

## Who Is George Pincus, and Why Is He Saying These Witty Things?

by HARVEY GELLER



When Albert Edwin Condon, the pug-nosed guitarist, passed away last year the world lost one of its most eloquent and endearing wags. Condon, who fronted a Greenwich Village saloon for nearly two decades, was among our nation's most celebrated authorities on the aftereffects of alcohol. "For a really bad hang-over," he solemnly prescribed, "take the juice of two quarts of whiskey.

"I may get gassed as hell," he once told a fellow boozier, "but I never vomit on my personal friends."

During World War II a *Time* magazine writer, interviewing the small, sandy-haired musician, asked about Charles "Pee Wee" Russell, the legendary spindly-

shaped clarinetist with perpetual shakes. "Is 'Pee Wee' draftable?" asked the reporter. Condon considered. "If the Japs should happen to invade the ice-skating rink at Rockefeller Plaza, 'Pee Wee' is a cinch to be called up for limited service."

When French jazz critic Hughes Panassie arrived in New York for his first visit and proceeded to pontificate on our music and musicians, Condon told friends, "He's a game guy, coming here and telling us how to play. We don't go over there and tell him how to jump on a grape."

### Bottoms Up, Literally

Novelist John O'Hara, a chronically vicious tippler, approached

Ed one night and belligerently suggested that he was less than an adequate musician. Condon countered, "Let's not resort to fisticuffs, John. It wouldn't be a fair fight. I stand to lose my own teeth."

Close to death with pancreatic disorders, Condon was being fed whisky rectally one afternoon in a private room at a New York hospital when he glanced up at the nurse. "See what the boys in the ward will have," he said.

Reading his obit was like waving goodbye to an evanescent age. Condon was the archetypal musical jester, a noble epigrammatist in the lofty tradition of Robert Benchley and Dorothy Parker. There aren't hardly any left to don his mantle.

One, perhaps, is burly, balding music publisher George Pincus who, like Condon, knew Chicago as that toddlin' town of the 20s. Back in the dark ages when Harding or somebody was president, Pincus, as a boy tenor, was on the bill at Chicago's Palace Theater at the same time that Condon was plunkin' banjo at the 3 Deuces on North State Street with other future gilt-edged goliaths—Bud Freeman, Bix Beiderbecke, Gene Krupa, Benny Goodman. George and Eddie never met but they shared a split copyright—a common credo that life should never be taken seriously.

### Fiddler on the SpooF

On Pincus, Condon's mantle looks more like a talis. George's

witticisms are spiced with ethnic schticks. "Pincus," proclaims Warner Bros. Records President Joe Smith reverently, "is the penultimate publisher. I delight in him because he never stops. He's the perpetual pluggger. I call him 'The Sholom Aleichem of Our Industry.' He calls me 'The Jewish Mickey Rooney.'

"A few years ago," Smith remembers, "my wife, Donnie, was commiserating with him because his 35-year-old son, Lee, hadn't

Continued on next page

## Swell Issue

Swelling this issue of *Circular* is a midsection feature called *The 9 by 9 Book or Once Upon a Time This Is What Warner Bros. Thought Its May Release Would Be*.

Those with access to last week's Vinyl Statistics can quickly verify that the 9 by 9s this month blend fact and fiction in their attempt to limn the May release of albums from a perspective of several weeks ago, but just enough truth remains to warrant their perpetuation.

The 9 by 9s—named for their size, produced for the possible benefit of under-knowledged consumers and their feeders—run from page 5 through page 15 of this issue.

# The Sharp Pincus Tongue

Continued from page 1

yet married. 'Wouldn't it be great if he found a nice Jewish girl?' she volunteered. George nodded. 'Even a Schwarze (Black)', he chimed, 'if she's on a good label.'

When Pincus first arrived in New York he spied a *New York Times* ad proclaiming the merits of a fashionable New Hampshire hotel. George promptly phoned for reservations. "What outdoor activities do you offer?" he asked the desk clerk. "Boating, fishing, swimming, tennis," the man answered. "Sounds great," said George. "I'll be arriving on Friday.

The name is George Pincus." The clerk hesitated. "I don't imagine you'd be pleased with our cuisine," he finally managed. "For breakfast we serve eggs with bacon. For lunch, it's pig's knuckles. At dinner, it's lobster." "And what, you son-of-a-bitch," George roared, "do you think Jews eat—shit?"

