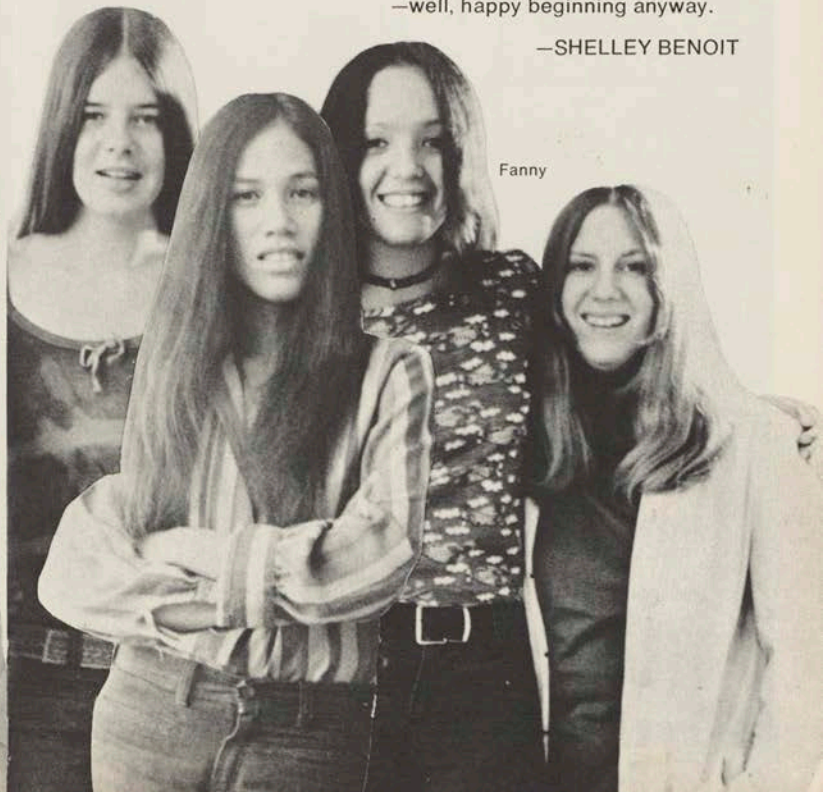
A trio called Back Door, whose LP you'll get pretty soon, has something of a Cinderella story. Three ex-London-session-players spent two years holed up on the windy north Yorkshire moors perfecting unclassifiable stuff they refer to as "Ornette Coleman plays Robert Johnson." The tapes they sent to record companies were initially rejected as "uncommercial" so their fairy godfather—the landlord of the splendid 15th century pub where they played weekly—paid recording costs and had 1,000 LPs pressed privately. A copy found its way to London's jazz mecca, Ronnie Scott's Club,



Back Door

and the three were summoned down from their retreat to play. Now the critics are backing Back Door with the fervor reserved for underdogs. Happy ending in sight—well, happy beginning anyway.

—SHELLEY BENOIT



Fanny

Alice Cooper

Continued from page 1

year) was shortly interrupted by a One Man Band, who was suddenly let loose in front of the crowd.

