

circular



Even
Troffs
Love
Rock 'n' Roll
— Tony Joe White

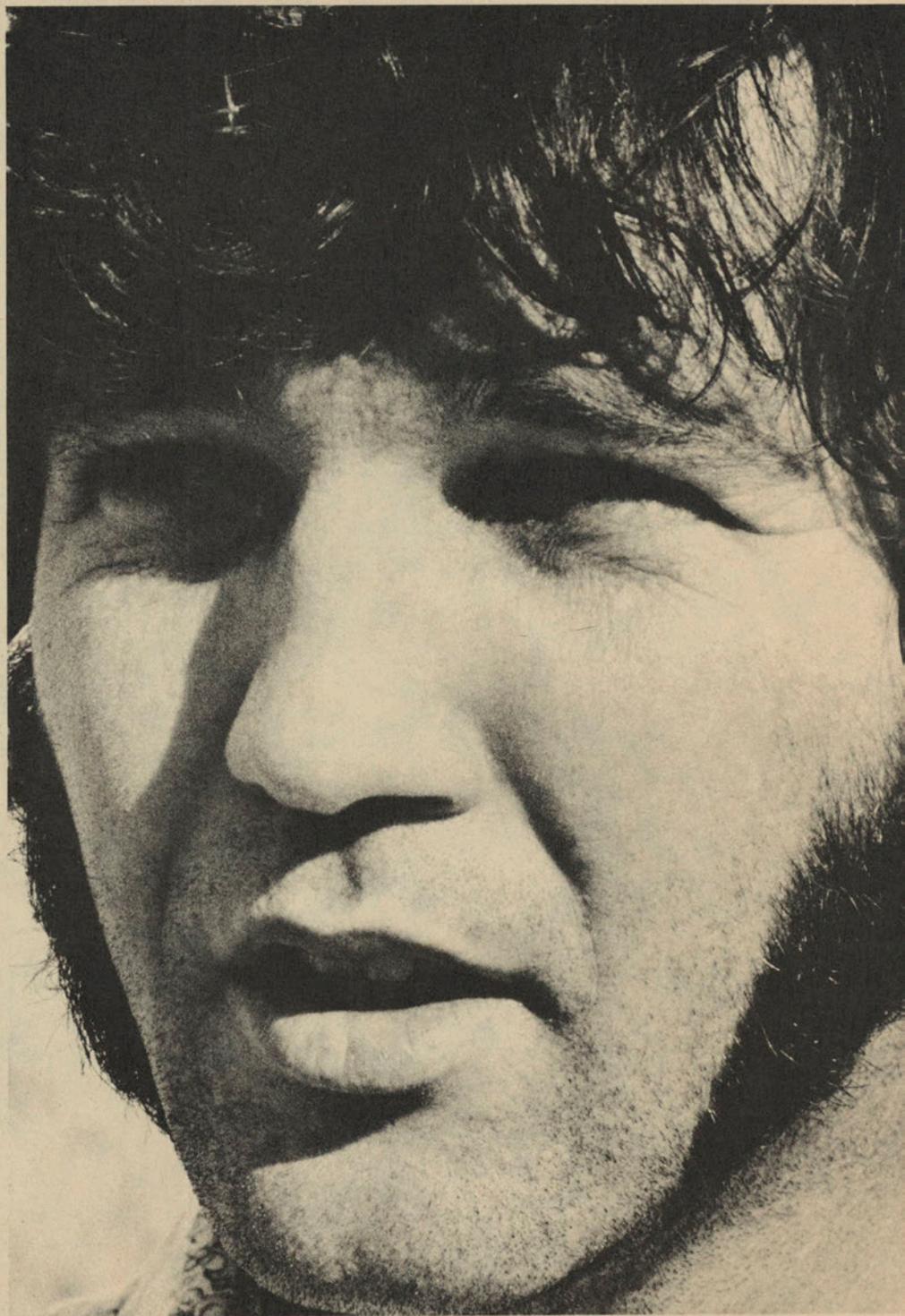
Jerry Wexler Crosses Tracks for Tony Joe

Jerry Wexler is a name which to many people in the music biz is synonymous with Atlantic. He is, in fact, the executive vice president of Atlantic Records and, if you look on the back of some of the Atlantic-Atco-Cotillion Records in your collection you'll realize that he had a hand in the production of many of the greatest ones. Like Aretha, like La Verne Baker, like too numerous to mention. How is it, then, that this self same Atlantic executive came to produce (with Tom Dowd) *The Train I'm On*, the new album by Tony Joe White on Warner Bros., of all labels?

