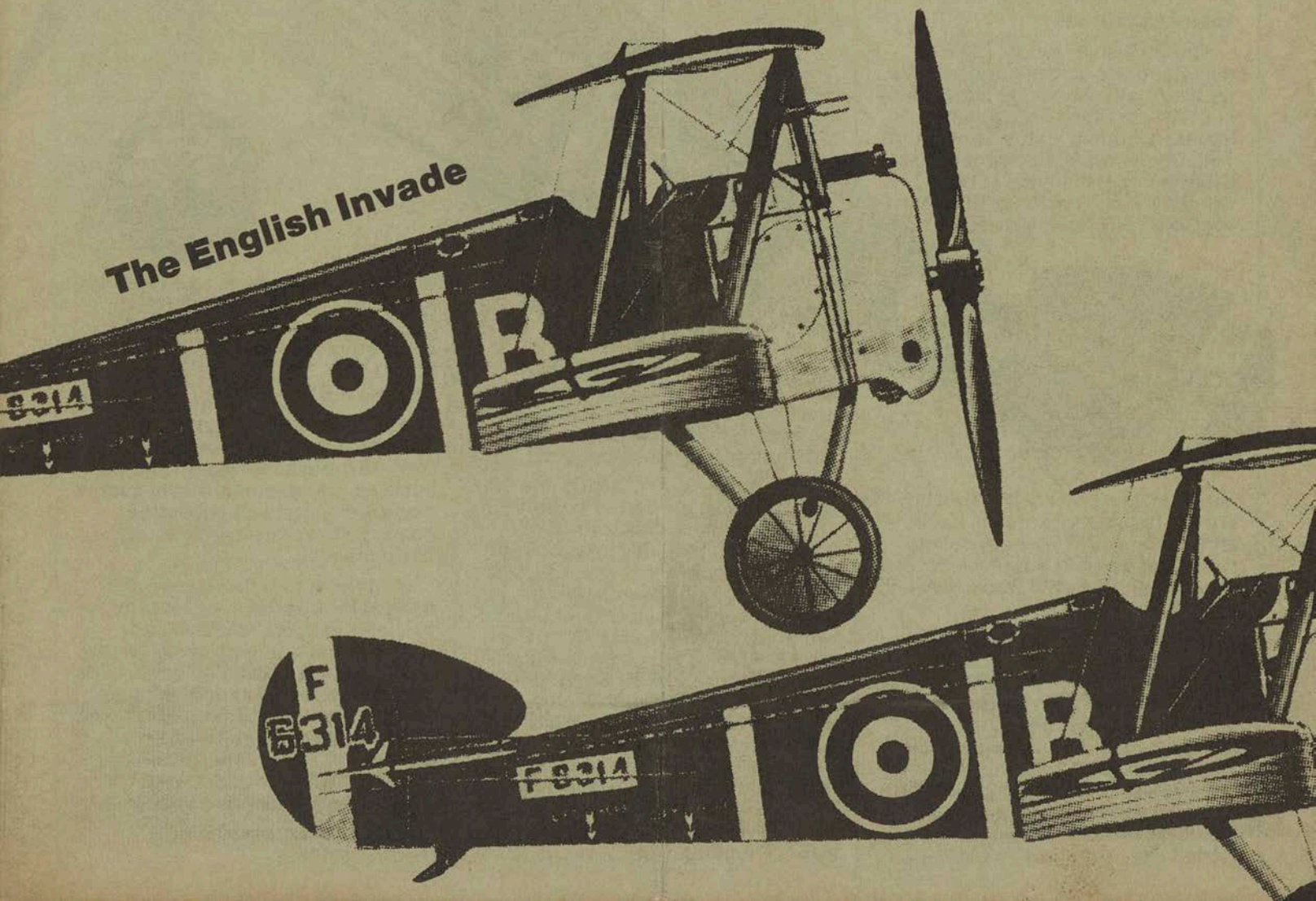


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The English Invade

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The English Invade

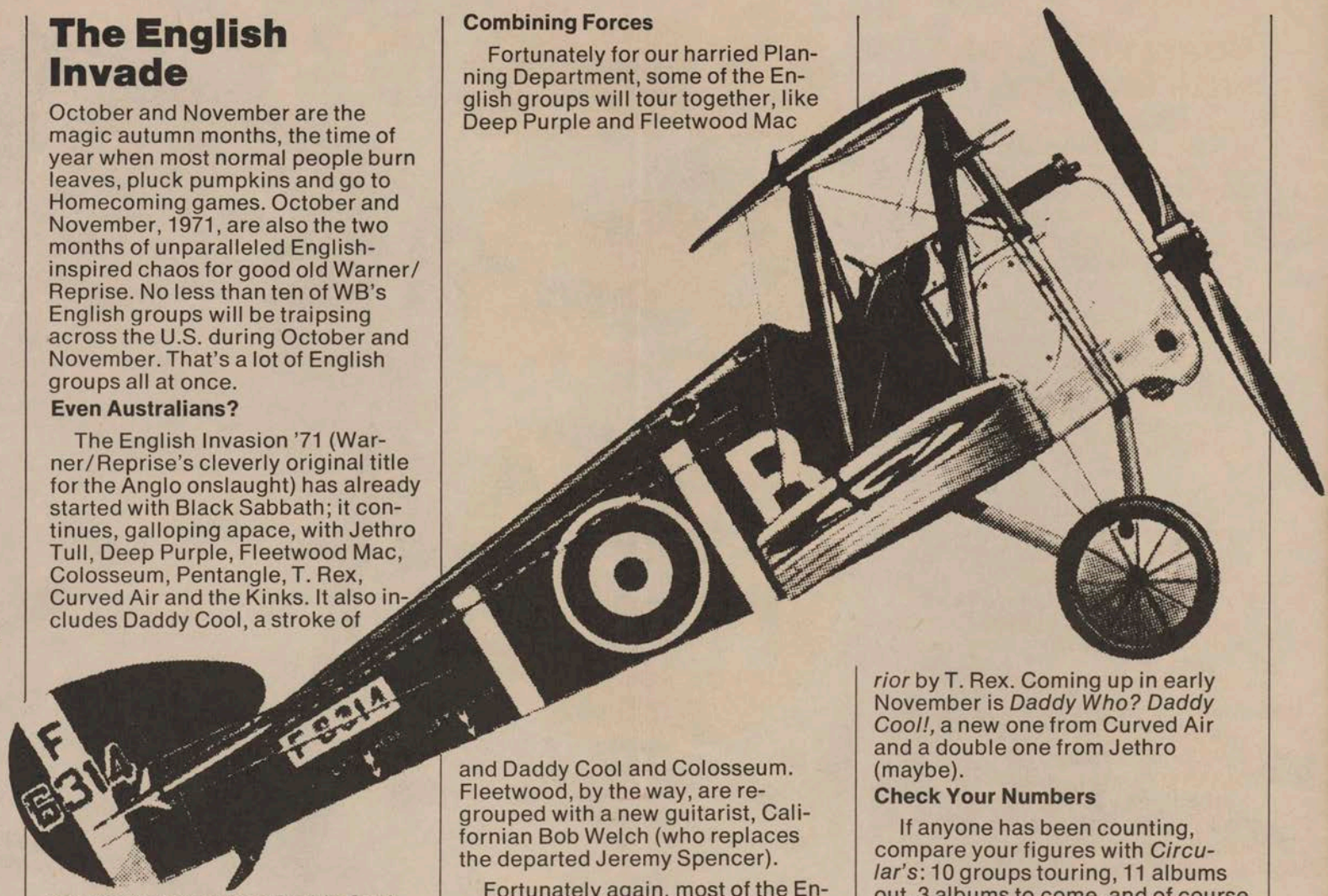
October and November are the magic autumn months, the time of year when most normal people burn leaves, pluck pumpkins and go to Homecoming games. October and November, 1971, are also the two months of unparalleled English-inspired chaos for good old Warner/Reprise. No less than ten of WB's English groups will be traipsing across the U.S. during October and November. That's a lot of English groups all at once.

Even Australians?

