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Reprise Signs The Masked Marauders

Certainly, indisputably even, it is very rare indeed when an album evokes something bordering on international hysteria months before its release. Such, though, is the case with "The Masked Marauders," a record that has already received, since a premature review by noted Northern California Playwright, social commentator, and pimp T. M. Christian, considerable attention in "Rolling Stone," rock and rolls "Tibetan Book of the Dead," and will no doubt turn the whackily wonderful world of pop music topsy-turvy when it is released.

It is imperative at this point in time to note with especial care that, thanks to the relentless enthusiasm, enviable business acumen, and downright go-get-'um persistence of our own Mo Ostin, Reprise, by super-special arrangement with Solomon Penthaus' enigmatic but always subliminal Deity Records, will be making this milestone masterpiece available to Joe Consumer. Since we're headed in that direction in this paragraph anyway, we should probably note that Deity-Reprise has released a special preview single from the album: the beautifully lilting and countryish "Cow Pie" is featured, while the sinister teenage dance-tune/sociosexual manifesto "I Can't Get No Nookie" occupies the flip vinyl.

Contractual nebulosities with Deity forbid us from naming names Marauders-wise, but we can say that the "group" comprises five, six, or seven of the biggest names in contemporary popular music, each displaying totally unfamiliar facets of his particular genius. Of particular interest are two of the Marauders' backhanded tributes to early rock and roll featured on one unforgettable side. Here's a little clue for you all: one of the Marauders once named Eydie Gorme as his favorite protest-singer; a second once got himself into a lot of hot water public morality-wise by displaying his privates on the front cover of a far-out experimental avant-garde arty electronic-music album; a third is currently rumored deceased; a fourth was once arrested with two other members of the group with

whom he is most frequently associated for urinating on a gas-station attendant. The gentleman who produced the album quite candidly considers himself one of the heaviest talents to ever set foot in a super-duper-session.

Enough of these nefarious innuendoes. Let us say that, in "The Masked Marauders," we have an honest album, an unqualifiedly delightful album, a thoroughly listenable and pleasant album, an album that makes no pretense of being more than what it is, an album that requires the discerning

listener to suspend his customary and time-honored conceptions of "good" and "evil," an album that will assuredly leave its mark on the landscape of American popular culture, an album that many will praise, few will scorn, but none will ignore, an album that will subtly insinuate itself into the texture of the daily lives of those adventurous enough to experience it, an album that, somehow, will simultaneously spell the end and mark the beginning of a whole era in contemporary rock music, an album that will say more in its seventy-odd minutes of playing time than all politicians west of Connecticut will say during the entire election year of 1976, an album that will cause the blind to speak, the deaf to sing, and the lame to merely clap along to its often-infectious

beat, an album that will no doubt make Reprise a lot of money, an album that may well offend the old and inflexible while spelling a new promise of tomorrow for the young, an album that will go round and round on a million turntables, an album with a small circular hole in its center, an album that, although made of the most durable vinyl modern technology can produce, will be best not stepped on or left in the fireplace. Indeed, "The MM", as we at Reprise have taken to calling it, with not unconsiderable affection, is all of this.

Certainly Mr. Christian cannot be faulted for saying of this remarkable piece of work: "The Masked Marauders" is more than a way of life; it is life.

Yes, indeed!



Only photo extant of four of the Masked Marauders, taken during a break in pre-dawn recording sessions.

Encino Cats Play Clean As Country Water

Everybody these days seems to have roots, even if they were retroactively grown in the hot-house of an artistic imagination. It's hard to find a folk artist who doesn't tell you of his dues-paying days in Greenwich Village, of his early influence on and patronage of Bob Dylan, of the years he's spent listening to and jamming with blues people, of his long-standing involvement with country artists, of his penniless, peripatetic days.

After listening to Levitt and McClure on record, you have to brace yourself for a new version of the same old story but you'll never hear it. Marc McClure and Danny Levitt are sons of suburbia: Encino, California, to be exact. Encino is a humdrum part of the San Fernando Valley, which is a humdrum collage of supermarts, laundromats, pre-fab houses, bowling alleys, miniature and full-scale golf courses and the other paraphernalia of a rootless culture tacked to a green-grey vastness west of Los Angeles. Levitt and McClure have almost never left their Southern California environment, but you'll never know it from the way they sing and play.

