

circular

Handwritten musical score for six staves. The score is divided into three measures. The first measure contains simple rhythmic patterns. The second measure introduces more complex rhythms, including a triplet of eighth notes. The third measure continues with complex rhythms and includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). Tempo markings include *slower* and *slower still*. The score is written in treble and bass clefs.



Handwritten musical score for a single staff. It begins with a treble clef and a tempo marking of *slower*. The staff contains a few notes and rests. A large circle containing the letter 'F.' is drawn to the right of the staff. Below the staff, the text *slower still* is written.

The Whereabouts and Whatabouts of Jimmy Webb

(H.)

(F.)

BASSOON & BASS
CLARINET & PUL

M.S.
6

S

SS

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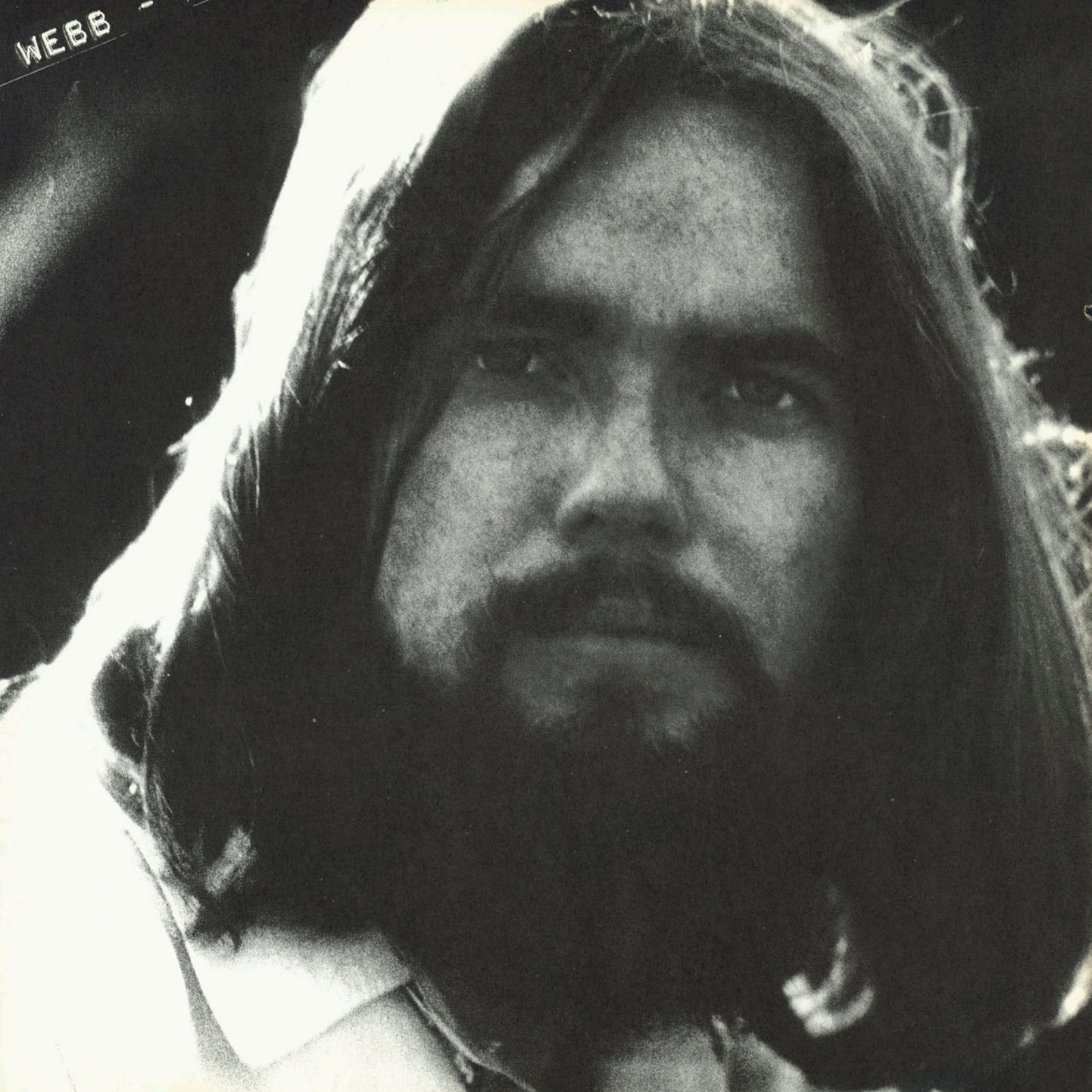
A

