

WHAT SORT OF A MAN WOULD TURN HIS BACK ON
ROCK & ROLL ELECTRICAL STARDOM FOR THE
LIFE OF AN ACOUSTIC GOAT & CHICKEN BARON?



Goats and Chickens and Acoustic Pickins: Norman Greenbaum Lives

Wally Heider's recording studios on Hyde Street in San Francisco cradle many a sweet and wholesome enterprise. Among these in recent days were the polishing and faceting of Norman Greenbaum's new album for Warner Bros., *Petaluma*, and what is probably the last fully operational 5-cent candy machine in the whole world—stocked with 10-cent candy bars.

Circular was hungry and cross and full of woe on arriving for its interview with Norman. Hence this candy bargain bonanza was spiri-



tual salve to heal the psychic wounds of a missed airplane, a fiasco in car rental reservations and a chimerical hotel which could not be found in time to permit *Circular* to rinse away its travel stains before hurrying in the heat and traffic to Heider's. Some will fondly recall San Francisco's restaurants and vistas, others its elegance and style; but *Circular* records that candy machine as the foretaste of heaven which keeps all us children good on earth.

So picture, if you will, greedy *Circular* into its cups—peanut butter cups, a modest vice—as Norman Greenbaum emerged from Studio D, where he and his friend and producer Erik Jacobsen were adding abstractly tasty

touches of their own to *Petaluma*, as Norman's album is titled.

The Greenbaum twinkle hastened recovery; and before you could say "Peter Paul's Almond Joy" and wink three times, *Circular* reverted to its brash, inquisitive self.

Asking, for instance, pointblank things like would Norman please talk about his new album?

The man who wrote "The Eggplant That Ate Chicago" responded to this, and to all of *Circular*'s nosiness, with gentle humor and friendliness. The new album?

"We started on it at Amigo down there (in Los Angeles). At Amigo we cut a few tunes with Ry Cooder playing mandolin and Fritz Richmond playing washtub bass. Me playing acoustic guitar. We have three tunes with that arrangement, and it makes an interesting little trip. We did one track over at Elektra with Fritz because he works there as an engineer. He's the inventor of the modern day method of playing the washtub, you know."

No, *Circular* did not know about this. Norman explained. "Fritz invented this glove with the frets



built into the fingers, and he can really hit the notes pretty close."

Just about here, *Circular*'s news nose began to twitch with

excitement. There was a story here, an authentic scoop!

Whilst most of the famous folkies had bowed, one by one, to their audiences' demand for amps and



decibels, WB's Norman Greenbaum had jumped in and was paddling vigorously against the electric current.

"This album is different from my last two albums."

Aha!

"It's not electric," said Norman, watching quizzically as *Circular* put on a poker-faced show of cleaning up its litter. "It has no fuzz box and no drums. It has very limited percussion. Very limited. Washtub bass on about half the tunes, and a stand-up bass on the others. It has all acoustic guitars and a little bit of piano. I play piano on a couple of tunes. There's a little accordion and there's some mandolin, a little bit of banjo and a glockenspiel. Ten tunes."

Why was he reverting to the acoustical tradition?

"I was a folkie in years past, and I always liked the old country blues. Most of my influences came from that old style music."

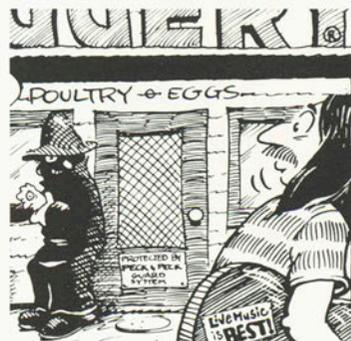
"Even more significantly, he admitted that his sense of humor works best with what *Circular* feels

it appropriate to call *organic* sounds, for reasons which will presently be clear.

"I learned that with my second album. You can't write funny rock 'n' roll songs. You can't write rock 'n' roll wit. It just doesn't make it. There's not too much room for humor in rock 'n' roll."

