

**circular**

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## James Dean: His Movies Become a Record



# A Collection of Oddities at AFM Local 47

by DAVE DEXTER, JR.

How ignorant, how naive we were on those tiring post-midnight sessions in Hollywood 20 years ago when we so desperately sought new instrumental sounds to overtake the frenetic French horns and happy harpsichords that so



Stuart Brotman bows the gadulka (of Bulgarian origin). Brotman, an ethnomusicologist who plays a number of strange instruments, makes his living playing at fairs and ethnic weddings.

greedily dominated the record charts under Mitch Miller's name.

Lee Gillette swatted a glass ashtray with a fountain pen to help give Ella Mae Morse and Nelson Riddle a million-selling "Blacksmith Blues." And for Kay Starr, Gillette hand-turned an electric fan with a Fizrin pack wedged tightly between its moving blades to achieve the effect of a spinning roulette wheel on her memorable "Wheel of Fortune."

Les Baxter tried valiantly, bringing in a bass marimba, a boombass, a darbuka and boobams for several of our sessions. Still, for all his daring, Baxter's biggest smash was "The Poor People of Paris," in which he used none of those imported rarities with their odd sounds.

How different it is in 1975.

## Mouthwatering Crumhorn.

In Los Angeles alone, 11 professionals are available to the record producer who requires a crumhorn. You'll recognize that as a renaissance oboe.

The gooslee is played by Nick Bolin. It's a Russian lute. Some erudite tradesters insist that Gordon Lightfoot's next LP would benefit by an occasional scheitholt interlude. Johannes P. Bender plays the hell out of a scheitholt, a sort of ancient zither, and he will record for AFM scale.

Emil J. Richards is a virtuoso of the water chimes. Ray E.



Hit it! Four of AFM 47's outre division are shown jamming at a recent photo session. Front row (right to left) are Hans Bender giving it his all on the scheigholt and Ray E. Hoback tickling the cuenophone. Back row (left to right) we have Billy Brooks mouthing his own invention, the skoonum, and Milt Marcus playing the ever popular tarogato.

Hoback stars on the cuenophone, "a kind of goofus sound," he insists. But if one is considering a sackbut for the next Doobie Brothers album, he must make a crucial decision; Norman Fleming and Donald Waldrop compete for California sackbut gigs with what they call "medieval trombones." Neither sounds like Bill Watrous.

**Snake Charmer.** Blowing confidently on his East Indian bidis—not to be mistaken for the French bidet—is Jon C. Clarke. He describes it as a double-reed instrument particularly favored in the Calcutta snake-charming community.

Almost every musician we've ever recorded is skilled with a jug, on and off mike. Seven AFM Local 47 members

actually play jugs when they (the jugs) are empty. They sound bassy, but not like Basie. Billy Brooks stands alone as a skoonum trumpeter. Milton K. Marcus offers the only tarogato in town; it's a Hungarian clarinet.

And are you by chance aware that a racket is sometimes welcome behind a soulful solo vocal? Four union members blow rackets expressively. It's a sausage bassoon that once was favored by Mo-



Professional musician Rick Fay became proficient with his Oscar Meyer single-note wiener whistle and incorporated it into his act. You can see him at Disneyland all summer.

zart—Marty Mozart, who led a band at the St. Louis World's Fair some 80 years back.

Richard "Rick" Fay can tear up a joint with his wiener whistle. Emmett H. Chapman is accomplished on his electric stick. Like mating porcupines, it requires a delicate touch.

There are others.

A gadulka? Why not? That's a Bulgarian fiddle and only Stuart Brotman is available for your session on the West Coast. Ron Rubin can supply a grungiphone—ideal for bar mitzvahs. If it's an octolin upon which the success of one's next LP depends, dial Marshall Moss and pray he's not out on the road with David Bowie. There are no other octolinists around.

Few are more versatile than Emil J. Richards, who sensitively doubles on Balinese gamelan gongs and the ever-popular loo-jon. Because of the dual nature of his musicianship, Richards also accepts professional engagements under the name of Emil Radocchia.

**No Preservatives.** Vibrola sounds like a breakfast cereal. Herman B. Smith plays one for a living. Three other persons are gifted in banging the kadiddlehopper, a grotesque bass drum.

Back in the 1930s, appearing every Thursday night on NBC's radio network on Bing Crosby's Kraft Music Hall, genial, Arkansas-born Bob Burns thrilled the nation with his heartfelt blowing of the

Richard "Rick" Fay can tear up a joint with his wiener whistle. Emmett H. Chapman is accomplished on his electric stick. Like mating porcupines, it requires a delicate touch.

bazooka. For decades it was accepted that the art and the instrument died with him.

Not so! Clyde "Rusty" Jones right here in the City of Angels has surfaced as a living, breathing, cheek-puffing master of the bazooka, a sterling and logical successor to the long-departed Burns.

If the bazooka can stage a comeback from extinction so can the gooslee, the scheitholt and the crumhorn. They are available to the record producer who dares, who envies, who hears and delights in the unusual.

