

circular

vol. 7 number 23, monday, july 7, 1975

Gary Wright Is Alone at Last



Sabotage: Black Sabbath Go Mental



by JOE ROBINSON

All eyes in the dim-lit studio zero in on four Paul Bunyan-scale loudspeakers bathed in red and green spotlights, stable as steel pillars, unflinching as a probable 3.0 on the Richter scale booms through them.

It's the first time singer Ozzy Osbourne has heard the final mix of his group's next album. He and fellow Black Sabbath member Geezer Butler perform a pigeon-like, head-nodding duet until, at the weird conclusion of "Am I Going Insane," Osbourne stops slapping the control board in front of him and a broad smile lights up his face.

"That's a baby crying," he yells proudly into my ear over the alien squawk. The tot must be old for his or her age: the sound resembles Boris Kar-

loff's groaning in *The Mummy's Tomb*.

"It's slowed down," Ozzy explains. "I discovered that idea once when I had the tape machine on my daughter, just to hear what the crying would sound like. I switched it back on and it was slowed down. Sounded like someone going mental . . . sounded eerie, like bad acid."

No Cause for Curdling.

Weak hearts can rest easy—there's nothing too blood-curdling on *Sabotage*. Just demonic singing, an ominous choir and the subject matter: possession, schizophrenia, insanity.

Osbourne has shuffled over to an unused portion of London's Morgan Studios and slumped into a folding chair. Behind him huddle a gaping-

mouthed baby grand piano and an orchard of mike stands. His hair is chest-length, his frame a bit chubbier these days.

It's all very plain to Ozzy. His foreboding lyrics for Sabbath songs over the years make clear his occult fervor. He happens to take Mysterious Forces quite seriously. He finds a kind of vindication in the vividness of *The Exorcist*, which he has seen eight times.

"I believe it exists," he asserts, "but people don't realize it does. We've been singing about it for such a long time and people just think, 'Ecch! That old black magic again, baby! That film, for fuck's sake, changed the whole direction of my life. It was just how I envisioned it to be'."

A Small Vacation. After a year's sabbatical, Black Sabbath are emerging with a new album, a U.S. tour and a *Midnight Special* stint. They are four revitalized musicians. Renowned road brutes, they were moving at a pace that would put Bekins to shame when they discovered at the end of their last American tour (climaxing with California Jam) that they had been reduced to mental and physical rubble. Drummer Bill Ward wound up with hepatitis, guitarist Tony Iommi had a physical breakdown and bassist Butler found a stone in his kidney. As for Ozzy, "I just went right over the top. A mental sort of thing. I thought I was gonna be locked away or

something. It was unbearable. We just had to have a rest."

The runaround of studios and concert halls had begun to show up in the band's product. The first tracks they laid down for the new album turned out so "completely different to the way we envisioned them" that they deep-sixed the lot and started over. Eventually *Sabotage* became such a meticulous project that one of its major distinctions for Osbourne is simply that they finally finished it. "There were points when I thought, 'fucking hell, it's like a saga, a soap opera . . . if I hear this thing again I'll go and shoot myself . . .'"

Studio time came to eight months, in contrast to the 12 hours they spent on their first album. (That one is a blur. The band sprang from their van, scurried around the studio for 12 hours, got in a car and took off for Switzerland, where they played in a brothel for six months. "Had a great time at the brothel," grins Ozzy.)

Demonic Possession Meets Creative Control. These days, though, the group has all the reins. Their lack of control over their earlier work still bothers Osbourne. "A lot of people," he admits, "might say Black Sabbath just play a repetitive riff with a vocal line on top. That's one way of looking at it. And at one point, that's what we *were* putting out, as far as I was concerned. *Sabbath Bloody Sabbath*, for

The Exorcist “changed the whole direction of my life,” Black Sabbath’s Ozzy Osbourne asserts. “It was just how I envisioned it to be.”

us, was our first record. It was the first record we produced. We went in alone . . . locked the fuckers out, man. It’s our music and we’ve got to be fulfilled by what we’re putting out.”

An incursion of sorts took place on *Sabbath Bloody Sabbath*. A battalion of new elements, such as strings and choirs, swept in and occupied the album and were still hanging around when it came time to record again. Dealing with these extra items for the first time caught Sabbath in an experimental pose and not all the traffic merged as well as they had hoped. The band feels there’s more rocking but at the same time more sophistication on *Sabotage* than on anything they’ve done previously.

International Feel. For Osbourne, the album is cosmopolitan. “The Writ” sounds Australian to him (its wah-wah treated bass solo had him breaking into a verse of “Tie Me Kangaroo Down Sport” during the tape playback). Another tune, its title uncertain at this writing, is said to strike some Russian colors, though there is also an *El Cid* tone running throughout—all in all a very unusual piece, featuring the London Chamber Choir and guitarist Iommi in a menacing dirge-like tandem backed by timpani and stringed harp. “Symptom of the Universe” is as hard a rocker as they come, but a classical guitar duet creates a Latin interlude.

“‘Adolph’ is about schizophrenia,” says Ozzy. “It’s like living with somebody else inside you . . . like arguing with yourself. It’s very spiritual. No, not spiritual. Weird. Not black magic, but a possession of a sort. On some of the effects on the voice you’ll notice that I’ve seen *The Exorcist* several times.”

The hellish screaming on

“Adolph” complements the more controlled rage on “Am I Going Insane,” a persistent thumper picked to click as a single by many who have heard it. “It’s funny,” muses Osbourne, “It sounds Mexican, like Guacamole Joe and His Tequilas.” The account of insanity in the tune is not at all fictional. “There came a point in my career,” he maintains,

“where I thought I was going nuts because I couldn’t relate to anything or anybody. It wasn’t that I was on an ego trip. I was just totally confused and thought I was going insane.”