Danny Levitt was born in Los Angeles on May 29, 1949, but his family moved 18 or so miles to Encino when he was three or four because he had asthma and the Valley is a bit less smoggy than Los Angeles. Marc McClure was born at Valley Presbyterian Hospital in nearby Van Nuys Oct. 17, 1950. "I've lived within a radius of 10 square miles all of my life," he says, grinning at the irony of his immobility in the midst of a super-mobile culture.

They met at Birmingham High School in Van Nuys where Marc was a member of a folk music club. One day, Danny wandered in and played a complex guitar piece which floored Marc, who went home that afternoon and figured it out in about 10 minutes. Marc was in an electric rock group at that time and when the bass player left, he juggled the personnel around so he could add Danny on guitar. The resulting sound was quite similar to that of the Buffalo Springfield with extensive interplay of electric guitars. No coincidence, since Marc had gotten very hung up on the Springfield ("He was like a King Groupie," says Dan).

The group—called the Heard—lived and died in 1967 but it served an important function in giving Danny Levitt and Marc McClure a taste of the collaboration that was to come a year later. It took them a year of playing and talking and fighting and showing up and not showing up at each other's houses to decide that they had to become a duet because they shared a sense of musical identity and were fascinated by the tightness of their unstructured collaboration. Their fascination still continues and they love to play, whether it's for other people or just for

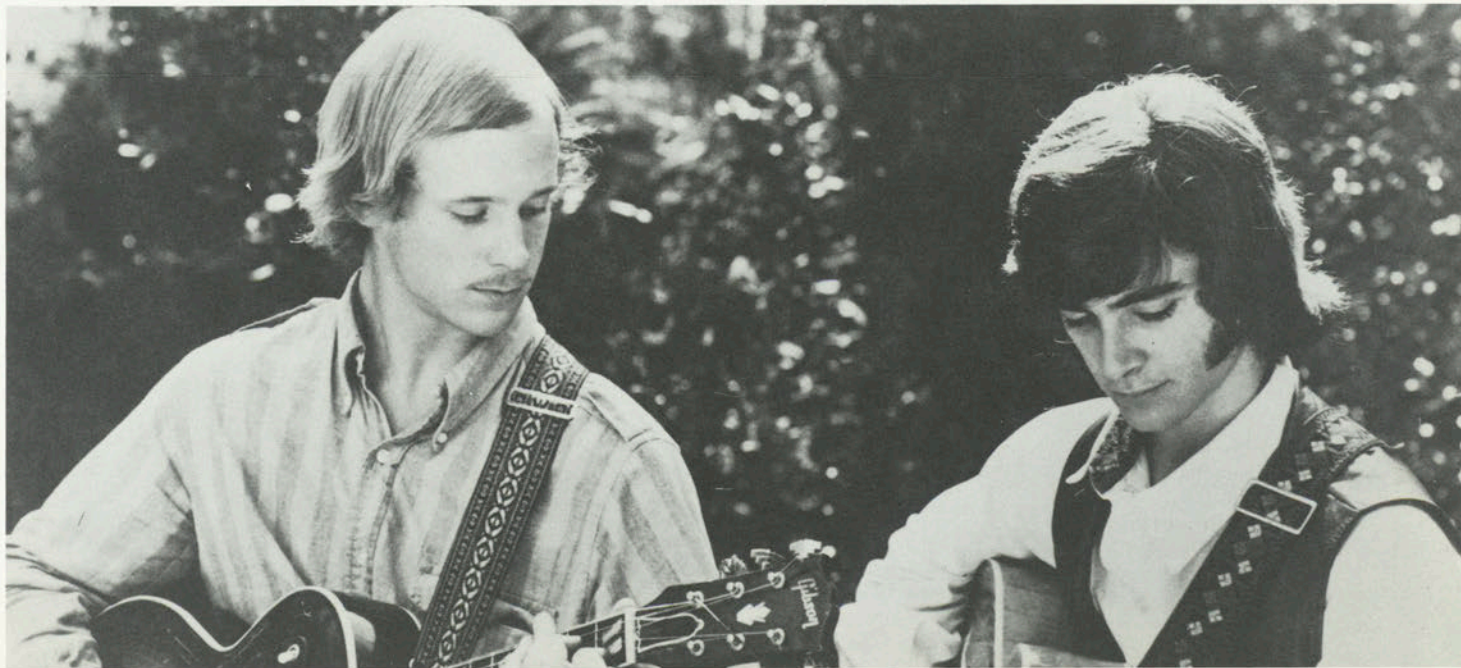
themselves. "It's easy for us to dig it" Marc says, "because we always know where we're going and we love to pull things off together."

