

circular

Vol. 1, no. 8

friday, november 14, 1969

burbank, calif.

Kinks Kome, Konker Kritiks

San Francisco's rock paper, "Rolling Stone," devoted most of one page in their November 1 issue to a probing review of rock opera "Arthur," Reprise's latest epic from the Kinks. Greil Marcus, who's in charge of all R.S. album reviews, wrote that "... 'Arthur' is by all odds the best British album of 1969." This modest praise was preceded by Mike Daly's review, which stated "... ('Arthur') is a masterpiece on every level."

Now in the middle of their first cross-country American tour, the English Kinks have garnered equally pleasant reviews in New York, Boston, and Detroit. Their Chicago appearance was cancelled, the result of an unfortunate accident which injured lead Kink Ray Davies' hands. Hopefully, the marvels of modern medicine will put Ray back on stage so the group can sustain their assault on critical sensibilities through Cincinnati, Los Angeles, and San Francisco—where they will no doubt enjoy a guided tour through "Rolling Stone's" penthouse suite, followed by tea and crumpets with Messrs. Daly and Marcus.

Fifth Ave. Band Turns on Troub, Top Critic

The Fifth Ave. Band opened at the Troubadour, LA folk club, for two weeks; sharing the first week bill is Biff Rose, followed by John Sebastian. Among audience notables on opening night: the inimitable Barbie Burbank.

ASSOCIATION HONORED

Fabulous seven-man band, the Association, adds one more distinguished credit to their long list of phenomenal successes. They are the Featured Artists in this Circular. The selection was made by key staff members (both of them) after careful consideration and due deliberation.

Huebner Has Happy Halloween

Louise Huebner—Los Angeles County's and Warner Brothers' very own Official Witch—spent a pleasant Halloween casting spells, intoning occult incantations and incanting occult intonations both privately and publicly. The public portion was broadcast over a variety of Los Angeles TV and radio stations.

A widely read columnist and bookist ("The Power of Witchcraft," Nash Publishing), Louise has just finished her first album, "Louise Huebner's Seduction Through Witchcraft," which will further entrench her image as a hexpot.

NOVEMBER RELEASE FEAST

An even dozen albums, chock full of tasty treats, comprise the Warner/Reprise November 10 release, collectively called "Our November Bill of Fare: A Succulent Repast."

The Warner Bros. contingent features a re-issue of Peter, Paul and Mary's long-selling **Album 1700**, a clever gambit indeed—the recent smash single, "Leaving on a Jet Plane," is included, as is the album's original smash single, "I Dig Rock and Roll Music."

Los Angeles County's Official Witch, Louise Huebner, submits **Seduction Through Witchcraft**, a helpfully suggestive bit of instruction. Louise tells us how to realize our ulterior motives through the use of spells, potions, and good old will power.

The original soundtrack from Elia Kazan's film, **The Arrangement**, arrives just before nationwide screening of the super-

movie, starring Kirk Douglas, Faye Duna-way, and Deborah Kerr. The music was written by classical composer/jazz musician David Amram.

The Complete Sea, by poet Rod McKuen and composer Anita Kerr, is a three-record set containing two previously released albums and one new effort. The lavish package included a 12-page book of poetry, all handsomely boxed.

Jazz man Vince Guaraldi (composer of the TV "Peanuts" scores and the standard "Cast Your Fate to the Winds") offers his newest LP, **Alma-Ville**, produced by Shorty Rogers.

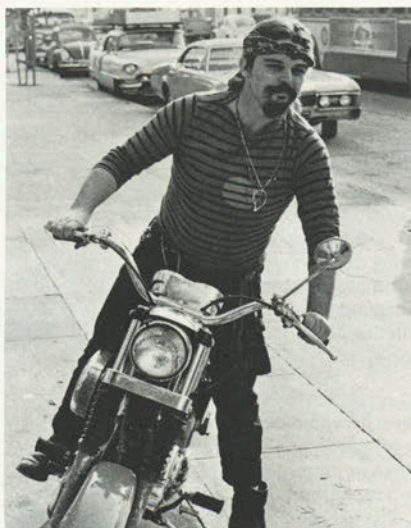
The Grateful Dead deliver their fourth LP, a double-record set of real live entertainment, **Live Dead**. The inside cover contains many photos of the San Francisco group's seven sex symbols.

continued on p. 4

DEAD RE-ENLIST

The Grateful Dead, lovable San Francisco mop tops, have re-enlisted for another hitch with the Warner Bros. Records Happy Family, continuing a long, mutually rewarding, artistically satisfying and emotionally stimulating relationship.