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WEBB

The Whereabouts and Whatabouts of Jimmy Webb

It takes some fancy direction-finding to find Jimmy Webb's Los Angeles house. You have to go out the Ventura Freeway, off one exit, down Ventura Boulevard, up a side street, around a few corners, dodge around a house that bisects the street, and negotiate a couple more blocks before finding the imposing electric-powered gate. Then it's up a couple of more bends, past the guest house-recording studio and try to find a parking space.

Once you've found Jimmy, though, he's a lot more accessible. Long-haired, retaining his Oklahoma drawl, casually-dressed and still in his early 20s, he doesn't radiate the aura of a superstar songwriter. Which, you find in a hurry, is just the way he likes it.

Different Views

Circular asked him to describe his "image." "People react to me differently. Sometimes I'm the guy who wrote 'By the Time I Get to Phoenix.' To other people, I'm the one who wrote 'MacArthur Park.' When Barbra Streisand met me, she said 'So you're the one who wrote that commercial that became a hit.' Of course, to me, Burt Bacharach is the guy who wrote 'Baby, It's You' for the Shirelles."

However people might react to Jimmy as a songwriter, though, it might be kept in mind that he's also a singer, arranger and producer. Which is, of course, what brought him to Warners' in the first place, and what has brought you three Webb albums on the label, of which the most recent (brand new) is called simply *Letters*.

"We call it that because that's essentially what the songs are; a collection of messages to people I've met. Most of the songs are based on actual experience. I won't

name any of the people involved, of course, but . . ." a tone of slightly put-on menace entered his voice ". . . they know who they are.

"This album is different from the first two in a number of ways. First, of course, I think I've grown as a songwriter, and the album represents that growth. Second, we put it together a bit differently. For the first albums, Freddy Tackett and I would put down the instrumental tracks, one at a time. He'd play guitar and drums, everything except keyboards, which I'd play. Then I'd arrange the sweetening—strings and horns.

"On this album, and for the first time, we recorded all the rhythm tracks together; piano, bass, drums and guitar at the same time. We'd do that here at the house. Then we'd go to A&M studios and add the sweetening and voice tracks. Or if a song was just voice and piano, we'd do the whole thing at A&M. I really like that studio; there's a nice, warm sound and it's conveniently laid out. Also, Henry Lewy, our engineer, won't work anyplace else.

"For the first time, I'm using a producer, Larry Marks. I'd always done it myself, before. Larry started by coming by the house to help me with the sound here. But I got to depend on him more and more. It's much more easy to record when you don't have to go running from the piano to the control booth all the time. I can trust Larry; he's a very *musical* producer. About halfway through the sessions, I just made him producer. I did the arrangements myself. One song, 'Whistletown,' was conducted by Randy Newman. But we decided to save it for the next album. Randy's a fine conductor. And really funny. He kept running around saying 'I could be good. You know, if I worked at it, I could be *really* good!' "

Circ asked how Webb and Newman had originally met. "It was on a Liza Minnelli TV special. Randy and I were the two youth items on the

show. I don't really know what we were doing there, though. Anthony Newley was there, too."

We asked Jimmy what, besides his album, he had been up to recently. "Well, I did a concert at the Royal Albert Hall, with the London Philharmonic. I think it turned out really well. I understand there was some bad writing about it in the papers, but I was so busy with people coming up to me and telling me how much they enjoyed it that I didn't notice. I have a tape of the show. It sounded good to me.

Supremes Sessions

"Right after finishing my album, I went to work producing an album for the Supremes. There are a couple of songs from *Letters* on it, 'Once in the Morning' and 'Where Can Brown Begin.' Jeannie Terrell has a lot of ability as a singer. She really knocked herself out on this album. I think that working in front of big arrangements helped her work herself up. Mary Wilson sang one song, and it sounded really good. I think Motown asked me to do it because they wanted a more structured approach than the group had been getting. Of course that's conjecture. I never really talked to Motown . . . they never came into the studio. They just let me do whatever I thought was right. I'm very pleased with their attitude.

