



## Wendy Waldman Bares Her Gypsy Soul

by JOE ROBINSON

"The road depends on what you make of it," says Wendy Waldman reflectively, collapsed in a large revolving chair. "For me it's a lot of hard work and it's lonely, especially this time without the band."

She has soldiered on nonetheless, however: "I'm a hard-working girl," she grins.

Wendy's switch from band to solo performer was determined by the tight money of the times. "There's equal value in solo or group format," she says of her decision to press forward on her own. "But there's loneliness to pay for at times."

The road, of course, is an integral part of any artist's experience, but with Wendy it's an issue that warrants further attention in view of her just-released second album, *Gypsy Symphony*. Many of the tunes were penned on the road, and several deal directly with the mobile aspect of her young career.

"'The Road Song,' she explains, "is the big religious piece of the album: very sedate and thoughtful. It is religion, but not about worshipping God. It's the religion of seeking, the religion of the road. Ultimately, the road is a quest. It's not a bad experience."

### Quest for Rhythm

Much of the recording was done in Muscle Shoals, Ala.—a trek that Wendy made in order to include

Continued on page 4

# Free Albums for the Rest of Your Life!!! (That'll Be Five Dollars, Please.)

by GENE SCULATTI

"Free! Free! Satisfaction Guaranteed! 100% Legal!" screamed the ad, buried in the back pages of the *L.A. Free Press*. Some pitch. Massage lessons? Abortion referrals? Nude modeling classes?

Nope. The source of the commotion was plain and simple Knowledge. The ad promised The Answer, the veritable Last Word on one of mankind's oldest and most perplexing queries: how to scam freebie records from your favorite record companies.

All was explained in a special insider's pamphlet entitled *The Record Game*—that'll be \$5, please. Just one thorough reading of the pamphlet and "You'll Never Have to Pay for Another LP!!" The fiver, sent to a discreet Sherman Oaks, Calif., postal box, put anyone in touch with The Answer. "Thousands of people are already playing *The Record Game*," bragged the teaser. "Get with it! STOP PAYING!"

## Pitch and Repitch

The pamphlet arrived. For \$5 I received 15 mimeographed, triple-spaced pages containing perhaps 1,500 words, with a listing of 14 record companies on the final two pages. The pitch was laid out on pages one and two, then restated over the remaining text.

Record companies, I read, generally maintain "publicity departments," mysterious repositories of abundant resources and generosity which dole out hundreds of albums and related material to writers and reviewers, in hopes the albums will inspire favorable treatment in journals of high esteem.

According to *The Record Game*, the key to making the freebie list

lies in convincing publicity departments that you "either appear to fill one of their needs," or "give them a good sincere reason why they should be of assistance to you." Accomplishing this task requires primarily "a positive attitude and a creative mind." Reverend Ike couldn't have put it better.

## Getting There

One simply must bring positive thinking and creativity to bear on the problem of "representing" oneself as an accredited writer/reviewer. How? A few trial reviews sent to the local paper editor (modeled after reviews in the big music mags), and a flood of published tearsheets to publicity departments of various record companies. Lifetime admission to a gravy train heaped with "new album and single releases, concert tickets, promotional t-shirts," plus "photos, bios and More!" is merely a stamp away.

And if that angle doesn't cut it, *TRG* outlines alternate routes along the black vinyl road.

Consider, for example, the insidious Charity Gambit. "If you represented an organization or charity trying to raise money, the companies would most likely be happy to donate albums," says the pamphlet. If this fails, the crafty Far Away Fan Ruse may work: ring up a publicity department and feign being a fan of a particular artist whose albums, darn it, never find their way into retail stores where you live. "More often than not, the publicist will be flattered by your enthusiasm for one of his artists and he will offer to send you the album . . . There will be no charge," saith *TRG*.

As a last resort, try the artful Term Paper Dodge. "If you were a student who had chosen one of their groups for your term report," *TRG* explains, you'd find publicists eager to supply you with all the material you need. After all, whether their records are mentioned in *The L.A. Times* or in Mrs. Thorsen's English II class matters not. Ink counts, and publicists get it where they can.

## A Large Pinch of Salt

Midway through *The Record Game*, my suspicion that the entire scheme was concocted by some demented professional critics was dispelled. For one thing, the research that went into the pamphlet seemed, well, a bit hasty.

For instance, while it is true that some Big Name writers enjoy special favors from companies (mostly jaunts and junkets of one sort or another), and while the ranks of under-21 critics are growing (along with amateur "fan-zines"), *TRG's* contention that all "rock critics are treated as V.I.P.'s by the publicity departments, and their average age is about 16-21" requires a few large grains of sodium chloride for all but the ultra-naive.

"They're really underestimating the efficiency of publicity departments," says Garry George, Burbank's own head of Things Publicity. "Most of them make it their business to be familiar with all of the people on their mailing lists and to know exactly why they're on it. It's not that easy to bluff your way onto a list at all. In our case, we send records only to music editors at magazines, to columnists at daily papers, to edi-

tors of some of the bigger college papers and to a few freelancers.

"What's more, we regularly go through our lists and update them, eliminating deadwood."

Regarding *The Record Game*, Garry observed that the pamphlet furnishes the wrong address for United Artists, and omits Warner Bros. altogether.

## Freebies Runneth Over

Still, *The Record Game* acquits itself pretty well. How many potential record scammers have remained idle, lacking only a word of encouragement and guidance until now? Who knows how many will be helped by the powerful little pamphlet? It may be a long hard climb to the extravagance and filthy lucre of Getting on the List, but once there, how sweet it is! Records and more records, t-shirts and more t-shirts, to say nothing of concert tickets, an endless cornucopia of promotional delights, bios and photos, and the special favors of "Much More!"

My only grievance is that the pamphlet didn't go into more detail on some of the attendant problems of being on the freebie list. Little was mentioned of the overloaded postal boxes, and the wear and tear on one's car due to the daily haul of new releases from the post office. Nothing was said of longer wash cycles due to an increasing proportion of t-shirts in one's wardrobe, or the expense of tux rentals for that endless round of press parties and pre- and post-concert receptions.

Nor did *TRG* address itself to the inevitable spare tire that is bound to bulge around a critic's midriff in direct proportion to con-

# Vinyl Statistics

sumed amounts of Lou Reed hors d'oeuvres, Bachman-Turner birthday cake and Commander Cody canapes.

Problems, problems, problems. But that's quibbling. The true freebie scammer trucks on, somehow. The last word belongs to Garry George, however. After he had thumbed through the little \$5 tome, he handed it back, adding: "If I were looking for a fast rip-off, I'd publish something about this size and call it *The Pamphlet Game*."

Two whole speeds of vinyl rolled out of Burbank on various days of this past fortnight. You got your 33s, all of which came at the same time, and you got your 45s, which issued forth on no less than three wholly different dates. Without further ado

## SINGLES (June 5)

"MAMMA DON'T BE BLUE"  
/"The Family"—

Cheryl Ladd—Warner Bros. single WB 7821

"HOOKED, HOGTIED & COLLARED"/"I Wanna Get Next to You"—  
Paul Kelly—Warner Bros. single WB 7823

"ONE MAN BAND"/"Drop Back"—Leo Sayer—  
Warner Bros. single WB 7824

"UP FOR THE DOWN STROKE"/"Presence of a Brain"—Parliament—  
Casablanca single NEB 0013

"A PATCH & A PAIN KILLER"/"Coming Back to You"—Cowboy—  
Capricorn single CPR 0078

## (June 12)

"TAR & CEMENT"/"Mr. Future"—Kenni Huskey—  
Warner Bros. single WB 7825

"ROCK A DOODLE DO"/  
"Sideway Shuffle"—Linda

One More Time"—Frank Sinatra—Reprise single REP 1208

"WALK ON"/"Showdown"—  
White Witch—Capricorn single CPR 0080

## (June 14)

"OLD HOME FILLER-UP AN' KEEP-ON-A-TRUCKIN' CAFE"/  
"Montgomery Mabel"—  
Merle Kilgore—Warner Bros. single WB 7831

## ALBUMS (June 7)

*Erogenous*—The Mystic Moods—Warner Bros. album BS 2786

*I Wanna Be Selfish*—Ashford & Simpson—Warner Bros. album BS 2789

*Gypsy Symphony*—Wendy Waldman—Warner Bros. album BS 2792

*Circles*—Mary Travers—  
Warner Bros. album BS 2795

*Wonderland*—Uriah Heep—  
Warner Bros. album W 2800

*Three Man Army Two*—  
Three Man Army—Reprise album MS 2182

*Hard Rope & Silken Twine*—  
Incredible String Band—  
Reprise album MS 2198

*Fantastic Fedora*—Duke Williams and the Extremes—Capricorn album CP 0133

*Let It Flow*—Elvin Bishop—  
Capricorn album CP 0134

*Honest to Goodness*—  
Grinderswitch—  
Capricorn album CP 0135

# FREE ALBUMS!

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Photo's and bio's On Groups And More!!!!!!*

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of national record companies. Thousands  
of us are already playing THE RECORD GAME.  
Get with it and you'll never have to pay  
for another LP....*



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AS ADVERTISED IN THE L.A. FREE PRESS -  
STOP PAYING FOR ALBUMS !!!  
THIS IS NOT A RIP-OFF - 100% LEGITIMATE

*Send only \$5 cash or money order to The Record Game, (M Press,  
P.O. Box 5142-B  
Sheeman Ave, Calif. 9140)*

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Address \_\_\_\_\_  
City \_\_\_\_\_ Zip \_\_\_\_\_

*Please rush me a copy of The  
Record Game so I may learn the  
secrets of receiving free albums.*

*This offer only  
available by mail  
order due to the  
nature of its  
contents.*



Lewis—Reprise single  
REP 1206

"YOU TURNED MY WORLD  
AROUND"/"Satisfy Me



# The Gypsy Symphony of Wendy Waldman

Continued from page 1

the Muscle Shoals rhythm section in many cuts. To wit: Roger Hawkins, drums; Dave Hood, bass; Barry Beckett, organ and Moog; Pete Carr and Jimmy Johnson, guitars, and Tom Rhodie, congas. The result, says Wendy, "is that much of the album is pretty powerful, played by some real powerful men."