To answer this and many other burning questions, a long distance call was placed, with the help of a fake credit card number (profit squeeze, you know), to the esteemed Mr. Wexler at Miami's Criteria Studios, where he was in the midst of producing country-Mex rock group Louie and the Lovers with (Sir) Doug Sahm.

As the story unfolds, Jerry says he met Tony Joe through Donnie Fritts (Nashville keyboard whiz and songwriter, usually found playing these days with Kris Kristofferson). Donnie brought Jerry a test pressing of Tony Joe's first album (the one with "Polk Salad Annie" on it) and Jerry soon told his friend Phil Walden to run down to Corpus Christi and become this boy's manager. Wexler later produced a smash hit version of "Rainy Night in Georgia" with Brook Benton. Tony Joe had written the song as a track for his second album.

Tony Joe and Jerry soon became fast friends and Jerry takes great pleasure in the fact that when the former came down to Florida to visit the latter the latter took the former on a tour of the Everglades. "I took



Tony Joe White into the swamps," Jerry is proud to say.

Years passed, Jerry continued cutting Atlantic hits and Tony Joe was signed to Warner Bros. Tony Joe asked his friend to produce an album for him and the friend agreed, not taking the request too seriously. "I figured he'd forget about it," Jerry revealed. But Tony Joe held his friend to the promise and they met in Muscle Shoals to record his second WB album (with Tom Dowd). Jerry characterized the ensuing recording session as "a joy." So, for that matter, is *The Train I'm On*, but you already knew that.

For some time Tony Joe has been delighting audiences with his electric guitar work, which emphasizes the wah-wah effect. Jerry had heard Tony Joe play acoustic guitar at his house in Miami and came to the conclusion that Tony Joe is nothing short of "a tremendous guitar player." "We featured the acoustic guitar in the album to show people what Tony Joe can do," he explained.

Things went smoothly in Muscle Shoals — so smoothly, in fact, that the team cut 14 sides in five days and finished overdubbing and mixing before another fortnight had past. Would Jerry want one of his Atlantic artists to cut any of the tunes contained in *The Train I'm On*, a la "Rainy Night in Georgia?" He said "300 Pounds of Hongry" (written not by Tony Joe but by Donnie Fritts and Eddie Hinton) would be great for Wilson Pickett, but he couldn't commit himself at this time.

The Train I'm On sessions were not the first time Jerry and Tony Joe have gone into the studio together. Some time ago they co-produced the first album by Eric Quincy Tate on Cotillion. As coincidence would have it EQT is now on Capricorn Records, distributed by ours truly. Speaking of coincidences, Tony Joe's album is not the first non-Atlantic production Jerry has exe-

cuted. A little over one year ago Jerry was working with gospel rocker Mylon (whose first album, parenthetically, was produced by Reprise's own Allen Toussaint) in Miami when Little Richard dropped by the studio to help the band work out "Shake a Hand." Mylon never got around to the song but Jerry was so enthusiastic about Little Richard's rendition of it that he cut it there and then sent it off to Burbank, where Reprise moguls transformed it into 45 r.p.m. form. Jerry had produced Richard years ago for Atlantic, but not much came of those sessions because, at the time, Richard had a self-imposed ban on compositions that did not deal with theological matters.

Jerry had this to say about Tony Joe White before he was called back into the studio by Doug, Louie and those Lovers: "He's an original; he's the funkiest artist I've ever known—there's a deep blues tinge to him." Which is saying quite a bit considering the source. Jerry's last bit of advice to *Circular* readers was "Get Dr. John's new album." *Circular's* is to listen to *The Train I'm On*.