"I play on one song on the new B. J. Thomas album; a tune I wrote called 'A Song for My Brother.' Cass Elliott just recorded one of my songs, 'Saturday Suit.' And I wrote two string arrangements for Paul Williams when I was in London. I'm also doing the soundtrack for a film based on the book *The Naked Ape*. It's a documentary; that's one of the reasons I'm doing it. I'm not so worried about the kids, but there's a lot of stuff our *parents* can learn from the film."

Historical nit-pickers might here recall that Jimmy has previously done two other movie scores. One, commissioned for *Love Story*, was

never used ("All through the recording sessions, the people from the studio kept telling me how beautiful it was, and how much they liked it"). The other, written for Frank Perry's Western, *Doc*, went largely unnoticed, owing to the fact that the *film* went largely unnoticed. Jimmy likes it, though. "A lot of it was source music, like Mariachi bands. There's not a whole lot you can do with something like that; they all sound pretty much alike. But there was a waltz in a saloon scene that's really fun."

"Later this summer, I'll be producing an album for my little sister, Susan. She's wanted to do it for a long time. She just graduated from high school, so this'll be like a present to her. She has her own songs; she's really quite good. And, I've been helping out a bit on the Art Garfunkel album."

The Art Garfunkel album?

"Yes. He just called me up one day. We'd met a couple of times before, but it was only in passing. He'll be doing a song or two of mine, and Randy's 'Old Man,' I think. He's been recording here in L.A., and we're going up to San Francisco next week to work some more on it."

Lost Letter

Circular mentioned to Jimmy that the songs on *Letters* seemed rather more commercial than those on previous albums. "If so," he answered, "it's just because that's the way I'm thinking these days. It wasn't particularly intentional. Each of the songs means quite a bit to me on a personal level; as I said, each one has a message. 'Campo de Encino' is about my home. 'Simile' is about a letter someone wrote once. They wondered why it hadn't been answered; totally ignored. A couple of years after



writing it, the person found the letter under a cushion. It had never been mailed. Then they delivered it in person. It was," he smiled, "a nice letter."

Jimmy no longer wears the beard that has graced his face for the past year or so. "It was snatched away by a rabid fan," he joked. Suddenly, though, a shadow of seriousness crossed his eyes. "I shaved it right after the show in London. I felt better, suddenly. I've been through a lot of changes since shaving my beard." Any of you who has worn a beard, then shaved it, will at least partly appreciate Jimmy's statement. So, *Circular* is happy to report, will those of you who listen to *Letters*. For, in addition to the grand romanticism and deep personal insight the young composer handles so well, it offers a new, bright side of the Webb personality.

Top Ten

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Deep Purple/*Machine Head* (BS/M5/M8 2607)
4. *America* (BS/M5/M8 2576)
5. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
6. Neil Young/*Harvest* (MS/M5/M8 2032)
7. Bob Weir/*Ace* (BS/M5/M8 2627)
8. *Foghat* (BR/M5/M8 2077)
9. Gordon Lightfoot/*Don Quixote* (MS/M5/M8 2056)
10. Frank Sinatra/*Greatest Hits* (FS/M5/M8 1034)



DARKNESS, DARKNESS—Fanny fulfilled some 35,000 Cleveland fans recently in a concert which ran well past its 9 p.m. time limit, thanks to a power failure which blacked out 30% of the city. Checking his watch after Fanny refund its power is Cleveland Mayor Ralph Peek, who enjoyed the festivities with his City Councilmen and permitted the concert to keep rolling. The affair was a benefit for Cleveland's Free Clinic.

Items

Dead Dilemma

★ The Grateful Dead are currently torn between two titles for their fall-release live album recorded during their recent European tour: *Overseas* or *Europe on \$5,000 a Day*.

Price Czar

★ Lou Dennis, WB's director of tape operations (specializing in fast forward), announced the other day to a nodding audience the immediate adoption of price coding on 8-track cartridges and cassettes, beginning with tape versions of Alice Cooper's *School's Out*. Warner/Reprise earlier set what is called an "industry trend" by price coding albums (look at the spine), to which this constitutes a logical follow-up.

Those Were the Days

★ Thirteen years ago this month WB made its bid for the popular market with the following LPs: *Charleston in Hi Fi* by Ira Ironstrings, *Latin Rhythms* by Bobby Havana's Boys, *Polka Party* by Felix Citkowitz and *Dance Caper* by Don Ralke.

