

A Revealing Discussion With the Deepest Purple Yet

by GORDON FLETCHER



Deep Purple (l-r): Glenn Hughes, Dave Coverdale, Ian Paice, Ritchie Blackmore and Jon Lord.

One of the earliest stops on Deep Purple's current US tour was a date in Washington, DC, where I caught up with the group in their hotel to talk about the new look and new sound of the 1974 Deep Purple. The present-day Purple's first album, *Burn*, has already topped the Gold Record mark, joining such gargantuan predecessors as *Machine Head*, *Who Do We Think We Are!* and *Made in Japan*.

I began with the band's new lead singer, David Coverdale, who gave me a swift glimpse of his pre-Purple history.

"Well, before I joined Deep Purple I was working in a boutique selling trendy clothes. I was singing semi-professionally with a band called the Fabulosa Brothers, working two or three nights a week to an average audience of

200 people. Our repertoire was contemporary soul music—it was sort of like we were white but if you peeled the skin off we'd be black underneath.

"We'd take standard tunes like 'Dancing in the Streets' and work them into our own context. To me that's just as exciting as writing your own material. We'd take the songs and change the arrangements—they'd still be recognizable, but they'd also be distinctly ours.

"I always read the musical press," Coverdale began, "to relieve the boredom of working in a boutique and because I like to know what's going on. I kept reading every week that Purple was looking for a singer, and I remembered that I had supported Purple back in 1969 at Bratford University.

Jon (Lord), Ritchie (Blackmore) and Ian (Paice) had been very complimentary to me on that occasion, and since I was only 17 at the time their encouragement meant a lot to me.

"So I started thinking that I'd really like it—I respect these guys an awful lot as musicians—but I couldn't get up the guts to go through with it. So one day this joker comes into the boutique and sarcastically suggests that I should try to get the Purple gig, then starts laughing at me. Well, I owe an awful lot to that guy because it was because of him that I rung them up and got my name added to the list, which eventually led to them asking for a tape.

"They liked the tape and asked me down for an audition, which was supposed to be two hours but

ended up being more like seven. The creative fusion of that audition was incredible. In fact that's where we got a lot of ideas for the album. I was particularly knocked out to be able to sing with Glenn 'cause for many years I'd been looking for someone to sing harmony with, along the lines of my favorite soul records. I always thought I'd end up having to sing

Continued on next page

Nine by Nine

This is the nine by nine issue wherein appear brief but literate run-downs of all the albums in Warner Bros. March 22 release. Inside are three pages of blurbs and 10 nine by nines. You have a lot of reading ahead so you'd better get going.

A New (Even Hotter) Shade of Deep Purple

Continued from page 1

with a girl, but me and Glenn come together like a clenched fist.

"It blows my mind to work with him. Onstage, rehearsals, anywhere. It's great."

"Deep Purple's image isn't one of a soul band," I pointed out.

"Yes, it isn't soul. Purple has always had a certain feel, a raunch feel, but never the kind of personal experience kind of feel that we've injected now. Glenn and I have added vocals in such a way that the band is still playing raunch, but now with a lot of heart in it. We can't add soul, so what we're adding is soul feeling."

Getting Accepted

I remembered that the previous day I'd spied a quote from Jon Lord in which he said "the hardest thing about the 'new' Deep Purple is getting Glenn and David to say 'we' where they're always saying 'you.'"² In light of that quote I asked David to chronicle his assimilation into the Purple framework.

"For a long time, I couldn't get over the feeling that they were doing me a favor. It was sort of like my singing had brought me to a mountain that I thought I'd have to climb, only they reached down with a giant hand, grabbed me by the hair and lifted me to the top and put a flag in my hand. The first time I heard them play their instruments I nearly fell over, and I ended up singing better because I had to aim for their standards. Only when I heard a tape of how we sounded together did I realize how strong it was."

"When did you find out that you had the gig?"

"Not until later. They decided that night but they didn't let me

know. They asked me to stay over another night and meet the manager, which I did, then I went back home and went to work the next day. But I couldn't work, I was so excited. I thought, 'I must have it, I must have it, all the things they were saying,' and then thought 'Well, maybe they were just being nice.' Then my chick was saying, 'I think you have it from what you've told me,' and I was thinking, 'Have I elaborated enough, am I really telling it like it is or have I sort of built it up?'

"By the third day I was ready to slash my wrists. I'd have been so disappointed not to get the gig. Not materially, but musically."

Ozzie, the tour manager, then interrupted with news that Coverdale would have to leave for a sound check at the arena. But I'd taken quite a liking to the chap, and after considerable haggling convinced the two of them to take me along in the limousine.

Glenn Joins

Hours later I sequestered Hughes and drummer Ian Paice into a backstage room to continue. "What led you to join Deep Purple?" I asked as I pointed to Hughes, and the festivities began.

"Well it all started at the Whisky A Go-Go about 18 months ago, when Ian saw Trapeze [Glenn's former group] play. He liked the band, came the next day and told me he liked us and we got to know each other. We went back to England and about three months later the whole lot came to see us at the Marquee. It developed that they were checking me out. About two months later Jon rung me up, asked me to join and I agreed."

"There was no audition for bassists before you joined?" I asked.

"None at all. They must've known what they wanted."

Taking note of the band's near-futile three-month search for a lead singer, I asked Paice if any thought was given to having Glenn sing alone.

"At one stage when we could see no conceivable alternative, but other than that we never really gave it any serious thought."

"How long had you wanted two singers in the band's format?"

"Once we knew that Ian (Gillan) and Roger (Glover) were quitting, we made up our minds that the two members who replaced them should also be two voices. Instrumentally we were aiming for something a whole lot funkier. Vocally we wanted to make our material more 'song-ier,' more like a song in the accepted sense of the word, instead of the approach embodied in a piece of music."

More talk followed about how Deep Purple has "grown up" over the years. Hughes will be able to write on the next album as he's just extracted himself from a nasty contractual hassle. Then I realized that they would only be doing two old songs later that night—"Smoke on the Water" and "Space Truckin'." Was this part of an effort to break with the past?

"Oh, no," rang out Paice's immediate reply. "'Smoke on the Water' is pretty much our anthem in the US. We have to play that one, and what else could better end our shows than 'Space Truckin'?' Some songs were Gillan things, and it would be totally unfair to ask David to do them, so

we don't..."

Blues Flavoring

Minutes later I was informed that Ritchie Blackmore wished an audience with me. He's the serious one, and he wanted to know right off who I was interviewing him for.

"Circular?"

"Yeah," I shot back, "you remember the quote 'Deep Purple was the most explosive thing to hit since the atom bomb'? Well that was in *Circular*."

"I thought that was sick."

"Oh well, nice start to an interview," I thought before thrusting onward by reminding Ritchie of his assertion that Deep Purple was "too poppy."

"Yeah, the lyrics on the vocal side have tended to get that way. Ian was a very good singer in his own style, but it ended up that every song we did would start out as a heavy, gutsy kind of blues thing and end up as a very poppy kind of blues thing. Ian was more into pop and it just started to show."

"We got three good years out of that band anyway," he continued. "And this new one will last at most for three years. After that you've got to be fair to the public and get on with something different."

"So now we've been able to change a bit into another direction with this new band. Not too drastically, though, since we have fans to make happy and we appreciate our fans. We're still a rock band, but now we've got a blues flavoring. If we were an outrageous blues band we'd probably be progressing in the opposite direction."

"A lot of people are comparing

"We got three good years out of that band anyway," says Ritchie Blackmore. "And this new one will last at most for three years."



the new band's sound to Free," I observed.

"I'm flattered."

Thereafter followed long minutes of discussion of various technical angles of guitar playing, which I'll save for another magazine.

Blackmore then challenged the validity of *me* interviewing *him*, claiming that "interviews are for politicians, not musicians." A statement that led into a very lengthy conversation on the supernatural, Jimmy Page, Robin Trower, Jimi Hendrix and the revelation that Blackmore had given up the guitar in 1967, only to return to it after hearing Hendrix prove

just how good a guitarist could be.

Then the show itself, a dashing array of sight and sound that I was fortunate enough to view from an onstage seat. And, incredibly, I was also able to interview Hughes while the rest of his mates performed, which has to be a first of sorts. We talked about groupies and sex in the music industry, only I don't have any quotes because like a dummy I failed to realize that every word we spoke would be drowned out by the PA beside us.