All Craze Now. Unknown to Ozzy, Geezer had penned a couple of songs dealing with the same issue during the

Continued on page 4



The Agony and *The Exorcist*

Continued from page 3

interim between albums. By the time *Sabotage* was completed it had dawned on the band that "it was all about going nuts." This subject matter has turned up in earlier Sabbath efforts—*Paranoid* described a quandary perhaps less acute but just as symptomatic, to Osbourne's mind, of a society in which "there's too many people trying to inflict on others the way they should live."

Some have wondered if the dark side of the human spirit doesn't press the hand of Black Sabbath a little too often.

Ozzy feels that the band is just misunderstood in certain quarters. "I suppose I get pissed off with the world so I write a lot of it in our lyrics. I always think about the downer side before I think about the up. I always want to make people happy. Even if it's bringing out their downer, it still gets them off and I love it."

Rocked Off, Sucked Out.

Because much of their new work features keyboards, Sabbath will be adding a keyboard player on their U.S. tour. Even a harpsichord will be trundled along for the trip. There'll be plenty of breathing space between the dates on this tour to alleviate the situation that causes Osbourne to remark, "I've been to the States so many times but I don't even remember where I've been." He's craving the stage work,

though. "When I'm performing it's like I'm not on this earth. I'm sucked out—it's like being in space. It's the most emotional experience I can ever have. No woman can give me anything like a gig."

He would like to do some mellower numbers on a solo

LP for which he has little more than a title at present. "Guess what it's going to be called?" he asks eagerly.

I give up.

"*The Wizard Of Oz*," he replies, grinning.

One of rock's longest-

running lineups looks to remain intact in the future. If one of the quartet left it would no longer be Black Sabbath, feels Osbourne. Prospective solo work should not interfere with this solidarity. "We've been together seven years now. I couldn't leave home." **C**



The Pound: Ten Ounces and Falling

Crashing. The sun is high but the pound sterling continues to plummet, taking the biggest nose dive since Humpty Dumpty. It's scary. For the first time yesterday I felt the irrevocable evidence of economic depression all around me. The newspaper headlines are bad enough, but when I was in the design studio that functions as Greek Street's art department, a man with a rancid suit and a sickeningly nervous smile turned up and attempted to sell us disposable aprons. Not only did we not know why he was trying to sell them to us, he didn't appear to know himself and was dazed and apologetic for trying. It was awful.

Smashing. As you've noticed, everybody wants to be in showbiz, even those who are already stars. Jimmy Connors, the U.S. tennis ace with the Prince Valiant hairdo, has got something going with Paul Anka. Paul has written Jimmy a song called "You Turn Me On Girl" (guess who "girl" is, tennis fans) and it has reputedly been immortalized on wax. A more bizarre report suggests that once Wimbledon's over, Jimmy and Paul will do a joint concert tour with the former singing and the latter playing tennis. Overhead smash hit, anyone?

Vibrating. The show is ended but the good vibrations linger on even now following The Beach Boys' spectacular appearance at Wembley. About 100,000 groovers got to their



feet during The B.B.'s 'flawless rendition of their summer classics. The press and radio reaction makes it plain that Elton John got the warm-up of his lifetime. As the world's greatest promoters of surf and cruisin' indulged the crowd with a suave chorus line, legs symmetrically swaying, an obliging sun did its best impression of Southern California. Too bad they aren't still here to drink in the saturation airplay Capital Radio is giving to "Sail On Sailor."

Initiating. Todd Rundgren is back in town already—this time doing a lightning blitz of radio and press interviews. He's got 14 lined up for two days—one every hour between 11 and five on Tuesday and Wednesday, after which he may have to put his tongue in

a sling. The purpose of this mass initiation (get it, get it?) is to pave the way for Todd's first-ever playing of live dates here, which it is hoped will take place this fall.

Raving. Greek Street's non-pareil Dave the Rave is at this moment living through his first visit to American soil. We tried to get some sense out of him when he rang from New York but all he could say was, "BIG, BIG..." He successfully witnessed Ronnie Wood playing avec les Rolling at Madison Square Garden, which was not only big, big, but a patent antidote to jet lag.

Ageing. The other day San Diego-based crack writer Cameron Crowe turned up in Greek Street with his friend Andy Kent, the photographer. I knew Cameron was famous

for being young so I deliberately asked him his age. He hated it, but patiently revealed that he was born in 1957. I gasped with horror at the sudden realization that I became a teenager that year. Cameron apologized, but I said that ever since 1967 everyone between 17 and 32 has looked 23 to me and changed the subject to what Cameron was doing these days. To my amazement he said he had managed the first interview Neil Young has granted in about five years. The boy's a credit to his g-g-g-generation.

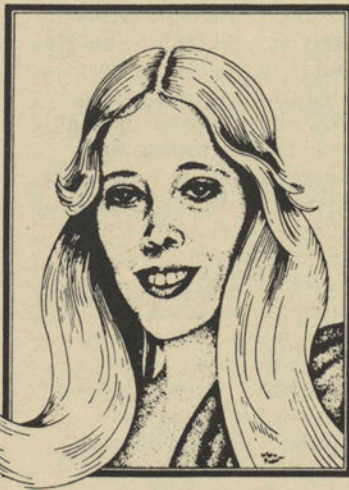
—SHELLEY BENOIT



Just like a buzzin' fly,
I'll come into your life
and I'll float away, like
a river in the sun.

—Tim Buckley

A Marriage Made in Macon



I'm betting on Mark Pucci to come through with photos at "While-U-Wait" speed so we can all see the bride for ourselves.

Did I Mention Capricorn?