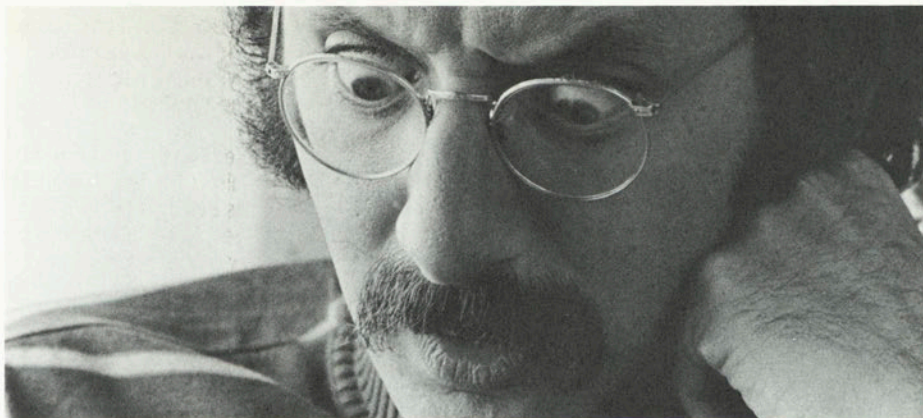
Stiff Competition

★ From this month's issue of *Modern Love (True, Complete Confessions)*, come the following headlines: "Desperate for Someone to Talk to—I Phoned an All-Nite Radio Talk Show—and Told My Intimate Sex Problems Before They Could Cut Me Off" and "Shocked When I Found Out—My Husband Was the Nude Pin-up Man in the Magazine!" Why isn't *Circular* ever that interesting?

Inspirational Verse

If you got a little mama and you
want to keep her neat
Keep your little mama off
my street

—El Dorados
"At My Front Door"



MULTILINGUAL—Peter Yarrow is about to record "Weave Me the Sunshine" in, of all things, German, due to hysterical response in that land. The original version already scored heavily in Páree, the one in France.

Dots and Dashes

The **Tower of Power** single, "You're Still a Young Man," is really rolling along this week—it's hit-bound at WIXY, #39 at KHJ, #15 at KFRC, hitbound on WIBG (Philadelphia) and WMEX (Boston) and it moved to #32 on KLIF (Dallas) . . . Chicago Promotion Whiz David Banks reports that a recent "Hit or Miss" test of **Arthur Conley's** single, "Rita," held over the airwaves of Indianapolis' WTLC, yielded 15 in favors to one not . . . The **James-town Massacre's** single, "Summer Sun," was added on two stations in Detroit last week . . . **Alice Cooper's** single is being played everywhere—Los Angeles, New York, San Francisco, Boston, Fort Worth, Cleveland, Detroit, Pittsburgh, Indianapolis, Louisville, Dayton, Columbus and Cincinnati . . . **Tony Joe's** newest single, "I've Got a Thing About You Baby," is hitbound at WIFE in Indianapolis and WIXY in Cleveland and it's getting play in Phoenix, Minneapolis, San Francisco and Philadelphia . . . **Charles Wright's** single "Soul, Train," went on WLOK in Memphis . . . WYSL in Buffalo seems to have adopted a Warner/Reprise format—they added **Jethro Tull's** *Thick as a 'ick* LP and the **Beach Boys'** single, "Marcella," in one day not to mention **Tower of Power's** "You're

Still a Young Man" and the **Allman Brothers Band's** "Melissa" . . . **Arlo Guthrie's** "City of New Orleans" is charted at #32 on KHJ and was recently added to WMMR (Phila.), KFJZ (Fort Worth), KYNO (Fresno) and WFOM (Atlanta)—and guess what? It's on four stations in New Orleans which is planning an actual Arlo Guthrie Day soon. Jambalaya . . . The current **T. Rex** single, "Metal Guru," moved up to #25 at CKLW in Detroit . . . The **Neil Young/Graham Nash** (with the **Stray Gators**) single, "War Song," is 72 withabullet in *Billboard*, 59 in *Cash Box* and 56 withabullet in *Record World* . . . **Bob Weir's** solo album, *Ace*, is getting good play in 18 markets including New York, San Francisco, Dallas, Philadelphia, Cleveland and Detroit . . . *Drinking Man's Friend* by **Eric Quincy Tate** (on Capricorn) garnered the following remark in a recent promotion report: "... should be smash! Should have decals along with cups." One can only assume that the "cups" are promotional high-ball glasses designed to help liquidate the LP . . . Of the 104 known stations playing the **Jethro Tull** LP, 35 of them are FM stations "... outselling Stones LP in Philly 2 to 1," reports the WB promotion man there. Hah!