After the show I dragged the final Purplester, organist Jon Lord, into a parlor for his sitting. He proved most cooperative. "What

new options does the new alignment give you?" was the first question thrown his way.

"Well, there's the obvious vocal options, then there's the fact that Glenn is a far funkier bass player than Roger Glover—which by no means should be taken as a rap against Roger. And of course David is a much better improvisational singer than Ian, although Ian was great in his way and I really love him."

Indeed, Jon went to great lengths to let it be known that he *wasn't* knocking Ian and Roger, although it's obvious that he much prefers the current lineup. "They were

good for then, but now it's now, and we're trying to do different things. The fact that Ian, Ritchie and I are still together is a lucky break. We've all advanced in roughly the same direction.

"In the end I think we outgrew Ian and Roger much as we outgrew Rod Evans and Nicky Simper before them. They simply couldn't get it together for what we wanted to do. We're happy with this new band because it *is* what we want to do, and if *this* band doesn't get us respect I'm just going to have to quit, even if this *is* my life. If this band doesn't make it, then it just doesn't make it."

Cozy Powell Dances With the Devil



4 Cozy Powell (far left) with fellow members of Bedlam.

Drum singles are about as obscure as 20-cent hamburgers. The Surfaris, Sandy Nelson . . . there are a few names that come to mind but nothing recorded during the last half-decade. Bedlam drummer Cozy Powell has broken the stigma (and the English charts) with a three-and-a-half minute percussive tune called "Dance With the Devil," centering on Cozy's drumming and embroidered with lilting female background voices and a Hendrixian melody line.

"It's just like Sandy Nelson '74," laughs Powell. "Only it's a little bit more ballsy than that."

Million Seller

"Dance With the Devil" was a spontaneous production. Cozy was phoned by producer Mickie Most (Jeff Beck, Lulu, Donovan) and queried about his interest in recording a drum single. Not being a "mug" the ex-Beck band drum-

mer accepted, spent a minimal 30 minutes in the studio laying down the basic rhythm, double-tracked it and then had voices and a simple guitar line recorded over.

"It's just a good-time sort of record; it's a good sound. It's sort of a new thing for drums; they were recorded through the PA; usually you have them going through a box [mixing unit] but this was done straight through the PA to get a live sound. No tape, no skins off, nothing . . . we tried to get an *authentic* drum sound, which we did."

The project was really nothing more than an experiment in trying to create a "good drum record," and mildly speaking it is one of the surprises of the year. "Devil" has sold 1,000,000 units (discs) in Europe, 500,000 in England and has been in the Top Ten in the English charts for over six weeks. Recently released in the States it's already finding airplay in Seattle

and Atlanta, but, because of strict station policies concerning instrumentals, is having problems getting airplay.

No Joke

"With an instrumental record the radio stations only allocate one instrumental per week, that sort of thing, and this week you have Mike Oldfield's "Tubular Bells," and next week is Love Unlimited, so mine's gotta wait till they die down."

With the success of the 45 in England has come skyrocketing popularity for Cozy's band, Bedlam. Consisting of ex-Procol Harum guitarist Dave Ball, brother Dennis on bass and singer Frank Aiello, the quartet is now realizing headline performances and television appearances including a spot on Friday evening's Midnight Special. Cozy is hopeful that via the single audiences will listen to

Bedlam's music and in turn associate him with the band.

"Mickie has already got another four singles lined up so I'll keep churnin' 'em out as long as people still buy them. I'm not gonna do it as a joke . . . I mean it's gonna be a good record whatever I do. I'm not ashamed of this record; it's just an instrumental drum thing, and that's all there is to it."

—STEVE ROSEN

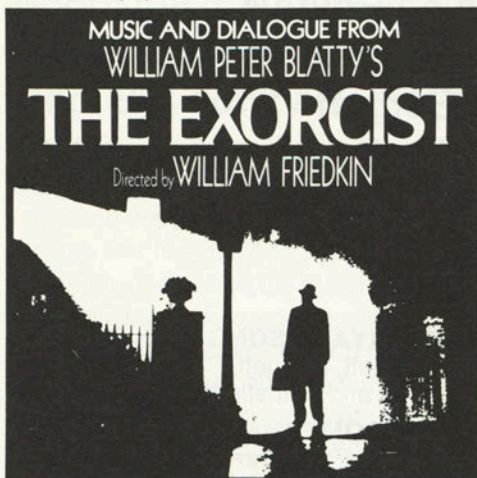
Top Ten

Warner Bros. sales figures for week of March 11-17.

1. Seals & Crofts/*Unborn Child* (W/L8W/L5W 2761)
2. Deep Purple/*Burn* (W/L8W/L5W 2761)
3. Doobie Brothers/*What Were Once Vices Are Now Habits* (W/L8W/L5W 2750)
4. Tower of Power/*Back to Oakland* (BS/M8/M5 2749)
5. Maria Muldaur (BS/M8/M5 2148)
6. Original Sound Track From the Motion Picture *Mame* (W/L8W/L5W 2773)
7. Foghat/*Energized* (BR/M8/M5 6950)
8. Marshall Tucker Band/*A New Life* (CP/M8/M5 0124)
9. Van Morrison/*It's Too Late to Stop Now* (2BS/K8/K5 2760)
10. Black Sabbath/*Sabbath, Bloody Sabbath* (BS/M8/M5 2695)

Music and Dialogue From the Motion Picture The Exorcist

Music from Mike Oldfield's *Tubular Bells*, the spookiest conversations with other music and sound effects from the decade's most controversial and popular movie.



Warner Bros. Album W 2774

This album is also available on 8-track and cassette.

Side One

1. IRAQ 2:00
2. GEORGETOWN/TUBULAR BELLS 2:27
3. CAPTAIN HOWDY :48
4. MY BED IS SHAKING 3:19
5. POLYMORPHIA 11:20

Side Two

1. HYPNOTISM 2:28
2. THE BARRINGER CLINIC 2:48
3. CANAL SCENE 5:42
4. EXORCISM, PART I 7:55
5. EXORCISM, PART II 4:04
6. END CREDITS 2:23

Original Sound Track From the Motion Picture Mame

Broadway's beloved musical produces a wonderful film sound track. Lucille Ball plays the merry matchmaker, singing her way through an albumful of delightful songs.



Warner Bros. Album W 2773

This album is also available on 8-track and cassette.

Side One

1. MAIN TITLE—INCLUDING ST. BRIDGET 3:37
Performed by Jane Connell
2. IT'S TODAY 3:20
Performed by Lucille Ball and Chorus
3. OPEN A NEW WINDOW 3:14
Performed by Lucille Ball and Kirby Furlong
4. THE MAN IN THE MOON 2:14
Performed by Beatrice Arthur and Chorus
5. MY BEST GIRL 3:01
Performed by Lucille Ball and Kirby Furlong
6. WE NEED A LITTLE CHRISTMAS 3:35
Performed by Lucille Ball and Cast
7. MAME 5:53
Performed by Robert Preston and Chorus

Side Two

1. LOVING YOU 3:24
Performed by Robert Preston
2. THE LETTER 1:44
Performed by Kirby Furlong and Bruce Davison
3. BOSOM BUDDIES 4:06
Performed by Lucille Ball and Beatrice Arthur
4. GOOCH'S SONG 3:18
Performed by Jane Connell
5. IF HE WALKED INTO MY LIFE 4:02
Performed by Lucille Ball
6. FINALE 2:25
Performed by Lucille Ball and Chorus

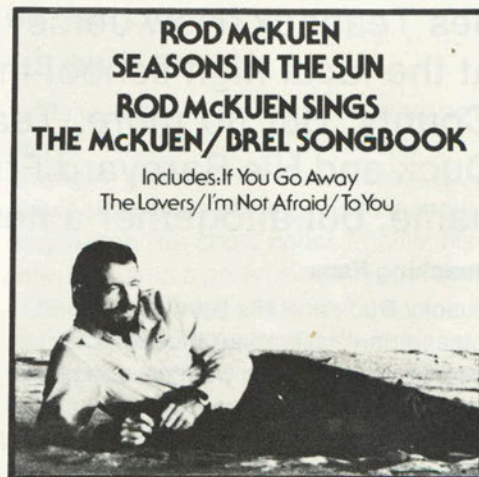
Music and lyrics by Jerry Herman

PRODUCED FOR RECORDS BY FRED WERNER

ROD McKUEN

Seasons in the Sun—Rod McKuen Sings the McKuen/Brel Songbook

Jacques Brel himself has called Rod the best English interpreter of his songs. Find out why with this sensitive selection of sympathetic soothers.