Nearby you'll see a happy snap of Maconese Goats lifting arms with no one but Dobie Gray, the most recent addition to their potent artist roster. There's not one among you rigorous readers who could fail to know "Drift Away," even if you've been locked in boarding school barracks for five years, so you're spared further detail of Dobie's career. It sufficeth to say, according to the press release, the arrangement is a "long-term recording contract" that "reunites the team of Phil Walden and Frank Fenter with Johnny Musso, Dobie's manager. The three had previously worked together in the late 1960s, when Phil Walden was starting the Capricorn label, then distributed by Atlantic Records. Frank Fenter was European representative for Atlantic Records at the time and Johnny Musso was Atlantic's West Coast operations manager."

P.S.: Dobie's about to hit the tour road in Australia—Sydney, Melbourne, Canberra, Perth and more. When that's over, he begins studio work on a forthcoming Capricorn debut LP.

Neon's Lit. A public viewing of Neon Park illustrations



is ongoing during July and August, courtesy of *Playboy* and *National Lampoon*. If you haven't been paying the closest attention to our wheat-colored pages, you may be wondering what a Neon Park could be. That'll never do. Neon Park is a wonderful and rock-&-roll-famous artist. Not to mention my glorious—ahem—logo, Neon's hands are responsible for the extravagansic artwork on Little Feat's *Sailin' Shoes*, *Dixie Chicken* and *Feats Don't Fail Me Now* albums. In *Playboy's* July issue (yes, it's the one with the lady in the plastic raincoat on the cover), turn to page 119 for a Park original paired with a piece of fiction by Larry McMurtry called "Dunlup Crashes In." McMurtry, of course, wrote *The Last Picture Show* and *All My Friends Are Going To Be Strangers*.

Mr. Fine Print (who has just become the Big Authority around here and Ought to Know) reports that McMurtry reputedly—at least at one point in his life—sporting a tee shirt with the legend "Minor Regional Novelist." In August, you can find another Neon Park in the *National Lampoon* Justice issue.

Get Your Prizes While They Last. This duo-packed week, the prize for Prodigious Print Production goes to *Playboy*, partly for running Neon's illustration and partly for the following block of copy usurped from an article called "You Gotta Believe" by Laurence Gonzales on how dangerous it is to travel by air (which I certainly do believe): "But the worst air-port of all is Los Angeles International. The International Federation of Air Line

6 An Altiloquent Announcement. June 30, 1975 was Cher and Gregg's wedding day, which proves that rumors, like dreams, can come true. Ruby's Rampant Rumor Control Squad rummaged feverishly behind *Circular's* scenes to procure an Official Statement of Truth from Someone/Anyone while the phone lines lit up like the White House lawn at Christmas. "Is it true?" screamed the receivers. "We'll get back to you," shouted the transmitters. Capricorn Records Publicity came through the same afternoon. "Indeed, confirmed, yes. Gregg and Cher were married at Caesar's Palace in Las Vegas at 12:15 pm," said Capricorn South via Capricorn West. "They're at an undisclosed location in Los Angeles. No further comment at this time." Someone's radio was overheard to have announced that the bride wore blue satin.

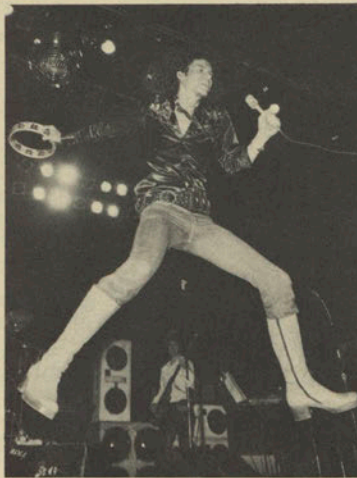
Pilots Associations has given L.A. a Class Three Black Star and most of those are in undeveloped Africa. L.A.'s rating is the result of noise regulations that often require a plane to make ocean approaches with the wind at its back. To understand the gravity of this sin, you must understand flying. But suffice it to say that Bernoulli's theorem and Newton's second law of motion are commonly used to explain how planes stay in the air, and having the wind at your back discourages both of these effects and forces the plane to land at a much higher ground speed. So maybe you should never go to L.A. by plane. Pilots don't particularly like to.' And a righteous Radio Right-On to WHBQ in Memphis, Tennessee, for having the sagacity to add (on full-time rotation) James Taylor's

newest 45, "How Sweet It Is (To Be Loved by You)" and Travis Wammack's new Capricorn single, "More Power to You."

Ruby's Run-Ons

● **The Inspirational International Department** has asked me to announce that we're Number One in Israel by virtue of America's latest Big Single Hit, "Sister Golda Meir"—I mean "Golden Hair." That is, "Sister Golden Hair" is at the top of the heap on **Shidurei Yisrael Radio** according to an ecstatic right-to-left telex received this AM, July 1. ● **Rolling Stone** informs that **Ritchie Blackmore's** guitar act for **Deep Purple** will be taken over by **James Ganger Tommy Bolin** and who are we to argue with **Rolling Stone**? ● **Killer Bees En Route.** Lately everyone's been terrorized by local newspaper accounts of a mutant strain of African bee which appears to be on its merry

If you *must* fly to Los Angeles—and it sure sounds dicey to us—check out Neon Park's illustrations before takeoff.



way to kill us all. From our own **Los Angeles Times** comes a snappy addendum: "This aggressive bee will sting a person or animal an average of 60 times per minute in a nonstop attack that can last up to two hours. The bees are easily aroused by noise or any other kind of vibration, the smell of alcohol, which they can easily detect on a person, and by anything colored black." ● **Wotta Shot.** Somewhere hereabouts free-floats a photo of **Wet Willie's** lead singer, saxophonist and harp player **Jimmy Hall** doing a split in mid-air. It was taken at New York's Academy of Music and I'm told that's brother **Jack Hall** between the legs. Congratulations to **Chuck Pulin** for a real good picture and thanks to **Macon's Miraculous Mark Pucci** of Capricorn Publicity who had better get those shots of **Cher Bono Allman's** wedding here pronto. ● From our pals at **WEA Canada** comes the following news item about **Alice Cooper's** latest accident: "Vancouver. Alice was two numbers into his show when he pushed

off a box and hurled himself off the stage into the barricades. It split the back of his head and cracked some ribs. As the band played on Cooper took 20 minutes off for a doctor's check and some first aid. 45 minutes later he was rushed to **Burnaby General Hospital** where he had some stitches and is recuperating nicely, thank you!" ● **A Big Hand for the Nice Building.** The Southern California Chapter of **The American Institute of Architects** has just honored our new house with an Award of Merit "for excellence in design and execution." ● Don't look for this column in two weeks. I'm taking a real vacation at an undisclosed location. It's not Philadelphia, though, so no cracks, please. ●

Top Ten

Based on Warner Bros. sales figures for the two-week period of June 16-27.