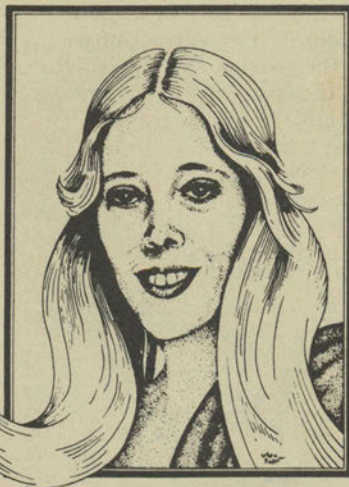
Or maybe it's time to beat on an ashtray again. **C**

## Chalk Up Six Points for Mr. Fine Print

*Circular*, already beset by alterations of its schedule and thickness, underwent a considerable but wholly amicable staff shakeup as the present issue was being prepared. Feisty, garrulous Mr. Fine Print, whose fey, trendy squibs have kept Dr. Demento's column from bumping into the mailing box since some time last August, has assumed the Ringleader position, which will be vacated by seasoned strongman Solomon Penthaus. Penthaus joins WB's

crack A and/or R staff and will soon be hip deep in the actual process by which artists are discovered, signed, produced, arranged, released and, in some cases, made rich. Everyone seems just as pleased as can be, including Dr. Demento, Ruby Monday, Judy Thursday aka Our Lady of Fine Design Supervision, Our British Observer and the principals, whose real-life identities may be determined by a careful perusal of the trades over the next couple of weeks.

# Don't Follow Leaders; Watch the Rocking Meters



Meters, sound strongholders of New Orleans. Known to all who love Allen Toussaint, the group now will undoubtedly be a household word on its own merit. The band played to Standing-Room-Only and Sold-Out houses June 1 at Louisiana State University in Baton Rouge and June 3 and 4 at San Antonio's Convention Center, those having been the first three engagements of Mick and Co.'s schedule. Along with two albums readily available from the Reprise side of our conglom (*Cabbage Alley* and *Rejuvenation*), The Meters are beating out a brand new LP, *Fire on the Bayou*, right this minute at their hometown Sea-Saint Recording Studio. Allen Toussaint is co-producing with the group, whose names you might as well start

**Hot Flash on a Stoned Meter Break.** Just announced by trade mags everywhere, not to mention lips of Those-In-The-Know, was the Grand Opening of the 1975 USA Rolling Stones Tour by The

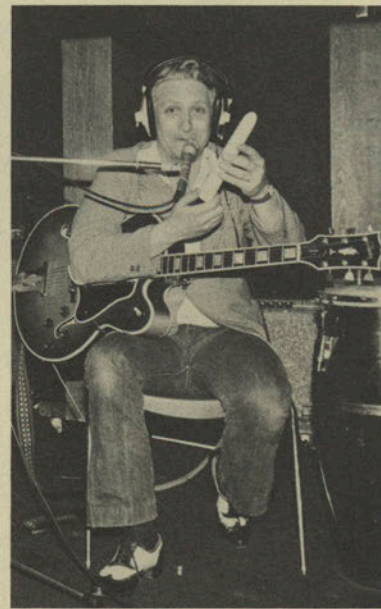


memorizing now—Art Neville (keyboards), George Porter (bass), Leo Nocentelli (guitar), Zig Modeliste (drums) and Cyril Neville (vocals and percussion). Post album completion, The Meters hit the road for a summer tour of their own, about which details will be duly reported farther on.

**Away We Go, With a Flipside Too.** Little David Records is busting its seams this week with news about Flip Wilson. In chronological order, the first point of interest is the June 18 release of a 45 (WB-distributed, of course) that is not, repeat *not*, comedic vinyl. Instead it's a tune titled "Berries in Salinas" concerning the migrant worker plight, on which the man not only speaks but sings. One month later to the day, Flip's hosting the NBC Midnight Special, naturally taking the occasion to introduce this newborn platter-with-big-hole. Come fall, watch those local listings for airdate of a whopping special to be called *Travels With Flip* on CBS. An official press release described the show as an "entertainment adventure." It's an apt definition, as Wilson will be seen and heard at Boley, Oklahoma's Rodeo and Parade; the Atlanta Braves' first baseball game of the season (where he'll be the Grand Marshall of the pre-game parade *and* toss the first big one into the diamond); a Hawaiian luau; Muhammad Ali's home in Chicago. For a finale he'll conduct one of San Francisco's

fabled cable cars. Whew. If that's not enough to keep him hopping, I give up.

**An Audience With the King, the Queen and the Count.** That is, Frank Sinatra, Ella Fitzgerald and Count Basie will entertain together for the first time ever in a formalized personal appearance for two weeks (September 8-20). This monumental show is happening in New York



**Martin Mull With Handy Tool.** Any reader of last week's column knows what this photo is all about. Yes, that's a vibrator, and Capricornian Mull found it super-useful as a guitar bottleneck at a live broadcast late last month on radio WQIV (NY). Looks like The Executive Model to me. Photo by Chuck Pulin, courtesy of Mark Pucci from Macon.

City's new Uris Theatre. Betcha the tickets for that one'll go like salmon upstream, so get your sleeping bags out if your interest is piqued and your pocket is heavy.