Warner Bros. Album BS 2785

This album is also available on 8-track and cassette.

Rod has many albums available from Warner Bros., including: *Odyssey* (BS 2638), *Greatest Hits Vol. 4* (BS 2688) and *Back to Carnegie Hall* (2WS 2731).

Side One

1. IF YOU GO AWAY 4:04
2. COME, JEF 3:58
3. THE LOVERS 5:55
4. THE FAR WEST 2:50
5. ZANGRA 5:22
6. AMSTERDAM 2:29
7. SEASONS IN THE SUN 2:44

Side Two

1. I'M NOT AFRAID 4:30
2. THE STATUE 4:02
(Rod McKuen, Jacques Brel and Francois Rauber)
3. LES AMANTS DE COEUR (The Lovers) 2:53
4. LES BOURGEOIS 3:12
(Rod McKuen, Jacques Brel and Jean Corti)
5. TO YOU 2:57
6. THE WOMEN 4:40
7. SEASONS IN THE SUN 5:45

All songs written by Rod McKuen and Jacques Brel except as noted.

PRODUCED BY ROD McKUEN

Quacky Duck and His Barnyard Friends

Media Push

About 20 minutes west of the George Washington Bridge on Route 4 lies Teaneck, New Jersey. Because of a Clearasil commercial filmed at the local high school in 1964, it was once the pride of Bergen County. But no more. Teaneck High has been usurped by Quacky Duck and His Barnyard Friends—a rock band by the sound of the name, but altogether a new and refreshing experience.

Quacking Fans

Quacky Duck and His Barnyard Friends (please don't ask about the monicker) are a group of Bergen County youngsters who "got tired of the local sounds" and decided to do something about it. Ranging in age from 17-22, Quacky Duck's members, Daegal Bennett, drums and vocals; Danny Bennett, vocals and guitars; Gordon Javna, vocals and guitars; Curtis Fried, bass, banjo and 12-string guitar; Jon Yaffe, vocals, drums and recorder; and David Mansfield, violin, pedal steel guitar and guitar, are the epitome of sharp-minded youthful innocence. They did something about the music by creating their own, and now claim a sizable following. Many fan letters pledge eternal support.

Mike "Duck" Douglas

For a local enterprise Quacky Duck has sure made the rounds, playing everywhere from the Bitter End and Max's Kansas City in NYC to Hofstra University upstate and CUNY at Stony Brook and Rutgers. They've also been on the Mike Douglas TV show, and rumor has it Mike and company have been receiving consistent requests for MORE DUCK! Accord-

ing to Quacky Duck producer Stephan Galfas (he also did Peter Yarrow's latest LP for Warner Bros.), the band is a vocal phenomenon in addition to its instrumental versatility. David Mansfield is a 17-year-old classical musician who is Concert Master of the Bergen Youth Orchestra. And important, but not too, is Dan and Dae's dad, Tony. He's not in on this venture, but talent, they say, may be hereditary, and this is a convincing case.

Barnyard Bluegrass

Quacky Duck's material ranges from country to rock, with bright takeoffs on music of the 40s thrown in as bluegrass. But most important, Quacky Duck thinks their fans are important. Hence, they issue a little newsletter, or just plain letter, to their barnyard friends. The response is ecstatically appreciative. Quacky Duck's album for Warner Bros. is called *Media Push*, but the label comes off with the shrink wrap, indicating that the music inside is devoid of typical hype and nonsense. Bergen County may not have been the spawning grounds of superstars past, but with the hatching of Quacky Duck and His Barnyard Friends, the times are a-changing.

Side One

1. **BARNYARD SONG** 3:50
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
2. **FOR SOMEONE** 3:10
(Javna, Fried and Yaffe)
3. **I HAVE LOVED YOU** 3:26
(Bennett)
4. **WISHING IT WAS YOU** 3:15
(Bennett)
5. **CONQUEZ** 2:26
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
6. **TANGO** 3:40
(Javna)

Side Two

1. **TIGHTROPE WALKER** 4:00
(Javna)
2. **THINKING OF HER** 2:50
(Javna)
3. **YVONNE** 1:57
(Bennett)
4. **LONELY EYES** 5:01
(Javna)
5. **MEDIA PUSH** 2:50
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
6. **NIGHTINGALE** 4:00
(Bennett)

PRODUCED BY STEPHAN GALFAS

Mood Jga Jga

Mood Jga Jga (say "mood jah jah") is a quartet born in Winnipeg, Canada, led by one Greg Leskiw, former lead guitarist of the Guess Who. But don't ask him about that. He's getting on with his *own* music.

Wild Rice

Greg was born in Shilo, Manitoba, and raised on the big prairie before taking himself and his music to the city in the 60s. There he turned his guitar, banjo and mandolin playing (learned from his father) into a life that revolves around music. He rose through an often tumultuous rock scene in Winnipeg to form Wild Rice, an experimental group that combined its own writing and arranging with others' material. After spending two years touring extensively with the Guess Who and recording three gold albums, he decided to put the hectic pace of international rock & roll aside for a while and retreat to the quieter, more creative atmosphere of home. There he visualized and created Mood Jga Jga. In addition to his stringed-instrument playing, he sings lead.

Knee-Deep in Pubs

Hermann Fruehm is both the youngest and most widely-schooled musically of the group. Hermann's family emigrated from Gmuden, Austria, in 1954. In 1956 he began the formal study of the piano, going on to organize his high school band. After teaching himself harmony and arrangement, he contributed horn arrangements to local rock bands. Before long he was knee-deep in pubs, clubs and concerts. An interest in professional theater led Hermann to compose and record Manitoba Theatre Centre's productions of Moliere's *School for Wives*, various Shakespearean adaptations and Keith Turnball's *How the Puppets Formed*

a *Government*. Hermann most recently played with a group called the Merry-Go-Round, leaving them in the fall of 1972 to join Mood Jga Jga.

Sea Cadet Drummer

Gordon Osland, the percussion behind Mood Jga Jga, also adds occasional vocal harmony. Gord started playing in a 40s-style swing band with his father after learning the basics of stand-up drumming in a sea cadet street band. These tastes of public performance led him to become an itinerant musician when he parted ways with art school a few years ago. Since then he's traveled the pub and club circuit of Western Canada and the Midwest USA. He first played with Greg in Wild Rice. Between the demise of Wild Rice and his joining Mood Jga Jga he took up session work and helped write and produce television commercials. For Gord even the never-ending road, the noisy pubs and boozy clubs have their rewards. In his opinion it's all music and, as always, he's optimistic about tomorrow.

Lucille Stays Home

Bill Merritt wasn't all too anxious to pack up his own band when Greg asked him to play bass for Mood Jga Jga. He was pretty comfortable making regular bread in a solid club unit, but once he made the decision he became an important cog in the music and thinking of Mood Jag Jga. Apart from the opportunity to re-unite with his old buddy Leskiw, it was the thought of spending fruitful hours in the recording studio that moved him. Bill trained six

years with the Toronto Conservatory as a pianist, vocalist, bassist, writer and arranger, and then went on to chalk up about eight years playing music in more bands than you could count. Lucille, his wife, has been a professional singer and entertainer for nine years on TV and radio, but now the lady stays home while Bill is out providing a solid bottom to Mood Jga Jga.

Side One

1. **QUEEN JEALOUSY** 2:48
2. **ONLY A FOOL IN LOVE** 3:10
(Greg Leskiw and Hermann Fruehm)
3. **RIVER BANK** 3:41
(Greg Leskiw and Bill Merritt)
4. **DAYBREAK** 3:25
5. **KILL THE HANGMAN** 4:37

Side Two

1. **COME AND SEE ME HERE MY FRIEND** 4:15
2. **NOWHERE TO GO** 3:02
3. **GIMME MY MONEY** 3:56
4. **I AM WHAT I AM WHAT I AM** 4:45

All songs by Greg Leskiw except as noted

PRODUCED BY PHIL RAMONE



Alan Price

Between Today and Yesterday

Writing and performing the award-winning score for *O Lucky Man!* not only shoved Alan Price back into the limelight, it seems to have helped him rediscover himself. This revelation comes completely to life in *Between Today and Yesterday*, which is certainly a milestone in Alan's 10-year career. And evidence of a movingly mature talent.