Marc started playing guitar when he was 11. He had three lessons and mastered "Little Brown Jug" and "Yankee Doodle Dandy", then decided to trade his guitar in on a trumpet. A guitar-playing girl in the eighth grade fortunately lured him back to the folk fold, where he has remained since. He started all over again by listening to Joan Baez albums and copying her relatively simple guitar style. "I learned it and then built from there," he says. Then came a detour into rock and roll, beginning with the Beach Boys ("Because I dug singing high"), then the Buffalo Springfield ("They blew my mind"). "I learned all their songs and tried to sing like Stephen Stills," says Marc.

Danny picked up the guitar when he was 10 and took a year of lessons, in the process learning all the Pete Seeger and the Weavers songs. He stayed hooked on folk music and began going to the Ash Grove, a Los Angeles folk club, when he was 12 to see people on the order of Barbara Dane, Ramblin' Jack Elliott, the Chambers Brothers, Lester Flatt and Earl Scruggs and Mississippi John Hurt ("a most wonderful old man"). He also studied classical guitar for six months ("to get that feeling"). When he was only 13, he charmed Brownie McGhee into teaching him to play blues style guitar while McGhee was appearing at the Ash Grove. When he was 16, he took up the banjo, which he taught himself to play. "I love the speed, the rhythm, the subtlety," he says. "The subtlety is what's so heavy." His love of the instrument has strongly influenced his guitar style.

Prior to recording their first album for Warner Bros. Records, Levitt and McClure had almost no professional experience. They played a lot at people's houses and had a healthy word of mouth reputation going when they decided they were ready to do an album, a project which took them only 30 hours of studio time (an incredibly short time in which to make an album of any sort, never mind an album like this one). "We're not the greatest at sight reading," says Danny, "but our playing is almost instinctive now. We're very tight. We enjoy the same things." Their tightness and freshness allowed them to cut the instrumental portion of the LP completely live—no overdubbing—with a minimum of false starts, middles or endings.

Both of them write, both of them sing and each of them is as complete a master of his instrument as you will find anywhere: Kentucky, Nashville or Encino. Levitt and McClure are very much together.



The Skinny

It's two in a row for the Ed Sullivan Show—Petula Clark appears November 2, followed by the Association on November 9.

Dion, who recently completed a successful week at LA's Troubadour, is now in the studio recording his first Warners album.

Mort Shuman, whose first Warners LP, "My Death," was released October 25, has co-written uncountable songs which have sold 20 million records and won 12 BMI awards—like "Save the Last Dance for Me" and "Can't Get Used to Losing You," to name just two.

Everybody's favorite Brooklyn Jewish cowboy, Jack Elliott, appears at LA's Ash Grove starting October 28, at which time he will no doubt sing songs from his new LP, just recorded in Nashville (of all places).

Reviewer Milton Okun, writing for the Patent Trader, describes Theo Bikel's latest album: "A New Day" is one of the very few records which commands attention by the intelligence of its production and the artistry and musicianship of its star." Right! Aside from his vocal accomplishments, Bikel (with the help of his wife) recently became the proud father of 8lb. Robert Simon, born October 13.

