

# circular

DEAR CIRCULAR—

ANY COMPANY THAT RELEASES THIRTY SEVEN ALBUMS  
IN ONE WEEK OBVIOUSLY NO LONGER CARES  
ABOUT THE PEOPLE— ONLY PROFIT MARGAINS  
ETC—

TOO BAD — WB/REPRISE ETC ETC USED  
TO BE WITHOUT EQUAL IN THE BUSINESS — ITS  
JUST ANOTHER CBS NOW, EH?

A.J.H.  
CAMBRIDGE

## Has Warners Suddenly Gotten Big and Ugly?

As America's beloved postal clerks  
wrestle with those hernia-inducing  
boxes that are about to carry the  
almost 30 albums of Warner/



Reprise's July release across the  
land, one might well pause.

Time to ask the question, "Is  
Warners going berserk?"

"Why so many albums?"

"Has that once-groovy little  
Burbank company turned greedy,  
like the big fat guys it never  
before emulated?"

"Who can even listen to all these  
albums, or tell them apart?"

And most of all, "WHY?!"

Those are good questions.

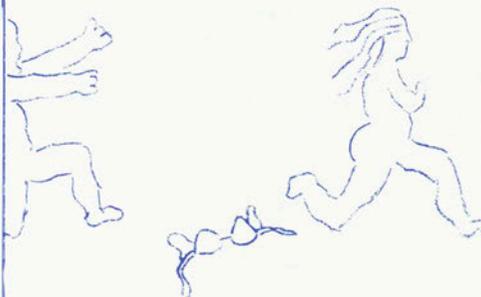
Oddly enough, someone at  
Warner Bros. Records has tried to  
come up with explanations. They  
are, in order of appearance:

### Is Warners Going Berserk?

"Not necessarily," answered this  
Burbank exec. He or she went on to  
explain what's not going on.

For example, Warners is still popu-  
lated by the same charming (they  
feel) folks who often got admiring  
glances as they strolled the quad at  
dusk, after spending their daylight  
hours promoting "God Save the  
Kinks" campaign and Loss Leaders.

So, if there's change at Warners  
(and this visiting exec claims there's  
not), it is not as if Huns or Saracens  
had seized the company, raped its  
secretaries and looted random mail



boys. (If there are any Hun DJs or  
Saracen Rack Jobbers reading  
this, *Circular* apologizes for the  
ethnic slur.)

Whatever berserkness might  
seem to appear at Warners then is  
not because the staff's gone  
particularly bananas.

### Why So Many Albums?

Well, Shirley, two years ago (1970,  
for you calendar freaks) Warners  
shipped 140 albums total. Not too  
many titters of complaint then. This  
year, Warners will issue about 170

albums. The extra 30 came from  
(a) some normal growth, the  
(b) Bearsville label deal and the  
(c) Capricorn label deal.

(B) and (c)'s albums would be hit-  
ting America's record market in its  
kisser anyway, whether Warners dis-  
tributed them or not. (B) and (c) just  
happened to prefer getting distrib-  
uted and promoted by Warners  
rather than, say, Caedmon Records.

### Why Such Enormous Releases?

This year, Warners decided that a  
long-established record industry  
custom of putting out a release of  
albums at the same time every  
month was not necessarily so hot.

For one thing, it's only natural  
that your average record man,  
being largely human, tends to forget  
last month's release and turns  
his attention to those cute little  
freshmen who've just arrived on  
campus, shrink-wrapped and  
seemingly virgin.

Warners decided that one month  
was just too short a promotion time  
for its albums' frosh year. The com-  
pany turned to a six-week cycle.

Every six weeks meant that there  
would have to be fewer releases per  
year, and you calculus buffs have  
already guessed it: fewer releases  
means more albums per release.

Whether this system is wise is  
still being tested.

## Has That Once-Groovy Little Burbank Company Turned Greedy, Like the Big Fat Guys It Never Before Emulated?

Even *Circular*, paragon of modesty that it is, finds it tough to deny that Warner/Reprise is, these days, making a buck or two.

The question is, can a record company be successful and still be groovy, or does it have to stay small to be groovy?

The question is, is quality being sacrificed in a sudden search for the dollar?

The answer is, even in its summer-of-Peace-and-Love, Monterey-to-Woodstock, early Tiny-Tim days, Warner/Reprise never claimed to be a non-profit corporation.

Making money is why companies traditionally get started, and Warner Bros. Records was no exception.

In that sense, Warner Bros. Records is greedy, but no less than most.

To satisfy greed, is Warners doing anything it can—releasing everything in earshot?

That bitch was previously squelched, claims Warners' shift-eyed exec, during the "Warners is not putting out many more albums these days, it only seems that way" part of this interview.

(It is difficult, and WBR feels understandably so, to have very good acts come to Warner/Reprise, as they often do to Warner/Reprise, hoping to be signed, and to then have them laid on them the no-room-in-the-inn bit.)

(There is good reason for 95% of the albums Warner releases.)

(The other 5%, well, sometimes you get stuck with a lemon. And if there are any Lemon DJs or Rack-Jobbers reading this, *Circular* apologizes for that ethnic slur, too.)

## Who Can Ever Listen to All These Albums, or Tell Them Apart?

Well, Clarence, the answer is all

these albums that Warners ships would be coming out *somehow*, even if Warners weren't around.

They might be coming out on three other labels.

Or they might be coming out at three different times.

But good albums have a way of getting released, and these albums would get released this year, or month, or week, with or without Warners.

Listening to them, and telling them apart, is part of what has always made this record business so fun.

The record industry has already been up to its sweet-smelling arm pits in "too much product." It is doubtful if that condition has stunted many careers, or if because of it, the world has lost many Bob Dylans.

## But a Few Years Ago, Didn't Warners Put Out Albums More Selectively, and Wasn't Everything Better?

No.

Not unless you believe that all your early girl friends were cute, or that the Korean War was a swash-buckling adventure.

Distance just makes those old days seem cute.

At the same era Warner/Reprise was getting some early attention via Neil Young, Randy Newman and Van Morrison, it was not thrilling the world via The Electric Prunes . . . and . . .

(*Circular's* interview with the Warner exec paused here, as he or she grew misty-eyed at the memory of Louise Huebner).



To make the mail load lighter, it would, in theory be possible for Warners to issue its 170 albums individually, say one every other day all year, if that would help.

That, Warners feels, is not the answer.

Right now, obviously, Warners feels the six-weeks promo shot is a good deal.

The fact is, Warner/Reprise has always lucked into a lot of good press about being a quality label, even when its employees were just doing their jobs, unconscious of many things, including their public image.

Warner/Reprise, no different today, is still doing that job, it feels: putting out some good albums, and some bad, and trying with wit, cunning and nervousness, to keep the average on the plus side.

## Well, Something's Sure Changed . . .

"It could hardly be otherwise," the sage exec said.

Warners happens to feel, right now, that by releasing its albums on a six week cycle, there's *more* time to listen to all the albums, and *more* time to tell them apart, before a new crop of cute little freshmen come switching their cute little fannies beneath those clinging cardboard outfits.

## If Warners Released Half as Many Albums, Couldn't It Do a Better Job on Each One?

Not really.

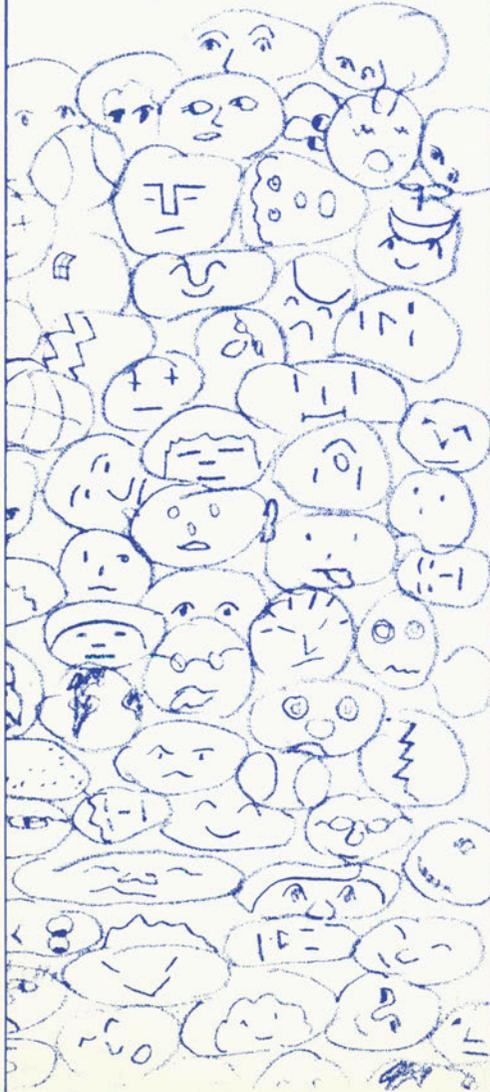
In their finite wisdom, the execs in suburban (but not very) Burbank decided on a game plan for exposing each of its albums before it's released to the widest potential. By and large, what's planned happens.

The true test is, they feel, not how *much* attention is given to each album (sometimes known as the tonnage theory) but how *good* that attention is.

## What for the Future, Then?

*Circular*, ever handy as the record world's beclouded seer, has these handy predictions for the remnants of '72:

1. No, Warner/Reprise will not get big and anonymous like some black-windowed looming monolith. For one thing, there's no more room in the building at lucky 3701 Warner Blvd., so bureaucracy has been snuffed (temporarily, at least) by population control measures. It's



gotten so crowded at 3701, it's not unusual these days to see executives crawling over secretaries just to get to their offices.

2. Yes, it will still be tough to get your favorite Warners' exec on the phone. "Ducking damn calls so I can get some damn work done" is an oft-heard



Burbank bitch. (Warners is considering hiring two execs of each name—for instance, two Mo Ostins—so that one Ostin can answer all phone calls and attend all meetings, while the other Ostin runs things.)

3. Maybe Warners will call another meeting to consider whether it would be better if the company switched from a six-week release cycle to a once-a-year release, putting out 170 albums every January 1, then taking a year to promote them.

That plan, too, would have its good points, and its bad.

Hearing this, the Warners' exec left *Circular*'s office, clutched a random secretary and muttered quite clearly, "Nobody understands. Nobody cares."

## What for the Now, Then?

What follows is the world's fattest *Circular*, devoted to a number of new Warner/Reprise/Bearsville/Raccoon/Capricorn/Bizarre albums coming out between July 5 and 15.

Which should do for the next six weeks or so.

## Why *Circular* Looks Like a Seed Catalog

What you are holding in your hands at the moment is Warner/Reprise's adaptation of the *Playboy* center-fold format, except that none of the center stuff folds out and the majority of its subjects are fully clothed. Nonetheless, it's a move to turn on vinyl fetishists, the kinds of folks who populate record companies, record stores and sundry other open and clandestine groups, just as *Playboy* each month satisfies flesh fetishists.

The interior 20-odd (and even) pages consist of WB's "false liners," which are normally pasted onto the rears of promotional copies of albums, hopefully for the edification of disc jockey and salesman alike.

These sheets of paper have somehow become corporately indentified as 9 by 9s, nominally after their square dimensions. A ruler check will reveal, however, that they are actually 8½ by 8½s, which is, natch, too hard to say, so as 9 by 9s they persist.

In addition to defacing otherwise-beautiful modern album backs with old fashioned liner-note-style information, the crop of 9 by 9s for each release is bound together as a booklet for use by those to whom it might be of use.

That book, minus cover, is what makes up the guts of this week's *Circular*.

As with any mass-production operation, some of the 9 by 9s achieve their intent and others miss by varying distances. Hopefully, none of the misses is large enough to completely invalidate the worth of its 70-some square inches of type.

A primary goal of the 9 by 9 team was to do the things without resorting to the word "incredible," and with a minimum recourse to such music biz staples as "unique."

(Continued after 9 by 9s)

# The Roger Saunders Rush Album

## Side One

1. **GENTIAN VIOLET** 3:17  
(Saunders and Frost)
2. **HARD TO LOVE** 3:57  
(Saunders and Frost)
3. **DARKNESS** 3:13  
(Saunders and Frost)
4. **WHERE ARE YOU LEAVING FOR** 3:19  
(Roger Saunders)
5. **LITTLE OLD LADY** 2:21  
(Saunders and Frost)
6. **WHO KNOWS** 1:44  
(Roger Saunders)

## Side Two

1. **NO BETTER PLACE** 4:04  
(Saunders and Pajunen)
2. **DIRECTION** 5:00  
(Roger Saunders)
3. **UNANSWERED QUESTION** 2:59  
(Roger Saunders)
4. **LOVING YOU** 4:07  
(Roger Saunders)
5. **THANKS** 4:16  
(Saunders and Harrison)

PRODUCED BY PATRICK MEEHAN AND  
MALCOLM KOSS



Roger Saunders is renowned in England as guitarist-singer-writer for a group called Freedom, which spun off from Procol Harum a few years ago.

## A Singular Artist

*The Roger Saunders Rush Album* is a moving monument to solitude, which is the theme of several of the song lyrics, as well as the condition in which Roger recorded (with orchestral backing skillfully devised by Bill Shepherd, noted for his work with the Bee Gees).

## Feeling Flow

Though not a concept album *per se*, *The Roger Saunders Rush Album* does have a certain emotional logic to its sequence. "Gentian Violet" is a dedication, and the lyrics announce it as such, though the details of this tribute are left rather ambiguous, as if to let the listener know that this is a thinking man's album. The title song, which closes the set, is a simple statement of appreciation and cautious optimism, which is especially meaningful when heard after exploring the depths of doubt and despair lurking about some of the other lyrics. "Darkness" is outstanding in this respect, and a choice addition to the roster of classic pop songs in which the singer takes refuge in nature's gloomier aspects for whatever help they can be in alleviating his own depression.

## Brighter Vistas

Other lyrics are brighter, and in fact "No Better Place" finds Saunders hankering after a sunny day at the beach. Significantly, however, he plans to spend that day alone with the sun. The positive side of loneliness — one might call it independence — is respectfully cele-

brated in "Little Old Lady." Not since Mildred Bailey sang "Old Folks" have the elderly been treated with such respect.

## Challenge Invited

The crux of Saunders' statement may be found in two songs. "Hard to Love," probably the most direct and easily "understood" of the lyrics, finds the singer challenging us to prove him wrong in his rather frightful assessment of his character. It's a ploy for sympathy, admittedly, but one that most have made at one time or another. This is the work of a fellow who knows his human nature. Also crucial is "Unanswered Question," in which Saunders, accompanied only by his own piano, reaches out more directly for human contact. Piano also figures strongly in "Direction," the most rock-oriented track on the LP.

## Lines to Read Between

Roger Saunders was born in 1947 in Barking, Essex, a port city not far from London. His biographers go on to say that he "has sandy blond floppy cuddly babyfine hair... strange magnetic Neptunian blue-green eyes, and he likes to wear dark colors. His favorite drink is lager, favorite food roast beef and Yorkshire pudding, and his favorite ride at Disneyland is The Pirates of the Caribbean. His taste in music is eclectic—everything from Quincy Jones to Bach. He would much rather talk about you." End quote. After hearing this album, you should have a fine time reading between those lines.