Geordie Success

Between Today and Yesterday bursts with the heady quality of success bred from recent success. In a way it is an arguably superior companion piece to *O Lucky Man!* It would appear to be Alan's own story—that of the poor Geordie boy made good—told with great care and coherence. There is an overwhelming sense of the artist really using himself. Side one sets the scene with songs of the life he was born to in Jarrow, a town in England's tough, industrial north-east—that area whose inhabitants are known as Geordies. He evokes the dreams and drudgery of workers and wives ("Left Over People," "Away, Away") and the strengthening and sweetening powers of friendship and love ("In Times Like These," "Under the Sun"). And he establishes the recurring theme of confusion over identity (title track).

Bittersweet Understanding

The side closes with the glorious, fiercely spirited "Jarrow Song" (chosen for the British single) in which the Geordie boy decides to take on London in search of his fortune*. On side two the good and bad effects of going to town are felt ("City Lights," "Look at My Face," "You're Telling Me") with emerging

problems of money, fame, loneliness and mental lost-ness, and the consequent transition from disillusionment to permanent wariness. At least love ("Angel Eyes," "Dream of Delight") is still well worth the risks involved. The album ends with a fully orchestrated reprise of "Between Yesterday and Today." There is neither delirious happiness nor total wretchedness—just a guarded, bitter-sweet understanding.

Alan's Grown

All 12 songs on the album are sung and played to perfection and afford outstanding arrangements. The styles range from the music hall type to blues to ballads to Latin rhythms, each strong enough to stand squarely on its own. Alan plays a variety of keyboards and his voice is here so human, so present, that it is impossible not to pay attention. The album is so powerfully individual in concept and execution that it does not readily compare to anything else you've heard—although you might guess Alan's a great fan of Randy Newman. It is a tremendous musical achievement, and, perhaps equally important, it is proof to all young pop musicians that they can develop significantly. There is room to grow. Alan's found the space and done it,

Yesterday

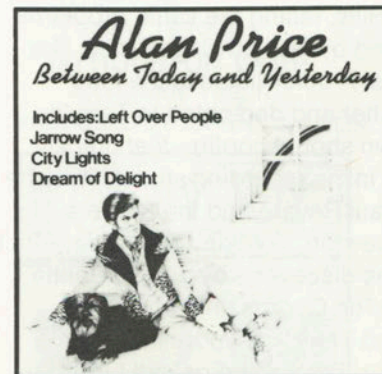
1. LEFT OVER PEOPLE 2:50
2. AWAY, AWAY 2:47
3. BETWEEN TODAY AND YESTERDAY 4:18
4. IN TIMES LIKE THESE 2:33
5. UNDER THE SUN 4:28
6. JARROW SONG 5:34

Today

1. CITY LIGHTS 4:35
2. LOOK AT MY FACE 2:46
3. ANGEL EYES 3:09
4. YOU'RE TELLING ME 5:37
5. DREAM OF DELIGHT 3:28
6. BETWEEN TODAY AND YESTERDAY 4:22

All songs by Alan Price

PRODUCED BY ALAN PRICE



This album is also available on 8-track and cassette.

*Notes on "Jarrow Song": A "bairn" is a child. Jarrow is in the northeast of England. During the Depression, it was known as "the town that nearly died." There was massive unemployment and deprivation. The workers decided on a protest march and walked 270 miles to London on what was known as the Jarrow Crusade. The song is, in part, a tribute to their inspiration.

Terry Melcher

Ace writer and producer Terry Melcher dropped into the recording studio with his mom and some good friends for more than a year. The result is so special, Terry decided to put his name right there on top.

Stop and Think About It

You shouldn't be interested in this album only for the reason that Terry Melcher has been behind — as producer and, occasionally, writer — something like 42 charted singles. Nor should you rush to the turntable, *Terry Melcher* in hand, simply because a whole bunch of superstar Hollywood session musicians are backing Terry up. Nor, for that matter, should the fact that this is Terry's long-awaited and more-than-a-year-in-the-making debut solo album necessarily cause you to grab for the Garrard. We've had all of that before, from performers who've turned out to be real stiffereos. Which, of course, we wouldn't bring up, had we the slightest worry about this particular long-player falling into said category.

Byrds, Raiders and Frankie Laine

Terry was born and raised in glamorous Beverly Hills, facing the same problems confronted by less privileged folks like ourselves. A quick listen to the tune named after and dedicated to Terry's hometown should confirm *that* quickly. His work in the recording studios with the Byrds, Paul Revere and the Raiders, Wayne Newton, Frankie Laine, Grapefruit (a Beatles discovery, by gum!), Gentle Soul, the Rip Chords and, of course, Bruce and Terry, has more than a little bearing on Terry's choice of "Just a Season," originally heard on the Byrds' (*Untitled*) album.

LA Soul

Terry's attitude toward country music is made clear in forthright renditions of the Louvin Brothers hit "Arkansas," Dan Penn's and Spooner Oldham's "These Bars Have Made a Prisoner Out of Me" and a Los Angeles Soul reading of an old bluegrass foot-stomper, "Roll in My Sweet Baby's Arms." Rock & roll, nostalgia and personal experiences all play a part in "Stagger Lee," "The Old Hand Jive," "4th Time Around" and "Dr. Horowitz," and Terry's brief but celebrated encounter with the Manson family is recounted and reflected upon in the chilling, brilliant medley of "Halls of Justice," "Positively 4th Street" and "Like a Rolling Stone."

Pickers Aplenty

In the studio with Terry were a set of top-name pickers all of whom he'd worked with many times before, including Ry Cooder, Jim Keltner, Mike Deasy, Joe Osborne, Spooner Oldham, three (count 'em) former Byrds (Michael Clark, Chris Hillman and Clarence White) and fellow show-biz kid Tony Martin, Jr. Backup vocals are handled by Terry, Bruce Johnston, Spanky McFarlane (on "Arkansas") and Terry's mom, Doris Day (on "These Days"). None of which, as we've said, should persuade you to pay any special attention to *Terry Melcher*. But it's a damn good album. And *that* should.

Side One

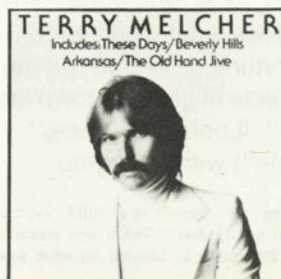
1. **ROLL IN MY SWEET BABY'S ARMS** 3:09
(Traditional, arranged by Terry Melcher)
2. **THESE DAYS** 4:23
(Jackson Browne)
3. **DR. HOROWITZ** 2:47
(Terry Melcher and Bruce Johnston)
4. **BEVERLY HILLS** 3:20
(Terry Melcher)
5. **THESE BARS HAVE MADE A PRISONER OUT OF ME** 3:08
(Spooner Oldham and Dan Penn)

Side Two

1. **ARKANSAS** 3:14
(Damon Black)
 2. **STAGGER LEE** 4:00
(Harold Logan and Lloyd Price)
 3. **4TH TIME AROUND** 2:29
(Bob Dylan)
 4. **JUST A SEASON** 3:21
(Roger McGuinn and Jacques Levy)
 5. **Medley: HALLS OF JUSTICE** 2:53
(Terry Melcher)
- POSITIVELY 4TH STREET**
(Bob Dylan)
- LIKE A ROLLING STONE**
(Bob Dylan)

6. **THE OLD HAND JIVE** 2:01
(Terry Melcher)

PRODUCED BY TERRY MELCHER AND
BRUCE JOHNSTON



Cowboy Boyer & Talton

The missing started when Cowboy went away. The group is back in its best form yet with an album years in the making.

Time for Perfection

Cowboy is back. They say absence makes the heart grow fonder, and nothing could be more appropriate. As it was, Scott Boyer and Tommy Talton — Cowboy's main ingredients — became victims of numerous setbacks. Combine that with the fact that the two are self-admitted perfectionists and you can easily see why Cowboy was two years in coming.

