

THE CAPRICORN GANG THROWS A LITTLE BARBEQUE . . .

circular

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The Sound of the South Sounds Fine

by CAMERON CROWE

Macon has rapidly moved into the forefront as the new musical capital of the South due to the highly professional and dedicated efforts of Phil Walden and Capricorn Records. Georgians are proud of this emerging image and of the quality of musical production from Capricorn.

I have proclaimed the month of August as "Music Recording Month" throughout the State of Georgia, and the Third Annual Capricorn Barbeque is a fitting way to initiate the month.

— Georgia Governor Jimmy Carter

It's a long way Capricorn Records has come in the five years since their quietly auspicious emergence in 1969. Casually named after president Phil Walden's astrological sign, the company began as a small Atlantic custom label with a one-artist roster. That single artist, a little-known session-guitarist named Duane Allman, went on to assemble what was to become Capricorn's blues-rocking focal point: The Allman Brothers Band. The group's hypnotic first effort, *The Allman Brothers Band*, served as a stunning debut release.

The road ahead proved a prosperous one, but not without turmoil. Duane Allman's death in a 1971 motorcycle crash came just as The Brothers were beginning to experience mass acceptance with *At Fillmore East*. Suddenly the band's personal life was thrown into mourning and their career into jeopardy. "We stuck together to survive," says Gregg Allman in retrospect. "It was probably at that point that I realized what an invaluable friend we all had in the

Capricorn organization." Only a year later, the closeness of that relationship would be tested once again with the death of bassist Berry Oakley. "By that time," reflects Allman, "there wasn't nothing gonna bust up the Family."

More Than A Label.

Phil Walden emphasizes the importance of record company involvement. "It's crucial to become involved, to have a sincere interest. Most of the artists here eventually become tight personal friends. I think you've got to have that . . . I know you've got to have that."

Throughout their existence, Capricorn Records has wisely and tastefully built from, rather than around, their highly successful Southern blues-rock base. Signing such diverse artists as Livingston Taylor, Alex Taylor, Martin Mull, The James Montgomery Band, Eddie Henderson and, later, even Kitty Wells, Percy Sledge and Elvin Bishop, the company seemed determined not to see Capricorn Records become a euphemism for "The Allman's Label."

"It was our objective from the very beginning," explains co-founder and executive vice-president Frank Fenter, "to have jazz, country, comedy and blues artists as well as rock. You can be a record label and produce one type of music, but you can't be a record company. We've always anticipated being a thoroughly involved company."

As we talk in the main Capricorn offices located in the sleepy heart of downtown Macon, Fenter

proves a flamboyant conversationalist with more than a few theories on The Business. An Englishman who worked for Atlantic overseas in his pre-Capricorn days, the full-throttle passion Fenter exhibits in discussing his game plan has been more than justified by his track record. Toy Caldwell of The Marshall Tucker Band remembers walking into Frank's lunch-hour-empty office and leaving the group's demo tape on the desk. "We went back home to Spartanburg and the next day Frank was calling us up telling us to get our ass back down to Macon." Within a week, The Marshall Tucker Band were signed to Capricorn.

"We'll continue to sign artists," Fenter assures, "but without losing sight of our original objec-

tives. Phil and I may have been cocky at the time, but, although I never expected the success so soon, we were convinced that we would do something new in this business. *Our* way. We've always agreed on how to run a record company and how you should treat artists. You see, I believe that a record company should make money along with the artists. It's not a one-way street. I don't think the artist should screw the record company once he gets big, and I don't think the record company should shaft the artist once it gets big."

Rolling Dice.

According to Fenter, most of the artists signed are brought to the label's attention by other Capricorn musicians. "We never have gone out and actively pursued anybody in any way. Capricorn is

Ruby's Run-Overs

◆ A large, warm pat on the back to **Phil Walden**, president of that goatish record label who is in the process of setting up a scholarship fund in the very famous name of **Otis Redding**. The fund will help out black students inclined toward the law (career-wise) by aiding them in attending **Mercer University's Walter F. George School of Law**. Phil's aiming for a \$250,000 base for the scholarship and **Lou Adler** (you know, **Carole King's** producer) has

already contributed \$30,000. Phil managed Redding's career until his death and the idea is doubly appropriate since Otis, according to *Record World*, "made many public service announcements during his career urging young people to continue their education." The *World* went on to mention that Otis was "commended by then-Vice-President Hubert Humphrey for his share of work in the government's many "Stay in School" programs. ◆

not into buying big names. We never have been and I hope we never will be. That's not to say that if a major act became available we wouldn't talk to them, but you won't catch us stealing acts away from other labels by offering them more money than anybody else. That's yesterday's record business. We don't believe in bidding. We don't want to be viewed as another great rip-off company.

"If a guy comes to us, gets an

offer and then says 'I could get \$20,000 more from Columbia,' we say 'Good luck on Columbia, man. I think we could do a better job and in the long run sell more records for you, but if the quick buck is where you're at . . . have a good time on Columbia.'

"After all, it's the record company that takes the first gamble. Somebody comes in off the street, sends a tape or gets discovered in some bar . . . it's just like rolling dice in Las Vegas. But you

"You can be a record label and produce one type of music, but you can't be a record *company*. We've always anticipated being a thoroughly involved *company*."

don't stand anywhere near the same odds. This time, they're all against you. You finally click with somebody and who looks back to say 'That record company sure took a big chance'? Nobody. It's only 'Look at all the money they're making.'"

Fenter pulls a hand through his curly black hair and pauses to re-evaluate. "I don't mean to sound too hard-line," he says. "I'm proud of everything we've got. I couldn't be prouder. We've

known some fine people who've turned us onto some fine bands. At the same time, we've been open-minded, careful, tasteful and choosy."

The Finest Guitar.

Perhaps a perfect illustration of that tasteful care is the manner in which Capricorn has posthumously treated Duane Allman. The excellent *An Anthology* was released two years ago to overwhelming critical and commercial acclaim. While a follow-up wasn't

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Circular Calls on a Capricorn

Sure, there are lots of good musicians on Capricorn, but there's only one who wears a tablecloth in live performance and plays slide ukelele with a baby bottle. Or would want to. To wit: Martin Mull, the West-side Manhattan branch of the mighty Georgia peach tree that is Capricorn. *Circular* contacted Mr. Mull at the onset of Capricorn month and pestered him with a few questions.

Circular: This is Capricorn month. How are you planning to celebrate?

Mull: Well, I'd like to find work.

Circular: Did you go to the barbeque in Macon?

Mull: Sure did.

Circular: How was the food?

Mull: The food was excel-

lent . . . uh, you know that book called *Alive*?

Circular: The next question—

Mull: No, really, the whole thing reminded me of that, because there were peaks and valleys, there was, uh, snow, there were many *references* to Peru, people crashing, people eating each other . . .

Circular: Would you say that you and Capricorn have developed a terrifically sensitive, flexible rapport that's enabled you to survive and grow as an artist?

Mull: Sure I would. And if not, I'm looking forward to it. I'll have to be quite frank with you, though; I told Phil Walden at the picnic that I was seriously thinking of going to Columbia because I got a



better deal.

Circular: What was the better deal?

Mull: Columbia offered me a record every month. Then at the end of six months I get my choice of any 12 records, and they send them right to the house . . .

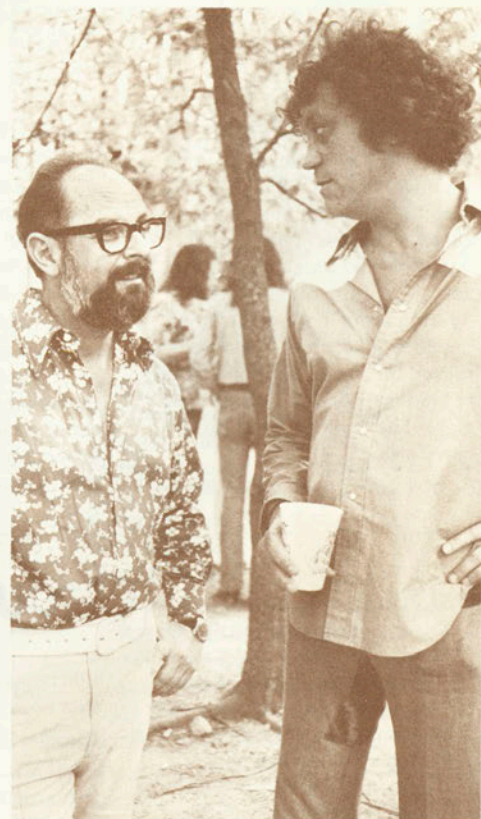
there's a small mailing and handling fee, and I can cancel at any time. But I told Phil that even though there are deals like that out there, I'm happy as a Capricorn. Listen, can you get me back on the *Circular* mailing list?

"Macon," **Phil Walden** once said, "doesn't revolve around Capricorn Records. But we certainly have an influence here. Macon backs us all the way. They didn't wave flags a couple of years ago, but now most of them are enthralled that they have a recording industry in their midst. We've left our mark on the town."

That mark today includes a spot on the Macon Chamber of Commerce for **The Allman Brothers Band**; a "Macon: Home of The Allman Brothers Band and Capricorn Records" statement on the letterhead of the quarterly Wesleyan College *Curriculum*; and Mayor **Ronnie Thompson's** recent announcement that the first day in August was to be Capricorn Records Day. Not being one to break the momentum, Phil Walden promptly set August 1 as the date for the Third Annual Capricorn Barbeque and Summer Games. Hundreds of press and

radio people, along with a multitude of friends, flocked from all parts of the country for a day of southern hospitality on Walden's spacious lakeside estate on Dogwood Point.

JACK HALL SANS SMILE



MO OSTIN & FRANK FENTER

WET WILLIE'S JIMMY HALL & SMILE



HAMMOCKS, HAM HOCKS, PABST & OTHER REFRESHMENTS AT THE CAPRICORN TO-DO



BARBEQUE PEOPLE

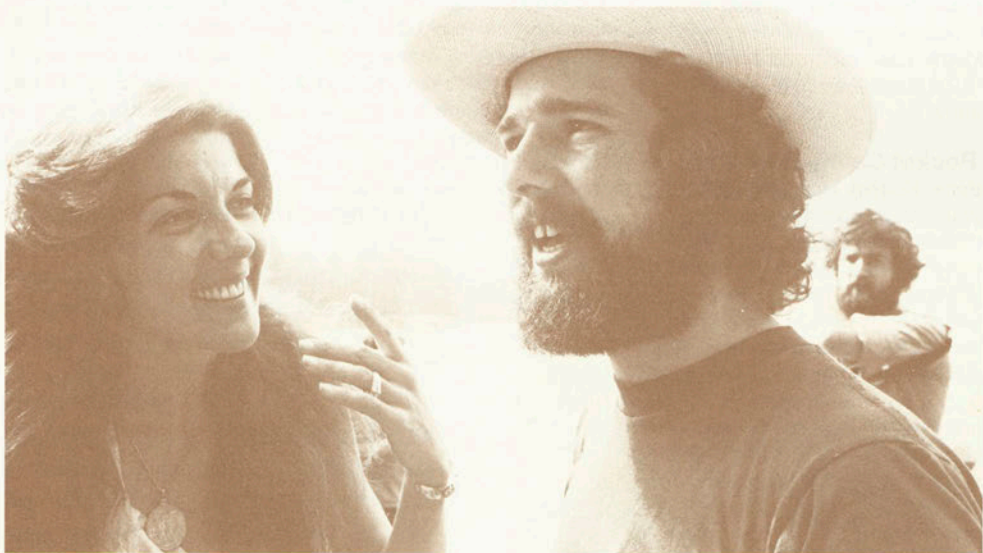
The sunny afternoon progressed in fine tradition as over 600 city folk romped, stomped and stumbled across the countryside, jumping into motorboats and canoes, or looking for a volleyball and/or basketball game. To no one's surprise, the event's most popular feature was **The Food**. It was there, in the lengthy chow-line, that one battled his favorite Capricorn artist for a share of local specialties like "red hot" chicken, fried pork, cornbread and black-eyed peas.

Among the guests were **Gregg** and **Jan Allman**, **Martin Mull**, **Butch Trucks**, **Jaimoe**, **Chuck and Rose Leavell**, Lynyrd Skynyrd's **Ronnie Van Zant**, **Wet Willie**, **Elvin Bishop**, **Toy Caldwell**, **Bill Graham**, **Pete Rudge**, **Bette Midler** (in **Dr. Scholl** sandals and **Levi Stay-Press** jeans), **Lester Bangs**, **Tom Dowd** and **Johnny Sandlin**.



GREGG ALLMAN, PHIL & PEGGY WALDEN

BILL GRAHAM & BETTE MIDLER GARBED POUR BARBEQUE



JANICE ALLMAN & CHUCK LEAVELL

The sun lasted only until the live entertainment—a **Sha Na Na**-like 50's act called **Vince Vance and the Valiants**—was ready to hit the outdoor stage. But heavy rain took over, and the sopping party moved to Uncle Sam's, a big Macon hang-out spot. Again, the entertainment was to have been provided by **Vince Vance and the Valiants**. Prior to their show, however, **Elvin Bishop** popped on stage for a guest set.

