

## The Grand Design of Which Apostrophe Is but an Element

by BARRY HANSEN

People react strongly to Frank Zappa. His high school, for instance: "I graduated from Antelope Valley High School . . . with about 20 units less than what was required, simply because they were in a hurry to be rid of me." (Quote from Frank's semi-official one-page autobiography).

Six years later, it was a group of reasonably normal beer-bar musicians in Pomona, California, a town not noted for trendsetting. After Frank joined them in 1964, they fired the group's old leader and became The Mothers, abruptly deserting the works of James Brown and Wilson Pickett to play those of F.Z.

The next reaction came from the owners of the drinking establishments that unwittingly, and briefly, subsidized Frank's self-expression. "We kept getting fired for about a year . . . all the places between Pomona and Torrance," Frank recalls. But the Mothers persevered, growing their hair. Soon they were ready for an assault on Hollywood.

### Primal Audience

In those days, Hollywood (particularly its unincorporated western extension, the Sunset Strip) was one of very few places on earth where an audience of people desiring to hear unconventional approaches to rock & roll music could readily assemble. Furthermore, these audiences had the power to influence other audiences, including those outside California.

Even at the Whisky a Go Go,

there were people who reacted negatively when The Mothers changed tempo during a song, insulted the customers and refused to play "Midnight Hour." But everybody reacted in one way or another. The Mothers were loved and hated, but never ignored.

That sort of response inevita-

bly got record people interested. With the recording of *Freak Out* in 1965, the Zappa controversy became a worldwide affair.

Sixteen albums (not counting re-packagings or bootlegs) and 10 years of tireless concertizing later, Frank Zappa has by now altered the consciousness of several mil-

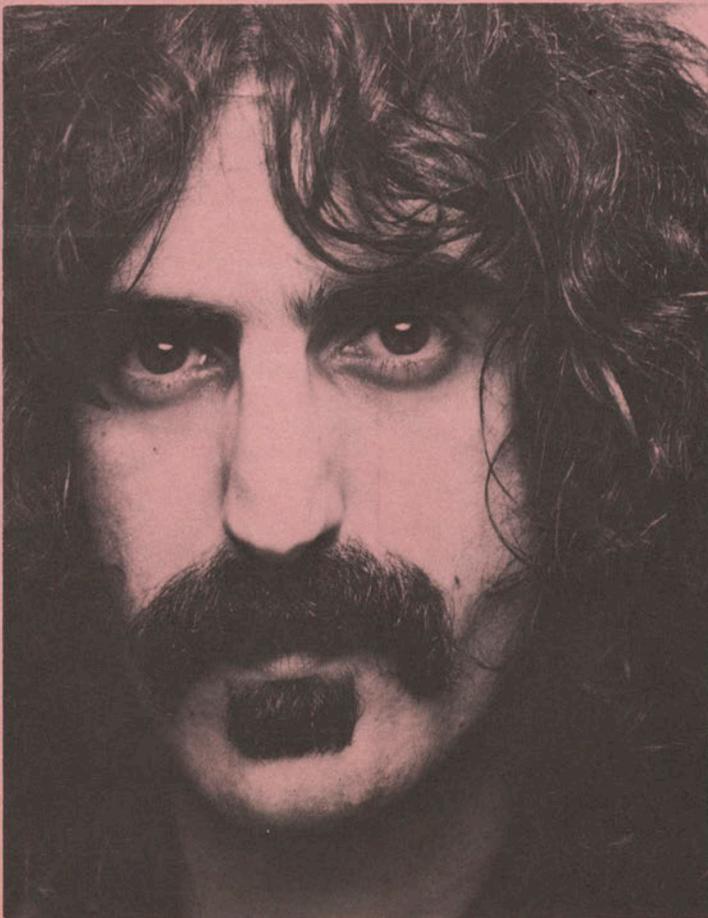
lion people, more or less. Though the occasional non-positive response continues, the usual pattern is for people to simply become Mothermaniacs, buying every album in sight and savoring the music, lyrics and other communications of this uniquely irreverent artist with a feeling very close to reverence. No more than a handful of other entertainers gets this sort of unilateral respect, something that goes far beyond the usual fan-idol relationship by reaching the intellect as well as the erogenous zones.

### Chez Zappa

In search of the storm center, as it were, I went to Zappa's Hollywood Hills home for a recent interview. Arriving, I discovered him at one end of the enormous workroom that occupies the lower half of the house. He was seated at the controls of a fearsome machine, a complex of reels and screens which turned out to be a console for the editing and assembly of movie film.