— Bob Moore Merlis

Tony Joe White Album Discography

Black and White
Monument SLP 18114

... *Continued*
Monument SLP 18133

Tony Joe
Monument SLP 18142

Tony Joe White
Warner Bros. WS 1900

The Train I'm On
Warner Bros. BS 2580



Cold Blood Runs Hot

Raul Matute is the organist, arranger and musical director of Cold Blood, a band he describes as "a bunch of alcoholic thieves." Kid-ingly, of course. Cold Blood are, in fact, a sassy and unmistakably brassy eight-man, one-woman rock band who excel in live performance. And they're equally competent in the recording studio, as is apparent with their Reprise debut album, *First Taste of Sin*. Donny Hathaway produced the LP, which features two of Donny's own compositions, "You Had to Know" and "Valdez in the Country."

The record is an uncommon rhythmic mixture of rock, R&B and Latin influences—but the big band sound the group projects is larger than its component sum. A single, "Down to the Bone," has been borrowed from the LP, and is receiving fine Top 40 response, while even the more persnickety "progressive rock" programmers have placed it prominently on their playlists. Says Raul, (who lives in the San Francisco Bay area, as do most of the band's members), "I got a letter from my mother saying she heard the single on KRLA" (a substantial Los Angeles AM station). Incidentally, the title of the album derives from a line in "Down to the Bone."

First Find

"Cold Blood" may not be the most appetizing name around, but that has not prevented the band's music from being eminently digestible. Back around 1967, rock entrepreneur Bill Graham saw Cold Blood at a free concert in San Francisco's Golden Gate Park and wasted no time booking them into his Fillmore West. In '69, Cold Blood made Graham's proposed San Francisco Records a reality by becoming the first group on the label, with an



album entitled *Cold Blood*. Later came *Sisyphus*.

Lydia Pense has the distinction of being the only female-type person in the group, as well as being its lead singer. She may be only 4' 11", but she delivers a vocal power way out of proportion to her diminutive size. She's a belter who credits Aretha Franklin, Ray Charles, James Brown and Ike & Tina Turner as her prime musical motivators. Along with Raul, bassist Rod Ellicot, drummer Sandy McKee and saxophonist Danny Hull, Lydia is a founding member of Cold Blood. Before the current group came together, Lydia was with Rod and Sandy in a band called The Generation.

Recently, Lydia has developed a fondness for making records. "I'm gettin' to dig the studio," she says, "because you get to hear more."

Amused Ringmaster

Jim Sheehan is Cold Blood's manager and sometime spiritual advisor; a man with a healthy, spontaneous laugh and considerable responsibility. "I've known Raul for 12 years. He and I went to high school together. I just fell into management because I'm a bit more stable than they are." He laughs uproariously. "I'm supposed to be the ringmaster of the circus, but sometimes I don't even know what I'm doing."

Jim finds pleasure in the band's diversity. "Raul's a Mexican; we've got a Japanese guitar player; there's three Portuguese equipment men and I'm Irish. There's even a 10-year age span among the players. The equipment men that drive around are all nature freaks. They drive to all the gigs bringing their mushroom and plant books along. They even make their own wine."

"The drummer, Sandy McKee, is really crazy. He has non-stop energy and a rubber face. He loves to do voices, loves to play pranks on people and hassle stewardesses."

McKee has worked as a drum designer for manufacturers and has played with such talents as Charlie Musselwhite, Harvey Mandel and the C. C. Riders.

On *First Taste of Sin*, several musicians assisted the band, filling in whenever a different sound was needed. The "family of players" particularly helpful to Cold Blood included Bill Atwood (now with Malo), Mel Martin (formerly with Boz Scaggs), Tom Harrell and Pete Wilker.

Says organist Raul, "I used to call our group 'a contemporary blues band.' But on this album we included some strings and did that

Latin stuff too. As far as directions are concerned, we're always trying to keep things open—like when we used a Moog synthesizer on the album. I have eyes to do more things with the Moog on coming recordings. Also, I'd like to do one or two pieces for a complete big band."

As can be imagined, a traveling entourage consisting of a nine-member band and four roadies is almost too large to be manageable. Just ask Jim Sheehan. "It really gets zany. Lots of confusion and people going off in different directions. Trying to track people down can turn out to be a real problem, although we've never been late to a gig."



