

## Torturously Struggling (Sort of) With Maria Muldaur

by DAVID RENSIN

Bathed in the muted glow of a solitary studio spotlight, Maria Muldaur stands alone. With lips barely grazing the microphone and arms posed suggestively like some Buddhist goddess, she powers out the final chorus to Wendy Waldman's "Gringo in Mexico" until, spent, she waits with head bowed and hands on hips for the rewind and reaction to the take.

Producer Lenny Waronker is encouraging. "It was better this time," he says in a tinny intercom rasp.

Staring through colored reflections in the control booth glass, Maria nods, half smiling. "Again?" she inquires distantly. Her voice requires more time than usual to attain its normal flexibility, but tired and tanned Maria is a perfectionist, and the song is a likely candidate for single status.

**Looking for Ideas.** Waronker throws a questioning glance at both Joe Boyd and Greg Prestopino, who, with engineer Donn Landee and two guests, fill the tiny room. He's looking for suggestions.

Prestopino offers to sing harmonies on a separate track "so Maria has something to bounce off of."

While Landee hurries to position the extra mike and Maria hitches her floor-length skirt to mid-knee

and ties her cotton top in an on-the-beach knot, I am reminded of her warning earlier that evening about "torturous struggles in the studio."

Still, the pronouncement seems borne more of the moment's pressure than of fact. It's not always so difficult, and after a short rest and a new set of headphones, Maria returns. The initial guitar strains cascade from the speakers, Maria begins moving with an

inner rhythm and Waronker characteristically lowers his head to folded arms on the console, closes his eyes and listens.

**Mostly the Pro.** Over a dinner of sushi and salmon teriyaki earlier in the evening, Maria spoke candidly about being "gassed" at the success of her first solo album for Reprise and its single "Midnight at the Oasis." Finally thrust into the national limelight after 10 years of recording and touring, she remains ever the professional, with only a hint of the fledgling peeping through at odd moments.

Because of the record and a tour with Stephen Stills that landed her in Carnegie Hall, Maria feels she has made some new fans, in spite of the fact that many find

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# Making More Indescribable Music

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it difficult to put a label on her music.

"I have a letter from one kid," she laughs, "saying 'I love your album, but tell me . . . what kind of music is it? I described it to my girlfriend, but she doesn't know what to call it either.'"

Maria also admits a lot of people bought the album initially because of the song "Don't You Feel My Leg."

"It was kind of overtly . . . well, sexual, but not even that. It was a tease thing, but it gave people the opportunity to be turned on to a whole lot more sensitive, beautiful music on the rest of the record."

Though concert crowds clamored for the song, Maria was reluctant to sing it, saying she had "sent the song to Miami on vacation."

**Sex to Sell?** "There were so many interviews where the question of using my sexuality to sell my music came up," she adds. "I didn't want to be typed, and for a while I was really afraid that it was happening; so I began to question myself about it."

"It wasn't my intent when I did the song to have it come across quite that way. Who would think . . . you know? A lot of the songs I'd been doing were from a previous consciousness, and I decided that I wasn't doing anything wrong after seeing this Marilyn Monroe special on TV."

"It was beautiful. It showed some footage of her singing to acres and acres of horny guys stationed in Korea and she just wiggled up onstage and sang; she exuded so much natural feminine

energy without being lewd—though she was certainly suggestive—and it was enough to please them all to death.

"I like to dance when I perform if the band is rocking, but I don't have any routine that I do. There are nights when I don't move my feet. But I did go through some soul searching because these feminist papers would ask probing questions. I resolved the conflict inside myself knowing that I also express a lot of other things on stage: gospel, old country, blues."

**Do It Again.** Maria also faces pressure of another sort: having to repeat her initial success with the next album. A reputation to uphold.

"Sure, I feel the pressure. I can't deny that it exists altogether, but it's largely to do a better album so I can feel my music has improved in a year. All I did before was express something that a lot of people could connect into. And if someone does that tastefully without compromising, what could be more of a gas? After nine years of being involved with the kind of people and music that didn't have any sort of profit motive—no eyes to be commercial—just pure music, it was great. I picked each tune, and still do, because I believe it's something I can sing from the heart."