Wendy likes to think of the album's coloration and the moods it conjures up. "If you look at it in terms of lighting and colors, this album is a superimposition of dark against light," she says. "There are places where the music is intensely dark, but in its darkness there is incredible

brightness. It throws out light waves. Then there are places where it's really light, and the feel just draws you in. It's not lyrical, not like Laura Nyro's use of dark against light—though there are a few things that get into that. It's more just the music, the notes and the way they are treated and interpreted."

## Going Deeper

In contrast, Wendy views her first LP, *Love Has Got Me*, as much lighter, although "there is music on it that gets down." "If the first album was an expression of joy," she adds, "*Gypsy Symphony* expresses both that and the need for

## One Dozen Waldman Facts

1. She was born in Los Angeles.
2. She lived in Mexico City for two years.
3. She came back to LA "a half-Mexican Jewish zombie."
4. At one point, she rejected rock & roll for Gershwin, Debussy and stage musicals.
5. At 16, she was playing blues and jugband music with various bands.
6. She was signed to A&M for some time as part of a group called Bryndle.
7. Eventually Warner Bros. paid for a demo and ended up backing her first album, *Love Has Got Me*.
8. That first album got raves, including a long lead review in *Rolling Stone*.
9. She once worked at the Carolina Lanes—a bowling alley/nude show place—doing five sets a night.
10. She has written over 150 songs, including "Vaudeville Man" and "Mad Mad Me," sung by Maria on *Maria Muldaur*.
11. She plays piano, guitar and dulcimer.
12. She is 22.

moving deeper into yourself."

We are in the home of Wendy's manager, Chuck Plotkin. It is a comfortable, foliage-shrouded structure nestled in the Hollywood Hills. Plotkin agrees that the new album is "more reflective, introspective." Adds Wendy: "I would say the first album was a celebration; but this one is a ceremony—of madness."

She calls "My Name is Love" "demonic" and wonders if it might anger some people who liked her previous album. "People get ideas, you know, and now I'm here with 'my name is love and my heart is desire.' It's still me, but just more outrageous this time."

### No Freeze

She also views *Gypsy* as an album that is less pop-conscious and more of a personal statement than its predecessor. The treatment of many songs is deeply personal. "Cold Back on Me," for example, says, in context, "no man can turn a cold back on me." "It's a woman telling her friends what she goes through," says Wendy. "It's a real feminine thing, and a ballsy piece of rock & roll."

"You Got to Ride" brings the road back into sharp focus. "It's a song about leaving, which is the hardest thing for me to do," reflects Wendy, "even if it's just temporary." Melodically, the tune

is an interesting experiment in all-horn textures. "*Everything* on it is horns. The voice is horns, the organ is horns, the guitars are horns, the horns are horns," says Wendy—who, incidentally, did all the horn charts, and all but one of the string arrangements.

### Fire Music

Despite the title, there are no gypsy songs on the album. The title cut's name derives from its gypsy-like darkness and intensity. "The piece has passion, which I associate with the gypsy experience," explains Wendy. "It's not gypsy music, but it's on *fire!*"

For perceptive artists, the

creation of fine music involves a steady measure of growth. Wendy Waldman, who made her solo debut exuberantly with *Love Has Got Me* less than a year ago, is now at a stage where, as her manager puts it, "the champagne has been drunk and the people have all gone home. You can see the glasses on the table. Yet it is not a down experience, but a reflective one."

Wendy agrees. "You see the glasses on the table—but what are you left with? What's *really* there?" Wondrous compositions of pathos and humor by a lady on her way to the top.



# Edward Kennedy Ellington, 1899-1974

When Duke Ellington was recording with Frank Sinatra in December of 1967, Stan Cornyn wrote with bemusement about the "cafeteria of *sine qua nons*" that the Duke surrounded himself with before settling into the business of making sounds at a battle-scarred Steinway: "One six-pack of Cokes. One pkg. Pall Malls. A Kleenex box. A cafeteria spoon. A one-lb. box of C&H cube sugar. One Hilton Hotel's bottle opener. Six inches from the left piano leg, a plaid two-gallon ice cooler. Ash tray, aluminum. Qantas Airlines flight bag, with towel in."

The man, like his music, was original. He drank steaming hot water each morning instead of coffee or tea. Just plain hot water. "It's very healthful for you," he explained to an interviewer.

## Surviving Big Bands

Beyond the fidgety habits, though, lay a solid body of music that had made the Ellington orchestra the *sine qua non* of jazz from Way Back. The Duke pre-



Edward Kennedy Ellington and arranger Billy May at a session for *Francis A. & Edward K.*

ceded, and outlived the so-called Big Band Era. Toward the end of

his career—in the mid-60s—he joined Reprise for a few takes.

The Duke's innovative, groundbreaking days in the studio were behind him, yet his output for the new label, while eclectic, remained musically intact. A few of the albums—*Ellington '65*, *Ellington '66* and *Afro-Bossa*—were packaged for a faddish audience from the outset, while others—*Concert in the Virgin Islands* and *The Symphonic Ellington*—slipped gradually out of print, and now reside mostly on collectors' shelves.

Of the holdings on hand, two discs still retain (and retail) the grandeur that was Duke Ellington. Despite the gawky title, *Duke*

*Ellington's Greatest Hits* (Reprise RS 6234) features the best of Ellington in a live format. Nearly all of the tracks (ranging from "Don't Get Around Much Any More" to "Satin Doll") were recorded during a tour of Europe, and the concert takes bring subtleties and surprises to a cross-section of Ellington standards.

## Summit Meet

Another album that offers an insightful view of the Duke is *Francis A. & Edward K.* (Reprise FS 1024), which he did with Frank Sinatra—a collaboration one reviewer called "a meeting on Parnassus." Sinatra usually records a minimum of 10 cuts for an album, but on this one there are but eight. They are lengthy, concert-like cuts, however, with loose, free-flowing charts by Billy May, and the uninhibited sound of Ellington's soloists complementing the solo work of Francis A. himself. A fine, and possibly overlooked, album in the Ellington armada.

While the pioneer work of Duke Ellington is found on other labels today, it makes a company proud to have been in his company for some good sessions along the way.

"Who else, anywhere in the music of the twentieth century, can concentrate in one half-hour or so of music so much that is at once nostalgic and topical, esoteric and popular, unalterably priceless yet subtly altered to conform to the patterns of today?" wrote Leonard Feather in the notes for *Duke Ellington's Greatest Hits*. "If I may borrow an Ellington song title and turn it around to apply to its composer, the answer is simple: *Ain't But the One.*"

## Inflation Strikes

This is one of the few publications unable to terrorize its readership with inflationary threats ("Subscribe Now to Avoid Higher Rates"), since raising *Circ's* price another 10 or 15% leaves it the same old zero.

No, dear penurious reader, but *Circular* has another trick up its square sleeves. That's the fabled 9 by 9, a centerfold sheaf of naked new albums which is inflating this

issue of *Circ* to near-Nixonian thickness.

Unlike last month's fictional supplement, these here 9 by 9s closely approximate the Capricorn/Warner/Reprise June 7 release, which is as it should be.

If you want to know why an insert measuring all of 8-7/16" by 8-7/16" is called a 9 by 9, you should be reading *Scientific American* instead of *Circular*.

# Ashford and Simpson

## I Wanna Be Selfish

They sing; they compose; they produce (wow! do they produce!)—Ashford and Simpson show all on their second thrill-packed Warner Bros. album.

### Something Real

Nick Ashford's and Valerie Simpson's first Warner Bros. album, the much-heralded *Gimme Something Real*, created such a sensation with pop and soul fans across the country (reviews you wouldn't believe, unless you'd heard the album) that a second seemed very much in order. This being a supply-and-demand kind of society, and Warner Bros. rating high in the We Aims to Please department, Nick and Val were asked to take time out from producing other worthy artists to put their heads together again in joyous song.

### Church Meetin'

Nick and Valerie met in church—the White Rock Baptist Church, to be specific, in Harlem. Nick was 21 years old at the time; Valerie, 17. To hear the couple recall it today, mutual admiration was theirs at first sight. Each could sense that the other had something to offer and that, together, for them, there'd be no mountain high enough.

"You," Ashford is reported to have shouted to the delightful, diminutive Valerie across the crowded nave, "Are all I need to get by!"

"Let's go get stoned," whispered the friendly and outgoing Valerie in return as she reached out and touched Nick's hand (this is all rumor, understand, but

wouldn't it have been neat?), beginning an association of tremendous mutual inspiration and a combined talent that would, perhaps, change the face of soul music.

### Soul Proprietorship

It wasn't easy, at first: becoming a superstar seldom enough is. The first batch of V&S songs sold for \$75, and is doubtless worth many hundreds of times that by now. Early records by Ashford and Simpson can be found on the Glover and Scepter labels. Again, worthwhile. Should you run across one, pick it up and start looking for record collectors (if you have Jubilee #5478—"Stormy Weather" by the Five Sharps—as well, you'll get an even better deal). Nick and Valerie moved themselves and their talents to Motown, where they created a string of standards for Marvin Gaye and Tammie Terrell, Martha and the Vandellas and, especially, Diana Ross. Valerie cut two well-received solo albums and recorded one as a duo, as yet unreleased by the label, before joining the Burbank Soul Bunnies for *Gimme Something Real*.

And, now, *I Wanna Be Selfish*.