### Best in Print and Sound for the Biweek.

Many moons ago, I made a dumb joke about fad dances which is not worth repeating; the punch line, however, was "Do the trouser press, baby!" Little did I know that there was a rag called *Trans-Oceanic Trouser Press* which purports to be "America's Only British Rock Magazine." The *TOTP's* ever-watchful staff picked up on my mention and sent along an issue which turned out to be thoroughly delightful. For subscription information, write to: *Trans-Oceanic Trouser Press* P.O. Box 2434 Grand Central Station New York, New York 10017. By the way, Trouser Pressers, a letter arrived shortly thereafter from Ihor Slabicky of Brooklyn, who commented, "I enjoy reading *Circular*. It is more up to date than any rock-zine, with the exception of *Trans-Oceanic Trouser Press*, which is the best 'zine around." For diligence and informative prose, then, goes Ruby's Pridelful Print Prize. Radio station KONO of San Antonio, meanwhile, deserves the Selective Sounds Award for adding Leo Sayer's newest 45, "One Man Band," and uplifting the Doobies' "Take Me in Your Arms (Rock Me)" from #12 to #7.

**Studio Studies.** Just to keep you ever-up-to-date, here's who're currently getting down and recording new LPs: the prolific Van Morrison, Tower of bump-ti-bump Power, Little Feat (who never fail) and the elusive Van Dyke Parks.

### Ruby's Run-Ons

◆ **Late But Great Photo.** Two issues back, *Our British Observer* recounted a tale of blazing desks at WB's London office. The fire (cause unknown) luckily occurred during pre-workday hours and was quickly taken advantage of for *Towering Inferno* sound track LP display purposes. *Our Lady of Lay-Outs* willing, you see here *WB Managing Director Derek Taylor* surveying and chuckling. ◆ **Governor Brown's Getting Down?** From the pages of the *Los Angeles Times* comes the cheerful news that California's guv is blasting his own Top 40 from Sacramento's Capitol Building between 9 am and 5 pm. Among Brown's picks that click is *Jesse Colin Young's* latest album, *Songbird*, and that's just fine with WB. ◆ **The Highly Revered RIAA** has just announced Gold status for the *Doobies' Stampede* album. Did you ever doubt it for a minute? The LP's already #18 on the European charts and should soon hit #1 Stateside. ◆ **Ruby's Cunning Quote of the Biweek Award's** cornered hands down by *Cameron Crowe* for the first paragraph of his recent *Los Angeles Times* article on *America*: "There's an interesting piece of stage patter that *America—Dan Peek, Dewey Bunnell and Gerry Beckley*—used to include on its first concert tour. It's a story of the group's initial brush with recognition.

"Travels With Flip" takes Little David's comedy Goliath to Georgia, Hawaii, California, Illinois and Oklahoma, where he'll throw, eat, conduct, visit and—who knows?—maybe do some bronc-busting.



The three had just checked into a hotel when an excited bellboy carrying an autograph book shrieked, "The Americans! Which one is Jay?" ◆ Shipping shortly is a new *Manfred Mann's Earth Band* album titled *Nightingales and Bombers*. I, for one, spend far too much time wondering where LP titles come from and/or what they mean, but the story (at least what our *Publicity People* said) is worth detailing. Apparently Manfred heard an English ornithologist's taping of nightingales' songs from 1942 which the scientist used strictly for song pattern study. Since it was England, and 1942, the sound of bombing came through on the tapes and Mann and Band have incorporated the whole works into the title cut on the disc. ◆ The follow-up to that bit of information comes from the pages of *A&M Records' house organ, Compendium*. This is about *Henry Gross* who, relevantly enough, is currently touring with *The Doobie Brothers*: "It's been learned that when he's writing tunes in his apartment, Henry puts on tapes of waves crashing against the beach to cover up the less inspiring noises of Flushing, New York." Can't say I blame him.

◆ **Ruby's Department of Odd Facts** includes the following, courtesy of *Daily Variety* (May 27): "John Denver has been appointed a member of *President Gerald Ford's* advisory committee on the resettlement of Vietnamese refugees in the United States." And that's all for this biweek, folks. ◆

## Top Ten

Based on Warner Bros. sales figures for the two-week period of May 19-30.

1. Todd Rundgren/*Initiation*
2. James Taylor/*Gorilla*
3. The Doobie Brothers/*Stampede*
4. Curtis Mayfield/*America Today*
5. America/*Hearts*
6. Jimi Hendrix/*Crash Landing*
7. Seals & Crofts/*I'll Play for You*
8. Gordon Lightfoot/*Cold on the Shoulder*
9. Elvin Bishop/*Juke Joint Jump*
10. Leo Sayer/*Just a Boy*

# Warners' Recorded Tribute to a Screen Presence

by TOM NOLAN

In only three starring film roles and a handful of television performances, James Dean created an indelible impression upon the consciousness of a generation of filmgoers. It is an impression which refuses to diminish.

Today, James Dean is as much discussed and admired as when he first made his screen presence felt in 1955. Though he appeared in only three films—*East of Eden*, *Rebel Without a Cause* and *Giant*—Dean's position in the pantheon of movie stars seems

secure, and there are those who believe that in his three performances he succeeded in attaining his private goal: to be the greatest film actor of his time.