1. Neil Young/*Tonight's the Night*
2. Frank Zappa and The Mothers/*One Size Fits All*
3. *Good Vibrations—Best of The Beach Boys*
4. The Doobie Brothers/*Stampede*
5. America/*Hearts*
6. James Taylor/*Gorilla*
7. Impressions/*First Impressions*
8. Seals & Crofts/*I'll Play for You*
9. Ronnie Wood/*Now Look*
10. Curtis Mayfield/*America Today*



Altogether Now. Seen above in corresponding order are Capricorn Records Executive Vice-President Frank Fenter, Capricorn Records President Phil Walden, Dobie Gray and D.G. Manager Johnny Musso. Photo courtesy of Macon's Mark Pucci.

Gary Wright Goes It Alone



by GENE SCULATTI

What would they make of Gary Wright now, all those fellow med school students he exchanged notes and quotes with back then? Would they diagnose his career's condition as the result of a sublimated superego or as compensation for previous emotional deprivation?

Gary Wright couldn't say. It's been almost a decade since he gave up studying psychology for rock & roll, a move that's nourished the tall musician through a pack of peak experiences: membership in Spooky Tooth, producing Splinter and Tim Rose, supersessioning with such heavies as George Harrison and embarking, twice, on a promising solo career.

The second solo venture kicks off with *The Dream Weaver*, Wright's first album for Warners. It's a rather remarkable work in that—with the exception of drums and

Wright's vocals (and Ronnie Montrose's guitar on one cut)—all the music comes from keyboards, all of them played by Gary Wright. Lest the versatility required to pull off such a task create apprehension, *The Dream Weaver* is not a Technicolor sideshow based on a collection of medieval tracts. It doesn't even come with a booklet. It's an album of songs, hardly plain but simple enough to be sung in Wright's distinctive, high Anglo-soul voice. Which itself is a rather distinguished achievement, since that voice's owner is from Creskill, New Jersey.

"The early part of the story goes like this," Wright, 31, newly Californiafied and sitting at a plush Toluca Lake conference table, explains. "Born 1943, a child actor for awhile; performed on Broadway for two years in a play called *Fanny*. Got into music in high school, playing keyboards in bands like the Coachmen V and Buddy Randell &

the Twistabouts. Just basic rock & roll. This was in the early 60s.

"After high school I went to New York University and med school and then I enrolled in post-graduate studies in psychology at Berlin University. I left for Germany in 1965."

Through Traffic. In Germany, Wright took up his studies in earnest but before long rock again reared its shaggy head, this time in the form of The New York Times, a musical aggregation led by the nascent Dream Weaver himself. Intended to be only a side project while Gary continued analyzing and diagnosing neuroses and phobias, the Times gigged throughout central Europe, eventually turning up one fortuitous September, 1967 evening in Oslo, Norway, on a bill with the original Traffic.

A longtime fan of Stevie Winwood, Wright was more than taken by the strength and direction of the organist-singer's new band. Happily, Traffic's manager Chris Blackwell liked what he heard coming from the fingertips of the expatriate New Jerseyan. Blackwell invited Wright to leave the Times behind and accompany him to England, where he might find a more suitable complement of musicians and a receptive audience.

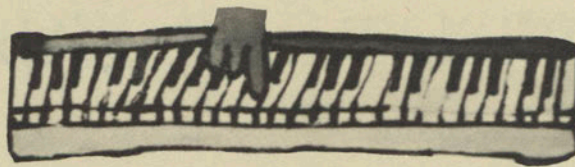
"At this point the whole thing begins to read like a Dickens novel," Wright smiles. "When I got to England, the first thing I asked Chris was if

he could put me in touch with Jimmy Miller [producer of the Stones, Spencer Davis Group, Blind Faith, Jimmy Cliff et. al.]. I'd known Jimmy back in New Jersey when he'd produced my sister Lorna on some sessions.

"I got together with Jimmy then in late '67 and he put me together with a British band who called themselves Art. Art was Luther Grosvenor (later Ariel Bender of Mott the Hoople), Greg Ridley (later bassist for Humble Pie), Mike Harrison and Mike Kellie. I came up with some tunes, Jimmy rehearsed and produced us and we became Spooky Tooth. The name came from a guy I knew from Yale; he used to write these weird poems and one of them had the phrase 'spooky tooth' in it, which I kind of liked."

Dental Hi-jinx. The prototypical late 60s English quintet, Spooky Tooth featured Gary's high-flying vocals and a rugged ensemble sound dominated by his organ and piano playing. From 1968 to 1970, Wright composed most of the group's material (including the husky English hit, "Sunshine Help Me") and served as front man on several American tours. Then, in the midst of it all, he quit.

Calling the split "a necessary move in my career," Wright next took up producing other artists, on his own and in collaboration with Jimmy Miller, earning credits for albums by Tim Rose, Sky and



Steve Gibbons. He furnished his talents to George Harrison's solo albums and recorded two of his own, *Extraction* and *Footprint*, for A&M. There was only one problem. "I wasn't fully confident at being a solo performer. I suppose it's convenient to look back on the period as a kind of dues-paying; I began getting more involved in keyboard technique and I took up synthesizer."