Cold Blood

Cold Blood has played in about every possible type of location. "The band started out playing funky bars in Oakland, San Jose and Berkeley. Not rock clubs, but I mean funky, nasty-ass drunk bars."

Frozen Gear

"When we were with San Francisco Records," Raul recalled, "we did a gruesome tour. It was the first time ever out on the road for a lot of us, and went out for two months straight in the winter snow. We really got messed up, and on the final few days the equipment began falling apart and a lot of stuff we carried was frozen on the truck."

Cold Blood's manager fell asleep at the wheel one time, totalling the band's brand new truck. While Jim was in the hospital, somebody stole another of the group's trucks and a lot of valuable equipment with it.

Basically though, the band likes to tour and most of the time it's a lot of fun.

Can't Sit Down

"Everybody really wants to make music and everybody loves to party, but when the band goes on stage we've got our shit together. The proof of the pudding is when the band comes on stage and you have horns up there. The audience will identify with Lydia, but they'll also identify with a good, tight horn section. We like to play to crowds who dance and shout. We don't get off playing to a sit-in-your-chair audience."

Cold Blood have been playing dates on the West Coast for the last four months, but they recently headed east and just last week they completed a four-day stint in Chicago.

Jim Sheehan tersely summed up the group's philosophy: "You work hard and play hard—that's how you keep together."

— Mike Harris

Items

Ho Hum

★ "Metal Guru" took just slightly over a week to rocket into the Number One spot in England, making it the sixth T. Rex single in a row to rule the top of the charts. Its predecessors were, in no particular order, "Ride a White Swan," "Telegram Sam," "One Inch Rock," "Hot Love" and "Bang a Gong." Topping the album charts in that distant land at the moment is *Bolan's Boogie*, a collection of T. Relix.

Film Sounds

★ Very shortly comes WB's soundtrack album of a soon-to-be-released Warner Bros. film, *Malcolm X*, which depicts the life of the renowned black American political and cultural leader. Combining dialog and music, the album features James Earl Jones, Billie Holiday, the Last Poets, Duke Ellington and Ossie Davis.

Neil Tours

★ On the road in November goes Neil Young, who recently announced a 50-city 10-week tour of the United States followed over a four-month period by appearances elsewhere, specifically Canada, Australia, Japan, Great Britain, France, Holland, Germany and Scandinavia. Accompanying Mr. Young will be the Stray Gators, who contributed also to Neil's thoroughly gold *Harvest* album.

In Case You Missed the Real Thing . . .

★ Available for the sum of \$1 mailed to Radio Station KGIL, 14800 Lassen, San Fernando, California 91343, is a recording of that station's news coverage of the great California earthquake, a disc titled "February 9, 1971." No one should be without.

Unshod Artistry

★ Barefoot Jerry, Nashville-based country rockers whose cast includes Wayne Moss, John Harris, Kenny Malone and Russ Hicks, have been signed to Warner Bros. Records by Exec Veep Joe Smith. A previous Capitol album won the group a goodly following. They have begun work on their first for WB.

Birthdays Biotics

★ This week's celebrations include the following musical notables: Charles Aznavour (May 22), Artie Shaw (May 23), Rosemary Clooney (May 23), Bob Dylan (May 24), Hal David (May 25), Peggy Lee (May 26) and Ramsey Lewis (May 27).

Fashion Note

★ Amid his recent Philharmonic Hall appearance in New York, John Baldry left the stage for a few moments and reappeared wearing a see-through floor-length caftan with a body stocking underneath.



FAR FLUNG—Manager Harold Leventhal calls on Warners office in Calcutta, India, to discuss promotion for Arlo Guthrie's new LP, *Hobo's Lullaby*.

Name Change

★ Sparks is the new identity for the group formerly known as Half-nelson, a change which will be borne out in a repackaged version of their recent Bearsville debut album.

Orthographic Creativity

★ Latest publication to find a way to misspell Todd Rundgren is the *Syracuse New Times*, whose Dan Sussman referred to him as Tod Rundgren throughout a lukewarm review of his neat *Something/Anything?* album.