The group broke up, Capricorn Sound Studios had to be rebuilt twice and producer Johnny Sandlin was working against deadlines to complete The Allman Brothers Band's *Brothers and Sisters* and Gregg Allman's *Laid Back*... but after nearly a year and a half of painstaking construction, Scott and Tommy have completed and released the third Cowboy album (not counting the recent Capricorn repackage of the group's first two LPs, *Why Quit When You're Losing*). And, to employ the old cliché, the wait has been well worth it. Cowboy, aka Scott Boyer and Tommy Talton, have done it again.

Popular Demand

Their initial LPs, *Reach For The Sky* and *5'11 Getcha Ten*, were well-received studies in irresistible low-key country-folk.

Still, the band chose to take an indefinite vacation and "let everything lie for awhile." For all practical purposes, they had disappeared. Mike Hyland, Capricorn's director of publicity, says the label got a staggering number of inquiries about the since-deleted records, and the whereabouts of the group. As a result, the LPs were recirculated in the form of the aforementioned double set.

Down to Two

Since its last recorded appearance several years back, Cowboy has undergone a bit of alteration. Whittling the group down to its two basic components, composers-guitarists-vocalists Boyer and Talton entered the studio to record a new album. That was some time back. Enter the previously detailed complications and the tale is complete. The two determined artists are proud of the fruits of their labor and are ready for an active schedule, which includes appearances on Gregg Allman's solo tour.



This album is also available on 8-track and cassette.

Cowboy has one other album available on Capricorn: *Why Quit When You're Losing* (2CX 0121)

Side One

- 1. PATCH & PAIN KILLER**
(Tommy Talton)
- 2. COMING BACK TO YOU**
(Scott Boyer)
- 3. EVERYONE HAS A CHANCE TO FEEL**
(Scott Boyer)
- 4. WHERE CAN YOU GO?**
(Tommy Talton)
- 5. I HEARD SOME MAN TALKING**
(Tommy Talton)
- (a) LOVE 40**
(Tommy Talton)

Side Two

- 1. ROAD GRAVY CHASE**
(Chuck Leavell, Johnny Sandlin, Scott Boyer, Tommy Talton)
- 2. SOMETHING TO PLEASE US**
(Tommy Talton)
- 3. LONG RIDE**
(Scott Boyer)
- 4. MESSAGE IN THE WIND**
(Scott Boyer)
- 5. HOUSTON**
(Tommy Talton)
- (a) HOUSTON VAMP**
(Tommy Talton)

PRODUCED BY JOHNNY SANDLIN



Steeleye Span Now We Are Six

What's the most sensible thing a band can do when it finds itself more popular than it ever has been?

New Drummer, Flautist and Oboist

Well, it could always release a long-playing record — one full of the songs that have summoned countless on-stage encores, even finishing with its favorite encore number. And that is just what Steeleye Span has done. The *Now We Are Six* title (borrowed from A. A. Milne and everyone's childhood) refers to the group's line-up now that Nigel Pegrum has joined as Steeleye's first drummer, making S. Span a snappy sextet. Alert Steeleye fans may have predicted the addition of a drummer after hearing Rick Kemp percuss on the last album outing, *Parcel of Rogues*. Rick, who until recently was the band's one-man rhythm section — armed only with a bass guitar — is now deliriously free to embellish his bass lines while the redoubtable Nig slugs out the beat. This versatile new boy also plays flute and oboe — a pleasing and convenient touch on stage because these solos tend to crop up while the drums are laying out.

Help From Ian Anderson

One influx of new blood deserves another, and for the first time Steeleye sought outside production advice on this album. They made the wildly unobvious but certainly exciting choice of Ian Anderson. They were glad to get such a busy man, and lucky that a useful rapport already existed — the net of many miles toured in common when Steeleye supported Jethro. The combination has proved undeniably dynamic. The 10 songs yield the expected quota of maidens, elves and magic, plus a juicy jig and some surprises from the

tricky child choir of Ste. Eleyee Primary School. Highlights from side one: There's the banner track, "Thomas the Rhymer" (chosen to follow up Steeleye's British chart hit "Gaudete"). The group uncovered some exceptionally winsome old lyrics, but alas, no tune with them. So they wrote their own music in traditional style — as strikingly pretty as any in their repertoire — and created an instantly habit-forming chorus. "Two Magicians" follows with its deliciously idiosyncratic melody and measure.

Sax by Aladdin Sane

Treats on side two include "Drink Down the Moon," with its handful of haunting minor chords giving an unusual flavor to what is a very bawdy song indeed. The final track features Maddy in her peroxide-wigged, cinch-belted encore persona (the lovely Miss Mad-a-Line Prior). The swaggering sax accompaniment to "To Know Him Is to Love Him" is compliments of a well-known spider from Mars. Take note of the sleeve, the first ever designed by a top award-winning London graphics team, Shirtsleeves — and a milestone in the art. One is tempted to concur with Christopher Robin — "Now we are six and clever as clever, and I hope we stay six for ever and ever."



Side One

1. **THOMAS THE RHYMER** 3:15
(Traditional, musical adaptation by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
2. **TWO MAGICIANS** 4:23
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
3. **EDWIN** 4:40
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
4. **TWINKLE TWINKLE LITTLE STAR** 1:32
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
5. **SEVEN HUNDRED ELVES** 5:11
(Traditional, musical adaptation by Hart, Prior, Knight, Johnson, Kemp and Pegrum)

Side Two

1. **THE MOONCOIN JIG** 3:50
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
 2. **DRINK DOWN THE MOON** 6:21
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
 3. **LONG-A-GROWING** 2:17
(Traditional, arranged by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
 4. **NOW WE ARE SIX** 4:02
(Traditional riddles, musical adaptation by Hart, Prior, Knight, Johnson, Kemp and Pegrum)
 5. **TO KNOW HIM IS TO LOVE HIM** 2:12
(Phil Spector)
- PRODUCED BY STEELEYE SPAN
PRODUCTION CONSULTANT IAN ANDERSON

Steeleye Span have two other albums available on Chrysalis: *Below the Salt* (CHR 1008) and *Parcel of Rogues* (CHR 1046).



Gloria Scott

What Am I Gonna Do

Gloria Scott is one of the first acts signed to the fledgling Casablanca label. Miss Scott's producer is the immensely talented and successful Barry White.

High School Find

Born in Port Arthur, Texas, and raised in Houston. Gloria moved with her family to Northern California when she was in her early teens. Gloria is one of nine children, the progeny of two restaurateurs. Gloria, who has been singing since she was 10, got her first big break seven years later when she was spotted at a high school dance by an associate of Sly Stone. She was signed to a recording contract through Sly's and Tom Donahue's Autumn Productions and a single, "I Taught Him," written and produced by Sly, was released on the Warner Bros. label.

A Year With the Turners

Gloria took the next step at the age of 19, when she signed on as one of Ike and Tina Turner's Ikettes. "It was the best training I ever had," she now recalls. "Ike would work you really hard. But if you had it in you, he'd sure bring it out." After a year with Ike and Tina, Gloria wearied of the road and returned to singing and songwriting in the Northern California area. Two years ago, Gloria and a songwriting partner came to

Hollywood to show off their wares. The partner introduced Gloria to Barry White and Blanchard Montgomery of Soul, Unlimited. She was signed to the management and production company immediately. Since that time Gloria has been working clubs in Los Angeles, developing her style in anticipation of her first album.

Soul, Unlimited, Songs

Gloria's debut album is a lavish affair, utilizing as many as 60 of LA's finest musicians on some songs. Arrangements are by Barry White, Gene Page and Tom Brock. All of the songs were written by talented new composers from the Soul, Unlimited, staff, especially for Gloria and for this album. "It's brand new," says Gloria, "and it's really their very best stuff. But the feeling is close to the kind of music I've been singing all my life."