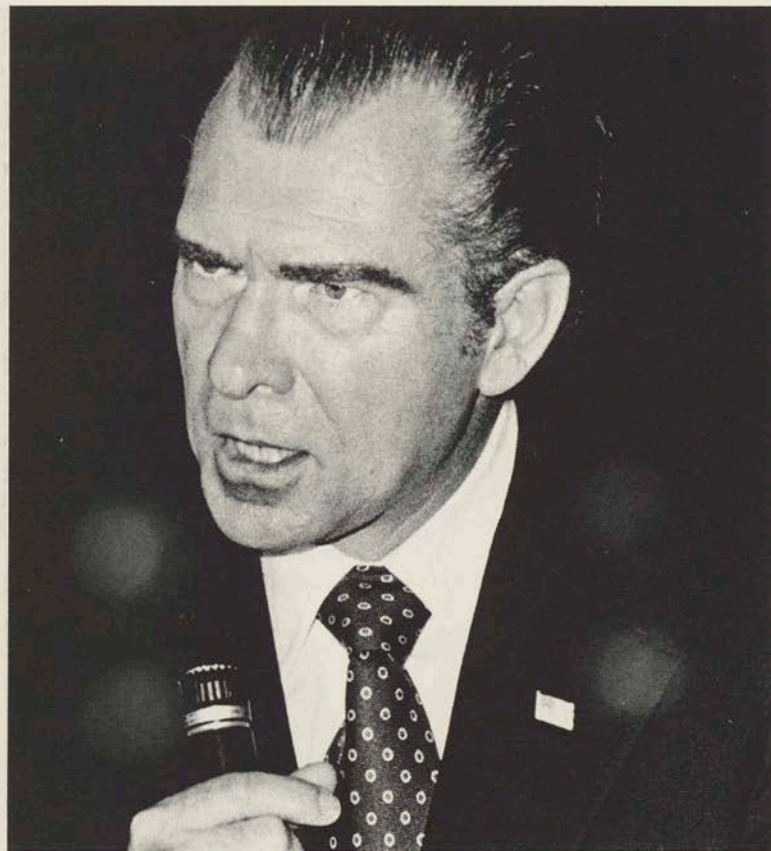
After the noisemaker had left, the questions began again, only to be interrupted by a belly dancer. Then a gorilla hauled off an innocent bystander. Then the Amazing Randy's feats of prestidigitation stole the show—for a fourth time. The Press Corps, who usually do all the talking, barely got a word in edgewise.

But then they didn't really know what to ask; the subject of Alice having been thoroughly covered by

a recent *Rolling Stone* cover story. After the last interruption there was no need at all for questions. And *Rolling Stone* woman in Los Angeles, Judy Sims, ended the conference with the classic, "Thank you Mr. President." The press was pleased as punch; they came to a press conference, but they were leaving an event.

Alice and the band carried the RMN lookalike off on their shoulders while everyone ordered another drink.

The next night the Alice Cooper Show hit Los Angeles like a great



spring storm. Rock writers and fans swarmed LA's famed Forum like locusts carpeting a giant field. Their anticipation was bettered by Alice, who performed on an 8.5 ton \$50,000 Plexiglass stage wearing a white leotard, tails and thigh-high leopard print platform boots. He emerged singing, "Hello, Hurray . . . let the show begin."

Helped out by two rotating mirrored balls, a nine and one-half foot tall mummy with 430 glass jewels which light up and laser-beam eyes, 146 chase lights, silver mannequins, Alice's boa constrictor

and 4th of July sparklers, Alice shouted, "You are all crazier than I am!" He just might be right. Strobe lights flashed and smoke billowed through five levels of the lighted stage while Alice donned morbid black and sang "Billion Dollar Babies."

It took 22 men seven and one-half hours to assemble the stage and three hours to rip it down. It will take locals a lot longer than that to recover from the week The Alice Cooper Show came to Los Angeles.

Meets the Press



Bet You've Never Heard of "First Foxtrot in Fargo"

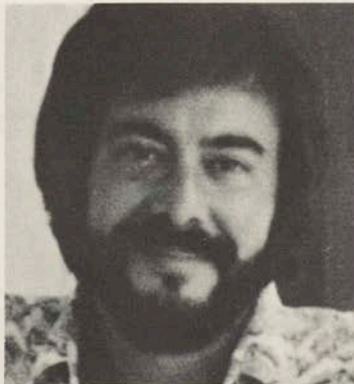
Monday Unravels Bizarre 45 Mystery

After a week of serious sleuthing the case is closed. I've finally tracked down the skinny on what must be the most enigmatic and elusive single ever released by Warner Bros. It all started where it always starts—right here in LA. There is a locally famous and beloved deejay whose show is on a high-rated MOR station, KGIL. Known as Sweet Dick Whittington,



Sweet Dick Whittington of KGIL

he's famed for crazy phone calls and lots of funny anecdotes (like the time he rented a private plane to fly him over the oceanic spot where the U S Army dumped several containers of nerve gas and soothingly dropped in two Alka Seltzers®). Recently Dick composed, performed and produced a song that bears no possible description, "First Foxtrot in Fargo." The trickster then called WB West Coast Marketing Manager Alan Mink during his morning show and played the tune, saying all the while he was Rafe Ragout—"The Agent With a Heart"—representing the artist, a 6'2", eyes-of-blue all-American singer, McKinley Fruit. He suggested to Mink that WB was