Those Oldies but Goodies Reminds Me of You

★ A devout archivist informs *Circular* that John Baldry is no newcomer to Warner Bros. Records. He first appeared on Burbank wax in late 1967 or early 1968 with "Let the



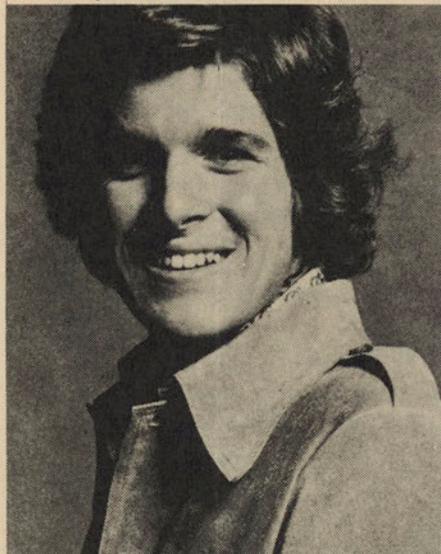
Heartaches Begin," a British chart-topping single which barely crept into the nether regions of *Billboard's* January, 1968*charts, where it languished for two weeks. That's when he was still called Long John Baldry.

Etched in Dust

★ Eight years ago this month WB made its bid for the popular market with the following LPs: *Changes* by the Modern Folk Quartet, *Golden Hits of Hawaii* by the Outriggers, *Let's Hula* by Maile Serenaders, *Yesterday, Today and Tomorrow* Soundtrack and *We've Gotta Sing* by the Couriers.

Dino Returns

★ Rejoining Reprise as a solo artist after a spell as a third of Dino, Desi and Billy is Dino Martin, who plans



to record a single under the producership of Van Dyke Parks, whose own brand new *Discover America* album should not be missed.

Writer Finds Voice

★ Dick Holler, justly famed as the composer of Dion's "Abraham, Martin and John," has joined the Warner Bros. fold as an intact artist to record some singles.

Living Legacy

★ In the works is a six-sided album called *Goodbye to the Fillmore* whose tape version will be distributed in the United States by Warner Bros. Records (disc consumers will be forced to buy them from Columbia). Its cast of characters includes Lamb, the Elvin Bishop Group, Malo, Taj Mahal, Boz Scaggs, Lydia Pense, Steve Miller, The Sons, It's a Beautiful Day, Quicksilver Messenger Service, Hot Tuna, Santana, Tower of Power, Cold Blood, Stoneground, New Riders of the Purple Sage, Grateful Dead and, of course, Bill Graham. Look for it in mid to late June.

Happy Homecoming

★ In an interview with *Sounds*, a British music newspaper, the members of Nazareth pronounced themselves quite pleased with the results of their just-finished tour of the U.S. and announced that they have a second album, *Exercises*, ready to go in England next month. Mean . . . while, Warner Bros. is hurrying an edited version of "Morning Dew" as a single from that first *Nazareth* album with much glee, as you can learn elsewhere in *Circular*.

Beach Boys Abroad

★ The Beach Boys celebrated their relocation to Europe with a live two-hour concert over Radio Luxembourg on May 10, a broadcast heard by some 30 million listeners throughout Britain, France, Germany, Scandinavia, Holland and Luxembourg. The seven-member group has begun work on a new album in the Brother Records' 16-track studio, which was moved from Brian Wilson's Bel Air, California, home to the Netherlands. Just released in this country is a two-album set of *Carl and the Passions/So Tough* and *Pet Sounds*, representing, respectively, new days and old days for the Beach Boys.

Recording Activity

★ In the studio, hard awork on various future records, are Black Sabbath, Claudia Lennear and Bobby Hatfield, the latter of whom is being produced by Al Kooper.

