

Doug Sahn Finds a Home in Austin

by CHET FLIPPO

That unclassifiable bolt of pure Texas energy known variously as Little Doug, Sir Douglas, Doug Sahn and just plain Doug Sahn is back—again. He's packed several musical careers into his 31 years and is just beginning, he says, to hit his stride.

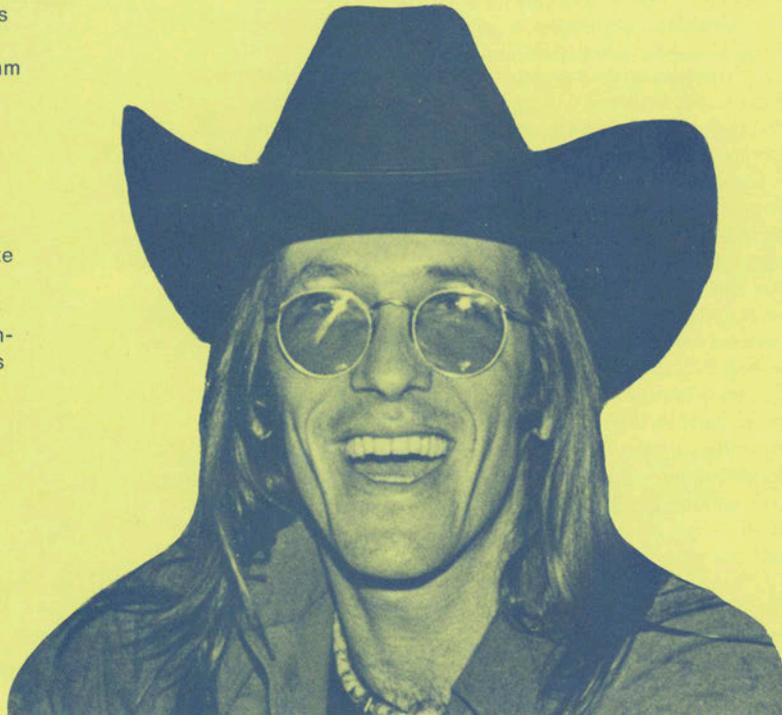
He's already managed to:

(1) Be a child prodigy in C&W; (2) Be a respected teen-age white bluesman in a city that does not favor teen-age whites; (3) Be the foremost bandleader in San Francisco's brief flurry of White blues bands; (4) Become the first White musician to be totally accepted by the Texas Chicano music community and (5) Lead the Progressive Country movement in Texas.

Country Prodigy. Sahn started singing at the age of five as a regular on the Stars Over San Antonio program on KMAC. A year later he had learned to play by ear steel guitar, fiddle, guitar and mandolin. He began recording for Sarg Records and hit the local honkytonk circuit as country music's kid whiz—"Little Doug." Before he was nine, he had been on the Louisiana Hayride and the Big D Jamboree with Webb Pierce, Faron Young, Hank Thompson and other stalwarts of the roadhouse days. One of his fondest memories is of sharing the stage with Hank Williams at Dessau Hall, outside Austin.

"I even sat on ol' Hank's lap," Sahn recalls, "and I'd give *anything* now for a picture of that."

He was buzzing around the backyard of his 100-year-old stone two-story house perched high atop



a green hill looking down on "Groovers' Paradise"—his adopted hometown of Austin, Texas, that is. He foresook San Antonio about two years ago after his divorce and after several suburban policemen there decided to try to further their careers by busting the local rock & roll star. It was hard to do without evidence, but they persisted in their efforts and Sahn moved a few miles east to Austin, where he found the "Groover's Paradise" he had been seeking.

Frosty Pearls. Finding the "groove" is very important to Sahn, who searches out ideal

rhythms and paces by which to live. San Francisco's pattern had become, for him, too irregular, so he went back to San Antonio, where it became too jangled and ragged. On to Austin, the Southwest's good-time city, where he was, on this pleasant Sunday afternoon, rushing in and out of his house, conveying large T-bone steaks to the grill and long-necked bottles of frosty Pearl Beer to his guests.

His new groove—that of a musical gentleman of leisure and the king of the local goodtime clubs—suited him as well as his boots and Levis and he ruminated briefly on the previous grooves.

When Doug reached his early teens in San Antonio, he started to "sneak out of school and go drink wine and listen to Blue Bland and B.B. King and Little Willie John and them cats on the jukebox." His family was then living on the East Side, a predominantly Black area, and he used to see some of those same bluesmen at the Eastwood Country Club, which was just across a field from his house. He totally immersed himself in the blues, just as he had done with C&W. Texas blues was at its peak then, in the mid-1950s, and such performers as Bland, T-Bone Walker, Jimmy Reed and Junior Parker regularly played drafty ballrooms and clubs on the East Side.

A Dash of Rock. At the same time, he was influenced by San Antonio's first home-grown rock & rollers, Johnny Owen and Ricky Aguirre, who incorporated the staccato street rhythms of the churning, Chicano West Side into their music. Doug used to stand outside the Tiffany Lounge, a wide-open downtown joint, and listen to the triplets of Owen and Aguirre roll out. "That's when," he recalls, "I said to myself, man, that's the life for me."