It's a shame there can't be any mention of the superstars involved in the Masked Marauders, but their recording commitments to various companies would make it touchy, to say the least. The problem, of course, is that some people will assume that six top rock people involved might include Clapton or Hendrix. Those two, we can say with certainty, are NOT part of the Masked Marauders.

Neil Young is becoming very familiar with the Los Angeles to San Francisco route; he records his own solo albums here in LA (where he resides in Topanga), then goes north for his studio work with Crosby, Stills and Nash. They will appear at Fillmore West the weekend of November 14; they were originally scheduled to appear the weekend of October 13 but cancelled because of the tragic death of David Crosby's fiancée in an auto accident.

The Kinks arrived in New York and proceeded to conquer the Fillmore East, where exuberant crowds chanted "God Save the Kinks" and yelled and stomped and gave standing ovations. The Kinks were certainly whelmed at their reception, and their heart cockles were particularly warmed when the audience greeted their never-heard-before "Arthur" songs as if they were old favorites. God save us all!

LAST CHANCE TO

*W*I*N*

Yes, folks, the deadline for our bonanza *C*O*N*T*E*S*T* is quickly drawing nigh. This is our FINAL offer. We CANNOT repeat this once-in-a-lifetime opportunity. DO IT NOW!!!

The simple rules:

1. Collect 4 One Star Beer bottlecaps
2. Find a luggage tag from BUA Airlines
3. Locate a label from the last Pentangle single issued by Reprise.
4. Collect a Texas coin from your local Shell dealer.
5. Find a picture of Neil Young smiling (color or black & white acceptable).
6. Send us a "By Mason Williams" sticker from his "Music" album.
7. Gather a hippopotamus animal cracker.
8. Collect 100 red jelly beans
9. Locate a Mojo
10. Get a copy of "The Wit of Richard Nixon."

All of the above items must be securely boxed and sent to *C*I*R*C*U*L*A*R**C*O*N*T*E*S*T* c/o Warner/Reprise Records, 4000 Warner Blvd., Burbank, Calif. All entries become the property of the Creative Services Department. All entries must be mailed at midnight. They must be received no later than November 10, 1969. This contest illegal in states it may be void.

*T*H*E* *W*I*N*N*E*R*

will be selected by a panel of judges (4th Circuit Court of Appeals) and will receive a fabulous personally autographed picture of glamorous Stanley Cornyn.

TOP SELLING ALBUMS

| LW | TW | | |
|----|----|--|----------|
| 4 | 1 | Alice's Restaurant—Arlo Guthrie | RS 6267 |
| 1 | 2 | The Dean Martin Christmas Album . . . | RS 6222 |
| 6 | 3 | Running Down the Road— Arlo Guthrie | RS 6346 |
| — | 4 | Yarborough Country— Glenn Yarborough | WS 1817 |
| 2 | 5 | The Jimi Hendrix Experience Smash Hits | MS 2025 |
| 9 | 6 | Stand Up—Jethro Tull | RS 6360 |
| 5 | 7 | The Association's Greatest Hits | WS 1767 |
| — | 8 | Album 1700—Peter, Paul & Mary | WS 1700 |
| — | 9 | Then Play On—Fleetwood Mac | RS 6368 |
| 10 | 10 | Clouds—Joni Mitchell | RS 6341 |
| 11 | 11 | The Best of Bill Cosby | WS 1798 |
| — | 12 | Peter, Paul & Mommy— Peter, Paul & Mary | WS 1785 |
| — | 13 | Rod McKuen at Carnegie Hall | 2WS 1794 |
| — | 14 | Arthur—The Kinks | RS 6366 |
| 7 | 15 | The Association—The Association | WS 1800 |

TOP SELLING SINGLES

| 10/17 | 10/31 | | |
|-------|-------|--|--------|
| | 1 | "Leaving on a Jet Plane" Peter, Paul & Mary | W 7340 |
| 2 | 2 | "Reuben James" Kenny Rogers & First Edition | R 0854 |