After opening with "White Lightnin'," **Elvin** was joined by **Toy Caldwell**, **Chuck Leavell**, **Jimmy Hall** (**Wet Willie** lead singer) and **Gregg**

Allman. Handling organ and vocals, **Gregg** led the group through a sizzling two-hour jam that included tunes like "The Thrill Is Gone," **Arthur Crudup's** "It's Alright" and "Crossroads." **Jaan Uhelszki** from **Creem** dubbed them **The Wet Tucker Brothers Band**. The sounds ended at closing time.

Capricorn's Third Annual Barbeque and Summer Games proved to be a pleasant and well-planned escape. Even **Vince Vance** and the **Valiants** had fun.

Return to Sender

London. Diligent readers of this column may recall the report herein back in January of the arrest in Rio de Janeiro of The Great Train Robber, Ronald Biggs. Well, they never brought him back to England because the man had cunningly knocked up his Rio sweetheart and Brazilians are so keen on paternity they won't allow the father of a baby Brazilian to be extradited. Or something like that. So Ronald, with all this borrowed time on his talented hands, is angling for popstardom. He's said to have recorded a ditty called "Mail Bag Blues." He should know . . .

Pocket Calculators Up. Well done, Ronald. Heaven knows, you have to diversify if you want to stay afloat these days. *Disc*, the music weekly, is now smothered in horoscopes, fashion features and color posters of Bjorn Borg, the Nordic teenage tennis idol. A little something for everyone to distract readers from such alarming realities as the sugar shortage, the cheese shortage, the stock market at its lowest ebb in 15 years and sundry perverse moves by the Labour government. They've just reduced V.A.T. (the well-known surcharge) from 10 down to eight per cent. That may

sound like a good deal, but you just try working out eight per cent of all sorts of ornery numbers when you're used to only shoving over a decimal.

This Parrot Is Deceased.

My heroes, The Monty Python Flying Circus, or simply Pythons, or somewhat less simply, The Monty Pythons, have got an album stuck well up there in the British Top 20. What a victory this is. The album is stuff taken from their live show at Drury Lane (a theater in the West End) where they surprised everyone by being just as funny on stage as they are on TV. The reason I am not explaining what Monty Python is to those who don't already know is that I would not like to rush in

where aardvarks fear to tread. Jo Bergman feels American Python fans should have some emblem to identify themselves to one another. We agreed that a dead parrot badge would do quite nicely. Extracts from four Monty Python episodes have been sold to NBC's Dean Martin's Comedy World, so tune in and fall about.

A Tisket A Tasket. Time for the Bunny to pack another basket. The company picnic of the week sees the Greek Streeters all aboard the *Empress of India* (she certainly is accommodating), that being the slow boat from suburban Kingston. There will be six hours of big drinks and small talk taking place on the broad shoulders of the mighty Thames,

who don't say nothin' but must know somethin' . . .

Lend Me Your Comb. The picnickers will have the weekend to recover, and then they must launch themselves bravely into the special party heralding the release of the new Wizzard LP, *Eddy and the Falcons*. As you might guess, the album invokes the deathless 50's Teddy Boy spirit. Those invited are scouring their wardrobes for drape jackets, drainpipes (trousers) and winkle-pickers (shoes). Warners has generously supplied period accessories. With each invite went a heavy metal I.D. bracelet bearing the apposite legend, *Eddy and the Falcons*.

Jumpin' Gypsies. There is an import chart in the popular (if frequently truculent) weekly *Time Out*. And it tells us that Wendy Waldman's *Gypsy Symphony* is a headstrong Number Five amongst the alien albums, and in pretty hefty company. She should come over.

— SHELLEY BENOIT

Inspirational Verse

Ah, France, you hear
my cries
I love the French
I love their fries

—Martin Mull
"Ah France"



Loaded

This biweek finds *Circular* puffing and stumbling under the weight of a ponderous cluster of Nine by Nines plopped smack in its mid-section. This issue's array of Niners should at least approximate Warner/Reprise's August release. A double-check with this week's Vinyl Statistics column will make everything perfectly. Clear?

Adam Faith I Survive

To masses of the great British public Adam Faith is an instantly identifiable and affectionately admired character—the Cockney prodigal son who has made his mark in records, cabaret, repertory, television, film, artist management, record production and now songwriting.

Trapped in an Image

I Survive represents Adam's first plunge back into singing since the vanished innocent days at the turn of the decade when he had a succession of hit singles and emerged as Cliff Richard's main rival. The stage image he found himself trapped inside at the time—the sharp-dressing cabaret “artiste”—became increasingly unreal and even repugnant to him. In a single day he blew out all his bookings, turned his back on glamor and took on the discipline and comparative deprivation of working in rep.

Successful Series

His big acting break came with the TV series *Budgie* in which he originated the title role. The *Budgie* character was an artless young Cockney trying to make it as a sort of Soho wide boy and failing regularly in his schemes—though winning viewers' hearts at every stumble. *Budgie* ran for two extremely successful seasons and was sensibly terminated before the quality of the episodes could degenerate. It left the public with a good taste in its mouth and Faith's integrity intact.

Sayer and Daltrey

When the first of the two *Budgie* series was in production, Adam met Leo Sayer through an old friend, David Courtney. (David had been the drummer in Adam's backing band during his old popstar days.) Adam agreed to manage and, with David, to produce Leo, and he encouraged

the two, Leo and David, to collaborate on Leo's material. The result was a smash debut single and LP, broken by the sort of invaluable media exposure that Adam, a favorite of the BBC, was able to pull off. Adam also produced Roger Daltrey's first solo LP, another impressive example of Sayer-Courtney repertoire.

Powerful Role

Somehow (in his spare time?) Adam recently completed a co-starring role in the movie *Stardust* (a sequel to *That'll Be the Day* due for release early this fall). He gives a brilliantly realized, non-singing performance as a roadie-turned-manager that is the crowning glory of what is already a very strong picture.

Shaky at First

With this record of achievements it is hard to believe the resilient and perennially self-reliant Faith could have suffered the jitters from going back into the studio. He credits co-producer Courtney with providing the necessary moral support—as well as the melodies—for the *I Survive* LP.

Reflections of Survival

The lyrics Adam wrote reflect his attitudes on stardom and stamina and all sorts of other things. Among the awfully famous players backing him are Deep Purple's Ritchie Blackmore, and Paul McCartney. Others must remain secret, but the sound is there for all to enjoy. Because Adam

Faith is one of the fittest, he's not only survived. He has evolved.

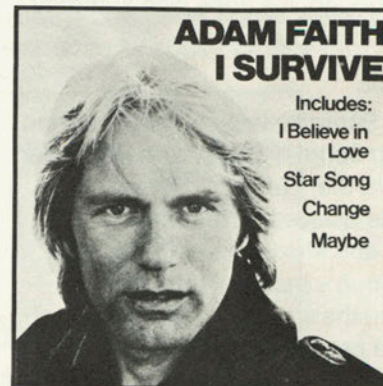
Side One

1. **I SURVIVED** 4:51
2. **I BELIEVE IN LOVE** 3:46
3. **HONEY** 3:11
4. **FOREIGN LADY** 2:38
5. **CHANGE** 4:00

Side Two

1. **MAYBE** 3:12
2. **NEVER SAY GOODBYE** 4:04
3. **GOODBYE** 4:01
4. **IN YOUR LIFE** 2:38
5. **STAR SONG** 5:58

All songs by Adam Faith and David Courtney
PRODUCED BY ADAM FAITH AND
DAVID COURTNEY



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

Doug Sahn Tex Mex Trip Groover's Paradise

The (dare we say?) legendary Doug Sahn joins Warner Bros. Records with a high-stepping collection of pepper-hot songs; the happiest collection since West Texas annexed Berkeley.

Electrical Inspiration

Groover's Paradise is Doug Sahn's first album for Warner Bros., though he's been a solid and influential fixture on the American music scene for many years. Bob Dylan's *Blonde on Blonde* electric band is said to have been inspired in part by the Sir Douglas Quintet, for instance, and Blood, Sweat and Tears in its earliest incarnation bears more than a slight resemblance to what was happening with Doug's legendary Honkey Blues Band.

All Over the Place

All along, Doug has been coming up with a brand of music that displays a near-staggering range of diverse influences, ranging from country — *real* country — to Latin American, to British-invasion beat, to jazz, to soul, to psychedelia, to . . . well, you get the idea. However he puts it together, though, it's done with authority and style.

Solid Music

Groover's Paradise is distinguished from other Doug Sahn albums by its particular slant toward the "Tex-Mex" bordertown sounds, themselves a cross-fertilization of country and Mexican pop music. It's perhaps Doug's most cohesive album ever, due to the straight-ahead approach, to the solid production talents of Doug Clifford and to one of Doug's legendary dynamite bands.

Fiddlers Supreme

The present group includes one-half of Creedence Clearwater Revival: Clifford and Stu Cook, on drums and bass, respectively; plus reedman Frank Rodarte, the legendary Link Davis on horns, keyboards and fiddle, and everybody's favorite double Scorpio, the fast-talkin' Sir Douglas himself on various string and keyboard instruments, vocals and spirit-institution. (Violin buffs will here pause to note that, with the addition of Davis to the roster, Warner Bros. now features the two best Cajun fiddle players in the country. Trivia buffs and historians will note that, many years ago, original Quintet member Frank Morin produced an entire album of Link's *Cajun Crawdaddy*, for Mercury).

Inviting Venture

Sahn is an accomplished musician, one who seems to be able to play just about any instrument he gets near. He's a songwriter who's been covered by everybody from Mother Earth to Mott the Hoople. His appearance in the excellent film *Cisco Pike* damn near stole the show, but that's another story altogether. What *this* story is, is that the Doug Sahn Tex Mex Trip is one well worth taking. If you can find a bottle of Lone Star, so much the better.

Side One

1. GROOVER'S PARADISE 3:25
2. DEVIL HEART 4:20
3. HOUSTON CHICKS 3:48
4. FOR THE SAKE OF ROCK 'N ROLL 3:17
5. BEAUTIFUL TEXAS SUNSHINE 3:13

Side Two

1. JUST GROOVE ME 3:27
2. GIRLS TODAY (Don't Like to Sleep Alone) 2:29
3. LA CACAHUATA (Peanut) 1:45
(Luis Guerrero)
4. HER DREAM MAN NEVER CAME 3:06
5. CATCH ME IN THE MORNING 5:07

All songs by Doug Sahn except as noted
PRODUCED BY DOUG CLIFFORD



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

Paul Kelly

Hooked, Hogtied & Collared

Of his third Warner Bros. release, captivatingly titled *Hooked, Hogtied & Collared*, Paul Kelly says: "It's got everything from country to stone R&B with a lot of smooth, pretty and funky things thrown in."

From Streets to Clubs

Lucky for us all Paul Kelly became a songster and not a gangster, choosing the club circuit of Miami over the street scene in the northern Florida ghettos. Not too many years ago Paul's time was divided between shooting pool and singing with various rhythm and blues outfits. It wasn't until he took off on his own that he realized singing was his main intent in life.

Best Is Here

Several record label changes later and Kelly has just turned out his third album (his first two were *Dirt* and *Don't Burn Me*) for Warner Bros. *Hooked, Hogtied & Collared* was started in mid-June under the production supervision of Buddy Killen (Paul's producer for eight years). While Killen and Kelly both acknowledge that the record is "nothing startling" in view of musical direction, they're both convinced it's the strongest recording they've made to date. "I think it's the best thing I've ever done," insists Paul. "Yeah," agrees Buddy, "we just wanted to do 12 of the best songs Paul had and make an album where you can't skip a single cut."

No Fear Left

Paul's one-time reluctance to write his own material ("I was scared I couldn't come off as a solo artist") has completely vanished on this new record. Entirely

self-composed (with the exception of "I Believe I Can" written by brother Henry Kelly) *H, H & C* finds Paul in a strong musical setting. Among its highlights, the beginning of "Holding On for Dear Life" features a gospel narration by the artist and poses an intriguing direction for him. "I put that on three or four months after I had written the song and right about the time we were in the studio. It's something I hadn't been into before on record; it's the kind of thing I'd do on stage."

Satisfied Chuckle

"You Turned a Lion Into a Lamb" was another unusual situation: it was recorded and written after the album was partially completed. The 12 tracks, liberally spotted with strings and horns as well as backup vocalists, quite rightly cause Paul to laugh in gentle satisfaction. "I can't wait to see what the world thinks but hey... I had a good time doin' the album. But I guess I am a bit — prejudiced."