When he was 14, Doug formed his first band, the Knights, a multi-racial bluesy rock group which began playing some of the low-rent clubs. Three years later, he replaced Owen and Aguirre and Mexican rocker Freddie Fender at the Tiffany and took over the bandstand there, playing six nights a week for \$50. The next year, he became lead guitarist

Arriving at a Groover's Paradise



Continued from page 1

for a Black-Brown-and-White band led by Jimmy Johnson. Sahm soon moved out on his own and cut his first rock single, a thing called "Crazy Daisy" that floated up to #20 on the local charts.

In 1960, Doug was graduated from Sam Houston High School and had his first local #1 hit as a graduation present: "Why, Why, Why." He forgot school entirely, for he already had a unique tri-cultural music education: he was at home with blues, C&W and Chicano cumbias and rancheros. He would later fuse those into a hybrid form of Tex-Mex rock practiced by the Sir Douglas Quintet.

Cruising the Clubs. First, though, he wanted to try his wings outside his hometown. He bought a 1956 Oldsmobile and cruised to California, Chicago and New York, picking up a few club dates along the way. He came back to San Antonio and cut two more local hits: "Crazy Crazy Feeling" and "Two Hearts in Love."

In 1964, the local rock star landed a 16-month engagement at

the Blue Note Lounge and the Sir Douglas Quintet began to emerge. Jack Barber played booming Chicano bass and John Perez, a Golden Gloves boxing champion, was drumming. Augie Meyer, then playing Farfisa organ for Denny Ezba and the Goldens, soon joined the group, as did a recently discharged soldier named Frank Morin.

Doug had earlier met Huey P. Meaux, the self-proclaimed "King of the Gulf Coast Sound," who had discovered and recorded—or soon would do so—everybody from Johnny Winter to B.J.

Thomas. Early in 1965, Doug and his recently christened Sir Douglas Quintet—"It sounded English and the English thang was big then"—took off down to Houston to record under Meaux' aegis. That session, January of 1965 in Doyle Jones' studio, was remarkable as a watershed of Texas rock. It yielded an album that is a collector's item (*The Best of Sir Douglas Quintet*, Tribe 47001) as well as two hit singles, "The Rains Came" and She's About a Mover."

Going National. "Mover" was a national break-out in May and the Quintet (which most people, as Meaux hoped, thought was British) took off. First came the Hullabaloo TV show; then an American and European tour with the Beach Boys and the Rolling Stones.

Then came a marijuana bust at the Corpus Christi airport. The band was cleared four months later but the damage had been done. Doug moved on to San Francisco with Morin and Perez

and "got caught up in the Frisco magic." He didn't record again until 1968, but the album—*Honkey Blues*—was a critical success and showed San Francisco how to use a brass section in a rock band. It was nothing new to Sahm: he had had a nine-piece horn band while still in his teens in San Antonio.

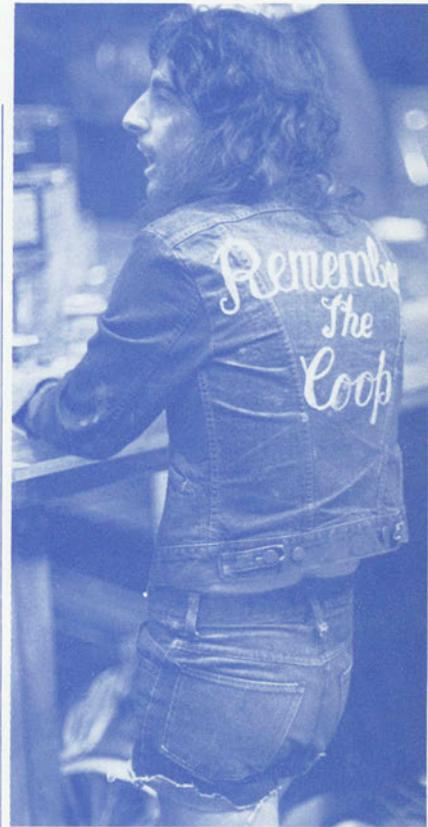
In early 1969, the Quintet—now with Augie back on honk organ—scored again with "Mendocino" and went back out on the road. Three albums followed: *Mendocino*, *Together After Five* and $1+1+1=4$.

Back to Texas. In January of 1971, he felt San Francisco had run its course and he and Violet and the six kids headed back to Texas. He went back to Doyle Jones' studio and cut *The Return of Doug Sahm*, a near-flawless mix of San Antonio nights and San Francisco days.

Then came more inactivity. He and Violet decided on an amicable divorce and the suburban cops started following him. He moved on to Austin, which is where we left him some paragraphs back, turning steaks on a grill and rhapsodizing about the "Beautiful Texas Sunshine," which you'll find on his new WB album, *Groover's Paradise*. It is, local observers agree, superior to the last two outings, the much-publicized *Doug Sahm and Friends* and *Texas Tornado*. He and Austin have obviously been good for each other, a regular paradisaical groove.