On one of its twin screens he and I watched a short film, an untitled work by a Seattle artist, Bruce Bickford, with music by The Mothers. The film uses the technique of "puppet animation," in which clay figures (as many as 80 of them) are set up and photographed, then moved a fraction of an inch and photographed again, and again and again until their movements make up a movie with a three-dimensional quality lacking in conventional cartoons.

As I was about to compliment



# Frank Zappa's Grand Design of Infinite Detail

Continued from page 1

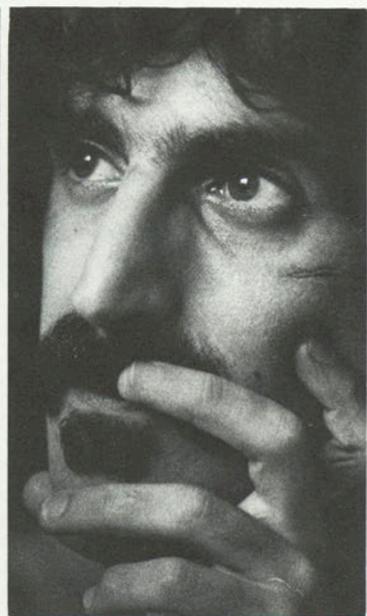
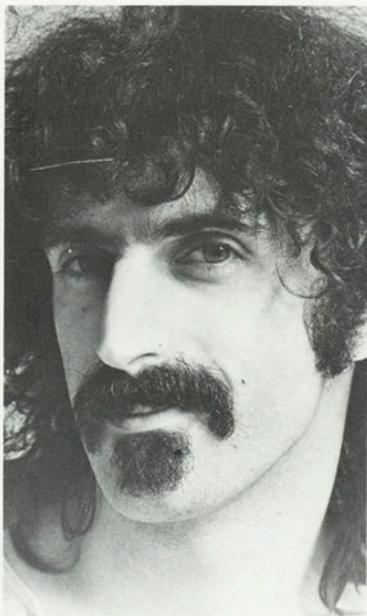
Zappa on composing music that so perfectly fit the Hadesian mood of the film, he told me that the music had not been written for the film at all, but had been extracted from live recordings of Mothers concerts which took place before Frank had ever seen the film.

"I got the work print from Bickford and edited that," Frank explained, "without sound. Then, just last night, I was sitting here with the salesman for the [film editing] machine, and I just put the [Mothers] tracks on, and it worked. It's so unbelievable—when you think what it would take to actually score a film like that, and last night I put on this music, which was something constructed for completely different purposes, spontaneously at another location at another time, and I put them together and they worked perfectly."

## Conceptual Continuity

We retired to the other end of the workroom, where a comfortable alcove provided a place to discuss the matter. Surprised and delighted as he was at the perfect mesh of audio and video we had just seen and heard, Zappa had a rational explanation for it, based on an idea that has infused and governed all his work through the past decade. This is the idea of "conceptual continuity," Zappa's belief that everything he creates and performs in any medium is part of a single continuous artistic and communicative experience.

"Instead of thinking of each individual unit, like a guitar solo, a song or a series of songs, as being an end in itself, the way I look at the stuff is that all these units deserve ultimate care and concern,



but you also have to think about what it means in terms of the overall output structure."

## Once and Future Lines

I was immediately reminded of Zappa's technique of punctuating his albums with brief, often startling, quotes from previous (and, one presumes, future) recordings—such as the line "Is that a real poncho or is that a Sears poncho?" that appears in both *Overnite Sensation* and in the new solo album, *Apostrophe*, or the continuing poodle business. That is, indeed, one of the ways in which Zappa makes listeners aware of ongoing "conceptual continuity." A more subtle manifestation of the same idea would be the way the Mothers' music on those concert tapes we had just heard matched the Bickford film, whose choice and editing was,

after all, another part of Frank's continuity.

"If you take a tape and put it on fast-forward," said Frank, "you can hear the bass line at a higher octave. The same way, if you could take the whole output of what we are doing, and play it at a higher speed, you'd be able to see that there are many macro-melodies and macro-rhythms going on inside of it."

Zappa takes great pains to preserve as much of the continuity as he can, recording all his performances in quadriphonic sound, and filming them whenever possible. Though the walls of Zappa's workroom are covered with remarkable artworks and artifacts (including the remains of the guitar Jimi Hendrix burned at the Monterey Pop Festival), the most prominent features of the place

(aside from the equipment) are five-foot stacks of tapes and huge racks of movie film.

Using the capabilities of his editing machine to excellent advantage, he played me a tape of The Mothers' recent appearance at the Roxy Theater, with perfectly synchronized films of the event taken from two different camera locations showing simultaneously on the machine's twin screens.

## Grand View of Details

Zappa is, of course, as concerned with *microstructure* as he is with *macrostructure*. The intricacy of detail in his work is as amazing as its grand design, as I was reminded when I visited the DiscReet complex a few days after the interview to see The Mothers rehearse for an upcoming tour.