"I don't feel I have to prove that the last album wasn't an accident; just that I'm capable of making better music this year. I don't think any artist wants to stay in the same place, and though I'll be drawing my new songs from some of the same sources as the last album, I'm hoping the music will be even more organic than before."

According to Maria, the new sessions have been exciting in terms of material and musicians as well as flow.

"I'm less self-conscious now, and if the band comes up with something good, I just sail right into it. It's looser. We did some fantastic sessions with Doc Watson, and though we cut three tunes, I think we're going to use just one, 'Honey Babe Blues,' because of space limitations. It was so easy."

**Meaty Message.** Other songs that are likely to appear on the next Muldaur album include a tune Maria tried 10 years ago called "I'm a Woman," a Dan Hicks number, "Sweetheart," a late 40s swing song titled "It Ain't the Meat, It's the Motion That Makes Your Mama Want To Rock" ("Yeah, it sounds like another sleazer, but it's a really good message") and "Gringo in Mexico."

"We're also having another David Nichtern song written especially for me with my whole situation in mind called 'Oh Papa.' You may have noticed that he comes up with really beautiful melodies. Geoff Muldaur is flying out to do the charts and he may end up playing rhythm guitar on the track."

Maria radiates when talking about a tune written by Kate McGarrigle's sister Anna, called "Cool River." "I don't really know how to describe it," she shrugs, wide-eyed, swallowing the final chopstickful of salmon teriyaki. "It's a universal blues, though it's not in blues form . . . a feeling that people have had since time immemorial of having the blues, of sitting by a river and feeling



real down.

"It could have been written by a Greek shepherd 4,000 years ago," she adds. "It's such a special tune that we're trying it different ways. We had Garth Hudson come in and play the most beautiful, eerie accordion that sounds like spirits coming over the heather from a distant hillside."

**Friends Join.** Maria is using many old friends on her new album—"with even more freedom than last time," she says. There is talk of David Grisman joining in, and Paul Butterfield doing a harp solo on "I'm a Woman," and appearances by Lowell George, Nick De Caro—perhaps even Linda Ronstadt or Joni Mitchell getting free to sing some harmonies. "They're just people that have been part of my musical family for a million years," Maria smiles.

Sessions thus far have featured jazz great Benny Carter, and Maria's new band with John Kahn, bass; Jeff Duchin, piano; Steve Burton, rhythm guitar and harmonies; and Amos Garrett, guitar and horns. "He's the perfect guitar player for me," says Maria mistily. "He's creamy and dreamy and puts all the right colors in."

In view of the enthusiasm and talent going into the album sessions to date, one can safely expect another critical and commercial success from Maria Muldaur, say about September.

# A Naughty Day at the Races

LONDON—British turf history was made opening day at Ascot this week when the first, second and third horses over the finish line in the first race were all disqualified for interference. Probably because the jockeys were falling over themselves to get a better glimpse of the see-through-clad knockers of visiting Ms. Linda Lovelace (de la Grande Gorge). At a meet as renowned for fashion as for swift steeds, the lovely L.L. let it all stick out with dated daring. Meanwhile, her film has been seized by customs and may not make it to the special porn convention which will feature George Melly entertaining with salty songs in the interval.

## A Silly Day at the Races.

Charisma Records proposes to host the above, sponsoring four races at Kempton Park early this fall. Most intriguing is the Monty Python Holy Grail—a Very Silly Race for Amateur Riders. Prizes will also be awarded to the best-dressed jockey, lad (stablehand) and horse.

## It's Raining Acid in New York.

According to two ecologists from Cornell and Yale, the acidity of rain falling in the Eastern U.S. and Europe has escalated to between 100 and 1,000 times the normal levels over the past 20 years. Perversely, this is attributed to increased use of anti-pollution devices that remove only visible particles of solid matter from smoke, leaving invisible gases to form nitric and sulphuric acids. This sort of dilemma could make even a dedicated environmentalist sufficiently frustrated to go out and kick a fern.

## British Beat a Treat.

It's not enough I should go broke sending all my American pals copies of *Rock Dreams*. Now this. A really neat large-format paperback called *British Beat* that charts the history of the Mersey, London and provincial sounds of the early to mid-60s, when men were men and tunes were tunes and nobody played 49-minute bongo solos or wore those nellie flowers in their hair. Chock-a-block with Beatles,



Ooh. This is Lynsey De Paul. Her big single is called "Ooh, I Do."