# Matthew Ellis

A singer-songwriter of philosophical bent, Matthew Ellis has been most warmly received in his native England. Here is *mainstream pop music* of the first order—mature, thoughtful, and thoroughly artistic, yet ready to get it on when the climaxes call.

## Side One

1. **TWO BY TWO** 3:00
2. **LONG LIVE THE LIE** 3:33
3. **AVALON** 4:46
4. **PEACE** 2:00
5. **DESIDERATA** 5:41

## Side Two

1. **DREAM AWAY** 2:25
2. **CRAZY WILLOW** 4:37
3. **MY OLD GIRL** 2:39
4. **AM I?** 3:16
5. **GOODBYE** 4:21

All songs composed by Matthew Ellis  
PRODUCED BY JERRY DANE FOR  
GOLIATH ENTERPRISES LTD.



## Buoyant Explorer

Matthew Ellis is among the foremost of the young creators who refuse to recognize a dichotomy between pop music and fine art. His lyrics are vigorous statements in a highly personal style and quite immune to clichés. Some yield their meanings quickly; others challenge the listener to concentrate and think. At the center of Ellis' art is his talent for exploring a variety of ramifications of a single event or thought. And as he explores, the listener is buoyed up and stimulated by the delight of discovery. The music reinforces this buoyancy; Chris Walker's arrangements subtly illuminate Ellis' shades of meaning, while

steadily mounting in energy. Matthew Ellis and his cohorts satisfy the mind, but they also know the uses of physical energy.

## Swift Beginning

Getting the album off the starting blocks with alacrity is "Two by Two." The song is about resolution, and its lyrics are a running commentary of the birth of human energy. Piano and electric guitar combine for an appropriately resolute riff to firm the musical resolve.

Self-confidence again runs strong in "Long Live the Lie"—"Your life is what life is," says Ellis. Along with background singers Lesley Duncan, Kay Garner and Sunny, Matthew stirs up a fine early 1970s gospel-rock feel, just right for positive thinking. But is there an ironic twist to it all?

## Paradise Found

"Avalon"—No, not the Al Jolson song! The island here is no mere honeymoon haven or tourist trap, but Utopia itself. Matthew's vision is simple and appealing, and his own hard-rock guitars (lead and rhythm) move the dream along to its richly symphonic climax. Continuing the Utopian theme in more general terms is "Peace," a modest and beautiful tribute to the power of the word.

Another Ellis song not to be confused with any other of the same name is "Desiderata." A thoroughly modern and very youthful statement, this is the album's most succinct exposition of Ellisian philosophy. Mournful yet hopeful, this song speaks for anyone whose humanity won't let him gloss over the world's most unfortunate events. The music might be described as hard rock with reason.

## Elaborating a Moment

Beginning with Side Two, Ellis the philosopher paints an expansive canvas with the implications of a single split second in emotional time. The song is "Dream Away," and its words and music for the pivot point of a relationship. There is no ambiguity about the relationship that inspires "My Old Girl." This is the love song of the album, and the devotion and affection is unalloyed. Here also, though, Ellis loses no opportunity to explore the subtleties of the moment. The music is major-keyed and tuneful, slightly Mozartean. In between the two just mentioned comes the more melancholy "Crazy Willow," a threnody to one whose loss has become more deeply felt with the passing of time. It's typical of Matthew Ellis that while his lyric sentiments here are expressed in fairly orthodox poetic forms, the music is vigorous, masculine rock. Every moment is conceived for maximum impact; this is definitive "art rock." "Am I?" finds Ellis returning to the earlier theme of self-confidence, and an offer of assistance. The track is rich with strings, but drives the question home rhythmically as well.

## Death Is Welcome

Perhaps the most remarkable song on the album is the closer, "Goodbye." It's a rock spiritual, based on a notion often found in traditional spirituals that death is a joyful alternative to life. Ellis gives the theme new power by developing it with completely original imagery and enriching it with surging and buoyant music, electric guitar out front.

# Labelle

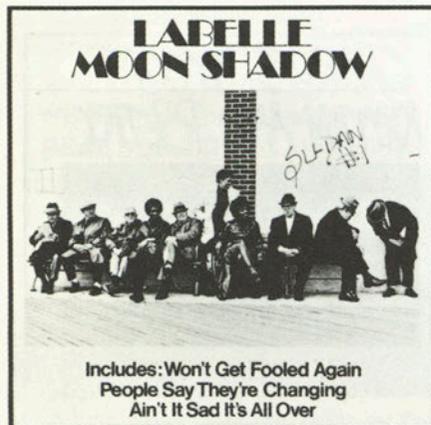
## Side One

1. **WON'T GET FOOLED AGAIN** 4:45  
(Peter Townshend)
2. **SUNDAY'S NEWS** 3:30  
(Nona Hendryx)
3. **IF I CAN'T HAVE YOU** 3:45  
(Nona Hendryx)
4. **AIN'T IT SAD IT'S ALL OVER** 3:30  
(Nona Hendryx)
5. **PEACE WITH YOURSELF** 2:55  
(Sarah Dash)

## Side Two

1. **MOON SHADOW** 9:24  
(Cat Stevens)
2. **TOUCH ME ALL OVER** 3:25  
(Nona Hendryx)
3. **I BELIEVE THAT I'VE FINALLY MADE IT HOME** 4:52  
(Nona Hendryx)
4. **PEOPLE SAY THEY'RE CHANGING** 3:20  
(Margo Lewis and Nona Hendryx)

PRODUCED BY VICKI WICKHAM AND  
JACK ADAMS



# Moon Shadow

The colorful early-60s chart career of Patti LaBelle and the Blue Belles ("I Sold My Heart to the Junkman," "Down the Aisle," "You'll Never Walk Alone," "Take Me for a Little While") has become a mere historical prelude to the adventures of the new Labelle, now up-to-date in name and totally contemporary in soul and spirit.

## Steppin' Out

In the history of rock, the early 60s are most noted for the large-scale emergence of black artists into the American pop music mainstream. Whereas a few great artists and fondly-remembered hits (many of a comic nature) had broken the ice in the 50s, it was in the early 60s that R&B and pop grew closer to being synonymous than at any time before or since. Black artists were everywhere, from the gospel-style balladry of Sam Cooke and the ecstatic shouts of James Brown (which together inspired a new name for R&B, "Soul") to the fingersnapping twisters of Chubby Checker and Dee Dee Sharp. Black artists were the core of Phil Spector's audio cathedrals and of the snowballing Motown Sound.

## Blue Belles

Right in the midst of all this were Patti LaBelle and the Blue Belles. Suburban sock-hoppers knew their "Junkman" as a nonpareil vehicle for the Twist, but couldn't help but be at least subliminally saved by the Blue Belles' glorious gospel-style shouting, the same soul that got that Newtown single worn gray on ghetto jukeboxes. There was more gospel feel on "You'll Never Walk Alone." Then, a bit later, an ambitious, way-ahead-of-its-time sound on "Take Me for a Little While" (covered still later by Vanilla Fudge). But after that, Old Man Obscurity caught up with Patti LaBelle, much too soon.

## Updating the Act

The solution to this problem began with a streamlined name, a new approach to making records and, finally, the group's first WB album, *Labelle* (WS 1943), released in mid-1971, produced by Kit Lambert (of Who fame) and Vicki Wickham.

## Kudos to Come

Wickham and Jack Adams have combined to produce *Moon Shadow*. The early kudos for BS 2618 will undoubtedly go to the title cut. With the instrumental help of members of Maxayn (whose own album is a recent Capricorn release), Labelle expands, extends and enriches Cat Stevens' catchy little ditty to spacious new dimensions, 9:24 worth. There's lots of time for shouting, lots of time for solos and lots of time to ponder the unsettling implications of the lyrics. Another grabber is the straight-away blast-off on Peter Townshend's "Won't Get Fooled Again." But few who hear the new album can overlook the varied and invaluable writing contributions of Nona Hendryx.

## Bright Shadow

Now that black artists are asserting themselves anew, and populating the charts very densely indeed, the time is right once again for Labelle to make history, and to cast a long, bright shadow (a moon shadow, as it were) on American musical consciousness. *Moon Shadow* is a triumphant trip through space and soul.

# Charles Wright

## Rhythm and Poetry

*Rhythm and Poetry* is the first solo effort from the lead vocalist and guiding light of the Watts 103rd Street Rhythm Band, Charles Wright, who captures the rhythmic musical essence of R&B on side one (Rhythm), contrasting it with a lyrical evocation of soul on side two (Poetry).

### Foot Stompin'

"I started on another album about a year ago, but I just wasn't satisfied with it," says Charles. "The new album, which took about two days to do, was recorded within the last three months. We did the rhythm tracks in one place and the horns in another. I didn't use a whole bunch of horns this time. The Watts Band always consisted of four horns at least, but I found that it was more tasty not to have horns blaring at you all the time. In some songs I only have two guitars, foot stompin' and bass. Just as I felt it, that's how I did it. I tried to make a natural album."

### Split Down Middle

On the LP Charles is backed by most of the members of the Watts Band — which has gone through some recent personnel changes. "A lot of people probably don't realize that the Watts Band has been together eight or nine years. As it is now, the band is split down the middle. There were eight of us originally, and four of the originals remain. So we've added four new guys along the way. We've been trying to get new material together and teach the new members the old material. In the last year's time we've been doing nothing but trying to reconstruct the group. I have a kind of identity in my singing, and we're trying to build the best things that we can around it."

### Diverse Blend

"I consider my music *American music*. That's all it could possibly be, 'cause when I was a child I used to listen to spiritual records and country & western. And in the part of Mississippi where I'm from that's basically all there was available to hear anyway. I guess I was in high school in California before I realized what rhythm and blues was. So I feel that my music is a mixture of all ethnic music."

### Inescapable Name

The 103rd Street Rhythm Band was originally called the "Wright Sounds," a name that was changed only after a suggestion from friend Bill Cosby, who believed that local identification would benefit the Los Angeles band. Said Charles, "People at one time said we were trying to make it on the name of Watts, but I think they realize now that it hurts us more than it helps us. Every time we turn around, there's that name, and we don't dare cop out." Daring not to cop out developed into a quite successful policy, one resulting in a string of substantial hits, among them "Express Yourself," "Loveland," "Do Your Thing" and "Till You Get Enough."

The solo debut of Charles Wright features five Wright compositions, plus George Harrison's "Here Comes the Sun"—all delivered in Charles' unmistakable singing/talking style.

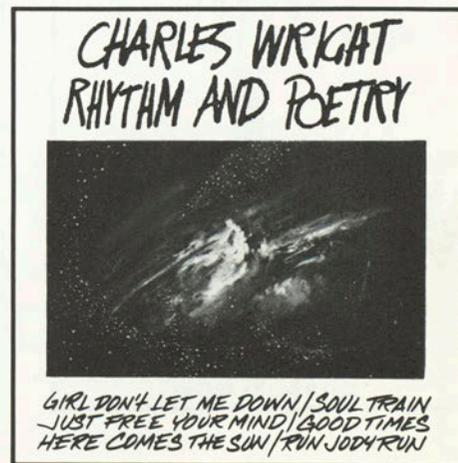
### Rhythm Side

1. **SOUL TRAIN** 5:03  
(Charles Wright)
2. **RUN JODY RUN** 13:10  
(Charles Wright)

### Poetry Side

1. **GOOD TIMES** 5:55  
(Charles Wright/Robert Welch)
2. **HERE COMES THE SUN** 5:05  
(George Harrison)
3. **GIRL, DON'T LET ME DOWN** 4:20  
(Charles Wright)
4. **JUST FREE YOUR MIND** 4:00  
(Charles Wright/Darryl Lewis)

PRODUCED BY CHARLES WRIGHT



# Beaver & Krause

# All Good Men

## Side One

1. **A REAL SLOW DRAG** 3:42  
(Scott Joplin)
2. **LEGEND DAYS ARE OVER** 3:43  
(Beaver & Krause)
3. **LOVES OF COL. EVOL** 2:24  
(Beaver)
4. **SWEET WILLIAM** 2:23  
(Anderson & Krause)
5. **BLUEBIRD CANYON STOMP** 3:17  
(Beaver & Krause)
6. **LOOKING BACK NOW** 4:00  
(Anderson & Krause)

## Side Two

1. **PRELUDE** 2:58  
(J. S. Bach, Beaver & Krause)
2. **CHILD OF THE MORNING SUN** 2:38  
(Krause)
3. **BETWEEN THE SUN AND THE RAIN** 3:37  
(Beaver & Krause)
4. **ALL GOOD MEN** 3:26  
(Anderson & Krause)
5. **WALTZ ME AROUND AGAIN WILLIE** (Beaver & Krause) /  
**REAL SLOW DRAG** (Joplin) 3:28

PRODUCED BY PAUL BEAVER AND  
BERNARD L. KRAUSE FOR PARASOUND, INC.



Voices, strings, Bach, piano, melodies, lyrics, spoken word, Scott Joplin, and of course the Moog. But no, this is not a pile of bloopers and squishes. *All Good Men* is warm bodies and lovely sounds, real songs with timely tunes, put together by a couple of guys who just happen to hear things in more dimensions than most people do, and add a few dimensions they made up themselves.

### Magnetic Monster

When Beaver & Krause hook up the Moog, it becomes far more than a toy or a gimmick factory. They know how to use the box and they don't have to show off. Paul Beaver is the man most responsible for introducing the Moog and its many predecessors to the world of pop music, commercials and films. His efforts along this line go back to at least 1953, when he worked on the first movie ever to use electronic effects as an integral part of its score (the title was *The Magnetic Monster*). Since then he's been in demand not only to play synthesizers (it's said that 60% of TV commercials now use them), but for his redoubtable talents as pianist and recording engineers as well.

### Weaver to Beaver

Bernie Krause was introduced to electronic music in the mid-1960's, by which time he had substantial credits as a singer, songwriter and producer (highlights: a stint with the Weavers and a producing gig at Motown). He began working with Beaver in 1967, their best-known early joint effort being *The Nonesuch Guide to Electronic Music*. Today their partnership is formalized as

Parasound, Inc., and is busily involved in TV and radio commercial production, synthesizer research and design, and, ah yes, the creation, production and publishing of Beaver & Krause music.

### Crowning Touch

*All Good Men* is the pair's third album for WB, its predecessors being *In a Wild Sanctuary* and *Gandharva*. The majority of the sounds on *All Good Men* are produced by traditional methods (not to say "conventional") such as breath on larynx and bow on string. In addition to Beaver's brilliant compositions in more or less "classical" style for instruments new and old, there are several attractive songs in a more "pop" vein by Krause, not to mention Scott Joplin's "A Real Slow Drag," a rarely-performed (unjustifiably!) work. Electronics are no vulgar display with Beaver & Krause; they're more of an ace in the hole, the crowning touch to a well-rounded musical conception. Perhaps the best example of this is the Bach "Prelude" which opens Side Two, in which Moog is blended most harmoniously and contrapuntally with piano and strings. With more moods than a Moog has knobs, *All Good Men* goes to show that synthesizers can be human after all.