The English Invasion '71 (Warner/Reprise's cleverly original title for the Anglo onslaught) has already started with Black Sabbath; it continues, galloping apace, with Jethro Tull, Deep Purple, Fleetwood Mac, Colosseum, Pentangle, T. Rex, Curved Air and the Kinks. It also includes Daddy Cool, a stroke of

Combining Forces

Fortunately for our harried Planning Department, some of the English groups will tour together, like Deep Purple and Fleetwood Mac



imaginative planning; Daddy Cool are Australian, not English. Faces and Quiver were originally scheduled to take part in this invasion, but Faces demurred until December and Quiver just said no.

All these British folk aren't coming unannounced, mind you. Warner/Reprise has girded its loins (not an easy task in itself) and has prepared countless radio spots, print ads, posters, press kits, special displays, even stationery and envelopes, all aimed at bringing public attention (not to mention outcry) to the performances and albums of those foreign minions.

and Daddy Cool and Colosseum. Fleetwood, by the way, are regrouped with a new guitarist, Californian Bob Welch (who replaces the departed Jeremy Spencer).

Fortunately again, most of the English hordes have new or current albums out there in record store land, waiting patiently to be bought by concert-goers (see how it all ties together?). Jethro's *Aqualung* is well over a million units (that's about two gold records worth); Deep Purple's *Fireball* is their biggest yet; and then there's *Black Sabbath*, *Paranoid* and *Master of Reality*, three of WB's biggest albums in the past year or so. Released in October were *Colosseum Live*, *Future Games* by Fleetwood Mac, *Quiver*, *Reflections* by Pentangle, *Rosemary Lane* by Bert Jansch (who is one-fifth of Pentangle) and *Electric War-*

rior by T. Rex. Coming up in early November is *Daddy Who? Daddy Cool!*, a new one from Curved Air and a double one from Jethro (maybe).

Check Your Numbers

If anyone has been counting, compare your figures with *Circular's*: 10 groups touring, 11 albums out, 3 albums to come, and of course those uncountable thousands of posters, stickers, envelopes, etc. The mind reels.

While all Burbank is agape and agog at the approaching invasion, you folks can just read this and chuckle indulgently. All you have to do is look and listen. You don't have to worry about whether that dumb stationery will get printed in time for the gala Tull event in Toledo. Or whether the radio spot will run in time for the Fleetwood/Deep Purple/Colosseum concert in Wichita.

It ain't always easy being a record company.

Bearsville Links with Burbank

Music is rolling. Executives are hand-shaking. Bearsville Records have entered into an agreement with Warner Bros. Records whereby Warners will participate in the manufacture, distribution, merchandising and promotion of all Bearsville product.

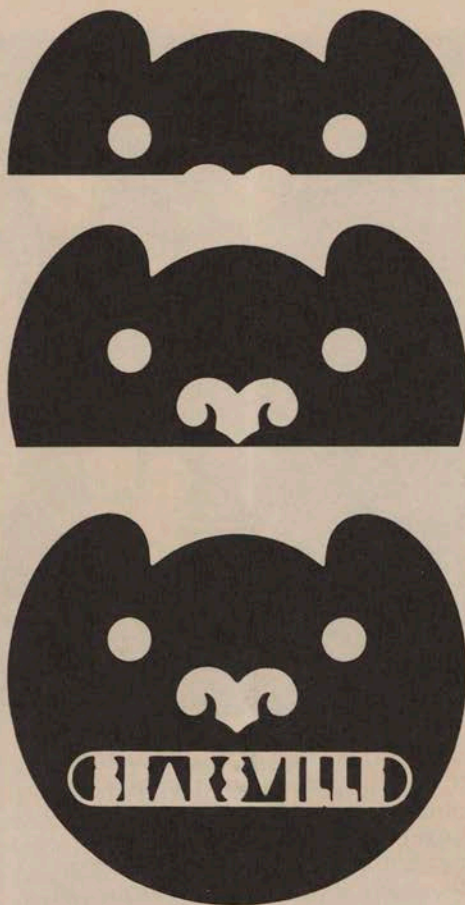
The first Bearsville release through Warner Bros. features the debut albums of Jesse Frederick, a red-hot rock singer, and Lazarus, a lyrical creator of contemporary folklore produced by Peter Yarrow and Phil Ramone. They're shipping now.

The agreement is the result of long-term negotiations between "great bear" Albert Grossman and Warner Bros. President Mo Ostin and Executive Veep Joe Smith. Working alongside the Warner Bros. team will be Bearsville executives Paul Fishkin and Al Schweitzman.