He raises the Pearl in a toast to that sentiment: "I'm finally," he says, "doin' what I want." ●

Alice Cooper :



1. Alice's real name is

- A. Ken Osmond
- B. Vincent Furnier
- C. Tony Dow
- D. Dwight Fry
- E. Al Kooper

2. Alice's father is a

- A. psychologist
- B. US congressman
- C. fundamentalist minister
- D. jazz musician
- E. pizza cook

3. Early on, the band that comes to be known as Alice Cooper is called

- A. The Buzz
- B. The Spiders
- C. Nazz
- D. Grunt
- E. Psycho

Getting To Know Him/Getting To Know All About Them

by MICHAEL HARPER



4. **The *Love It to Death* elpee is conceived—but under a different title. Namely**

- A. Honest Alice
- B. Alice Through the Looking Glass
- C. Where Are the Chickens, Alice?
- D. Body
- E. Eighteen: And We Like It

5. **Once released, *Love It to Death* catches flak from retailers. The cover has to be "cleaned up" because**

- A. Alice's thumb resembles a more private appendage
- B. Michael Bruce is shown holding himself a little too closely.
- C. Neal Smith exposes his

- underarm hair
- D. Dennis Dunaway's stance is suggestive
- E. Glen Buxton forgets to keep his eyes open

6. **Cover art problems again. The album, *Killer*; the locale, Mexico. The package is redesigned because**

- A. snakes are, in a sense, "sacred"
- B. the enclosed calendar picture of Alice hanging by his neck is grotesque
- C. (of) Michael Bruce's hand gesture
- D. the cover depicts men wearing make-up
- E. Glen Buxton keeps his eyes open

7. **Besides paper panties and a desk mock-up, album number five, *School's Out*, includes music from the Broadway fave**

- A. "A Streetcar Named Desire"
- B. "Lil' Abner"
- C. "Grease"
- D. "Westside Story"
- E. "Bye, Bye Birdie"

8. **A holographic portrait of Alice is created by**

- A. Andy Warhol
- B. Nico
- C. Salvador Dali
- D. Picasso
- E. Andrew Wyeth

9. **On one European tour the Coopers, with Flo & Eddie, organize the first ever**

- A. nude *Scrabble* game
- B. Hugh Beaumont Ping-Pong Tournament
- C. Eddie Haskell Bowling League
- D. Warner Bros. Beer Co-op
- E. Groupie Exchange Policy Guidelines

10. **On *Muscle of Love*, a few acquaintances—old and new—drop in to lend their vocal support. Among them**

- A. Liza with a 'z'
- B. the Ikettes
- C. Da Do Ron Ron-nie Spector
- D. the Pointers
- E. Labelle

11. **This fall, there'll definitely be a(n)**

- A. Alice Cooper group album
- B. Alice solo album
- C. Michael Bruce solo album
- D. Alice Cooper London Supersessions album
- E. Alice Cooper "live" album

12. **As Alice tells it, the biggest influence on his career has been**

- A. his parents
- B. his homelife
- C. Elvis Presley
- D. television
- E. his girlfriend, Cindy Long

13. **An interesting thing about Cindy: Ms. Long**

- A. has never missed an Alice Cooper concert since she's known Alice
- B. has never seen Alice perform and doesn't ever want to
- C. has never heard Alice on record, tape or cassette
- D. introduced Alice to cosmetics
- E. is related to both Alice and drummer Neal Smith

14. **Alice describes his offstage self as**

- A. "a cross between Steve (Lawrence) and Eydie (Gorme)"
- B. "America's most eligible debutante"
- C. "Fred MacMurray"
- D. "Ozzie Nelson"
- E. "(a young) Groucho Marx"

15. **Talking music, Alice has said that his favorite artist is**

- A. Frank Sinatra
- B. Laura Nyro
- C. Mick Jagger
- D. Bowie
- E. Frank Zappa

11. B	6. A	1. B
12. D	7. D	2. C
13. B	8. C	3. B, C
14. E	9. B	4. A
15. B	10. A, C	5. A
	D, E	

Answers

The 210-Second Panic

Radio Potentates Rule On.

A nabob (get out the lexicon folks) at the RKO chain of radio stations which encompasses the influential KHJ in LA, KFRC in San Francisco, WOR-FM in New York, WHBQ in Memphis and WRKO in Boston, has announced that henceforth and from hereon his stations will firmly avoid all singles clocking in at more than 3:30. In return for this policy, they're pledging to add more new singles each week. This proclamation has caused tizzies at the weekly Singles Meeting in Burbank. Exexs are rejecting all 3:30-plus discs as hopeless cases, causing some frictional phoning between themselves and producers and artists.

There's Always a Prize Around Somewhere.

Last issue Our Farflung British Observer posed an unusual query. In case your copy was lost in the mail the stumper was, "What former Vice President of the US composed the song 'It's All in the Game?'" You recall that tune, surely. Tommy Edwards crooned it at those ever-popular "make out" parties during 1960-61. Well kids, send in your answer lickety-split and Ruby will indeed produce a prize.

Beat to the Punch. News from rag *Music Retailer* includes the amazing Evel Knievel's latest venture. He *will* be cutting an album prior to his spectacular jump, still scheduled for September 8. It'll appear on the Amherst label, owned and operated by Leonard Silver. No singing, though. Evel's gonna make a "talkie" which'll reveal his own brand of philosophy as it unraveled during three press conferences in Chicago and Los Angeles. It was scheduled to ship mid-August, and you should be able to dig one up in your local record store by now. What was it I said last print-time? Give the man a record contract and watch what he'll do with it? Evidently the time has come.