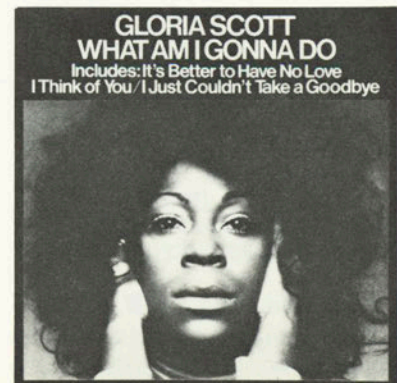
Side One

1. **WHAT AM I GONNA DO** 3:41
(Vance Wilson, Thomas Anderson)
2. **IT'S BETTER TO HAVE NO LOVE** 3:16
(Tom Brock)
3. **I THINK OF YOU** 4:40
(Tom Brock)
4. **LOVE ME, LOVE ME, LOVE ME OR LEAVE ME, LEAVE ME, LEAVE ME** 4:19
(Tom Brock, Lunie McLeod)

Side Two

1. **I JUST COULDN'T TAKE A GOODBYE** 4:31
(Tom Brock)
2. **THAT'S WHAT YOU SAY (EVERY-TIME YOU'RE NEAR ME)** 3:18
(Vance Wilson, Thomas Anderson)
3. **(A CASE OF) TOO MUCH LOVEMAKIN'** 3:51
(Tom Brock)
4. **HELP ME GET OFF THIS MERRY-GO-ROUND** 3:45
(Robert Relf, Gloria Scott, Tom Brock)

PRODUCED BY BARRY WHITE



Parliament

Whatever Makes Baby Feel Good

Parliament's debut album on Casablanca Records is stuffed to the very brim with accessible music with a beat that you can dance to. Dance? Just try *not* to...

'I Wanna Testify'

Parliament, the first rhythm & blues group on Casablanca Records, are hardly newcomers to the recording scene — as early as 1967, the same group had a Top 20 hit with the infectious single, "I Wanna Testify." Since that time, they've developed into one of the hottest in-persons around. First things, to coin a phrase, first. The five singers forming Parliament grew up together in New Jersey, performing in a typical Eastern doo-wop style at an early age and on the road when they were in their early teens.

The Road to Detroit

Their travels brought the guys to Detroit, where they were briefly members of the Motown roster. Success, coming quickly to the Supremes, the Four Tops and the Temptations, somehow eluded our Heroes from the Garden State, though, until they switched to the much smaller Revilot label, also in Detroit. Revilot gave Parliament two hits — the aforementioned smasher "Testify," and the follow-up, also charted (peaking at #80, trivia fans), "All Your Goodies Are Gone."

Say It Proud: I'm Black and I'm Loud

Somewhere along the line, the members of the group realized that being "just another soul group" wasn't enough. They and their backup group, also boyhood friends, changed their act radically. The band called themselves the Funkadelics (as perfect a description of their music as one could wish for), and began to record on their own. Parliament's contract was with another label, but the two groups appeared "live" together as the Parliafunkadelic Thang, wherever it would fit on marquees. They lived in the same steamy Detroit cauldron that was producing such bands as Alice Cooper and the MC5, and appeared at the Toronto Pop Festival, along with Cooper and John Lennon's Plastic Ono Band. They dazzled the Continent with their 1970 European tour; audiences there were hardly expecting the far-out aural and sartorial splendor of these trendsetters. Back in Washington, D.C., they headlined an all-Black rock show that outdrew the Rolling Stones in the same arena.

Greasy Kid Stuff

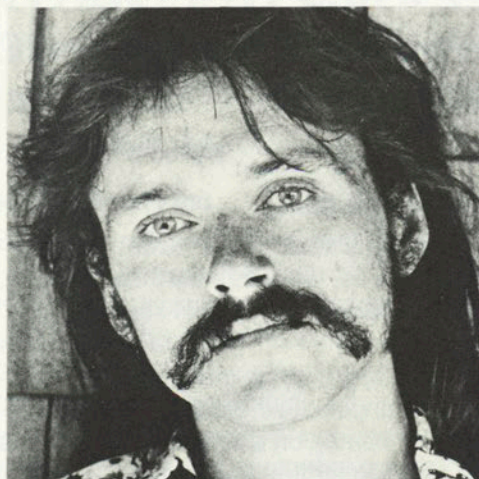
The group's act today is described by an associate as "an extremely theatrical one, with costumes and special staging. The music, we'll just call pop R&B." Word has been getting around, though it took much of the conservative Black audience awhile to catch on to what Parliament was up to. For their first Casablanca album, since the Funkadelics are still contracted to Another Label, Parliament is joined by some old friends on the instrumental end: their names shall have to remain a well-kept secret.



This album is also available on 8-track and cassette.

JESSE COLIN YOUNG
Light Shine

Light Shine by Jesse Colin Young is being rushed into the March release.



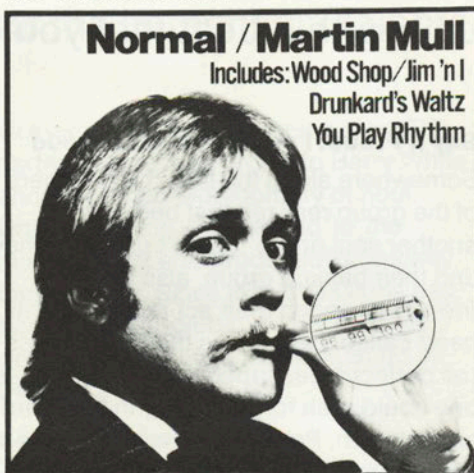
Warner Bros. Album BS 2790

This album is also available on 8-track and cassette.

Jesse has one other album available on Warner Bros.: *Song for Juli* (BS 2734).

MARTIN MULL
Normal

Martin Mull knows how funny it is to be normal, because *he's* normal, and he's *a/ways* laughing. Find out about all those ordinary, everyday things you should be laughing at on Martin's new Capricorn album.



Capricorn Album CP 0126

Martin Mull has two other albums available from Capricorn: *Martin Mull* (CP 0106) and *Martin Mull and His Fabulous Furniture in Your Living Room* (CP 0117).

Side One

1. **NORMAL** 3:23
2. **WOOD SHOP** 2:03
3. **DIALING FOR DOLLARS** 4:28
4. **WOODSTOCK SAMBA** 1:29
5. **ROME AND BORED** 3:05
6. **FLEXIBLE** 2:32
7. **JIM 'N I** 1:33

Side Two

1. **DRUNKARD'S WALTZ** 1:40
2. **THE BLACKS ARE GIVING ME THE BLUES** 3:24
3. **BIRTHDAY** 2:32
4. **JESUS CHRIST FOOTBALL STAR** 3:20
5. **EGO BOOGIE** 3:50
6. **YOU PLAY RHYTHM** 2:34

All songs written by Martin Mull

PRODUCED BY KEITH SPRING, JOHNNY SANDLIN
AND MARTIN MULL

WET WILLIE
Keep On Smilin'

Lots of ranch raunch, lots of soul sauce and mucho britches twitchin' on this boogie bonanza. The South's most popular "pick 'em up and lay 'em out" band does just that on their third album.



Capricorn Album CP 0128

Wet Willie has two other albums available from Capricorn: *Wet Willie II* (CP 0109) and *Drippin' Wet* (CP 0113).



PROCOL HARUM

Exotic Birds and Fruit

Gary Brooker and Keith Reid have written a new album of tasty, colorful songs to follow up *Grand Hotel*, Procol Harum's stunning 1973 Chrysalis debut. This one is an ornithologist/fructophile's delight.

Procol Harum



Exotic Birds and Fruit

Includes: Beyond the Pale/The Idol
Fresh Fruit/Butterfly Boys

Chrysalis Album CHT 1058

This album is also available on 8-track and cassette.

Procol Harum has one other album available from Chrysalis: *Grand Hotel* (CHR 1037).

Side One

1. NOTHING BUT THE TRUTH 3:11
2. BEYOND THE PALE 3:02
3. AS STRONG AS SAMSON 5:04
4. THE IDOL 6:38

Side Two

1. THE THIN END OF THE WEDGE 3:42
2. MONSIEUR R. MONDE 3:39
3. FRESH FRUIT 3:04
4. BUTTERFLY BOYS 4:24
5. NEW LAMPS FOR OLD 4:07

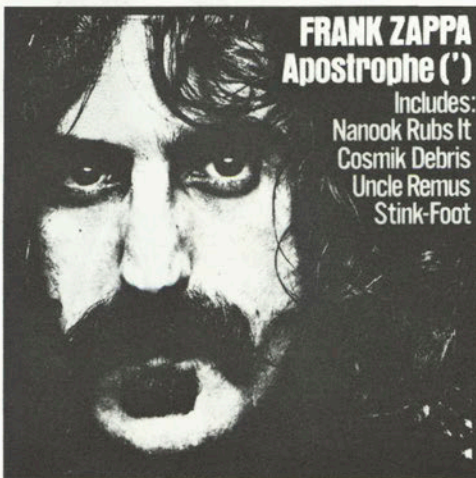
All songs written by Gary Brooker and Keith Reid
PRODUCED BY CHRIS THOMAS



FRANK ZAPPA

Apostrophe'

Rock music's master has composed another superb solo work. Famous names Jack Bruce (bass) and Jim Gordon (drums) help out. Track one of side one is entitled "Don't Eat the Yellow Snow."