He began playing electrically because, at that time, he "foresaw that jug band music was not something to stay into to get anywhere in music." Greenbaum switched, so to speak, to electrical instruments in 1967, formed four-piece bands and "just kept playing and writing and eventually it worked out. I came up with a great tune." This turning point, of course, was his hit, "Spirit in the Sky."

Norman disavows any intent to



cash in on the religious revival which certainly lent momentum to the success of "Spirit," and describes it as a coincidence, the song having been written and recorded before the Jesus movement surfaced and went public. When asked, he said that he is "not on any religious trip, as such. The closest we come to that is in trying to live as organically as we can stand to."

(See how it works out? Organic

food and organic music!)

His taste in music and his capacity for musical growth led him through changes in the process of



maturing. Now he seems to have come around the circle. His enthusiasm for loud music has diminished, both as a listener and as a performer.

"I don't have the energy karma to put that loud music across continuously."

He added that he wants to take his present material out to live audiences, performing with a couple of accompanists. *Circular* remarked on the boldness of this proposal, entailing as it does, a drastic revision of his established image as an artist with a substantial following. That is, folkie to rock 'n' roll star has become a familiar transition. But to reverse the metamorphosis? He replied cheerfully, "I'll persevere. Smoky rooms and late hours . . ."

Norman Greenbaum, who's now 29, has been writing songs since he was about 15, which was well before he was performing publicly. And although he has an acknowledged preference for writing, he also enjoys playing for people. "It's much groovier to do both, because one without the other, especially writing without performing—it stops. It's not as fulfilling. Writing

and performing is nice. It's a completeness."

Norman was working the Troubadour with a band he called Doctor West's Medicine Show, "a sort of jug band," several years ago when he met Erik Jacobsen, a producer whose credits included the Lovin' Spoonful, Tim Hardin, Sopwith Camel and others. There was good chemistry between Jacobsen and Greenbaum, and Norman went to San Francisco to do an album with Erik. Norman's wife, Vicki, and their baby, Sara Jane, joined him. They lived with Erik while the album was in preparation, decided that they liked Northern California, and looked for a place to settle.

"At that time I was getting interested in the country, and I had started becoming interested in organic food. So we came up here and found a place in Petaluma, and there we were for the first time on a farm."

Petaluma is a small town about 50 miles north of the San Fran-



cisco Bay, in a verdant agricultural region. Organic living is most satisfying. Most authentic, when you raise your own food, so the Green-

"We're the smallest dairy in California. It's like a toy. The milk inspector brings people around occasionally because he likes to show it off, as a model."

baums acquired a few chickens, to begin with, and a goat for milk.

From one goat to a commercial dairy operation—well: "Vicki started the whole goat trip. We liked them a lot and we liked the milk, knew it was good for us."



They shortly had a surplus. Vicki made goat's milk ice cream and cheese cakes. And it occurred to them to sell what they did not need for their family, and the kids. Little goat kids, that is.

Dairy farms are strictly regulated, and to build the "Grade A barn for my goats" mentioned in one of his new lyrics, Norman had to conform to the code.

"To sell milk, it has to be Grade A, which refers to the barn where you milk your animals. The building has to sit with the wind blowing in a certain direction so as not to blow the manure of the holding pen toward the milk handling room. The foundation must be so many inches into the ground with specific drainage provisions, and be made of cement with 18-inch metal stanchions. There can be no buildings or fences within 50 to 100 feet from the barn, including the corral. The milk handling room must have a washroom with a stainless steel sink and a cooling

unit to cool the milk immediately, and a cool room to keep it cold in."

All these installations required a relatively large investment, but the results were spectacular. The Greenbaums have a small herd. They are milking 16 goats this year, but there will be more next year. "We're the smallest dairy in California. It's like a toy. The milk inspector brings people around occasionally because he likes to show it off, as a model."



Vicki designed their package, a milk carton with Velvet Acres, the herd's family name, as their brand. In their second year of showing their animals at county fairs and goat shows, they have begun to accumulate ribbons and awards. At Sacramento last year one of their bucks picked up a second prize, which Norman mentioned with pardonable pride. Is it profitable? Not yet, but "I'm hoping it can hold its own next year."

Circular wondered how well the highly structured activities of a dairy farm could be accommodated to the equally heavy demands of an artist's career.