Doobie Disaster. September 1 was a black day for our beloved Doobie Brothers. They were merrily chugging through a standing-room-only concert at Portsmouth Stadium in Virginia when local police showed up to inform the Doobs that their trusty airplane—a Martin 404 affectionately monickered "the Doobie liner"—had



caught on fire at 7:30 p.m. while moored at the Norfolk, Va., airfield. As bad luck would have it, the craft was completely gutted. The only survivor was a Scotch cooler filled to the brim with ice cold beer. There was, of course, a moment of silence commemorating the passing of this old friend. They'd been toted hither and yon by the Martin for over two years. With one show left in their extensive East Coast tour, the Doobie entourage had to charter two Cessnas and a Navajo turbojet to get equipment and personnel to Roosevelt Stadium, New Jersey, in time for the close-out performance. From there, the gang four-wheeled it to New York City, where they're breathing sighs of relief and wondering what to do for transportation from now on. While I'm on the subject of those golden Brothers, a fabulous bit of rock & roll trivia fell onto my desk via the New York Pouch concerning a Doobro concert held in St. Paul, Minnesota, on August 27. The appearance, held in Midway Stadium, featured group Chicago as well as the Doobs. Local police forced stadium officials to slather light towers and scoreboard supports with motor

oil additive (STP, perhaps?) to make them slippery as slick can be. This greasing of the poles, said police, was done in an effort to waylay any freak accident such as was suffered three years before by an overzealous fan who shinned up the scoreboard and got multiple fractures for his trouble as he attempted to fly (no wings attached) to the ground. Greased poles or not, Chicago and the Doobies drew an advance sale of 21,800 tickets.

Ruby's Run-Ons

● Mentioned last week, somewhere in the middle of this column, was the loudly touted WB signing of **Bobby Womack**. Some things that weren't mentioned include a quip from the lips of Mr. W., blatantly stolen from the pages of local PR firm **Gibson, Stromberg and Jaffe's** hip sheet, "A desk is just a wastebasket with drawers." He must have spent some time on the sly in this office. Bobby has strong opinions on the state of Black radio programing, "Black radio format needs changing. Those stations should be playing more of a variety of music. For

Top Ten

Based on Warner Bros. sales figures for the two weeks of August 19—September 1.

1. **Alice Cooper's Greatest Hits**
2. Richard Betts/
Highway Call
3. **Duane Allman Anthology, Vol. II**
4. Neil Young/**On the Beach**
5. Little Feat/**Feats Don't Fail Me Now**
6. Robin Trower/
Bridge of Sighs
7. Earth, Wind and Fire/
Another Time
8. Wet Willie/**Keep On Smilin'**
9. Herbie Hancock/
Treasure Chest
10. Osibisa/**Osibirock**



example, people might want to hear more country music sung by soul singers." Another sideways glance at Womack reveals a gourmet cook has has actually taken the time for taste test marathons resulting in an original Bobby Womack Barbeque Sauce. It's being marketed by Best Foods Co.; furthermore, he alludes to someday going into restaurant business. ● Latest hot flash from the **Chrysalis** crew is that **Robin Guitar Power Trower's** just signed on a new drummer, American by nationality, but the gent's handle cannot be disclosed at this time due to, you guessed it, "legal entanglements." Watch this space for further intrigue. ● While I'm cruising on Chrysalis Records, their neoteric group **UFO** (that's pronounced "Yew-foh") has put off their pending tour of the States until mid-October. Meanwhile ChrysaRecs has a mountain of UFO Frisbies just waiting to be tossed into the ozone when the phenomenal space cadets materialize in America. ● **Gordon Lightfoot**, as I'm sure everyone suspected, has just received *Sundown* in Platinum platter form, awarded by none other than the venerable RIAA. Platinum status,

just to reiterate, means the LP sold over 1 million units. That's not just dollars, it's albums, 8-track tapes and stereo cassettes.

● Contests we'd just as soon not win, thanks, includes a recent gala held by Cincinnati's **WEBN-FM**. A lucky (?) listener who called in at just the right time won 500 frogs. No kidding, it was **first** prize. ● Just to whet your ear-petites, here's a rundown on who's cutting what in which studio. **Tower of Power** is bumpity-bumping along on a new LP up in San Francisco's Record Plant. **Deep Purple** thumping out a new 33-1/3 in the LA version of the

same studio and the original **Beau Brummels** are back together, finally in the Warner Bros. Recording Studios under the able direction of **Teddy Templeman**. The **Doobie Brothers**, too, are recording. No doubt it'll be full of hits once again thanks to the successful blend of **Tom, Little John, Keith, Tiran, Pat** and **toe-tapping Teddy**. ● **Elvin Bishop** recently underwent a blast from the past when he appeared Saturday, September 1, on **Dick Clark's Bandstand**. You'll all recall rate-a-record where the regulars mumbled, "Hey, uh, it's got a good beat and I can dance to it—I'll

give it a 78." Well, "Travelin' Shoes," 45 recently sprung from LP *Let It Flow*, won itself one rating of 90 and another of 96. The raters allowed as how they'd buy the record in a minute. I hope they did. ● And, of course, how is **James Taylor's** newest LP, *Walking Man*, being promoted? You guessed it. By Walk-a-Thons! ● Finally, a contest, but a contest with a clause. Not applicable to faithful readers of **New York magazine** and no cheating please. The answer to the question is "**Glitter Rock**." All you have to do is write in, tell me the question and you'll get a prize. ●

Vinyl Statistics

A series of disasters struck the Vinyl Statistics department within the past fortnight, resulting in a skipped VS column *Circular* last. So you get a whole month's worth this time.