FRANK ZAPPA

Apostrophe (')

Includes:
Nanook Rubs It
Cosmik Debris
Uncle Remus
Stink-Foot

DiscReet Album DS 2175

This album is also available on 8-track and cassette.

Frank Zappa has three albums available from Reprise: *Hot Rats* (RS 6356), *Chunga's Revenge* (MS 2030) and *Waka/Jawaka-Hot Rats* (MS 2094).

Side One

1. DON'T EAT THE YELLOW SNOW 2:06
(Zappa)
2. NANOOK RUBS IT 4:37
(Zappa)
3. ST. ALFONZO'S PANCAKE BREAKFAST 1:52
(Zappa)
4. FATHER O'BLIVION 2:18
(Zappa)
5. COSMIK DEBRIS 4:10
(Zappa)

Side Two

1. EXCENTRIFUGAL FORZ 1:31
(Zappa)
2. APOSTROPHE' 5:53
(Zappa, Bruce and Gordon)
3. UNCLE REMUS 2:54
(Zappa and Duke)
4. STINK-FOOT 6:35
(Zappa)

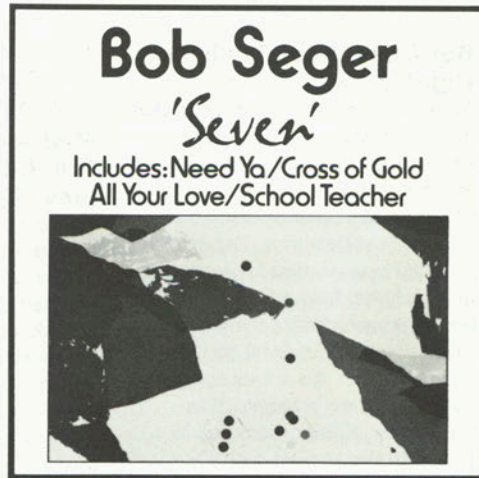
PRODUCED BY FRANK ZAPPA



BOB SEGER

Seven

Bob Seger's been ramblin' around the world of rock & roll long enough now. He's got the voice, the music and the band to turn a massive amount of attention his way in this, his latest Palladium/Reprise release.



Bob Seger

'Seven'

Includes: Need Ya/Cross of Gold
All Your Love/School Teacher

Palladium Album MS 2184

Bob has two other albums available from Palladium/Reprise: *Smokin' O.P.'s* (MS 2109) and *Back in '72* (MS 2126).

Side One

1. GET OUT OF DENVER 2:42
2. LONG SONG COMIN' 4:26
3. NEED YA 3:20
4. SCHOOL TEACHER 2:43
5. CROSS OF GOLD 2:20

Side Two

1. UMC (Upper Middle Class) 3:12
2. SEEN A LOT OF FLOORS 2:57
3. 20 YEARS FROM NOW 4:30
4. ALL YOUR LOVE 4:27

All songs written by Bob Seger

PRODUCED BY BOB SEGER AND PUNCH



World's "Heaviest" Sheet Music Deciphered at Last

But What About Publishing Rights?

Two University of California professors, Richard Crocker and Anne Kilmer, recently presented their rendition of the known world's oldest song to an audience of over 1,000 students (and non-students) at Berkeley. The tune's been kicking around for a decade in its original form (thick clay tablets discovered near Syria by French archaeologists) and dates from 1800 BC. It's a love song, of course, written in the Hurrian tongue. Dr. Kilmer managed to translate the ancient ditty, Dr. Crocker played and sang. Many ologists, from Assyriologists to musicologists, gathered to voice support as to the authenticity of the translation. It'll never make the charts though. The lyrics are too complicated: "Hamutu niyasa ziwe, wewa hanuku . . ." *Cash Box* mentioned the possibility of our own 2000 year old man, Mel Brooks, having penned this nameless tune. If so, he'd best put in for copyright fast before Crock-Kil Music beats him to it.

It's Time for Russ Shaw's Awards Again.

This month the proud winners are those nice guys in Deep Purple. In fact, Russ went so far as to say that superstar status will never affect the sincerity of the Purps. They were so co-operative doing all their radio and press interviews that Russ' ulcer had a vacation. "They're humble," sez Russ, "and polite and all those good things." He went on, "When you consider Purple's recent rocket ride to the top, it's amazing they're so unaffected. It's still the same bunch of guys doing their job, no bullshit." Therefore, Deep Purple, Ruby Monday is proud to

proclaim you winners one and all of the Russ Shaw Favorite Artist of the Month Award.

Mistake! Mistake! The Proofreaders Made a Mistake (Again).

Thoroughly insulted, I'm sure, is a Ms. Roberta Skopp, who got called "Roberto" four issues back. A sex-change via the typesetters is not what Ms. Skopp is looking for. She writes nice reviews for *Record World*, like the one she gave Quacky Duck and His Barnyard Friends for a recent New York performance. I'll trade my avocado-cream cheese health food sandwich for a competent proofreader. Apologies all around.

Ruffino Reports.

Top dog single in France at the moment is a Warner Bros. 45 titled "Titi," according to International Kingpin Tom Ruffino. The record, which is sung in French and was produced over there, deals with the adventures of Tweety, whose name seems to translate Titi (whew). Tweety is, of course, none other than the venerable WB cartoon canary, who is joined on this *disque* by his arch-enemy, Sylvester the cat. This hot vinyl crepe has already soared over the 350,000 mark, according to Ruffino.

First Turtles, Then Mothers, Now DeeJays.

Flo & Eddie, aka Howard Kaylan and Mark Volman, have a new job. They're jamming Los Angeles airwaves every Sunday night from 9 to 12 with humor and music and humorous music. Emanating from KROQ (AM and FM) under the Program Directorship of Shado Stevens, their show's a smash. The guest list includes David Cassidy, Iggy Pop,



Photo by Brian D. McLaughlin

Drinking on the air, from left to right are Mark, Alice and Howard.

Richie Furay and Paul Williams. That's not to mention Alice Cooper, pictured herein on the air.

Ruby's Run-Ons

● Facts to keep you ahead on your block this week revolve around **Leon Russell's** new 45 out on Shelter Records. "If I Were a Carpenter" is the A-side, no problem there. It's the flip that's causing a stir. Seems Leon added a verse to the classic "Wild Horses" by **Mick and Keith** which subtly changes the innuendo. Give it a spin and see if you don't end up with **Gram G.P. Parsons** on your mind. P.S. You wouldn't want to miss the artwork on the special singles sleeve anyhow. ● Quote of the Week from the lips of British rockers **10 cc**, via the pen of **Kal Rudman**: "We redecorate hotel rooms when we're touring. We fix the color TVs and clean up the rooms—none of this infantile behavior." ● **Alice Cooper's** going to be a celluloid star soon. He'll be immortalized in a feature-length flick, produced by his management company (Alive Enterprises) with help from Penthouse Productions

and The Creative Coalition. The film includes footage shot in '73 on Alice's \$4.5 million, 60-city tour. It'll be hopping from city to city starting (tentatively, of course) May 1. ● **Seals & Crofts' Unborn Child** album just went Gold, according to the ever-loving RIAA. ● What's happened to the patter of **Little Feat**? Listen for a new single guaranteed to make you happily take note. To be released soon, this one's just *got* to make the charts. ● **Mott the Hoople** predicting doom for new artists due to vinyl and paper shortages. According to **Ian Hunter**, "It's going to be hard for any new group to be raised to the heights. With all the shortage in record material, less discs are going to be available, and companies are going to play safe and press records for their established artists. Yet, the next **Beatles** might be sitting around, waiting to be discovered." Good grief. **Ruby Monday** said that months ago. ● Someone's putting feathers in his or her cap that belong to someone else. It's a bird-napper, harassing **Aki Aleong**, former Reprise recording artist. He's into pigeons now, the racing