DiscReet lives in an anonymous

but by no means drab building on the eastern fringe of Hollywood. It's really two buildings; the offices are in one, behind which is a warehouse-like structure, perhaps 80 feet square. Inside this is The Mothers' rehearsal stage.

Occupying about half the building, and raised a few feet above floor level, the stage is a good approximation of those found in concert halls. There are no seats, but out in what normally might be the fourth row, Frank's men have set up the sound mixing console. Though built for traveling, it's as large and versatile as the boards in many recording studios. An engineer is there, adjusting the settings now and then as The Mothers rehearse, doing his part for the sonic textures Zappa has so carefully planned.

Next to the sound system is an almost equally elaborate lighting console, controlling the tall banks of lights which are likewise part of The Mothers' traveling gear. Though lights are intricately coordinated with music in performance, and might normally be rehearsing their cues along with the musicians, on this particular day the crew was busy installing new equipment and experimenting with it. The stage was bathed in multicolored light one moment, pitch dark the next.

### Working Seriously

Through this panoply the musicians worked, unperturbed even when several strobe lights were set up and tested in their midst. This rehearsal was devoted to the meticulous honing of several particularly angular and asymmetrical instrumental passages.

Except for the scarcity of music stands, the process resembled a symphony rehearsal far more than the usual loose rock session.

When Frank was called to the phone, the musicians continued to work on the passages. And when break time came (for all except Frank, who took the opportunity to show some guitar runs to the newest Mother, Jeff Simmons), milk appeared to be the favored refreshment.

Several weeks of daily rehearsals precede each tour. The results were brilliantly in evidence at the Mothers concert I went to a few weeks later, as the band sailed through some of the most intricate and challenging music I've ever encountered, leaving us listeners

"If you could take the whole output of what we are doing, and play it at a higher speed, you'd be able to see that there are many macro-melodies and macro-rhythms going on inside of it."

ecstatic (if exhausted!). The light crew was in peak form, and the sound filled the large hall thoroughly and with clarity.

The concert, like everything else Zappa does, was the work of a man very much in control. He is a perfectionist. What may be even more remarkable is the prodigious energy level that enables Zappa to be one of the most prolific writers and composers music has ever known, despite his heavy touring schedule.

### No Diversions

He is so absorbed in his work that he appears to need no other pleasures; it's hard to imagine him at a cocktail party or a football game.

"When I'm home, I have a work schedule that goes like this. If I'm not rehearsing, I spend about 16, 18 hours a day down here (in the workroom) on film, writing music, typing . . . and if I'm not here, I usually do about 10, 14 hours in the studio, seven days a week, until rehearsal schedule starts." Needless to say, when the Mothers are rehearsing, Frank still finds plenty to do in the workroom before and after.

Does he feel like doing this forever, I ask? "It's great. The only thing I would see as a worthwhile interruption would be 100% concentration on a feature film." Is such a film in Zappa's near future? "Yes." (He didn't elaborate).

As our interview drew to a close, I commented that not many people were as thoroughly committed to their work as he, nor enjoyed it as much as he seemed to. His reply: "What else you gonna do, work in a gas station?"



### Inspirational Verse

Then along came the  
Beatles and the Fifth  
Dimension

The Stones and Dylan and  
the Mothers of Invention

They ruined it all from  
Nashville to Napa

Now when I grow up I  
wanna be just like  
Frank Zappa.

— Don Imus

"The Ballad of Rick  
(Don't Call Me Ricky  
'Cause I'm a Veteran)  
Nelson"

# An Outside Look at the Home Office

# There's a Pucke



BURBANK—This time your increasingly-less-British Observer is right back where she began, in buggy Burbank, suffering culture shock even more acute than that generated by the London to New York jaunt. And who wouldn't be shocked, wrenched out of genteel semi-retirement and plunged ruthlessly into full-scale 9-to-6 normalcy. It began with a whirlwind tour of the premises conducted by Solomon Penthaus himself (the Lord Kenneth Clark of Burbank architecture, eminently qualified for the task). Handy sentiments sprang to mind on the order of, "the more things change, the more they don't change very much." There are a whole bunch of offices packed into the attic, which used to be the storeroom. The eternal cacophony of these finite spaces terrifies me. (Pascal didn't know when he was well off . . .)

**Digesting Figures.** There followed a lunch in the Blue Room of the WB commissary (Michelin rating unavailable at press time) attended by the company's most prominent grown-ups. During this I was privy to the ritual reading of shipping figures by Ed Rosenblatt, who performs this task with impressive panache and colorful asides. After lunch Sol showed me the outside of the New Building, which bears so little resemblance to the Old Building that it's hard to imagine it carrying on the same functions. (It looks something like

a resort.) Perhaps the old carpets and curtains can be re-fitted to the new premises to give everyone a sense of continuity. The original offices will ultimately be turned over to The Burbank Studios for the purpose of their choice. (Suitable for storage of accountants, film or money.)