# Banana and the Bunch

# Mid Mountain Ranch

## Side One

- 1. BACK IN THE U.S.A.** 2:52  
(Chuck Berry)
- 2. MY TRUE LIFE BLUES** 3:47  
(Lowell Levinger)
- 3. VANDERBILT'S LAMENT** 2:40  
(Lowell Levinger, Michael Kane, Joe Bauer and Richard Anderson)
- 4. INTERLUDE** 2:47  
(Lowell Levinger)
- 5. DOUBLE INTERLUDE** :58  
(Lowell Levinger, Stephen Swallow and Joe Bauer)
- 6. SITTING ALONE IN THE MOONLIGHT** 2:15  
(Bill Monroe)
- 7. IN FOGGY OLD LONDON** 1:40  
(Al Robinson)
- 8. BEFORE THE SUN GOES DOWN** 1:58  
(Vernon Claud and Jerry Organ)

## Side Two

- 1. NEW SAIL AWAY LADIES** 2:29  
(Lowell Levinger)
- 2. OCEAN OF DIAMONDS** 3:45  
(Cliff Carnahan)
- 3. FAMILIAR PATTERNS** 3:35  
(Michael Kane)
- 4. GREAT BLUE HERON** 3:37  
(Lowell Levinger)
- 5. HONKY TONK BLUES** 2:05  
(Hank Williams)
- 6. LUCAS VALLEY BREAKDOWN** 1:35  
(Lowell Levinger)
- 7. THE RIGHTS OF MAN** 1:58  
(Peter Golden)

Banana, the madcap Youngblood with the exploding hair, has recorded his first self-propelled album, assisted by fellow Youngbloods Joe Bauer and Michael Kane, who constitute "the Bunch."

### Three to Own

A review in *Rolling Stone* (6-25-70) went so far as to suggest that there might be something *wrong* with a person who didn't own some of the Youngbloods' albums, whose creative abilities have blossomed to produce three consecutive best-selling LPs on Raccoon.

### Keyboard Whiz

A redoubtable pianist (he was a child prodigy, classical division), Banana has always been a major contributor to the Youngbloods. He is a musician bent on perfection — whether he's singing (lead or harmony) or playing either of several instruments that he has mastered (piano, guitar, banjo, mandolin and bass). And, with this solo debut, Banana shows that he is even more demanding of his work when the cause is musical expression unconfined by the group context.

### Secret Revealed

Seven of the 15 tracks on *Mid Mountain Ranch* were written by Banana himself under his given name, Lowell Levinger. He has surmounted an early inability to write lyrics, as evidenced by the LP's spirited countryish songs. Banana delivers them in a gutsy voice that falls somewhere between the middle and low registers. Nowhere is he in better form than on "The Rights of Man," the last song on the album. Earthquake (Richard Anderson), a harmonica adept who has previously contributed to Youngblood's performances, accompanies Banana on "Vanderbilt's Lament," which was co-written by Banana, Joe Bauer, Michael Kane and Richard Anderson. In a

different vein, two jazzy instrumentals, "Interlude" and "Double Interlude," see Stephen Swallow play a mean, clean bass line in counterpoint to Banana's fancy pickin' and grinnin'. "Familiar Patterns" is an indescribable creation that began as a two-track recording made in Banana's Northern California home.

### One-Man Band

Speaking of Lucas Valley, without a doubt the album's tour-de-force is Banana's "Lucas Valley Breakdown" on which the author plays all the instruments. It's bluegrass music with no apologies to anyone. Similarly, "Sittin' Alone in the Moonlight" isn't for city-slickers either. You see, Banana started his career as a bluegrass musician, and he never strays too far from his roots. His fondness for the tunes of Chuck Berry, however, led him to do his own interpretation of the good ole' rocker "Back in the U.S.A."

### Months in the Making

*Mid Mountain Ranch* was recorded over a five-month period ending in February. The eye-catching cover photo of a rusted-out Model-T Ford was taken by Banana.



# Curved Air

# Phantasmagoria

Curved Air is a group that takes its listeners seriously and challenges the pop world with profoundly artistic yet dynamically entertaining music that merits and demands total attention. British audiences have responded with abundant enthusiasm, elevating each of the group's three albums (including this one) to the upper strata of chartdom in a land where the competition is even fiercer than it is in America. *Phantasmagoria*, with its colorful electronics, dazzling instrumentalism and seductive title song, is Curved Air's most appealing LP yet.

**phantasmagoria**, *n.* (NL, fr. Gr. *phantasma* a phantasm + [prob.] *agora* an assembly). **1.** An optical effect by which figures on a screen appear to dwindle into the distance, or to rush toward the observer with enormous increase of size. **2.** A shifting succession of things seen, imagined, or evoked in the imagination, as by a fever; a changing medley.

The entire second side of Curved Air's new album is a phantasmagoria in both senses (the second more exactly, perhaps). It begins with the aforementioned title song, a lively, lovely thing that glitters with classical violins and harmonies and yet stays true to the rocky road. "Whose Shoulder Are You Looking Over Anyway" grows directly out of the title song, and expands upon its deeper meanings in much freer fashion. Specters walk and pianos talk in this gem of electric *Nachtmuzik*, a far weirder concept than even Mozart's. "Over and Above" is the development and climax of this supernatural symphony. But unlike Beethoven and the rest of 'em, Curved Air puts the *scherzo* or "joke" at the end. "Once a Ghost, Always a Ghost" might be subtitled, paraphrasing Frank Zappa, "Ghosts Drink and Don't Go Home." And what is it that ghosts drink? While glasses clink and neo-Bartokian electricity flows, owners of sharp ears and good stereos can listen in on one of the wildest soirees ever staged in a recording studio (or any well-haunted medieval castle, for that matter).

## Rationality Returns

Side one exposes Curved Air to the bright light of day, and the quintet bids fair to

outshine the sun itself in an only slightly more normally organized display of its wondrous wares. Lead vocalist Sonja Kristina shines from the outset in her tribute to a lady who was much involved with revolution (if on the wrong side), "Marie Antoinette." The tempo quickens as the tension of the tale increases, and at its height we sense once again the unique ability of a feedback lead guitar to represent human agony.

## Assorted Showcases

On "Melinda (More or Less)" Sonja sparkles in the more intimate setting of Baroque-style chamber music. Then a very contemporary brass fanfare announces "Not Quite the Same," in which Sonja's voice becomes an elusive butterfly, darting about the jagged peaks of Curved Air's relentless cross-rhythms. "Cheetah" is a speedy showpiece for Darryl Way's electric violin (which serves throughout the album as a spectacularly eloquent lead voice). Monkman returns midway with some mad Moog, a foretaste of the concluding "Ultra-Vivaldi." This bit of audio hysteria, which at its conclusion makes unprecedented use of certain physical characteristics of your phonograph, is a follow-up to the somewhat more conventionally-arranged "Vivaldi" that highlighted Curved Air's first album. (Some of you may have seen the early English pressings of that album, in which the entire cover design, small print and all, was printed directly on the

disc. Curved Air, never a group to go in for conventionality, may have even topped that one this time).

### Side One

- 1. MARIE ANTOINETTE** 6:20  
(Way and Linwood)
- 2. MELINDA (More or Less)** 3:25  
(Linwood)
- 3. NOT QUITE THE SAME** 3:44  
(Way and Linwood)
- 4. CHEETAH** 3:33  
(Way)
- 5. ULTRA-VIVALDI** 2:22  
(Way and Monkman)

### Side Two

- 1. PHANTASMAGORIA** 3:15  
(Monkman)
- 2. WHOSE SHOULDER ARE YOU LOOKING OVER ANYWAY** 3:24  
(Monkman)
- 3. OVER AND ABOVE** 8:36  
(Monkman)
- 4. ONCE A GHOST ALWAYS A GHOST** 4:25  
(Monkman and Linwood)

PRODUCED BY CURVED AIR AND COLIN CALDWELL



# The Doobie Brothers

# Toulouse Street

The Doobie Brothers play for dancing, an art they learned through years of pummeling their instruments in the darkness of Northern California bars and social and unsocial gatherings. It's just as much ear music as foot music, though, thanks to a rich mixture of acoustic and electric ingredients cooking over a variety of flames.

## Quickly Signed

San Jose, California, is where the Doobie Brothers mostly come from and where they have done the majority of their playing. Early in 1971 they sent a tape to Warner Bros. in Burbank, a demo whose irresistible energy attracted the attention of producer Ted Templeman, who promptly signed the group (then a quartet) to the label and helped to produce their first album, *The Doobie Brothers*, released in May of 1971.

## Spiritual Siblings

Since that time, the Doobies have shed one original member and gained two new brothers, emerging as a quintet whose cast is as follows: Tom Johnston, founding member, guitarist, pianist, harp player, lead singer and songwriter; John Hartman, founding member and drummer; Pat Simmons, founding member, singer, writer and guitarist; Michael Hossack, new member and drummer, and Tiran Porter, new member and bassist. As can be guessed by the assortment of surnames, the Doobies are spiritual, rather than genetic, brothers.

## Side One

Opening *Toulouse Street* in an appropriate manner is "Listen to the Music," a lighthearted original which might serve as the Doobie Brothers' theme. It also illustrates the unique Doobie blend of electric and non-powered instruments. Tom Johnston sings lead, as he does on

all but one cut on the LP. Though it talks about the blues, "Rockin' Down the Highway" chugs along pretty merrily and is one of the album's outstanding rockers. "Mamaloi" celebrates the charms of Jamaica with a froth of light harmonies spread invitingly over a compelling acoustic rhythm figure. The album's title song is its most harmonic (featuring Pat Simmons as lead singer) and least electric moment, a reflection of New Orleans whose recurring line is "I just might pass this way again." "Cotton Mouth," a Seals and Crofts original, is dressed up with horns and a lush production to strongly round out this side of exotic travels.

## Side Two

The vocal syncopations of Sonny Boy Williamson's classic "Don't Start Me to Talkin'" offer the Doobie Brothers a good chance to cook, and they take it. Tom Johnston's lead vocal on this number bears a pleasant resemblance to Little Junior Parker's mellow style and the horn section is a delight. "Jesus Is Just Alright," a number once done by the Byrds, is thoroughly reinterpreted by the Doobie Brothers, who punctuate it effectively with a bluesy interlude. "White Sun" is a pretty, acoustic song which contrasts dramatically with its immediate neighbors. The nearly seven-minute length of "Disciple" is the album's highest wattage point thanks to an electrical Doobies jam. "Snake Man" closes out the show

with a gentle, haunting blues refrain.

## California Studios

*Toulouse Street* was recorded at Warner Bros. Studios in North Hollywood and at Wally Heider Studios in San Francisco.

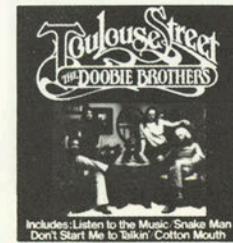
### Side One

1. **LISTEN TO THE MUSIC** 4:44  
(Tom Johnston)
2. **ROCKIN' DOWN THE HIGHWAY** 3:18  
(Tom Johnston)
3. **MAMALOI** 2:28  
(Patrick Simmons)
4. **TOULOUSE STREET** 3:20  
(Patrick Simmons)
5. **COTTON MOUTH** 3:44  
(James Seals and Dash Crofts)

### Side Two

1. **DON'T START ME TO TALKIN'** 2:41  
(Sonny Boy Williamson)
2. **JESUS IS JUST ALRIGHT** 4:33  
(A. Reynolds)
3. **WHITE SUN** 2:28  
(Tom Johnston)
4. **DISCIPLE** 6:42  
(Tom Johnston)
5. **SNAKE MAN** 1:35  
(Tom Johnston)

PRODUCED BY TED TEMPLEMAN



# Jimmy Webb

This is Jimmy Webb's third album since he, the composer of "Wichita Lineman," "By the Time I Get to Phoenix," "MacArthur Park" and "Up, Up and Away" deserted Tin Pan Alley's Hollywood branch to make his own kind of music. Not coincidentally, it's his third album for Reprise, the two predecessors being *And So: On* and *Words and Music*. *Letters* is, to quote the title of one of its songs, a "catharsis." As a memoir of one of Hollywood's more human beings, it tells truths the gossip columnists never dreamed of. Moreover, it includes (for the first time) the "original" Jimmy Webb interpretation of one of his greatest hits, "Galveston."

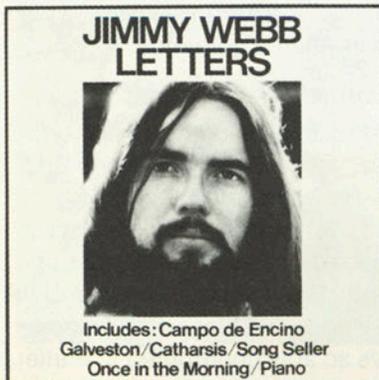
## Side One

1. **GALVESTON** 4:08  
(Jimmy Webb)
2. **CAMPO DE ENCINO** 4:49  
(Jimmy Webb)
3. **LOVE HURTS** 3:55  
(Boudleaux Bryant)
4. **SIMILE** 3:12  
(Jimmy Webb)
5. **HURT ME WELL** 4:09  
(Jimmy Webb)

## Side Two

1. **ONCE IN THE MORNING** 3:04  
(Jimmy Webb)
2. **CATHARSIS** 3:26  
(Jimmy Webb)
3. **SONG SELLER** 3:32  
(Jimmy Webb)
4. **WHEN CAN BROWN BEGIN** 4:01  
(Jimmy Webb)
5. **PIANO** 4:01  
(Jimmy Webb)

PRODUCED BY LARRY MARKS



## Grammies and All That

"Gold Pan Alley" might be a better description of Webb's earlier musical endeavors. In 1968, two of his songs picked up eight Grammys between them. Thanks to Glen Campbell, Johnny Rivers, The Fifth Dimension, Richard Harris, Isaac Hayes and many more, there wasn't a musical radio station in America that wasn't playing Jim Webb.

## Writing for Himself

It was in 1969 that Jimmy abandoned writing for others; no new Webb songs at all were published for an entire year. He was writing for himself, concentrating absolutely on self-expression.

## Elk City to Big City

Really, "Phoenix" and "Wichita" were just two more stops on a long road that began in Elk City, Oklahoma, in 1946. Jim was the son of a Baptist minister whose church acquired a young organist as soon as he became tall enough to reach the keys, or so 'tis said. He began writing songs at the age of 13, and quickly became addicted to this activity. As he remembers it: "There was a time in my life when, as a matter of body chemistry, I wrote three songs a week".

## Career Beginnings

When Jimmy was 18, his family moved to Southern California. Soon afterward his mother died and his father took the rest of the family back to Oklahoma but Jimmy stayed on the Coast and quickly gravitated to Hollywood, where he slept many a night

on the floor of a cheap, bare apartment. For \$50 a week he sat at a little desk in the lobby of a recording studio, transcribing songs for artists. The job was "kind of like shining shoes," but at least he met people. One of those people was the manager for what became The Fifth Dimension; he showed some of Jimmy's songs (including "Phoenix") to Johnny Rivers, who promptly signed up both the group and Jimmy. Soon after that, Jimmy wrote "Up, Up and Away" (it took him 35 minutes), and the song title became an apt description of his career.