Rundgren and Winchester

In addition to the two first releases through Warners, the arrangement calls for the incorporation of three Bearsville catalog albums formerly distributed by Ampex. These are Todd Rundgren's *Runt* and his latest, *The Ballad of Todd Rundgren*, as well as the first Jesse Winchester album.

The Bearsville roster includes artists hot to perform as well as involve themselves with the creation of fellow artists' product. In line are Paul Butterfield; The Full Tilt Boogie Band, which backed Janis Joplin on *Pearl*; Libby Titus, who sings that deep seated rhythm and blues; French electronic music wizard Jean Labat; Brandywine, a British rock group featuring renegades from Savoy Brown; Hungry Chuck, a multi-media rock and roll outfit which includes studio veterans Jeff Gutchen, N.D. Smart III and James Cosgrove; street singer Casse Culver, and a theatrical space rock



group called Half Nelson. And, naturally, Todd Rundgren and Jesse Winchester. The list doesn't end there, though. There's a lot of creative brotherly love centered in Bearsville and John Simon, Robbie Robertson, Rick Danko, Michael Freidman and Peter Yarrow will pool their energies into making Bearsville a productive and artistic union.

More Than an Office

Bearsville was founded as a record company on a community concept. This means, roughly translated, that the company/community includes not only studio facilities but also comfortable living quarters for visiting artists and a fine restaurant. Additionally, a barn behind the restaurant is being converted into an arena for live performances and, possibly, an eventual live music radio program.

New Albums

Jimi Hendrix

Rainbow Bridge

(Reprise, MS 2040, \$5.98)

"Dolly Dagger," "Earth Blues," "Pali Gap," "Room Full of Mirrors," "Star Spangled Banner," "Look Over Yonder," "Hear My Train A Comin'," "Hey Baby."

Reprise's second posthumous Jimi Hendrix album is an original motion picture soundtrack; the original motion picture is *Rainbow Bridge*, a project with which Jimi was closely involved in capacities other than simply provider of music. Distribution problems have delayed the film's release, and so we have one of those rare instances where the soundtrack precedes the movie into the hands of the public.

There are eight cuts in all, and although they were recorded over a wide range of time and locations, the mature musicianship evident in each song holds it together in a tight and satisfying package.

Several of the numbers are apparently from the same sessions that produced music for *Cry of Love* (those recorded in mid-1970 and featuring Billy Cox on bass and Mitch Mitchell on drums). In addition, we are privileged to hear a 1968 track featuring the original Experience—Hendrix, Mitchell and Noel Redding on bass; a live cut recorded at the Berkeley Community Theater; and a razzle-dazzle, multi-tracked "Star Spangled Banner."

Other guests include Buddy Miles, the Ronettes, the Ghetto Fighters and Juma Edwards (on percussion). Hendrix is at the top of his form, both vocally and instrumentally, and his accompanists play with strength and sharpness throughout.

To make a nice situation even better, a couple of the cuts (particularly the leadoff "Dolly Dagger" and "Earth Blues") are prime candidates for the top of the singles market.

New Albums Continued

Pentangle

Reflection

(Reprise, RS 6463, \$4.98)

"Wedding Dress," "Omie Wise,"
"Will the Circle Be Unbroken?,"
"When I Get Home," "Rain and
Snow," "Helping Hand," "So Clear,"
"Reflection."

Bert Jansch

Rosemary Lane

(Reprise, RS 6455, \$4.98)

"Tell Me What Is True Love?,"
"Rosemary Lane," "M'Lady Nancy,"
"A Dream, a Dream, a Dream,"
"Alman," "Wayward Child,"
"Nobody's Bar," "Reynardine,"
"Silly Woman," "Peregrinations,"
"Sylvie," "Sarabanda,"
"Bird Song."

With their latest release, the five-sided British polygon continue to refine and perfect their skill at modernizing and reviving music of the folk tradition. In addition, they are busily forging a place for themselves as creators of a unique contemporary folk-jazz-pop-soft rock style.

Reflection marks a departure from their previous work in that they have, for the moment, turned slightly away from the traditional music of the British Isles and latched onto some American folk material: most prominent are the well-known "Omie Wise" (a rendition similar to Doc Watson's) and a slow, strange, haunting reworking of "Will the Circle Be Unbroken?"