Stones, Kinks, Swinging Blue Jeans and more. Prodigiously more. Over a thousand groups in all. It is written by Chris May and Tim Phillips. Tim, himself a seasoned player, has a style refreshingly free of the alternation between nervous reverence and flippancy that often characterizes non-playing writers-about-music. He's articulate and fair. And probably the only person in the music business who can complete *The Times* crossword unaided in less than an hour.

## Speaking of Kinks.

Derek Taylor says Ray Davies is mounting a theatrical production of *Preservation* in the West End. (As that is London's equivalent to Broadway, I hope you dedicated followers are not only impressed but are saving for your air fare now . . .)

## Deletes Delight.

Dave Walters reveals that the new underground music is—at least in the north of England—obscure oldish soul records. Bootleg singles taken off albums are being sold for as much as \$35 and more by characters lurking around the clubs and discos where the songs are so overwhelmingly popular. Some pirates are even sold blatantly over the counter in shops.

Perhaps the hottest of the lot are two titles from The Watts 103rd Street Rhythm Band—"The Joker" and "Brown Sugar" (no relation to the well-known Stones ditty). The English Warners have been sufficiently stirred by this trend to plan a first-time official release for a Watts single, backing "The Joker" with "Brown Sugar."

## Bucolic Frolic.

As the very utterance "Outdoor Festival" rightly sends quivers of revulsion through the sensible, the organizers of what might have been termed an O.F. have billed their forthcoming extravaganza as a "Bucolic Frolic." The site for the one-day event is Knebworth Park, the handsome grounds surrounding a stately home in Hertfordshire. Construction on Knebworth House began in 1492, so it is fitting that the acts topping the bill are all from the New World—and all WB bands at that. If you find yourself somewhere north of London on July 20, cock an ear to hear The Allman Brothers Band, The Doobie Brothers and Van Morrison, complete with Caledonia Soul Express.

## Money for the Bunny.

The singles from Scaffold, Alan Price and Lynsey De Paul are even bigger this week than last week.

—SHELLEY BENOIT



Photo by Michael Putland

The Scaffold. Relaxing at WB English managing director Ron Kass' office, the group (L to R, Roger McGough, John Gorman, Mike McGear) is joined by McGear's kid brother, top center, trying to get into the act.

# Frank Zappa Gives a Grand Parade (Down Warner Blvd.)

## We're All Mothers Under the Skin.

Word went out Wednesday, June 19, "Mo wants everyone out in the street in front of the building at 3:15. It's a surprise." Everyone knows, particularly Frank Zappa, how much fun it is to be legitimately interrupted during working hours. He (with Mothers) sure caused a typewriter ceasefire that afternoon. Absolutely nothing happened for half an hour and no one knew what was to happen, not even the bigwigs. There we all stood, until a bright-eyed mail boy (scouting the situation, no doubt) shrieked, "There's a clown." It was an immensely tall clown marching on stilts down Warner Blvd. In the clown's wake cycled a juggler on unicycle, balancing bowling pins, and a monkey with organ grinder. The monkey wouldn't acknowledge the presence of anyone who wasn't offering money. Twenty minutes later the entire Burbank High School Marching Band and Chorus struck up at the corner of Warner and Barham Blvds. They tooted and marched down the street with Frank and the



**On Parade.** Frank Zappa and daughter Moon Unit smile and wave to the crowd outside Warner Bros. Records during Zappa Day parade.

Mothers in tow. Frank was thanking us, you see, because *Apostrophe*'d just hit the Top 10 nationally. He carried a sign that read, "Anyone who can get my album even into the bottom of the Top 10 is OK in my book. F.Z." Various Mothers carried signs reading things like, "Mo is a Mother," "Joe is Another" and "Russ is a Mother, too." (The latter sign refers to none other than Russ Thyret, national sales director.) An awful lot's been happening lately to our boy Frank. He's videotaped an as-yet-unbought TV special of himself and the Mothers performing and relaxing. It might be an hour, it might be 90 minutes. DiscReet Records people say they'll know later, after Frank edits miles and miles of tape. On June 25, Frank deejayed a local radio show from 8 to 11 a.m. Among non-Warner Bros. favorites, Zappa spun "Paint It Black" by the Rolling Stones and "I Ain't Gonna Eat Out My Heart Anymore" by the Rascals. He also played a bunch of classical selections that were beyond me. Classical music's always given me a headache.