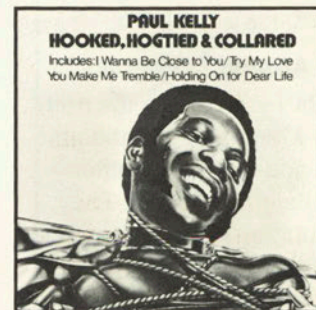
Side One

1. **LET YOUR LOVE COME DOWN (Let It Fall on Me)** 2:47
2. **I WANNA BE CLOSE TO YOU** 3:55
3. **TAKE IT AWAY FROM HIM (Put It on Me)** 2:19
4. **TRY MY LOVE** 4:25
5. **TILL I GET TO MY BABY'S LOVE** 2:14
6. **HOOKED, HOGTIED & COLLARED** 2:38

Side Two

1. **YOU MAKE ME TREMBLE** 2:44
2. **YOU TURNED A LION INTO A LAMB** 2:57
3. **I'M GONNA BE LOVIN' YOU** 2:44
4. **I BELIEVE I CAN** 3:12
(Henry Kelly)
5. **I'M INTO SOMETHIN' I CAN'T SHAKE LOOSE** 3:00
6. **HOLDING ON FOR DEAR LIFE** 4:49

All songs written by Paul Kelly except as noted
PRODUCED BY BUDDY KILLEN AND PAUL KELLY



Paul has one other album available on Warner Bros., *Don't Burn Me* (BS 2689). This album is also available on 8-track stereo and cassette.

Good Rats

Tasty

After feature spreads in *Newsday* and *Creem* saluting their return, the Good Rats are back with a hard-rocking album rich in melodics.

The Rat Trick

Two of the toughest tricks in the record business are (1) breaking a new act out of thin air and (2) staging the comeback of an act that already has a track record. The former task is accomplished infrequently enough, while the latter faces its own set of obstacles. Bringing back a truly BIG group, for instance, involves retrieving various original band members from the carwashes they may have since drifted to, rehearsing them for six weeks, then snagging them a spot on an all-olderies Midnight Special show.

Do the Local Commotion

While the Good Rats have "been around" once before (from '67 to '69, primarily as the mainstays of a New York club scene they hosted with the Rascals, Leslie West's Vagrants and the erstwhile Velvet Underground), outside of local commotion and critical clamor (on the basis of one late '68 album on Kapp), they weren't BIG. Which means their return to records on *Tasty* can justly be considered a debut and not a "comeback" at all.

Toughest Rats Around

The Good Rats of *Tasty*, led by the deft guitar of Mickey Marchello and the able pen, harmonica and lungs of brother Peppi, are definitely 1974 stock. They have a long reputation as a hard-driving band — one that has been readily borne out in recent live gigs. The Good Rats are one of the toughest, fastest hard rock bands out of New York, or anywhere. The earliest Rats music has been called "portentous," for in it are found antece-

dents for all manner of subsequent hard rock, from Alice Cooper to the Blue Oyster Cult. Like a brittle crossbreed of the Velvets and Steppenwolf, they were.

Crazed

While the group never really disbanded, the Rats experienced their share of personnel and personal changes. Crazed rock & rollers till the end, Peppi and Mickey looked long and hard before they found 20-year-old guitarist John Gatto (chosen out of over 50 applicants), bassist Lenny Kottke and drummer Joe Franco (both most recently with New York group Harlequin). Impressed by what they'd seen and heard, both *Newsday* and *Creem* have run feature spreads on the revived Rats.

Rats Salad

Produced by Stephan Galfas, *Tasty* offers a varied menu with the accent on rousing hard rock; not the least of the band's accomplishments is investing the genre once again with a gracious sense of melody. Like "We Are the Good Rats" on the first LP, "Back to My Music" is the frontispiece for *Tasty* with its bright group vocal and sharp pointed images. "Fireball Express" and "300 Boys" are lethal, hard guitar attacks, while the title track provides an engaging light jazz change of pace.

Walking, Talking...

If you thought maybe nobody played like this these days, the Rats have good news for you. They're a walking, talking prospectus on right now rock & roll, and their music makes tough demands while hand-

ing out its own rewards. Its brash energy grabs you and its melodies will follow you for days.

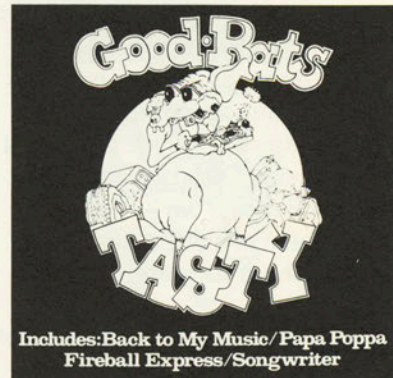
Side One

1. **BACK TO MY MUSIC** 2:34
2. **INJUN JOE** 5:18
3. **TASTY** 3:22
4. **300 BOYS** 3:49
5. **PAPA POPPA** 5:08

Side Two

1. **FIREBALL EXPRESS** 3:16
2. **FRED UPSTAIRS & GINGER SNAPPERS** 3:12
3. **PHIL FLEISH** 3:59
4. **KLASH-KA-BOB** 3:34
5. **SONGWRITER** 4:51

All songs by Peppi Marchello
PRODUCED BY STEPHAN GALFAS



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

Browning Bryant

Browning Bryant is quite unbelievably only 17 years old. Looking more like a 22-year-old, the 6'4" singer/writer/performer has already appeared on (among others) the Mike Douglas Show, the Tonight Show, the Ed Sullivan Show, and has co-headlined in Las Vegas for Alan King and Danny Thomas.

Beyond Nightclubs

His past recordings have included four sides for Dot Records and an album of cover songs (at age 12) for RCA. But for the gangly lad from South Carolina a nightclub career wasn't in his heart... nor was recording an album full of songs written by other artists.

A Good Connection

No more fan clubs, no more Kraft Music Hall appearances and, most importantly, no more singing material he doesn't feel entirely right with. The change began when Marshall Sehorn, manager of producer/arranger/writer/singer Allen Toussaint, made a phone call to Browning's manager in New York and voiced an interest in doing work with the young singer. Allen too expressed a desire which has resulted in his working with Bryant on the 17-year-old's first album for Reprise Records.

Unabashed Excitement

The album hums with Toussaint's usual musical energy — he arranges, composes, produces and plays piano with all the excitement and unabashed brashness of his hometown Mardi Gras. His long-standing rhythm section, the Meters, perform on seven tracks and on four others a group of Atlanta session men appear. Browning donates three self-written compositions, including a heartfelt song titled "Losing."

Special Material

Work on the album began in October of '73 and was completed near the beginning of December, after which Allen rounded off the edges with a final well-placed horn track or ivory overlay. Toussaint's contributions were written especially for Bryant though one cut ("Blinded by Love") somehow found its way into the guitar of Johnny Winter and appears on the albino's most recent album, *Saints and Sinners*.

Now It's Here

Needless to say, Browning's satisfaction with the album is wholehearted. Allen's treatment of the young artist is nothing short of brilliant and it only remains to be seen if Bryant can project the magic he captured on record in live performance. After the release of the album, tentative plans are to send the South Carolinian out on the road with a four-piece backup band and small horn section. After two and a half years of growing discontent, Browning Bryant has finally taken the first step toward solidifying his career as a singing and performing artist. It's his involvement with the music which has caused him to turn in a new direction. The album, the good word of Mr. Toussaint and a growing acknowledgement that Browning has something to say should prove to be all the future reference he'll ever need.

Side One

1. **YOU MIGHT SAY** 4:39
2. **SAY YOU WILL** 3:24
3. **LEAVE THE REST TO MOLLY** 4:00
4. **THIS IS MY DAY** 4:05
5. **CURE MY BLUES** 5:27
(Browning Bryant)

Side Two

1. **LIVERPOOL FOOL** 2:29
2. **BLINDED BY LOVE** 5:11
3. **COVER GIRL** 3:22
4. **LOSING** 5:33
(Browning Bryant)
5. **PERFORMANCE** 3:06
6. **HOME** 3:45
(Browning Bryant)

All songs by Allen Toussaint except as noted
PRODUCED BY ALLEN TOUSSAINT



Richard Pryor Pryor Commitments

In this live recording Richard Pryor attacks God, law enforcement, war, movie stars and bathrooms with all the unabashed and fanciful enthusiasm of a W. C. Fields.

Nothing Deleted

In 1968, Richard Pryor's Troubadour engagement was captured on wax and is presented to you here and now in its unexpurgated glory. The wit, insight and enlightening qualities of the man are perhaps exceeded only by his talents as a monologist whose quick delivery is barbed with voices ranging from low growls to high squeaks.

Bullets and Arrows

As always, the material offered in *Pryor Commitments* is 100% Pryor penned. Richard's subjects come from all walks of life, all social situations, and all political predicaments. When he attacks, he does so with rubber bullets and plastic-tipped arrows; his derisions and sarcasms stem from his grasp and love of people, not from mere intentions to hurt or embarrass.

The Streets of Peoria

Pryor's material comes from his early years living in Peoria, Illinois, with a construction worker father who made life if not always pleasant, at least interesting. He forms his monologs and sketches from his experience on the street, picking out stories here and there in his earlier roles as janitor, shoe shine boy, and packer. What he sets down on *Pryor Commitments* is what he feels, vignettes rehearsed from New York to Canada during the formative years of his career.

100% Funny

The album is more a testimony to Pryor's staying power than it is just another "comedy" record. Though the tapes collected here are some six years old, they stand up with all the vigor and freshness of a recording made last week. The audience reactions on *Commitments* aren't pre-recorded, dubbed in, or doctored in any way; the chuckles, guffaws, and explosive bursts of laughter are all 100% honest responses to a totally funny man.

He's Funny That Way

For those who missed Richard Pryor at the Troubadour in 1968, this album represents his funniest moments. For those who were there, you probably never realized just how funny Richard can be. But wherever you were in 1968 or wherever you may be now, *Pryor Commitments* is deserving of your ears, your sense of humor, and your conscience. So give it a listen and have a laugh — Richard wants it that way.

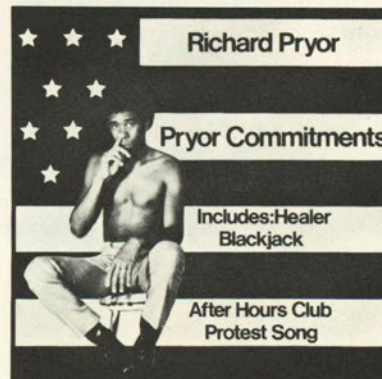
Side One

1. BUSTING GOD
2. HEALER
3. POLICE LINEUP
4. WAR MOVIE
5. MOVIE STARS
6. BATHROOM
7. BLACKJACK

Side Two

1. AFTER HOURS CLUB
2. PROTEST SONG

All material written by Richard Pryor
PRODUCED BY ROBERT MARCHESI





CAPRICORN RECORDS

Hydra

“Everybody plays extremely hard... If we got up and played melancholy stuff, the crowd would throw eggs at us!” – *Wayne Bruce, Hydra lead vocalist.*

Head Turners

Hydra know well the perils facing unknown opening bands. They've played in front of Grand Funk, The Allman Brothers Band, Mountain, Deep Purple and Procol Harum, to name but a few, on bills all over the South. The potentially-harrowing experience motivated them to develop an ultra-exciting, fast-paced, hard-rock presentation, powerful enough to blister ears and turn heads everywhere they've played.

Vinyl Stimulation Ahead

Hydra hail from Atlanta and number four: Wayne Bruce, rhythm guitar, lead vocals; Spencer Kirkpatrick, lead, slide, 10-string acoustic guitar (and Leslie West look-alike); Orville Davis, bass, and Steve Pace on drums. Originally inspired by British Invasion rockers, the group evolved into Atlanta's hottest local group without benefit of vinyl stimulation (until this record).

On the Subject of Bands

Like most Southern bands (including labelmates Wet Willie, Marshall Tucker and The Allman Brothers Band). Hydra's musical roots are firmly based in rock & roll with generous infusions of blues and soul. However, Hydra are aware of the ever-present dangers of being lumped together “in common with most Southern bands,” and have some clear-cut observations on the subject. Guitarist Kirkpatrick says, “Our association with Capricorn... will encourage the all-too-

frequent comparisons made between any Southern band and the Allman Brothers. Hydra is the farthest thing in the world from them.” As for live performance style, Wayne Bruce remarks, “We don't think that musicians have to shuck corn and eat grits to represent the South.” Kirkpatrick adds that “Hydra strive for a professional performance.” And as one local commentator expressed it, Hydra eschew “loosely-joined jamming, audience soliciting and haphazard boogying.”

Originals Ahead

All of which is reflected on the group's initial Capricorn album. Produced by Dan Turbeville, who as a Record Plant staffer worked with artists as disparate as Lou Reed, Alice Coltrane and Todd Rundgren, *Hydra* is designed to capture the all-out rock & roll excitement of Hydra's live performances. Aside from Don Nix's quasi-standard “Going Down” and “Feel a Pain” by Will Boulare, all of *Hydra's* songs are group originals. Highlights include the pointed “Glitter Queen,” “Warp 16” and the eight-minute “Miriam,” long a live showpiece.

Rock On

Devoted Southern followers have been anxiously awaiting this album for over a year now. Once the rest of the country hears it, the demand will be nationwide and Hydra will have to venture out of their local bailiwick to meet it. And Atlanta's loss will be the nation's — and rockdom's — musical gain.