Despite its best efforts, the newly-mended department was unable to unearth any albums released since August 9. The staff did come up with a dozen singles, though.

SINGLES

AUGUST 14

"**Freedom Lives in a Country Song**"/"Time"—Grandpa Jones—Warner Bros. WBS 8016

"**Uptown Saturday Night Part I**"/"Uptown Saturday Night Part II"—Bill Harris—Warner Bros. WBS 8021

"**This Is Your Song**"/"I Hear Him Coming Down the Road"—Leslie Kendall—Warner Bros. WBS 8022

"**If You Can't Give Her Love (Give Her Up)**"/"Don't Keep Me Hanging On"—Mary Wells—Reprise RPS 1308

"**You Better Watch Out**"/"Everybody Needs Love"—Gwen Owens—Casablanca NES 0100

"**Brickyard Blues**"/"Love Is The Thing"—The James Montgomery Band—Capricorn CPS 0204

AUGUST 21

"**I Can Hear Music**"/"Let the Wind Blow"—The Beach Boys—Reprise RPS 1310

"**Orange Blossom Special**"/"Glendale, Arizona"—Johnny Darrell—Capricorn CPS 0207

"**She's a Mystery**"/"Sayin' It's So Don't Make It So"—Fallenrock—Capricorn CPS 0211

"**Ms. Ery**"/"Sweet Sensations"—Jan Holly—Casablanca NES 0109

AUGUST 28

"**I'm Eighteen**"/"Muscle of Love"—Alice Cooper—Warner Bros. WBS 8023

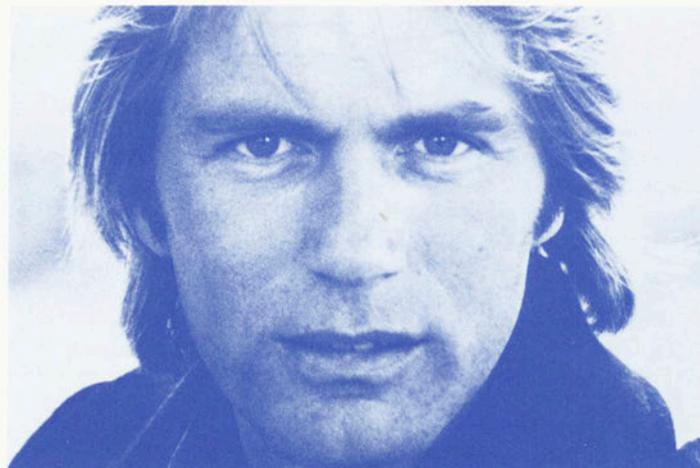
"**Walking Man**"/"Daddy's Baby"—James Taylor—Warner Bros. WBS 8028

A Bad Case of the Siecles

London. Among England's epidemic shortages, we now find a dearth of real news. When my sensation-hungry eyes met with the headline "Morning Cloud Sinks," I despaired. Are we really reduced to reading about the misfortunes of the ex-Prime Minister's ex-yacht? It's enough to bring one down with a nasty case of *mal de siecle*.

Surviving on Sweets. Mind you, Adam Faith is not one to take a prone nation lying down. He is up and about promoting his new LP, *I Survive*, by every means conceivable. (If the rest of England could take a lesson from Adam, maybe the country wouldn't be in such grim straits.) His latest scam is awarding autographed boxes of chocolates to the girls who take record orders at CBS Depot (the point from which all British WB product is distributed). The subtle play here is that now, when record stores ring up to place their orders for whatever they think will make them rich, these young ladies will coo the praises of *I Survive*, and maybe move a few extra into the shops. The chocolates designated for this mission are presently under lock and key upstairs here at Greek Street, benefitting from top security, while the well-stocked liquor cabinet in the Press Office sits ignored, its *louvre* doors agape.

Adam Faith Will Keep You Warm This Winter. Setting a new standard in the T-shirt arena is the Adam Faith entry which is, in fact, the top half of a pair of long-johns. It comes in natural ivory with "I Survive" inscribed



in black feely-fuzz over the heart. It is so long that even if it shrinks in the wash, it will still be more rectangular than square. Only problem now is what we'll do for bottoms . . .

Ray Davies Does Something. Who can blame a thinking popstar (and we suspect that a few exist) for getting fed up with the treadmill of tours and albums? Well you don't catch Ray Davies whining these days. He's actually pulled his finger out and written a TV script, complete with eight new songs, and will himself star in this 40-minute play for independent television. The other Kinks will portray themselves while Ray devotes himself to transforming Norman, the archetypal accountant, into a glittering celebrity. In addition to this show, called "Starmaker," I believe Ray still has his stage production, "Preservation," in the works. Can it be that the pen is mightier than the chords?