## Our British Observer Is Out of Her Mind.

When the staff gets forgetful around here, everyone mutters, "It must be the heat." (Whew, it's 110° in the smog-ridden shade of Burbank's skinny trees.) But it couldn't be the heat in London. Maybe a hedgehog bit the looney Limey. At any rate, you might notice her last item refers to a currently-hot-in-England 45 by a Ms. Lynsey De Paul. The O.B.O. item tosses off this information as if Ms. De Paul were mentioned every week. In point of fact, our Observer dropped info on the WB inking three issues back and let the matter fall. Currently, chirp De Paul has a single titled "Ooh, I Do," which is making big news at #26 on the *Music Week* charts. It's doing so well in England, Lynsey's cutting the self-same single in German for release in that country, too. Well, if you didn't think this item was intriguing, may be you'll find lady Lynsey's photo more stimulating. It should be near this piece somewhere (is the Art Director awake?); then again, you might find it in the British Observer column. We're all so crazy.

N.B. to S.B.: You owe me one now, but S.P. made me do it.

## A Galloping, but Bloody Group of Gourmets.

Black Sabbath's in the kitchen with Dinah. At least, that's what we've been led to believe by *Disc*. In a recent issue, *Disc* included a recipe—Curried Legumes à la Sabbath—that comes straight from Drummer Bill Ward to you: Take some mushrooms, onions, carrots, peas, tomatoes, beans and potatoes and mix up in a frying pan. Add curry powder and multifarious spices and simmer for about one hour. Serve with a side of salad and bread. "If unsatisfactory," sez Bill, "take frying pan in right hand, open kitchen window and eject." *Disc* hastened to add, "Bill doesn't cook himself, nor had he tried the above dish at the time of our interview." But, Bill went on to say, "Ossie Osbourne does cook. He's an excellent chef. When he goes into a kitchen he knows exactly what to make and how to make it. We've never really thought of bringing out a recipe book (can't imagine why not, boys), but if we did Ossie could put a lot of his ideas in it."

## Ruby's Run-Ons

- To err is to retract in this business, and there's nothing divine about it. **Bibi Rungdren** is not **Todd's** wife. His girlfriend, maybe, but *not* his wife. Todd's not married. Ooh, I can just hear that sigh of relief, girls. God knows, I hope **Eliot Sekuler** from *Cash Box* (who led be to believe Ms. Bibi was wedded) reads this.
- From hairdresser to producer

## Inspirational Verse

Well, I'm gonna be here for the  
rest of my life  
I'm gonna be on this farm for  
my natural life  
Well, I'm gonna be here for the  
rest of my life  
And all I did was shoot my wife.

—Mose Allison  
"Parchman Farm"

in one swell hook is **Jon Peters**, who used to cut **Barbra Streisand's** hair and is now in charge of cutting her new album. No kidding, he's producing it, and designing the package. Want to thank the pages of *Cash Box* for that item, too. ● Under the **Record Biz Columns We Just Couldn't Seem to Finish Recently** Dept., there's a real dilly from *The Hollywood Reporter*: "Apparently, the American labels are wooing a great deal of talent away from the English companies through whom the U.S. labels have been introduced to these English superstars in the first instance since very often these acts become so involved with the U.S. distributor of their records that by the time their contracts are up for renewal, they negotiate their new contracts directly with their American label which, when dealing directly with the act, obviously can offer more favorable terms to the artist with respect to the U.S. than its British counterpart, unless of course the English label is willing to waive its slice of the profit on U.S. sales. For this reason . . ." Obviously, of course. ● The Cowtown Ballroom in Kansas City seems to be running literal interference for **Robin Trower** this season. The last time Trower's trio toured through Kansas City (must've been six months ago at least), their equipment picked up a local radio station which came through the amps, cleverly jamming the show, quite loudly and clearly. The promoter was louder and clearer, however, and managed to convince a reluctant Robin to play it again. No sooner had the roadies plugged in the electronics