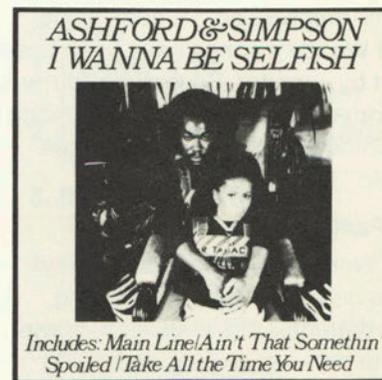
### Side One

1. SPOILED
2. EVERYBODY'S GOT TO GIVE IT UP
3. I WANNA BE SELFISH
4. I HAD A LOVE
5. MAIN LINE

### Side Two

1. AIN'T THAT SOMETHIN'
2. DON'T FIGHT IT
3. AIN'T NOTHIN' BUT A MAYBE
4. OVER TO WHERE YOU ARE
5. TAKE ALL THE TIME YOU NEED

All songs written by Nickolas Ashford and Valerie Simpson  
PRODUCED BY NICKOLAS ASHFORD AND VALERIE SIMPSON



Ashford and Simpson have one other album available on Warner Bros: *Gimme Something Real* (BS 2739).

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

# Wendy Waldman

## Gypsy Symphony

To put it simply, Wendy's first LP, *Love Has Got Me*, truly got to a lot of people. It was greeted by a monumental floodtide of critical raves of a magnitude rarely awarded debut albums.

### Bouquets for Talent

Writers and critics across the land dug into thesauruses, lauding Wendy with a sea of superlatives. Almost always, this enthusiasm required Joni Mitchell/Laura Nyro comparisons to describe the scope of the young lady's talents. *Rolling Stone* was impressed enough to give her album a featured review, with writer Stephen Holden ecstatically hailing Wendy as "the singer-songwriter of the year."

### Picking Up Tunes

The excitement generated by Wendy within the music industry could also be seen by the number of artists doing renditions of her tunes. Maria Muldaur included "Vaudeville Man" and "Mad, Mad Me" on her well-received solo album, while several of Wendy's songs have been used in concert by Jennifer. Several performers have Waldman tunes in the offing, among them El Chicano, who are releasing as their single "Gringo en Mexico."

### Musical Past

Although Wendy is young — she's only 22 — she's been making music a long time. The daughter of a television-movie scorer, she grew up singing and going through "the traditional child piano lesson routine." She's been playing guitar, writing songs and forming groups since she was a spritely lass of 14. Her early performing career, in various folk-rock and jug bands, included stints at just about every folk club and college in the LA region.

### On the Road

Since the release of her first LP, Wendy and band have spent a major part of their time touring this vast nation of ours. So it was only natural (especially for the prolific Wendy — she's already written over 150 songs) that road adventures should spark her tune muse, and that several road-inspired compositions, like the aptly titled "Road Song," should make their way onto *Gypsy Symphony*. Wendy journeyed to the secluded recording paradise of Muscle Shoals, Ala., (pop. 6,907) to make the new album. Expressing the effect of this locale in musical terms, it could be said that Wendy's music is more basic, tightly knit and, yes, even more magical than ever.

### Varied Ingredients

Like her first LP, the album blends good humor, compelling lyrics and a variety of musical styles from blues to Broadway to folk-rock. In addition to accompanying herself on guitar and dulcimer, Wendy again has written all the songs and arranged some of them. Other musical contributors include Jim Horn, horns; Andrew Gold, guitar; and the highly-respected Muscle Shoals session contingent. Among the background singers is Maria Muldaur, who joins in on "Come on Down." Producer Chuck Plotkin is again appropriately at the helm.

### Future Standard

The delightful musical wallop delivered by *Gypsy Symphony* will most certainly KO

any and all comparisons except, perhaps, an occasional likening of some future artist's talents to those of Wendy Waldman.

### Side One

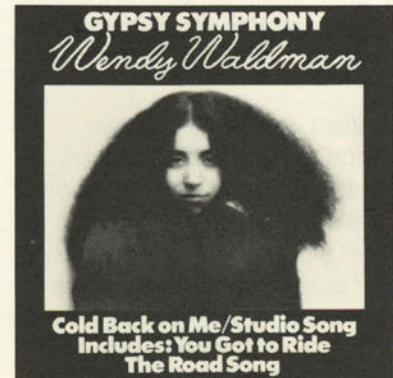
1. MY LOVE IS ALL I KNOW 3:34
2. YOU GOT TO RIDE 3:26
3. THE GOOD LOVE 5:03
4. MY NAME IS LOVE 2:33
5. COLD BACK ON ME 5:26

### Side Two

1. STUDIO SONG 2:27
2. BABY DON'T YOU GO 2:18
3. NORTHWOODS MAN 4:25
4. COME ON DOWN 4:23
5. MAD, MAD ME 3:25
6. THE ROAD SONG 4:55

All songs by Wendy Waldman

PRODUCED BY CHARLES PLOTKIN



Wendy has one other album available on Warner Bros. Records, *Love Has Got Me* (BS 2735).

# Three Man Army Two

“A wealth of vocal talent with some incredible musical virtuosity... the success of the work is spotlighted in the flaming red fire of the hard rock material that at times is quite reminiscent of the early Led Zeppelin.”

— *Cash Box*

“Three Man Army is a heavy, powerhouse British trio that perform in the tradition of hard rock.”

— *Colorado Springs Times*

“Good, solid, unpretentious hard rock which seems to be regaining ground today.”

— *Billboard*

## Second Volley

Well, those were three of the reviewers' responses to Three Man Army's dynamic debut album, which Reprise warehouse-persons refer lovingly to as MS 2150. A lot of tape's passed over the "record" head since then, and Three Man Army have put together their New, Improved second album, which you (since we're all friends) can call *Three Man Army Two*. For their first long-play presentation of 1974, Adrian, Paul and Tony have locked themselves into the studio with the aim of living up to their cataclysmic name and resounding first volley.

## Mind Melting Guitar

Historians who were asleep when Three Man Army's first album was released Stateside will doubtless want to know that the group includes Adrian and Paul Gurvitz (who, as two-thirds of the group Gun, called themselves "Curtis"). Paul joined Brian Parrish for awhile, performing and recording as Sensitive Singer-Songwriters, while Adrian was melting

minds as lead guitarist for the Buddy Miles band. Tony Newman, TMA's drummer, made his first reputation with Sounds, Incorporated in Great Britain. He's also played for May Blitz and Jeff Beck, plus has enough session work to his credit to make Nicky Hopkins blush with envy.

## Difficult Rock

If you read the quotes carefully, you'll note that all three publications chose to term TMA's music "hard rock." We'd have to agree with that; we'd also like to point out that it often seems that there's little that's harder to do right than rock. In view of which, and taking into account the apparent ease with which Three Man Army keeps things rolling along, perhaps a more accurate term would be "easy rock." But then, somebody's likely to confuse the group with James Taylor. Not bloody likely, though, once you've heard TMA perform. Which we suggest you do forthwith.

**Three Man Army have one other album available on Reprise: *Three Man Army* (MS 2150)**

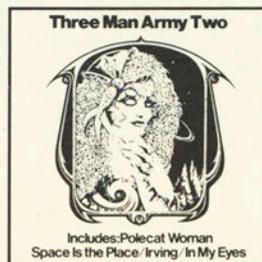
## Side One

1. **POLECAT WOMAN** 3:54  
(Curtis, Baxter, Hayes)
2. **TODAY** 6:06  
(Curtis)
3. **FLYING** 3:08  
(Curtis)
4. **SPACE IS THE PLACE** 6:24  
(Curtis)

## Side Two

1. **IRVING** 4:16  
(Curtis, Gurvitz, Newman)
2. **I CAN'T MAKE THE BLIND SEE** 4:05  
(Curtis, Baxter, Hayes)
3. **BURNING ANGEL** 3:41  
(Curtis, Gurvitz, Newman)
4. **IN MY EYES** 6:24  
(Curtis, Baxter, Hayes)

PRODUCED BY THREE MAN ARMY AND CYRANO



# Elvin Bishop

## Let it Flow

"You wanted to know about Elvin Bishop's new album?" cooed the secretary at the famed guitarist-vocalist's management company. "It's sensational."

### Butter Bandsman

Actually it's *Let It Flow*, but Elvin Bishop's first album for Capricorn Records is indeed sensational. To anyone who has ventured beyond tinker toys, Elvin needs no introduction. He's the man whose guitar work, along with Mike Bloomfield's, was the signature of the Paul Butterfield Blues Band back in 1966. He eventually left to form his own band, but only after leaving his mark through classics like *East-West*. His craftsmanship with Butterfield's band has been called "style-setting for much of what later came to be labeled 'psychedelic sound exploration'."

### Records and Road

As The Elvin Bishop Group, the guitarist issued two fine albums on Bill Graham's Fillmore Records. Moving later to Epic for the excellent *Rock My Soul* album, Elvin once again established himself as a major figure in rockin' rhythm & blues through constant, grueling roadwork.

### Duane's Favorite

In the process of criss-crossing the country, Elvin became close friends with Duane and Gregg Allman. "Elvin, man," Duane once told an interviewer, "is as fine a player as they come." Gregg confides that Bishop was Duane's favorite

jamming partner. Bootleggers cherish copies of the lengthy Bishop-Allman collaboration on the Fillmore East stage several years back.

### Among Friends

When the time came for a new label, Capricorn understandably snapped Elvin up. *Let It Flow*, produced by Johnny Sandlin, is the first of a long-term association. One that couldn't make a euphoric Elvin happier. "Working among and with friends," he says, "is the greatest possible environment." Special guests such as Richard Betts, Toy Caldwell of The Marshall Tucker Band, Charlie Daniels, Sly Stone and singers Annie Sampson and Jo Jo Baker join in. A quick glance at the song titles (which include Merle Haggard and Hank Williams compositions) would suggest a countrified direction for the Frisco-funky blues-rocker. "Yes and no," says Elvin. "Ever heard of country blues?"