Dean's immediate impact was upon his acting contemporaries. His influence was readily apparent in a freer, seemingly naturalistic yet highly self-aware style, and his performances still serve as inspiration to actors seeking mastery of their craft.

But Dean's persona made itself felt beyond the theatrical sphere. In his trinity of roles, he projected a personal inten-

sity and sensitivity which transcended the individual characters portrayed and addressed the inner lives of his viewers. Like a rock & roll performer or a fictional character by J. D. Salinger, he offered a model for the audience to emulate. He seemed to embody and articulate its own private longings for a beauty outside the established and mundane order of things. As Jackson Browne and Glenn Frey have written: "James Dean/He said it all so clean..."

**Book and Song.** A number of books about Dean have been published since his death. Most ambitious and comprehensive of these has been David Dalton's full-length biography, *James Dean: The Mutant King* (Straight Arrow Books).

Dean has been the subject of several recorded homages as well, including notable songs by rock and folk performers. Earliest of these was probably The Beach Boys' "A Young Man Has Gone" (currently available on the Capitol album *Spirit of America*); most recent is the Eagles' "James Dean," quoted above. Phil Ochs' "James Dean of Indiana," which predated the current Dean revival, is perhaps the most serious and moving song inspired by the late actor.

Now a new sort of recorded tribute has been assembled. Warner Bros. Records has made available in disc form (and in the original monophonic sound) highlights from



James Dean's three Warner Bros. films. The album was coordinated by Warner's Staff Producer Russ Titelman, who explained recently how he went about selecting what he considered the most significant sequences.

**Addicted Young.** "I was already pretty familiar with





the movies," Russ said, "from being a James Dean addict when I was young. But I went and looked at them another buncha times. Then I got tapes of them and just sat down and listened to 'em and chose. It took a long time; I listened a lot, and took a lot of notes. What I was after was not so much scenes that would convey

the actual story of the film, but sections that would reveal what the character in each one was about.

"In *Rebel Without a Cause*, for instance, we only used one scene, the scene with the mother and father on the stairwell, when he comes back after the chickie run. And that's a terrific scene, it's the best thing in the whole movie. It's a real rich sequence; it's got all the information. The whole movie is right in that little section."

The other two films did not provide such encapsulated summaries, and creative editing was required to preserve impact while abbreviating the length of the portions selected. Particularly difficult was the finale of *East of Eden*, wherein Cal (Dean) holds a tearful vigil over his father's sickbed.

**Fade In, Fade Out.** "The end of the movie is really long," Titelman explained, "maybe 10 minutes. So I used little bits of that, three parts of it, fading them in and fading them out. It works real good, 'cause the music is real . . . just real moving. You can hear him choking up.

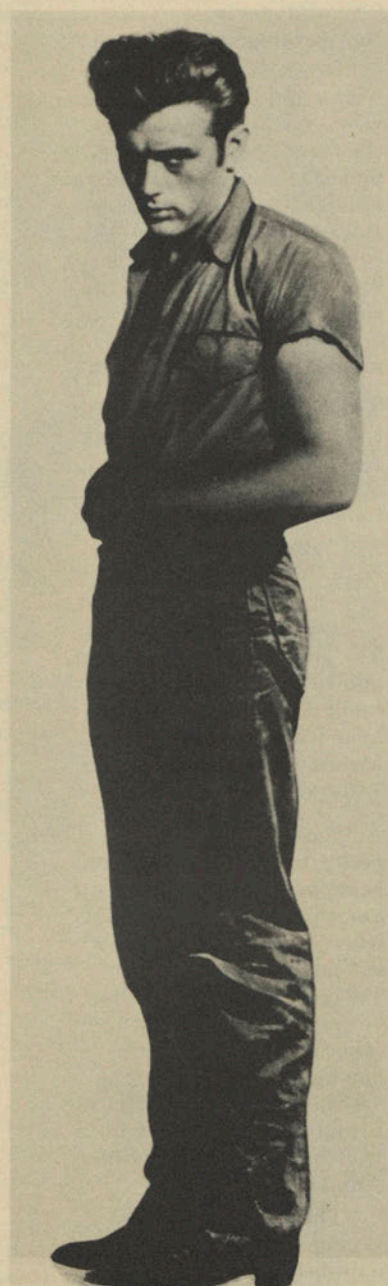
"Another scene, in *Giant*, where the ranchers tell him he's been left some property in Mercedes McCambridge's will—I had to edit that scene, too. It was long, but it doesn't sound like it's edited. Nothing

He has been the subject of several recorded homages. Earliest of these was probably The Beach Boys' "A Young Man Has Gone"; the most recent is the Eagles' "James Dean."

on the record does, in fact. It all sounds like an actual movie. It gives you the feeling you're watching the film, when in fact in many scenes it's much different."