Apparently the two Norman Greenbaums, the farmer and the artist, supply each other with an assortment of benefits—incentive, ➤

Greenbaum's Rural Bliss

perspective, comfort and so on—as rewards for pursuing a rigorous schedule. “I get up in the morning and drive Sara to school. She goes to a Montessori pre-school, and she comes home talking about cooperation—and that’s kind of neat,” he said parenthetically.

“I come back and I make sure all the animals have water and feed. In the meantime, Vicki has milked and bottled all the milk with our hired helper, and I take it and deliver it. Then at noon, or one o’clock, I come to the studio and I’m here all afternoon, working on music and things. I go back at night and clean up and go to sleep. Weekends I do a few gigs here and there. I’ve been doing one or two concerts on weekends, when I don’t have to deliver milk. It works out good.”

But he admits that he is over-extended. “Living on a ranch, there’s so many trips you can get into. So many different kinds of animals. Just with the birds. There’s chickens, pheasants, ducks, geese. There’s little chickens. There’s big giant chickens. Polish chickens with big crests on their heads.” Petaluma, it seems, was once the chicken capital of the world, according to Norman.

“We have chickens and ducks and a few geese. And one pheasant, whom we’re looking for a girl friend for. From a good family. She’d have to lay a good egg. I haven’t gotten into bees. I’ve thought about it, and maybe we will eventually.

“Did you know that bees are dying off faster ‘n hell? The price of honey has tripled in the past six months and gone up 12 times

in the past year and a half. So bees, I don’t know. We gotta think some more.”

Norman Greenbaum is an observant and thoughtful man, which prompted *Circular* to ask, “What can one learn from goats?”

He answered at the time by describing the territorial behavior of the bucks, and the female goats’ transactional attitudes about being milked. Some goats expect special consideration.

“If you don’t give them the treat-



ment they want, they’ll hold their milk back. Or they’ll step in the bucket. I mean you’ve got to do these little things. There’s one goat who will not stand there unless there’s food in front of her, and if she eats up her portion, you have to put more out or she’ll step in the milk. Others will just stand there . . .”

A week or so later, Norman wrote *Circular* a note saying that he had not been satisfied with his reply to the question. The note said:

“What do you learn from goats? Anatomy. Nutrition. Hay quality. Disease prevention. Show quality and dairy character. Up-breeding. How to build fences, gates and pens (and good ones at that). And that toothpaste is the only thing that will remove the buck odor when it’s breeding season.”

Since relocating to the North Country, the Greenbaums have had another kid—of the human kind—a little boy, Jethro. Which has added to their catalog of contentments.

As *Circular* prepared to depart, a singer named Rita arrived to overdub some back-up harmony. Erik was busy at the console, studying the track she was to work on. Norman was listening and commenting, but he took a few more minutes to see *Circular* to the door.

He grinned as he told *Circular*, “Everybody always makes fun of me and my goats . . .” Kind of like the caste system on the range in the Old West, he mused. Sheep herders versus cattle barons, only, in Norman’s case, electrical bands versus acoustical—and both looking down on goat farmers. “I like to think that my habit is better than most . . .”

—Leonard Brown

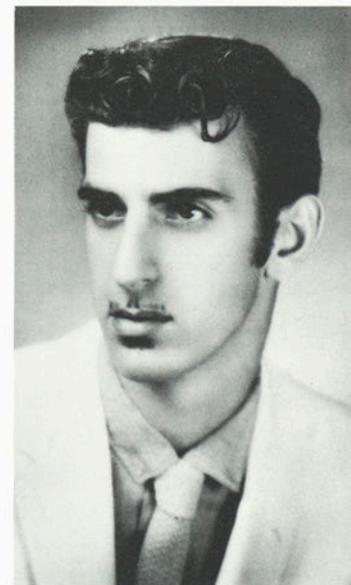
Fast Spins

Cletus Awreetus-Awrightus

The Mothers

Bizarre/Reprise single REP 1127

Whatever strangeness may lurk within that title, “Cletus Awreetus-Awrightus” is a brisk, breezy and delightful little disc. It’s mostly in-



strumental, but a few well-placed la-las and lo-los are among the typically Zappaesque features included to alarm the populace. There’s just enough wah-wah guitar to make one think that some very exciting movie must have given birth to this music. The movie, however, is only in your mind, which means that the music is father to the scenario, rather than the reverse. The reverse, by the way, is “Eat That Question,” which together with “Cletus” forms a foretaste, as lively as it is timely, of the fertile Frank’s latest Motherly venture (due for early-November release), *The Grand Wazoo*.