Join Sailor and See the World. I must be way out of touch. I thought these were tough times and that all over the land

could be heard the sound of belts tightening. Not, apparently, at CBS. Some friends of mine in a new group called Sailor were flown over to L.A. recently complete with all their gear and their favorite sound engineer just to play a half-hour set at that company's recent convention. The boys were naturally thrilled to bits, although just a little dumbfounded at this extravagance on their behalf. At the moment, Sailor are playing another convention in Paris. Guess it's not all bad in the Navy . . .

Hot Stuff. I close to the burning strains of "I Can Feel the Fire"—roaring single from Ron Wood's new solo LP. This speedy, Reggae-flavored rocker has an all-star cast: Keith Richard (of the popular beat group) on guitar, Sly Stone's drummer Andy Newmark, bass-player Willie Weeks from Stevie Wonder's stable, co-Face Ian McLagen on keyboards and backing vocals by Mick Jagger. The latter inadvertently christened Wood's LP when he grumbled during a difficult session, "Come on. I've got my own album to do."

— SHELLEY BENOIT

Look Over Yond

Elvin Bishop

9/11 My Father's Place, Roslyn, Long Island
9/13 Municipal Auditorium, New Orleans
9/14 Sam Houston Coliseum, Houston
9/15 Southern Methodist University, Moody Coliseum, Dallas

Ry Cooder

9/14 St. Lawrence University, Canton, New York
10/7 Edina Auditorium, Minneapolis
10/27 Symphony Hall, Boston
10/31 Portland Opera House, Portland, Oregon
11/1 Moore Theatre, Seattle
11/3 Queen Elizabeth Theatre, Vancouver

Fleetwood Mac

9/28 Allentown
9/29 Scranton
10/4 Boston
10/5 New York City
10/6 Washington, D.C.
10/9 Providence
10/11 Philadelphia
10/12 Rutherford, New Jersey
10/13 South Orange, New Jersey
10/14 Pittsburgh
10/15 Columbus
10/16 Cleveland
10/17 Cincinnati
10/18 Detroit
10/19 Chicago
10/20 Stevens Point, Wisconsin
10/21 Minneapolis
10/23 Eau Claire, Wisconsin
10/24 Milwaukee
10/25 St. Louis
11/1 New Orleans
11/3 Kansas City, Missouri
11/4 Oklahoma City
11/5 Dallas
11/6 Houston
11/7 Austin
11/8 Odessa
11/9 Amarillo
11/12 El Paso
11/13 Albuquerque
11/14 Denver
11/15 Salt Lake City
11/16 Bozeman, Montana
11/17 Missoula, Montana
11/21 Eugene, Oregon
11/22 Portland, Oregon
11/23 Seattle
11/24 Vancouver
11/26 Sacramento
11/27 San Diego
11/29-30 Los Angeles
12/1 San Francisco

Graham Central Station

9/11 Coliseum, Denver
9/12 Myriad Auditorium, Oklahoma City
9/13 Mid South Coliseum, Memphis
9/14 Kiel Auditorium, St. Louis
9/15 Auditorium Theatre, Chicago
9/16 Arena, Milwaukee
9/18 Market Square Arena, Indianapolis
9/20 Coliseum, Knoxville
9/21 Cumberland County Auditorium, Fayetteville
9/22 Mosque, Newark
9/27 Spectrum, Philadelphia
9/28 Scope, Norfolk

er's Wall... ...Hand Me Down My Walkin' Cane

9/29 Memorial Auditorium, Greenville
9/30 Municipal Auditorium, Charleston
10/2 Public Arena, Cleveland
10/3 Civic Auditorium, Pittsburgh
10/5 Michigan Palace, Detroit
10/6 Ambassador Theatre, St. Louis
10/18 Central State University,
Wilberforce, Ohio
10/26 State University of New York,
Albany
11/9 Fox Theatre, Atlanta

Doug Kershaw

9/13 Country & Western Palace,
Shreveport, Louisiana
9/14 Abilene
9/15 Coldstream Campgrounds,
Capon Bridge, West Virginia
9/28 Piney Woods Country Festival,
Nacogdoches, Texas



10/4 University of California, Riverside
10/11 Texas A & M, College Station
10/12 Eastern New Mexico State
University, Portales, New Mexico
11/7-11 Arizona State Fair, Phoenix
11/16 Felt Forum, New York City
11/26-30 Great South East Music Hall,
Atlanta
12/23-1/4/75 Harrahs, Lake Tahoe

Little Feat

9/9-10 Main Point, Bryn Mawr,
Pennsylvania
9/13 Boston Gardens, Boston
9/14 Capital Theatre, Passaic, New Jersey
9/15 St. Lawrence University,
Canton, New York
9/17-18 Bottom Line, New York City
9/20 Hofstra University,
Hempstead, Long Island
9/21 Academy of Music, New York City
9/22 Hampton Rhodes Coliseum,
Hampton Rhodes, Virginia
9/28 Spectrum, Philadelphia
10/2 Agora Club, Columbus
10/4-5 Palace Theatre, Detroit
10/7 The Brewery, East Lansing

10/10 Western Maryland College,
Westminster
11/7 McFarlin Auditorium, Dallas
11/8 Music Hall, Houston
11/9 Municipal Auditorium, Austin