Inspirational Verse



Long ago life was clean
Sex was bad—called obscene
And the rich were so mean
— The Kinks "Victoria"

Fast Spins

Gypsy Wedding

Bob Mosley
REP 1096

Bob Mosley, whose "Gypsy Wedding" was the most-played cut on Moby Grape's final album, *20 Granite Creek*, brings back this fine wine in a bold new bottle. Yes, this is a brand new recording, featuring Wayne Jackson, Andrew Love and the Memphis Horns with the Mill



Valley Rhythm Section, and of course the voice of Mr. Mosley, right out front and in the finest of fettle. Bob's first solo album, *Bob Mosley* (RS 2068), is the original source of this entertainment, and also of the entrancingly escapist flip side, "Gone Fishin'" (written by Bob and Andy Mosley).

Sally Jo

Doug Kershaw
WB 7590

"Cajun Classic" is the name of a golf tournament, but the phrase works even better as a description of this happy hoedown from the "Louisiana Man" man. With one line leapfrogging over the next into a splendid stream of Southern consciousness, "Sally Jo" touches nearly every facet of the life of its protagonist, a man whose Gallic-American good humor survives the most amazing adversities. If all this sounds fearfully complex or dreadfully ethnic, fear not: "Sally Jo" is as accessible as "Oh Susanna" and at least as lively. Country music is here to stay and "Sally Jo" should be a prominent partner in permanence.

Metal Guru

T. Rex
REP 1095

Telegram Sam banged a gong and got it on with the hot love, and now another Marc Bolan plastic explosive! Recipe: a shimmy-shakin' vocal, a hot lovin' beat and clever lyrics laced with satire, all wrapped up in a sound that takes you back to your rock 'n' roll womb (complete with your all-time fave chord progression, G to E minor). It's punctuated with squeals and yelps the like of which you haven't heard since The Four Lovers changed their name to The Four Seasons. And it all happens inside of two and a half minutes; many will no doubt welcome the return of rock to its original dimensions. (Those of you whose changers have forgotten how to play 45s will soon be assuaged by the release of a new T. Rex LP, also called *Metal Guru*). Is "Metal Guru" the missing link between rock and roll?

Sentimental Lady

Fleetwood Mac
REP 1093

Well-known for bluin' the blues and rollin' the rock, Fleetwood Mac have recently been visited by a gentler muse. Now their rock-ribbed "Oh Well" single is followed by an exceptionally exquisite example of F. Mac's ballad style, "Sentimental Lady." In years past such a turn might have inspired headlines like "ROCK IS DEAD—Good Songs Are Back Again" and other such ethnocentricities. Since rock has now achieved a more favored position within the American intellect, "Sentimental Lady" may not have to undergo this sort of polemic dissection. Hotcha. This new song, from the pen of the American in the group, Bob Welch, is rock for people who hate rock and for those who love it madly. In other words, The Universal Fleetwood Mac. For even greater universality, the album cut of 4:35 has been expertly edited to 2:55.



Morning Dew

Nazareth
WB 7599

It all started out with Bonnie Dobson and her melancholy little tune in folk style, beautiful but foreboding. Then Tim Rose made it one of the real underground hair-raisers of the mid-Sixties. And now this eloquently electric quartet from Scotland trenchantly translates it into the hard rock of the Seventies. Nazareth's "Morning Dew," steeped in

tradition yet uncompromisingly modern, conveys its cryptic, fearsome message not only vocally but with double feedback guitar, especially impressive in stereo. Stereo, by the way, is how you hear "Morning Dew" on the single, a trait it shares with most other WB and Reprise 45s. Nazareth on 45, therefore, has the same spectacular sound as Nazareth on LP (save for some expert editing to transform the 7-minutes-plus album cut to a neat 3:08).

Spell Your Way to Victory

You remember alliteration, don't you? Peter Piper picked a peck and Hubert Humphrey and Miss Muffet and Reprise Records and Fab Forty and Charlie Chaplin and Arthur Alexander, the latter of which leads straight into another simple-minded *Circular* contest.

All you have to do is make a list of people like Arthur Alexander and Jimmy Joyce and the Beach Boys, artists whose names repeat the same sound at the beginning of two or more consecutive words, artists who are or were with Warner/Reprise and its directly associated labels (Bearsville, Capricorn, Raccoon, Brother, Loma and anything else you can come up with).

The biggest accurate list wins two whole single albums of its author's choice (or one whole double album). Runner-up gets one whole single album.