**Call and Response.** At 2 p.m. the real fun started with the traditional Monday Production Meeting. What this hinges on is a responsive reading, led by Stan Cornyn, of the Future Albums Release Schedule. (The FARS is inevitably transmogrified by this process; that is why a revised one is issued each week.) Antiphonal choruses from around the room suggest alterations based on incomplete artwork, disapproved test pressings, tentative tour dates and the thousand natural shunts that releases are heir to.

**Cup Abuzz.** The Production (never to be confused with productive) Meeting segues neatly into the weekly Singles Meeting, which affords a certain recreational value because records are actually played. (The new Deep Purple single was played so loud that my empty styrofoam cup kept buzzing in my hand.) The obligatory litany of titles was declaimed with commendable verve by Russ Thyret. Particular care is taken that individual records get a fair crack of the whip; to wit, a new artist with a thunderous rocker will not go out the same week as Deep Purple for reasons you must be sensitive enough to suss.

**Another Weekly.** Well, after these taxing festivities it was a

positive pleasure to put one's feet up and read about the travails of others. This was possible with the aid of a new WB weekly report from New York called *Media Feats*. It highlights the various coups (de grace, St. Jacques, etc.) achieved by the Gotham press gang both in print and on the airwaves in their endless quest to make every artist on the label a household word. I think they've got a lot of guts to set a precedent like this. How many of us could favorably account for our time in a weekly written report? Not your footloose Observer. ("And you ask why I don't work here, man, do you have to ask?")

**The Penguin Incident.** Here's a story, heard second or third hand, possibly distorted but probably 100% true, about Viv Stanshall, that will doubtless appeal to Viv's many devotees. It is said that of an evening he likes to wile away the hours filling in and sending sundry coupons from mail-order ads in the papers. He then promptly forgets about them. Recently he sent in a thing for a portable shower, using the *nom-de-ballpoint* Mr. Penguin. Some weeks later he was engaged in his habitual exorcism of a bad mood, whereby he dons a stout naval jacket complete with stuffed parrot sewn to the shoulder, pulls on a Dracula mask, and proceeds to throw darts at a board covered with pictures of odious luminaries. The doorbell rang. Viv, in full parrot, dart and Dracula regalia, answered. A frightened man bearing a portable shower at last stammered, "Is . . . uh . . . Mrs. Penguin at home?"

—SHELLEY BENOIT

**Osculation Keeps on Keepin' On.** What could be more fun than kissing for 10 or 15 minutes? Kissing for an hour or two, you say? What about non-stop kissing for *three* days or more? Now that can get really ugly, but it's Big News this week for WB, Casablanca and group Kiss. This astounding activity began in Ft. Lauderdale, Florida, Easternly-infamous for massive influxes of collegeans looking for fun during spring vacations. Radio station WSHE's Station Manager Gene Milner and Program Director Gary Granger, plus staff, kame up with a kissing contest to promote, obviously, Casablanca's hottest-group-at-the-moment, Kiss. Stationeers, plus WB's Atlantean Regional Marketing Manager Eddie Gilreath and Miamian Local Promotion Man Eddie Pugh, officially kicked off the marathon on Saturday, April 20, with 44 participating couples at the Butter Club on the beach. As of this writing, Tuesday, April 23, eight—no, five (news is being phoned in every minute) of those twosomes are still at it. Whichever couple survives the longest wins a trip to Kanada to witness Kiss in koncert. WB threw in consolation prizes, *Kiss* albums (how did you guess?), for every pair of lips involved but the stakes're getting higher all the time. This mouth-to-mouth resuscitation ("good for the country, good for the nation," thank you, John Hartford) has attracted so much attention from the likes of UPI (United Press International), AP (Associated Press), NBC, ABC and CBS, that Butter Club owner "Crazy Greg" donated \$50 for the second place couple and AP came up with \$25 for third. WSHE can

# r Born Every Minute

claim all credit for starting a whole new thing-to-do. Within minutes of the contest's announcement, phone calls started pouring into WSHE from various neighborhood colleges with challengers. There are so many that WB and WSHE are working toward an organized osculation to be held again at that Butter Club over Memorial Day weekend. We'll announce the winners, rest assured, maybe even with photos, as soon as the news comes in. Meanwhile, if you're one of those people who wonders how astronauts go to the bathroom and things like that, you'd like some details. The duos have a five-minute break every hour, during which time they eat, relieve themselves (?) and probably brush their teeth. Believe it or not, they have to keep kissing while sleeping. Some strap their heads together for a nap, while others alternate snoozing partners. Can you imagine being a judge to all this?