A crucial edit involved Dean's farewell scene in *Giant*, a drunken soliloquy made to an empty banquet hall by an oblivious Jett Rink. "Only a portion of the voice doing that speech is actually Dean's. The speech goes on, after the part I used, but according to David Dalton's book it was another voice that they dubbed in. The director, George Stevens, thought Dean's reading wasn't clear enough, that you needed to hear the words better. I'm sure he's kicking, that he was kicking himself up until he died, that he didn't let Dean have his way. Anyway, the last thing actually said by Dean in *Giant* is the last thing on the record. Then it goes out with that little celeste music at the end, before the big title."

**From Introspection to Grandiosity.** The main themes of all three movies are included on the record, as well as the incidental music underscoring many of the sequences used. The three scores vary widely in mood: *Eden's* is brooding and introspective, *Rebel's* has a syncopated dangerous feel, while *Giant's* booms with epic grandiosity. Titelman was



# Dean's Personality and Performance on Record

Continued from page 7

comfortable with all three.

"Dimitri Tiomkin wrote *Giant*, and Leonard Rosenman wrote the other two. And they're all good. I was surprised at how good *Rebel* was; it's like a period piece from 1955, you know—it's got this funny jazz music, and real kinda lush strings. And the theme from *East of Eden* is one of the most beautiful movie themes ever written."

**The Sorcerer.** The focus of the project is, of course, on Dean himself; and it was Titelman's objective to capture the essence of the actor's special magic. He is pleased with the results.

"I worked hard on it, and I love it. I think it works. The performance is so great, you're immediately caught up in it. You really listen to hear what's going on. The scenes are well written, too, I think.

"You can't imagine how great the guy was until you hear the record. I mean, you *know* how good he was; but when you *hear* him . . . you can hear the greatness. There's such a reality that he created . . . Most of the other actors around him don't sound nearly as real. (Although Mercedes McCambridge does; and the woman in *Rebel* is good, the mother, Ann Doran.)

"The main thing I was trying for was the feeling of a unified performance, so

you would feel you were listening to something with a beginning, a middle and an end. His personality is so dominant in these characters. You get a real impression from all three of a fringe kind of rebel person, someone not in the mainstream whatsoever, someone out there all on his own. There are quotes on the liner from all three directors he worked with, and the quote from George Stevens,

from Dalton's book, has a tremendous amount of meaning for this record. Because when you hear the record, you can hear this quality that Stevens talks about."

And Russ read the Stevens quote aloud, with feeling. "I used to feel that he was a disturbed boy, tremendously dedicated to some intangible beacon of his own, and neither he nor anyone else might ever know what it was. I used to

feel this because at times when he fell quiet and thoughtful, as if innerbidden to dream about something, an odd and unconscious sweetness would light up his countenance. At such times, and because I knew he had been motherless since early childhood and had missed a lot of the love that makes boyhood jell, I would come to believe that he was still waiting for some lost tenderness." **C**

## Top Forty

Okay, before we get going here, let me kind of clarify, you know, just, *up front*, what this is. It's the Top Forty, but it's not the *American Top 40*, so you wouldn't want to confuse it with that, although it isn't the *Serbian Top 40* either. You see what I'm driving at here? This is the Top Forty records of *ours*, in order of how many they sold in the month ending May 25. By "ours" I mean Warner Bros. Records and Reprise Tapes and vice versa plus affiliated labels, which is where I work, or did until I showed up looped today, got me?

1. *Stampede* /The Doobie Brothers
2. *Gorilla*/James Taylor
3. *Hearts*/America
4. *America Today*/Curtis Mayfield
5. *Crash Landing*/Jimi Hendrix
6. *Initiation*/Todd Rundgren
7. *Just a Boy*/Leo Sayer
8. *I'll Play for You*/Seals & Crofts
9. *Songbird*/Jesse Colin Young
10. *Cold on the Shoulder* /Gordon Lightfoot
11. *Juke Joint Jump*/Elvin Bishop
12. *Stars*/Cher
13. *For Earth Below*/Robin Trower
14. *Pieces of the Sky*/Emmylou Harris
15. *What Were Once Vices Are Now Habits*/The Doobie Brothers
16. *Bridge of Sighs*/Robin Trower
17. *The Captain and Me*/The Doobie Brothers
18. *Toulouse Street*/The Doobie Brothers
19. *Days of Wine and Neuroses*/Martin Mull
20. *Holiday*/America
21. *America*
22. *Summer Breeze*/Seals & Crofts
23. *Goodtime Music*/Rod McKuen
24. *Diamond Girl*/Seals & Crofts
25. *Harvest*/Neil Young
26. *Aqualung*/Jethro Tull
27. *Silver Morning*/Kenny Rankin
28. *The Beau Brummels*
29. *After the Gold Rush* Neil Young
30. *Homecoming*/America
31. *The Allman Brothers Band at the Fillmore East*
32. *Eat a Peach*/The Allman Brothers Band
33. *Paranoid*/Black Sabbath
34. *Jimi Hendrix Smash Hits*
35. *The Marshall Tucker Band*
36. *Moondance*/Van Morrison
37. *Song for Juli*/Jesse Colin Young
38. *Made in Japan*/Deep Purple
39. *Alive & Pickin'*/Doug Kershaw
40. *Montrose*



# Evel Goes Over Like a Led Football

**Eventful.** There has been no shortage of grist for the London newspapers' mill lately, should they prefer sheer spectacle to hard news. The recent action-packed Bank Holiday (a three-day weekend where the whole country gets Monday off) saw, on consecutive days, a massive Led Zeppelin concert (in fact, the Zeps did five shows in the same venue, two one weekend and three the next), the dreaded England-Scotland football match during which London was teeming with tartan-flaunting Scottish refugees who did nothing like as much damage as the riot-mongering press anticipated, and the ill-fated jump over 13 buses by Evel Knievel, who

polished off several vertebrae and some bigger bones and announced his retirement forthwith. He was later visited in hospital by Raquel Welch and decided to try again.