## Current Direction

It's abundantly clear that Jimmy could have gone on forever in this vein, but he chose not to. Instead came the development which has now brought us *Letters*. Jimmy's muse has turned to satire on several of these new songs, particularly "Campo de Encino," whose well-aimed barbs hit one of Los Angeles' more neurotic environs, and hip suburbia everywhere. Jimmy's early career was obviously the source for the gentle satire of "Song Seller," and quite possibly the inspiration for the more abrasive "Catharsis." "Once in the Morning" is a half-sardonic, half-wistful self-appraisal, fresh and witty. Jimmy still writes of eternal and universal things as well, as in "Love Hurts" and "Hurt Me Well." "When Can Brown Begin" searches out the simple truths about racism. Finally, Jimmy comes to what is perhaps the deepest love song of all—"Piano." As we hear this, it is perfectly clear that for Jimmy Webb at 25, writing songs is still a matter of body chemistry.

# Allen Toussaint

# Life, Love and Faith

## Side One

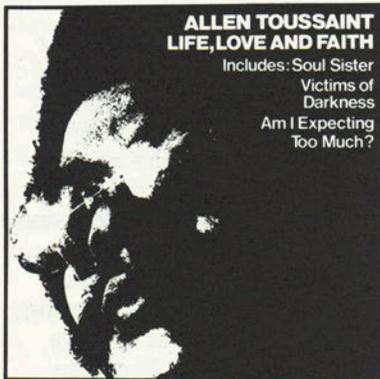
1. VICTIMS OF THE DARKNESS 3:30
2. AM I EXPECTING TOO MUCH? 2:47
3. MY BABY IS THE REAL THING 3:03
4. GOIN' DOWN 2:56
5. SHE ONCE BELONGED TO ME 2:49
6. OUT OF THE CITY 3:34  
(Into the Country Life)

## Side Two

1. SOUL SISTER 2:47
2. FINGERS AND TOES 4:05
3. I'VE GOT TO CONVINCE MYSELF 2:40
4. ON YOUR WAY DOWN 3:58
5. GONE TOO FAR 3:26
6. ELECTRICITY 2:29

PRODUCED BY ALLEN TOUSSAINT FOR SANSU ENTERPRISES, INC.

Arranged and directed by Allen Toussaint  
All songs written by Allen Toussaint.



The man largely responsible for the hit-rich "New Orleans Sound" makes his Reprise debut in an album brimming with the force of his originality.

## Roots Galore

Could be you've never heard of Allen Toussaint. Not likely, though. Remember Ernie K-Doe's "Mother in Law"? Chris Kenner's "I Like It Like That"? "Fortune Teller," recorded originally by Benny Spellman, and later by the Rolling Stones? Any of Irma Thomas' records? How about Al Hirt's "Java" or Herb Alpert's "Whipped Cream"? Or any of Lee Dorsey's hits, from "Ya Ya" to "Workin' in a Coal Mine" to "Get Out of My Life, Woman" to "Yes We Can"? How about the Meters' hits, from "Cissy Strut" on? He wrote all of the above songs, and arranged, and produced and played piano on most of them.

## A Producer of Distinction

Toussaint is a "producer" in the largest sense of the word, with as much of an identity as Phil Spector, for instance, or Burt Bacharach. When you hear a Toussaint record, no matter who the artist, you *know* it's a Toussaint record. Take another look at the list above. Now, what do they all have in common? Strong melodies, to be sure. An insistent beat. Lyrics of considerable sophistication. And a "hit" feel to them so certain that when Allen was drafted back in 1962, the busy New Orleans recording scene was virtually halted save for the few days when he could return home on leave.

## What About Now?

That was 1962, though, and Allen is very much "today." Enough so that he has written Bill Medley's latest single, "Freedom for the Stallion," arranged the horn parts for the Band's "Life Is a Carnival" and continues to produce Ernie K-Doe and Lee Dorsey. In the last couple of months, Allen has been represented on Warners as composer of two songs ("Riverboat" and "Occapella") on Van Dyke Parks' *Discover America*, and as producer of the new Meters album, *Cabbage Alley*, in addition to this solo LP.

## Totally Toussaint

The moods of *Life, Love and Faith* vary from the smooth to the funky, and from social commentary to adventurous instrumental work. Allen is a complex individual, and his music reflects it. "I've Got to Convince Myself" is a classic ballad of the type Aaron Neville did so well — with Allen's guidance.

## Skilled Crew

This is Allen's first album for Reprise, following one each on RCA Victor and Scepter. He wrote, produced and arranged every song on it, and plays guitar, harmonica and piano and sings throughout. Backing him are most of the same skilled New Orleans musicians who have so ably contributed to earlier Toussaint achievements.

# Tom Rapp

## Side One

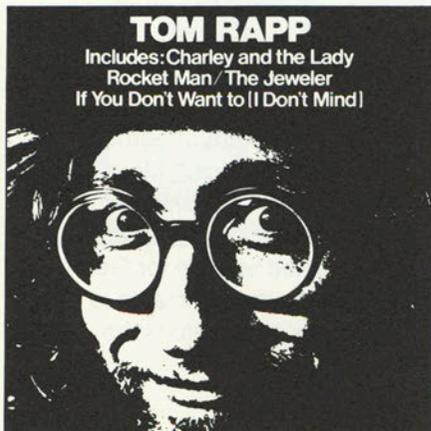
1. **GRACE STREET** 3:05
2. **THE JEWELER** 3:26
3. **ROCKET MAN** 3:01
4. **SNOW QUEEN** 3:42
5. **IF YOU DON'T WANT TO  
(I Don't Mind)** 3:14

## Side Two

1. **CHARLEY AND THE LADY** 3:19
2. **MARGERY** 3:08
3. **I SHALL NOT CARE** 2:54
4. **THESE THINGS TOO** 3:37
5. **SAIL AWAY** 3:45

All selections written by Tom Rapp, except "I Shall Not Care," which is by Shakespeare, Teasdale and Rapp

A CHARLES R. ROTHSCHILD &  
PETER H. EDMISTON PRODUCTION



In his first solo album, the singer-leader-songwriter of the former Pearls Before Swine gives compelling new performances of the group's best-remembered songs, plus some brand-new Rapp originals.

### Devotion Everywhere

Pearls Before Swine never became the world's most famous group, but they were first in the hearts of a good many fine folks, who followed them faithfully through four Reprise albums (and two on ESP before that). Not to mention a good many tours that covered the coffeehouses, clubs and student unions of America, particularly its eastern half. "In touring," Tom once said, "you learn to grow past rootlessness. In Ohio, a girl gave us a crystal swan and furtively ducked into the darkness; in a club outside Boston, people sang along and knew every word; in Michigan we found the next day that bootleg versions of our concert were on sale in the record shops."

### Informality Formalized

P.B.S. was always an informal group, generally consisting of Tom Rapp and whoever was around him at the time. Recently, Tom chose to make this informality permanent by becoming a solo artist. The album that bears his name is the first fruit of that decision.

### Aid to Missionaries

As noted earlier, Tom has chosen to re-record such Pearls favorites as "Rocket Man," "The Jeweler" and "These Things Too." Though his emergence from groupdom has not led to any drastic change in his uncommon singing style, there are subtle differences that make the remakes new stuff. The instrumental backings are a bit leaner, the recording quality a bit cleaner than before. And since Rapp is an *interpreter* of the finest order, a man who carefully designs every phrase for maximum emotional impact, any new light he sheds on his remarkable lyrics is more than welcome. Furthermore, the compilation of (dare we say) Rapp's greatest hits on a single album should make it a good deal easier for his fans to carry on missionary work among the uninitiated.

### The Use of Ashes

That's a phrase from "The Jeweler" which also served as the title of a P.B.S. album. It also speaks well for Rapp's songwriting. His subject matter is most often on the melancholy side. But then, isn't a good sad song exhilarating in its own way? The Western world has produced a lot of great music in minor keys, after all. Such is the artistic road Tom Rapp has chosen, and he travels it in style.

# Geoff and Maria Muldaur

# Sweet Potatoes

## Side One

1. **BLUE RAILROAD TRAIN** 3:00  
(Alton Delmore)
2. **HAVANA MOON** 4:52  
(Chuck Berry)
3. **LAZYBONES** 4:50  
(Hoagy Carmichael and Johnny Mercer)
4. **CORDELIA** 3:55  
(Geoff Muldaur)
5. **DARDANELLA** 4:30  
(Fred Fisher, Felix Bernard and Johnny S. Black)

## Side Two

1. **I'M RICH** 5:11  
(Geoff Muldaur)
2. **SWEET POTATOES** 2:03  
(Geoff Gutcherson)
3. **KNEEIN' ME** 3:18  
(Geoff Muldaur)
4. **LOVER MAN**  
(Oh Where Can You Be) 4:07  
(Ramirez, Davis and Sherman)
5. **HARD TIME KILLIN' FLOOR** 4:55  
(Nehemiah James)



The good-humor blues of the dear departed Kweskin Jug Band lives on in this second Reprise album by two of that group's most colorful personalities (and finest singers). Thanks to advances in recording technique and general long-range mellowness, Geoff and Maria have found some brand new ways to ease pain. Some fine friends, new and old, are along to help mix the medicine.

**"Blue Railroad Train."** Maria leads off with a pleasingly pastoral vocal, while a fragrant country train whistle wails its way through your speakers from Bill Keith's pedal steel guitar.

**"Havana Moon."** Chuck Berry's song-poem about a golden opportunity drowned in rum finally gets the revival everybody knew was coming. Thanks to Paul Butterfield on harp, and a "lujon" duet by Geoff and Billy Mundi, the stage is set to perfection.

**"Lazybones."** Guest vocalist Amos Garrett falls by the Muldaur back porch to subject the Hoagy Carmichael-Johnny Mercer oldie to some delicious informalities.

**"Cordelia."** The rocker of side one, this one pits Geoff's throbbing vocal against three (count 'em) trombones.

**"Dardanella,"** by Selvin's Novelty Orchestra was one of the big record hits of the early 1920s. Muldaur and company blend campy exoticism and happy jazz even more fortunately than the original did.

**"I'm Rich."** From out of the 1970s, a wry satire about a dude who eats gold-

plated mushrooms straight from France, buys a tiger to catch a mouse and hires a manager to make a deal for top billing with St. Peter. A fat jazz waltz is the setting for this Muldaur original.

**"Sweet Potatoes."** Back to reality in the back room. Maria on vocal, Geoff on piano, just the two of 'em, the way every husband ought to play piano while his wife sings and vice versa.

**"Kneelin' Me."** What the Dixieland Jug Blowers might have sounded like if the 1920s had been *really* liberated. Audition before airplay.

**"Lover Man."** The Billie Holiday gem, lovingly caressed by Maria with the most exquisite jazz orchestra imaginable.

**"Hard Time Killin' Floor."** More relevant than ever is the Skip James classic from the throes of the Depression. It's a pre-ordained vehicle for Geoff, and suffice to say the inevitable is delightful. Maria's *obligato* is the clincher.

# John Cale

# The Academy in Peril

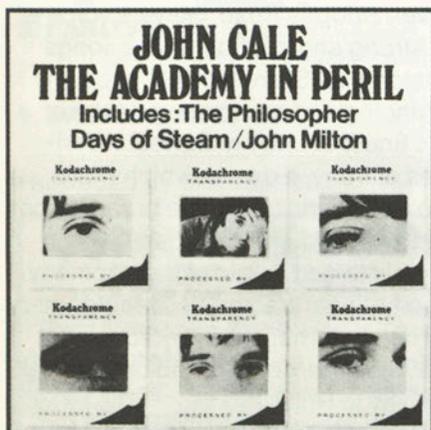
## Side One

1. **THE PHILOSOPHER** 4:25
2. **BRAHMS** 6:55
3. **LEGS LARRY AT TELEVISION CENTRE** 3:35
4. **THE ACADEMY IN PERIL** 6:20

## Side Two

1. **INTRO** :57  
**DAYS OF STEAM** 1:58
2. **THREE ORCHESTRAL PIECES** 8:30
  - a) **Faust** 2:47
  - b) **The Balance** 2:33
  - c) **Capt. Morgan's Lament** 3:10
3. **KING HARRY** 4:04
4. **JOHN MILTON** 7:54

All compositions by John Cale  
PRODUCED BY JOHN CALE



Hardly thinking of it we finished the album on time. The Orchestra did very well and the promo department loved the idea of a History of England in music. That's not the point either, but it helps. Legs and his floor show, Ron and his knife by the by here we are anyway.

—John Cale

## Truck Driver Effect

All John's charm lies in his snaggles. Snaggles are little places where teeth aren't.

In London while John was recording *The Academy in Peril*, Lou Reed said, quote, "I love that truck driver effect." Unquote. I agree. In fact I think all the credit for *The Academy in Peril* should go to John's Snaggles. Without them he never would have charmed the Royal Philharmonic Orchestra into recording at St. Giles Church in the middle of winter.

## Satie, Cage, Warhol

I don't know how old John's snaggles are, but I'd be willing to bet they're at least 10. They must have been around when he did the concert with John Cage. It was a piano piece by Eric Satie that lasted 36 hours. There were pianists playing in turns. It was actually a three-minute piece repeated 720 times. I wonder what these snaggles think when they look back on John's life and see the transition he's gone through? I wonder if Andy Warhol would appreciate the fact that John now wears sweatshirts and plays tennis. I mean really this is 1972 now and it's really not as effective for a boy to wear a rhinestone necklace now as it was in 1967. When John was with the Velvet

Underground in the late 60s, it was easy to be unique. Now it's boring.

## Underneath It All

John is basically a classical musician, although his involvements with people like Cage and places like Tanglewood have led him to do albums far removed from being classical. He has now done an album which displays a talent he acquired in earlier years, and recently improved.

## Then to Now

The years between the Velvet Underground and John's present position at Warner Bros. Records in the A&R department are worth taking a look at. John's first album to be released after leaving the V.U. was called *Vintage Violence*. His next release was an album done with Terry Riley titled *Church of Anthrax*; he also produced an album for Nico called *Desertshore*. About this time he got involved in remixing some things for CBS in quadraphonic. His interest in producing grew and led him to his present job at Warners. It doesn't seem to make too much difference whether John wears rhinestones or sweatshirts; I'm convinced his power is in his snaggles.

—An admirer.

# Steve Young

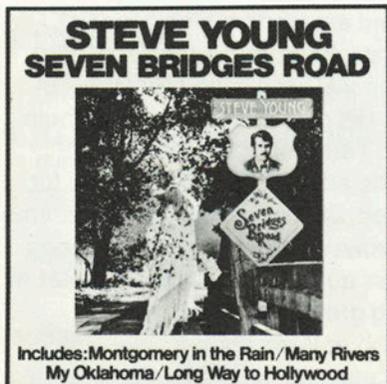
# Seven Bridges Road

## Side One

1. **SEVEN BRIDGES ROAD** 3:22  
(Steve Young)
2. **MY OKLAHOMA** 2:58  
(Cheryl A. Young)
3. **THE WHITE TRASH SONG** 3:11  
(Steve Young)
4. **I BEGIN TO SEE DESIGN** 2:56  
(Steve Young and Cheryl A. Young)
5. **ONE CAR FUNERAL PROCESSION**  
(Fred F. Carter Jr.) 3:09
6. **LONG WAY TO HOLLYWOOD** 3:49  
(Steve Young)

## Side Two

1. **MANY RIVERS** 2:57  
(Steve Young)
2. **LONESOME, ON'RY AND MEAN** 3:30  
(Steve Young)
3. **COME SIT BY MY SIDE** 2:56  
(Fred F. Carter Jr.)
4. **TRUE NOTE** 2:55  
(Steve Young)
5. **RAGTIME BLUE GUITAR** 2:45  
(Steve Young)
6. **MONTGOMERY IN THE RAIN** 4:08  
(Steve Young)



These are songs of a country boy on his way back home, an artist who visits real places enroute.