Wright's restlessness finally manifested itself in the unlikely 1973 reformation of Spooky Tooth, an interim venture that served to bolster his confidence and perfect his sense of showmanship. When he departed the group for the last time in 1974 (after their final *Mirror* album for Island), he gazed ahead into a prospective solo career that, for once, looked both desirable and within reach.

"I was finally ready to go solo and do it right. At first I thought I'd just duplicate the Spooky Tooth musical lineup with new personnel: me on organ, two guitarists, bass and drums. Then one day I discovered this little electronic rhythm-keeping device—the kind drummers use to practice with—and I figured if I used it, I wouldn't need all those instruments. I could do it *all*, almost, by myself!"

25 Hours at a Time. He began recording the nine songs that make up *The Dream Weaver* last February in Los Angeles. Initially, the process involved using two other key-

boarders and a drummer to lay down the basic tracks. "I'd play bass on the Moog first time through, then I'd go back and play piano, organ or clavinet over their keyboard parts and I'd have Andy Newmark or Jim Keltner redo the drums.

"After I'd done the vocals, I'd go back in and use the Moog or the ARP to do guitar parts, horns (as on 'Made To Love You,' 'Feel for Me Now') or strings ('Dream Weaver'). On the average, I'd say each song took about 25 hours to record completely."

The music, while it resembles Wright's work with Spooky Tooth and on previous solo efforts, is simultaneously more adventurous and a touch more personal. The amazing thing is that virtually all of it is performed by one person; his left hand can pluck out a bottom line as solid as Duck Dunn's while his right scatters a synthetic King Curtis sax solo across the top end.

Live Weaving. The next phase of Wright-on-Warners will be the concert presentation of *The Dream Weaver*, a national tour scheduled for summer. While he's quick to dismiss any parallels with the organ extravaganzas of Rick Wakeman, Wright believes his stage show will offer something special, if not spectacular. "We'll be going out with just myself, two other keyboard players and one drummer..."

"It's hard to establish any kind of visual presence when

you're an all-keyboard band; pianists have to remain static onstage where guitarists can bounce all over the place. For that reason alone we're trying to work up some sort of presentation. It should be suitably spacy, I'd imagine."

What about all those semesters spent studying inner space? Would they ever return to haunt the dropout psychologist about what might have been had he continued in school?

"I'm still involved with psychology to the extent that it's my goal to be as alert and clear as I can. If there's one thing all of my musical and academic experience has taught me, it's that change somehow brings about persistence. Having formed bands, quit and reformed them, I realize I had to develop *myself* more, develop my own individual talent. That's why *The Dream Weaver* is important to me. I proved to myself I could do it all!"

Vinyl Statistics

JULY 2

"Paloma Blanca"/"Dreamboat"—George Baker Selection—Warner Bros. WBS 8115

"Bossier City"/"I Feel Chained"—Larry Kingstons—Warner Bros. WBS 8116

"Daisy Jane"/"Tomorrow"—America—Warner Bros. WBS 8118

"You Tell Me Why"/"Down to the Bottom"—The Beau Brummels—Warner Bros. WBS 8119

"So In Love"/"Hard Times"—Curtis Mayfield—Curton CMS 0105

Albums

JULY 3

Return to Fantasy—Uriah Heep—Warner Bros. BS 2869

Will you kids stop it? Knock it off, Andy! If you don't stop pelting your mother with those ice cubes, we'll never eat here again and I mean it! Now simmer down. Where's Cindi; did you give her her fries? Hold on. There's two with, one without and the apple burrito; who gets the burrito? Andy! Watch the strawberry shake! If I had the money, I swear I'd hire a hit man for you kids! Dorothy, help me sort this stuff out. There's so much of it I can't even keep track. Here, hold this list of all the singles and albums released in the past two weeks by Warner Bros. and affiliated labels for a minute.

Singles

JUNE 25

"Another Chain Unbound"/"Wanderin'"—Peter Yarrow—Warner Bros. WBS 8114

"A Friend of Mine Is Going Blind"/"Superficial Things"—John Dawson Read—Chrysalis CRS 2105

"(Wanna) Dance, Dance, Dance"/"Rain 2000"—Calhoon—Warner/Spec-tor SPS 0405

Once While Traveling Above the Sky . . .

America

- 8/3 Hollywood Bowl
- 8/8 Ravinia Music Festival, Chicago
- 8/9 Coliseum, Ft. Wayne
- 8/10 Mississippi River Festival, Edwardsville, Illinois
- 8/11 Illinois State Fair, Springfield
- 8/13 Cumberland County Coliseum, Fayetteville, North Carolina
- 8/14 Carolina Coliseum, Columbia, South Carolina
- 8/22 CNE, Toronto, Ontario
- 8/24 Central Park, New York City
- 8/25 War Memorial, Syracuse, New York
- 8/26 Saratoga Springs, New York
- 8/29 Minnesota State Fair, St. Paul, Minnesota
- 8/31 DuQuoin State Fair, Illinois

Beau Brummels

- 7/7-9 Bottom Line, New York City
- 7/10-13 Smiling Dog, Cleveland
- 7/18-19 Exit Inn, Nashville
- 7/21-23 Great South East Music Hall, Atlanta
- 7/25-27 Amazing Grace, Evanston, Illinois
- 7/30-8/2 Teddy's, Milwaukee

Elvin Bishop

- 7/8 McLeroy Auditorium, Waterloo, Iowa
- 7/11 Nashville Speedway State Fairgrounds
- 7/12 Greensboro Coliseum, North Carolina
- 7/13 Nassau Coliseum, Hempstead, Long Island
- 7/14 New Haven Coliseum, Connecticut
- 7/15 Niagara Convention Center, New York
- 7/16 Boston Gardens
- 7/18 Tri-County Speedway, West Chester, Ohio
- 7/21-23 The Bottom Line, New York City