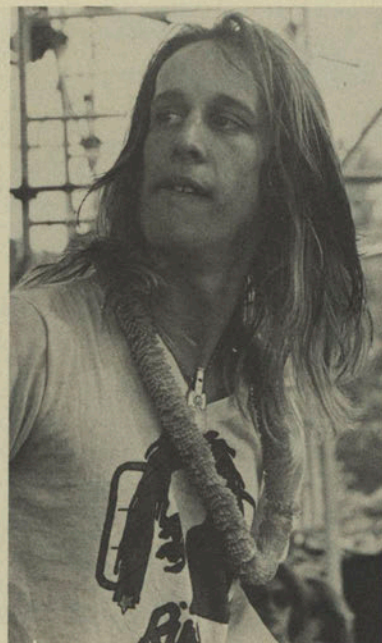
**His Way.** Once all of that died down, Frank Sinatra took over the front pages. His two Albert Hall dates were unqualified triumphs. There was so much atmosphere the air fairly crackled with the ardour of what were described to me as "middle-aged groupies made young again." Younger WB personnel who were lucky enough to score tickets, and who went out of sheer curiosity, returned with stars in their eyes. You'd think they'd

never seen a professional at work before. Sinatra roused the audience the first night by making a few cracks about Germany and discovered the English still thrive on any anti-Gerry sentiments. (All you need do to stir up passionate nostalgia among the grown-ups here is evoke WW II. I noticed this during the power cuts a couple of years ago—blackouts turn them on . . .) At the end of his impressively long and full set, the entire audience—including royalty—got to its feet. Frank equaled himself the following night and even thanked the press, whom he does not normally acknowledge, for their very real enthusiasm.

## Earholes and Villains.

These days our managing director, the well-known Beach Boys fan, is given to muttering asides every time he hears the new Roy Wood single, "Oh, What a Shame," played, because it sure does sound like "Heroes and Villains"—and not only to him. I heard a DJ say something similar. More than just an "influence" here . . .

**It's a Record.** Todd Rundgren and Albert Grossman graced Greek Street recently, a cosmic Laurel and Hardy. They were here to organize a proper tour for Todd in the fall—his first on these shores. Todd ate vegetables and talked about Alice A. Bailey, the spiritual telepath who wrote *A Treatise on Cosmic Fire*, the daunting, 1,367-page tome on which he based his extraordinary new album, *Initiation*. The length



as well as substance of the book must have affected him because the LP has more recorded music—69 minutes 11 seconds—on one disc than any other platter we can name. Todd thinks it's eligible for the *Guinness Book of Records*.

**Real Cool.** Now that Rick Wakeman's *King Arthur* has, in fact, been performed on ice we are no longer subject to those capital radio commercials that were studies in bathos—a manic announcer reeling off the august participants: choir, orchestra, group etc. climaxing with "and Piper the white horse!" (And where they found him four ice skates in his size must remain one of the mysteries of show biz.)

—SHELLEY BENOIT



# We'll Just Put Some Bleachers Out in the Sun ... And Have It Out on Highway 61



## Beach Boys

- 6/12-15 Madison Square Garden, New York City
- 6/21 Wembley Stadium, London
- 6/24-28 Capital Center Arena, Washington, D.C.
- 6/29 Schaffer Stadium, Foxboro, Massachusetts
- 7/6 Colorado State University, Ft. Collins

## Beau Brummels

- 6/11-15 Ebbets Field, Denver



- 6/17-18 Paul's Mall, Boston
- 6/20-21 Shaboo Inn, Willimantic, Connecticut
- 6/26-27 My Father's Place, Roslyn, Long Island
- 6/28-29 Joyous Lake, Woodstock, New York
- 6/30-7/1 The Main Point, Philadelphia
- 7/3-6 Cellar Door, Washington, D.C.
- 7/7-9 Bottom Line, New York City

## Elvin Bishop

- 6/17 The Agora, Cleveland
- 6/19 Spectrum, Philadelphia
- 6/20 Capital Center, Largo, Maryland
- 6/22 California State University, San Jose
- 6/23 Convention Center, Indianapolis
- 6/24 Freedom Hall, Louisville
- 6/25 Lakeside, Macon, Georgia

## Arlo Guthrie

- 7/19 Merriweather Post Pavilion, Columbia, Maryland
- 7/20 Pine Knob Pavilion, Clarkston, Michigan
- 7/25 Central Park, New York City
- 8/9 Temple University, Music Festival, Philadelphia
- 8/10 University of Delaware, Newark

## Emmylou Harris

- 6/20-21 Roxy Theatre, Los Angeles

## Impressions

- 6/9-15 Sugar Shack Club, Boston
- 6/18-19 Laveticus Discoteque, New York City
- 6/24-29 Mark IV Club, Washington, D.C.