In '56 when scalpers were extorting \$50 a seat for *My Fair Lady* ducats, George answered a collect call from a notorious freeloading Boston disc jockey. "I'm planning to be in New York this weekend with my wife, parents and in-laws. Can you pick me up six *Fair Lady* tickets?" George winced but realized the jock enjoyed an astronomical Hooper. "No problem, Norm. They'll be waiting for you at my office on Friday." "I knew you wouldn't fail me," the deejay declared, "and incidentally, I'd like to pay for those tickets." "You pay," snapped George, "and I'll go on *We, the People*."\*

A few months later a program

\*A popular weekly radio show depicting miraculous events.

director phoned with a similar request. This time George failed to recognize his name or call letters. "Where's your station?" he cross-examined. "We're the #1 outlet in Toledo," the PD proudly asserted, "with a clear signal of 5,000 watts." "Five thousand!" parried Pincus. "Why I've got more than that in my kitchen."

## Break-Away Lapels

Pincus may not be the world's most proficient or affluent independent music publisher, but he is a shrewd businessman with an enduring catalog of hardy perennials including eight Beatles' copyrights and what might be the most recorded of all ASCAP songs, "A Taste of Honey."

"In the 20s," he maintains, "one of the ways to make a hit was to have a young lad come out on a local stage and do a plug tune. I was hired by Leo Feist to work the Palace Theatre and my first job was to sing at the end of Jack Benny's act—songs like 'Sleepy Time Gal' and 'Gimme the Moonlight, Gimme the Girl.'

"After my voice changed I joined Leo's professional department, booking other singers in movie theaters around Chicago." George teamed with Shapiro-Bernstein as Midwest manager in the 30s and finally arrived in New York, succeeding Joni Taps as the firm's general manager.

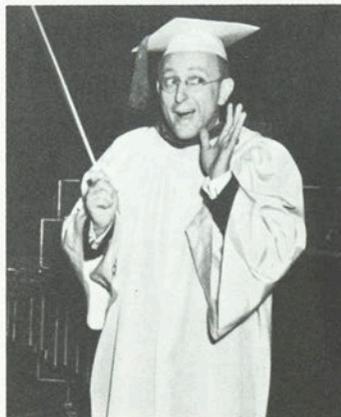
Charm and a glib tongue were essential music men prerequisites during the vaudeville and big band eras, but the more successful ones also affected flamboyant images. One of the ace song pluggers of all time was Mose Gumble, who would sometimes board a horse-

car on Broadway and shout his Remick & Co. songs to the throngs on the street. Another was Mickey Addy, who flaunted a monocle and was promptly baptized "The Baron." Pincus relied on a ready wit and a reputation for tenacity.

## Plugging Platters

George would literally collar his contacts, grabbing them by their coat lapels while he hawked his wares. Band leader Kay Kyser countered by creating a Pincus-inspired jacket, fashioned with break-away lapels. "A slight exaggeration," insists George. "Kay liked to tell his band buddies about the night he walked off, leaving me holding his lapels. But it never happened."

When George left Shapiro-Bernstein in the 50s to form his own BMI and ASCAP firms, one of his earliest hits was Patti Page's "Old Cape Cod." "That first royalty check," recalls George, "wasn't nearly what I expected." A few days before Christmas George shipped a mammoth gift-wrapped



Bandleader Kay Kyser, known as the Dean of the College of Musical Knowledge and as creator of the legendary Pincus break-away jacket.

box to Irwin Steinberg, who, at the time, was Mercury Records' chief accountant. Enclosed, under multiple layers of yuletide wrappings, tinfoil and tissue was a 1,000-watt bulb. "I figured he needed a little more light to see those numbers," says George.

Pincus' modest publishing empire now includes offices in New York, Nashville, England and Australia, a record production firm and rock artist management. In '58 it also encompassed a record label: Pincus Platters. George's elder son, Irwin, a Coast publisher-producer, remembers just one release, a single titled "Mole in the Hole."

"Pincus Platters had a totally undistinguished career," he says. "We shipped 5,000 and got 10,000 returns . . . The excise tax killed us . . . George hypes everything, including his birth date. He says to me, 'Don't ever let anybody know your age or pretty soon you'll be older than I am.'"