The fourth Grateful Dead album, released November 10, is a double record set, recorded in ballrooms across the land and appropriately titled "Live Dead." The album features a marathon version of "Turn on Your Love Light," which Pigpen (pictured below) wails with copious soul, thereby quashing rumors of his death and subsequent replacement by the winner of Warner's "Pigpen Look Alike Contest," who hasn't been selected yet, anyway.



Solo Flight For First Edition's Terry Williams

Terry Williams, guitarist with the chart topping First Edition, has recorded a solo single, "Baby Without You," written by former First Edition-ite Mike Settle and released by Reprise November 5.

Originally a studio guitarist for innumerable Hollywood recording sessions, Terry dropped the guitar for a brief fling in the fascinating distribution and promotion departments of Warner Bros. Records, which drove him back to the guitar and the New Christy Minstrels, wherein he met several musicians and singers who later forsook the Minstrels to become the First Edition. Although Terry is a singer/guitarist/songwriter for the group (at least two of his songs have been featured on each of the three 1st Edition albums), "Baby Without You" is his first solo effort.

Tull to Tour

England's top-rated Jethro Tull will begin their third U.S. tour on November 14 at Drew University in Madison, New Jersey, thereby becoming the first English group NOT to start a national tour at the Fillmore East.

After Madison, Tull marches on, cutting the proverbial and musical swath through San Francisco, Santa Monica, Detroit, Philadelphia, Syracuse, and then Fillmore East, followed by similar swaths in Amherst, Massachusetts and three unsuspecting Texas towns—Houston, San Antonio, and Austin.

Jethro Tull's second Reprise album, "Stand Up," is currently wreaking havoc on the American charts while continuing their devastation of the English hit parade.

FEATURED ARTISTS

TERRY, RUSS, LARRY, JULES, TED, BRIAN, AND JIM

We all know about the Association, about "Cherish" and "Windy" and gold albums and million selling singles and sellout concerts everywhere; the group's musical exploits are enough to fill Warner's longest bio and gaping coffers.

That's all trade talk. It's high time we knew the Association individually and a trifle more intimately. One at a time, and in no particular order.

BRIAN COLE

"I'm a firm believer in Do Your Own Thing, but a firmer believer in people letting me do mine." So states the Association's bass man—outspoken, frank, sometimes brutal, but usually pretty accurate. A theater bum for eight years (he MC'd resort shows, sang and danced in musicals), Brian played bass as a hobby, but soon realized that musicians act on stage, too, and the work is easier to find. A natural-born speed reader, putting away half a dozen books a week, he has a large collection on the Occult. Privacy is very important to him, and he spends a lot of time alone with his camera or with his three pet rabbits. He's an articulate speaker, a bit caustic at times, but extremely clever with ad libs. He wants to be objective, hates to socialize except with a chosen few, has a wealth of all-around knowledge, and is much warmer than he would have us think.

TED BLUECHEL, JR.