Dots and Dashes

Too Long at the Fair

Bonnie Raitt

Warner Bros. single 7645

Bonnie, who does so many things so nicely, here contributes an exemplary performance to the ongoing acoustic tradition. She couldn't have picked a better song. The lyrics and melody of Joel Zoss' "Too Long at the Fair" are redolent of the folk-music roots that gave this kind of music its original name, but ultimately timeless: though fairs, like everything else, have changed much through the centuries, and will continue to change, the aptness of Joel's metaphor is permanent. "Too Long at the Fair" may also be found in Bonnie's much-acclaimed second album, *Give It Up*, whose inside cover bears

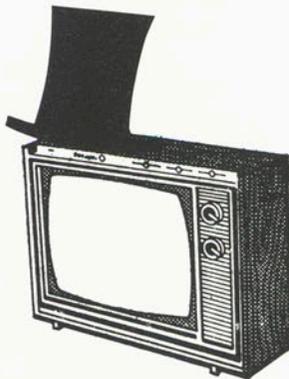


a photograph of Joel Zoss along with those of many of the master musicians from Woodstock and environs who worked with Bonnie on the album. ■

The report this week comes directly from the pages of ACTION, a bulky document typed and Xeroxed diligently each week by Carol Hart of the promotion department, a real piece of luck for the quasi-editor whose type deadlines fall *before* the detoured Singles Meeting. Someone in WB decorating decided the Conference Room needed some sprucing up—not only new paint but brand new C&D (which any reader of the "For Rent" column will tell you means Carpeting and Drapes). A week's worth of sprucing has rearranged all meetings . . .

Bristling Rivalry

"All the Young Dudes," current smash single from Mott the Hoople



contains the line, "Who needs TV when you have T. Rex?" David Bowie produced . . .

Hands Across the Water

Snappy dresser Lionel Rose from Kinney Records (WB's sister office in London) popped through the portals of the Editorial Department two weeks ago. A fleeting glimpse was all that was seen as he hurriedly departed for L.A. International with James Taylor's new LP on tape under his arm . . .

Lyrical Lightfoot

Old Dan's Records (Gordon's newest album on Reprise) is prompting positive remarks from promotion men in San Francisco,



Cincinnati, St. Louis, New Orleans, New York, Atlanta, Charlotte, Washington and Hartford. Seattle, Detroit, Dallas and New Orleans have zoomed in on "That Same Old Obsession" as the single most-likely-to-succeed . . .

Another Road Song to the Top

All signs say that America's new single, "Ventura Highway," will catapult itself to the top—currently charting 42 withastar in *Billboard*, 56 withabullet in *Cash Box* and 52

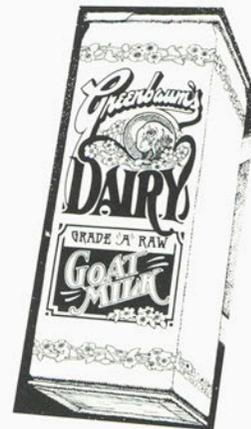


withasquare in *Record World*. Vibrating airwaves in San Francisco, Denver, Seattle, Philadelphia, Washington, New York, Detroit, Dallas, Houston, New Orleans, Los Angeles, Minneapolis, St. Louis, Cleveland, Pittsburgh, Cincinnati, Buffalo, Atlanta, Phoenix, Fort Worth, Boston, Memphis, Chicago, Hartford, Winston-Salem, Dayton, Indianapolis, Oklahoma City and Columbus. Whew . . .