Side One

1. **GLITTER QUEEN** 4:04
(Bruce and Kirkpatrick)
2. **KEEP YOU AROUND** 5:20
(Bruce and Kirkpatrick)
3. **IT'S SO HARD** 4:49
(Bruce and Kirkpatrick)
4. **GOING DOWN** 3:06
(Nix)
5. **FEEL A PAIN** 6:25
(Boulware)

Side Two

1. **GOOD TIME MAN** 3:23
(Bruce, Pace and Kirkpatrick)
2. **LET ME DOWN EASY** 4:23
(Bruce and Kirkpatrick)
3. **WARP 16** 4:22
(Pace, Bruce and Kirkpatrick)
4. **IF YOU CARE TO SURVIVE** 2:59
(Bruce and Kirkpatrick)
5. **MIRIAM** 7:42
(Bruce and Kirkpatrick)

PRODUCED BY DAN TURBEVILLE



Johnny Jenkins Ton-Ton Macoute!

This historic reissue from the early days of Capricorn features one of the legendary figures of Southern blues music, surrounded by a number of his most devoted disciples.

All Funk

When it was originally issued in 1970, *Ton-Ton Macoute!* usually fell on appreciative ears. And well it might have: the album combines many of the best elements of country blues and urban blues-rock styles into a searing, distinctive whole. To others, though, the album was just, perhaps, a bit *too* bizarre in its uncompromising funkiness.

Get It Now

Time has passed, and perhaps those who didn't understand Johnny and this fine album will be in a better position now to appreciate the music. In any event, there are those to whom the album has remained a hard-to-find collector's item, and those to whom it would be an exciting new experience, if only they had the chance to hear it.

Driving to Otis

Johnny is one of the first prominent musicians to have come from Macon, Georgia. As leader of Johnny Jenkins and the Pinetoppers, he was responsible for the discovery of Otis Redding, who became lead singer for the band. Jenkins' reluctance to travel by air resulted in Johnny's and Otis' parting of ways, though Johnny and the Pinetoppers would join Otis on the road wherever the dates were within driving distance of Macon.



CAPRICORN RECORDS

Future All-Stars

In 1970, Phil Walden, Redding's personal manager, asked Johnny to record an album for Walden's newly-formed Capricorn label. *Ton-Ton Macoute!* was produced at the Capricorn studios in Macon by Johnny Sandlin. Musicians included several members of The Allman Brothers Band, then in the process of creating their own legend: Duane Allman on lead guitar, Berry Oakley on bass and Butch Trucks and Jai Johanny "Jaimoe" Johanson on drums. Other musicians on the sessions include Pete Carr (guitar); Eddie Hinton, Johnny Wyker and Tippy Armstrong (percussion) from Muscle Shoals; plus Paul Hornsby (keyboards), Robert Popwell (bass) and producer Sandlin (drums). In truth, the cream of young Southern blues-rock musicians of the day.

Blues and Witchcraft

Repertoire includes three songs dealing with voodoo mysteries: two by Jackie Avery and one by Mac "Dr. John" Rebennack. Numbers by Sleepy John Estes, Muddy Waters and John Lee Hooker were chosen to represent the Southern blues influences; the old Fats Domino hit, "Sick and Tired," as a more urban element; plus there were John D. Loudermilk's "Bad News" (a hit for Johnny Cash five or six years earlier) and Bob Dylan's then-current blues, "Down Along the Cove." A thorough and thoughtful collection, by a wrongfully overlooked artist.

Side One

1. **I WALK ON GUILDED SPLINTERS** 5:23
(Dr. John Creaux)
2. **LEAVING TRUNK** 4:07
(Sleepy John Estes)
3. **BLIND BATS AND SWAMP RATS** 4:46
(Jackie Avery)
4. **ROLLIN' STONE** 4:58
(McKinley Morganfield)

Side Two

1. **SICK AND TIRED** 4:11
(Chris Kenner, Dave Bartholemew)
2. **DOWN ALONG THE COVE** 3:03
(Bob Dylan)
3. **BAD NEWS** 3:21
(John D. Loudermilk)
4. **DIMPLES** 2:40
(James Bracken, John Lee Hooker)
5. **VOODOO IN YOU** 4:42
(Jackie Avery)

PRODUCED BY JOHNNY SANDLIN





Kenny O'Dell

Thanks to the recent success of many of his songs, especially the gigantic Charlie Rich hit "Behind Closed Doors," Kenny O'Dell is perhaps best-known as a talented writer. His prowess as a performer will surprise many listeners, then. But not those who have been following Kenny's career.

People and Places

Kenny's success story actually dates back to 1967, when he and three friends were working in a Las Vegas lounge group called the Guys and Dolls. Signed to a local Las Vegas label, Kenny recorded an original composition, "Beautiful People," that was a simultaneous hit for himself and Bobby Vee. In the same period, another O'Dell copyright, "Next Plane to London," was the only hit for a Los Angeles-based group called the Rose Garden.

Too Little Time

Bobby Goldsboro heard and recorded "Beautiful People," became impressed with Kenny's talent and then met him. Goldsboro signed Kenny to his music publishing company, House of Gold, and invited Kenny to Nashville to run the company—which he did, until quite recently. "I had to give up the administrative work," he recalls, "so that I could devote more time to writing." Along the line, Kenny met Capricorn's Phil Walden, and was signed to the label as an artist. This is his first album for the Macon company.

Hot Properties

Four of the songs on Kenny's album have been recorded by other artists. "House of Love" was the title song of Dottie West's most recent album, and is her current single. "I Take It on Home" was the single

released by Charlie Rich immediately prior to "Behind Closed Doors." It has been recorded by a number of singers, Glen Campbell's version being especially noteworthy. "Behind Closed Doors," you know about; cover versions have been issued by just about everybody, it seems. And "Soulful Woman" has been recorded, but thus far not released, by Rich.

An Old Friend

The musicians on Kenny's album are a select group of Nashville's best session men, most of whom work on almost every major date in the city. Drummer Byron Metcalf's presence is especially interesting; his association with Kenny goes back to the Las Vegas Guys and Dolls days, when Byron was the other Guy.

Straight Hits

Asked to sum up the general mood of this album, Kenny is careful not to categorize it too closely. "It's not really 'country'; more 'country-pop' or 'country-rock'. They're good straight hit songs, with a beginning, an end and a good feeling after they're over. We just went into the studio with the idea of making some good records, no matter what pigeonhole they eventually fell into."

Built on the Band

"I'm really trying to keep the production to a minimum," says Kenny. "There are strings throughout, cushions and that

sort of thing, but all built around the band. And *they* were picking their butts off, all through the sessions."

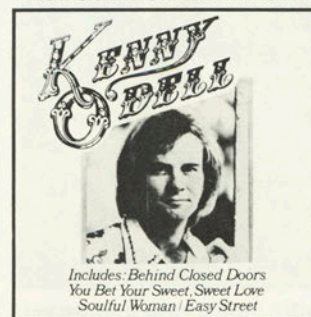
Side One

1. SOULFUL WOMAN 2:55
2. EVERYTHING I AM 3:12
3. I'LL FIND ANOTHER WAY
(To Say I Love You) 2:22
4. LORD, AM I DREAMIN' 2:25
5. LET'S GET ON THE ROAD 2:22
6. EASY STREET 2:10

Side Two

1. BEHIND CLOSED DOORS 2:53
2. HOUSE OF LOVE 2:12
3. LET'S GO FIND SOME COUNTRY
MUSIC 2:30
4. I TAKE IT ON HOME 2:45
5. YOU BET YOUR SWEET, SWEET
LOVE 3:20

All songs written by Kenny O'Dell
PRODUCED BY KENNY O'DELL



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

Hudson Brothers Hollywood Situation

A summer TV series replacing Sonny & Cher and a Saturday series for fall. Pretty fair national exposure for a brand-new record act.

Comedy/Rock Routines

The lucky recipients of this unprecedented televised largesse are the three Hudson Brothers, Bill (24), Mark (22) and Brett (20). They're from an Italian family dwelling in, of all places, Oregon, and their uncle is Keenan Wynn. They've been working up a rocking musical act stressing comedy routines between numbers (or alternatively, rock numbers between comedy routines, depending on whether your viewpoint is record-oriented or televisual), and the act is impressive.

It Happened in Hollywood

The Hudsons cut a single or two for Playboy Records and Elton John's Rocket label, but action was, to put it diplomatically, minimal. Then, while attending a Hollywood party, they encountered Chris Bearde, co-producer of Sonny & Cher's TV extravaganza. In the course of a half-hour conversation liberally laced with off-the-cuff comedic bits, they so dazzled Bearde that he and partner Allan Blye signed the boys up for a pilot. CBS bought it and the end result is (1) a 5-week comedy/variety/music showcase which kicked off July 31, and (2) a weekly comedy/variety/music series on Saturday mornings, Razzle Dazzle by name, aimed not only at kids but at more sophisticated viewers as well.

Hard-Rocking Debut

So there will be no shortage of opportunities to view the Hudson Brothers on-screen. And the powers behind this album hope that circumstance will lead to a no-shortage-of-opportunities-to-hear-their-records situation as well. The Hudsons' music puts forth one good argument against opportunity shortages—it's strong stuff. Quite a bit more hard-rocking than one might have expected. The 11 original cuts make a highly listenable debut LP.

Ode to Tinseltown

Hollywood Situation was recorded in Vancouver and at Cherokee Ranch in Chatsworth, California (owned and run by the former Robbs of Where the Action Is). The Hudsons took care of most of the instrumental work, encompassing guitars, Moog, keyboards, bass and all vocal arrangements. In addition to sparklers like "So You Are a Star," "The Adventures of Chucky Margolis" and "Razzle Dazzle," the LP includes the Hudson Brothers' first Casablanca single, "Hollywood Situation," the cautionary tale of an exclusive, glamorous Tinseltown funfest.

Stay Tuned

Listen, then, to the Hudson Brothers. Their music is impressive. And don't forget the name. You'll be seeing it in *TV Guide*—soon.

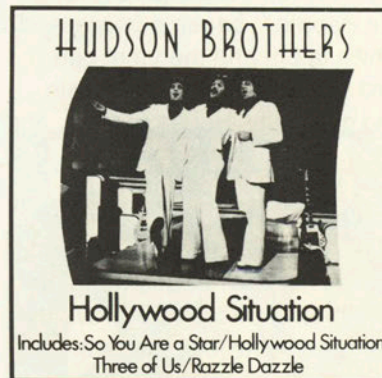
Side One

1. **HOLLYWOOD SITUATION** 2:49
2. **SO YOU ARE A STAR** 3:45
3. **MA MA MA BABY** 2:30
4. **STRIKE UP THE BOYS IN THE BAND** 2:33
5. **COOCHIE COOCHIE COO** 2:53

Side Two

1. **SOMETIMES THE RAIN WILL FALL** 2:45
2. **THE ADVENTURES OF CHUCKY MARGOLIS** 6:45
3. **THREE OF US** 3:12
4. **SONG FOR STEPHANIE** 2:55
5. **CRY, CRY, CRY** 3:02
6. **RAZZLE DAZZLE** 1:36

All songs by Bill, Mark and Brett Hudson
PRODUCED BY HUDSON BROTHERS



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



Jesse Winchester

Learn to Love It

A Louisiana Man—now working out of Montreal—comes through with a lyrical Bearsville (Woodstock, N.Y.) LP for music lovers at large.

Rave Reviews

Since the release of his first Bearsville album in 1970, Jesse Winchester has been called everything from "an important new talent" to "a perfectly paced singer." "...This guy's the new Buddy Holly or something! Overwhelming!" wrote *Fusion's* Tim Jurgens, responding to Jesse's second album, *Third Down, 110 to Go* (Bearsville BR 2102).

Musical Poetry

There's plenty of substance to the stuff behind the critical kudos. Both *Jesse Winchester* and *Third Down* reveal the expatriate Louisiana man (he's resided in Montreal for several years) as a gifted composer with an unlimited talent for turning everyday moods and casual experience into insightful observations and entertaining narratives. His collections of songs have "an impact not unlike that of reading a small nifty book of poems," wrote Jurgens.

Worth Waiting For

Sometimes the extra time incurred waiting out the arrival of a special gift adds to the value of the gift. *Third Down* followed a neat two and a half years on the heels of the first album. *Learn to Love It* follows *Third Down* by only a year and a half, which means that, while Jesse's not exactly prolific, he's gaining yardage. That's a situation anyone who appreciates his special talents will welcome.

Mississippi on My Mind

Like its predecessors, *Learn to Love It* (produced entirely by Jesse) is a compendium of all that is good and new about its creator, from pungent love-and-pain ballads to exuberant rocker celebrations. With the exception of Russell Smith's two fine contributions ("Third Rate Romance" and "The End Is Not in Sight"), Martha Carson's "I Can't Stand Up Alone" and the traditional "Tell Me Why You Like Roosevelt," Jesse wrote all of the material, including the two home-inspired reminiscences, "Mississippi, You're on My Mind" and the touching "L'Air de la Louisiane."