SABBATH SETBACK—Sessions for Black Sabbath's fourth album, tentatively titled *Snow Bird*, have been delayed by the collapse, in London, of Bill Ward, the quartet's drummer. Ward was hospitalized, according to the British musical press, which had no specific diagnosis of his infirmity. Guitarist Tony Iommi gave *Sounds*, an English weekly, this description of the album thus far: "Well, there's one with acoustic guitars and organ. It's like a romantic tune. We wrote it about a place called Laguna Beach and it's called 'Laguna Sunrise.' And there's another one that we use piano and mellotron on, that Ossie sings, and the rest of it is all back to row and noise and rabble."

One Track Mind

★ William Truckaway ambled by *Circular's* pentagonal office the other day to report that he is in the throes of mixing "Breakaway" down to mono for release as a single. Making a mono mix is not nearly



as simple as pasting two stereo channels together, as your local engineer will gladly tell you, and the keen-eared Mr. Truckaway is spending eons making sure he gets the sound just right. The cut springs from his well-loved *Breakaway* album, released last fall by Reprise.

Birthday Biotics

★ This week's celebrations include the following musical notables: Lee Hazelwood (July 9), Arlo Guthrie (July 10), Carleton Carpenter (July 10) and Tab Hunter (July 11).

The Good Old Days

★ Eleven years ago this month WB made its bid for the popular market with the following LPs: *Flutes: Front and Center* by Ray Rasch and Pipers 10, *Off His Rocker* by Pat Buttram, *Hank Williams Song Book* by Connie Stevens and *The Music Man* Sound Track.

Hello Again

★ Newly united with the Reprise artist roster is Sopwith Camel, the group which once featured William Truckaway, the group which once clicked with "Hello, Hello." Truckaway is with them no more, but the group is alive and thriving, according to Erik Jacobsen, the notable producer, who steered the Camels Burbank's way and who will produce them. Current line-up (spelled randomly) is Peter Kraemer, Terry MacNeil, Norman Mayell and Martin Beard.

Does It Spell Good?

★ From the pages of *Soviet Life* (June 1972): "Georgi Zagorelsky, a young researcher at Leningrad University, has designed a new typewriter, The Gezotype, that works at phenomenal speed. It is operated by three sensors on the surface of a small box. The typist draws his or her finger across one of the sensors in a particular direction, producing an electric signal that corresponds to a particular letter . . . with this method anybody can type at the rate of 400 letters per minute using one finger and, after a little practice, 800 letters per minute with two fingers. Since only a few people can type even 550-600 letters per minute on a conventional machine, the Gezotype obviously has a promising future."

Ace on the Air

★ While in New York City for a visit, Bob "Ace" Weir dropped in on WNEF-FM as a special guest during the station's two-day salute to Bill Graham's Fillmore. Weir reminisced about the role of the Grateful Dead in the history of the Fillmore and the flower days of San Francisco, then went on to talk about the Grateful Dead today. Weir's first solo album, *Ace*, is presently pleasing multitudes.

New Artistry

★ Just signed with Warner Bros. is Andrew Goldmark, a singer-composer-pianist whose real name is not coincidentally also the rear name of Peter Goldmark, the famed inventor among whose accomplishments is the Long Play record. Andy, who originally approached WB as Silas Andrews (the better to avoid coasting on his father's reputation), attended Yale for a while before deciding on a lifetime of music. The senior Goldmark heads up Warner Communications' video explorations.



Dr. Demento

Last week we asked you to search the cobwebs of your mind for some of the more tenuous strands by which various WB/Reprise artists are linked to the gilded days of rock 'n' roll. Though their present-day music no longer has the slightest need or desire to ride on the coat-tails of "Tequila," Seals & Crofts are not the slightest bit ashamed of having once been two-fifths of The Champs, and that's part a). More coincidental still is link b), the common identity of one of the great labels of old-time Southern rock (featuring Huey Smith and Jimmy Clanton among others), Ace Records, with Bob Weir's first WB solo album, *Ace*. And as for c) and d): "Daddy Cool" was the flip side of the Ray's million-seller "Silhouettes," and also of the Diamonds' cover version, which was the record that christened our favorite Australian r&r band. But leave us not forget the flip side of The Coasters' "Searchin'," which must somehow have influenced the baptism of Jesse Colin Young's band, The Youngbloods.