Alan Mink of WB LA

really hurting lately since its only act was "the guy with the snake," and that Fruit would make a great addition to the label. Mink slyly said, "Oh yes, indeed—but we'd like to test market it first, of course." This gag resulted in a 500-copy, for-promotional-use-only production of the indescribable single, to be test marketed in Fargo, North Dakota. Whittington and Mink flew to Fargo for an assault on local broadcasters and to convince the town this should be its theme song. KQWB's Program Director, Wayne Hiller, was delighted with the joke. Whittington posed as R. Ragout, Aortal Agent, with an accomplice impersonating Fruit. They conducted a put-on interview, played the disc for an unsuspecting jock and sat back to watch the phone calls pour in. KQWB's switchboard looked like General Electric's World Fair Exhibit for the rest of the afternoon. It created quite an upset with most of the reaction going like, "That piece of blip-blip? You can't make that our town song!" As if that weren't enough, Sweet Dick called a local TV station to say he was presenting the Mayor

with a new town song. After the station agreed to be there with cameras, Whittington called the Mayor, one Herschel Lashkowitz, to inform him that he (Dick) and cameras were on their way to City Hall. The Mayor of Fargo proved to be a bastion of tranquility. When "First Foxtrot" was played for him he merely said, "I'm not a judge of talent but I hope it sells a million-and-a-half and gets a gold label." Whittington, Mink and Fruit impersonator beat a hasty retreat to LA after that remark since the Fargoian Foxtrot has a chicken's chance at an Alice Cooper concert. Believe me, I've heard it—and believe the Production De-

partment, they knew even 500 copies was an optimistic figure.

Bulletin #2 on Bob Greenberg's Picked Hits

No hype here. We're keeping a round-the-clock watch on those five predictions revealed last week. Alice's "No More Mr. Nice Guy" is going up with bullets, stars and squares. It's #29 in *Billboard*, #37 in *Cash Box* and #25 in *Record World*. "No More" is exposing more every day and by now is on every single major Top 40 station in the U S A but one. "Diamond Girl" by Seals and Crofts is also nurturing all the appropriate stars, squares and bullets. It's #73 in the *Board*, #77 in the *Box* and #80 in the *World*. Tower of Power's 45, "So Very Hard to Go," is thundering behind at #76 in the *Board*, #89 withastar in the *Box* and #96 in the *World*. This one is also a Bill Gavin pick hit in last week's *Report*. "Gypsy Davy" (Arlo Guthrie) and "Smoke on the Water" (Deep Purple) are both too new to be charted, but they're cooking right along. Arlo's disc was a Single Pick in the *World* and the only Single Pick in the *Board* (both of last week). Gavin dubbed it a "non-rock preferred pick." Airplay is spreading from New York to Washington and back to Hartford, from Kansas City to Pittsburgh and from San Francisco to Seattle. "Smoke on the Water" is one of Kal Rudman's rock smashes for the summer, not to mention the play it's getting on WHHY and WIIN (Atlanta), WISE (Charlotte), WNOK (Knoxville), WROV (Virginia), WBAB (Long Island, New York), WIBG (Philadelphia), WPGC

Top Ten

Warner Bros. Sales Figures for Week of May 14-20

1. Alice Cooper/*Billion Dollar Babies* (BS/M8/M5 2685)
2. Deep Purple/*Who Do We Think We Are!* (BS/M8/M5 2678)
3. Seals & Crofts/*Diamond Girl* (BS/M8/M5 2699)
4. Doobie Bros./*The Captain and Me* (BS/M8/M5 2694)
5. Deep Purple/*Made in Japan* (2WS/J8/J5 2701)
6. Procol Harum/*Grand Hotel* (CHR/M8/M5 1037)
7. Beach Boys/*Holland* (MS/M8/M5 2008)
8. Faces/*Ooh La La* (BS/M8/M5 2665)
9. Foghat (BR/M8/M5 2036)
10. T. Rex/*Tanx* (MS/M8/M5 2133)

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 four singles. No known albums.