## A Kiss Is Just a Kiss, but Fanny's Got a Secret.

Not that it's classified, you understand. It's just that you must see them live in order to experience their brand new 90-minute rock opera. All new, all original and not available anywhere on 8-track tape, stereo cassette or platter. It's called "Rock & Roll Survivors," according to Manager Roy Silver, who went on to explain the show as being predicated on the last decadeful of changes. Thematically speaking, it's quite an ambitious undertaking. In "Survivors," Fanny tells about music-since-the-Beatles, morality, immorality, sexuality, bi-sexuality, computerism, analysis, space, uppers, downers and middlers. Weaving all those

heavies together, not to mention performing 90 minutes straight with three costume changes, must be a bit of a load. The point, according to Roy, is well-made in the last tune: "Rock & roll survivors, the only ones who made it, we found the way to keep on while the rest of you fell by. Rock & roll survivors, we heard our song and played it." ©1974 Fanny Music.

## Ruby's Run-Ons

● For all you millions of **Neil Young** fans sitting around scratching the dirt for a clue about his next album, here's a tiny piece of news. The tapes are in and **Solomon Penthaus** is one of an elite few who've heard all. He has nothing but praises for Neil's newest effort. It's titled *On the Beach*, although we've been calling it *Human Highway* for some months now. It's hard to keep up with the man. ● That fancy rag *The New Yorker* included an interesting entry under the What's Happening

Around Town section of their most recent issue. Scheduled to play Carnegie Hall is one "**Gregory Allman**." Could it be Capricorn's own *Laid Back* tour or does this mysterious monicker belong to an unknown-to-Ruby-Monday concert pianist? ● **Chunky, Novi & Ernie**, by the by, have a loud hum of excitement buzzing around them. Their debut LP, *Chunky, Novi & Ernie*, is becoming harder and harder to find in everyone's record cabinets, a sure sign of growing success. Meanwhile, with every personal appearance, this hum gets louder. Review after review calls them "refreshingly joyful" with "magnetic stage presence," "instinctively good musicianship" and "tremendous appeal." Those quotes in particular come from *The Hollywood Reporter's* Cynthia Kirk, but you get the idea. ● **James Taylor's** been a busy man lately. He had a feature role on wife **Carly's** smashing re-do single, "Mockingbird," and he's just wound up a brand new

album of his own. **David Spinozza** produced the aptly-titled *Walking Man* in New York. I say "aptly titled" because, upon shipment of the disc, James is off and touring no fewer than 22 cities 'round the nation. ● In late July we'll all be able to look back, via TV, at Your Hit Parade. Remember that? It was TV's longest-running and most popular show until 1959, says *Record World*, and it's being revived by CBS. The camel prod behind this brainstorm (it's still "in" to like oldies) is **Chuck Barris**. If the name doesn't ring any bells, you must not watch *The Dating Game*, *The Newlywed Game* or *Treasure Hunt*. ● **Gordon Lightfoot's** album-before-last, *Old Dan's Records*, was just voted Canadian Folk Album of the Year by the Juno Award folks up north. Junos are to Canadians what Grammys are to Americans, so you can imagine Lightfoot's delight in receipt of his ninth consecutive Juno Award. ● Armloads of awards also going out to Capricorn's **Kenny O'Dell**. His tune "Behind Closed Doors" won a Grammy for Best Country Song of the Year as well as being named Song of the Year by the Country Music Association. Just now, says *Cash Box*, he was honored as runner-up to **Kris Kristofferson** for the Nashville Songwriter's Association's "Songwriter of the Year" award. ● Finally, from the pages of *The Daily Variety*, comes the sad news that the world's largest rock group, **Blue Aquarius**, reportedly numbering around 46, split up on April 21, "due to financial reasons and fact that many of its members could not get their visas renewed." How many roadies does that put out of work? ●



Upside Down-Unders. Here you see Warner/Elektra/Atlantic Distributing Corp.'s entire crew of Australian staffers. Note they are all wearing their Soul Bunny t-shirts. Someone must've tipped 'em off that this photo would appear in *Circular*.