### Symbolic Song

Born in Georgia, raised mostly in Alabama, Steve Young was steeped in country music. Then the folk boom carried him off to California, where he hung out for awhile, did an album for A&M and became the subject of part of Van Dyke Parks' *Song Cycle*. Now Steve has decided to head back home, to "a more natural place." *Seven Bridges Road*, recorded in Goodlettsville, Tenn., with Nashville musical aristocracy, is a symbol of that decision.

### An Exacting Discipline

Today country music is perhaps the most exacting musical discipline in America. The level of technical perfection has become so great that a relatively small number of professionals based in Nashville control the field as tightly as Broadway and Tin Pan Alley used to rule pop music. Success in country music is one of the pinnacles of all entertainment, and the rewards are immense, but no phonies need apply.

### Hard Times

Steve Young has developed the resources, the discipline and the honesty to meet these demands. It hasn't been easy. Steve first came to Hollywood in the early 1960s. For a while he played guitar in coffeehouses, backing up Richard and Jim (an Alabama duo which almost took the folk world by storm, but not quite). He wrote three songs for a Richard and Jim album on Capitol. But the pop-folk stardom he aspired for was not in the cards. Instead it was obscurity in L.A., and the apartment above the Chinese grocery that Van Dyke Parks wrote about in

"The All Golden." For Steve there was a lot of time to think, write songs and re-assess his goals in music and life. Time to make a commitment, gain the discipline and achieve some of that technical perfection. There were a few false starts, but now Steve has moved.

### Nashville Beckons

And so it was off to Tennessee, to that magic town whose combination of the right facilities, the right craftsmen and the right atmosphere have given it a virtual monopoly on true country music. As far as craftsmen go, Steve has used the ones who made Nashville famous, names such as Pete Drake, Charlie McCoy, Buddy Spicher and dobro king "Uncle Josh" Graves.

### Dash of Irony

On *Seven Bridges Road*, Steve's voice is warm, strong and confident. The songs (the majority by Steve himself) are wide-ranging and compelling. Many of today's finest country lyrics feature touches of irony, a device which Steve uses to add satiric bite to the broad humor of "The White Trash Song," and conversely to add a note of dark comedy to the emotional trauma of "Montgomery in the Rain." Perhaps the key song on the album is the richly autobiographical "Long Way to Hollywood."

### Real Songs

Before the world becomes completely sated with songs about going back to some rural paradise that never was, let us treasure Steve Young's songs about real cities, real country and real people, and about a very real artist and man, himself.

# John Renbourn

# Faro Annie

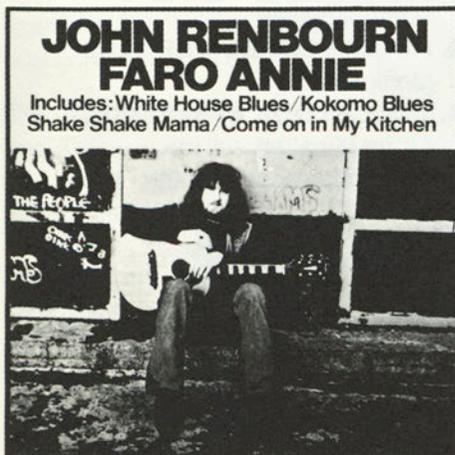
## Side One

1. **WHITE HOUSE BLUES** 3:35  
(Trad., arr. Renbourn)
2. **BUFFALO SKINNERS** 3:37  
(Trad., arr. Renbourn)
3. **KOKOMO BLUES** 3:54  
(Trad., arr. Renbourn)
4. **LITTLE SADIE** 3:16  
(Trad., arr. Renbourn)
5. **SHAKE SHAKE MAMA** 3:33  
(Trad., arr. Renbourn)

## Side Two

1. **WILLY O'WINSBURY** 5:39  
(Trad., arr. Renbourn)
2. **THE CUCKOO** 3:57  
(Trad., arr. Renbourn)
3. **COME ON IN MY KITCHEN** 3:52  
(Woody Payne, arr. Robert Johnson)
4. **COUNTRY BLUES** 3:36  
(Trad., arr. Renbourn)
5. **FARO ANNIE** 3:25  
(Renbourn, Cox, Thompson and Draheim)
6. **BACK ON THE ROAD AGAIN** 3:12  
(Ian A. Campbell)

PRODUCED BY BILL LEADER



The Pentangle guitarist eases into the mind with a crafty, subtle and extremely mellow solo album. American folk songs, particularly blues, dominate the program, blues quite unlike any you've heard before.

### The New Renbourn

Aside from his consummate work with Pentangle (five Reprise albums' worth), John Renbourn has shone forth with two previous Reprise solo albums. But for all their excellence, the classically oriented *Sir John Alot* (RS 6344) and *The Lady and the Unicorn* (RS 6407) give little clue to what John has for us this time 'round. No galliards or bourrées on *Faro Annie*; the songs here are of humbler birth, but rare quality. John's performance is simultaneously earthy and elegant, perhaps the first time that particular contradiction has been so nicely resolved.

### Eleven Light City

Among the blues John does on *Faro Annie* is one of the most popular American traditional themes, the one about going back to the Eleven Light City of sweet old Kokomo. You might have heard the "Sweet Home Chicago" variant, but John prefers the Indiana city, whose name also becomes a verb of delightful significance. "Shake Shake Mama" is a particularly delightful alternative to all those deafening hard rock boogies. The original blues, after all, had to operate on its own power (they didn't even have electric lights, let alone electric guitars) and it's nice to know someone can still make it happen on that level. For a unique experience, try dancing to this track, any way you feel. The country blues, after all, started out as dance music.

*Tape versions of this album are list priced at \$6.97 in 8-track or cassette.*

### A Varied Menu

Side Two presents a variety of delights. There are two more blues, one from Robert Johnson and another from white tradition, via Dock Boggs. In "The Cuckoo," an American folksong, the song's cryptic but colorful verses take on exotic hues as John's guitar (in one of its most agile performances) is joined by sitar. Opening the side is "Willy O'Winsbury," the album's sole example of the sterner, more reserved style that characterizes British folk tradition. Closing the LP, on the other hand, is a pair of newer compositions, starting with the album's title song. "Faro Annie," an instrumental semi-jam in which John is joined by some of his fellow Pentanglers, is folky in instrumentation, but very much rock in style and structure; in other words, acoustic rock. Much the same goes for the vocal performance of Ian Campbell's "Back on the Road Again."

### Sneaking Impact

*Faro Annie* is music for purist and pop fan alike, sung and played with impressive sensitivity and dedication. Renbourn is no slave to tradition, yet he respects it profoundly. His variations on it are beautiful, and they don't get out of control. The like o' this hasn't been heard in many a year.

Avoiding the bombast and exhibitionism that attends most contemporary white blues singing and playing, Renbourn lets the ample emotional impact of these songs sneak up on you. *Faro Annie* proves once again that good blues penetrates very well on its own, and that it doesn't have to be driven home with a sledgehammer.

# Miracle Lick

# Thirty Days Out

Thirty Days Out blends electricity and acousticity into a fresh, tasteful and unified rock sound. Lead singer John Micallef (pronounced "McCullough") sings his songs of philosophy and love with just the right amount of soulful rasp, while cohorts Jack Malken, Phil Lowe and Monte Melnick (the first two of whom also songwrite) spice their sturdy beat with a good many of the Miracle Licks which give the group's second Reprise album its name.

## Ship Ahoy

*Miracle Lick* appears in response to the enthusiastic reception of the group's initial Reprise LP, released in the summer of 1971. With that release a battered but still colorful old portrait of an ocean liner steaming into port after 30 days out became one of the most posted posters of the year. Meanwhile, the record that accompanied it delighted thousands with such tunes as "Mama Come See Me Tonight" and "Home on the Road." As its fame was spreading, the group was expanding its creativity and tightening its playing still further, with the results now evident in *Miracle Lick*.

## Musical Crossroads

Thirty Days Out was formed in New York City, melting pot of the universe and recharging station for America's down and out musicians. Jack Malken and John Micallef were down but not quite out when they met in a Greenwich Village restaurant. While comparing past and present talents and experiences, they discovered their compatibility. Soon Jack, rock guitarist and ex-member of an almost-successful group called the Outcasts, and John, folksinger from Michigan, became a partnership.

## Jells and Yells

Resolving to expand their duo to a full-fledged group, Jack and John moved on to that land of anonymity called Queens, where they discovered Monte Melnick,

Phil Lowe and a place to practice. And there, in the basement of an apartment building, Thirty Days Out first jammed and then jelled. The neighbors, unfortunately, first screamed and then yelled, so to escape an uneasy truce under which the band was forced to unplug at 11 p.m. nightly, Thirty Days Out relocated to an old Victorian house in Greenfield, Mass.

## Cruisin' with the Days

On *Miracle Lick*, Thirty Days Out offers as much variety and fun as a 'round the world cruise. The opener is a song of suitably instantaneous appeal, "Honey I Do." The lyrics provide a spirited defense of independence and loose living, while the band rocks fiercely, using primarily natural instruments. Electricity also gets its due, though, perhaps most spectacularly in "The Sun Keeps on Shining." Some of Micallef's most fetching singing is on "I Need You," a gentle love song whose big climaxes (like those of love itself) sneak up on you. "Tupelo" is a good-natured hard rocker whose lyrics celebrate with good-humored irony the town that gave us Elvis Presley. "Phoenix," on the other hand, bases its imagery not on Arizona but on mythology. The simpler virtues of pop music are well exemplified by drummer Phil Lowe's vocal and songwriting contribution, "Any Other Day," and in Jack Malken's "Never Felt Better;" should you desire something more ambitious, you can turn to the six-

minute closer, Micallef's "Take a Look at Yourself." This, in addition to being a supercharged piece of music, is an excellent piece of rock didacticism.

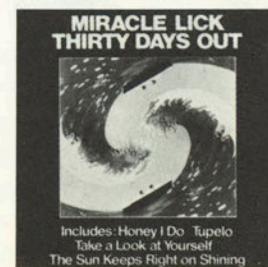
### Side One

1. **HONEY I DO** 3:50  
(Micallef and Malken)
2. **I NEED YOU** 3:21  
(John Micallef)
3. **ANY OTHER DAY** 3:12  
(Philip Lowe)
4. **TUPELO** 2:50  
(Micallef and Malken)
5. **THE SUN KEEPS RIGHT ON SHINING** 5:36  
(John Micallef)

### Side Two

1. **EVERYBODY'S GOT TO HAVE A SONG** 5:24  
(John Micallef)
2. **PHOENIX** 2:48  
(John Micallef)
3. **NEVER FELT BETTER** 4:09  
(Jack Malken)
4. **TAKE A LOOK AT YOURSELF** 6:08  
(John Micallef)

PRODUCED BY JACK MALKEN



# Seanor & Koss

Unlike most other surname duos of Anglo-American pop music, Seanor & Koss are rockers. Their musical style as well as their Detroit origin fully qualifies them for the critically coveted designation of "heavy metal."

## New Direction

Seanor & Koss aren't exactly novices in the rock recording game, having made two previous Reprise albums as keyboard man and lead singer-guitarist, respectively, of a group called Savage Grace. Their new name signifies a variety of things: 1) a revival and re-direction of hard rock energy; 2) union with a new rhythm section, and 3) good old American self-assertiveness, a trait not at all incompatible with their music.

## Swaggering Music

One major act of re-direction and revival fairly leaps out from the credits for this album: "Produced by Shel Talmy." In addition to several early hits by the Kinks and who-knows-how-many-other-legendary-English groups, Mr. Talmy produced one record which is an especially close spiritual ancestor of today's Seanor & Koss: "My Generation" by The Who. Like the Peter Townshend evergreen, the often sardonic lyrics and swaggering music of Seanor & Koss are one constant flash of youth-pride.

## Honorable Harpist

Shel Talmy is not the only byword of the new rock to appear in these credits. John Sebastian, who went from Spoonfulism to soloism to make three honorable albums of his own on Reprise, is heard here in a rare return to the instrument he learned at an early age from his namesake and father. Unlike the classically-oriented Sebastian *pere*, young John blows harp here in the electrified Chicago hard-blues style, providing a suitably

urban-Midwestern foil for the featured Detroiters. John may be heard on "Mystery Train," "She Keeps It Hidden" and "Homegrown."

## Mom's Prayer

"Mystery Train," by the way, is not the tune that Elvis Presley recorded just before "Heartbreak Hotel." This train is a Ron Koss original about being from Detroit. In it are some of the best lines any mother ever spoke to her son:

*Everybody hears the whistle  
But I hope you see the light.*

Other than that, several of the songs are combination tributes to and putdowns of various deserving females in the popular Dylano-Jaggerian tradition. Two of the lyrics, however, take on the whole of America the Beautiful. In John Seanor's "Matchstick," the protagonist is a traveler with arsonic propensities. Seanor also wrote "Babylon" which, in addition to a complex, serious lyric, has the most ambitious music on the album. It's one of those tunes which starts relatively quietly but promises much, and delivers even more; the eventual climax is fairly monstrous.

## A Few Words About the Principals

John Seanor, keyboarder, was born in Chicago on February 7, 1944, and got into classical music at an early age. Piano remained his avocation as he got a B.A. in history at Denison University, and then became his major as he went on to study music at Boston University. Boston eventually made a jazz pianist out of John, and he giggered thusly around the East for

some time before returning to Detroit to join Ronnie Koss in the former Savage Grace. Koss was born in the Motor City on September 12, 1946. He's been singing, playing and writing for about 10 years, but says that his association with Seanor has inspired his most serious efforts as a writer. The two men share the writing about equally. New recruits Kenny Altman (bass) and John Seiter (drums) are the rhythm motivators of this nasty but nifty band, which should go a long way toward re-defining Detroit before it's through.

### Side One

1. **MYSTERY TRAIN** 4:32  
(Koss)
2. **SHE KEEPS IT HIDDEN** 3:55  
(Koss)
3. **ICELAND ANNIE** 4:16  
**(Bara, You're Pretty as Your Name)**  
(Seanor)
4. **BABYLON** 5:12  
(Seanor)

### Side Two

1. **HOMEGROWN** 4:25  
(Koss)
2. **MATCHSTICK** 4:30  
(Seanor)
3. **FEELIN' IN THE DAY** 3:58  
(Koss and Seanor)
4. **ONE DAY LONGER** 3:52  
(Seanor)

PRODUCED BY SHEL TALMY



# Frank Zappa

Frank Zappa, father of Mothers, steps out with a different gang for this daring derring-do. In sharp contrast to the sharply defined Mothers' arrangements is the inspired, free-wheeling improvisation of Zappa's new pals, often verging on a style commonly called jazz. Two riotous vocals provide suitable comic relief.