SINGLES (May 20)

- "Shout Bamalama"—Wet Willie—
Capricorn single CPR 0022
- "You're a Lady"—Flo & Eddie—
Reprise single REP 1160
- "Remember Me"—Fleetwood Mac
—Reprise single REP 1159
- "Backwoods Preacher Man"—
Tony Joe White—
Warner Bros. single WB 7712



Pictured above is a *carte postale* which was mailed from Red China by Arlo Guthrie manager Harold Leventhal. He says that Peking radio is playing "Cowboy Song" (from *Last of the Brooklyn Cowboys*) and that Arlo is a star of magnitude in Canton. What I want to know is how's the food?

Washington), WCAO (Baltimore), WISM (Chicago), KIRL, KUDL, KLEO and KEYN (St. Louis and Kansas), KQWB (Fargo), WIXY (Cleveland), WYSL (Buffalo), WBBF (Rochester), CKLW (Detroit), WAKY (Cincinnati), KROQ (LA), KGB (San Diego), KJR (Seattle) and KLZ (Denver).

Erroneous Ruby Red

Having mistakenly identified Allen Levy as belonging to *Billboard*, I would like to apologize to Allen and state here once and for all that he is, in fact, currently employed by *Record World*.

Ruby's Hot Flashes With Some Cold Shots

Latest words from Capricorn Records' Publicity are those announcing a series of stellar joint performances featuring the Grateful Dead and the Allman Brothers Band. This string of gigs will kick off on June 9 at the RFK Memorial Stadium in Washington, D.C. . . . Globetrotting Fanny was invited to perform at WB's 50th Anniversary Fete in Cannes, France. They are conveniently traveling in Europe at the moment breaking their newest LP, *Mother's Pride*, at every turn in those little foreign roads. The tour kicked off with a show at the Rainbow Theater in London. Some 160,000 Fanny stickers have been given out, English horse and cart combos have been rented to pace around carrying billboards and Radio Luxembourg has been injected with 60-second spots for gigs and the LP. Expect them home around June 20 . . . One of the coldest shots I'm throwing in this section is that Todd Rundgren's domestic tour, detailed with glee a couple of columns ago, is cancelled. . . The latest entry in the "Good Reason Why My Album Is Late" sweepstakes comes from John Renbourn. One track on his forthcoming solo LP needs a flute overdub and he'll only settle for a certain Welsh flautist who will not be separated from his flock. This leads us to recording engineers dressed in sheep's clothing trekking to Wales to capture the notes *in situ* . . . WB captured one-fifth of the Virgin Islands' Top 30 Chart last week. Faces' *Ooh La La* rests at #6, the Doobies' *The Captain and Me* relaxes at #15, Little Feat's *Dixie Chicken* resides at #17, Alice's *Babies* LP cashes in at #24 and T. Rex' *Tanx* holds its own at #28 . . . While we're patting ourselves on the back, be advised that WB and affiliates will be happily handing out Platinum Record Awards to 15 artists in the next

few weeks. You get a Platinum Record Award if your LP tops one million units. Be sure you get this straight—a gold record is presented for \$1 million in sales, so a Platinum-plated disc has sold about three times as many as a golden version. Those lucky ones are James Taylor; Neil Young; Alice; Jethro Tull; Black Sabbath; America; Peter, Paul and Mary; Bill Cosby; Dean Martin; Arlo Guthrie; the Allman Brothers Band; Rod McKuen and Anita Kerr; Frank Sinatra and Seals & Crofts . . . Groovy Tuesday's Rumor Removal Center informs her that James Taylor has recently outfitted a 16-track recording studio in his Martha's Vineyard house. No doubt it will provide the Taylors (not to mention The Section) with hours of fun . . . The Best Album Title of 1973 So Far is the Persuasions' newest on MCA, *We Still Ain't Got No Band*. And if you still ain't heard the Persuasions and you don't know why this title is amusing, you should . . . Another Rumor confirmed by Groovy: Marc Bolan recently sneaked into Hollywood to discuss some future U.S. film acting. His own film, *Born to Boogie*, is beginning a second showing in English theaters . . . WB has literally captured a new audience. On American Airlines' Fun Flight 707 Luxury Jets you can now tune in to a solid WB and Associate Labels tape. It's a program called "Now Sound." We've got the Children's Corner tape wrapped up on this flight too—it's excerpts from *Sesame Street II* and *The Electric Company* . . . A final funny flash: at a press conference in New York on April 30, Fred Astaire was asked how he felt about a Watergate musical by a presslady. Astaire jumped up and danced a new routine dubbed "The Sidestep."