James Montgomery Band

9/9 Boston College, Boston
9/11-12 Shaboo Inn,
Willimantic, Connecticut
9/13 New Jersey State Fairgrounds,
Trenton
9/14 Southeastern Massachusetts
University, North Dartmouth
9/19 University of Maine, Orono
9/30 Northeastern University, Boston
10/3 Aquarius Theatre, Boston

Van Morrison

9/13 Minneapolis Auditorium,
Minneapolis
9/14 Milwaukee Auditorium, Milwaukee
9/15 Notre Dame Athletic & Convocation
Center, South Bend
10/16 Veterans Memorial Auditorium,
Columbus
10/17 Masonic Temple, Detroit
10/18 Auditorium Theatre, Chicago
10/20 IMA Auditorium, Flint
10/21 Maple Leaf Gardens, Toronto
10/23 Constitution Hall, Washington, D.C.
10/24 Spectrum, Philadelphia
10/26 Palace Concert Theatre,
Providence
10/27 Boston Music Hall, Boston
10/28 New Haven Coliseum, New Haven
11/1 Felt Forum, New York City
11/2 Capital Theatre,
Passaic, New Jersey

Maria Muldaur

10/24 Normal, Illinois
10/25 Auditorium Theatre, Chicago
10/26 La Crosse, Wisconsin
10/27 Orchestra Hall, Minneapolis
10/29 Center for the Performing Arts,
Milwaukee
11/1 Ambassador Theatre, St. Louis
11/2 Midland Theatre, Kansas City
11/3 University of Missouri,
Jesse Auditorium,
Columbia, Missouri
11/6 Mershon Auditorium, Columbus
11/8 Music Hall, Cleveland
11/9 Masonic Temple, Detroit

Randy Newman

9/27-29 Troubadour, Los Angeles
10/6 Guthrie Theatre, Minneapolis
10/8 Cotown Ballroom,
Kansas City, Missouri
10/11 Washington University,
Graham Chapel, St. Louis
10/14 Massey Hall, Toronto
10/15 Genesee College,
Batavia, New York
10/18 Philharmonic Hall, New York City
10/19 Constitution Hall, Washington, D.C.
10/27 Symphony Hall, Boston
10/31 Portland Opera House, Portland
11/1 Moore Theatre, Seattle
11/3 Queen Elizabeth Theatre, Vancouver
11/8 Celebrity Theatre, Phoenix
11/9 Berkeley Community Theatre,
Berkeley
11/14 Auditorium Theatre, Denver

Bonnie Raitt

9/19 Vancouver, British Columbia
9/20 Paramount Theatre, Seattle
9/21 Paramount Theatre,
Portland, Oregon
9/25 Berkeley Community Theatre,
Berkeley
9/26 Memorial Auditorium, Sacramento
9/28-29 Santa Monica Civic Auditorium,
Santa Monica
10/3 Golden Hall, San Diego
10/4 Celebrity Theatre, Phoenix
10/6 University of New Mexico,
Popejoy Aud., Albuquerque
10/7 Regis College, Denver
10/11 Avery Fisher Hall, New York City
10/12 Irvine Auditorium, Philadelphia
10/13 Allen Theater, Cleveland
10/14 Kleinhans Auditorium,
Buffalo
10/16 Massey Hall, Toronto
10/19 Palace Concert Theatre,
Providence

10/21 Aquarius Theatre, Boston
10/22 Constitution Hall, Washington, D.C.
10/23 Pennsylvania State University,
University Park
10/26 Capital Theatre,
Passaic, New Jersey
10/28 Richmond Mosque, Richmond
10/30 Greensboro Auditorium,
Greensboro, North Carolina
10/31 Civic Auditorium, Atlanta
11/1 Civic Coliseum, Knoxville
11/2 Convention Center, Louisville
11/3 North Hall, Memphis
11/4 Grand Ole Opry, Nashville
11/12 Milwaukee
11/13 Auditorium Theatre, Chicago
11/15 Ambassador Theatre, St. Louis
11/16 Memorial Hall, Kansas City
11/18 University of South Dakota,
Vermillion
11/19 Pershing Auditorium, Lincoln
11/21 Transportation Building,
Oklahoma City
11/22 McFarlin Auditorium, Dallas
11/23 Music Hall, Houston
11/24 Municipal Auditorium, Austin
11/27 The Shell, Honolulu

Doug Sahn

9/13 State University of New York,
Stoney Brook, New York
9/20 Capital Theatre,
Passaic, New Jersey
9/22 American University,
Woodsbrown Amphitheatre,
Washington, D.C.
9/26 Hartwick College,
Oneonta, New York
9/28 Carnegie Hall, New York City
10/3-6 Main Point,
Bryn Mawr, Pennsylvania
10/9-13 My Father's Place,
Roslyn, Long Island

John Sebastian

9/10 Hofstra University,
Hempstead, Long Island
9/15 Murray State University,
Murray, Kentucky
9/19 University of Illinois, Champaign
9/20 State University of New York,
Brockport
9/21 State University of New York,
Geneseo