WORKING

| | |
|--|--------|
| "Must Be Your Thing" Watts 103rd St. Rhythm Band | W 7338 |
| "Bluegreens on the Wing" William Truckaway | R 0842 |
| "One Woman Man" Ides of March | W 7334 |
| "No One Better Than You" Petula Clark | W 7343 |
| "Victoria" The Kinks | R 0863 |
| "Sweet Dream Lady" Danny Cohen | R 0864 |
| "Bring Her a Rose" Rod McKuen | W 7346 |
| "Sugar, Sugar" The Music Scene Singers | W 7348 |



We are pleased and smug to announce the End of the Fleetwood Mac Identity Crisis. In case you're wondering why this is the same photo that appeared in the last Circular, it's because we identified the group incorrectly, that's why. The names and faces match up as follows (and this is definite, we think): those Beautiful Britons with the Bluesy Beat. Fortunately, Jeremy Spencer, Mick Fleetwood.

Fleetwood Mac Identity Crisis!

This week, dear readers, Circular's handsome editor asked me to forego my popular column and give you some intimate fax about fantabulous Fleetwood Mac, those Beautiful Britons with the Bluesy Beat. Fortunately, Fleetwood's manager, blond Adonis Clifford Davis, just happened to be in town making arrangements for their American tour (it starts in November—mark it in big red letters on your calendars!)

Clifford gazed into my eyes (what is it about Englishmen and their magnetic eyes?) and told me, in a near whisper, what I wanted to hear. He also talked about Fleetwood Mac.

Peter Green, lead guitarist and former Mayall man, is the strong silent Scorpio type, possibly because he was born on October 29, 1946. He's quite the perfectionist, taking just hours and hours to write and produce his songs the way he wants them done. No wonder he's the idol of millions! Of course he's shy, loves the great outdoors and animals but not money. He's very sensitive, doesn't worry, and likes to write classical music.

Jeremy Spencer (he's the short one) loves to play his lead guitar, collect old records, and his wife (but I hope not in that order!). He's a simply marvelous mimic, too, as you can tell from his early renditions of Elmore James tunes.

John McVie, who plays the bass (that's the guitar with only four metal things on the end instead of six) is also married, to the Number One girl singer in England, Christine Perfect. He too is a former Mayall man—in fact a founder of the Bluesbreakers! John is very kind and generous and drinks too much.

Danny Kirwan, the third lead guitarist and the newest Fleetwood, is the girls' favorite, a 19 year old blond Adonis who collects records by Segovia and Mario Lanza. (Mario Lanza?) Danny is also the nervous chatterbox.

Mick Fleetwood, the drummer, is your typical English pop star, bless his heart. The son of an RAF wing commander, Mick always looks well dressed, wearing his devilish collection of erotic trinkets (I can't say more, you'll just have to see them for yourself). Because Mick is very tall and Jeremy is very short, they often muck about as Mutt and Jeff. Not a care in the world, that Mick.

Clifford modestly mentioned the group's jetlike rise to stardom during the past year, winning all sorts of English pop honors and selling all those millions of records.

I wasn't at all happy to end the interview, but duty called and time marches on and planes wait for no one, not even British rock group managers. Cheerio, Cliff!

Barbie Burbank

ARTIST ITINERARY

Oct. 31 to Nov. 14

CALIFORNIA:

Trini Lopez, 10/28 to 11/10, Cocoman Grove, Los Angeles
Petula Clark, 11/2, Ed Sullivan TV show air date
Hamilton Camp, 11/5 to 11/8, Ledbetter's, Los Angeles
Christopher Milk, 11/5, UCLA Mall
Petula Clark, 11/7, premier of "Mr. Chips", Los Angeles
Mason Williams, 11/9, Berkeley Community Theatre, Berkeley
Glenn Yarbrough, 11/10, Humboldt State, Arcata
Mason Williams, 11/13, Chico State College, Chico

COLORADO:

Arlo Guthrie, 11/4, Regis College, Denver

FLORIDA:

Fats Domino, 10/28 to 11/11, Newport Resort Hotel, Miami Beach

IDAHO:

Glenn Yarbrough, 11/1, Lewis-Clark College, Lewiston
Glenn Yarbrough, 11/2, College of Idaho, Caldwell
Glenn Yarbrough, 11/3, College of Southern Idaho, Twin Falls
Glenn Yarbrough, 11/7, University of Idaho, Boise
Glenn Yarbrough, 11/8, University of Idaho, Moscow

ILLINOIS:

Kinks, 10/30 to 11/1, Kinetic Playground, Chicago
Petula Clark, 11/12, premier of "Mr. Chips", Chicago
Petula Clark, 11/14, Chicago Auditorium

MAINE:

Arlo Guthrie, 11/7, Colby College, Waterville

MICHIGAN:

First Edition, 11/7, Calvin College, Grand Rapids
Kinks, 11/7 to 11/8, Grande Ballroom, Detroit
Petula Clark, 11/8, premier of "Mr. Chips", Detroit
Peter, Paul & Mary, 11/14, Detroit

MISSISSIPPI:

Harpers Bizarre, 11/10, Mississippi College, Clinton

MISSOURI:

Peter, Paul & Mary, 11/8, Kansas City
Peter, Paul & Mary, 11/9, St. Louis

MONTANA:

Glenn Yarbrough, 11/12, College of Great Falls, Great Falls
Glenn Yarbrough, 11/13, East Montana College, Billings
Glenn Yarbrough, 11/14, Univ. of Montan, Missoula

NEBRASKA:

Peter, Paul & Mary, 11/7, Lincoln

NEW MEXICO:

Denny Brooks, 11/1, Univ. of Albuquerque, Albuquerque
Denny Brooks, 11/2, West New Mexico Univ., Silver City
Harpers Bizarre, 11/2, West New Mexico, Silver City

NEW YORK:

Peter, Paul & Mary, 11/1 to 11/2, Buffalo
First Edition, 11/1, Univ. of Rochester, Rochester
First Edition, 22/2 to 11/3, taping of Mike Douglas Christmas show to air 12/9/69.
Miriam Makeba, 11/4, taping of the David Frost TV show
Miriam Makeba, 11/5, taping of the Bruce Morrow TV show
Petula Clark, 11/5, premiere of "Mr. Chips," New York City
Peter, Paul & Mary, 11/6, Philharmonic Hall, New York, benefit
Miriam Makeba, 11/7, Philharmonic Hall, New York City
Miriam Makeba, 11/14, Suffolk Comm. College, Suffolk

OHIO:

Turley Richards, 10/27 to 11/15, Bistro, Columbus

OREGON:

Arlo Guthrie, 11/2, Oregon State Univ.
Glenn Yarbrough, 11/6, Linfield College, McMinnville
Glenn Yarbrough, 11/9, concert, Klamath Falls
Mason Williams, 11/14, Portland State College, Portland

PENNSYLVANIA:

Miriam Makeba, 11/2, Symphony Hall, Philadelphia
First Edition, 11/5, "The Show," Hershey

TEXAS:

Harpers Bizarre, 11/3, South Plains College, Levelland
Harpers Bizarre, 11/4, El Centro College, Dallas
Harpers Bizarre, 11/5, Southwest Texas State College, San Marcos
Denny Brooks, 11/5, Southwest Texas State College, San Marcos
Harpers Bizarre, 11/6, Texas Womens Univ., Denton
Harpers Bizarre, 11/7, East Texas State Univ., Commerce
Denny Brooks, 11/7, East Texas State Univ., Commerce
First Edition, 11/13, Univ. of Texas, El Paso

UTAH:

Glenn Yarbrough, 11/11, Auditorium, Cedar City

VIRGINIA:

Mason Williams, 11/1, Roanoke College, Roanoke

WASHINGTON:

Arlo Guthrie, 11/1, Washington State Univ., Pullman
Glenn Yarbrough, 11/4, concert, Yakima, Washington

WISCONSIN:

First Edition, 11/9, Wisconsin State Univ., Stevens Point

Read ye: The Circular staff feels lonely and unloved. Help change all that! Write letters, notes, gripes, praise, suggestions, complaints, whatever, to Barbie Burbank at 4000 Warner Blvd., Burbank, Calif. If you're lucky Barbie won't answer, but chances are she will.