One Last Dash

Bill Gavin picked "One Way Out" by the Allman Brothers Band as his Sleeper of the Week last week—that single is causing the phones at KING (Seattle) to ring their hooks off . . . ■

Inspirational Verse



I'm going to build a Grade A barn for my goats, So I can sell their milk to the folks . . .

"The Day the Well Went Dry" by Norman Greenbaum

Items

Together Again—and Again

★ It was old timers' week in hitsville as three aging giants of the pop world all got it up to the Top Ten at the same time, repeating their 1964 feat. Chuck Berry's "Ding-a-Ling" penetrated to the Number One position on the *Cash*



Box pop chart, to be joined by Elvis' "Burning Love" at Number Four and Rick (Ricky) Nelson's "Garden Party" at Number 10. *Billboard* and *Record World* had similar figures.

Alice at the Palace

★ The Palace. The very mention of the name was enough to quicken the pulse of a generation of vaudeville entertainers. Even after vaudeville died, the Palace continued to be a grand Broadway showplace, and showcase, to the talents of Judy Garland and the like. For six days next February the Palace will house and attempt to contain Alice Cooper and his "Broadway rock extravaganza." Top directors and choreographers in the Big Apple are huddling with Cooper's managers, Shep Gordon and Joe Greenberg, each wanting to be allowed a hand in the production. As befits a star of his magnitude, a portrait of Alice will hang in the Palace lobby next to Judy and the rest, welcoming music lovers for years to come.

Rod Nod

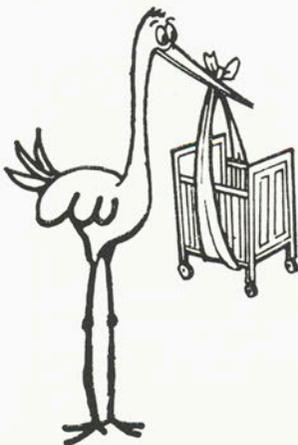
★ The Meters have recently earned the superlative praise of Rod Stewart, who tabbed them his "favorite band." He was quoted as such in *Fusion* magazine by Jon Tiven. The Meters' debut Reprise album is *Cabbage Alley*, doubtless the very record that elicited Rod's kudos.

Fine Tuning

★ Nick Johnson, many people's favorite Federal Communications Commissioner, has been doing some rather intense thinking (and lecturing) lately. He's written a lot of it down in a book, *Test Pattern for Living*, that may edify those of you having a bit of trouble keeping the big picture in focus. Johnson quotes freely from musical mentors such as Joni Mitchell and Frank Zappa, also mentioning a few acts that don't reside here. Read it during commercials.

Pitter Pattern

★ Jim Seals and Dash Crofts are both expectant fathers. They anxiously await their first blessed events as Seals and Crofts prepare for a Philharmonic Hall appearance in the Great Performers Series. All three are firsts for the gents.



Radio City

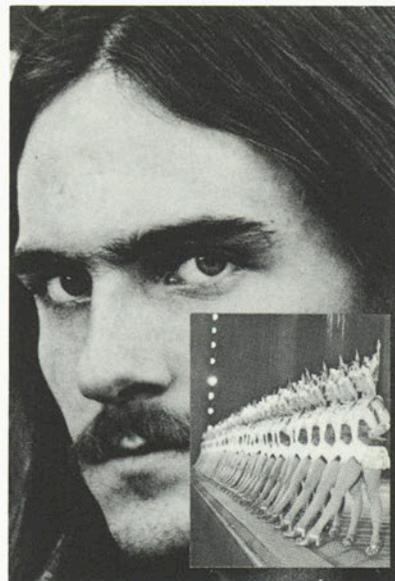
★ James Taylor has become the first solo artist to play the world's largest theatre, the 6,000 slot Radio City Music Hall, cornerstone of Rockefeller Center, and "Showplace of the Nation." He presented two midnight shows on Nov. 3 and 4. Radio City, for those of you unfamiliar to Gotham, is normally kept busy with Hollywood movies, (*Cancel My Reservation* currently) and maudlin neo-vaudeville, replete with the rockettes, the longest chorus line in the world. The ushers communicate amongst themselves with a series of hand signals and the cut crystal chandeliers in the lobby weigh two tons apiece.