# On a Tour of One-Night Stands My Suitcase and Guitar in Hand...

## Elvin Bishop

5/3 Santa Barbara, California  
5/4 Santa Monica  
5/8 Missoula, Montana  
5/10 Bozeman, Montana  
5/12 Sacramento  
5/16 Salt Lake City  
5/18 Pullman, Washington

## Black Sheep

5/1 Oswego, New York  
5/2-3 Corning, New York  
5/10 Kansas City, Missouri  
5/15-16 Boston  
5/17 Syracuse, New York  
5/18 Binghamton, New York  
5/20-23 Jacksonville  
5/24 Miami  
5/28 Allentown, Pennsylvania  
6/1 Rochester, New York

## Ry Cooder

4/29 Atlanta  
5/4 Toronto, Ontario  
5/5 Binghamton, New York  
5/13-14 Bryn Mawr



5/15-16 New York City  
5/17-18 Nashville  
5/19 Boston  
5/21-22 Denver

## Dion

4/30 College Park, Maryland  
5/1 Binghamton, New York  
5/3 Geneva, New York  
5/4 Washington, D.C.  
5/5 Williamsburg, Virginia

## Doobie Brothers

4/29 Chattanooga  
5/1 Nashville  
5/2 Evansville, Indiana  
5/3 Clemson, South Carolina  
5/4 Charlotte, North Carolina  
5/5 Birmingham  
5/6 Hattiesburg, Mississippi  
5/8 Memphis  
5/9 Auburn, Alabama  
5/10 Jacksonville  
5/11 Atlanta  
5/12 Mobile

## Fanny

4/30 New York City  
5/1 Baltimore  
5/2 Parsippany, New Jersey  
5/3 Baltimore

5/4 Dudley, Massachusetts  
5/5 Lowell, Massachusetts  
5/6-11 Cambridge  
5/12 Ellington, Connecticut  
5/14 North Hampton, Pennsylvania  
5/15-18 Philadelphia  
5/19 Columbus  
5/20 Cleveland  
5/21 Toledo  
5/22 Ft. Campbell, Kentucky  
5/23 Madisonville, Tennessee  
5/24 Albany, Georgia  
5/25 Knoxville, Tennessee  
5/29 Johnson City, Tennessee  
5/30-6/1 Atlanta

## Graham Central Station

4/29 Willingboro, New Jersey  
5/2 New Brunswick, New Jersey  
5/3 Cleveland  
5/4 Detroit  
5/5 Chicago  
5/6 Minneapolis  
5/7 Milwaukee  
5/8 Shippensburg, Pennsylvania  
5/10 Philadelphia  
5/11 New Haven  
5/16 St. Paul  
5/17 Dayton  
5/19 Dallas

## Arlo Guthrie

5/2 Richmond, Virginia  
5/3 Miami Beach  
5/5 Winston-Salem

## Hydra

5/3 Atlanta  
5/6-11 Atlanta

## Kiss

5/3 St. Louis  
5/4 Atlanta  
5/6 Windsor, Ontario  
5/7 Mt. Clemens, Michigan  
5/9 Chester, Pennsylvania  
5/10 Warren, Ohio  
5/11 Conshohocken, Pennsylvania  
5/14 Toledo  
5/16 Winnipeg, Manitoba  
5/17 Edmonton, Alberta  
5/18 Saskatoon, Saskatchewan  
5/19 Lethbridge, Alberta  
5/20 Calgary, Alberta  
5/23 Fresno  
5/24 Portland  
5/25 Seattle  
5/26 Spokane  
5/31 Long Beach  
6/1 San Francisco



## Linda Lewis

4/29 New Haven  
4/30 Providence  
5/2 Hampton or Norfolk, Virginia  
5/3 Washington, D.C.



5/4 Philadelphia  
5/6-7 Chicago  
5/8 Madison  
5/9 St. Louis  
5/12 Memphis  
5/14 Denver  
5/16 Albuquerque  
5/17 Tucson  
5/19-20 Anaheim

## Gordon Lightfoot

5/4 Phoenix  
5/10 Davis, California  
5/11 Anchorage



5/12 Fairbanks  
5/14 Portland  
5/15 Eugene, Oregon  
5/16 Seattle  
5/17 Spokane  
5/18 Salt Lake City  
5/19 Honolulu  
6/25 Sarasota Springs, New York  
7/14 Denver

## Maxayn

5/3 Springfield, Massachusetts  
5/5 Philadelphia  
5/8-11 Atlanta

## Montrose

4/30 Lafayette, Louisiana  
5/1 Alexandria, Louisiana

## Van Morrison

5/8 College Park, Maryland  
5/12 Bridgewater, Massachusetts  
5/16 Kent, Ohio  
5/17 Toledo  
5/19 University Park, Pennsylvania

## Martin Mull

5/3 Bloomberg, Pennsylvania  
5/4 Princeton, New Jersey  
5/5 Philadelphia  
5/8 Reading, Pennsylvania  
5/13 Ithaca  
5/17 Rochester  
5/18 Providence  
5/21-25 Atlanta

## Ted Nugent & The Amboy Dukes

5/3 Houghton, Michigan  
5/4 Muskegon, Michigan  
5/5 Des Moines

## Bonnie Raitt

5/3 Hartford, Connecticut  
5/4 Poughkeepsie, New York  
5/5 Westport, Connecticut

# Vinyl Statistics

This week the Warner Family releases a quintet of singles and no albums whatsoever.