The Inexorable Success of *The Exorcist*

kind. They're very valuable birds so someone is napping them and upping the ransom daily. First it was \$15, now it's \$50. Aleong said he would pay but he's not sure how to go about it since the birds only fly one way—back home with ransom notes attached to their feet. You see how confusing life can be for an ex-popstar? ● Back in the studio, just to whet your ears' appetites, are **Tim Buckley**, the **Beau Brummels** (yes, you remember them), **Fanny**, **John Sebastian**, **James Taylor**, **Wendy Waldman** and **Randy Newman**. ● It's hold on to your chair time at the movies. Currently in production is a film called *Earthquake* which the producers want you to feel as well as see. They're working on low frequency rumbles which cause unnerving vibrations throughout the theater, doubling up on theater speakers and smoke machines. It ought to give the audience a tingle but they'll never be able to sell it for a TV re-run. ● It's old hat now but what the heck. That is the story about **John Lennon's** bizarre behavior at the **Smothers Brothers'** opening nite at LA's Troubadour. Seems Lennon had a bit too much sauce and was in the mood for heckling. The Brothers' manager, one **Ken Fritz**, however was not in the mood to hear it. He asked John to be quiet several times and eventually caught a punch in the jaw from the walrus. Pandemonium ensued, broken glass flew everywhere until **Harry Nilsson** was able to throw Lennon out of the club. Apparently John knocked down the parking lot attendant and hit a lady photographer before they could get him to bed, but I didn't see that part. ●

LONDON—For our sins, *The Exorcist* has opened and is doing, predictably, inexorable business. In fact, it may give a new double meaning to turnaway trade, as even those who manage to get in find themselves turning away from the screen.

Van Steams In. A more savory recent import is Van Morrison, here to do eight big dates, including two each in London and Dublin—the latter to make up for his missing out his homeland on the last UK tour. A particularly handsome and colorful poster has been done to publicize and subsequently commemorate the fab foray. It says "Van Morrison Steams In" and shows a big, big steamship curving itself over the top of a steam-shrouded globe.

Melly Rare Export. In return, England has temporarily exported two of its finest to Burbank—namely, George Melly, accompanied by his most staunch supporter, being of course Derek Taylor. George Melly is a truly British institution and not so easy to describe. That is why he is, at this moment, circulating in the flesh, sparing myself and others the task of 10,000 inadequate words.

Cooper Ligs and Loons. Alice Cooper's brief visit was the usual non-stop circus. Moira explains that this is because he has too many friends here and they tend to keep him up past his bedtime. She says Alice, who is normally most conscientious and efficient as regards press relations, is vulnerable to excessive ligging and looning when in London. (Ligging is hanging out, not working. Loon-

ing is not dissimilar but implies, additionally, generous amounts of action and alcohol.)

New Chrysalis Shows.

Speaking now of creative ligging, one of the most telling and rather pleasant aspects of the whole Chrysalis operation here is the way the artists seem to feel right at home in the record company. As often as not you will run into Ian Anderson, Maddy Prior, Alvin Lee, Frankie Miller or whoever, any time you find yourself in that part of Oxford Street. And I don't think they're up there just looking for handouts (which used to be the only thing an artist went near the office for . . .). Both Ian and Maddy were up there the other day. It seems that their respective bands are at work preparing new sets for when they next tour. Both Jethro and Steeleye will emphasize theatrical elements (props, backdrops, anything to keep the roadies frantic . . .). Tull have broken this sort of ground already with their multi-media *Passion Play*. And Steeleye, whose new act will include a self-contained playlet, got previous thespian experience from their involvement with a London production called "Corunna" in 1971, and their musical contribution to Robert Louis Stevenson's "Kidnapped," staged in Edinburgh.

Rab's "Clear Day." These days I am compulsively playing a single taken from the Rab Noakes album, *Red Pump Special*. The song is called "Clear Day," and it was co-written by Rab with his ex-partners, Gerry Rafferty and Joe Egan from the divine Stealer's Wheel. Rather than lament the

fact that Stealer's Wheel is on another label, better to rejoice that WB do have Rab, and, in the case of "Clear Day," Gerry and Joe, too. They sing backing vocals. You were supposed to be getting the LP in April, but the Future Album Release Schedule moves in perennially mysterious ways. Anyhow, you have "Clear Day" to look forward to—a real hypnotic little beauty.

—SHELLEY BENOIT

Vinyl Statistics

Circular is pleased to present a running account of newborn Warner Family Records. The past week has given birth to six singles, no albums.

"Strange Funky Games and Things"/"Games and Funky Things"—Jay Dee—WB 7798

"Teach Me How to Love"/"Standing Room Only"—Debbie Hawkins—WB 7792

"I Miss You"/"Shine On"—Badfinger—WB 7801

"It's So Nice When It's Somebody Else's Wife"/"Bless You"—Arthur Conley—CPR 0047

"Loving Be My New Horizon"/"I Can Dream of You"—Livingston Taylor—CPR 0045

"Come Streak With Me"/"I'll Remember You"—Treasure—NEB 0008

La Quintette du Hot Club de France



"His soul was ambulant and saintly; and his rhythms were his own as the stripes of a tiger, as his phosphorescence and his moustache. He lived within his skin. He rendered it royal and invisible to the hunter..."

These words of Jean Cocteau, as quoted by eminent jazz critic and historian Leonard Feather, conclude the liner notes to one of the more remarkable and enduring items in the Reprise catalog: *The Immortal Django Reinhardt Guitar*.

Gypsy Django

Born a Gypsy in 1910, Django Reinhardt spent most of his life in France. He got his first guitar at age 12 and almost immediately began backing up accordion players in Paris nightclubs. He was already well-known among French musicians when a fire in his gypsy wagon cost him the use of two fin-

gers on his left hand. Despite this mishap, which would have permanently concluded the career of most guitarists, Django evolved a uniquely rapid and aggressive picking style, which developed spectacularly after he was exposed to American jazz records in the early 1930s. By the mid-1930s Django was the most famous of all native European jazz musicians. Records by his Quintette du Hot Club de France, as simultaneously graceful and energetic as the group's name was cumbersome, quickly became fast sellers on both sides of the Atlantic.

To this day, Django Reinhardt can easily be said to have influenced the course of jazz more than any other European-born musician. Django's style has left its mark in many other forms of music as well; Chet Atkins has recorded several of his tunes, and Django's runs turn up now and then even in the solos of B. B. King, who often spun the records of the Quintet of the Hot Club of France as a disc jockey in Memphis.

Django Reinhardt died of a stroke on May 16, 1953. Some eight years later, the budding Reprise Records was fortunate enough to obtain 14 recordings made by Django in 1947 for the French national radio network. These were promptly issued on RS 6075, still available from all truly discerning record dealers (and on special order from the rest of 'em). Included are four cuts featuring Django with the Quintet's original violinist, Stephane Grappelly.

(Feather's otherwise excellent notes give the incorrect recording date for these sessions. The complete lowdown on these and the

other 840 recordings made by Django, together with an illustrated biography, may be found in *The Book of Django* by Max Abrams (PO Box 76082, Los Angeles, CA 90076).

Question for Next Week

Record companies have tried some outlandish stunts in their everlasting efforts to break new artists and new hits. Many of them have wound up breaking the record companies instead. Few have, however, gone to the lengths Atlantic went to in their efforts to launch a new teen-age idol in 1959. Having found a suitable song, Atlantic had the artist record 28 different versions of

it, each one customized for a particular part of America, and mentioning local landmarks in each area. The effort was reasonably successful, the combined sales of the 28 discs being sufficient to reach (appropriately) #28 on the *Billboard* charts. Who was the artist, and what was the song he so cleverly customized?

Winner of Doc's 3/4 contest is Diego Manrique of Burgos, Spain, who correctly guessed that Mike Oldfield was once a Sallyangie. (Sorry, Diego, no Dolan LP available.)

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, 3701 Warner Blvd., Burbank, Ca. 91505) wins any *single* Warner/Reprise catalog album. (Please specify choice.) Answers will be geographically pro-rated; ties will be judged on the basis of penmanship, wit and lucidity.

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