Most of Ted's life has been spent in Southern California, San Pedro being his birthplace. His one and only departure from sunny California was a brief family move to Montana, where he lived on a pig ranch—hence, his nickname "The Pig." His initial adventure into music was on dear old mom's pots and pans, graduating shortly thereafter to his own set of drums. A few self-taught years later, he was top seat drummer in the All Southern California High School Annual Band Competition. Entering El Camino Junior College, he majored in zoology, discovered the guitar, eventually joined a folk quartet and began singing and playing professionally. An habitue of the Troubadour, a Los Angeles folk club, Ted and twelve others got together on stage one night for a lark. This turned out to be the formation of a group called the Men. After a short-lived but unique contribution to the scene, the Men dissolved. When the smoke cleared, the Association began to take shape, with Ted as drummer. When he isn't on the road and/or writing music, Ted can be found on the beach. His household staff includes a pondful of fish and four female rats who come and go as they please. He is always concerned, but punctuality is not one of his better traits. Ted is unsophisticated and unspoiled, hates up-tightness, examines all facets before casting judgment. His home is a virtual hangout—he loves company. He is forever punning—badly, but he's cheerful about the groaning responses.

RUSS GIGUERE (pronounced Ji-GARE)

Born October 18, 1943, in Portsmouth, New Hampshire, and raised in San Diego, California, Russ has enjoyed music and singing for as long as he can remember. Though not a "trained musician" in the usual sense, his exposure to and interest in blues, folk, pop, country, jazz and the classics, plus three years of chorale in Jr. High, some club management, and two years as light and sound man in Pasadena's theater-restaurant, the Ice House, taught him a great deal. While at the Ice House, Russ occasionally did a set, usually as a single but sometimes with a friend or two. He left the Ice House, and after a brief career with the Men, he joined the then-forming Association. On the road much of the year now, Russ still manages to do the other things he enjoys; furniture and clothing design, cultivating plants, writing songs and poetry. He loves the outdoors, digs badminton, frisbee, walking, seeing new groups and other entertainers, movies, privacy and people. He collects the unusual, the beautiful, the whimsical and amusing: kites, books, paintings, drawings, sculpture, photography, stationery, decals, buttons, flags, coins, toys, anything that catches his appreciative and aware eye. He's unpredictable; deeply concerned with the spiritual aspects of life, independent, occasionally brusque, a confirmed vegetarian, extremely intelligent, punctual and generous with his humor, ideas, convictions and money.

TERRY KIRKMAN

The writer of the now-standard "Cherish," Terry Kirkman was born in Salina, Kansas; his folks came to California early enough to qualify him as a native. He earned enough college credits for a degree in journalism, which he never bothered to get. A six-month vacation in Hawaii and a schooner trip back to the States became a time of decision. The decision was music. The folk thing was happening then, and he worked the local clubs, arranging, producing, writing, performing, playing, advising, listening and meeting people. The Men happened at the Troubadour—a crazy idea of thirteen guys on stage—doing different things together, some good, some bad. The Men broke up eight mad months later; soon after, Terry and Jules Alexander (whom he had met in Hawaii) decided to form the Association,

along with Jim and Ted and Russ and Brian. A prolific and compulsive writer, Terry composes many of the group's songs. A deep thinker, slightly accident prone, he digs socializing with all types of people, holds friendships dearly, has a tendency to erupt but calms down just as quickly, likes to converse with anyone, is a relentless worker, constantly late, dominant but not overbearing, and a very warm personality.

JIM YESTER

Jim's family came to Southern California from Birmingham, Alabama, and since his father was a musician, it was natural that Jim and brother Jerry would team up and start working the coffee houses around Hollywood. After the Army, (a singing tour of Germany for the Special Services) he went to New York where Jerry (later a member of the Lovin' Spoonful) was with the Modern Folk Quartet. But California beckoned, and soon Jim was soloing at the southland's Troubadour and Ice House. A couple of the then-forming Association caught his act and found what they needed: a rhythm guitarist with an excellent tenor voice. Jim's prime non-musical interest is ornithology, having been an accomplished falconer at one time; his house is filled with stuffed owls of all kinds and colors. He leans to the quiet side, dislikes making waves, is friendly and gracious, would rather leave business and money matters to others and is an amateur photographer. He seems easy going but is actually concerned and serious about all endeavors.