## What? Hot Rats Again?

As with the previous album released under this designation a couple of years ago, *Waka/Jawaka — Hot Rats* finds Mr. Zappa in the company of a customized congregation of musical zappers, specially assembled for recording purposes only. Of his faithful touring mates, only Aynsley Dunbar (an ex-bandleader himself, don't forget) showed up for this engagement (plus Don Preston for one tune). But the missing Mothers are ably spelled by such notables as Sal Marquez, who plays trumpet (often in multiplicity) and helped out on the album cover too, and bassist Erroneous. These are the only two Hot Rats who are on all four cuts, which is not to demean the rodents who sizzle on three, two, or even one of these extravagant exercises.

## Who Is This Zappa Guy Anyway?

Among other things, he's a guy who responded thusly when asked for some biographical information:

"I was born in Baltimore, Maryland, on December 21, 1940. I have two brothers and one sister. My father, now retired, held various positions as professor of history, meteorologist, metallurgist, data reduction clerk, barber, teacher of high school mathematics and author of a book on gambling (*Chances & How to Take Them*). . . his various positions are not given in chronological order. My mother has been mainly a mother but once she was a librarian.

## Purple Antelopes?

"I have a high school education, plus one semester in junior college. I graduated from Antelope Valley High School, Lancaster, California, on Friday, June 13, 1958 (with about 20 units less than what was required, simply because they were in a hurry to be rid of me). [Ed. Note. On June 13, 1958, the Number One record in America was "The Purple People Eater" by Sheb Wooley. You may have noticed that purple is the dominant coloring of Zappa's living room, as photographed by *Life* magazine for the feature "Rock Stars at Home With Their Parents," September 24, 1971.]

## Sneaky

"My formal musical education consists of one special harmony course which I was allowed to take during my senior year in high school (I got to go over to the Antelope Valley Junior College Campus and sit in Mr. Russell's room), another harmony course (with required keyboard practice) at Chaffey J.C. in Alta Loma, California, taught by Miss Holly, and a composition course at Pomona College which I would sneak into and audit, taught by Mr. Kohn. I have played band and orchestra percussion in school ensembles conducted by Mr. Miller, Mr. McKillop, Mr. Minor, Mr. Kavellman and Mr. Ballard. The rest of my musical training comes from listening to records and playing in assorted little bands in beer joints and

# Waka/Jawaka-Hot Rats

cocktail lounges, mostly in small towns. I also spent a lot of time in the library."

## Alternatives

You may go to your own library, if you wish, and consult the article Mr. Zappa wrote for the June, 1971, issue of *Stereo Review* entitled "Edgard Varése, Idol Of My Youth." Or if you wish, you may go to El Monte, California, and see Zappa's name graffitied on the railroad bridge over Santa Anita Avenue, not far from the fabled El Monte Legion Stadium. Or better yet, gaze upon the likeness recently created by adoring students upon the wall of Glendora High School, in the heart of Southern California suburbia. Clearly, the youth who idolized Edgard Varése has now himself become a father figure, which is where this piece of paper started.

## Side One

**1. BIG SWIFTY** 17:46

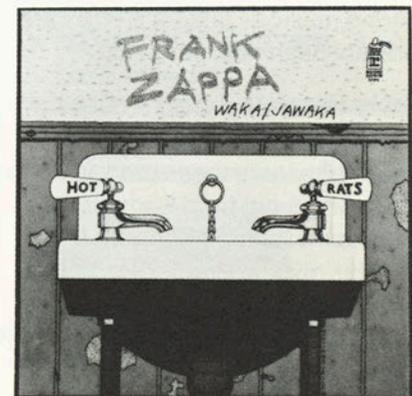
## Side Two

**1. YOUR MOUTH** 3:11

**2. IT JUST MIGHT BE A ONE-SHOT DEAL** 4:17

**3. WAKA JAWAKA** 11:18

All selections written by Frank Zappa  
PRODUCED BY FRANK ZAPPA



Tape versions of this album are listed priced at \$6.97 in 8-track or cassette.

# Tom Paxton

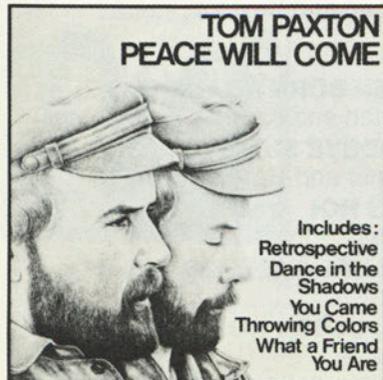
## Side One

1. **PEACE WILL COME** 2:33  
(Tom Paxton)
2. **YOU CAME THROWING COLORS** 3:00  
(Tom Paxton)
3. **OUT BEHIND THE GYPSY'S** 3:41  
(Tom Paxton)
4. **THE HOSTAGE** 3:27  
(Tom Paxton)
5. **YOU SHOULD HAVE SEEN ME THROW THAT BALL** 4:16  
(Tom Paxton)

## Side Two

1. **RETROSPECTIVE** 3:12  
(Tom Paxton)
2. **JESUS CHRIST S.R.O. (Standing Room Only)** 3:42  
(Tom Paxton)
3. **CALIFORNIA** 3:43  
(Tom Paxton)
4. **I LOST MY HEART ON A 747** 2:15  
(Tom Paxton)
5. **DANCE IN THE SHADOWS** 3:28  
(Tom Paxton)
6. **WHAT A FRIEND YOU ARE** 3:03  
(Tom Paxton)

PRODUCED BY TONY VISCONTI



# Peace Will Come

Singer-composer Tom Paxton's style and technique have stamped him as an individual on both sides of the Atlantic, where his songs about the human condition have found a wide audience. Deceptively "cool," Paxton's mild manners veil the heart of rebel, a social critic, a satirist and a doubter. A troubadour with the talent, wit and taste to seduce his audiences into fervor, Paxton leaves the preaching to less imaginative minstrels.

## Noted Composer

Audiences are not alone in their appreciation of his skills. Tom Paxton's compositions are found in the repertoires of most of today's "contemporary folk" artists. Myriad recordings by other artists of his songs can be found in the record catalogs. Nevertheless, most observers agree that Paxton himself is the best exponent of his own melodies.

## Change in Course

The Paxton family moved from Chicago, where Tom was born in 1937, to Bristow, Oklahoma, when he was 10. He attended the University of Oklahoma as a drum major, undertaking stage roles which ranged from the First Murderer in "Macbeth" to that of Citizen in "The Devil's Disciple." But he had been trying to write songs as well all through his college career and he decided he preferred music to drama.

## Village Mainstay

The U.S. Army assigned him to Fort Dix, New Jersey, near the New York coffee houses where he was to make his first mark as a musician. After his Army duty, he decided to stay in New York and was soon a mainstay of Greenwich Village's Gaslight Club, which claimed his talents for a full nine months. Later he toured other coffee houses and nightclubs around the country.

## Big Demand

The concert stage soon became Tom Paxton's platform. New York's Carnegie, Philharmonic and Town Halls, Philadelphia's Academy of Music and Boston's Jordan Hall are among them. He has also been guest soloist with the Buffalo Philharmonic and is constantly in demand for concerts on college campuses. Paxton's tours of the British Isles have established him as America's most important entertainment export. He has the distinction of having sold out London's Albert Hall, playing to a turn-away crowd of 7,000.

## Recording History

Tom Paxton has made one album for Vanguard and seven LPs for Elektra Records. They include a wide cross-section of his special kind of verse-making treatment of religion, war, Nazis, dope, race relations, love, education, traffic and even the American press. "The Last Thing on My Mind," "Bottle of Wine," "I Can't Help but Wonder Where I'm Bound," "The Marvelous Toy" and "Lyndon Johnson Told the Nation" are but a few of the Tom Paxton titles already established as contemporary classics. In the spring of 1971, Paxton signed with Reprise Records, which released *How Come the Sun* in July of that year. *Peace Will Come* is his second album for the label.

# Howard Kaylan & Mark Volman The Phlorescent Leech & Eddie

Born of Turtles, raised by Mothers, Messrs. Kaylan and Volman now arrive at yet another identity with this album of surging electrified love songs featuring their smooth and varied vocal blend.

## Surf and Rhythm

"We went to high school together. We sang in a choir. We started a rock band, the Crossfires. Surf music and rhythm and blues." Thus did Kaylan and Volman first unite musically, as they recalled in an interview published by *Melody Maker*, the British pop newspaper. One day the Crossfires were the Crossfires, the next they were the Turtles and not long after that they helped launch the mid-60s bandwagon of Dylan reinterpreters with "It Ain't Me Babe," a fine version whose merits were rewarded with ample commercial success.

## Confining Image

Hit followed hit in a string which zenithed in "Happy Together" and "She'd Rather Be with Me," both of which were huge not only in the United States but all over the world. Hits and tours and success spanned five years in all, but at the end of that half decade as lead Turtle singers and writers, Howard and Mark found themselves with little money, few satisfactions and a candy-sweet image which was oppressive.

## Disguised Singers

So Kaylan and Volman bailed out of the showboat, swimming faster than turtles to an unlikely, but perhaps inevitable, port of entry: Frank Zappa's band. Their first recorded effort with Zappa was his *Chunga's Revenge* album, on which they appeared as singers under the pseudonyms of The Phlorescent Leech & Eddie. That LP, released in the fall of 1970, marked the beginning of a fruitful

Zappa/Mothers/Kaylan/Volman collaboration, a union which thus far has resulted in *The Mothers — Fillmore East, June, 1971*, and *Just Another Band from L.A.*, both released by Bizarre/Reprise, and *200 Motels*, released as an album by United Artists. Along the way, The Phlorescent Leech & Eddie were able to publicly become Howard Kaylan and Mark Volman, though the interim alter-egos persist for humorous purposes, as in the introductory track to this LP.

## Modest Appraisal

"We're not afraid to play in any band," they said in the English interview, "if any band would have us. Frank took the chance. And he's paying for it now with his career." In addition to hampering Frank Zappa, Howard and Mark have also hampered T. Rex, on most of whose recent hits they have provided background vocals. Now they're out to get themselves.

## History Shows

The music of *The Phlorescent Leech & Eddie* sounds neither like the Turtles nor the Mothers (nor T. Rex, for that matter), but reflects the variety of experiences Howard and Mark have gathered from their stop-offs in its ever-changing but distinctive array of sounds. Aynsley Dunbar, the brilliant English drummer who collaborated with them in *Chunga's Revenge*, compellingly propels each track with his highly active (but never busy) percussion. The music drives and surges, dense but agile, behind the kaleidoscope of Howard Kaylan-Mark

Volman voice combinations.

## Modern Romantics

The majority of the songs — all but one of which were written by Volman and/or Kaylan — are romantic in attitude and subject matter, but it's a thoroughly 1970s brand of romanticism, reinforced perfectly by the power of the music beneath the lyrics.

### Side One

1. **FLO AND EDDIE THEME** :55  
(Volman and Kaylan)
2. **THOUGHTS HAVE TURNED** 3:07  
(Volman and Kaylan)
3. **IT NEVER HAPPENED** 2:08  
(Volman)
4. **BURN THE HOUSE** 3:16  
(Volman)
5. **LADY BLUE** 3:32  
(Kaylan)
6. **STRANGE GIRL** 3:17  
(Kaylan)
7. **WHO BUT I** 4:27  
(Volman and Kaylan)

### Side Two

1. **I BEEN BORN AGAIN** 3:46  
(Volman and Kaylan)
2. **GOODBYE SURPRISE** 2:56  
(Bonner and Gordon)
3. **NIKKI HOI** 1:59  
(Volman, Kaylan and Simmons)
4. **REALLY LOVE** 3:26  
(Volman)
5. **FEEL OLDER NOW** 4:26  
(Kaylan)
6. **THERE YOU SIT LONELY** 3:40  
(Volman and Kaylan)

PRODUCED BY HOWARD KAYLAN AND  
MARK VOLMAN

# Sparks

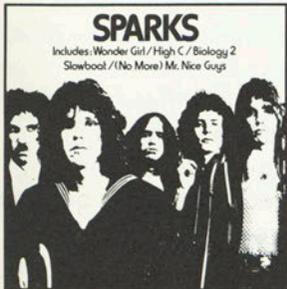
## Side One

1. **WONDER GIRL** 2:15  
(Ron Mael)
2. **FA LA FA LEE** 2:54  
(Ron Mael)
3. **ROGER** 2:30  
(Russell Mael)
4. **HIGH C** 3:03  
(Ron Mael)
5. **FLETCHER HONORAMA** 4:01  
(Ron Mael)
6. **SIMPLE BALLE** 3:50  
(Russell Mael and Ron Mael)

## Side Two

1. **SLOWBOAT** 3:50  
(Russell Mael and Ron Mael)
2. **BIOLOGY 2** 3:00  
(Earle Mankey)
3. **SACCHARIN AND THE WAR** 3:57  
(Russell Mael)
4. **BIG BANDS** 4:15  
(Ron Mael and Russell Mael)
5. **(No More) MR. NICE GUYS** 5:45  
(Jim Mankey and Ron Mael)

PRODUCED BY TODD RUNDGREN



A spark is electricity in free form. Sparks is electric rock music in free form, the outrageous output of five brains connected in series and transformed into mad music.

## Bringing It Back

Sparks is the party at the allele pool, the Simple Ballet that revolutionizes mass media and the man who smiles like Herbert Hoover when the big bands play. Some say Sparks brings back an era you didn't even know you'd forgotten; others say Sparks is the first of the great Late 70s sensations. One thing for sure is that Sparks' first album was produced by the only man equal to the task, the unfazeable, unspellable Todd Rundgren, who saw the light.

## Newly Named

Previously known as Halfnelson (in which incarnation this LP was previously released), this group has now eschewed wrestling terminology in favor of a name much more in keeping with its elegant brand of electricity.

## Double Brothers

Sparks is also a town in Nevada, whose card sharps might be moved to describe the group as "two pair." Which thought takes on its full stature in trivialand with the revelation that this five-card band consists of two pair of brothers, plus Harley Feinstein, who plays the drums. Harley is also the only one whose last name doesn't begin with M. Ron Mael, who plays keyboards, writes songs, plays keyboards and attends to Sparks' visual affairs, and his lead-singer-and-writer brother, Russell Mael, have been together since the age of zero. Togetherness is also a time-honored attribute of guitar-player, on-stage-leaper and audio authority Earle Mankey (who wrote "Biology 2," the allele pool song) and his kid brother and on-stage-still-stander Jim, whose stationary attitude is not reflected in his bass lines.

## Decorated Dandies

Sparks seeks sensation not only in music but in the dedicated connoisseurship of *flash* (which is what Sparks make, after all). Said to be the third flashiest band in the universe, they decorate themselves daily in the dandy manner cultivated by the natives of their natural haunts, Los Angeles.