Four Tales of Duplicity



In this, the only column in *Circular* where the answers always come before the questions, I begin today with the answers to last week's Duplicate-Title-Syndrome contest.

1) It would appear that Ember Records, the Herald subsidiary that struck paydirt with The Five Satins' original 1956 rendition of perhaps the all-time favorite R&B ballad, made an honest effort to keep the Satins' song from being confused with Cole Porter's "In the Still of the Night." Nineteen years old at the time, the Porter song (from the show *Rosalie*) was one of pop music's best-known standards; its popularity has probably been surpassed, however, by the song which appeared on some of the earliest Ember pressings as "I'll Remember (In the Still of the

Night)."

It became quickly clear, however, that nobody but nobody remembered the R&B song as "I'll Remember," so on later pressings Ember stuck to the title we all know the song by. They did, however, maintain a subtle distinction by spelling the last word "Nite," something that might have made Cole Porter shudder even more than the duplication itself. (Can you imagine "Nite and Day"?)

2) And now we get into a situation that must have made the office staff of a young and successful West Coast record label into candidates for the institution for which the label is named: Asylum Records. Asylum single 11003 featured a driving shuffle number by Jo Jo Gunne, of Groups-Named-After-Songs fame: "Run Run Run."

Perhaps only the most dedicated Whophiles noticed that the title was the same as that of a cut from Townshend & Co.'s *Happy Jack* album. (The Who had been kind enough to use commas between the runs; Jo Jo Gunne was therefore able to make their title subtly different by omitting same.)

The worst was yet to come for Asylum, though. It probably seemed routine enough when another cut from Jo Jo Gunne's first album was selected for the B side of #11003: "Take It Easy." One doesn't even have to be a country-rock fan, however, to recognize that title as the one which adorned the A-side of Asylum #11005—the single that introduced the Eagles to AM radio, and the answer to (3). As far as I know, the pressing plant somehow managed to keep the Eagles A-side and the Gunne B-side separate on all copies.

(4) Despite the fact that "Hey Joe" by Deep Purple, "Hey Joe" by Jimi Hendrix and "Hey Joe" by Tim Rose all have different composer credits, even the most casual aural examination will reveal that they are all the same song—also recorded by Love, The Leaves and countless other greats and near-greats. "Hey Joe" by Frankie Laine, however, is a quite different Joseph; the woman doesn't get killed, for one thing. Like the others we've dealt with today, it's a completely dissimilar song.

Question for Next Week

Among our most productive activities out here Burbank way is the manufacturing, sale and promotion of records for affiliate labels—proud trademarks like

Bearsville, Bizarre, Brother, Capricorn, Chrysalis, Kwanza, Pentagram and Viva. Such activities have been part of WB's activities almost from the beginning; company historians remember well Burbank's ties with such labels as Offbeat, Challenge, Washington and Valiant. Our subject today is a similar deal that aroused considerable activity back in 1967. This label was introduced, as I recall, with four consecutive full-page color ads in *Billboard*. The first single release featured a vocal duet. One vocalist's name (they had only one name each) was similar to that of a famous blues slide guitarist, now deceased; the other's was identical (coincidentally, I imagine) to that of the publisher of several of Herb Alpert's hits. The record entered the charts the same week *Sgt. Pepper* was released, and enjoyed a brief stay thereon; thereafter neither song, duet nor label was ever heard from again. For the current single catalog album of your choice (on WB, Reprise or one of the present-day affiliate labels) name the song, artists and label to which I refer.

The winner of Dr. Demento's three-weeks-ago Groups-Named-After-Songs quiz (A: Deep Purple, The Rolling Stones, The Silhouettes, Daddy Cool, Jo Jo Gunne and The Stone Poneys) is Scott Richards of Lakewood, Calif., who requested *Spike Jones in Stereo*.

Honorable mention, but no album, to Diego A. Manrique of Burgos, Spain.

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.