With this album, Pentangle have progressed from updated but essentially authentic versions of traditional music (the continuing domain of Fairport Convention and Steeleye Span) to increased use of the old songs as taking-off points for their sinuous, jazz-tinged stylings.

The rhythm section of Terry Cox on drums and Danny Thompson on bass is the more obviously jazz-



The Pentangle

directed portion of the band, the former providing quiet, subtle, propulsive rhythms (and some of the best brush-work in the realm of pop), the latter setting up driving, inventive patterns on the stand-up (!) bass (as well as some extremely effective bowing).

Bert Jansch and John Renbourn, the group's universally acclaimed guitarists, are equally comfortable devising intricate, folky backings and taking consummately creative leads (on both acoustic and electric instruments). The singing is handled, alone and in combinations, by Jansch (he of the warm, engaging, gravelly pipes) and Jaqui McShee, the owner of one of the richest, most exquisite voices around.

To complement the traditional songs that appear on the first side, side two of *Reflection* consists of three Pentangle compositions that take the quintet farther than ever from a strict folk orientation into a purely original soft-jazz idiom.

Bert Jansch

Mr. Jansch, meantime, has found some time to record another of his less commercially-oriented albums. *Rosemary Lane* impresses first of all on the strength of his impeccable guitar playing, which combines the technical skill of the classical musician with the artist's sensitivity to both the nature of his instrument and the qualities of British music.

Alternating short ballads with instrumental selections, original compositions with folk songs (with A. Correlli's "Sarabanda" thrown in for good measure), Jansch has devised a soothing, low-keyed, yet very involving collection that will prove to be a necessary winter accessory for anyone owning a functioning fireplace. (It is, by the way, an ideal companion to Renbourn's earlier Reprise album *The Lady and the Unicorn*).

Both *Reflection* and *Rosemary Lane* will receive a significant amount of national advertising and promotion in conjunction with Pentangle's major U.S. tour, set for November.

Whither Goes John Hartford?

One of the latest in a line of tall, thin, singer/songwriters with the initial "J" to be signed to Warners, John Hartford has a lot more going for him than those physical characteristics. One is talent. Another is an album *Aero-Plain*, his Warner Bros. October debut. In its effort to locate Hartford at home in Nashville, *Circular* spared no expense—the reporter phoned collect.

Here is his report.

* * * *

A couple of years ago, when Glen Campbell took over the Smothers Brothers show as a summer replacement, certain members of the pop intelligentsia considered it beneath their dignity to watch the program. Too bad. In doing so, they missed a couple of good bets. First, Campbell is a lot hipper than he looks; and a damn good singer and guitar player besides. And second, they missed John Hartford.

"Tommy Smothers had seen Glen on the Joey Bishop show," John recalls, "and thought it would be a good idea to do kind of a country-folk type summer show." Tommy had heard John's first RCA album, especially liking the song "Left-Handed Woman." He and the show's chief writer, Mason Williams, flew John out from Nashville to meet Campbell. "A lot of people think that I was Glen's songwriter. Really, though, he covered my version of 'Gentle on My Mind.' I was on the writing staff of the show, and we kind of wrote me into the script."

John was with Campbell for about two years. During that time, he built a solid reputation as an entertainer as well as a songwriter (Hartford tunes opened and closed the show), and continued to record a series of critically well-received albums for RCA. Before then, he had been a session musician in Nashville, working part-time at a local radio station,

with occasional coffee-house work sandwiched in.

15 Million Copies

Now, though, all that is behind. John still does sessions, but it's for friends, and for fun. Delany and Bonnie's *Motel Shot*, for instance, or James Taylor's *Mud Slide Slim*. The last time anybody bothered to count, "Gentle on My Mind" had sold upwards of 15 million copies in various versions worldwide. And John has a new band, a new label and *Aero-Plain*.

"Instrumentally, it's kind of going back to something I was doing before I ever started recording. Conceptually, it's different from anything I ever did, because the whole album was done without listening to playbacks."