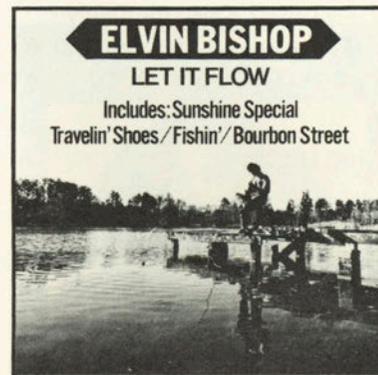
### Side One

1. **SUNSHINE SPECIAL** 3:44  
(Apple Jack)
2. **GROUND HOG** 3:30
3. **HONEY BABE** 3:20
4. **STEALIN' WATERMELONS** 4:02  
(Lightning Hopkins)
5. **TRAVELIN' SHOES** 7:10

### Side Two

1. **LET IT FLOW** 3:52
2. **HEY, GOOD LOOKIN'** 3:43  
(Hank Williams)
3. **FISHIN'** 4:26
4. **CAN'T GO BACK** 3:27
5. **I CAN'T HOLD MYSELF IN LINE** 2:39  
(Merle Haggard)
6. **BOURBON STREET** 2:16

All songs by Elvin Bishop except as noted  
PRODUCED BY JOHNNY SANDLIN



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

# Grinderswitch Honest to Goodness

It makes you feel kinda warm inside to realize that in America, a mild-mannered and honest Joe of a roadie can still work his way up to the performing stage as the star of his own show.

## Moonlight Bassist

Joe Dan Petty was one of the chief Allman Brothers Band roadies for over four years (there he is, right on the back cover of *Live at Fillmore East* and on the inside of *Brothers and Sisters*). A moonlighting bassist, it was not rare to see the wiry Joe Dan plonking away on stage with the Brothers when Berry Oakley or Lamar Williams heard nature calling in mid-set. Now, lugging amps and tightening bolts is a job for *his* roadies. Joe Dan Petty is his own man and Grinderswitch is his own band.

## All Theirs

Grinderswitch's first album was written entirely by members of the group. And, with the exception of a rare guest appearance by the studio-shy Richard Betts, the LP is vocally and instrumentally the work of lead guitarist Dru Lombard, rhythm guitarist Larry Howard, drummer Rick Burnett and Petty. The music steams along, rearing its bluesy head on each of *Grinderswitch's* nine Paul Hornsby-produced tracks.

## From the Ashes

It's been a year and a half since that fateful Saturday night in Macon when Maji, Lombard's band, fell apart in the midst of the Florida-based group's engagement at Grant's Lounge. Joe Dan and Dru were

munching red hot chicken at the Carousel (Macon's big after hours hang-out spot) that evening when the idea of forming Grinderswitch struck. According to bystanders, Dru was heard to say "Lemme go home and get my shit. I'll be back in a week." And with that, he beat feet for Florida in a cloud of dust.

## Farming for Sound

When Dru returned, he had Larry Howard and Rick Burnett with him. The band rented a farm on the outskirts of Macon and woodshedded for six months. When they resurfaced at Grant's Lounge, audience member Phil Walden (and coincidentally president of Capricorn Records) was impressed. He wanted demos. He got them. He liked them. He signed them.

## Tour to Come

Now it's all falling into place for the quartet. Macon's raving about their newest boogie chillen and Grinderswitch is preparing to tour this summer with its big Brothers, The Allmans. Now just watch out for those Grinderswitch roadies.



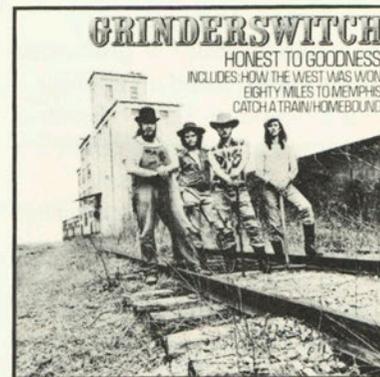
## Side One

1. **KISS THE BLUES GOODBYE** 4:55  
(D. Lombard)
2. **CAN'T KEEP A GOOD MAN DOWN** 3:54  
(D. Lombard, L. Howard, J. D. Petty, R. Burnett)
3. **HOW THE WEST WAS WON** 5:22  
(L. Howard)
4. **EIGHTY MILES TO MEMPHIS** 3:00  
(J. D. Petty)

## Side Two

1. **CATCH A TRAIN** 4:44  
(D. Lombard)
2. **ROLL ON GAMBLER** 5:15  
(L. Howard)
3. **HOMEBOUND** 6:45  
(D. Lombard)
4. **PEACH COUNTY JAMBOREE** 3:48  
(D. Lombard)

PRODUCED BY PAUL HORNSBY



# Duke Williams and the Extremes

## Fantastic Fedora

When word reached Macon of a hotshot group that had all of Philadelphia on its ear, Capricorn Records recognized the signs of a great band: Duke Williams and the Extremes.

### Short Order Cooking

The rest, as they say, is history. Or, more specifically, two albums. One called *A Monkey in a Silk Suit Is Still a Monkey* (CP 0119) is already legendary 'mongst rack jobbers, hip disc jockeys and Philly Soul fans across the nation. *Fantastic Fedora*, it's predicted, will become even more so, and in even shorter order.

### On Their Feet

With a solid background of Philadelphia-based bands to inspire them, Duke and the fellows were determined to do their 12city proud. And so proud they did their loving brothers, that Duke and the Extremes have acquired a rapidly-spreading local reputation as the band that keeps 'em dancing.

### They'd Rather Be in Philadelphia

Duke himself and guitarist/co-writer/producer T. J. Tindall both grew up in Trenton, New Jersey. They played together in local bands, until T. J. graduated from high school and joined an energy-laden Philadelphia band, Edison Electric. The band recorded an album for Cotillion, and then broke up. T. J. got himself some session work with the Gamble-Huff organization, playing with Joe Simon, the O'Jays and the Chambers Brothers. In the meantime, Duke and his band, the Galaxies, played the New York World's

Fair, and were later winners of the Rock & Roll Olympics (judged by Phil Spector, Cousin Brucie Morrow and James Mitchner. *James Mitchner???*). The band changed names a couple of times, to the Galaxy Four (RCA and A&M) and Alexander Rabbit (Mercury). They broke up, and Duke formed the Duke Williams Review until he heard from his old buddy T. J., who promptly persuaded him that Philadelphia was far hipper than Trenton.

### Hats Off

*Fantastic Fedora* continues the Williams formula of original compositions (including one by keyboard wizard Cotton Kent) plus a couple of good-time oldies. Here, they're Shorty Long's "Function at the Junction" and "One Night Affair," recorded first by Jerry Butler, and then by the O'Jays, both versions under the auspices of Messrs. Gamble and Huff. In addition to Duke, T. J. and Cotton, the Extremes consist of vocalist/percussionist Earl Scooter, drummer Charles Collins, guitarist Bobby Hartnagle and bassist Tommy Hough.



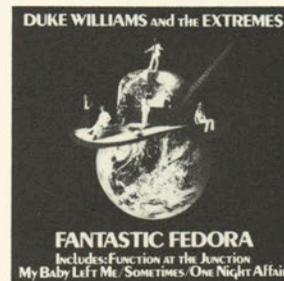
### Side One

1. **FUNCTION AT THE JUNCTION** 3:18  
(F. Long, B. Holland, L. Dozier)
2. **MY BABY LEFT ME** 4:25  
(T. J. Tindall, D. Williams)
3. **GOD BLESS ALL THE GIRLS IN THE WORLD** 2:53  
(T. J. Tindall, D. Williams)
4. **I DON'T WANNA SMILE** 4:24  
(T. J. Tindall, D. Williams)
5. **THEME FROM THE PLANET EROS** 4:35  
(T. J. Tindall, D. Williams)

### Side Two

1. **SOMETIMES** 7:30  
(T. J. Tindall, D. Williams)
2. **WOMAN WHIPPED MAN** 4:40  
(T. J. Tindall, D. Williams)
3. **WINDING ROAD** 3:37  
(T. J. Tindall, D. Williams)
4. **(LISTEN TO THE) CRAZY MAN** 3:10  
(C. Kent)
5. **ONE NIGHT AFFAIR** 4:20  
(K. Gamble, L. Huff)

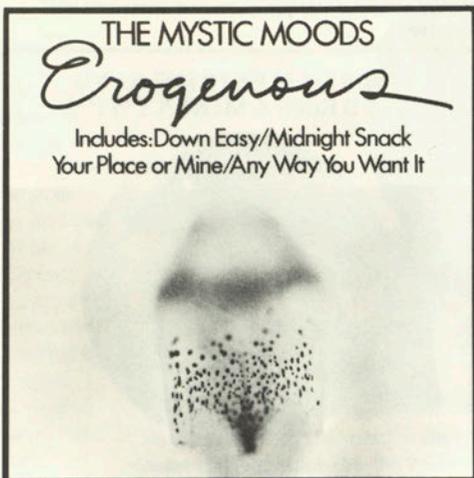
PRODUCED BY T. J. TINDALL



Duke Williams and the Extremes have one other album available on Capricorn, *A Monkey in a Silk Suit Is Still a Monkey* (CP 0119)

## THE MYSTIC MOODS Erogenous

It shouldn't be too unclear what mood the music on this album is intended to work you into. Lilted, lovely peaceful poetics, laid over a wash of beautiful music and sound effects.



Warner Bros Album BS 2786

### Side One

1. YOUR PLACE OR MINE 3:04
2. KEEP ME WARM 2:43
3. THE SOUND OF LOVE 3:00
4. DOWN EASY 3:28
5. THE OTHER SIDE OF MIDNIGHT 3:24

### Side Two

1. ANY WAY YOU WANT IT 2:59
2. HONEY TRIPPIN' 2:50
3. THE MAGICIAN 2:58
4. FALLEN ANGEL 3:12
5. GET IT WHILE THE GETTIN' IS GOOD 2:59
6. MIDNIGHT SNACK 2:54  
(Gillian Michaels, Bob Todd and Don McGinnis)

All songs by Jerry Winn, Bob Todd and Don McGinnis, except as noted

PRODUCED BY HAL WINN, BOB TODD, DON MCGINNIS AND BRAD MILLER

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

The Mystic Moods have nine other albums available from Warner Bros., including: *Highway One* (BS 2648), *Awakening* (BS 2690) and *Clear Light* (BS 2745).