9/22 Genesee Community College,
Batavia, New York
9/27 Valley Forge
9/28 Cortland State College,
Cortland, New York
10/4 Bethany College,
Bethany, West Virginia
10/5 Wake Forest University,
Winston-Salem
10/10 Siena College,
Loudonville, New York
10/11 Western Maryland College,
Westminster
10/12 Colgate University,
Hamilton, New York
10/13 Brooklyn College, Brooklyn
10/18 Capital Theatre,
Passaic, New Jersey
10/19 Jersey City State College,
Jersey City

Tower of Power

9/14 Swing Auditorium, San Bernardino
9/20-21 Marine World, Redwood City
9/27 Selland Arena, Fresno
10/11 Felt Forum, New York City
10/12 Dartmouth College,
Hanover, New Hampshire
10/20 Stonehill College,
North Easton, Massachusetts
10/25 Mosque, Richmond

Tony Joe White

10/6 Hollywood Bowl, Los Angeles

Frank Zappa/ Mothers of Invention

10/29 Palace Theatre, Waterbury
10/31 Felt Forum, New York City
11/1 Capital Center, Largo, Maryland
11/2 University of Richmond, Richmond
11/6 Syria Mosque, Pittsburgh
11/9 The Orpheum, Boston
11/11 Onandago War Memorial, Syracuse
11/12 War Memorial, Rochester
11/17 The Spectrum, Philadelphia
11/19 Veterans Memorial Auditorium,
Columbus
11/20 Hara Sports Arena, Dayton
11/22 Ft. Wayne Coliseum, Ft. Wayne
11/24 Dane County Arena, Madison
11/27 Auditorium, Minneapolis
11/29-30 The Hat Trick Arena, Chicago
12/1 Cleveland
12/31 Long Beach Arena,
Long Beach, California

Inspirational Verse

I don't live in a hollow tree
There's nothing strange
about me.

— Browning Bryant
"Liverpool Fool"

Yesterday and Today



La La (If I Had You)''.

Starting in 1970, these 11 songs became known first to the label-copy department at RCA, then to record buyers (not too many, unfortunately) and finally to record historians as LSP-4356, Browning Bryant's first album, *One Time in a Million*. It features him as a 13-year-old boy mezzo-soprano, belting out the contemporary favorites with much vim, poise and vigor, if not quite the authority and artistry the 17-year-old B.B. displays on his infectious new album for Reprise, produced by Allen Toussaint.

"Recording Browning Bryant is a pleasure when you can chase him down," read the original liner notes by producer Alex Zanetis. "It may take an armlock and bulldogging to get him to the microphone, but once there the golden voice comes with candor and ease, pulling at your heart strings till you find yourself holding back a tear. . . . Yet Browning is extremely modest about his talents, very well mannered, making it quite apparent that he has had excellent upbringing."

Browning's new album, recorded in Atlanta and New Orleans, features The Meters along with other topkick Southern studio musicians. Browning wrote three of the songs, and Allen Toussaint the other eight. MS 2191 doesn't need any liner notes.

Question for Next Week.

As you read this, somewhere a record company is getting together a Christmas single, hoping for that seasonal smash that has eluded the entire industry for the past decade. One problem with Christmas records is that

they're very hard to sell on Dec. 26.

There is another sort of seasonal smash, however, that doesn't seem to be affected too much by being a little out of sync with the calendar, and that's the Summer Record. One of the most memorable summer smashes ever, a song that dealt mainly with summer as a release from scholastic confinement, hit the charts just in time for back-to-school parties on Aug. 24, 1958. Fourteen years later, a song which *Circular's* reviewer compared in mood and impact with Gershwin's "Summertime" reached its peak of popularity about the time of the first Midwestern snowfalls. For a free

copy of the Beach Boys' *Surf's Up* or any other WB/Reprise single catalog album (see fine print) be the first to name the two summer-songs of which I'm speaking.

There sits poor Dr. Demento, awash in belated correct answers to his July 29, inquiry (come on, folks, we gave out the prize two weeks ago). Guess that's what happens when you ask an easy one, huh, Doc? You more than made up for it, though, with August 12's question, which nobody but *nobody* has answered, correctly or otherwise. The doctor did his bit to keep WB's supply of its catalog albums undepleted by asking the identity of the longest-running consecutively numbered series of records; the answer, as revealed two weeks ago, was MGM.

The first correct reply to this week's question will win its author any *single* album from the prestigious and increasingly voluminous Warner Bros. catalog. Replies are pro-rated geographically and appraised by Demented elves for neatness, cleverness, accuracy and the right address: Dr. Demento, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505.

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"Sweet Caroline" . . . "Raindrops Keep Fallin' on My Head" . . . "For Once in My Life" . . . "What the World Needs Now" . . . "Yesterday" . . . "Jean." All super-hits of the 1960s, each has become a standard of the 1970s, with every performance defying the critics who proclaimed that no song of the microgroove era could possibly survive like "Blue Moon" and "Stardust" did.

They've got other things in common as well . . . pretty melodies . . . major keys . . . appealing lyrics . . . the Middle of the Road. No single attribute, however, sets these songs apart from a few dozen others of similar character and stature—no attribute, that is, save the one these six songs share with five others a bit lesser known ("One Time in a Million," "Don't Wait Till Mornin' Comes," "Happy Man," "Today" and "La

15003MEHNO17052 049
JOHN F MEHNO
720-25TH ST
AMBRIDGE PA 15003