New-Old Band

Aero-Plain is John's first recording with a band he has been working with since early this year. "Norman Blake and I have been hanging out since Christmas. Norman's one of the top Nashville studio guitarists. He's recorded with Bob Dylan on *Nashville Skyline*—in fact, it's him playing "Nashville Skyline Rag"—and he's played on every Johnny Cash record, I guess, in the last three or four years. He and I had been friends for some time, but I never dreamed we'd work together. We'd both known Tut Taylor; Norman knew him personally, and I knew him through his *12-String Dobro* album for World-Pacific. I never really knew how good a musician Tut is—he's incredible. I've known Vassar Clements for six or seven years—he's always been just about my favorite fiddle player.

"We have two rules with the group. One is that we don't rehearse, and the other is that we don't verbalize on arrangements. I make the song up to where I can sing it and play it on the banjo. Everybody else has total artistic control to do whatever he wants. It seems to generate more energy that way.

Circle of Sound

"In playing the music, we didn't spread out in the studio, the way you normally do. We got in a little tight ring in the middle of the floor, so that we were all facing each other and could all hear each other, and put the mikes in the middle, between us. So most of the mixing was done as we played. In the studio, we really picked. To me, if I go and hear a bunch of playbacks it really wrecks my ear. I get self-conscious."

On many of his previous albums, John overdubbed many of the in-



John Hartford

struments himself. How, *Circular* asked, does that compare with his present philosophy?

"There's very little overdubbing on the new album . . . only a couple of harmony parts. When I first started recording, I'd read a lot about the Beatles and how they were playing on all the tracks. I said 'Oh, Lord, I play a lot of different instruments, why don't I do that myself?' Some of it worked out. I *learned* a hell of a lot. But it gets pretty ingrown after a while. At the time I made those, though, I thought that it

John Hartford



was the way to record. Now, I think that the way we did the new one is the right way. But I might change my mind again."

Musical Ingredients

Noting that John seemed to be more conscious of lyrics than melodies, *Circ* asked him how he went about putting a song together.

"Most of my early stuff was written words first, and some of it was written words and melody at the same time. But most of this stuff was written either words and melody at the same time or melody first. Sometimes I collect melody ideas on tape, and then get words and fit them together.

"There's a time in the development of a song when it's best to record it; when it hasn't been overplayed or underplayed. It's like a piece of fruit, ripened on a vine. There's a certain time to eat it. Usually, when I've finished an album I've depleted myself, and have to take another couple of months to work up some new material. We had most of the songs for *Aero-Plain* ready when we came into the studio to record.

Records as Paintings

"To me, recording is strictly a picture of what you're doing at a particular moment in time. A record can be looked at as a painting, where you can apply layer upon layer, and work, and polish, and re-do. Or, it can be looked at like a snapshot, where you just take down what's happening. And that's what we did with this album. We've never performed any of that stuff exactly the same way twice."

John and the rest of the musicians on *Aero-Plain* seem to have had a good time during the recording. He agrees.

"We had a lot of fun doing the album. We worked hard, but when it was all done we knew that we'd really done some picking."

Items

White Sabbath

★ There they were at the Whisky a Go Go on the Sunset Strip, one night only Black Sabbath ("They're really heavy"). A crammed sitting-in-the-aisles audience waited to be assaulted with sullen rock, but lo!



Black Sabbath arrived on stage swathed in white tuxedos, white spats, white top hats and white gloves. "As you can see, success has gone to our heads," quoth singer Ozzie Osbourne. And they smiled throughout their audio assault.

Harvest, Anyone?

★ The fabled Neil Young album, *Harvest*, is still not finished. Rumor reports that Neil has traveled to Nashville to cut two more tracks with Eliot Mazer producing. Neil was also in New York recently, popping up for a brief song or two at the Crosby-Nash concert.

Far Away

★ The James Taylor live album, scheduled for November release, will not be released in November. Not ever. James listened carefully and decided he didn't like what he heard.

S 646 Passes

★ The federal law extending copyright protection to tapes and discs has been passed by House and Senate and awaits only signature by that man in the White House. October 6 was the day it got final approval by the Senate; the bill's name was S 646. A Libra bill.