## First Act

"Wonder Girl"—Spotlighting drummer Harley and some happy harmonies from the lads, this is a zircon of nostalgia, clean-lined and charming. "Fa La Fa Lee"—Jim Mankey stars on eroto-bass. Is this the dawn-song of incest-rock? "Roger"—a delightful rock operetta in miniature. Hear Russell Mael not only sing but write. "High C"—Can a rock-headed lad from the gutters of America find happiness with a retired opera star from the highest tessituras of Europe? "Fletcher Honorama"—The piano is recorded as only Rundgren can record it in this touching tribute to a venerable veteran. "Simple Ballet"—TV was never like this—yet. Do a plié for the D.A.

## Second Act

"Slowboat"—A scintillating sing-along chorus highlights this callously commercial number. "Biology 2"—By a secret process, the boys assume microscopic powers in order to depict the absolute essence of sexual ecstasy, the way it happens deep within. "Saccharin and the War"—All the great events in the history of mankind contained in a single eyedropper, or is it an earlifter? "Big Bands"—A touching tableau of a man and his dreams. Would you do the same for your music? "(No More) Mr. Nice Guys"—The hard-rock finale, with a most uplifting moral message to close the show.

# Captain Beyond

## Side One

1. **DANCING MADLY BACKWARDS**  
(on a Sea of Air) 4:08
2. **ARMWORTH** 2:50
3. **MYOPIC VOID** 3:37
4. **MESMERIZATION ECLIPSE** 3:45
5. **RAGING RIVER OF FEAR** 3:48

## Side Two

1. **THOUSAND DAYS OF YESTERDAYS (Intro)** 1:30
2. **FROZEN OVER** 3:55
3. **THOUSAND DAYS OF YESTERDAYS (Time Since Come and Gone)** 4:05
4. **I CAN'T FEEL NOTHIN' (Part I)** 3:07
5. **AS THE MOON SPEAKS (to the Waves of the Sea)** 2:30
6. **ASTRAL LADY** 1:15
7. **AS THE MOON SPEAKS (Return)** 2:16
8. **I CAN'T FEEL NOTHIN' (Part II)** 1:11

All selections composed by Bobby Caldwell and Rod Evans, arranged by Captain Beyond

PRODUCED BY CAPTAIN BEYOND

High-energy rock music by proven pros...strapping the listener on for a wild ride.

## Swift Take-Off

Captain Beyond are a second-generation hard rock band with a challenging, complex, highly original brand of power music. All four members are much experienced in studio and on stage, enabling Captain Beyond to embark with a substantial headstart over the competition.

## Grounded Butterfly

Collaborating on the material are lead singer Rod Evans, whose voice was first featured on "Hush" and "Kentucky Woman" by Deep Purple, and Bobby Caldwell, whose drums you first heard with Johnny Winter. The other two Captains Beyond are ex-members of the recently-grounded Iron Butterfly. Bassist Lee Dorman was with the Butterfly throughout its gold-plated recording career, while Larry "Rhino" Rhinehart (who grew up with Bobby in Florida) joined in 1970. Shortly after the Butterfly split in early 1971, Captains Caldwell, Rhino and Dorman joined forces in California. Captain Evans was quickly recruited to complete the foursome.

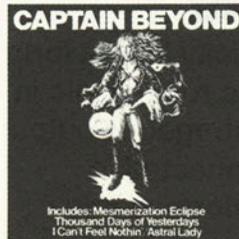
## Butterflies & Leapfrogs

They shortly began working out the aforementioned material, all of it original, which appears on this, their first album. As befits their name, Captain Beyond move swiftly through the realms of

expanded consciousness. The music mounts to madness with one riff only to leapfrog boldly into another, while the lyrics stay right with it. A special highlight is "Thousand Days of Yesterdays (Time Since Come and Gone)" with its 7/4, 3/4 and 4/4 sections.

## Primed for Power

Despite all these changes and the rather large number of titles and short timings listed here, there's no stop-and-go feeling. The momentum continues unabated as sections and tunes merge almost imperceptibly into one another. Momentum is, in fact, the key to what makes Captain Beyond's music so absorbing. It straps the listener on for a wild ride, captivating from lead-in to run-off. Yet it's no mindless jam session; every note is carefully primed for power. A lot of energy went into these grooves, which pass it on to the listener with uncommonly high efficiency. Captain Beyond might even make drugs obsolete before they're through.



Tape versions of this album are listed priced at \$6.97 in 8-track or cassette.

# White Witch

An artful and articulate new group, White Witch was organized around what the members term "a commune of ideas." The Tampa, Florida, quintet is much involved in the science of metaphysics and the occult, and music is the outlet for its beliefs. "Through the music," they continue, "we explain to the ones who want to listen how much knowledge you have inside yourself and how you can bring this knowledge out."

## Side One

1. **PARABRAHM GREETING / 2. DWELLERS OF THE THRESHOLD** 3:13  
(R. Goedert, B. Pendergrass, B. Richardson, B. Shea and B. Fisher)
3. **HELP ME LORD** 3:09  
(R. Goedert and B. Pendergrass)
4. **DON'T CLOSE YOUR MIND** 7:00  
(R. Goedert, B. Pendergrass and B. Richardson)
5. **YOU'RE THE ONE** 3:15  
(R. Goedert and B. Pendergrass)
6. **SLEEPWALK** 4:27  
(R. Goedert and B. Pendergrass)

## Side Two

1. **HOME GROWN GIRL** 3:05  
(R. Goedert and B. Pendergrass)
2. **AND I'M LEAVING** 2:58  
(R. Goedert and B. Pendergrass)
3. **ILLUSION** 5:11  
(R. Goedert and B. Pendergrass)
4. **IT'S SO NICE TO BE STONED** 3:38  
(B. Richardson and B. Fisher)
5. **HAVE YOU EVER THOUGHT OF CHANGING? / 6. JACKSON SLADE** 3:30  
(R. Goedert and B. Richardson)
7. **THE GIFT** 1:45  
(R. Goedert, B. Richardson, B. Pendergrass, B. Shea and B. Fisher)

PRODUCED BY JOHNNY SANDLIN

## Charges and Such

White Witch came together in January, 1971, and quickly became a popular concert attraction throughout Georgia, Alabama and the Carolinas. This led to a highly successful tour with Alice Cooper, hitting Boston, New York and other Northeastern metropoli, and to this, the group's first album. None of the members will admit to any sort of musico-commercial success as individuals or in other groups before White Witch was formed. But, as lead singer and spokesman Ronn Goedert (pronounced ga-DAIRT) explains, all five members felt powerful changes in their personalities when they got together, and they seek to take listeners through these same changes with their music.

## What's in a Name?

White Witch is not into Santanism or black magic. The name White Witch comes from the connotation of "white" as something pure and clean, and from the idea of a "witch" as someone with powers over people that can be used for any purpose, good or evil. Yet the group does not presume to force its ideas and beliefs on anyone; they are there to listen to on their first album and in their accompanying national tour.

## Discovery and Deity

The overall message of White Witch's music is a simple one: the need for everyone to discover the knowledge and

truth that lies deep within himself or herself, and the ways to bring it out. There is also a highly contemporary religious aspect to the message, as Ronn Goedert explains: "People think that God is too good to be true. Once you remove the figurehead of God, and understand that God is all there is, you begin to understand that you are a perfect spiritual being, controlling your life. Eventually everyone will progress to spiritual awareness."

## Moogs in Macon

The members of White Witch are Buddy Pendergrass, who plays keyboards (including Moog) and does backup vocals; his long-time friend Buddy Richardson, guitarist and backup vocalist; Beau Fisher, bassist; Bobby Shea, drummer and backup vocalist; and Ronn Goedert, drums. All five grew up in Tampa. The *White Witch* album was recorded during May and June 1972 at Capricorn Sound Studios in Macon, Georgia, and was produced by Johnny Sandlin.

*To bring good where there was once evil*

*To bring love where there was once hate*

*To bring wisdom where there was once ignorance*

*This is the power of White Witch.*

# MALCOLM X

## Excerpts and Music from the Sound Track

## Side 1

- \*1. **NIGGERS** ..... 4:11  
 a) Dialogue/Malcom X  
 b) Niggers Are Scared of Revolution/  
 The Last Poets
- \*Audition before airplay
2. **BLACK ROOTS** ..... 3:14  
 a) Autobiography/James Earl Jones  
 b) Strange Fruit/Billie Holiday
3. **YOU'RE A NIGGER, MALCOLM** 2:41  
 a) Vicious Cycle  
 b) Autobiography/James Earl Jones  
 c) God Bless the Child/Billie Holiday
4. **HUSTLER, PRISON  
 CONVERSION** ..... 3:44  
 a) Dialogue/Malcom X  
 b) Autobiography/James Earl Jones  
 c) Flat Foot Floogie/Slim and Slam  
 d) The Mooche/Duke Ellington
5. **AMERICAN NIGHTMARE** ..... 3:06  
 a) Dialogue/Malcom X  
 b) Violence Soundtrack

## Side 2

1. **WHO TAUGHT YOU TO HATE  
 YOURSELF?** ..... 4:07  
 a) Dialogue/Malcom X  
 b) Film Clips/Mantan Moreland,  
 Amos and Andy, Stepin Fetchit and others
2. **HAJJ** ..... 2:59  
 a) Dialogue/Malcom X  
 b) Autobiography/James Earl Jones  
 c) Traditional Eastern Music
3. **AFRICA** ..... 3:58  
 a) Dialogue/Malcom X  
 b) African Music/African Ensemble
4. **ASSASSINATION** ..... 2:04  
 a) Dialogue/Malcolm X  
 b) Dialogue/Betty Shabazz
5. **REACTIONS/STREET  
 INTERVIEWS** ..... 2:28
6. **EULOGY/OSSIE DAVIS** ..... 2:46

A Marvin Worth Production  
 Spoken word material copyright ©1972  
 by Marvin Worth Productions

**A gripping audio drama of the life and death of a man whose very name is synonymous with Black activism in America.**

### Black Montage

The soundtrack album of Marvin Worth's fast-moving, frightening documentary film is a vivid montage of black America, from Stepin Fetchit to Ossie Davis. Original recordings by Billie Holiday, Duke Ellington, The Last Poets and many others provide a perspective for the voice of Malcom X himself, heard in speeches, news conferences and informal interviews. Also heard are excerpts from Malcom's autobiography, read by James Earl Jones.

### Death and Reaction

The latter part of Side 2 is a documentary of the violent death of Malcom X, with his widow's description of the tragedy, spontaneous reaction from Harlem residents and an excerpt from Ossie Davis' eulogy recorded at Malcom's funeral.

### Three Identities

The man who lived as Malcolm X (he was born Malcolm Little and was buried Al Hajj Malik Shabazz, a name he earned in 1964 through a pilgrimage to Mecca) was gunned down Sunday, February 22, 1965, as he prepared to address a New York rally of followers. He was 39.

### "Blue-eyed Devil"

Malcolm X was the name he chose when

he joined the Black Muslims in 1952, dropping what he termed "the white slave-master name which had been imposed upon my paternal forebearers by some blue-eyed devil."

### Fire and Fame

A talented recruiter and fiery speaker, Malcolm X rose quickly through the ranks of the Muslims, whose leader was Elijah Muhammad. Eventually, however, Malcolm's power brought him to the point of collision with Elijah, who suspended him from the movement in 1963, prompting Malcolm to quit for keeps.

### Festering Rift

The exit led to the formation of the Organization of Afro-American Unity, which was headed by Malcolm X, but his rift with the Black Muslims and Elijah Muhammad continued to fester, leading eventually to the violence which took his life in 1965.

### 20th-Century Slaves

Those who have seen *Malcolm X* will find this LP to be far more than the usual sonic souvenir. Those who have not will find that the soundtrack album stands on its own as a powerful portrait of a man whose courage and power did so much to awaken Americans of all races to the persistence of "20th-century slavery" in the Land of the Free.

“heavy” and “poetic.” That goal has been neared.

The enclosed collection of 9 by 9s supposedly represents the July release of Warner/Reprise/Capricorn/Raccoon/Bearsville albums, but detail lovers will quickly realize that a couple of platters are missing—Van Morrison’s *St. Dominic’s Preview*, for instance—and that a couple of August-September pancakes sneaked in with their predecessors—*Martin Mull*, for another instance.

Why that is is that it was deemed that biggies on the order of Van Morrison or Alice Cooper need no such elaboration. It was *not* deemed needful to include a few decoys like Martin Mull—he just happened to drop out of the release at the last minute, unexpectedly and too late

to call back his 9 by 9 from the assemblage.

To avoid confusion, what follows is the very latest version of what Warner/Reprise/Bearsville/Raccoon/Capricorn think they have released or are releasing at various times in July, a list which supercedes the existence or nonexistence of the enclosed 9 by 9s.

### July 5

*The Roger Saunders Rush Album*—Roger Saunders  
*Matthew Ellis*  
*Moon Shadow*—Labelle  
*Rhythm and Poetry*—Charles Wright  
*Mid Mountain Ranch*—Banana and the Bunch (Raccoon)  
*Phantasmagoria*—Curved Air  
*Life, Love and Faith*—Allen Toussaint  
*Tom Rapp*

*Sweet Potatoes*—Geoff and Maria Muldaur  
*The Academy in Peril*—John Cale  
*Seven Bridges Road*—Steve Young  
*Faro Annie*—John Renbourn  
*Seanor and Koss*  
*Peace Will Come*—Tom Paxton  
*Captain Beyond* (Capricorn)  
*Sparks* (re-issue of *Halfnelson* on Bearsville)

### July 14

*Summer Breeze*—Seals and Crofts  
*Saint Dominic’s Preview*—Van Morrison  
*Toulouse Street*—The Doobie Brothers  
*Letters*—Jimmy Webb  
*Waka/Jawaka-Hot Rats*—Frank Zappa  
*The Phlorescent Leech and Eddie*—Howard Kaylan and Mark Volman  
*White Witch* (Capricorn)

## Top Ten

1. Alice Cooper/*School’s Out* (BS/M5/M8 2623)



2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Neil Young/*Harvest* (MS/M5/M8 2032)
4. Deep Purple/*Machine Head* (BS/M5/M8 2607)
5. *America* (BS/M5/M8 2576)
6. Randy Newman/*Sail Away* (MS/M5/M8 2064)
7. Tower of Power/*Bump City* (BS/M5/M8 2616)
8. Bob Weir/*Ace* (BS/M5/M8 2627)
9. Allman Brothers Band/*Eat a Peach* (2CP/J5/J8 0102)
10. Gordon Lightfoot/*Don Quixote* (MS/M5/M8 2056)

## Dashes and Dots

★ WB’s breakthrough R&B single, “Rita” by **Arthur Conley**, is getting good airplay on KOL in Seattle and its breakthrough C&W single, “Queen of My Heart” by **Benny Whitehead**, is getting Los Angeles country play—it’s Top 5 in Houston, #10 in Louisville and #20 in Cincinnati . . . **Gordon Lightfoot** is #36 in Minneapolis, 68 in *Billboard* and 67 in *Cash Box* . . . The precocious **America** has a national number 9 hit with “I Need You” . . . Quote of the Week comes from Bill Williams, a Detroit jock who says he won’t play **Charles Wright’s** new single, “Soul Train” because, “Charles is hibernating” . . . The **Jamestown Massacre** single, “Summer Sun,” grabbed a mean 6.7 rating in *The Hamilton Report*, just three-tenths short of the coveted 7.0 . . . **Tony Joe White’s** newest single, “I’ve Got a Thing About You Baby,” has just been picked as hitbound on WIXY in Cleveland . . . In spite of “negative reactions due to political implications,” **Neil Young and Graham Nash’s** new single, “War Song,” is

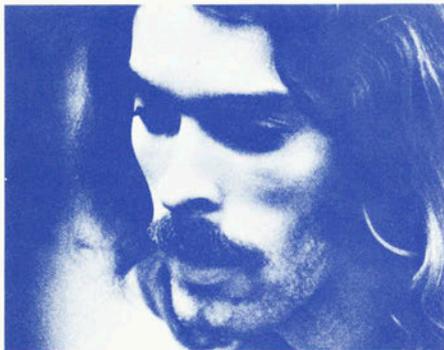
64 withabullet in *Billboard*, 81 withastar in *Cash Box* and it’s charted #39 on KJR . . . the newest thing in contests from Warner/Reprise is the “Name **Herbie Hancock’s** Music Contest,” to be judged by Herb Himself. Wizards Bob Glassenberg (College Promo) and Les Anderson (R&B Promo) thought of that one . . . Latest Prediction From the Sales Department: **Tower of Power’s** *Bump City* will be a Top 10 LP in no time—it’s currently charted at 121 in *Billboard*. Meanwhile, the **TP** single, “You’re Still a Young Man,” is #11 in Seattle, #20 on KFRC in San Francisco and #39 at KLIF . . . “School’s Out,” **Alice Cooper’s** newest, is enjoying summer success with a resounding #23 withabullet in *Billboard* and #25 withastar in *Cashbox* . . . *Circular* understands from Mr. International, Tom Ruffino, that the famed **Jethro Tull**—who are currently winding up a smashing, sold out tour with a final gig in Hawaii July 1—and the hepatic **Deep Purple** are planning an Oriental tour of some sort soon.