## MARY TRAVERS Circles

She's back on top with a collection of some of the prettiest songs she's ever done. A must LP for those who savor beautiful music performed by a mistress of the idiom, flawlessly produced.



Warner Bros. Album BS 2795

### Side One

1. CIRCLES 3:51  
(Chapin)
2. SO CLOSE 3:42  
(Holmes)
3. GOIN' BACK 3:32  
(Goffin and King)
4. HOUSE AT POOH CORNER 3:22  
(Loggins)
5. IS IT REALLY LOVE AT ALL? 3:56  
(Andersen)

### Side Two

1. SIMPLE SONG 4:30  
(Dawson)
2. CATCH THE RAIN 4:02  
(Gross)
3. THE LIGHT OF DAY 1:54  
(Dawson)
4. I'LL HAVE TO SAY I LOVE YOU IN A SONG 2:33  
(Croce)
5. I AM YOUR CHILD 2:10  
(Manilow)
6. SIMPLE SONG (Reprise) 1:24  
(Dawson)

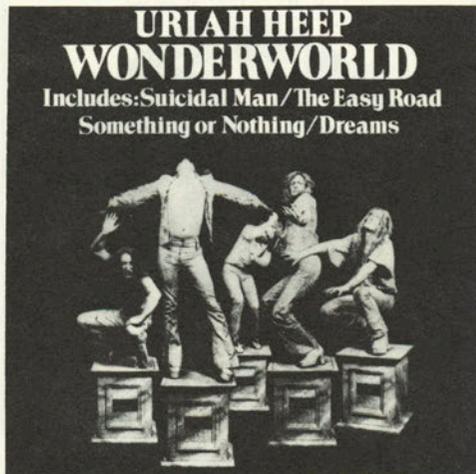
PRODUCED BY TERRY CASHMAN AND TOMMY WEST

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

Mary Travers has two other solo albums available from Warner Bros.: *Mary* (WS 1907) and *All My Choices* (BS 2677).

## URIAH HEEP Wonderworld

Heavy Metal? Well gold's a pretty heavy metal and that's what this raucous English quintet made of their first Warner LP, *Sweet Freedom*. The follow-up, *Wonderworld*, is pure musical uranium, than which no metal is heavier. A blast of nuclear energy from this hardest working of bands.



Warner Bros. Album W 2800

### Side One

- 1. WONDERWORLD** 4:29  
(Hensley)
- 2. SUICIDAL MAN** 3:38  
(Box, Byron, Hensley, Kerslake and Thain)
- 3. THE SHADOWS AND THE WIND** 4:29  
(Hensley)
- 4. SO TIRED** 3:39  
(Box, Byron, Hensley, Kerslake and Thain)
- 5. THE EASY ROAD** 2:43  
(Hensley)

### Side Two

- 1. SOMETHING OR NOTHING** 2:56  
(Box, Hensley and Thain)
- 2. I WON'T MIND** 5:59  
(Box, Byron, Hensley, Kerslake and Thain)
- 3. WE GOT WE** 3:39  
(Box, Byron, Hensley, Kerslake and Thain)
- 4. DREAMS** 6:10  
(Box, Byron and Hensley)

PRODUCED BY GERRY BRON

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

Uriah Heep have one other album available from Warner Bros.: *Sweet Freedom* (BS 2724).

## THE INCREDIBLE STRING BAND Hard Rope & Silken Twine

A solidly musical LP featuring some of this British group's best-ever songs, among them a side-long suite in nine parts titled "Ithkos." Rounding out the album are five other ISB originals, offering uniquely varied instrumental textures.



Reprise Album MS 2198

### Side One

- 1. MAKER OF ISLANDS** 5:59  
(Heron)
- 2. COLD FEBRUARY** 5:46  
(Williamson)
- 3. GLANCING LOVE** 3:56  
(LeMaistre and Garson)
- 4. DREAMS OF NO RETURN** 5:19  
(Williamson)
- 5. DUMB KATE** 3:21  
(Heron)

### Side Two

- 1. ITHKOS** 19:20  
(Heron)

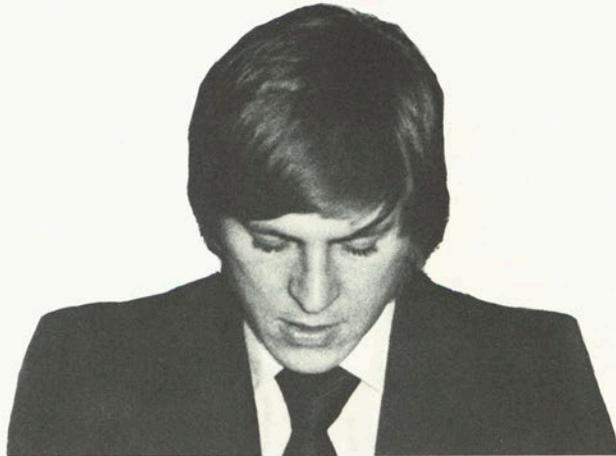
PRODUCED BY MIKE HERON

# Don't Wear Your Platforms to Town

LONDON—Yes, this time it really is London. Where else would I hear the strains of a soulfully rendered "Greensleeves" from the flute-playing busker in the street below? There's good news and bad about. A young girl died of heart failure at a recent David Cassidy concert. The coroner laid part of the blame on platform shoes. When hysteria mounts, as it so inevitably does, waves of boppers topple from their shaky heights, bringing the innocent down with them. Perhaps in future a pair of Keds could be issued with each ticket.

**Telegraphic Dirge.** Another sad passing I learned of in *The Times* is that of Western Union's singing birthday telegrams. America, it's your fault. The institution perished through lack of demand. God knows what traditional delights this apathy could imperil next—Chocolate Mint Girl Scout Cookies, or worse.

**Send Back the Clowns.** I see from the cover of a slightly used *Melody Maker* that Leo Sayer, so-called "Clown Prince" of rock, has hereby changed his image. Gone are the greasepaint and



floppy sleeves, jettisoned in favor of a natty white jacket, the wide lapels of which feature smart black piping. The *MM* calls it The Gatsby Look. I wonder. Anything from Post-Edwardian to Pre-Korean War clothes seems to be called that nowadays.

**Price Returns.** Over to the almighty charts now, where we discover that Alan Price, whose "Jarrow Song" entered the fray two weeks ago at a commendable number 19 and leapt right to 8 the next week. Maybe that's why those chickens at *Disc* have now pulled their finger out and run the excellent interview Alan did for them ages ago. Pity they didn't have the faith to run it when he could have best used the push... Anyway, Alan's return from America was celebrated with a reception at Ronnie Scott's where he sang selections from *Between Today and Yesterday*. As I pen these very words the Jarrow Lad himself has just swept into the office, cutting a stunning figure in his bottle-green suit and bracing manner. He has just pulled a Martin Mull *Normal* album from the shelves and is raving about the modest *MM*, whom he met in Boston. Oh dear. Now he's taken over

the office stereo. Before we know it, we'll all be normal.

**Up With Scaffold.** Meanwhile, back in the charts, The Scaffold have had pleasing success with their first WB release, "Liverpool Lou." I spotted them on Top of the Pops the other night where they were the only bright spot in an otherwise abysmal gathering. A Scaffold reception, reputedly organized by Derek Taylor in under 24 hours, whizzed press up and down the Thames in a boat. Among the boozing luminaries (or looniaries) were ex-Bonzo's Viv Stanshall and Legs Larry Smith.

**White Label Stomper.** As I mentioned some weeks back, Scaffold Mike McGear has his own solo LP coming out on Warner's some fine day. I'm enjoying the white label copy currently gracing the turntable. The thing was produced and played on by Mike's brother, Paul McCartney, and I've not heard such a stomp-worthy beat since "Get Back."

**Money, Money, Money.** In the event that you'd rather read about money, get this. In London the proprietor of a New York book-dealing firm just paid \$225,000 for an early and lavishly decorated

manuscript of Chaucer's *Canterbury Tales*. The ecstatic new owner was quoted as saying, "I would have paid \$500,000 or \$625,000. What's the difference?" Er, well, by your debt-ridden Observer's rude calculation, maybe \$400,000. Spare change, mister?

**Slipped Disc.** But to end on a musical note, I'd like to award an urn of black coffee to the dozy proofreader of *Music Week's* LP chart who just let slip "Bride Over Troubled Waters."

—SHELLEY BENOIT

## Top Ten

Warner Bros. sales figures for the two weeks of May 27-June 9.

1. Gordon Lightfoot/*Sundown* (MS/M8/M5 2177)
2. Mařa Muldaur (BS/M8/M5 2148)
3. Robin Trower/*Bridge of Sighs* (CHR/M8C/M5C 1057)
4. Sound track/*Exorcist* (W/L8W/L5W 2774)
5. Frank Zappa/*Apostrophe'* (DIS/M8D/M5D 2175)
6. Ashford & Simpson/*I Wanna Be Selfish* (BS/M8/M5 2789)
7. Doobie Brothers/*What Were Once Vices Are Now Habits* (W/L8W/L5W 2750)
8. Kiss (NB/M8N/M5N 9001)
9. Graham Central Station (BS/M8/M5 2763)
10. Arlo Guthrie (MS/M8/M5 2183)

### Inspirational Verse

I bought you a brand new  
Mustang  
A nineteen sixty five  
Now you come around  
signifying woman  
You don't want to let me  
ride.