Dead Indeed

★ To celebrate the really big Grateful Dead new-and-catalog album campaign, the enterprising Gary Davis (with beard) and Pete Marino (in cowl and robe), District Sales Manager and promotion man, respectively, dressed in mourning and hauled a casket into San Francisco's Tower Records. In the casket were Dead albums and a tolerant girl. There were even pallbearers and a hearse. Such antics may or may not have contributed to the Dead's sudden appearance on the *Billboard* chart—Number 38 with a bullet. The double record *Grateful Dead* looks like it may be the first Dead gold.

Sixteen Candles

★ October is the month of Matt Gilligan's birthday. No, not a rock and roll hero, not a political demagogue; Matt Gilligan is the man in charge of production—putting the fresh vinyl with the right cover, the right label on the right vinyl. Mr. Gilligan (official title, Director of National Operations) knows all about pressing, shrinkwrapping, shipping, printing, packaging. He is also famous to WB inmates as the man who speaks in numbers. Though most of us call Black Sabbath's new album *Master of Reality*, to Mr. Gilligan it's simply BS 2562. In keeping with Mr. Gilligan's code of speech, *Circular* notes his birthday as 10/22. Numerous happy returns.

Signed in Blood

★ Cold Blood, nine-piece San Francisco brass rockers, are now with Warner Bros. Records. It's the same Cold Blood that had two successful albums (*Cold Blood* and *Sisyphus*) on San Francisco Records. There have been a few, maybe two, personnel changes since the first album, but Lydia Pense is still there, Lydia of the amazing vocal chords. Their first WB album should be in full view in January.



This is how Warner Bros. is promoting the new *Grateful Dead* album in San Francisco

New Singles

Turn 21
Fludd
WB 7531

Adam Mitchell produced this bit of wax, reminiscent of, simultaneously, Sopwith Camel (by dint of its opening) and Nilsson (by virtue of its warm harmonies and wealthy melodic line). It quickly grows into an individual performance by an individual group, however, and a winning performance it is. The group is Canadian and is working on a January-release album for Warners. By that time, the album should be ready for a sticker saying "Contains the Hit Single 'Turn 21.'"

Soldiers Who Want to Be Heroes
Rod McKuen
WB 7533

Soldiers who want to be heroes
Number practically zero;
But there are millions
Who want to be civilians.

That's the message, written by Rod McKuen and sung in the company of a large empathetic audience. It begins with the plinking of a banjo, growing rapidly into a sweep of music containing as many strings as you could shake a stick at. An abbreviated concert version is contained on Rod's new *Grand Tour* album, but this is a full-blown single studded with hooks. It works.

Superstar
Esso Trinidad Steelband
WB 7532

The orchestral scope of the "Jesus Christ Superstar" theme affords ample room for the Esso Trinidad Steelband to display its prodigious dynamic and harmonic strengths. This is a powerful instrumental version of the song, enhanced by the band members chanting the memorable refrain. Van Dyke Parks produced it, it's fun and overwhelming and timed nicely to coincide with the materialization in this country of the *JCS* stage production. Everything augurs well. Back side of the single is "Singer Man," from the group's Warner debut album, *The Esso Trinidad Steel Band*.

Homebound Feeling
Redeye
PE 209

A brisk piano supports this new side from Redeye, a song about the joys of returning home. Augmenting the group's harmonies and the pianistic tinkling are an alluring steel guitar and some mighty nimble drumming. It all clocks in at less than 2 minutes, perhaps the trimmest single to roll out of Burbank this year. Flip side, "I'm Goin' Blind," is a much-favored selection from Redeye's *One Man's Poison* album.

Artist Itineraries

OCTOBER 18-24, 1971

Alabama

James Taylor

10/19, Univ. of Alabama, Tuscaloosa

Ides of March

10/21, Florence State Univ., Florence

The First Edition

10/23, Peanut Festival, Houston County
Farm Center Auditorium, Duthan

California

John Hartford

10/19-24, Troubadour, Los Angeles

Fanny

10/20-24, Whisky A GoGo, Los Angeles

Kindred

10/20-24, Papa Joe's, Redondo Beach

Crazy Horse

10/22, Hollywood Palladium, Hollywood
10/23, Community Concourse, San Diego

Donovan

10/22, Fresno
10/23, Sacramento
10/24, San Francisco

Doug Kershaw

10/22-24, The Golden Bear, Huntington Bch.