## SINGLES (April 24)

"King of Nothing"/

"Follow Me"—Seals &  
Crofts—Warner Bros.  
single WB 7810

"O Patrao Nosso de Cada  
Dia"/"Assim Assado"—  
Secos & Molhados—  
Warner Bros. single  
WB 7805

"When the Lights Are Out"/  
"How Can It Be"—Slade—  
Warner Bros. single  
WB 7808

"Sweet Revenge"/"Ain't It  
the Truth"—Ted Nugent &  
The Amboy Dukes—  
DiscReet single DIS 1199

"Step Outside"/  
"Maybelline"—Foghat—  
Bearsville single  
BSV 0021

5/10 Center Valley, Pennsylvania  
5/11 Putney, Vermont  
5/12 Amherst, Massachusetts

### Todd Rundgren

5/2 San Diego  
5/3 Santa Monica  
5/4 Fresno  
5/7 Seattle  
5/10 San Francisco  
5/12 Phoenix

### Leo Sayer

4/30-5/5 Los Angeles

### Seals & Crofts

5/2 New Haven  
5/3 Hempstead, Long Island  
5/4 Providence  
5/5 College Park, Maryland  
5/7 Ocean Grove, New Jersey  
5/9 Charlotte, North Carolina  
5/10 Columbia, South Carolina  
5/11 Tampa  
5/12 Miami  
5/16 Atlanta  
5/19 Mobile

### Bob Seger

4/29-5/4 Vancouver, British Columbia  
5/8-12 Los Angeles  
5/14 Houston  
5/20-23 Toronto, Ontario  
5/24 Parsippany, New Jersey

### Slade

5/30 Harrisburg, Pennsylvania  
5/31 New York City  
6/1 Rochester  
6/2 Providence  
6/3 Pittsburgh



6/5 Atlanta  
6/8 Miami  
6/12 St. Louis  
6/13 Louisville  
6/14 Memphis  
6/15 New Orleans  
6/17 Lansing, Michigan  
6/19 Detroit  
6/20 Canton, Ohio  
6/21 Chicago  
6/26 San Diego  
6/28 Hollywood  
6/29 Berkeley  
6/30 Fresno

### James Taylor

4/30 Moorhead, Minnesota  
5/1 Minneapolis  
5/2 Milwaukee  
5/3-4 Chicago  
5/5 St. Louis  
5/7 Indianapolis  
5/8 Cleveland  
5/9 Bowling Green, Ohio  
5/10 Athens, Ohio



5/11 Charleston  
5/14 Nashville  
5/15 Birmingham  
5/16 Atlanta  
5/18 Washington, D.C.  
5/19 Boston  
5/21 Providence  
5/22-23 Philadelphia  
5/25 Upper Montclair, New Jersey  
5/26-27 New York City  
5/31 Annapolis  
6/1 Hempstead, Long Island

### Tower of Power

4/29 Upper Montclair, New Jersey  
4/30 Hempstead, Long Island  
5/1 Parsippany, New Jersey  
5/3 Springfield, Massachusetts  
5/4 Wellesley, Massachusetts  
5/5 Providence



5/8 Warren, Ohio  
5/9 Akron  
5/10 Philadelphia  
5/11 New Haven  
5/15 Baltimore  
5/17-19 New York City  
5/24 Seattle  
5/25 Portland  
6/28 Oakland  
7/3 Hempstead, Long Island  
7/5 Atlanta  
7/12 Cincinnati  
7/19 Houston  
7/20-21 Chicago  
7/23 Cleveland  
7/26 Kansas City, Missouri

### Marshall Tucker Band

5/3-4 San Francisco

### Wendy Waldman

4/29-5/4 Cambridge  
5/13-18 Washington, D.C.