— Wilson Pickett  
"Mustang Sally"

# Floating High on the In-Flight Charts

**Ruby and the Jets.** Now that *Circular's* gone bi(-monthly, that is), lucky staffers get to take sorely needed vacations. Strapped in a Continental Airlines DC-10, I found myself whipping Across the Great Divide to the sounds of Casablanca's Bill Amesbury, Chrysalis' Cozy Powell and the divine Maria Muldaur. No kidding, they must've played "Virginia (Touch Me Like You Do)," "Dance With the Devil" and "Midnight at the Oasis" four times apiece between LA and Denver. And the tapes don't change that often either. Heard 'em all four times on the way back, too. Personally, I'm looking for the airline that hands out stereo headsets that don't hurt your ears after oh, five hours and a blizzard or two. We've heard rumors around here, see, that there's this fabulous concert

series starting up in the Aspen-Snowmass ski resort area this very summer. What you get if you perform there is beautiful scenery, clean air, good food and free condominiums. What you get if you go to see and hear is beautiful scenery, clean air, good food and expensive condominiums. But who cares? It's worth it. Reprise's own Gordon Lightfoot already is signed up for a concert on July 13. Keep your eye on the weather, Gordon—last week they had a good foot of (horrors) snow, hail and icy rain. You almost didn't get to read this column, which means I almost didn't have time to write it. Rats. The airline-required-visibility-ceiling raised its clouds just in time.

## Which Twin Has the Toni?

When these two photos blew



Photographs appear courtesy of cooperative David Elliot, manager of merchandising and promotional services for WEA, north-of-the-border style.

through *Circular's* in-going mail box (no obscenities, please), it took about an hour for the sharp-eyed, and quick-witted staff to realize that, in fact, they aren't two pix of the Apollonic Alan Price. One of 'em is our pulchritudinous Price, the other chap's the winner of a Canadian-sponsored Alan Price Look-Alike Sweepstakes. His name is Grant Webb and his occupation, strangely enough, is Artist Relations work for Warner/Elektra/Atlantic Music of Canada, Ltd. Gorgeous Grant or Adorable Alan? We're not telling who's who.

## Another Gold Album Produced by Lenny What's-hisname.

He's a full-fledged vice-president of Warner Bros. Records, runs the entire A&R staff, he's produced two Gold albums in the last couple of months, i.e., *Maria Muldaur* and Gordon Lightfoot's *Sundown* (not to mention the hit singles therefrom, "Midnight at the Oasis" and "Sundown") and his skillful production credentials make a list as long as your leg. He's guided Arlo Guthrie, Ry Cooder, Randy Newman, Harper's Bizarre and more up the long and winding road to fame and fortune. Now you can be first on your block to pronounce this famous man's name correctly. It's spelled W-A-R-O-N-K-E-R, (War-onk-er, accent on the first syllable) but consistently verbalized "Warnicker." "My whole life," complained Mr. W. "I've gone through my whole life this way. It's always been a problem. I should just change my name. If I spelled it 'Warrenker' none of this would happen." Sliding through the door, off to a million meetings, he paused and sighed.

"Oh God, I can't change my name. My father would die."

## Ruby's Run-Ons

● Praise be to the **International Department**. It never runs out of fascinating bits and pieces. This week's word come via Telex that the **Doobie Brothers'** LP *What Were Once Vices Are Now Habits* leaped onto the Japanese charts at a crashing #75. ● Moreover, the Hands Across the Water Dept. is proud to report that the British Knebworth Festival (scheduled for July 20) is carrying on with an omnipresent stiff upper lip despite **Led Zeppelin** pulling out. Now it'll be a three-quarters WB festival featuring the **Allman Brothers Band**, the **Doobie Brothers**, the **Mahavishnu** crowd, **Tim Buckley** and maybe, just maybe, *even Van Morrison*. ● In fact, International may take over this whole column. News passed ever-so-kindly to me from our French friends includes the following jots: "**Black Sheep** est le premier groupe Américain a avoir été signé par **Chrysalis**. **America**, recemment de passage par chez nous, se trouvant actuellement dans un studio Londonien avec **George Martin**. **Ronnie Montrose**, surnommé le Guitariste 'a deux roues' sera avec son groupe à l'Olympia le 3 Juin avec un autre groupe dont dont la renommée n'est plus à faire: '**Black Oak Arkansas**.' **Steeleye Span** se produiront aux Etats-Unis a partir du 14 Juin, et ce pour six semaines. **The Allman Brothers Band** l'ont encore fait. Le groupe est tellement populaire à New York que les 45.000 places du stade Roosevelt

# Top Forty

pour le concert du 8 Juin se sont toutes vendues, en une semaine!" You translate it. I haven't got the time. ● Studio sessions being booked fast and furiously for **Graham Central Station**, **Tower of Power** and the **Doobies**. Producers, respectively, are **Larry Graham**, **Tower of Power** and **Ted Templeman**. ● Look out, look out. If you're one who's scamming via **The Record Game**, that is. I say look out because **Billboard** (as well as **Circular**) is onto it and has published a warning to record company exes. Everyone who's anyone reads **Circular**, of course; but everyone and anyone read **Billboard**. ● **Wartoke**, that is, **DiscReet's** publicity firm, recently informed Ruby that **Frank Zappa's** currently auditioning girls for the part of the Queen of Cosmic Greed. The avaricious lady is to be a character in a Zappa-authored rock opera titled "Hunchentoot," excerpts from which will be featured on the next **Zappa/Mothers** tour. Expect the tour to begin in July, sez Wartoke. ● Warning note to all bachelors attempting to defrost a frig alone was just phoned in from famed **Circular** writer **Gordon Fletcher**. Seems he slammed a knife into one of the freon tubes and the gas let loose. You'll recall, no doubt, a couple of years back when the aerosol version for quick-frost-on-the-martini-glasses was getting everybody high and Sara-Leeing lungs. When last heard from, Fletcher had thrown the knife out the window, glued the hole with Elmer's, cranked up his guitar and opened all windows to perform his latest composition, a rock opera titled "Tanya" (as in Hearst), full blast for the neighbors. ●

Somewhere in a modest, airless garret overlooking Warner Boulevard there sits a frightened accountant who is currently trying to figure out what happened the last time he tabulated the Top 40 for Warner Bros. *Sabbath, Bloody Sabbath*, which had been #1 in February sales, and #5 for March, was missing altogether from the Top 40 list which he handed in for April. People who have known this accountant for years tried not to notice what they assumed was an oversight.

Still, when Black Sabbath began hanging around the main entrance to Warner Bros. a lot, and asking some rather pointed questions, an investigation was begun.

Stories about the accountant's recent trip to Las Vegas proved to be highly exaggerated—particularly the one about his leaving a car, a mortgage and a chit for his hair transplant at Caesar's.

It turned out, ultimately, that *Sabbath, Bloody Sabbath* should have been listed at #14 last month. Its absence from the Top 40 altogether can be explained by a Sinister Force theory. In any case, the books seem to balance this month.

Herewith, Warner Bros. Top 40 for the month of May. Figures in parentheses indicate which slot the albums occupied for the previous month. Except *Sabbath*,

*Bloody Sabbath*. But you know that.

## Forty Records . . .

1. *Sundown*/  
Gordon Lightfoot (12)
2. *Maria Muldaur* (1)
3. *Bridge of Sighs*/  
Robin Trower (9)
4. *What Were Once Vices  
Are Now Habits*/  
Doobie Brothers (4)
5. *Apostrophe'*/  
Frank Zappa (7)
6. *The Captain and Me*/  
Doobie Brothers (13)
7. *Unborn Child*/  
Seals & Crofts (2)
8. *Burn*/Deep Purple (3)
9. *Graham Central  
Station* (5)
10. *Kiss* (21)

## Hath May . . .

11. *Light Shine*/  
Jesse Colin Young (6)



12. *Back to Oakland*/  
Tower of Power (8)
13. *Energized*/Foghat (11)
14. *Summer Breeze*/  
Seals & Crofts (15)
15. *Toulouse Street*/  
Doobie Brothers (18)
16. *Diamond Girl*/  
Seals & Crofts (16)
17. *Beginnings*/  
Allman Brothers Band
18. *Allman Brothers at the*

*Fillmore East*/  
Allman Brothers Band

19. *Exotic Birds and Fruit*/  
Procol Harum (10)
20. *Sabbath, Bloody  
Sabbath*/Black Sabbath

## Just Like . . .

21. *Montrose* (25)
22. *Laid Back*/  
Gregg Allman (17)
23. *Machine Head*/  
Deep Purple (24)
24. *Aqualung*/  
Jethro Tull (29)
25. *A New Life*/Marshall  
Tucker Band (14)
26. *If You Could Read My  
Mind*/Gordon Lightfoot
27. *Don Quixote*/  
Gordon Lightfoot
28. *Eat a Peach*/Allman  
Brothers Band (31)
29. *Paranoid*/  
Black Sabbath (34)
30. *Foghat* (27)

## Every Other Month

31. *Over-nite Sensation*/  
Mothers of Invention (28)
32. *Smash Hits*/  
Jimi Hendrix (35)
33. *Todd*/  
Todd Rundgren (20)
34. *Harvest*/  
Neil Young (38)
35. *The Marshall Tucker  
Band* (19)
36. *Something/Anything?*/  
Todd Rundgren (30)
37. *It's Too Late to Stop  
Now*/Van Morrison (23)
38. *The Best of . . .  
(Skeletons in the Closet)*/  
Grateful Dead (22)
39. *After the Gold Rush*/  
Neil Young (36)
40. *The Beach Boys in  
Concert* (32)

# This Time I'm Walking to New Orleans

## Allman Brothers Band

6/20 University of New Mexico, Stadium, Albuquerque  
6/23 Mile High Stadium, Denver  
6/28 Texas Stadium, Dallas  
6/30 Jeppesen Stadium, Houston