## Doug Kershaw

- 6/15 Stepping Stone Ranch, Escoheag, Rhode Island



- 6/21 Houston Astrodome, Houston
- 6/27 Panther Hall, Ft. Worth
- 7/4 Old Glory Amphitheatre, Eureka, Missouri
- 7/11-13 Orange County Fair, Costa Mesa, California
- 7/25-26 Jasper Arena, Alberta, Canada
- 8/2 Central Wyoming Fair, Casper
- 8/9 Cairo Fair, Hunter, New York
- 8/11 Montana State Fair, Billings
- 8/24 Leatherwood Park, Martinsville, Virginia
- 8/31-9/1 Southeast Fairgrounds, Atlanta
- 9/13 Lakeside Park, Salem, Virginia
- 9/16 Louisiana State University, Baton Rouge
- 9/17 Nichols State University, Thibadeaux, Louisiana
- 9/21 New Mexico State Fair, Albuquerque
- 9/22 New Mexico Military Institute, Roswell
- 9/25 Northeastern Illinois State University, Chicago
- 11/20 North Texas State University, Denton

## Gordon Lightfoot

- 6/19 Portland Auditorium, Oregon
- 6/20 Spokane Opera House, Spokane
- 6/21 Seattle Opera House, Seattle
- 6/22 HIC Arena, Honolulu
- 6/30 Garden State Arts Center, Holmdel, New Jersey
- 7/1 Tanglewood, Lenox, Massachusetts
- 7/11 Hollywood Bowl
- 7/12 Red Rocks, Denver
- 7/13-14 Hollywood Bowl
- 7/16 Mississippi River Festival, Edwardsville, Illinois

## Maria Muldaur

- 6/28 Radio City Music Hall, New York City
- 7/4 Midway Stadium, Minneapolis
- 7/5 Washington Park Race Track, Chicago
- 7/7 Milwaukee Summer Festival Site, Milwaukee

## Montrose

- 7/5 New Orleans
- 7/6 Dallas

## Natural Four

- 6/9-15 Sugar Shack Club, Boston
- 6/18-19 Laveticus Discoteque, New York City
- 6/24-29 Mark IV Club, Washington, D.C.

## Richard Pryor

- 6/13 Ambassador Theatre, St. Louis
- 6/14-15 Pine Knob Theatre, Detroit

## Bonnie Raitt

- 8/13 Temple Music Festival, Ambler, Pennsylvania
- 8/16 Millerton Centennial Celebration, New York
- 8/19 Wolf Trap Music Festival, Vienna, Virginia

## Seals & Crofts

- 6/10 War Memorial, Rochester

# Vinyl Statistics



## Frank Sinatra

8/15-16 Pine Knob Theatre, Detroit  
 8/19 Merriweather Post Pavilion,  
 Washington, D.C.  
 8/22-23 Garden States Arts Center,  
 Holmdel, New Jersey  
 8/26 Performing Arts Center, Saratoga  
 9/8-20 Uris Theatre, New York City

## Inspirational Verse

Can't be no fun  
 To be shot—  
 Shot with a hand gun.

—Curtis Mayfield  
 "Billy Jack"

## Wendy Waldman

7/22-26 Great South East Music Hall,  
 Atlanta

## Dionne Warwick

6/9 Opera House, Manchester, England  
 6/10 Royal Court, Liverpool, England  
 6/11 City Hall, New Castle, England  
 6/13 Demontford Hall,  
 Leicester, England  
 6/14 Theatre, Coventry, England  
 6/16-21 Queen Mary's Suite, London  
 6/26-7/9 Riviera Hotel, Las Vegas  
 7/26 Gala, Cannes  
 7/29-8/3 Westbury Music Theatre,  
 New York  
 8/14 Illinois State Fair, Springfield  
 8/15 Temple Music Festival,  
 Ambler, Pennsylvania  
 8/17 Filene Center, Vienna, Virginia

## Jesse Colin Young

6/15 Calaveras County Fairgrounds,  
 Angels Camp, California  
 8/18-19 Universal Amphitheatre,  
 Universal City, California

## Sol:

Progress update on the print campaign for Vinyl Stats: we break in eight fast-closing four-color national books on June 9 with the page Mike and Charlie are whipping together. Mike shoots photo at 4:30 today: a tough-sexy-artsy-craftsy fem, around 25, with a beach backdrop. She's holding the product, natch. Charlie's main headline reads: "Don't ask me why I read. Ask me why I read Vinyl Statistics." We'll have type approvals by 2 today. Body copy as we outlined Friday: With all the talk about reading and eyestrain, I knew I'd either have to quit or read V.S.; V.S. gives me the pleasure I want, etc., etc., etc. At the bottom we list the seven new singles and seven new albums being released by WB/Reprise and affiliates; health warning; name of manufacturer; boom, boom, boom. OK from your end?