A Classic

Learn To Love It is certain to please long-waiting Jesse Winchester fans and provide the uninitiated with a most appetizing introduction to a classic singer-composer. As its title implies, it's not a difficult lesson at all.

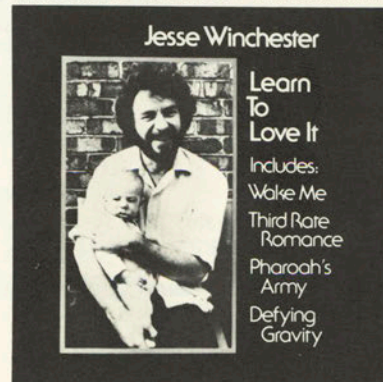
Side One

1. WAKE ME 2:17
2. EVERY WORD YOU SAY 1:55
3. HOW FAR TO THE HORIZON? 2:12
4. L'AIR DE LA LOUISIANE 2:15
5. MISSISSIPPI, YOU'RE ON MY MIND 3:20
6. THIRD RATE ROMANCE 3:30
(Russell Smith)

Side Two

1. DEFYING GRAVITY 2:44
2. TELL ME WHY YOU LIKE ROOSEVELT 2:47
(Traditional)
3. PHAROAH'S ARMY 1:08
4. LAISSE LES BONS TEMPS ROULER 2:25
5. THE END IS NOT IN SIGHT 2:34
(Russell Smith)
6. I CAN'T STAND UP ALONE 2:00
(Martha Carson)

All songs by Jesse Winchester except as noted
PRODUCED BY JESSE WINCHESTER

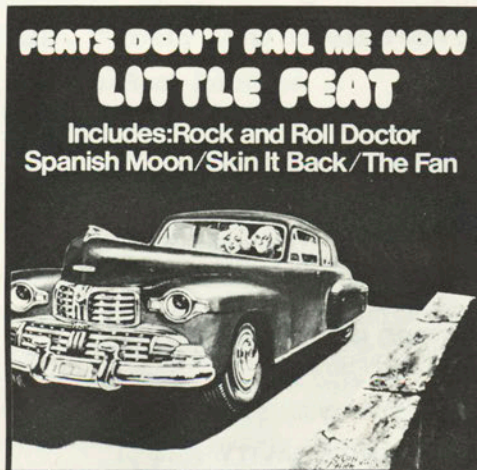


Jesse has one other album available on Bearsville Records, *Third Down, 110 to Go* (BR 2102).

LITTLE FEAT

Feats Don't Fail Me Now

At the very edge of reality, where survival entails being as funny as you are mean, there's a band making some of space and time's best rock music: Little Feat. Led by an original who never fails: Lowell George.



Warner Bros. Album BS 2784

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

Side One

1. **ROCK AND ROLL DOCTOR** 2:57
(Lowell George, Fred Martin)
2. **OH ATLANTA** 3:26
(Bill Payne)
3. **SKIN IT BACK** 4:11
(Paul Barrere)
4. **DOWN THE ROAD** 3:46
(Lowell George)
5. **SPANISH MOON** 3:01
(Lowell George) PRODUCED BY VAN DYKE PARKS

Side Two

1. **FEETS DON'T FAIL ME NOW** 2:27
(Paul Barrere, Lowell George, Fred Martin)
 2. **THE FAN** 4:30
(Bill Payne, Lowell George)
 3. **MEDLEY:** 10:00
COLD COLD COLD
(Lowell George)
TRIPLE FACE BOOGIE
(Bill Payne, Richard Hayward)
- PRODUCED BY LOWELL GEORGE

Little Feat have three other albums on Warner Bros.: *Dixie Chicken* (BS 2686), *Sailin' Shoes* (BS 2600) and *Little Feat* (WS 1890).

EARTH, WIND & FIRE

Another Time

The elements that make up the torrid sound of Earth, Wind & Fire are strongly in evidence within this two-album rerelease of the group's first recordings for Warner Bros. Records. The sound of Maurice White & Co. specially priced.



Warner Bros. Album 2WS 2798

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

Side One

1. **FAN THE FIRE** 4:48
 2. **MOMENT OF TRUTH** 2:59
 3. **LOVE IS LIFE** 5:00
 4. **HELP SOMEBODY** 3:35
- All songs by Maurice White, Wade Flemons and Don Whitehead

Side Two

1. **C'MON CHILDREN** 3:07
2. **HANDWRITING ON THE WALL** 4:04
3. **THIS WORLD TODAY** 3:30
4. **BAD TUNE** 4:41

All songs by Maurice White, Wade Flemons, Don Whitehead, Verdine Adams and Michael Beale; except "This World Today," by Maurice White, Wade Flemons and Don Whitehead

Side Three

1. **I CAN FEEL IT IN MY BONES** 5:04
(Maurice White, Wade Flemons, Don Whitehead)
2. **I THINK ABOUT LOVIN' YOU** 5:59
(Sherry Scott)
3. **EVERYTHING IS EVERYTHING** 6:42
(Richard Evans, Phillip Upchurch, Ric Powell)

Side Four

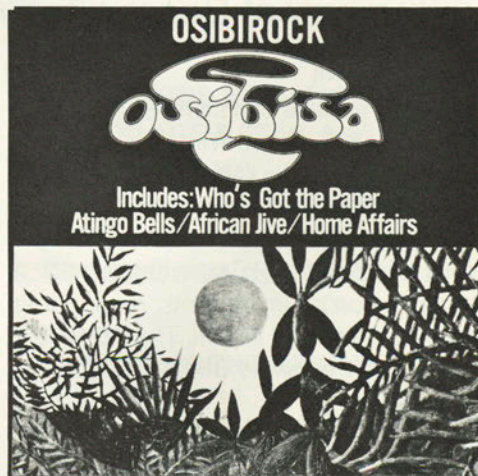
1. **BEAUTY** 4:15
(Maurice White, Wade Flemons, Don Whitehead)
 2. **ENERGY** 9:40
(Maurice White, Wade Flemons, Don Whitehead, Sherry Scott)
- PRODUCED BY JOE WISSERT

Earth, Wind & Fire have two other albums on Warner Bros.: *The Need of Love* (WS 1958) and *Earth, Wind & Fire* (WS 1905).

OSIBISA

Osibirock

Named for the African description of their criss-cross rhythms, Osibisa continue to explore their unique synthesis of primitive beats and contemporary musical concepts in their second Warner Bros. album. Exciting listening.



Warner Bros. Album BS 2802

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

Side One

1. **WHO'S GOT THE PAPER** 2:27
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Gyan)
2. **WHY** 5:35
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Gyan)
3. **OSIBIROCK** 3:02
(Osei, Tontoh, Amarfio, Ayivor, Mandengue)
4. **KELELE** 5:20
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Bailey)
5. **ANTINGA BELLS** :35
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Gyan)

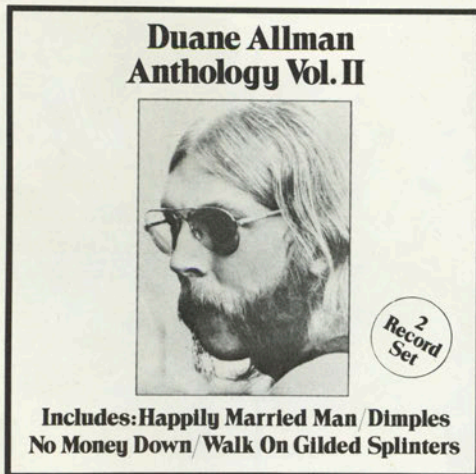
Side Two

1. **AFRICAN JIVE** 4:00
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Gyan)
 2. **WE BELONG** 4:21
(Osei, Tontoh, Amarfio, Ayivor, Mandengue, Gyan)
 3. **KOMFO (HIGH PRIEST)** 4:47
(Osei, Tontoh, Amarfio, Ayivor, Mandengue)
 4. **KANGAROO** 2:50
(Osei, Tontoh, Amarfio, Ayivor, Mandengue)
 5. **HOME AFFAIRS** 4:57
(Osei, Tontoh, Amarfio, Ayivor, Mandengue)
- PRODUCED BY PETER GALLEN

Osibisa have one other album on Warner Bros.: *Happy Children* (BS 2732).

DUANE ALLMAN ANTHOLOGY VOL. II

Focusing on the work of master guitarist Duane Allman, this two-record set features a selection of music ranging from that of the Hourglass to Aretha Franklin to The Allman Brothers Band. A fine companion to Vol. I.



Capricorn Album 2CP 0139

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

Duane Allman has one other album on Capricorn: *An Anthology* (2CP 0108).

RECORD 1

Side One

- 1. HAPPILY MARRIED MAN** 2:40
(Duane Allman)
PRODUCED BY RICK HALL
- 2. IT AIN'T FAIR** 3:20
(Ronnie Miller)
PRODUCED BY JERRY WEXLER, TOM DOWD AND ARIF MARDIN
- 3. THE WEIGHT** 2:48
(Jaime Robertson)
PRODUCED BY KING CURTIS AND ARIF MARDIN
- 4. YOU REAP WHAT YOU SOW** 4:54
(Paul Butterfield, Mike Bloomfield and Nick Gravenites)
PRODUCED BY MIKE BLOOMFIELD AND NICK GRAVENITES
- 5. MATCHBOX** 3:06
(Carl Perkins)
PRODUCED BY JERRY WEXLER AND TOM DOWD
- 6. BORN TO BE WILD** 2:44
(Mars Bonfire)
PRODUCED BY RICK HALL AND TOM DOWD

Side Two

- 1. NO MONEY DOWN** 3:25
(Chuck Berry)
PRODUCED BY RICK HALL
- 2. BEEN GONE TOO LONG** 3:10
(Gregory L. Allman)
PRODUCED BY EDDIE HINTON
- 3. STUFF YOU GOTTA WATCH** 2:12
(Dan Grier, George Jackson, Tom Dowd)
PRODUCED BY TOM DOWD
- 4. DIRTY OLD MAN** 2:18
(Mac Davis, Delaney Bramlett)
PRODUCED BY JERRY WEXLER, TOM DOWD AND ARIF MARDIN
- 5. PUSH PUSH** 9:55
(Herbie Mann)
PRODUCED BY ARIF MARDIN

RECORD 2

Side Three

- 1. WALK ON GILDED SPLINTERS** 5:23
(Dr. John Creaux)
PRODUCED BY JOHNNY SANDLIN
- 2. WAITING FOR A TRAIN** 2:40
(Jimmie Rodgers)
PRODUCED BY BOZ SCAGGS, JANN WENNER AND MARLIN GREENE
- 3. DON'T TELL ME YOUR TROUBLES** 2:14
(Don Gibson)
PRODUCED BY TOM DOWD
- 4. GOIN' UPSTAIRS** 5:06
(John Lee Hooker)
PRODUCED BY TOM DOWD
- 5. COME ON IN MY KITCHEN** 3:36
(Woody Payne)
PRODUCED BY DELANEY BRAMLETT

Side Four

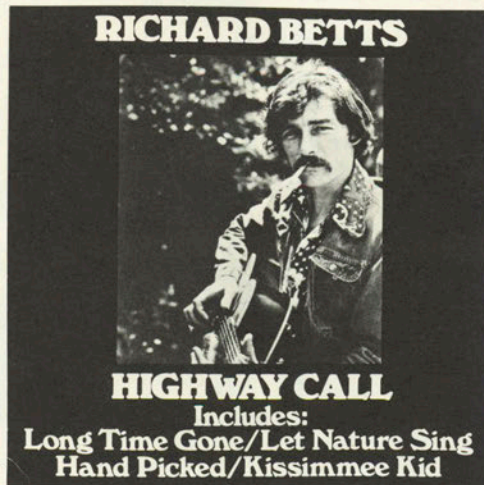
- 1. DIMPLES** 5:05
(James Bracken and John Lee Hooker)
 - 2. GOING UP THE COUNTRY** 2:35
(Alan Wilson)
PRODUCED BY EDDIE HINTON AND JOHNNY SANDLIN
 - 3. DONE SOMEBODY WRONG** 4:05
(Clarence L. Lewis, Elmore James, Morris Levy)
PRODUCED BY TOM DOWD
 - 4. LEAVE MY BLUES AT HOME** 4:15
(Gregory L. Allman)
PRODUCED BY TOM DOWD
 - 5. MIDNIGHT RIDER** 2:56
(Gregory L. Allman)
PRODUCED BY TOM DOWD
- COMPILED AND COORDINATED BY TONY YOKEN



CAPRICORN RECORDS

RICHARD BETTS
Highway Call

A founding member of The Allman Brothers Band (he wrote and sang last year's "Ramblin' Man" hit), lead-guitarist Betts steps forward for his first solo album outing. All but one of the cuts are originals by Betts. Solid guitar work.