## Beach Boys

6/18-19 Cape Cod Coliseum, South Yarmouth, Massachusetts  
6/20 Municipal Auditorium, Bangor, Maine  
6/21 Civic Center, Ottawa, Ontario  
6/22 Forum, Montreal, Quebec  
6/23 Stadium, Cleveland

## Elvin Bishop

6/20-22 Ebbets Field, Denver  
7/19 State Fairgrounds, Sedalia, Missouri

## Chunky, Novi & Ernie

7/3-18 Boiler Room, Claremont, California

## Doobie Brothers

7/8-9 Pine Knob Theatre, Detroit  
7/10 Fairgrounds, Indianapolis  
7/11-12 Amphitheatre, Chicago  
7/13 Fairgrounds, Davenport  
7/20 London  
7/27-28 HIC Auditorium, Honolulu

## Graham Central Station

6/30 Aztec Bowl, San Diego  
7/2-6 Conroy Bowl, Schofield, Hawaii  
7/12 Paramount Theatre, Portland



7/13 Paramount Theatre, Seattle  
7/14 Warner Theatre, Fresno  
7/20 Santa Monica Civic Auditorium, Santa Monica  
8/31 Raceway Park, Englishtown, New Jersey

## John Hammond

6/21 Central Park, New York City  
6/23 Vancouver Coliseum, Vancouver

## Hydra

6/8 County Hall, Charleston, South Carolina

6/11-16 Charlotte, North Carolina  
6/20 Natchez  
6/21 Monroe, Louisiana  
6/22 Jackson  
6/24-29 Loser's Bar, Tampa

## James Montgomery Band

6/18 Clarion State College, Clarion, Pennsylvania  
6/19 University of Pittsburgh  
6/21 Schriber High School, Port Washington, New York  
6/27-30 Performance Center, Cambridge  
7/26 Springfield Civic Center, Springfield, Massachusetts  
7/27 Pennsylvania State University, College Park

## Kiss

6/19-22 Alex Cooley's Ballroom, Atlanta  
6/23 Jeffersonville Sports Dome  
6/21 Schriber High School, Indiana  
6/25 Memorial Auditorium, Greenville  
6/26 Hampton Rhodes Coliseum, Hampton Rhodes, Virginia  
6/27 Salem Civic Center, Salem, Virginia  
6/28 Park Center, Charlotte  
6/30 Alexandria Roller Rink, Alexandria, Virginia  
7/3 Convention Center, Indianapolis  
7/4 Chillhowee Park Amphitheatre, Knoxville  
7/5 Independence Hall, Baton Rouge  
7/6 Eagle Stadium, Chattanooga  
7/8 Ellis Auditorium, Memphis  
7/11 Auditorium, West Palm Beach  
7/12 Jai Alai Fronton, Orlando  
7/13 Curtis Hixon Hall, Tampa  
7/14 Municipal Auditorium, Birmingham  
7/17 Warehouse, New Orleans  
7/19 Cumberland County Auditorium, Fayetteville  
8/31 Raceway Park, Englishtown, New Jersey  
9/2 Olympia Stadium, Detroit

## Doug Kershaw

6/22 Portsmouth High School, Portsmouth, New Hampshire  
6/27 Dallas Auditorium, Dallas  
7/4 Six Flags Over Mid-America, St. Louis  
7/5 Texas World Speedway, College Station  
7/12 Red Rocks Theatre, Morrison, Colorado  
7/16-20 Red Deer Fair, Alberta  
8/12 Fairgrounds, Billings  
8/17 Frog Hop Ballroom, St. Joseph  
8/23-31 Oregon State Fair, Salem, Oregon  
10/4 University of California, Riverside  
11/7-11 Arizona State Fair, Phoenix

## Linda Lewis

7/3 Oakland Coliseum, Oakland  
7/6 Minneapolis  
7/7 Chicago Stadium, Chicago  
7/9 Dane County Coliseum, Madison  
7/10 Kiel Auditorium, St. Louis  
7/12 Mid South Coliseum, Memphis  
7/14 Omni, Atlanta  
7/17 Madison Square Garden, New York City

## Gordon Lightfoot

6/25 Saratoga Springs  
7/5-7 Universal Amphitheatre, Universal City, California  
7/12 Kansas City, Kansas  
7/13 Aspen  
7/14 Red Rocks Park, Denver  
7/21 Wolfville, Nova Scotia

## Manfred Mann's Earth Band

7/4 Sportatorium, Miami  
7/5 Bay Front Center, St. Petersburg  
7/6 Jacksonville Coliseum, Jacksonville  
7/7 Omni, Atlanta  
7/11 Mid South Coliseum, Memphis  
7/12 Knoxville Civic Center, Knoxville  
7/13 Barton Coliseum, Little Rock  
7/14 Kiel Auditorium, St. Louis  
7/18 Municipal Auditorium, Kansas City, Missouri  
7/19 Convention Center, Louisville  
7/20 Roberts Municipal Auditorium, Evansville  
7/21 Amphitheatre, Chicago  
7/25 Cobo Hall, Detroit  
7/28 Metro Sports Center, Minneapolis  
8/1 Music Hall, Boston  
8/2 Palace Theater, Waterbury, Connecticut  
8/3 War Memorial, Syracuse  
8/4 Palace Theatre, Providence  
8/7 Spectrum, Philadelphia  
8/8 Farm Show Arena, Harrisburg  
8/9 Central Park, New York City  
8/10 Niagara Convention Center, Niagara Falls  
8/14 Pittsburgh Civic Arena, Pittsburgh  
8/15 Public Auditorium, Cleveland  
8/16 Cincinnati Gardens, Cincinnati  
8/17 Civic Center, Charleston, West Virginia



## Marshall Tucker Band

6/19 Waco Civic Center, Waco  
6/20 Eaton County Coliseum, Odessa  
6/21 Taylor County Coliseum, Abilene  
6/22 Amarillo Civic Center, Amarillo  
6/23 Barton Coliseum, Little Rock  
6/28 Texas Stadium, Dallas  
6/29 Convention Center, Louisville

## Maxayn

6/17-18 The Orphanage, San Francisco  
6/26 Denver Coliseum, Denver

## Montrose

6/18 Municipal Coliseum, Charleston, South Carolina  
6/19 Civic Coliseum, Knoxville  
6/21 Civic Theatre, Akron  
6/22 Grand Valley State College, Allendale, Michigan  
6/23 Auditorium, Chicago  
6/26 Sherwood Forest, Davison, Michigan  
6/27 Ford Ice Rink, Livonia, Michigan  
6/30 Griffen Hollow Amphitheatre, St. Clair College, Windsor, Ontario

## Maria Muldaur

6/18 St. Bernard Auditorium, New Orleans  
6/20 Omni, Atlanta  
6/21 University of Alabama, Morgan Auditorium, Tuscaloosa



6/22 Lafayette's Music Room, Memphis  
6/28 Saratoga Center for the Performing Arts, Saratoga  
6/30 Roosevelt Stadium, Jersey City

## Martin Mull

8/20 Blossom Music Festival, Cuyahoga Falls, Ohio

## Randy Newman

7/9 Feline Center, Vienna, Virginia  
7/12 Red Rocks Theatre, Morrison, Colorado



## Ted Nugent & The Amboy Dukes

- 6/22 Robinson Auditorium, Little Rock  
6/23 Civic Center,  
Ashville, North Carolina  
6/28 Brown County Arena, Green Bay  
6/29 Midwest Moto-Cross Race Track,  
St. Charles, Mississippi  
6/30 Paramount Theatre, Des Moines  
7/4 National Guard Armory, Ft. Wayne  
7/5 Charleston Civic Center,  
Charleston, West Virginia  
7/6 Roanoke Civic Center Coliseum,  
Roanoke  
7/20 Missouri State Fairgrounds,  
Sedalia, Missouri  
7/27 Municipal Auditorium, Atlanta

## Bonnie Raitt

- 8/8 Temple Music Festival,  
Ambler, Pennsylvania  
8/9 Dartmouth College,  
Hanover, New Hampshire  
8/10 Sunset Lawn Series,  
Lenox, Massachusetts  
8/11 Art Park, Lewiston, New York  
8/13-14 The Bottom Line, New York City  
8/16 Capital Theatre, Port Chester  
8/17 Constitution Hall, Washington, D.C.  
8/19 Red Rocks Theatre, Denver  
8/24 Snowmass Ski Resort, Aspen



## Seals & Crofts

- 6/19 Balboa Stadium, San Diego  
7/17-21 Greek Theatre, Los Angeles

## Bob Seger

- 6/22 Sgt. Pepper's, Jacksonville  
6/23 Ashville Stadium,  
Ashville, North Carolina  
6/29 Midwest Speedway,  
St. Charles, Missouri  
7/2 Utopia Ballroom, Cleveland  
7/5 Civic Center,  
Charleston, West Virginia  
7/6 Civic Center, Roanoke  
7/8 Ebbets Field, Denver  
7/9-13 Tulagi's, Boulder  
7/19 Festival, Sedalia, Missouri  
7/28 St. Clair College, Windsor, Ontario



## Slade

- 6/18 Municipal Auditorium,  
Charleston, South Carolina  
6/19 Coliseum, Knoxville  
6/20 Masonic Auditorium, Detroit  
6/21 Auditorium Theatre, Chicago  
6/22 St. Paul Auditorium,  
St. Paul, Minnesota

## Steeleye Span

- 6/17-18 Performance Center, Cambridge  
6/21 Academy of Music, Philadelphia  
6/22 Pennsylvania State University,  
University Park  
6/23 University of Toronto,  
Convocation Hall, Toronto  
6/25 Roxey Theatre,  
Northampton, Pennsylvania  
6/27 Kennedy Center, Washington, D.C.  
6/30 Palace Theatre, Providence  
7/2-4 Bottom Line, New York City  
7/6 Music Inn, Lennox, Massachusetts  
7/17 Santa Monica Civic Auditorium,  
Santa Monica  
7/21 Cowtown Ballroom,  
Kansas City, Missouri  
7/22-23 Happy Medium, Chicago