Black Sabbath

- 7/14 Toledo Sports Arena
- 7/16-17 Amphitheatre, Chicago
- 7/19 Pershing Auditorium, Lincoln
- 7/20 Parade Stadium, Minneapolis
- 7/24 Municipal Auditorium, Atlanta
- 7/25 Civic Center, Savannah, Georgia
- 7/26 Civic Center, Lakeland, Florida
- 7/27 Civic Auditorium, West Palm Beach
- 7/31 Spectrum, Philadelphia
- 8/1 Cobo Hall, Detroit
- 8/2 Civic Center, Baltimore
- 8/3 Brown University, Providence
- 8/23 Coliseum, Houston
- 8/28 Community Center Arena, Tucson

Bonaroo

- 7/8 Ottawa Civic Center, Ontario
- 7/9 O'Keefe Center, Toronto
- 7/10-12 Pine Knob Theatre, Detroit
- 7/19 Three Rivers Stadium, Pittsburgh
- 7/20 Casino, Asbury Park, New Jersey
- 7/24 Capital Center, Largo, Maryland
- 7/25 Auditorium, Greenville, North Carolina
- 7/26 Coliseum, Charlotte, North Carolina
- 7/27 County Coliseum, Fayetteville, North Carolina



Graham Central Station

- 8/1 Carolina College, Columbia, South Carolina
- 8/2 Scope, Norfolk, Virginia
- 8/3 Coliseum, Greensboro, North Carolina
- 8/7 Capital Center, Largo, Maryland
- 8/8 Civic Arena, Pittsburgh
- 8/9 Spectrum, Philadelphia
- 8/10 Coliseum, Richmond
- 8/13 Hare Arena, Dayton
- 8/14 Public Hall, Cleveland
- 8/15 Convention Center, Louisville, Kentucky
- 8/16 Arie Crown Theatre, Chicago
- 8/17 Market Square Arena, Indianapolis
- 8/22 Savannah, Georgia
- 8/23 Coliseum, Jacksonville, Florida
- 8/24 Jai Alai, Miami
- 8/25 Jai Alai, Tampa
- 8/30 New York City

Arlo Guthrie

- 7/12 Washington Park, Homewood, Illinois
- 7/19 Merriweather Post Pavilion, Columbia, Maryland
- 7/20 Pine Knob Pavilion, Clarkston, Michigan
- 7/25 Central Park, New York City
- 8/6 Mississippi River Festival, Edwardsville, Illinois
- 8/8 Civic Center, Charleston, West Virginia
- 8/9 Temple University, Music Festival, Philadelphia
- 8/10 University of Delaware, Newark

Emmylou Harris

- 7/7-8 Pine Knob Theatre, Clarkston, Michigan
- 7/9-10 Blossom Music Festival, Cleveland
- 7/12-13 Merriweather Post Pavilion, Columbia, Maryland
- 7/14-15 Garden State Arts Center, Holmdel, New Jersey

7/18 Washington Park, Homewood, Illinois

- 7/20 Saratoga Performing Arts Center, New York
- 7/21 Place des Nations, Montreal, Quebec
- 7/22 Tanglewood, Lenox, Massachusetts
- 7/27 Red Rocks Theatre, Denver

Impressions

- 7/7 Piece of the Rock, Flint, Michigan
- 7/9 Apollo Theatre, Milwaukee
- 7/11-13 High Chapparral Club, Chicago
- 7/13 March of Dimes Benefit, White Sox Stadium, Chicago
- 7/17-19 Twenty Grand Club, Detroit
- 7/21-22 Electric Ballroom, Atlanta
- 7/25 Albany, Georgia
- 7/26 La Grange, Georgia

Doug Kershaw

- 7/9-10 Country Palace, North Hollywood, California
- 7/11-13 Orange County Fair, Costa Mesa, California
- 7/15-20 Warehouse, Denver
- 7/26 Love Field, Dallas
- 8/2 Wyoming Fair & Rodeo Grounds, Casper
- 8/9 Cairo Fair, Hunter, New York
- 8/11 Montana State Fair, Billings
- 8/23 Freedom Park, Big Rapids, Michigan
- 8/31-9/1 Southeast Fairgrounds, Atlanta
- 9/13 Lakeside Park, Salem, Virginia
- 9/16 Louisiana State University, Baton Rouge
- 9/17 Nicholls State University, Thibodaux, Louisiana
- 9/19-20 New Mexico State Fair, Albuquerque
- 9/21 Roswell High School, New Mexico
- 9/25 Northeastern Illinois State University, Chicago
- 9/28 University of Pittsburgh
- 9/30 St. Francis College, Loretto, Pennsylvania
- 10/1 Indiana University of Pennsylvania
- 10/2 Slippery Rock State College, Pennsylvania

- 10/3 Behrend College, Erie
- 10/4 Hiram College, Ohio
- 10/6 Cuyahoga Community College, Cleveland
- 10/9 Lorain County Community College, Elyria, Ohio
- 10/11 University of Toledo
- 10/13 Eastern Michigan University, Ypsilanti
- 10/14 Oakland University, Rochester, Michigan
- 10/15 C. S. Mott Community College, Flint
- 10/17 Delta College, University Center, Michigan
- 10/18 Ferris State College, Big Rapids, Michigan
- 10/25 Wright State College, Dayton
- 10/27 Wilmington College, Ohio
- 10/31 University of Louisville
- 11/3 Eastern Kentucky University, Richmond
- 11/8 Bethany College, West Virginia
- 11/10 Ohio University, St. Clairsville
- 11/13 Robert Morris College, Coraopolis, Pennsylvania
- 11/14 Community College of Allegheny County, Pittsburgh
- 11/19 Stephen F. Austin State University, Nacogdoches, Texas
- 11/20 North Texas State University, Denton
- 11/28 Liberty Hall, Houston