Capricorn Album CP 0123

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

Side One

1. **LONG TIME GONE** 4:26
2. **RAIN** 3:40
3. **HIGHWAY CALL** 4:26
4. **LET NATURE SING** 5:02

All songs by Richard Betts

Side Two

1. **HAND PICKED** 14:16
(Richard Betts)
2. **KISSIMMEE KID** 3:12
(Vassar Clements)

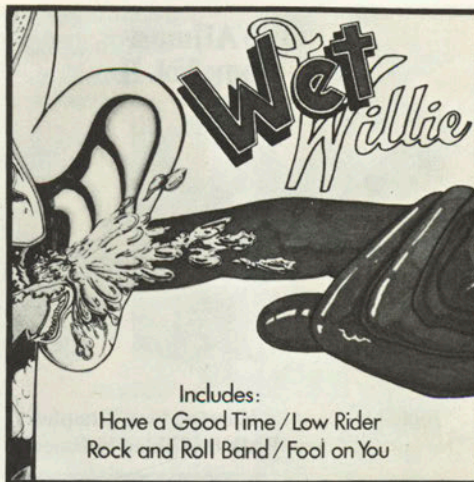
PRODUCED BY JOHNNY SANDLIN AND
RICHARD BETTS



CAPRICORN RECORDS.

WET WILLIE

This re-release of vintage '71 sounds includes 10 takes (with nine originals) by the Mobile, Alabama, quintet that keeps Wet Willie freaks smilin' today. The music is R&B-derived and hard driving, with everyone in top form. Smile!



Capricorn Album CP 0138

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

Side One

1. **HAVE A GOOD TIME** 3:35
(Hirsch)
2. **DIRTY LEG** 3:37
(Anthony, Hall)
3. **FADED LOVE** 4:27
(Friedman)
4. **SPINNING 'ROUND** 4:16
(Friedman)
5. **LOW RIDER** 2:57
(Hirsch)

Side Two

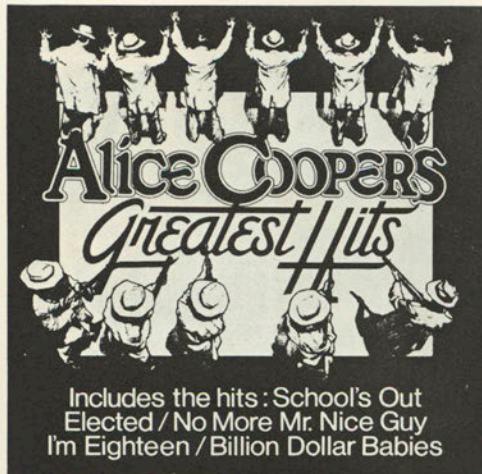
1. **ROCK AND ROLL BAND** 2:42
(Hirsch)
2. **PIECES** 3:05
(Hirsch)
3. **SHAME, SHAME, SHAME** 3:16
(Reed)
4. **BEGGAR SONG** 4:14
(Friedman)
5. **FOOL ON YOU** 7:15
(Friedman)

PRODUCED BY EDDIE OFFORD

Wet Willie have three other albums on Capricorn: *Keep On Smilin'* (CP 0128), *Drippin' Wet* (CP 0113) and *Wet Willie II* (CP 0109).

ALICE COOPER'S Greatest Hits

All of Alice's biggies are here — from "I'm Eighteen" and "School's Out" to "Elected," with assorted hard goods along the way. The biggest and best from the band that added a new dimension to rock music presentation.



Warner Bros. Album W 2803

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

Side One

1. **I'M EIGHTEEN** 2:55
(Cooper, Bruce, Buxton, Dunaway, Smith)
2. **IS IT MY BODY** 2:40
(Cooper, Dunaway, Bruce, Smith, Buxton)
- *3. **DESPERADO** 3:26
(Cooper, Bruce)
- *4. **UNDER MY WHEELS** 2:44
(Bruce, Dunaway, Ezrin)
- *5. **BE MY LOVER** 3:18
(Bruce)
- *6. **SCHOOL'S OUT** 3:28
(Cooper, Bruce, Buxton, Dunaway, Smith)

PRODUCED BY JACK RICHARDSON AND BOB EZRIN

*PRODUCED BY BOB EZRIN

Side Two

1. **HELLO HOORAY** 4:16
(Kempf)
2. **ELECTED** 4:06
(Cooper, Bruce, Buxton, Dunaway, Smith)
3. **NO MORE MR. NICE GUY** 3:05
(Bruce, Cooper)
4. **BILLION DOLLAR BABIES** 3:36
(Cooper, Bruce, Reggie)
- *5. **TEENAGE LAMENT '74** 3:54
(Cooper, Smith)
- *6. **MUSCLE OF LOVE** 3:46
(Bruce, Cooper)

PRODUCED BY BOB EZRIN

*PRODUCED BY JACK RICHARDSON AND JACK DOUGLAS

Alice Cooper have seven other albums available on Warner Bros., among them: *Muscle of Love* (BS 2748), *Billion Dollar Babies* (BS 2685), and *Love It to Death* (WS 1883).

HERBIE HANCOCK Treasure Chest

A two-record collection of Herbie Hancock's best work on Warner Bros. Records, featuring his brilliance on keyboards, accompanied by greats such as Eddie Henderson, Buster Williams, Billy Hart, Benny Maupin and Julian Priester.



Warner Bros. Album 2WS 2807

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

Side One

1. **WIGGLE WAGGLE** 5:48
2. **TELL ME A BEDTIME STORY** 5:07
3. **LI'L BROTHER** 4:30

All songs by Herbie Hancock
PRODUCED BY HERBIE HANCOCK

Side Two

1. **OSTINATO** 13:05
2. **CROSSINGS** 2:36

All songs by Herbie Hancock
PRODUCED BY DAVID RUBINSON

Side Three

1. **YOU'LL KNOW WHEN YOU GET THERE** 10:16
(Herbie Hancock)

2. **QUASAR** 7:27
(Bennie Maupin)
PRODUCED BY DAVID RUBINSON

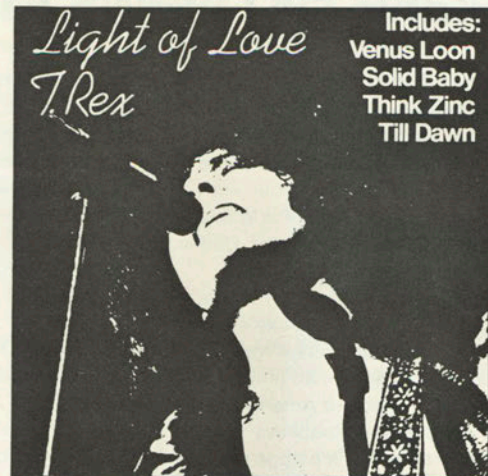
Side Four

1. **SLEEPING GIANT** 24:39
(Herbie Hancock)

PRODUCED BY DAVID RUBINSON

T. REX Light of Love

The English group which long ago blazed trails for glitter rock and boogie music has a fresh new album full of the stuff that makes rock & roll tick. Marc Bolan in top form. The T stands for Tyrannosaurus; the music stands for itself.



Casablanca Album NB 9006

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

Side One

1. **LIGHT OF LOVE** 3:12
2. **SOLID BABY** 2:35
3. **PRECIOUS STAR** 2:50
4. **TOKEN OF MY LOVE** 3:39
5. **SPACE BOSS** 2:49
6. **THINK ZINC** 3:22

Side Two

1. **TILL DAWN** 3:01
2. **TEENAGE DREAM** 5:00
3. **GIRL IN THE THUNDERBOLT SUIT** 2:17
4. **EXPLOSIVE MOUTH** 2:24
5. **VENUS LOON** 2:58

All songs by Marc Bolan
PRODUCED BY MARC BOLAN

T. Rex have four other albums on Reprise: among them: *Tanx* (MS 2132) and *Electric Warrior* (RS 6440).



Contests and Contracts Make Big News in the Smog Belt

Leave the Driving to

America. Now you can see the U.S.A. at the expense of WB and the Greyhound Bus people in a one-time-only contest currently being held in Boston, Philadelphia, Washington, D.C., Denver, Dallas, Houston, New York, Detroit, Chicago, Los Angeles and San Francisco. If you're lucky enough to live in any of these large *metro-poles*, you can win an unlimited 30-day Greyhound Ameripass plus extra spending smackers (\$200) from Warners. It's a huge motion-promotion for that triumphant trio America and their newest 33 1/3 release, *Holiday*. Just rush down to local participating radio stations and/or record stores and stuff the available ballot boxes with entry blanks. Who knows, maybe this is your first big chance to *really* run away from home since there's no provision saying you have to return to "Go." Better hurry 'cause some winners are already aboard feasting their eyes on amber waves of grain, not to mention the purple mountains' majesty and those oh-so-polluted-but-fruited-plains. This colossal contest (you've got to admit it's a good prize for a lesser-than-usual amount of hassle) was conceived and executed by Mr. Merchandising Adam Somers and Artist Relations Mover-Groover Russ Shaw. Of course, if you don't win the bus ride and mad money, you can always garner a free LP, tee-shirt (maroon and grey motif), poster, sticker, paste-on, button, what-have-you, so get on down and *enter*. Meanwhile, Gerry, Dewey and Dan are speeding along with the buses on quite an extensive tour of the land of their group

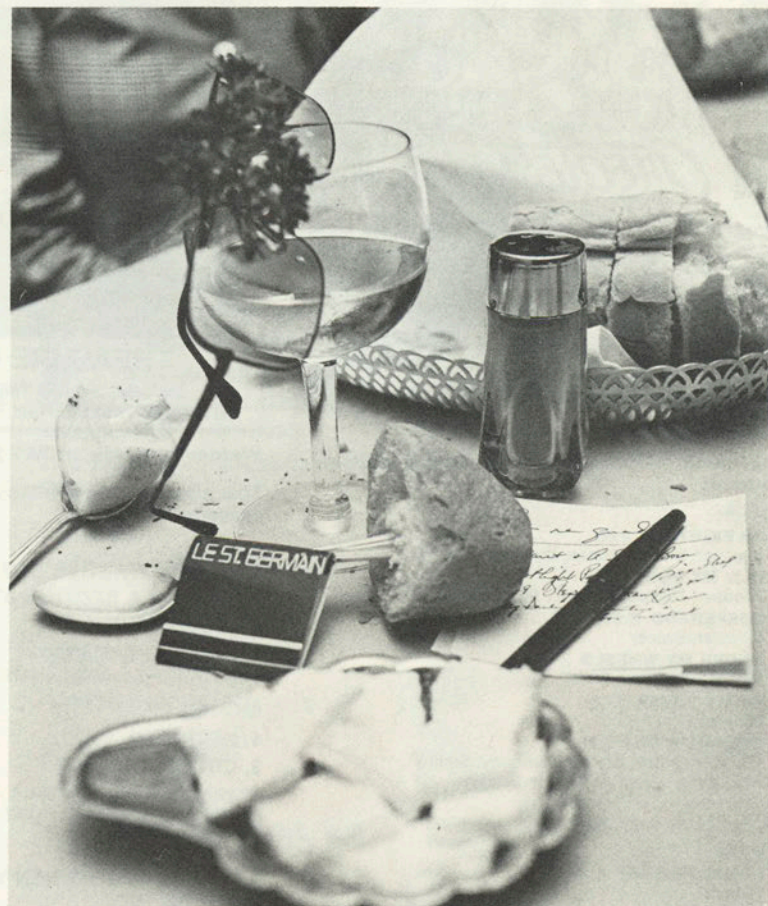
name, performing and interviewing right and left, up and down. One of the more looked-for interviews (at least around here) should appear in that ultra-New-York-chic rag, *Women's Wear Daily*. God only knows what the boys were wearing at the time, but I hope it was smashing.

Speaking of Contests.

(And I'm positive I was.) Radio station KFRC in San Francisco birthed an embryo of an idea designed to give the old push-push to our blasting Beach Boys. Seems they thought of running an attraction, the fabulous prize to which would be a surfboard from the Boys themselves. Obviously this competition is somewhat confined since there are only five Beach Boys and how many boards could they have hanging around? On the other hand, it makes for an-all-the-more-fantastic contest. Meanwhile, rumor has it that the BBs are currently at Jim Guercio's famous studio/ranch in Colorado. Could they be planning to record there? Stay tuned.

Executive Hands Dropping Off Right and Left.

There've been so many new artist signings lately the supply boys have run out of ink. It's old news by now, of course, that Casablanca President Neil Bogart signed T. Rex and Fanny. Recently Mr. B. added Peter Noone to his ever-growing roster. You remember Herman's Hermits and all their fabulous hits? Well, Peter's Herman, or, rather, Herman's Peter now. Ever-ready Reprise Records pulled the *coup de la semaine* (French dictionaries, everyone) by signing the original (and I do



Just in Case You Were Wondering How These Deals Are Made. This photo probably represents wheeling-dealing more accurately than anything anyone will tell you. For you non-LA residents, *Le St. Germain* is an excellent and high-priced French restaurant frequented by bigwigs in music and film.

mean original: Sal Valentino, Ron Alliot, John Peterson, Declan Mulligan and Ronald Meager) Beau Brummels. Ted Templeman will be producing those blast-from-the-past Brums and the LP should be ready to ship in January. Capricorn Records, earlier this month, hammered a good one home to Macon by inking Percy

"When a Man Loves a Woman" Sledge. Finally, WB's been busiest of all. Over the past two months, exex have contracted Back Door (Colin Hodgkinson, Ron Asprey and Tony Hicks), Trapeze (Mel Galley, Dave Holland, Pete Wright and Robert Kendrick), Manfred Mann's Earth Band and, as a wind-up, the Good Rats who are

might familiar fellows to anyone who lives in New York. Hot off the press and floating off my desk is a final contract announcement that WB's joined in a production deal with Bobby Womack who'll be cutting his Warner Bros. teeth on Mary Wells, former hitmakeress of Motown Records.