## Fast Spins

### America (The Lady of the Harbor)

Paul Parrish  
WB 7601

A freshly-recorded goodie from Paul Parrish, who previously garnered fans and airplay with his WB step-out album, *Songs*, and a lovely single called "Jaynie." "Jaynie" conquered the locked jaws of KHJ only to balk, but "America" brews bigger, if the singles reviewer is any judge, which is open to question. Harbor sounds quickly followed by piano, congas and Paul's plaintive voice lead into this sea-flavored,



ever-building single that climaxes with a resounding, many-voiced chorus inside a sturdy shell of music welling from, among other instruments, vibrant horns and flowing strings. The original version of "America (The Lady of the Harbor)" is 4:56 in length, cut down to 4:12 for singles airplay. It seems to be a time of longish singles, so this salty selection may well sail up the charts with a masthead.

### I Just Want to Make Love to You

Foghat  
BSV 0008

Lonesome Dave Peverett, Tony Stevens and Roger Earl, Savoy Brown renegades all, recently hooked up with guitarist Rod Price to form a new gang of bluesblazers called Foghat. Once confederated, they hid out in the Welsh countryside for a while or two, stealthily planning an electric assault upon

the world's blues fans. Albert Grossman was engaged as American accomplice, thereby making available the Bearsville Records arsenal. With the expert advice of Dave Edmonds, who hears you knocking, Foghat then swooped down upon the town of Monmouth, England, where the gang's first album was executed with pride and precision. Among the day's receipts was a proud performance of this 18-year-old Willie Dixon bluestandard, first recorded by Muddy Waters. On 45 (3:14) as well as on LP (4:18), this crack group brings Willie's tune to Bearsville's crackle-free surfaces with crackling gusto.

### Open Up Your Heart

G. Wayne Thomas  
WB 7608

A well-woven tangle of guitar notes opens this Top 40 competitor from Down Under. After two counts of four, a fashionably high male voice reminds us that "there's no formula for happiness" as the airy melody gives way to a kicked-in rock beat and the song flourishes amid a pageantry of sound. It was written, sung and produced by the enigmatic G. Wayne Thomas, who is currently enjoying Top 10 prosperity on the Australian charts with this mellow rocker. Found in a current Australian film, *Morning of the Earth*, from which WB plans to release a sound track album, "Open Up Your Heart" spins on for a smart two minutes and 44 seconds.

### Boy Wonder (Who Made Good)

Cool Sounds  
WB 7615

The Los Angeles group's third single for Warner Bros. is their strongest yet. The story line is that there's this black sheep who's disliked by the whole town, so he goes down to the railroad tracks vowing to return a success. His travels bring him to the girl of his destiny, a development which suddenly turns him into a big and wonderful man, in which guise he is able to return

to the one-time locale of his black sheepdom. The plot is relatively complex but it's handled easily with a smooth spread of harmonies and the strongly distinctive lead voice of Leo Green. The Cool Sounds number four—three gents and one lady.

### Here Come Ole Jezebel

Paul Kelly  
WB 7614

Paul Kelly came within a fraction of a secondary market of breaking through with his last single, "Dirt," which also happens to be the title of his delectable first album for Warner Bros. This syncopated earthy portrait of a vamp in hot pants wriggles seductively out of that same album after much beck-



oning from a variety of radio stations. Paul's tale takes a brief 2:17 to tell, but those 137 seconds contain a rich vista of images. As a singer/songwriter, Paul has already made his mark with "Stealin' in the Name of the Lord" (another selection from the *Dirt* album). This single should extend that mark into the line it will someday inevitably be.

### Couldn't I Just Tell You

Todd Rundgren  
BSV 0007

Sounds like a hit group here—but it's just good ol' Todd Rundgren, playing all the instruments and singing all the voices all by his lonesome. The non-combination that worked so well on "I Saw the Light" strikes

again on this line-drive single, which ought to make it two wins in a row for Todd's Bearsville double-header, *Something/Anything?*. That rascal Rundgren is at the top of his game as he sneaks up with mid-1970s tricks in the guise of perfect mid-1960s innocence. If the truth be known, "Couldn't I Just Tell You" conceals in its black vinyl grooves a warm glow that hasn't been felt since Rory Storm and the Hurricanes lost their drummer. But go ahead, ignore him.

### Gimme Shelter

Maxayn  
CPR 0006

"Gimme Shelter" moves like a Texas thunderstorm, beginning with ominous rumbles and flashes in the distance, then sweeping in with the force of the Furies. Riding atop the cumulo-nimbus is lightning-voiced Maxayn Lewis, who graduated from the Ikettes to the new group that bears her name. Not



content to merely dress the Jagger-Richard beast in soulful threads, Maxayn the group has given it a whole new growl. The Maxayn "Gimme Shelter" is a wild ride not only for Ms. Lewis but also for guitarist Marlo Henderson, drummer Emilio Thomas and keyboarder-producer Andre Lewis, who like Marlo is an ex-member of the Buddy Miles band. (You can also hear the men of Maxayn on Labelle's first and soon-to-be-released-second albums on WB).

## Dr. Demento

One of the more interesting past histories among WB/Reprise artists belongs to Bizarre/Reprise artist Mr. Frank Zappa, whose name is the answer to part (a) of our last week's question. In the pre-Motherly stages of his career, Zappa hung out at Original Sound Records, the "oldies but goodies" people, which gives you the answer to part (c). While there he prevailed on Original Sound to release some things he did "at a little studio out in Cucamonga," among which were "Mr.



Clean" by Mr. Clean (in reality Bob Davis), and "Grunion Run" by the Hollywood Persuaders (in reality Zappa himself on drums and guitars). Another flowering of Zappa's Original Sound career was The Penguins' record of a song Frank co-wrote with long-time Mother Ray Collins, "Memories of El Monte" by name. This title, often performed live by the Mothers of yore but never issued on record (not even on Verve) is the answer to part (b).

### Question for Next Week

Zappa is not the only artist with a past. Everybody knows that Frank Sinatra used to sing with Tommy Dorsey and his Orchestra, and that Van Morrison used to sing with Them. Four other artists and groups have more tenuous but still interesting connections with 1950s rock 'n' roll. For the WB/Reprise catalog album of your choice, be the first to complete the circuits by indentifying:

- (a) the duo that once comprised two-fifths of the Champs
- (d) the artist whose first solo album has a title similar to one of the most famous record labels of vintage rock
- (c) and (d) two groups whose names, intentionally or otherwise, correspond to the flip sides of million-selling 1957 rock 'n' roll records.

There is no winner to Dr. Demento's two-weeks-ago column since there was no question, but Steven Schweda audaciously submitted a non-reply to the non-question, so Dr. Demento is sending him a record anyway.

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.

## May's Muscle

Apparently chagrined at being caught late with its IBMs down, Warner's often accurate Accounting Department has rushed forth—only two weeks later—with the next month's figures.

That month turned out to be May, fortunately.

The little surprise was that Jethro Tull muscled its way to Top Dog spot on the Warner/Reprise hubba hubba chart for May.

What followed thereafter is spelled out *infra* in undesirable detail.

### Top Ten

1. Jethro Tull/*Thick as a Brick*
2. Deep Purple/*Machine Head* (6)
3. *Malo* (3)
4. Alice Cooper/*Killer* (20)
5. Neil Young/*Harvest* (2)
6. *America* (1)
7. Jethro Tull/*Aqualung* (9)
8. Gordon Lightfoot/*Don Quixote* (5)
9. Fleetwood Mac/*Bare Trees* (13)
10. Alice Cooper/*Love It to Death* (12)



## Those Tantalizin' Teens

11. Cold Blood/*First Taste of Sin* (10)
12. Black Sabbath/*Paranoid* (14)
13. *A Clockwork Orange*/ Sound Track (8)
14. Jimi Hendrix/*Hendrix in the West* (4)
15. The Mothers/*Just Another Band from L.A.* (7)
16. Neil Young/*After the Gold Rush* (15)
17. Neil Young/*Everybody Knows This Is Nowhere* (16)
18. Jethro Tull/*Stand Up* (31)
19. *The Best of Peter, Paul & Mary*
20. Jethro Tull/*This Was*

## The Terrif Twenties

21. T. Rex/*Electric Warrior* (11)
22. Jethro Tull/*Benefit* (32)
23. Jimi Hendrix/*Smash Hits* (23)
24. Alexis Korner/*Bootleg Him!*
25. *Frank Sinatra's Greatest Hits*
26. Fanny/*Fanny Hill*
27. Alice Cooper/*Easy Action* (34)
28. Van Morrison/*Moondance*
29. *Neil Young* (26)
30. Jimi Hendrix/*Electric Ladyland* (35)

## The Thrill of Being Thirty

31. Frank Sinatra/*My Way*
32. Joni Mitchell/*Ladies of the Canyon* (30)
33. *Deep Purple in Rock*
34. Grateful Dead/*American Beauty* (36)
35. Black Sabbath/*Master of Reality* (38)
36. Gordon Lightfoot/*Sit Down Young Stranger*
37. Grateful Dead/*Working-man's Dead*
38. *Dean Martin's Greatest Hits*
39. Jimi Hendrix/*Are You Experienced?*
40. James Taylor/*Sweet Baby James*

# Artist Itineraries

## California

**Banana & the Bunch**  
7/12-13, Inn of the Beginning, Cotati

## Connecticut

**Captain Beyond**  
7/10, Dillon Stadium, Hartford

**Faces**  
7/10, Dillon Stadium, Hartford

**Curved Air**  
7/14, The Arena, New Haven

**Deep Purple**  
7/14, The Arena, New Haven

**Malo**  
7/14, The Arena, New Haven

## Florida

**John Baldry**  
7/12, Panama City

7/14, Sportatorium, Orlando

7/15, Sportatorium, Hollywood

7/16, Coliseum, Jacksonville

## Illinois

**Arlo Guthrie**  
7/12, Ravinia Festival, Highland Park

**Black Sabbath**  
7/13, Arie Crown Theatre, Chicago

7/14, Armory, Rockford

## Iowa

**The Phlorescent Leech & Eddie**  
7/10, Davenport

## Kansas

**Alice Cooper**  
7/12, Fieldhouse, Wichita

**The Phlorescent Leech & Eddie**  
7/12, Fieldhouse, Wichita

**Kindred**  
7/15, Fairgrounds Building, Kansas City

## Maryland

**Arlo Guthrie**  
7/16, Merriweather Post Pavillion, Columbia

## Massachusetts

**Curved Air**  
7/12, Boston Gardens, Boston

**Deep Purple**  
7/12, Boston Gardens, Boston

**Malo**  
7/12, Boston Commons, Boston

## Michigan

**John Baldry**  
7/11, Civic Auditorium, Grand Rapids

## Minnesota

**Dionne Warwick**  
7/16, Minneapolis Auditorium, Minneapolis

## New Jersey

**Arlo Guthrie**  
7/10, Garden State, Holmdale

**Allman Brothers Band**  
7/14, Capitol Theatre, Passaic

**Captain Beyond**  
7/15, Asbury

## New York

**Allman Brothers Band**  
7/13, Gaelic Park, New York City

**Captain Beyond**  
7/13 Gaelic Park, New York City

7/14, Rochester

## North Carolina

**Eric Quincy Tate**  
7/14-15, The Cellar, Charlotte

**Curved Air**  
7/15, Coliseum, Greensboro

**Deep Purple**  
7/15, Coliseum, Greensboro

**Malo**  
7/15, Coliseum, Greensboro

## Ohio

**Arlo Guthrie**  
7/11, Blossom Festival, Cuyahoga Falls

## Oklahoma

**John Baldry**  
7/10, Music Hall, Oklahoma City

**Alice Cooper**  
7/13, Fairgrounds Arena, Oklahoma City

**The Phlorescent Leech & Eddie**  
7/13, Fairgrounds Arena, Oklahoma City

**Kindred**  
Civic Center, Tulsa

## Oregon

**Cold Blood**  
7/11, Paramount Theatre, Portland

## Pennsylvania

**Alice Cooper**  
7/11, Three River Stadium, Pittsburgh

**Allman Brothers Band**  
7/12, Spectrum, Philadelphia

**Captain Beyond**  
7/12, Spectrum, Philadelphia

## South Carolina

**Curved Air**  
7/16, Carolina Coliseum, Columbia

**Deep Purple**  
7/16, Carolina Coliseum, Columbia

**Malo**  
7/16, Carolina Coliseum, Columbia

## Texas

**Alice Cooper**  
7/14, Hector County Auditorium, Odessa

7/15, County Coliseum, El Paso

**Kindred**  
7/14, Municipal Auditorium, San Antonio

**Fanny**  
7/15, ABC Metropolitan Theatre, Houston

## Washington

**Paul Butterfield**  
7/16, Paramount Theatre, Seattle

## Wisconsin

**Dionne Warwick**  
7/15, Lakefront Park, Milwaukee

## Inspirational Berse

Oo wee baby, oo wee  
Baby don't you let your dog  
bite me

—Fats Domino,  
"I'm in Love Again"