—Fine Print

"Songbird"/"Till You Come Back Home"—Jesse Colin Young—Warner Bros. WBS 8106

"If I Could Only Win Your Love"/"Boulder to Birmingham"—Emmylou Harris—Reprise RPS 1332

"Love Being Your Fool"/"Shotgun Woman"—Travis Wammack—Capricorn CPS 0239

## Albums

JUNE 6

## Singles

MAY 28

*James Dean*—Warner Bros. BS 2843

*Slade in Flame*—Slade—Warner Bros. BS 2865

*Hirth From Earth*—Hirth Martinez—Warner Bros. BS 2867

"You Can Make Me Dance, Sing or Anything"/"Tell Him"—Faces/Rod Stewart—Warner Bros. WBS 8102

*Good Vibrations—Best of 'The Beach Boys*—Reprise MS 2223

"What I Keep Sayin', Is a Lie"/"A Beautiful Memory Tonight"—Debi Hawkins—Warner Bros. WBS 8104

*First Impressions*—Impressions—Curton CU 5003

"Country John"/"When the Party's Over"—Allen Toussaint—Reprise RPS 1334

*Heaven Right Here on Earth*—Natural Four—Curton CU 5004

JUNE 4

"Your Love"/"I Believe in You"—Graham Central Station—Warner Bros. WBS 8105

*A Friend of Mine Is Going Blind*—John Dawson Read—Chrysalis CHR 1075

# Could I Have a Little More Echo on Your Name, Please?



man who gave him his big chance was, well . . .

Al's (pardon, Guy's) first hit was "My Heart Cries for You." Despite at least four cover discs on other major labels by such artists as Vic Damone and Dinah Shore, it reached #2 on the charts.

The flip side, "The Roving Kind," reached #4 on its own. The orchestra on "Roving Kind" featured French horns, a fairly radical idea for a pop record in 1950. The horns became a regular feature on novelty tunes that kept both Mitchells on the charts almost continuously for the next two years—"Pittsburgh, Pennsylvania," "My Truly Truly Fair," "Belle, Belle, My Liberty Belle" and "Feet Up (Pat Him on the Po-Po)." These last four, incidentally, were all written by Bob Merrill, who also wrote "Doggie in the Window."

Guy never had a #1 record, though, until 1956—with a quite different kind of disc, "Singing the Blues." By that time Mitch Miller was well known for his own records such as "Yellow Rose of Texas." As an A&R man Mitch was adamantly anti-rock & roll (Columbia was the last of the majors to make R&R records of any substance). When that battle was over he turned his energies to the *Sing Along with Mitch* TV and record series, whose enormous success on the tube and turntable was the first sign of the coming of the Age of Nostalgia. Mitch was also influential in

the revival of male facial hair.

**FOOTNOTE:** Acknowledgements to Norm N. Nite's *Rock On*, a handy, dandy encyclopedia of pre-Beatles rock, published by Crowell. If Al Cernik wasn't really born in Yugoslavia, go scream at Norm.

## Question for Next Week.

What elderly traditional American folk song has been restored to youth on not one but two very recent Warner Bros. albums? (Hint: the difference between the catalog numbers of the two LPs is 6, and neither one is *Pete Seeger/Arlo Guthrie Together in Concert*, which is on Reprise.)

One exciting aspect of *Circular's* switch from weekly to biweekly publication is

that persons wishing to enter Dr. Demento's contests now have a longer period in which to do so, i.e., winners will continue to be announced in the issue following the issue in which the question which they are answering was answered, and answers will continue to appear in the issue following the issue in which the question in question was asked. With the biweekly schedule in effect, this means that a full four weeks will elapse between the asking of each question and the announcement of the winning answer.

There's nothing especially funny about this, except that it gives *Circular's* Judy Thursday and Mr. Fine Print the last laugh at all those Dementants who write postscripts about how long *Circular* takes to reach them and there's no way they could ever enter on time and all that. Ha ha. Ha.

Keep those cards and letters coming to Dr. Demento, *Circular*, Warner Bros. Records, 3300 Warner Blvd., Burbank, Ca. 91505. The first right answer received (pro-rated for distance and examined for neatness and originality) wins its author any single album in the famous Warner/Reprise catalog, so state a preference, as did this biweek's winner, Alexander Belinfante of Oshkosh, Wisconsin, who answered the Gruve-Gard question to win a Bonnie Raitt record, which certainly sounds like a good deal to me.

12 Artists and critics alike have acclaimed the studio expertise of Warner Bros. Records' in-house production staff—Ted Templeman, Russ Titelman, Andy Wickham, Tommy LiPuma and *Rolling Stone* Producer of the Year Lenny Waronker. To my knowledge, though, no WB or Reprise artist has yet paid any of these fellows a tribute quite like the one given a few years back to Mitchell Miller, who guided Columbia's pop activities in the 1950s.

In 1950 Miller signed a Yugoslavian-born singer named Al Cernik. In the fashion of the Italian-American singers who dominated the pop scene at the time, young Cernik adopted an Anglicized stage name. The name he chose (or, perhaps, the name that was chosen for him) was *Guy Mitchell*. Any resemblance between his surname and the Christian name of the A&R

## circular

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