Ruby's Run-Ons

There's nothing Ruby loves better than ridiculous contests, so here's an old idea in a new format. Pay attention now, 'cause you'll get a bona fide prize and the rules are easy. If Gladys Knight married Al Mair, why, her name would be Gladys Knight Mair. What if Maggie Bell wedded Timothy Bottoms? Or Edith Head coupled with Ian Hunter (of Mott the Hoople)? There's always Della Street and Colin Walker (of ELO), Vikki Carr and Peter Sellers, or Shirley Temple Black and Chuck Berry. No tricks now. At least one partner has to be a rock & roller and nothing racy please, i.e., Martha Raye and Peter Gunn don't count, nor do Kitty Wells and Donna Fargo. Send in your couples and, based on originality, quantity and rule-following, you'll win something.

Have you ever wondered how those successful groups get named? Here's an astounding but true insight into this tiny faction of rock & roll, straight from the pages of *Billboard*. In an extensive interview, Luther Simmons was quoted as saying, "I thought up 'main,' and I also thought of 'liners.' That's all we needed, to be considered black junkies. Anyway, Tony [Silvester] was looking

at a Coke bottle and saw the word 'ingredient' and that's where the name came from." *Record World* reports that Black Sabbath has almost completed their next LP at Morgan Studios in Brussels, Belgium, so watch for that one. Speaking of the Sabs, Nielsen rating reports are in for ABC-TV's *In Concert* and the highest charting they've had to date was the Black Sabbath/Deep Purple/Rare Earth extravaganza. Medical news of the week includes the unfortunate fact that Tiran Porter (bass of Doobie Brothers) had to have his wisdom teeth extracted the morning of an Indianapolis gig on July 10. Give the man a hand, he's a real trouper. Meanwhile, Rod

McKuen was thoroughly checked out recently in a New York clinic and pronounced fit as a fiddle. What a relief to all those thousands of fans. Ten years ago this week, guess what rested at #3 on the *Billboard* charts? "I Get Around," by the Beach Boys. Of course, it was on Capitol, not Brother/Reprise, but it's funny how time does fly. Apologies, sobs, sniffs and sighs to one pianist Geoff Gutcheon. His name was inexcusably confused in David Rensin's recent article on Maria Muldaur (*Circular*, Vol. 6, No. 23). Being that Gutch's a personal friend of Ruby's from way back, David Rensin got a knuckle crack with my strongest metal

ruler. It hurt, too. You should have seen him cry. Also thanks to Dennis Metrano for pointing out the error of Rensin's ways. While I'm on the lovely subject of Maria Muldaur, word is out that our English affiliate printed up many, many tee shirts featuring the camel goddess, only they spelled her name Maldaur. Proofreaders of the world, sharpen up! Speaking of the Doobie Brothers and Black Sabbath (Aha! You weren't paying attention, were you?), both have been awarded platinum LPs for *Toulouse Street* and *Black Sabbath*, respectively. Boston, that strange city which not so long ago gave away cherry pies to promote *The Section's* LP on Warners, is now scattering pop-sicles around record stores to promote *Cold Blood*. The catchy phrase is, of course, "Have a Lick of Cold Blood." Frankly, I wouldn't touch one—you never know what flavor they could be using. Meanwhile, CB's latest, *Lydia*, was an Album Pick in *Record World* as well as Top FM Airplay for the week of July 22. Wanna guess how much it's costing ABC, NBC and CBS to cover Nixon's Impeachment Hearings per day? A cool \$1,000,000, sez the *Daily Variety*. But it's worth it, isn't it?

At last Ms. Linda Lovelace's cocaine and pill bust was thrown out of court by Las Vegas Justice of the Peace Robert Legakes, who ruled the search warrant invalid. He said so because it allowed for the "nighttime search" and there "was not good cause for a night search." This came via the *Daily Variety* to cheer up throaty Ms. Lovelace watchers, or just plain drug paranoids.



Meanwhile, 700 Miles North of Macon. The scene is a backyard in suburban N. Tarrytown, N.Y.; the occasion is the First Annual Warner Bros. New York Office Company Picnic and Aquatic Volley Ball Tourney. Having been shut out of a more sylvan site in New Jersey, the WB/NY horde descended upon the home of Regional Marketing Manager Worthy Patterson for a day of fun in the sun, or surf 'n' suds (he's got the pool, see). After consuming several gallons of spirits and untold pounds of potato salad, not to mention burgers, dogs and pickles, those who would consent to being photo'd did so with hopes that the event would be frozen on film as well as in memory. They hope y'all can join them next year if you're hard up to make it to Macon. See Alan Rosenberg? See Jo Bergman? See Sue Donoghue? See Bob Merlis? Just barely.

And I Woke Up High Over Albuquerque on a Jet to the Promised Land

Allman Brothers Band

8/17 Orange Bowl, Miami, Florida

America

8/13 Special Events Center,
Salt Lake City

8/14 Fairgrounds Pavilion, Reno, Nevada

8/15 Municipal Exposition Hall,
Sacramento



8/16 Pacific Auditorium, Bakersfield
8/17 Anaheim Convention Center,
California

8/18 Civic Auditorium, San Diego
8/25 HIC, Honolulu

Elvin Bishop

8/14 Twilight Concerts on the Lawn,
Lenox, Massachusetts

8/17 C.W. Post College,
Brookville, Long Island

8/18 Cape Cod Coliseum,
South Yarmouth, Massachusetts

8/23 Cal Expo Fairgrounds, Grandstands,
Sacramento

8/24 Long Beach Arena, California
8/30-31 Marine World, Jungle Theatre,
Redwood City, California

9/6 Central Park, Wollman Rink,
New York City

9/7 Palace Theatre,
Waterbury, Connecticut

9/8-10 The Bottom Line, New York City

Chunky, Novi & Ernie

9/10-15 Ice House, Pasadena, California

Ry Cooder

8/16 Seattle Opera House, Washington
9/14 St. Lawrence University,
Canton, New York

Cold Blood

8/16 El Cortez Convention Center,
San Diego

8/17 Marine World Amphitheatre,
San Carlos, California

Cowboy

8/16 Casino Arena, Asbury Park,
New Jersey

Deep Purple

8/24 Orange Bowl, Miami, Florida

8/29 Arrowhead Stadium,
Kansas City, Missouri

8/30 Astrodome, Houston

Doobie Brothers

8/22 Midwest Stadium, Minneapolis
8/24 University Stadium, Columbus, Ohio

8/25 New York Bills Stadium, Buffalo
8/27-28 Suffolk Downs, Boston

8/29 Dillon Stadium,
Hartford, Connecticut

8/31 Three Rivers Stadium, Pittsburgh
9/1 Portsmouth Stadium,
Norfolk, West Virginia

9/2 Roosevelt Stadium, Jersey City

Foghat

8/17 Arrowhead Stadium,
Kansas City, Missouri

8/18 Cessna Stadium, Wichita
8/19 Auditorium Theatre, Chicago

8/21 Pine Knob Theatre, Detroit
8/23 Shrine Auditorium, Los Angeles

8/27 Portland
8/28 Seattle

9/4 Central Park, New York City

Graham Central Station

8/17 Ohio State University, Columbus
8/18 Akron Civic Center, Ohio

10/26 State University of New York,
Albany

Grinderswitch

8/17 Springfield Civic Center,
Massachusetts

8/18 Cape Cod Coliseum,
South Yarmouth, Massachusetts

Arlo Guthrie

8/13 Mississippi River Festival,
Edwardsville, Illinois

8/14 Pine Knob Theatre, Detroit
8/23 Philadelphia Folk Festival,
Pennsylvania

8/25 Saratoga Springs Festival,
New York

8/28 Blossom Music Festival,
Cuyahoga Falls, Ohio

8/30 Feline Center, Wolf Trap Farm Park,
Vienna, Virginia

Incredible String Band

8/18 Cape Cod Coliseum,
South Yarmouth, Massachusetts

8/20 St. Francis College,
Loretto, Pennsylvania

8/21 Sunshine Inn, Asbury Park,
New Jersey

Doug Kershaw

8/17 Marine World, Galveston, Texas

8/19-21 Palomino Club,
North Hollywood, California

8/23-31 Oregon State Fair, Salem

9/2 Oghala Sioux Tribe Reservation,
Pine Ridge, South Dakota

10/4 University of California, Riverside

10/12 Eastern New Mexico State
University, Portales

11/7-11 Arizona State Fair, Phoenix
11/26-30 Great South East Music Hall,
Atlanta

Kiss

9/14 Massey Hall, Toronto, Ontario



Little Feat

8/16 Capital Center, Washington, D.C.
8/22-24 Richard's, Atlanta

Manfred Mann's Earth Band

8/14 Pittsburgh Civic Arena
8/15 Public Auditorium, Cleveland

8/16 Cincinnati Gardens
8/17 Civic Center Auditorium,
Charleston, West Virginia

James Montgomery Band

9/13 New Jersey State Fairgrounds,
Trenton

Martin Mull

8/20 Blossom Music Festival,
Cuyahoga Falls, Ohio

Rab Noakes

8/6-13 Lafayette's, Memphis

Parliament

8/17 Louisville

8/18 Petersburg, Virginia
8/21-24 Hippo Club, Philadelphia

8/30 Charlotte, North Carolina
9/26 Clark College, Atlanta

Bonnie Raitt

8/13-14 Bottom Line, New York City

8/17 Constitution Hall, Washington, D.C.
8/18 Roger Williams Park, Providence

8/19-20 The Joint Bar, Minneapolis
8/24 Snowmass Ski Resort,
Aspen, Colorado

Todd Rundgren

8/20 Temple Music Festival,
Amblar, Pennsylvania

8/24 Pine Knob Pavilion, Detroit
8/31 Convention Hall, Asbury Park,
New Jersey

Seals & Crofts

8/20-21 Red Rocks Theatre, Denver

8/23 Michigan State Fair, Detroit

8/24 Mississippi River Festival,
Edwardsville, Illinois

8/26 Ohio State Fair, Columbus

9/15-18 Universal Amphitheatre,
Universal City, California

Tower of Power

8/16 Masonic Temple, Davenport, Iowa
8/17 Orange Bowl, Miami, Florida

8/18 County Stadium, Milwaukee
8/23 Santa Monica Civic Auditorium,
California

9/8 Cal Expo Stadium, Sacramento

Mary Travers

8/12-13 Busch Gardens,
Van Nuys, California

8/28 Wollman Rink, Central Park,
New York City



8/31 Sundance Lodge, Mt. Snow,
West Dover, Vermont

9/1 Cape Cod Melody Tent,
Hyannis, Massachusetts

Marshall Tucker Band

8/14 Suffolk Downs, Boston

8/16 Casino Arena, Asbury Park,
New Jersey

8/17 Springfield Civic Center,
Massachusetts

8/18 Cape Cod Coliseum,
South Yarmouth, Massachusetts

8/24 Capital Center, Largo, Maryland

Uriah Heep

8/14 Pittsburgh Civic Arena

8/15 Public Auditorium, Cleveland

8/16 Cincinnati Gardens
8/17 Civic Center Auditorium,
Charleston, West Virginia

9/4 Felt Forum, New York City
9/5 Music Hall, Boston

9/6 Capital Theatre, Passaic, New Jersey
9/7 Baltimore Civic Center

9/11 University of South Carolina,
Columbia
9/13 Civic Center, New Orleans
9/14 Hofheinz Pavilion, Houston
9/15 Moody Coliseum, Dallas
9/19 Shrine Auditorium, Los Angeles
9/20 Berkeley Community Theatre

Wendy Waldman

8/13 Special Events Center,
Salt Lake City
8/14 Fairgrounds Pavilion, Reno, Nevada
8/15 Municipal Exposition Hall,
Sacramento
8/17 Anaheim Convention Center,
California
8/18 Civic Auditorium, San Diego
8/25 HIC, Honolulu

Dionne Warwick

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

Wet Willie

8/14 Central Park, New York City
8/17 Orange Bowl, Miami, Florida

Duke Williams and The Extremes

8/13-14 Main Point, Bryn Mawr,
Pennsylvania
8/22 Yale Bowl, New Haven

Jesse Colin Young

8/14-15 Nassau Coliseum,
Hempstead, Long Island
8/17 Old Dominion University,
Norfolk, Virginia
8/19-21 Capital Center, Washington, D.C.
8/23 Tampa Stadium, Florida
8/25 Memphis Stadium
8/27-29 Chicago Stadium
8/31 Cleveland Stadium
9/2 Varsity Stadium, Toronto, Ontario
9/21 Ontario Motor Speedway,
Ontario, California

Neil Young

8/14-15 Nassau Coliseum,
Hempstead, Long Island
8/17 Old Dominion University,
Norfolk, Virginia
8/19-21 Capital Center, Washington, D.C.
8/23 Tampa Stadium, Florida
8/25 Memphis Stadium
8/27-29 Chicago Stadium
8/31 Cleveland Stadium
9/2 Varsity Stadium, Toronto, Ontario
9/21 Ontario Motor Speedway,
Ontario, California

Frank Zappa/ Mothers of Invention

8/16-17 Santa Monica Civic Auditorium,
California



Peaches: Capricorn's 2 LP Set for ONLY \$2.50!