## Tower of Power

- 6/26 Denver Coliseum, Denver  
6/28 Oakland Stadium, Oakland  
6/29 Seattle Arena, Seattle  
6/30 Victoria Arena,  
Victoria, British Columbia  
7/1 Portland Coliseum, Portland  
7/3 Nassau Coliseum,  
Hempstead, Long Island  
7/6 Atlanta Stadium, Atlanta  
7/12 Cincinnati Riverfront Stadium,  
Cincinnati  
7/19 Houston Astrodome, Houston  
7/27 Kansas City Stadium,  
Kansas City, Missouri

## Robin Trower

- 6/18 Palace Theatre, Dayton  
6/19 The Brewery, Lansing  
6/20 Masonic Auditorium, Detroit  
6/21 Civic Center, Akron  
6/22 Performing Arts Center, Madison  
6/24 Veteran's Memorial, Jacksonville  
6/25 Omni, Atlanta  
6/28 Madison Square Garden,  
New York City  
6/29 Hershey Arena, Hershey

## Uriah Heep

- 7/4 Sportatorium, Miami  
7/5 Bay Front Center, St. Petersburg  
7/6 Jacksonville Coliseum, Jacksonville  
7/7 Omni, Atlanta  
7/11 Mid South Coliseum, Memphis  
7/12 Knoxville Civic Center, Knoxville  
7/13 Barton Coliseum, Little Rock  
7/14 Kiel Auditorium, St. Louis  
7/18 Municipal Auditorium,  
Kansas City, Missouri  
7/19 Convention Center, Louisville  
7/20 St. John's Arena, Columbus  
7/21-22 Amphitheatre, Chicago  
7/25 Cobo Hall, Detroit  
7/27 Dane County Exposition Center,  
Madison  
7/28 Metro Sports Center, Minneapolis  
8/1 Music Hall, Boston  
8/2 Palace Theatre,  
Waterbury, Connecticut  
8/3 War Memorial, Syracuse  
8/4 Palace Theatre, Providence  
8/7 Spectrum, Philadelphia  
8/8 Farm Show Arena, Harrisburg  
8/9 Wollman Rink, Central Park,  
New York City  
8/10 Niagara Falls Convention Center,  
Niagara Falls, New York  
8/14 Pittsburgh Civic Arena, Pittsburgh  
8/15 Public Auditorium, Cleveland  
8/16 Cincinnati Gardens, Cincinnati  
8/17 Civic Center,  
Charleston, West Virginia

## Dionne Warwick

- 6/26 Central Park, New York City  
6/29-30 Stars & Stripes TV Show,  
Oklahoma City  
7/14-18 Cultural Center,  
Manila, Philippines  
7/21 Temple Music Fair,  
Ambler, Pennsylvania  
7/23 Civic Center, Milwaukee  
7/26-28 Circle Star Theatre,  
San Carlos, California  
8/5-10 Toledo Summer Star Theatre,  
Toledo  
8/12-18 Starlite Theatre,  
Kansas City, Kansas  
8/20-25 Colony Coliseum Summer  
Theatre, Latham, New York  
8/27-9/1 Front Row Theatre, Cleveland  
9/10-15 Music Fair, Westbury, New York  
9/20-28 Japanese Tour  
10/9-13 Mill Run Theatre, Niles, Illinois

## Kitty Wells

- 6/21 World of Fun, Kansas City, Missouri  
6/22 Barn Steakhouse,  
Eureka Springs, Arkansas  
6/23 Buck Lake Ranch, Angola, Indiana  
6/29 Calloway County Fairgrounds,  
Murray, Kentucky  
7/4 Fairgrounds, Vernon, New Jersey  
7/6 Fireman's Park,  
Richland, Pennsylvania  
7/7 Valley View Park,  
Hellam, Pennsylvania  
7/10 Putnam County Fair,  
Patterson, New York  
7/19 Frontier Club, Minneapolis  
7/20 Paulucci Arena,  
Duluth, Minnesota

- 8/2 Fairgrounds, Evansville  
8/10 Fairgrounds,  
Morgantown, Pennsylvania  
8/16 Fairgrounds, Frankfort, New York  
8/17 Lawrence County Fairgrounds,  
Newcastle, Pennsylvania  
8/18 Sunset Park,  
West Grove, Pennsylvania  
8/22 Cobleskill Agricultural Society  
Park, Cobleskill, New York  
8/23 Fairgrounds, Woodfield, Ohio  
8/24 Beaverdam, Wisconsin  
8/30 St. Francis High School,  
St. Francis, Wisconsin  
8/31 Fairgrounds, Millersport, Ohio  
9/1 Tombstone Junction,  
Parkers Lake, Kentucky  
9/8 Music Valley USA, Rockett, Texas

## Wet Willie

- 6/20 Coliseum, Spokane  
6/22 Memorial Coliseum, Portland  
6/23 Seattle Center, Seattle  
6/25-29 Ebbets Field, Denver

## Jesse Colin Young

- 6/18 Santa Monica Civic Auditorium,  
Santa Monica  
6/30 Orpheum Theatre, Wichita

## Frank Zappa/ Mothers of Invention

- 6/28 Quebec Hilton Convention Room,  
Quebec City, Quebec  
6/29 Exposition, Place Des Nations,  
Montreal, Quebec  
7/1 Civic Arena, Ottawa, Ontario  
7/2 Cobo Hall, Detroit  
7/3 Illinois State University, Auditorium,  
Bloomington  
7/5 Ambassador Theatre,  
St. Louis, Missouri  
7/6 Robinson Memorial Auditorium,  
Little Rock



- 7/9 Ellis Auditorium, Memphis  
7/10 Municipal Auditorium, Mobile  
7/12 Jai Alai Fronton, Miami  
7/13 Bay Front Center, St. Petersburg  
7/14 Morgan Auditorium,  
University of Alabama, Tuscaloosa  
7/15 St. Bernard Civic Auditorium,  
New Orleans  
7/17 Celebrity Theatre, Phoenix  
7/19-21 Circle Star Theatre,  
San Carlos, California

# Rolling Along at 160 rpm

Disc records through the ages have turned at speeds as leisurely as  $8\frac{1}{3}$  rpm (used in talking books and magazines for the blind) and as frantic as 90.

Three-figure speeds, however, are the exclusive domain of another species of record, a configuration that existed for over a decade before anyone got the idea of making disc records at all. I speak of cylinders, which turned at a merry 160 rpm, and gave their more lethargic disc counterparts quite a run for their money in the first decade of this century before finally spinning into oblivion in 1929.

Cylinders were  $2\frac{1}{8}$ " in diameter and 4" long. Originally, each one held two minutes of music, a capacity later expanded to four minutes. They came in cardboard boxes that also make dandy catchalls and pencil holders (you can see one in the innerspread of Todd Rundgren's *A Wizard, A True Star*, as I pointed out in an earlier question-and-answer).

Chief champion of the cylinder was Edison Laboratories, owned and operated by the daddy of the phonograph himself. Mr. Edison's legendary "Mary Had a Little Lamb" was recorded on a cylinder, not on a disc. Though Edison went into the disc business early on with his famed quarter-inch-thick Diamond Discs, he continued to put out his most popular releases on cylinders right up until 1929, when his company collapsed in a heap.

Cylinders had one major advantage over discs: they lacked the inner-groove distortion that troubles discmakers to this very day. However, their shape made

them difficult to store (at least in quantity).

A more important obstacle to continued cylindrical success was the considerably greater selection of musical fare, and incredibly aggressive advertising and promotion, offered by the disc-only Victor Talking Machine Company. Cylinders had Uncle Josh (Cal Stewart), Billy Murray and such stalwarts of the era, but only discs had Caruso, Paul Whiteman and Bessie Smith (plus all the cylinder stars as well).

By 1920 cylinder players were no longer being sold in any important numbers, and the last decade of Edison cylinder production was essentially a service to those who for financial or other reasons had delayed making the plunge to up-to-date disc equipment.

Though no pre-recorded cylinders were made after 1929, the concept survived clear into the 1950s as the *modus operandi* of Dictaphone office equipment. So if you're in a thrift shop and you see something that looks like a cylinder but doesn't have the name of a song on it, you've probably discovered someone's business correspondence, which may or may not be as interesting as "Dardanella" or "Alexander's Ragtime Band."

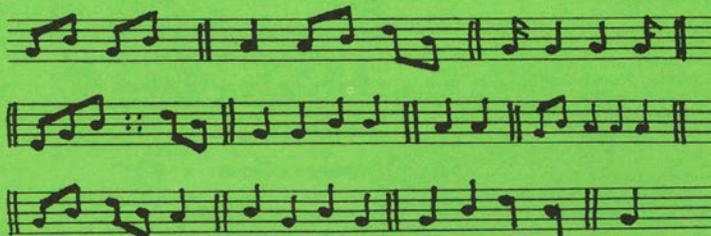
## Question for Next Week

You are asked to refer to the accompanying sheet music. Few have ever heard this melody. Small wonder: the composer forgot to specify whether it's in treble or bass clef, and the meter fluctuates erratically between  $2/4$ ,  $3/4$  and  $4/4$ . Two measures are in  $5/8$  time, and one of them has four dots of unknown significance right

in the middle of it. Several notes are written backwards.

It certainly looks like a musical mess. However, these notes are among the very-best-known notes in all of rock & roll's golden history. What's their claim to fame?

Only one person in the universe knew the answer to Dr. Demento's May 20



poser concerning the Rev. Pearly Brown's appearance both on the Wet Willie *Keep On Smilin'* cover and on the cover of his very own album, *Georgia Street Singer* (Folk-Lyric FL 108): Alex Pappas of Milton, Mass.

With every issue of *Circular* the Doctor launches a music question whose answer comes to port in the subsequent issue. The earliest correct 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 album (please specify choice). Answers will be pro-rated for neatness and interesting geographical origin.

## circular

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