than in came the old familiar radio station. Mr. Trower was justifiably furious and the show didn't go on in K.C. ● *The Daily Variety* ran this tale (a much longer version) on their front pages last week: **Jon Reigrod** is an actor who's playing a rebel bomber in a local San Fernando Valley playhouse. There's almost no storage space for props, so Reigrod has to cart his homemade bombs and blueprints back and forth to the show. Unfortunately he was pulled over for speeding on his way home and the LAPD jailed him as a "suspected felon." According to the *Variety*, "The police probably would have let Reigrod go if it hadn't been for the blueprint. Even though everything was hoked up by prop mistress **Jane Silver**, she seems to have been too conscientious about her work. Police found that blueprints contained instructions from which one could make a real, live bomb." And that ain't all. An audience member (who had hitched a ride with Jon that night) was holding a hypodermic set and was booked for having "drug-taking paraphernalia." Reigrod was set free after two days of explanations in the Hollywood jail. The play he's in, by the way, is a comedy titled "To Watch a Beautiful Sunrise." ● Reports coming in on **Ronnie Wood** forthcoming LP for WB. From the lips of a most reliable source, **Russ Shaw**, comes the news that included in vocal spots are the likes of **Mick Jagger**, **Rod Stewart** and **Keith Richard**. Both Stewart and Richard have written some of the tunes included in this disc, scheduled for September release at the moment. ●

## Vinyl Statistics

Busy, busy, busy, In the midst of 13 singles making their wary way into the playlist wars during the past two weeks, three LPs that should have been included in *Circular's* last batch of vinyl stats have surfaced. Herewith:

### SINGLES (June 19)

- "GROOVERS PARADISE"/  
"Girls Today (Don't Like to Sleep Alone)"—Doug Sahm & The Tex Mex Trip—Warner Bros. single 7819
- "LONG DISTANCE KISSING"/"It's No Laughing Matter"—Lynda K. Lance—Warner Bros. single 7827
- "DON'T CHANGE HORSES (IN THE MIDDLE OF A STREAM)"/"I Got the Chop"—Tower of Power—Warner Bros. Single 7828
- "OLD HOME FILLER-UP AN' KEEP-ON-A-TRUCKIN' CAFE"/"Montgomery Mabel"—Merle Kilgore—Warner Bros. single 7831
- "YOU DON'T HAVE TO BE LONELY"/"Moonfunk"—Maxany—Capricorn single 0077
- "FREEWHEELING"/  
"I Wished I Was in California"—Tomorrow

- Morning—Casablanca Single 0014
- "WALK ON"/"For the Turnstiles"—Neil Young—Reprise single 1209
- (June 26)**
- "EYES OF SILVER"/"You Just Can't Stop It"—The Doobie Brothers—Warner Bros. single 7832
- "PRESIDENTIAL RAG"/  
"Nostalgia Rag"—Arlo Guthrie—Reprise single 1211
- "STRUTTER"/"100,000 Years"—Kiss—Casablanca single 0015
- "BOOGIE BANDS AND ONE NIGHT STANDS"/  
"Pour Your Wine All Over Me"—Kathy Dalton—DiscReet single 1210
- "BET'CHA IF YOU CHECK IT OUT"/"Prove My Love"—The Quadraphonics—Innovation II single 7826

### ALBUMS (May 29)

- Hard Goods*—Mail order sampler—Warner Bros. album PRO 583
- (June 13)**
- Walking Man*—James Taylor—Warner Bros. album W 2794
- Holiday*—America—Warner Bros. album W 2808

# I Get My Lovin' on the Run

## Allman Brothers Band

7/8 St. Paul Civic Center, St. Paul

## America

7/3 San Antonio  
7/4 Sun Bowl, El Paso  
7/6 Red Rocks Theatre, Denver  
7/9 Wichita, Kansas  
7/10 Oklahoma City  
7/11 University of Texas, Texas Hall, Arlington  
7/12 Austin, Texas  
7/13 Music Hall, Houston  
7/16 Asbury Park, New Jersey  
7/17 Cenral Park, New York City  
7/19 Providence  
7/20 Suffolk Downs, Boston  
7/21 Festival, Sedalia, Missouri  
7/24 Montreal  
7/26 Civic Center, Pittsburgh  
7/27 Erie, Pennsylvania  
7/28 Youngstown, Ohio  
7/30 Pine Knob Theatre, Detroit  
8/2 Kiel Opera House, St. Louis  
8/3 Chicago