The Allman Brothers Band
Duane Allman
Gregg Allman
Richard Betts
The Marshall Tucker Band
Wet Willie
Elvin Bishop
Cowboy/Boyer & Talton
Captain Beyond
Duke Williams And The Extremes
White Witch
Grinderswitch
James Montgomery Band
Percy Sledge
Johnny Darrell
Maxayn
Johnny Jenkins
Bobby Thompson
Larry Henley
Arthur Conley
Hydra
Kenny O'Dell
Kitty Wells
Chris Christman

At one peach of a price: \$2.50 gets you two records, four sides, 24 takes, 91 minutes and 44 seconds of fine sounds from Capricorn, the hottest and tastiest label in the country.

On *Peaches* you will hear the very best of Capricorn artists. Gregg Allman doing "Dreams" (from his new live album). Chris Christman, fresh out of Huntsville, Alabama, with "Apron Strings." Wet Willie do a cut from their *Keep on Smilin'* LP. Maxayn close out one side with some progressive soul called "Moon Funk." The Marshall Tucker Band - the pride of Spartanburg, South Carolina - open another side with "Blue Ridge Mountain Sky." Larry Henley, formerly of the Newbeats, gives a Sam Cooke song - "I'll Come Running Back to You" - a new treatment. The Allman Brothers Band do "Come and Go Blues." Boston's James Montgomery Band blasts through "I'm Funky but I'm Clean." A previously unreleased take by Duane Allman is here. Stellar performances by White Witch, Elvin Bishop, the Boyer-Talton Cowboy duo, Johnny Darrell doing a special version of "Orange Blossom Special." Richard Betts doing the title track from his new solo LP, *Highway Call*. And more. Much more.

The idea behind *Peaches*, of course, is to fight inflation and to introduce you to Capricorn, a record company from

Macon, Georgia. The South is Capricorn's home and the home of many (but not all) of its artists. For five years Capricorn has been busy becoming the fastest-growing independent label in the country, picking up seven Gold albums and raising a family of upstanding artists along the way.

We're hoping that you will like *Peaches* enough to plow some of the money you didn't spend this time around on some Capricorn sounds in the future. We think you'll be pleased with the mix, and - let's face it - you can hardly buy a pound of hominy for \$2.50 anymore, much less this much harmony.

To sink your ears into *Peaches*, fill out and mail in the attached coupon. Right now.

To: Peaches

PO. Box 6868
Burbank, Calif. 91510

Please send me your all-stereo two-album sampler of Capricorn music. I am enclosing a check money order payable to Capricorn Records.

Name _____

Address _____

City _____

State _____

Zip _____

Please allow six weeks for delivery. Offer good only in U.S. and Canada.



CAPRICORN RECORDS

The Music of Maria

Things To Do While Waiting for the Next Maria Muldaur Album (scheduled for early October): Right now I can't think of anything more enjoyable than listening to Maria Muldaur. In addition to Reprise's legendary MS 2148, there are several other magically musical Muldaur masters readily available if you know where to look.

Try RS 6266, for instance. It's *Garden of Joy*, by the Jim Kweskin Jug Band, sounding sweeter than ever after seven years in the Reprise catalog. Maria sings "I Ain't Gonna Marry," "When I Was a Cowboy" and the title song, and plays a tambourine upside down on the cover; Jeff (*sic*) Muldaur, Bill Keith, Richard Greene and Fritz Richmond may also be heard committing various delightful insanities. Then there's Geoff and Maria's two duet albums I mentioned a fortnight ago.

All these are, I repeat, readily available on Reprise; I might also add that a company called Vanguard located somewhere outside Burbank has some pretty good stuff that Maria recorded with the Kweskin band back when she was still Maria D'Amato, and your local record store might have some of that, too. But in order to hear the music Maria made (along with Nick Gravenites, Mike Bloomfield and Paul Butterfield) for the movie *Steelyard Blues* (starring Jane Fonda, Donald Sutherland and Peter Boyle) you'll have to scrounge around the secondhand bins, or wait till it hits the boob tube. For, as often happens with movies that don't break all-time box-office records, the soundtrack album to *Steelyard Blues* (formerly

Warner Bros. BS 2662) is out of print.

Question for Next Week. The more things change, the more they stay the same. Or so I might have said until Aug. 1, when Columbia Records discontinued what had been the longest-running active numerical series in the American record industry. The Columbia pop single series started at #35000 in 1939, shortly after the Columbia Broadcasting System took over the American Recording Corporation. It was one of the industry's more fortunate coincidences that A.R.C. already owned the Columbia record trademark, which had decorated pop records in a variety of series since the turn of the century, so CBS was delighted to revive the logo (which from 1936 to 1938 was used for classical and foreign discs only).

A few landmarks along the way: "All or Nothing at All," Frank Sinatra, #35587 (recorded in 1939,

a hit in 1943); "It's Magic," Doris Day, #38188 (1948); "Moments to Remember," The Four Lads, #40539 (1955); "Theme from *A Summer Place*," Percy Faith, #41490 (1960); "Like a Rolling Stone," Bob Dylan, #43346 (1965); "One Hell of a Woman," Mac Davis, #46004 (1974).

When the series began, the discs sold for 50¢ apiece, retail. The continuity survived through price hikes to 79¢ (ca. 1946), 89¢ (1950), 98¢ (1958) and even through the decade-long transition from 78s to 45s (the latter had a 4- prefix tacked on). But the recent jump to \$1.29 was just too much for the gallant old chronology to weather; new Columbia singles are in a 3-10000 series. The question for next fortnight: What is *now* (as of mid-August) the longest-running *active* American numerical series? ("Active" means that new releases are still regularly appearing in the series.) Hint: this series achieved the

78-45 transition by the addition of a letter prefix.

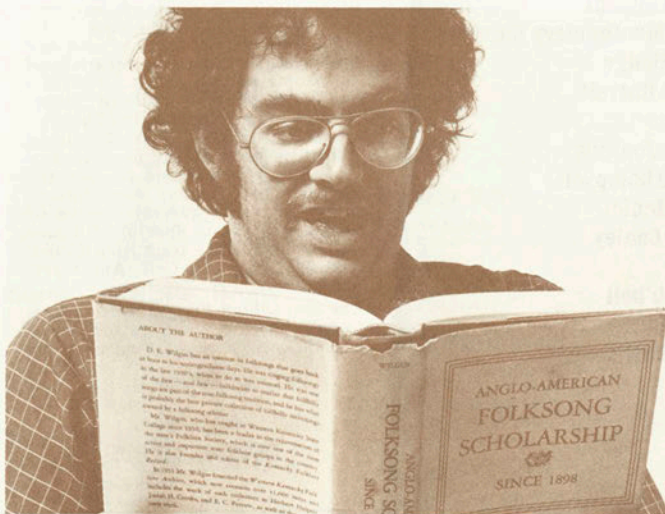
Many responded to the musical medic's July 15 poser, but only four patients cited Wendy Waldman as the tyro thrush on Diamond Roscoe's Jubilee Quintet's "Chauffeur Blues" and "Salty Dog" and Bryndle's "Woke Up This Morning" and "Let's Go Home and Start Again." First in the post was C. Rossmo-mando of Tucson who, regardless of gender, nets an *Apostrophe* from Frank Zappa.

The Doctor will have another question for you in two weeks. If you can answer this week's question correctly and get the answer to us before then *and* be the first to do so, you'll entitle yourself to any *single* album from the well-thumbed Warner/Reprise catalogue, so please include a favored title with your entry. Promptness, neatness, creativity, wholesomeness, geographical pro-rating and the other customary strictures apply, and the address remains: Dr. Demento, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505.

Top Ten

Based on Warner Bros. sales figures for the two weeks of July 22-August 5.

1. Neil Young/*On the Beach*
2. James Taylor/*Walking Man*
3. Gordon Lightfoot/*Shutdown*
4. Robin Trower/*Bridge of Sighs*
5. America/*Holiday*
6. Wet Willie/*Keep on Smilin'*
7. The Doobie Brothers/*What Were Once Vices Are Now Habits*
8. Uriah Heep/*Wonderworld*
9. Frank Sinatra/*Some Nice Things I've Missed*
10. Frank Zappa/*Apostrophe*



The Capricorn Sound

Continued from page 1

originally planned, a superbly selected second album has been prepared for August release.

"Right at the beginning," says Fenter, "when we put out the first anthology, we tried not to make it an Allman Brothers album. You know, for all the publicity Duane got in whatever way he got it, he never really got the attention that Clapton gets or that Hendrix got. His work with The Allman Brothers Band is known, but the earlier work was just totally obscure. We thought that, histori-

cally, those works should be made available. You can't ask people to buy fifty albums. And who would know Duane was on them anyway, because on most albums he isn't even credited. On this new album there's even a song he sings, called 'Happily Married Man.'

"We were left with a whole lot of tracks after we'd finished the initial double-set. There was a live version of 'Midnight Rider' where he plays licks that would put a lot of guitarists to shame

today. That's on the new one, too. If you're into guitar-playing, these albums will show you every side to what I personally think was the finest guitar player to have ever lived. And don't forget I'm from England."

The desk phone rings. Fenter snaps it up. The several-minute-long conversation concerns a single of some sort. "Boy," he sighs, hanging up, "that's one tight band up there in Philadelphia. Duke Williams and the Extremes. You see, we're putting out a new

single 'I Don't Want To Smile.' And we did an edit on the track that, well . . . the group doesn't like too much. But it's the only edit we could have done to give them a crack at the Top 40 listeners. I've given them several shots at singles before, now it's my turn. And if I'm wrong, I'll be the first one to fly to Philadelphia and say 'I'm wrong.' "

Capricorn Records, it seems, like Frank Fenter, just may have found the perfect balance between love, respect, and *Billboard*. ●

Vinyl Statistics

The soggy, even dog-eared air of a Burbank August has been noticeably freshened by a crisp, good-sized Warner release, characterized below in near-obsessive detail. *Circa* late July and early August, *Circ* witnessed the unleashing of seven little records with big holes, and an equally impressive 19 big records with little holes.

SINGLES

July 31:

"Rock My Roll"/"She's in Love"—Bill Amesbury—Casablanca NES 0101

"Travelin' Shoes"/"Fishin'"—Elvin Bishop—Capricorn CPS 0202

"I'll Find Another Way (to Say I Love You)"/"I Take It on Home"—Kenny O'Dell—Capricorn CPS 0203

"Your Mission (If You Decide to Accept It)—Part I"/"Your Mission (If You Decide to Accept It)—Part II"—The Lost Generation—Innovation II INS 8002

August 2:

"Let It All Fall Down"/"Daddy's Baby"—James Taylor—Warner Bros. WBS 8015

"Hey, Pocky A-Way"/"Africa"—The Meters—Reprise RPS 1307

"Carefree Highway"/"Seven Island Suite"—Gordon Lightfoot—Reprise RPS 1309

ALBUMS

August 9:

Feats Don't Fail Me Now—Little Feat—Warner Bros. BS 2784

I Survive—Adam Faith—Warner Bros. BS 2791

Another Time—Earth, Wind & Fire—Warner Bros. 2WS 2798

Osibirock—Osibisa—Warner Bros. BS 2802

Alice Cooper's Greatest Hits—Warner Bros. W 2803

Treasure Chest—Herbie Hancock—Warner Bros. 2WS 2807

Groover's Paradise—Doug Sahm Tex Mex Trip—Warner Bros. BS 2810

Hooked, Hogtied & Collared—Paul Kelly—Warner Bros. BS 2812

Tasty—Good Rats—Warner Bros. BS 2813

Browning Bryant—Reprise MS 2191

Highway Call—Richard Betts—Capricorn CP 0123

Hydra—Capricorn CP 0130

Ton-Ton Macoute!—Johnny Jenkins—Capricorn 0136

Wet Willie—Capricorn CP 0138

Duane Allman Anthology Vol. II—Capricorn 2CP 0139

Kenny O'Dell—Capricorn CP 0140

Light of Love—T. Rex—Casablanca NB 9006

Hollywood Situation—Hudson Brothers—Casablanca NB 9008

Learn to Love It—Jesse Winchester—Bearsville BR 6953