### Dionne Warwick

4/29-5/1 Reno  
5/5 Hartford  
5/6-12 Nanuet, New York  
5/13 Atlanta  
5/18 Springfield, Massachusetts  
5/22-6/4 Las Vegas  
6/9 & 11 San Francisco  
6/14-22 Mexico City  
6/26 New York City



6/29-30 Oklahoma City  
7/14-18 Manila, Philippines  
7/21 Ambler, Pennsylvania  
7/23 Milwaukee  
7/26-28 San Carlos, California  
8/5-10 Toledo  
8/12-18 Kansas City, Kansas  
8/20-25 Latham, New York  
8/27-9/1 Cleveland  
9/10-15 Westbury, New York  
9/20-28 Japanese Tour  
10/9-13 Niles, Illinois

### Eric Weissberg & Deliverance

4/29 Poughkeepsie, New York  
5/4 Stamford, Connecticut  
5/5 Augusta, Georgia  
5/14-19 Atlanta

### Wet Willie

5/2 Washington, D.C.  
5/3 Philadelphia  
5/4 Charleston, West Virginia  
5/9 Cleveland  
5/10 Pittsburgh  
5/11 Chicago  
5/17 Shreveport  
5/18 Houston  
5/19 Dallas  
5/24 San Antonio  
5/25 Tulsa  
5/26 Kansas City, Missouri  
5/31 San Francisco  
6/1 Los Angeles  
6/2 San Diego  
6/19 Salt Lake City



6/21 Spokane  
6/22 Portland  
6/23 Seattle

### White Witch

4/29 Waycross, Georgia

### Jesse Colin Young

5/1 Detroit  
5/2 Akron  
5/4 Toledo  
5/10 Buffalo  
5/11 Athens, Ohio  
5/13 Boston  
5/16 Richmond, Virginia  
5/17 Washington, D.C.  
5/18 Passaic, New Jersey  
5/19 Philadelphia  
5/20 New York City  
5/23 Kansas City, Missouri  
5/24 St. Louis  
5/26 Minneapolis

### Frank Zappa/ Mothers of Invention

4/30 College Park, Maryland  
5/1 Binghamton, New York  
5/3 Geneva, New York  
5/4 Washington, D.C.  
5/5 Williamsburg, Virginia  
5/7 Louisville  
5/8 Edinburg, Pennsylvania  
5/10 Flint, Michigan  
5/11 South Bend, Indiana  
5/12 Chicago

# Publishing Plumes des Noms



The final score of the nightcap of our Publishing Doubleheader looks like this: 1-D, 2-G, 3-F, 4-B, 5-C, 6-E, 7-H, 8-A.

Ry Cooder named his publishing company Tonopah & Tidewater after an extinct Nevada railroad because he likes old trains. Jesse Colin Young's Pigfoot recalls a famous Bessie Smith song, while Frank Zappa's Munchkin hails from the merry old land of Oz. As for the other five publishers, I won't attempt to speculate on the inner meanings of their corporate names, or on who actually owns each firm (the usual arrangement is a partnership between the writers and their management). However, one can't help thinking that Little Feat (Naked Snake), Chunky, Novi & Ernie (Creeping Licking), Captain Beefheart (Green Bump), The Grateful Dead (Ice Nine) and Neil Young (Silver Fiddle) are all trying to tell us *something*, however cryptic.

## A Devil of a Question

On June 5, 1972, I ran in this

space a quiz about slogans appearing on labels—Liberty's "Visual Sound Stereo" and the like. Among those I left out was a beauty—"The Highest in Fi." The label that used this slogan was, admittedly, not big enough to decide a Presidential election with its corporate contributions. (People would have questioned the motives of such contributions, anyway, because the label was pink).

However, the label did have two Top Ten records, and a brand-name and logo that might well be worth reviving in these days of *The Exorcist*. What was the label, and what were its two Top Tennes?

A tie resulted from Dr. Demento's question regarding Hip Pocket Records and their maker, the Philco division of Ford. Winning were Robert E. Deckman, of nearby Los Angeles, and Mike Stavely, of Maidenhead, Berkshire, England.

Each week Dr. Demento unlooses another music lore question whose answer appears in his subsequent column. Earliest reply to his query (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 3701 Warner Blvd., Burbank, California 91505) wins any *single* Warner/Reprise catalog album. Write legibly, avoid boring answers and make yourself perfectly clear. And don't forget to specify a choice of album in case you should win.

## Top Ten

Warner Bros. sales figures  
for the week of April 15-21

1. Maria Muldaur  
(BS/M8/M5 2148)
2. The Doobie Brothers/  
*What Were Once Vices  
Are Now Habits*  
(W/L8W/L5W 2750)
3. Seals & Crofts/  
*Unborn Child*  
(W/L8W/L5W 2761)
4. Frank Zappa/  
*Apostrophe*  
(DIS/M8D/M5D 2175)
5. Jesse Colin Young/  
*Light Shine*  
(BS/M8/M5 2790)
6. Deep Purple/  
*Burn*  
(W/L8W/L5W 2766)
7. Gordon Lightfoot/  
*Sundown*  
(MS/M8/M5 2177)
8. Tower of Power/  
*Back to Oakland*  
(BS/M8/M5 2749)
9. Graham Central Station  
(BS/M8/M5 2763)
10. Foghat/  
*Energized*  
(BR/M8/M5 6950)

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