## Elvin Bishop

7/19 State Fairgrounds, Sedalia, Missouri

## Chunky, Novi & Ernie

7/3-18 Boiler Room, Claremont, California

## Cowboy

7/1-6 Alex Cooley's Electric Ballroom, Atlanta

## Doobie Brothers

7/8-9 Pine Knob Theatre, Detroit  
7/10 Fairgrounds, Indianapolis  
7/11-12 Amphitheatre, Chicago  
7/13 Fairgrounds, Davenport, Iowa  
7/14 Ft. Wayne, Indiana  
7/20 London  
7/27-28 HIC Auditorium, Honolulu



## Graham Central Station

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

## Doug Kershaw

7/4 Six Flags Over Mid-America, St. Louis  
7/5 Texas World Speedway, College Station, Texas  
7/12 Red Rocks Theatre, Morrison, Colorado  
7/16-20 Red Deer Fair, Alberta, Canada  
8/12 Fairgrounds, Billings, Montana  
8/17 Frog Hop Ballroom, St. Joseph, Missouri  
8/23-31 Oregon State Fair, Salem  
10/4 University of California, Riverside  
\*1/7-11 Arizona State Fair, Phoenix

## Kiss

7/3 Convention Center, Indianapolis  
7/4 Chillhowee Park Amphitheatre, Knoxville  
7/5 Independence Hall, Baton Rouge  
7/8 Ellis Auditorium, Memphis  
7/10 Flying Machine Club, Ft. Lauderdale  
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

## Linda Lewis

7/3 Oakland Coliseum  
7/6 Minneapolis

7/7 Chicago Stadium  
7/9 Dane County Coliseum, Madison, Wisconsin  
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

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 Coliseum, 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 Ohio State University, St. John's Arena, Columbus  
7/21-22 Amphitheatre, Chicago  
7/25 Cobo Hall, Detroit  
7/27 Dane County Exposition Center, Madison, Wisconsin  
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, Pennsylvania  
8/9 Wollman Park, Central Park, New York City  
8/10 Niagara Falls Convention Center, Niagara Falls  
8/14 Pittsburgh Civic Arena, Pittsburgh  
8/15 Public Auditorium, Cleveland  
8/16 Cincinnati Gardens, Cincinnati  
8/17 Civic Center Auditorium, Charleston, West Virginia

## James Montgomery Band

7/26 Springfield Civic Center, Springfield, Massachusetts  
7/27 Pennsylvania State University, College Park

## Maria Muldaur

7/21 Hollywood Bowl, Hollywood

## 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

7/4 National Guard Armory, Ft. Wayne, Indiana  
7/5 Charleston Civic Center, Charleston, West Virginia  
7/6 Roanoke Civic Center Coliseum, Roanoke, Virginia  
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  
8/17 Constitution Hall, Washington, D.C.  
8/19 Red Rocks Theatre, Denver  
8/24 Snowmass Ski Resort, Aspen

## Bob Seger

7/2 Utopia Ballroom, Cleveland  
7/5 Civic Center, Charleston, West Virginia  
7/6 Civic Center, Roanoke, Virginia  
7/8 Ebbets Field, Denver  
7/9-13 Tulagi's, Boulder

7/19 Festival, Sedalia, Missouri  
7/28 St. Clair College,  
Windsor, Ontario, Canada

### Steeleye Span

7/21 Cowtown Ballroom,  
Kansas City, Missouri  
7/22-23 Happy Medium, Chicago

### James Taylor

7/13 Yale Bowl, New Haven  
7/14 Saratoga Performing Arts Festival,  
Saratoga Springs, New York  
7/15-16 Garden State Arts Festival,  
Holmdel, New Jersey  
7/23-24 Pine Knob Theatre, Detroit  
7/26 Civic Arena, Pittsburgh  
7/27 Varsity Stadium,  
Toronto, Ontario, Canada  
7/28 Blossom Music Festival,  
Cuyahoga Falls, Ohio  
7/30 Tanglewood Music Festival,  
Lenox, Massachusetts