Rush rosters and desired discs prior to June 5 to *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, California 91505. Winners will be announced in the near future.

Top Ten

1. Deep Purple/*Machine Head* (BS/M5/M8 2607)
2. The Allman Brothers Band/*Eat a Peach* (2CP/J5/J8 0102)
3. Todd Rundgren/*Something/Anything* (2BX/L5/L8 2066)
4. Alice Cooper/*Killer* (BS/M5/M8 2567)
5. The Kinks/*Kink Kronikles* (2XS/L5/L8 6454)
6. Fleetwood Mac/*Bare Trees* (MS/M5/M8 2080)
7. *America* (BS/M5/M8 2576)
8. The Mothers/*Just Another Band From L.A.* (MS/M5/M8 2075)
9. *Malo* (BS/M5/M8 2584)
10. Randy Newman/*Sail Away* (MS/M5/M8 2064)

Dr. Demento



Here are the answers to last week's clues about the labels which changed their names:

1. Falcon (economy car) changed to Abner (comic strip). They had Jerry Butler and Dee Clark's early hits.
2. Satellite (space vehicle) to Stax (as in the public library). "Last Night" by the Mar-Keys was a hit on Satellite.
3. Atlas (muscleman) to Cat (feline). Best known for "Sh-Boom" by the Chords, who themselves were re-named the Chord-Cats.
4. Argo (constellation) to Cadet (military student). This Chess subsidiary changed its name to avoid confusion with the long-established British label famous for poetry readings and other high-toned items.

Question for Next Week

What company made the first stereo discs for public consumption, and in what obvious way did they differ from the stereo discs of today?

The winner of Dr. Demento's two-weeks-ago question (Q: The identity of four early WB/Reprise hit singles, based on roundabout clues/A: "77 Sunset Strip," "Outer/Out of Limits," "Pepino the Italian Mouse" and "Pepino's Friend Pasquale") is Ken Sasano of Studio City, Calif., who requested the Grateful Dead's *Workingman's Dead*.

Honorable mention, but no album, to Peter Delacorte of San Francisco.

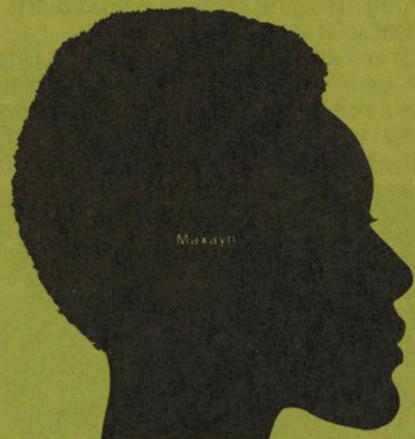
Each week the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, Calif. 91505) wins any single Warner/Reprise catalog album (please specify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

Artist Itineraries

California

Fanny
5/31-6/4, Whisky A Go Go, Los Angeles

Maxayn
5/31-6/4, Whisky A Go Go, Los Angeles



Deep Purple
6/2-3, Winterland, San Francisco

Malo
6/2-3, Winterland, San Francisco

Seals & Crofts
6/2-3, Funky Quarters, San Diego

Tower of Power
6/2, Fox Theatre, San Jose
6/3, California Polytechnic College, San Luis Obispo

Kansas

Stovall Sisters
5/29, Music Hall, Kansas City

Nevada

Deep Purple
6/1, Stadium, Las Vegas

Malo
6/1, Stadium, Las Vegas

New Jersey

Stovall Sisters
6/2, Symphony Hall, Newark

New York

Dion
6/2, Madison Square Garden, New York City

Pennsylvania

Stovall Sisters
6/3-4, Hines Hall, Pittsburgh

Virginia

Allman Brothers Band
6/3, Richmond

Canada

Deep Purple
6/30, Edmonton Gardens, Edmonton, Alberta

Malo
5/30, Edmonton Gardens, Edmonton, Alberta

Jethro Tull
6/2, Coliseum, Quebec City, Quebec
6/3, Civic Centre, Ottawa, Ontario
6/4, Maple Leaf Gardens, Toronto, Ontario