Randy Newman

10/23, Royce Hall, U.C.L.A., Los Angeles

Colorado

Black Sabbath

10/18, Coliseum, Denver

Crazy Horse

10/24, Shapes, Denver

Connecticut

Gordon Lightfoot

10/24, Bushnell Auditorium, Hartford

Florida

Rod McKuen

10/22, Municipal Auditorium, Orlando
10/23, Dade County Auditorium, Miami
10/24, West Palm Beach Auditorium,
West Palm Beach

Illinois

Grateful Dead

10/21-22, Auditorium Theatre, Chicago

The Association

10/22, Quincy College, Quincy
10/23, Monmouth College, Monmouth
10/24, Larkin High School, Elgin

Deep Purple

10/24, Auditorium Theatre, Chicago

Fleetwood Mac

10/24, Auditorium Theatre, Chicago

Indiana

Frank Zappa/Mothers of Invention

10/19, Indianapolis Coliseum, Indianapolis

Petula Clark

10/23, Indiana University, Bloomington

Brownsville Station

10/24, Indiana State University, Gary

Kansas

Black Sabbath

10/20, Soldiers & Sailors Memorial Hall,
Kansas City

Kentucky

Seals & Crofts

10/19, Prestonburg Com. Col. Prestonburg

Louisiana

James Taylor

10/18, Municipal Auditorium, Tulane
University, New Orleans

Michigan

Gordon Lightfoot

10/21, No. Michigan Univ., Marquette
10/22, Western Michigan Univ., Kalamazoo

Jethro Tull

10/22, Cobo Hall, Detroit

Jimmy Webb

10/22, ~~Cobo Hall~~, Detroit

Grateful Dead

10/23-24, Easttown Theatre, Detroit

Minnesota

Grateful Dead

10/19, Northrop Auditorium, Minneapolis

Missouri

Black Sabbath

10/21, St. Louis Arena, St. Louis

Frank Zappa/Mothers of Invention

10/21, Fox Theatre, St. Louis
10/23, Cowtown Ballroom, Kansas City

Ides of March

10/22, Southeast Missouri College,
Cape Girardeau

Nebraska

Black Sabbath

10/19, Pershing Auditorium, Lincoln

New York

Dionne Warwick

10/7-20, Copacabana, New York City

Jethro Tull

10/18, Madison Square Garden, N. Y. C.

Black Sabbath

10/22-23, Academy of Music, N. Y. C.

Daddy Cool

10/22, Felt Forum, New York City

Deep Purple

10/22, Felt Forum, New York City

Fleetwood Mac

10/22, Felt Forum, New York City

North Carolina

The First Edition

10/19, City Auditorium, Asheville
10/20, Municipal Auditorium, Greensboro

Seals & Crofts

10/22, North Carolina Univ., Raleigh

Jimmy Webb

10/23, Methodist College, Fayetteville

Ohio

Brave Belt

10/23, Columbus

Jethro Tull

10/23, St. John's Arena, Ohio State Univ.,
Columbus
10/24, Hara Arena, Dayton

Oklahoma

Jimmy Webb

10/19, Oklahoma Baptist Univ., Shawnee

Pennsylvania

Jethro Tull

10/21, Pittsburgh Civic Arena, Pittsburgh

Lazarus

10/21-24, Main Point, Philadelphia

Gordon Lightfoot

10/23, Syria Mosque, Pittsburgh

Rhode Island

Jethro Tull

10/20, Rhode Island Auditorium, Providence

South Carolina

The First Edition

10/22, City Auditorium, Spartanburg

Tennessee

Ides of March

10/23, Founders Hall, Memphis

James Taylor

10/23, University of Tennessee, Knoxville
10/24, Nashville Coliseum, Nashville

Virginia

Seals & Crofts

10/21, Mary Washington College,
Fredricksburg

Daddy Cool

10/23, Virginia Commonwealth University,
Richmond

Deep Purple

10/23, Virginia Commonwealth University,
Richmond

Fleetwood Mac

10/23, Virginia Commonwealth University,
Richmond

Wisconsin

Fleetwood Mac

10/20, Milwaukee Arena, Milwaukee

Frank Zappa/Mothers of Invention

10/20, Milwaukee Arena, Milwaukee