### Tower of Power

7/1 Portland Coliseum, Portland  
7/3 Nassau Coliseum,  
Hempstead, Long Island  
7/4-5 Warner Theatre, Washington, D.C.  
7/6 Atlanta Stadium, Atlanta  
7/7 White Stadium, Boston  
7/12 Cincinnati Riverfront Stadium,  
7/13 Mid South Coliseum, Memphis  
7/19 AstroDome, Houston  
7/27 Kansas City Stadium,  
Kansas City, Missouri

### Marshall Tucker Band

7/7 Convention Center, Louisville

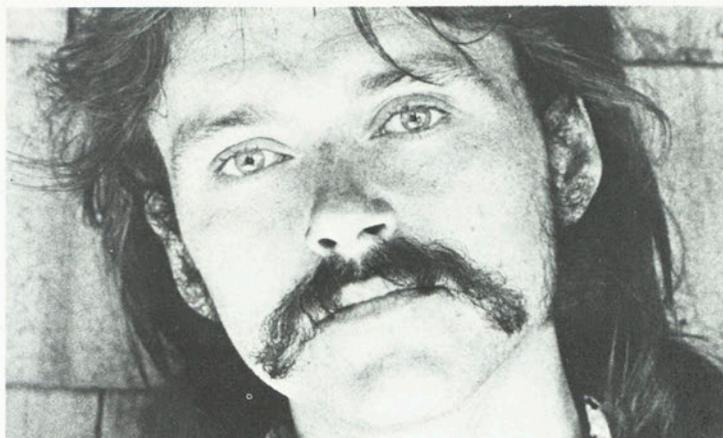
### Uriah Heep

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 Coliseum, Knoxville  
7/13 Barton Coliseum, Little Rock  
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8/3 War Memorial, Syracuse  
8/4 Palace Theatre, Providence  
8/7 Spectrum, Philadelphia  
8/8 Farm Show Arena,  
Harrisburg, Pennsylvania  
8/9 Wollman Rink, Central Park,  
New York City  
8/10 Niagara Falls Convention Center,  
Niagara Falls  
8/14 Pittsburgh Civic Arena,  
8/15 Public Auditorium, Cleveland  
8/16 Cincinnati Gardens  
8/17 Civic Center Auditorium,  
Charleston, West Virginia

### Dionne Warwick

7/14-18 Cultural Center,  
Manila, Philippines  
7/21 Temple Music Fair,  
Amblar, Pennsylvania  
7/23 Civic Center, Milwaukee  
7/26-28 Circle Star Theatre,  
San Carlos, California  
8/5-10 Toledo Summer Star Theatre  
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  
9/10-16 Music Fair, Westbury, New York  
9/20-28 Japanese Tour  
10/9-13 Mill Run Theatre, Niles, Illinois



### Wet Willie

7/4 Blackmon Coliseum, Lafayette  
7/5 Rapadies Coliseum,  
Alexandria, Louisiana  
7/7 Natchez Trace Hall of Fame, Tupelo

### Jesse Colin Young

7/9 Seattle  
7/10-11 Vancouver, British Columbia  
7/14 Oakland Stadium, Oakland  
7/16 Tempe, Arizona  
7/19 Kansas City, Missouri  
7/21 Milwaukee  
7/23 Tulsa  
7/25 Denver  
7/28 Houston  
7/31 Dallas  
8/3 Ontario Motor Speedway,  
Ontario, California  
8/8 Roosevelt Stadium,  
Jersey City, New Jersey  
8/11 Buffalo  
8/13-14 Boston  
8/15 Long Island  
8/18 Philadelphia  
8/20-21 Washington, D.C.