Gordon Lightfoot

- 7/11 Hollywood Bowl, Los Angeles
- 7/12 Red Rocks, Denver
- 7/13-14 Hollywood Bowl, Los Angeles
- 7/15 Wichita, Kansas
- 7/16 Mississippi River Festival, Edwardsville, Illinois

The Meters

- 7/15-16 Cow Palace, San Francisco
- 7/18 Assembly Center, Seattle
- 7/21-26 Boarding House, San Francisco
- 7/27-28 Cobo Hall, Detroit
- 7/30 Omni, Atlanta
- 7/31 Coliseum, Greensboro, North Carolina

Maria Muldaur

- 7/7 Milwaukee Summer Festival Site
- 7/18-26 Europe

Natural Four

- 7/7 Piece of the Rock, Flint, Michigan
- 7/9 Apollo Theatre, Milwaukee

Inspirational Verse

Pa, send me money now,
I'm gonna make it somehow,
I need another chance.
You see, your baby loves
to dance.

—Neil Young
"Cinnamon Girl"

... This Lovely Planet Caught My Eye

7/11-13 High Chapparral Club, Chicago
7/13 March of Dimes Benefit,
White Sox Stadium, Chicago
7/17-19 Twenty Grand Club, Detroit
7/21-22 Electric Ballroom, Atlanta
7/25 Albany, Georgia
7/26 La Grange, Georgia

Bonnie Raitt

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

Todd Rundgren

7/14 Michigan State University,
East Lansing
7/15 McMorran Auditorium,
Port Huron, Michigan
7/18 Century II Convention Center,
Wichita, Kansas
7/19 Arrowhead Stadium,
Kansas City, Missouri
7/23 Amarillo Civic Center, Texas
7/24 Will Rogers Auditorium, Ft. Worth
7/25 Municipal Auditorium,
Shreveport, Louisiana
7/26 Mississippi Coliseum, Jackson
7/29 West Palm Beach Civic Auditorium
7/30 Curtis Hixon Hall, Tampa
8/6 Place des Nations, Montreal
8/9 Maple Leaf Gardens, Toronto
8/10 National Art Center, Ottawa
8/12 Pine Knob Theatre, Detroit
8/15 Stamford Catholic High School,
Connecticut
8/16 Convention Center, Asbury Park,
New Jersey
8/17 Temple Music Festival,
Ambler, Pennsylvania
8/25 Shaeffer Festival, Central Park,
New York City
8/27 Calderon Theatre, Hempstead,
Long Island

Frank Sinatra

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

Slade

7/9 Spectrum, Philadelphia
7/14 Civic Center, Knoxville, Tennessee
7/15 Freedom Civic Center,
Johnson City, Tennessee
7/16-17 Amphitheatre, Chicago
7/20 Capital Theatre, Port Chester,
New York
7/21 Shaeffer Festival, Central Park,
New York City
7/24 Hartford, Connecticut
7/26 Casino, Asbury Park, New Jersey
7/30 Milwaukee
7/31 Kiel Auditorium, St. Louis
8/1 Long Beach Arena, California

Rod Stewart/Faces

8/15 West Palm Beach Auditorium

8/16 Tampa
8/17 Omni, Atlanta
8/19 Civic Center, Ashville,
North Carolina
8/20 Scope, Norfolk
8/22 Roosevelt Stadium, Jersey City
8/23 Coliseum, Cleveland
8/24 Meskar Music Park,
Evansville, Indiana
8/26 Kiel Auditorium, St. Louis
8/27 Mid South Coliseum, Memphis
8/28 Myriad, Oklahoma City
8/30 Anaheim Stadium, California
8/31 Balboa Stadium, San Diego

James Taylor

7/7-8 Pine Knob Theatre, Clarkston,
Michigan

7/9-10 Blossom Music Festival, Cleveland
7/12-13 Merriweather Post Pavilion,
Columbia, Maryland
7/14-15 Garden State Arts Center,
Holmdel, New Jersey
7/18 Washington Park, Homewood,
Illinois
7/20 Saratoga Performing Arts Center,
New York
7/21 Place des Nations, Montreal
7/22 Tanglewood, Lenox, Massachusetts
7/27 Red Rocks Theatre, Denver
7/30-8/2 Universal Amphitheatre,
Universal City, California

Tower of Power

9/15-30 Japan
10/24-26 Paramount Theatre, Oakland
11/2 Avery Fisher Hall, New York City

Wendy Waldman

7/8-12 Reno Sweeney's, New York City
7/22-26 Great South East Music Hall,
Atlanta

Dionne Warwick

7/7-9 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

8/18-19 Universal Amphitheatre,
Universal City, California

Top Forty

The Crumbs, the Four Sites, Marchello & the Frequents. Groups like that, they're what we used to call doo-wop. Guys singin' on a corner, harmonizing. All without instruments. Purely vocal. They got another name for it but we just called it doo-wop. Gennaro and Buddy were really into that stuff. They had records by the Quirks, the No-Tones, Li'l Eddie Tomasso & the Lutes, real collector stuff. Now everything's changed; no more street-corners, no more harmonizing. Now you got stuff like the 40 best selling LPs on Warner Bros. and affiliated labels for the month ended June 27, with the previous month's standings in parentheses. It's sad, in a way.