Archie Meets Alice

★ Alice Cooper, rocker about town, has been signed to appear in an "All in the Family" episode. Alice will be a neighbor of Archie Bunker who, as played by Carroll O'Connor, of late has become a leading spokesman for the American working man. Given the ideologies involved, the cultural confrontation promises to be of epic proportions. Further details as they become available.

Skinny Giggling

★ Beaver & Krause are set for their first concert together March 4, at UCLA. They will perform in the dark, to "feature the music, not us," according to Paul Beaver. "We might even work in the nude; who would know?" Super shutterbug Richard Avedon has been commissioned to capture the boys' nude likenesses on film for a billboard to announce the concert. Called by their PR firm the "odd couple" of the music business, they are once again asserting their collective individualities.



Top Ten

Warner Bros. Sales Figures for
Week of October 30-November 5

1. Jethro Tull/*Living in the Past* (2CH/K5C/K8C 1035)
2. Seals & Crofts/*Summer Breeze* (BS/M5/M8 2629)
3. Black Sabbath/*Vol. 4* (BS/M5/M8 2602)
4. Deep Purple/*Purple Passages* (2LS/J5/J8 2644)
5. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
6. Doobie Bros./*Toulouse Street* (BS/M5/M8 2634)
7. Foghat (BR/M5/M8 2077)
8. Malo/*Dos* (BS/M5/M8 2652)
9. Tower of Power/*Bump City* (BS/M5/M8 2616)
10. Gordon Lightfoot/*Old Dan's Records* (MS/M5/M8 2116)

Doctor Demento

Dutch Treat

★ Holland's Edison awards (the Dutch counterpart to the Grammy) have tapped two Warner/Reprise artists. Laurels were heaped upon *St. Dominic's Preview* by Van Morrison and Ry Cooder's *Into the Purple Valley*. Congratulations.

Sea Monkeys?

★ Roy Silver, manager of Sparks and Fanny, was intrigued by the ad for Sea Monkeys (brine shrimp), reproduced here. He sent in his buck and received his goods post haste. They hatched right away, he told *Circular*, and they're currently in their fifth week of growth. They haven't assumed any of the anthropomorphic characteristics shown in the ad yet, but they still have five weeks before they're fully grown. Stay tuned to *Circ* for further details.

Kontest Kapper

★ *Circ's* Kindred Kontest has come to a klimaks. Winners are Debbie Smith of Dayton, Ohio, and someone known to us only as Simmons from Berkeley, who sent in his/her entry on the back of a Harrah's Klub postcard. Kudos to them for their kunning, and a complete Kindred katalog is coming their way.

Rex Pix Big Gig

★ Marc Bolan and T. Rex star in *Born to Boogie*, Ringo Starr's cinematic directorial debut, a feature film soon to be in a theater near you. It features a T. Rex concert at Wembley Stadium, a studio jam session and a mad tea party shot at John Lennon's palatial Ascot digs. We don't know of Ringo's directing prowess, but he sure knows how to pick a location.

Sez Who?

★ The redoubtable Sparks were hosted recently by Dick Clark, who welcomed them to American Bandstand. Dick introduced them as "weird." Sparks then lip-synched, as is the AB custom, both sides of their latest Bears-ville single. "Wonder Girl" and "No More Mr. Nice Guy" were received with casual frenzy by the boppin' bandstand audience.

Tokyo Topper

★ Rumiko Koyanagi has brought great honor to Reprise/Warner-Pioneer, the Japanese translation of Warner/Reprise. The venerable tune "Kyo No Niwaka Ame" turned the trick for Rumiko, climbing to the top of the Japanese singles chart recently. His album is doing alright too, tied for second place with *Elvis in New York* in that nether land.

Last week, in honor of The Doobie Brothers' "Listen to the Music," this space was filled by a Brotherly Matching Quiz. One of our more challenging contests to date, this one required a knowledge of country music (where the idea of "brother" groups first took hold in the 1930s) as well as some musty, dusty pop.

The **Shelton Brothers** are no longer a household name, perhaps, but (thanks to Elvis Presley's 1956 revival) a great many of you know the song that made the Sheltons famous in 1934, "Just Because."