Question for Next Week

Many things have changed since disc records were first introduced before the turn of the century. They have been made in a variety of sizes (even 9¼" and 11¼" were used for a while). Speeds have gone

all the way from 8½ rpm (currently used for talking books for the blind) to 90 rpm. The size of the grooves has changed, as has the direction of the wave motion that enables them to store sonic information. The material records are made of has changed greatly, as has its thickness, and its color (though even today tradition calls for most records to be dyed black; vinyl is naturally colorless). Most records start at the outside and play toward the center, but the opposite was true for many transcriptions and home-made discs in the 1930s and 1940s. Even the size of the hole has not been completely consistent, though LPs continue to use the same size hole that was standard for 78s as early as the 1890s. One physical characteristic of disc records has, however, remained absolutely constant and unswerving ever since they were first introduced sometime between the Civil War and the Spanish-American. For the WB/Reprise catalog disc album of your choice, be the first to tell the Doctor what this characteristic is.

The winner of Dr. Demento's two-weeks-ago question (Q: The semi-secret past of what Warner/Reprise Artist? A: Frank Zappa) is Joe Casey of L.A., who requested *School's Out* by Alice Cooper.

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.

Fast Spins

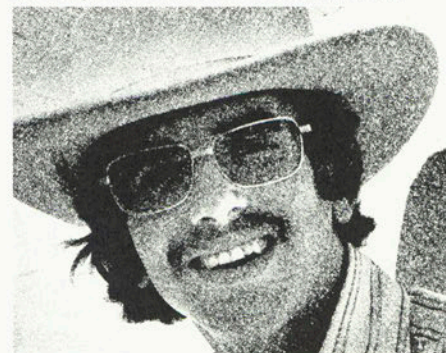
Occapella

Van Dyke Parks
WB 7609

A cappella (It. *cappella*, chapel) Music written "for the choir of a chapel," i.e. choral music without instrumental accompaniment. The music of Palestrina is usually considered the model of a *cappella* music.

— *Harvard Dictionary of Music*

With this ditty from his *Discover America* album, Van Dyke Parks has not only given credence to the Americanization of the title word/phrase via its newly Anglicized spelling, but has also given long-belated recognition to other models just as deserving as dear old Palestrina, *Harvard* notwithstanding.



Fellow WB/Reprise artist Allen Toussaint's song honors not the church composers of old Italy, but rather the street composers of new America and their bountiful harvest of ghetto-sown soul-music. Oh, by the way, "Occappella" isn't really occapella; Kirby Johnson's orchestration is "finger snapping good," in the words of the song. Van Dyke's interpretation evokes a multitude of subtle rhythmic ingredients which play marvelously behind his relaxed vocal. Also please note the delicious contribution of the horn section, which elevates the whole into a state of communion. For its manifestation as a single, the song has been pared down to 2:40 from its original length of 3:11.

Grow Bigger Ears.



If you're afflicted by mousy ears, or else normal (or even pendulous) ears dwarfed by limited experience, this is just the offer you (and they) have been waiting for.

While no one can honestly claim to alter the outer dimensions of your acoustic organs without surgery, the white-coated technicians of Warner/Reprise Records can enlarge their inner dimensions with a pleasurable new product marketed under the title *Middle of the Road*.

A mere two bucks will fetch this two-LP full-stereo extravaganza, brimming with the artistry of America, the Beach Boys, Dion, Fleetwood Mac, Jennifer, Gordon Lightfoot, Rod McKuen, Randy Newman, Kenny Rogers and the First Edition; Todd Rundgren, Seals & Crofts, John Sebastian, Frank Sinatra, John Stewart, Paul Stookey, Alex Taylor, James Taylor, Mary Travers, T. Rex, Dionne Warwick, Tony Joe White, Peter Yarrow and Jesse Colin Young. Whew.

That's right, 83 thrilling minutes of good new works from this premier group, all of whom have waived profits to join in this program of aural expansion, a monetary loss they share with their normally greedy record company, Warner Bros.