LARRY RAMOS

Larry made his debut in show business at the advanced age of five, doing radio shows on Hawaii's KGMB. Larry even won an Arthur Godfrey Uke Contest, an instrument he mastered about the time he learned to walk. In 1952 he came to the mainland. An honor graduate of Bell High School, he found time to join the national road company of "The King and I" before settling down as a political science major at East Los Angeles Junior College, where he started writing music reviews at the school. Folk singing on the coffee house circuit followed, and in early 1962 he was tapped to join the Christy Minstrels, touring with them for the next four years, after which he spent a year as a single touring night clubs throughout the world. In 1967, Larry replaced Jules as the Association's lead guitarist. A composer and oft-times comedian, Larry's credo is: "I plan to retire by the time I am 30." His facial expressions tell all, he talks endlessly when content, is a bit withdrawn when unhappy. An earnest and dedicated worker, he loves to eat and sleep and has a most infectious smile.

JULES ALEXANDER

Jules, who comes from Tennessee and now lives in the Hollywood Hills, very nearly qualifies as a one-man group—lead guitarist, singer, composer, bassist, lyricist, arranger and poet. He was one of the first musicians to electrically amplify an acoustic guitar, which he still uses. An original member of the Association, he left after two years. Before returning, he spent his hiatus "writing, driving to San Francisco about one hundred times, and getting deeper into Yoga." His attraction and dedication to Eastern philosophy and vegetarianism pre-dates its recent crass publicity. Jules went to India to study with his teacher, one Charan Singh, an experience that "changed my life—totally." He can usually be found driving around Los Angeles in his latest vintage roadster (he's owned at least 4 in 2 years), jamming with some of his countless musical friends (he's always in demand for studio sessions), and developing his latest talent—drawing and painting. No matter what one can say of Jules, it can be contradicted. He is happily inscrutable and definitely indefinable.



Back row (L. to R.): Terry, Larry, Ted, Jim
Front row: Jules, Russ, Brian

BARBIE BURBANK'S BAG

Hello dearies!

I'm just **exhausted**: This week has been so frantic with parties and openings, I just don't know where to begin. . .

So I'll begin with my favorite subject, MEN. Handsome, talented men, like the **Fifth Ave. Band**. They opened at the Troubadour in Los Angeles, and what a gala event that was. . .Mike Schwartz was there, also Jerry Stew, Reprise pixie-mogul **Mo Ostin**, Gallagher Tristan, **Don Everly** and Queen Elizabeth (she's very sweet). The Fifth Ave. Band stole their show with a marvelous parody of Ed Sullivan-type acrobats. Simply hilarious! Their music was nice too. They'll be there for two whole weeks—next week they share the bill with cuddly **John Sebastian**.

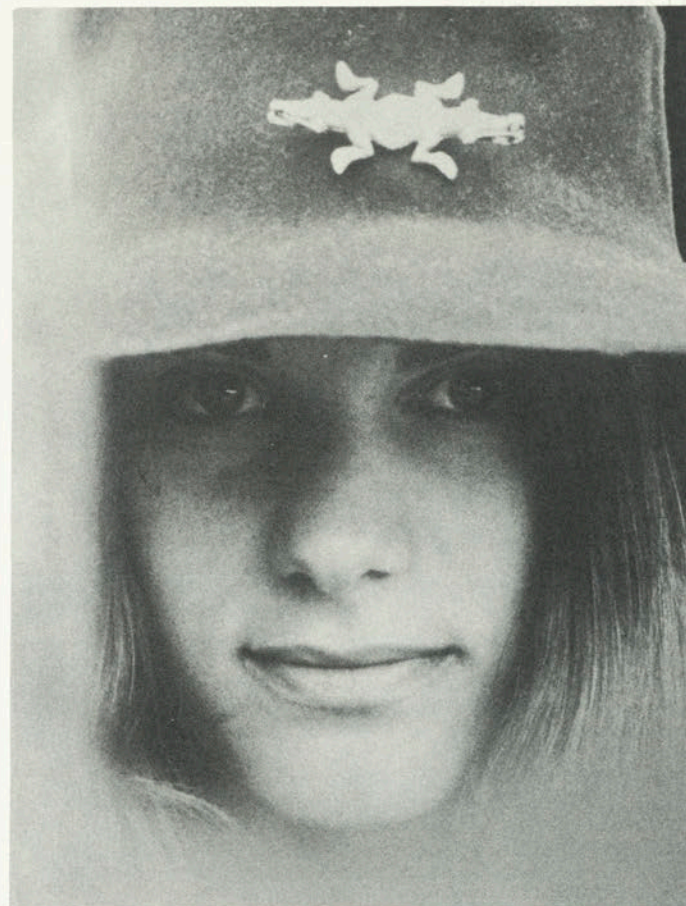
One day last week—it's so hard to keep track—I ran into tall, dark and handsome **Ron Elliott** and his bearded blond producer Gary Downey. They were terribly excited about completing Ron's first solo album—you all remember Ron from his **Beau Brummel** days, I trust—and they were beside themselves trying to find a stereo; they insisted I sit down and listen right then, so I canceled my 4 o'clock tete-a-tete with Mick Jagger. Well, it was worth it; Ron's album is just lovely, especially the suite "Candlestick Maker," which takes up side one. Ron is so quiet, I never suspected he'd write sensuous lyrics like that. Would you?