1. *Tonight's the Night*/Neil Young
2. *Hearts*/America (3)
3. *Stampede*/The Doobie Brothers (1)
4. *One Size Fits All*/Frank Zappa and The Mothers
5. *Initiation*/Todd Rundgren (6)
6. *Good Vibrations—Best of the Beach Boys*
7. *Gorilla*/James Taylor (2)
8. *First Impressions/Impressions*

9. *I'll Play for You*/Seals & Crofts (8)
10. *Juke Joint Jump*/Elvin Bishop (11)
11. *Slade in Flame*
12. *America Today*/Curtis Mayfield (4)
13. *Crash Landing*/Jimi Hendrix (5)
14. *The Captain and Me*/The Doobie Brothers (17)
15. *Now Look*/Ronnie Wood
16. *Heaven Right Here on Earth*/Natural Four
17. *Cold on the Shoulder*/Gordon Lightfoot (10)
18. *Songbird*/Jesse Colin Young (9)
19. *Holiday*/America (20)
20. *Bridge of Sighs*/Robin Trower (16)
21. *Leroy Hutson*
22. *Diamond Girl*/Seals & Crofts (24)
23. *Summer Breeze*/Seals & Crofts (22)
24. *America*
25. *Toulouse Street*/The Doobie Brothers (18)
26. *Just a Boy*/Leo Sayer (7)
27. *What Were Once Vices Are Now Habits*/The Doobie Brothers (15)
28. *Stars*/Cher (12)
29. *Aqualung*/Jethro Tull. (26)
30. *Harvest*/Neil Young (25)
31. *Homecoming*/America (30)
32. *The Allman Brothers Band at the Fillmore East* (31)
33. *Eat a Peach*/The Allman Brothers Band (32)
34. *After the Gold Rush*/Neil Young (29)
35. *Silver Morning*/Kenny Rankin (27)
36. *The Marshall Tucker Band* (35)
37. *The Beach Boys in Concert*
38. *Montrose* (40)
39. *Song for Juli*/Jesse Colin Young (37)
40. *Moondance*/Van Morrison (36)

Rock & Roll Meets Rock & Rye

How 'bout a tall cool one right now? (The Wailers, 1959.) Throughout recorded history, liquid refreshment has been at least 1/20 as popular as love as a song title subject. The Andrews Sisters refreshed us with "Beer Barrel Polka" in 1939 and then finished us off with "Rum and Coca-Cola" in 1945. By 1948 we were indulging in "Cigareetes, Whuskey and Wild, Wild Women" with Red Ingle and the Natural Seven; 1949 found us "Drinking Wine Spo-Dee-O-Dee" with Sticks McGhee.

¹² The folk boom found us imbibing "Scotch and Soda" on the Kingston Trio's first album, while Michael Flanders and Donald Swann bade us "Have Some Madeira, M'Dear" in their after-dinner farrago *At the Drop of a Hat*. (The Limeliter covered that one for the folkies.)

At this very moment country singer Johnny Darrell is bringing drinkers up to date with his Capricorn LP *Water Glass Full of Whiskey*. And, for you rock & rollers, there's always "Tequila" by The Champs. (To quash a recurrent rumor, Seals & Crofts are not on that record. They didn't join The Champs till later. Besides, they're Baha'is, and Baha'is don't drink.)

Question for Next Issue.

Some groups get their names by browsing through the dictionary. Back in the 1920s the Pronouncing Gazetteer was a favored source of

inspiration, as record labels heralded the Alabama Red Peppers, California Ramblers, Seattle Harmony Kings, New Orleans Owls, and, of course, Waring's Pennsylvanians.

In the 1930s geographical names suddenly went out of style. I haven't encountered any explanations for this. It might have had something to do with the growth of network radio, the popularity of air travel or the shrinking of record labels. In any case, few city and state names have been attached to musical groups lately. (I am aware that the New York Mets made an LP for Buddah in 1969, but if you've heard, it you won't mind my leaving them out of this musical discussion).

In the midst of this famine, one Midwestern state has feasted. Its name, a short and punchy one, has been used by three different groups, each time as the first word of a two-word group name.

Group One (chronologically speaking) recorded what is usually called bubblegum music (hope I'm not offending anyone) for a label mentioned earlier in this column. The second word of its name has to do with trains that don't stop at every station.

Group Two was (alas) the least successful of the three. It made one album for Reprise in 1971. Its drummer had previously recorded with Crosby, Stills, Nash and Young, who themselves featured a protest song named after our mystery

state. The singer-guitarist of Group Two made a solo album for Reprise after the group disbanded. The second word of this group's name also designates a golden military establishment.

Group Three is very, very large in the discos right now. The second word of *its* name is also a very popular brand of English cigarettes.

Name all three groups and win a record. (Sorry, we don't have any of Group Two's albums left).

She's not bad, really. She's got her head on straight. I met her down at this place in the Valley, the False Start. My partner and I went down there Friday night to scope out the action. They got a new band in there, the Glass Partition, they're really good; lots of Doobies and



Dan stuff, you know. So we're in there Friday and we start dancing with these two chicks, Debbie and Cheryl, and Cheryl and I kind of hit it off, you know. Go back to her place after, the whole bit, we're really getting along well until she asks me "What do you do for a living?" So, not being shy, I tell her: I've got a job writing the Dr. Demento tag in *Circular*, been doing it a couple months. And bam! that's it. She goes nuts about the Doc. She starts asking me "What's he really like?" ("A nice guy," I tell her, "but he doesn't always wear the hat"), "How can I get in touch with him to enter a contest?" ("Write him at *Circular*, c/o Warner Bros. Records, 3300 Warner Blvd., Burbank, Calif. 91510") and "What kind of weird people really enter his contests?" ("Guys like Boot Cawley of Needham, Mass. who just won himself *Spike Jones In Stereo*," I says). She drove me nuts with questions about the Doc and his contests, forgot all about me! I tell you, that's the last time I hit the False Start on a Friday.

circular

a periodic news device
from warner/reprise
3300 warner blvd.
burbank, ca. 91510

BULK RATE
U.S. POSTAGE
PAID
Permit No. 25265
Los Angeles, Calif.