Other 1930s faves included **The Delmore Brothers** ("Brown's Ferry Blues") and **The Monroe Brothers**, Bill and Charlie, who before going on to separate fame in the bluegrass field sold many a 78 of a gospel song called "What Would You Give in Exchange for Your Soul?"

Of more contemporary country renown are **The Statler Brothers**, who hit the Top Five with "Flowers on the Wall" in 1965, and **The Compton Brothers**, who only yesterday revived the R&R perennial "Haunted House."

On the pop side of the ledger are the mighty **Mills Brothers**, who already had been record and radio favorites for a decade when they etched "You Always Hurt the One You Love" in the early 1940s, and **The Ames Brothers**, who made 1954 a little pleasanter with "The Man With the Banjo."

Of course, everyone knows that "Who Stole the Keeshka" by **The Matys Brothers** was on the *Billboard* Hot 100 for nine weeks in early 1963. If you are the core-keeping type, that all adds up to ➔

ONLY
\$1.00



Enter the WONDERFUL WORLD of AMAZING LIVE
SEA-MONKEYS[®]
Own a BOWLFULL OF HAPPINESS—Instant PETS!

Just ADD WATER—that's ALL! In ONE SECOND your AMAZING Sea-Monkeys actually COME TO LIFE! Now, all you do is simply grow & enjoy the most adorable pets ever to bring smiles, laughter & fun into your home.

SO EAGER TO PLEASE, THEY CAN EVEN BE TRAINED

Always clowning around, these frolicsome pets swim, stunt and play games with each other. Because they are so full of tricks, you'll never tire of watching them. And raising Sea-Monkeys is so easy even a six-year-old can grow these LIVE PETS without help!

Sea-Monkeys eat very little, and they keep their water so clean, they require only a minimum of care although they LOVE attention. Anyone who enjoys the company of pets will ADORE Sea-Monkeys. Best of all, we even show you how to teach them to obey your commands and do tricks like a pack of friendly trained seals. What a way to surprise your friends.

FREE!

ONE-YEAR SUPPLY of Sea-Monkey GROWTH FOOD: A supply of LIVING PLASMA and a supply of WATER PURIFIER Formula. A magnificent fully-illustrated Manual of Sea-Monkey Care, Raising, Training and Breeding. PLUS our Famous GROWTH GUARANTEE IN WRITING!

Transcience Corporation Dept. 54Q
200 Fifth Avenue
New York, New York 10010

IT SOUNDS GREAT! Please send my Sea-Monkey kit(s) and my FREE supplies and guarantee. I must be 100% satisfied or you will refund my money. I enclose \$1.00 plus 30c shipping charges for each kit.

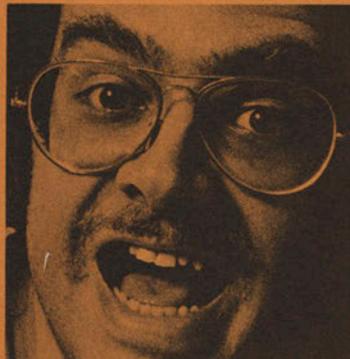
Send _____ kit(s) Cash Check Money Order Total amount enclosed \$ _____
(No C.O.D.'s Please)

Name _____
Address _____
City _____ State _____ Zip _____

Copyright © 1971 Transcience Corporation

Doctor Demento

1-D, 2-C, 3-A, 4-E, 5-H, 6-G, 7-B and 8-F. So there.



Question for Next Week

Phonographs and records, regarded as curious toys when first introduced near the end of the last century, were playing a far more substantial role in American life and leisure by the time of World War II. The years immediately following the Armistice were the industry's original heyday: Victrolas were nearly as prevalent as televisions are today, and sales of records set records unbroken until more than 20 years later.

All this is doubly remarkable because records cost far more in those days than they do today, when the changing value of the once-almighty dollar is considered. The price of a pop single today barely buys a hamburger: the 75¢ people willingly paid for pop singles in 1920 was enough to buy steak for the whole family. Classical discs were \$1.50 and up; a recording of the Sextette from *Lucia* featuring Caruso fetched \$7.00, several days' pay for many folks . . . and this was for a single, not an album.