Because of its low price, which does not allow for the costs of retailing, *Middle of the Road* is available only by mail order from Warner/Reprise, which would otherwise have to market it for nearly \$10.

Enjoy the benefits of experienced, large-capacity ears and get a bargain album package to boot. Fill out the coupon and send it, with your check or money order for two bucks to All Ears.

TO: ALL EARS, Room 215, Warner/Reprise Records
4000 Warner Blvd., Burbank, Calif. 91505

Please send me a double portion of new wax for my ears. I enclose \$2. Here's who I am.

Name _____

Address _____

City _____ State _____ Zip _____

Make checks/money orders payable to Warner Bros. Records. Allow six weeks for us and the Post Office to get it to you. Offer good only in the U.S. and Canada.



Artist Itineraries

Alabama

Curved Air
7/18, Municipal Auditorium, Mobile
Deep Purple
7/18, Municipal Auditorium, Mobile
John Baldry
7/20, Coliseum, Huntsville

Arizona

Alice Cooper
7/19, Grant Stadium, Phoenix

Arkansas

Allman Brothers Band
7/19, Barton Coliseum, Little Rock

California

Seals & Crofts
7/18-23, Troubadour, Los Angeles
Randy Newman
7/21, Santa Monica Civic Auditorium, Santa Monica
Jesse Colin Young
7/21-22, Friends & Relations Hall, San Francisco
Captain Beyond
7/22, Sports Arena, San Diego
7/23, Hollywood Bowl, Los Angeles
Alice Cooper
7/22, Sports Arena, San Diego
7/23, Hollywood Bowl, Los Angeles

Florida

John Baldry
7/18, Tampa Stadium, Tampa
Fanny
7/21, Showcase Auditorium, Winterhaven
7/22, Orlando
7/23, St. Hesterly Armory, Tampa

Georgia

John Baldry
7/19, Sports Arena, Atlanta
Fanny
7/20, Albany Jr. College, Albany
Black Sabbath
7/22, Municipal Auditorium, Atlanta

Idaho

Captain Beyond
7/18, Firebird Raceway, Boise

Illinois

The Phlorescent Leech & Eddie
7/11, Inwood Sports Complex, Joliet
7/21, Aragon Ballroom, Chicago
John Baldry
7/22, Auditorium Theatre, Chicago
7/23, The Barn, Peoria

Kansas

Kindred
7/21, Cessna Auditorium, Wichita

Kentucky

John Baldry
7/21, Univ. of Louisville, Louisville

Louisiana

Allman Brothers Band
7/18, Hirsch Memorial Coliseum, Shreveport
7/21, Fairground Speedway, New Orleans

Massachusetts

Curved Air
7/19, Boston Commons, Boston

Michigan

Arlo Guthrie
7/19, Oaklawn Univ., Rochester

Mississippi

Allman Brothers Band
7/20, Coliseum, Jackson

Missouri

The Phlorescent Leech & Eddie
7/19, Kiel Auditorium, St. Louis

Nevada

Dionne Warwick
7/19-8/1, Riviera Hotel, Las Vegas

New Jersey

Kindred
7/23-29, Steel Pier, Atlantic City

New York

Alex Taylor
7/17, Central Park, New York
Curved Air
7/21, Capitol Theatre, Portchester
7/22, Ritz Theatre, Staten Island
Arlo Guthrie
7/23, Saratoga Performing Arts Center, Saratoga

Tennessee

Black Sabbath
7/23, Ellis Auditorium, Memphis

Texas

Arlo Guthrie
7/17, Will Rogers Auditorium, Ft. Worth

Utah

Alice Cooper
7/17, Fairgrounds Speedway, Salt Lake City

Virginia

Curved Air
7/17, Lowe's Theatre, Norfolk

Wisconsin

Arlo Guthrie
7/21, Summerfest, Milwaukee
The Phlorescent Leech & Eddie
7/21, Summerfest, Milwaukee

Name Changes

★ The next Black Sabbath album, hoped for within a month or two, is currently being called *Black Sabbath Vol. IV*. Last week it was called *Snow Blind*. Next week it might be called something else. Captain Beefheart's forthcoming, which *Circular* has been trumpeting now for months as *Brown Star*, might be called *Kiss Me Where I Cain't*, he told someone on the phone the other day. Jimmy Webb's July album, meanwhile, evolved from *Brown* to *Letters*, its current appellation, during recording.