And what a coincidence—shortly after I saw Ron, former **Beau Brummel Sal Valentino** made a special trip to my office. He said he's been trying to see me for weeks, but I'm never in! I was devastated, absolutely chagrined, to find I'd missed him, but we made up for lost time. He's finished about half of his first solo album, which I can't wait to hear. Sal promised me a special hearing just as soon as it's done. Such a thoughtful young man. Did you ever notice that his eyes are bigger and browner than Paul McCartney's?

My dear friend and personal sorceress **Louise Huebner** had a marvelous time on Halloween. It was indeed her day—Los Angeles radio station KLAC had Louise cast spells requested by listeners—the most popular spell casting subject were love, health, sex and money (not in that order). Then Louise visited a home for retarded children where she delighted 200 of the little darlings with a poem: "Pumpkins and apples/Kittens and mice/We're gonna have/A Halloween that's nice." She made that up all by herself! Did you know that Time Magazine consulted her for predictions for the 1970's? She was the only witch-astrologer they interviewed, too, so there!

Those two cuties, **Danny Levitt** and **Marc McClure**, open at Ledbetter's soon, along with **Ron Elliott**. As a matter of actual fact, Danny and Marc played on Ron's new album (the same one I blithered about earlier). Ledbetter's is in Westwood, which is terribly **collegiate**, you know, clean-cut beer drinkers, but nevertheless I'll be right up front (ringside, as we call it in the biz).

Ta ta for now!



The winsome young lady above is **Ruthann Friedman**, whose first album, "Constant Companion," places her squarely (but not unhiply) in the ranks of acoustic-guitar-playing-sensitive-songwriting-singing ladies (the others are Joni, Joan, Judy and Buffy, last time we counted). The Los Angeles Free Press had a few nice words for Ruthann's appearance at the recent Big Sur Folk Festival: ". . . a new unheard, . . . yet as sure of herself on stage as any who had preceded her. She was one of the new faces of the Festival, sensual, . . . She turned the audience on . . . She was sexy and there was a tone of lust to the applause." Like we've been saying for years, into every life some lust must fall . . .

DIETY SCORES WITH HUDSON BAY SOUND

HUDSON BAY—Sales for the first album by the Masked Marauders are expected to set an all-time high for Deity Records, according to the company's president, Somonom Penthaus.

"The increased logistical capability which has resulted from our distribution agreement with Reprise Records, coupled with mammoth interest on the part of consumers, looks like it will send this album far beyond our wildest projections," Penthaus said.

"We may, in fact, be well on our way to establishing the 'Hudson Bay Sound' as an important force within the industry," added Penthaus, citing the fact that two record trade papers had "picked" the first single from the Masked Marauders—"Cow Pie".

The single, which has already broken in several outlying markets, appears to be developing into a gargantuan hit and advance orders for "The Masked Marauders" album have deluged Deity's small office staff.