By 1930, competition from the

radio and the oncoming Depression were exerting a strong downward pressure on record prices.

Many fabled labels bit the dust at this time. One brand-new record company turned adversity into fortune for a couple of years, however, by offering name-band performances of current hits on flimsy but good-sounding discs

made of plastic-coated cardboard for a princely 15¢ each.

Be the first to tell the Doctor the name of this label, and you'll win the WB/Reprise single catalog album of your choice, pressed on finest virgin vinyl, for a positively regal 0¢.

As of press time, Dr. Demento had yet to find a winner for his three-weeks-ago

contest, so he's giving everyone another seven days.

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

Artist Itineraries

Arkansas

Foghat
11/18, Barton Coliseum, Little Rock

California

Rod McKuen
11/19, Santa Monica Civic Auditorium, Santa Monica

Colorado

Doug Kershaw
11/13-18, Tulagi's, Boulder
John Hartford
11/18, Temple Bule, Denver

Florida

Foghat
11/15, Pensacola Municipal Auditorium, Pensacola
Gordon Lightfoot
11/17, Florida State Univ., Tallahassee
Wet Willie
11/18, Sportatorium, Hollywood

Georgia

Gordon Lightfoot
11/19, Georgia State Univ., Atlanta

Illinois

Deep Purple
11/17, Amphitheatre, Chicago

Kentucky

Kindred
11/16, Univ. of Kentucky, Lexington

Maryland

Kindred
11/17, Hartford Community College, Hartford

Massachusetts

John Simon
11/14-18, Passims, Cambridge
Beach Boys
11/18, Music Hall, Boston

Martin Mull

11/19, Univ. of Massachusetts, Amherst

Michigan

The Section
11/17, Univ. of Michigan, Ann Arbor
James Taylor
11/17, Univ. of Michigan, Ann Arbor

Mississippi

Foghat
11/14, Mississippi Coliseum, Jackson

New Jersey

Arlo Guthrie
11/15, Rutgers Univ., New Brunswick
Beach Boys
Capitol Theatre, Passaic

New Mexico

Rod McKuen
11/17, New Mexico State Univ., Las Cruces
11/18, Univ. of New Mexico, Albuquerque

New York

Beach Boys
11/14, Albany State Univ., Albany
11/15, Fordham Univ., Bronx
11/16, War Memorial Auditorium, Syracuse
11/17, Cornell Univ., Ithaca
Arlo Guthrie
11/16, Rochester
11/17, Cornell Univ., Ithaca
Dion
11/17-19, My Father's Place, Roslyn, Long Island
Kindred
11/18-19, Keystone Nineties, Buffalo

North Carolina

Doobie Brothers
11/15, Fayetteville
11/17, Winston-Salem
11/18, Park Center, Charlotte
Gordon Lightfoot
11/18, Wake Forest Univ., Winston-Salem

Ohio

Arlo Guthrie
11/18, Columbus
11/19, Dayton

The Section
11/19, Univ. of Ohio, Columbus
James Taylor
11/19, Univ. of Ohio, Columbus

Pennsylvania

Martin Mull
11/15-18, Bijou Cafe, Philadelphia
Ry Cooder
11/17-19, Main Point, Bryn Mawr

Rhode Island

Arlo Guthrie
11/13, Brown Univ., Providence

Tennessee

Doobie Brothers
11/16, East Tennessee Univ., Johnson City

Texas

Malo
11/16, Memorial Coliseum, Wichita Falls
11/17, Civic Center Auditorium, Amarillo
11/18, Taylor County Coliseum, Abilene
11/19, Municipal Auditorium, San Antonio

Rod McKuen
11/16, Sam Houston State Univ., Huntsville

Foghat
11/17, Hofheinz Pavilion, Houston

Washington

Peter Yarrow
11/17, Seattle Pacific College, Seattle

West Virginia

The Section
11/18, Univ. of West Virginia, Morgantown
James Taylor
11/18, Univ. of West Virginia, Morgantown

Wyoming

Mason Proffit
11/18, Univ. of Wyoming, Laramie