8/23 Memphis  
8/25 St. Louis  
8/27-28 Chicago  
8/31 Columbus, Ohio  
9/2 Toronto, Ontario, Canada

### Frank Zappa/ Mothers of Invention

7/1 Civic Arena, Ottawa, Ontario, Canada  
7/2 Cobo Hall, Detroit  
7/3 Illinois State University,  
Auditorium, Bloomington, Illinois  
7/5 Ambassador Theatre, St. Louis  
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 University of Alabama,  
Morgan Auditorium, Tuscaloosa  
7/15 St. Bernard Civic Auditorium,  
New Orleans  
7/17 Celebrity Theatre, Phoenix  
7/19-21 Circle Star Theatre,  
San Carlos, California



## Top Ten

Based on Warner Bros. sales  
figures for the two weeks of  
June 10-June 23.

1. James Taylor/*Walking Man* (BS/M8/M5 2794)
2. Uriah Heep/*Wonderworld* (BS/M8/M5 2800)
3. Gordon Lightfoot/*Sundown* (MS/M8/M5 2177)
4. Robin Trower/*Bridge of Sighs* (CHR/M8C/M5C 1057)
5. Maria Muldaur (MS/M8/M5 2148)
6. Elvin Bishop/*Let It Flow* (CP/M8/M5 0134)
7. Frank Zappa/*Apocalypse* (DS/M8D/M5D 2175)
8. Ashford & Simpson/*I Wanna Be Selfish* (BS/M8/M5 2789)
9. Doobie Brothers/*What Were Once Vices Are Now Habits* (BS/M8/M5 2750)
10. Mystic Woods/*Erogenous* (BS/M8/M5 2786)

# The Music Goes 'Round and 'Round



Since *Circular* made its debut in the sheet-music field with last fortnight's question-and-answer, many a devoted reader has been discovered humming, whistling or playing the odd (dare I say demented?) melody transcribed therein. Since this tune bears little resemblance to "Rock Around the Clock," "Tequila," "Sundown" or anything else ever recognized as a rock & roll landmark, these sight-readings tend to be performed with a puzzled expression.

You may rest assured, good readers, that those three staves in the last issue are *not* a posthumous Buddy Holly composition discovered in an Iowa snowdrift, nor were they extricated under cover of night from Bob Dylan's trash can. They are, ladies and gentlemen, the notes that form the border of the original Sun Records 45-rpm label, as read from the outside starting after the word "Tennessee." (Notice that the question asked about some of the best-known notes, not about a well-known song!) By the way, the 45s and 33s made since Sun be-

came a part of the Shelby Singleton organization have a completely different tune. The latter even have a treble clef.

**The Name Game.** Did you know that Johnny Mathis is now a country singer? Or that John Fogerty was a popular Irish tenor in the 1930s? And how about that great comedian of the 1910s, a member of the Avon Comedy Four, the world-famous Joe Smith?

Fact is, with the population explosion and all, there just aren't quite enough names to go around. English music fans have just about gotten used to the existence of two prominent singers named Ian Anderson, only one of whom has become well-known Stateside. But then there's the story of the Seattle guitarist-singer who, upon moving to New York, found that there was already a well-known artist there with a name like his, Jim Hendricks. So the Seattleite became Jimmy James, only to discover on his subsequent move to England that someone with *that* name was already one of Blighty's

best-known R&B singers. And although Jimi Hendrix would have been a stupendous impact upon all of us no matter what name he'd finally chosen, his early history is a classic of nominal confusion.

For this fortnight's prize I'm asking you to be the first to name the names shared by the pair of people represented by each pair of clues.

1. One is a rockabilly singer; the other was a pioneer modern jazz pianist.
2. One was a blues singer and harmonica player (d. 1970); the other is a currently popular soul singer.

3. And now, a trio: one was a legendary country singer; another, a pop-folk singer from Camas, Washington; the third (with a one-letter spelling change) is a Chicago bluesman who has toured extensively in recent months.

There were lotsa good answers to the Doc's June 3 cylindrical records (160 rpm) question, but the best of all was Geary Mizuno's, which swam to Burbank all the way from Honolulu. He even had the wit to request Van Dyke Parks' *Song Cycle*, a congruent prize if ever there was one.

Every issue of *Circular* gives birth to a Dr. Demento question whose answer is whelped in the subsequent issue. The promptest, wittiest correct reply to his question (mailed to Dr. Demento, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505) wins any *single* Warner/Reprise album (remember to request it with your answer).

## circular

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