"Our secretaries and clerks are working round-the-clock on double shifts and we have had to call our international promotion director back from his Quebec vacation to keep up with demand for this marvelous album" Penthaus said.

The grey-haired naturalist also hinted that Deity may be going public soon with its first stock issue.

Letters Buoy Barbie, Bring Joy Bubbles

Read Ye Again: The Circular staff wishes to thank the thoughtful few who took pity on Barbie's Blues and wrote letters. The heartening impact of those three letters was out of proportion to their literacy, but Barbie isn't complaining; she has enrolled in a typing course and promises to answer all letters and questions. Make Barbie smile again—everybody write real soon.

Those cards and letters should keep coming to her, c/o Editorial Department, Warner/Reprise Records, 4000 Warner Blvd., Burbank, Calif. (And as long as you're writing letters, burbles Barbie, write your mother, she's lonely too.)

ARTIST ITINERARY

Nov. 14 to Nov. 28

The Reprise selection starts off with **The Trini Lopez Show**, featuring musical selections from Trini's nationally syndicated television show. Sharing Trini's limelight are Nancy Ames and the Ventures.

The Vogues Greatest Hits contains twelve familiar chart numbers (some of them pre-Reprise) from America's favorite barbershop quartet.

The Pentangle's **Basket of Light** gathers traditional folk songs, new material in the crystalline instrumental-vocal style that have made them possibly the most respected folk artists in their native England. Pentangle (pictured below) will begin their third tour of the U.S. this winter.



The Fifth Ave. Band—album and group—offers an impressive collection of new songs, great harmonies, and accomplished musicianship. Not unduly loud, not dull, just good—produced by former Lovin' Spoonful people Jerry Yester, Zal Yanovsky and Erik Jacobsen.

S. David Cohen, once known as David Blue, has written ten moody and pensive songs, some of them quite countryish, for his second album, **Me**. The eleventh tune was penned by country/western giant Merle Haggard.

The long-awaited and much touted album by the Masked Marauders, called, originally enough, **The Masked Marauders**, is finally available. It includes the top single, "Cow Pie," recently rushed (that's Circular-ese for "rush issued") as a single to meet all that clamorous public demand.

Not only is the 12-part release a succulent repast, but—need we say it?—our cup runneth over.

a secret message

The Circular staff wishes to share a Top Secret, Super Classified, Don't-Tell-Anyone-Else, Secret, a tidbit so incredible, so intimate, that we cannot commit it to black type on a white page. Nevertheless, it's IMPORTANT that our readers know this tidbit; it could provide the key to personal happiness, world peace, uncountable wealth, the fountain of youth, and a well-adjusted psyche.

To read our fabulous secret, here's all you do:

1. Copy this page on a model 3333 Xerox machine, using 8½x11 Xerox copy paper. Make 17 copies.
2. With tracing paper, mark the exact size of this box. Divide the box into seventeen equal parts, using a #3.2 pencil.
3. Transfer the markings from the tracing paper to the 17 pieces of Xerox paper: cut a different but equal piece out of each sheet of Xerox paper.
4. Place the 17 equal pieces in a china bowl in which you have mixed a solution of one tablespoon lemon juice, 1 teaspoon bicarbonate of soda, one-fourth cup castor oil, and salt to taste.
5. Soak the pieces for exactly 76 hours and 20 minutes.
6. Remove the 17 pieces of paper from the solution and place them, still wet, on this original box—correctly arranged. The pieces should fit together like a jigsaw puzzle.
7. Let dry in a cool, dark place.
8. Hold the paper—this page with the 17 pieces covering this box—over four candles, positioned so the flames are under the exact corners of this box.
9. Read.

CALIFORNIA:

Crosby, Stills, Nash & Young, 11/13 - 11/16, Winterland Ballroom, San Francisco
 Jethro Tull, 11/19, San Diego
 Kinks, 11/20 - 11/23, Whiskey A-Go-Go, Los Angeles
 Jethro Tull, 11/20 - 11/23, Fillmore West, San Francisco
 Glenn Yarbrough, 11/22, Convention Hall, Community Concourse, San Diego
 Jethro Tull, 11/26, Santa Monica Civic Auditorium, Santa Monica

COLORADO:

Glenn Yarbrough, 11/16, Auditorium, Denver
 Mason Williams, 11/21, Univ. of Denver, Denver
 Crosby, Stills, Nash & Young, 11/26, Coliseum, Denver

CONNECTICUT:

Jethro Tull, 11/15, Wesleyan Univ., Middletown
 First Edition, 11/15, Central Connecticut College, New Britain

FLORIDA:

Dion, 11/18 - 11/30, Warehouse #8, Miami

HAWAII:

Crosby, Stills, Nash & Young, 11/22, Hic Arena, Honolulu

ILLINOIS:

Turley Richards, 11/17 - 11/30, Mr. Kelly's, Chicago
 Glenn Yarbrough, 11/21, Orchestra Hall, Chicago
 Arlo Guthrie, 11/21, Aragon Ballroom, Chicago

INDIANA:

Association, 11/21, Notre Dame Univ., South Bend
 Association, 11/22, Indiana Univ., Bloomington

IOWA:

Glenn Yarbrough, 11/18, Coe College, Cedar Rapids

MASSACHUSETTS:

Peter, Paul & Mary, 11/15, Boston
 Association, 11/17, Boston State Teacher's College, Boston
 Glenn Yarbrough, 11/20, Orchard View High School, Muskegan
 Fleetwood Mac, 11/26 - 11/29, Boston Tea Party, Boston

MICHIGAN:

Jethro Tull, 11/28 - 11/29, Easttown Theatre, Detroit

MINNESOTA:

Glenn Yarbrough, 11/17, Industrial Show, Minneapolis

NEBRASKA:

First Edition, 11/22, Nebraska Wesleyan Univ., Lincoln
 First Edition, 11/23, Doane College, Crete

NEVADA:

Watts 103rd St. Band, 11/15 - 12/15, International Hotel, Las Vegas
 Everly Brothers, 11/18 - 12/18, Landmark Hotel, Las Vegas

NEW YORK:

Peter, Paul & Mary, 11/15, Syracuse
 Arlo Guthrie, 11/15, St. Johns College, Jamaica
 Arlo Guthrie, 11/17, C. W. Post College, Long Island
 Petula Clark, 11/17 - 11/29, Waldorf, New York City
 Everly Brothers, 11/21, New York Univ., New York City
 Fleetwood Mac, 11/21 - 11/22, Fillmore East, New York City
 Ella Fitzgerald, 11/21, Lincoln Center, New York City
 Ella Fitzgerald, 11/22 - 11/23, Ed Sullivan Show
 Association, 11/28, Queens College, Flushing

OHIO:

Kinks, 11/14 - 11/15, Ludlow Garage, Cincinnati
 First Edition, 11/17 - 11/29, The Bedroom, Columbus
 Association, 11/23, Bowling Green

OREGON:

Mason Williams, 11/15, Oregon State College, Corvallis
 Mason Williams, 11/17, Ashland High School, Ashland

PENNSYLVANIA:

Association, 11/15, Indiana Univ., Indiana, Pa.
 Peter, Paul & Mary, 11/22 - 11/23, Pittsburgh
 Ella Fitzgerald, 11/24 - 11/30, New Latin Casino, Philadelphia

SOUTH DAKOTA:

Glenn Yarbrough, 11/19, Augustania College, Sioux Falls

TENNESSEE:

First Edition, 11/28, Chattanooga

TEXAS:

Crosby, Stills, Nash & Young, 11/28, Coliseum, San Antonio

UTAH:

Mason Williams, 11/22, Terrace Ballroom, Salt Lake City
 Crosby, Stills, Nash & Young, 11/27, Salt Palace, Salt Lake City

WASHINGTON:

Glenn Yarbrough, 11/15, Pacific Lutheran Univ., Tacoma
 Mason Williams, 11/15, Opera House, Seattle