## "Whipped Cream" With "Honey"

Looking back, Pincus is inclined to fasten on certain incidents as stepping stones in his publishing career. "Rights to the early Beatles songs came to me because their manager, Brian Epstein, was trying to find an American publisher to work with and nobody wanted to even give him the right time. In '62 the Beatles were nothin's. Dick James, working with Epstein, was starving to death in a one-room London office. Well, my son Lee had just opened our London branch a few blocks away . . . We were in the right place at the right time."

# Musicians and Television Networks Dispute

"A Taste of Honey," Pincus' most abiding copyright, lay dormant for years. When the "Taste of Honey" film was released in 1962, Eddie Cano, a Reprise recording artist, decided to cut some movie theme instrumentals and included the Scott-Marlowe composition. Not until the disc had topped 200,000 did Cano discover that he had chosen the wrong "Taste of Honey." Pincus' song had been featured in the original Broadway show, but not in the film.

In '65 Herb Alpert recorded an album of tunes with food titles and added "A Taste of Honey." Herb remembers, "I had a strong buzz on 'Honey' but Jerry (Moss) was onto 'Third Man Theme.' He felt it was a little more obvious as a single." Moss remembers, "'Third Man' made the charts but 'Honey' really happened, I mean *really* happened. Summer of '65 that's all you'd hear on the radio." "A Taste of Honey" was the queen bee single of the year, accounting for Alpert's and A&M's first Grammy. The album which features "Honey," *Whipped Cream and Other Delights*, is currently approaching the 7 million sales mark.

Unflaggingly devoted to his craft, George mixes his metaphors with music biz vernacularisms. In the 40s, when Broadcast Music was struggling to survive, he enjoyed referring to the Yankee Stadium bleachers as "those BMI seats." Approached by a Broadway panhandler, George shook his head sadly. "Sorry," he explained to the bewildered beggar, "but I got nothin' on the charts and nothin' bubblin' under."

A few years ago George was invited to attend a *Billboard*-Columbia Records sponsored golf tour-

namant at the swank Westchester Country Club. The label's big brass was there, along with dozens of recording artists, deejays, a scattering of New York stage celebrities and music publishers. Columbia's star attraction, Andy Williams, then appearing at Philadelphia's Latin Casino, arranged to arrive by helicopter. About 100 greeters were waiting as he landed on the first tee. Pincus stood by until just before the plane touched ground and then turned and walked off in the direction of the club house. "Where are you going, George?" shouted Columbia VP Bill Gallagher. "Down to the bus station," Pincus bellowed back, "to meet Trini Lopez."

Pincus demurs from the opinion that he is the world's wittiest music publisher. "Some of the stories they tell about me are true. But a lot aren't. I've been credited with a lot that aren't. Whether they're true or make-believe doesn't really matter as long as they spell my name right and keep recording my songs."

"Pincus," according to a former deejay, "never knew from payola. When other publishers were handin' out hundred-dollar bills, George would show up at the station with sticks of chewin' gum or Mickey Mouse rings from Cracker Jack boxes. With other publishers it was RCA color television sets and Chevy Impalas. With George it was trinkets. But he's a charmin', amusin' bastard. Maybe that's why I played practically every one of his goddamned songs."

"I once had a heart-to-heart talk with a disc jockey," Pincus says, "and I nearly froze to death."

## The Characters:

*The American Federation of Musicians (AFM)*

who work for both  
*The TV Networks (CBS, NBC, . . . ABC)*

and

*Independent, non-network producers (everyone outside the three biggies)*

and whose strike is affecting  
*Performers with network shows who normally require musicians*

## The Plot:

For some time musicians have felt that their treatment by networks has compared unfavorably to their treatment by independent producers, that both the AFM and the non-networkers were being done down by the biggies. Simply, the webs weren't paying to the AFM's satisfaction, whereas the smaller outfits were.

Talks began between the opposing factions and when the current agreements between the AFM and the networks expired on April 30, new contracts were drawn up by the AFM and presented to the webs. When the desired signatures were not forthcoming, the musicians quietly walked out.

Since that time, talks have broken down. Shows affected by the walk-out are literally playing it by ear. Meanwhile, the AFM has attempted to approach individual network producers in hopes of making agreements one by one, only to be scuttled by network powers who are discouraging their producers from making any such moves.

Both sides are absolutely staunch. The networks obviously feel the AFM is headstrong and

stroppy, whereas the players reckon the TV bosses to be unspeakably tight. In addition to equal pay, the AFM seeks better deals for post-production and its health and pension fund.

AFM president Hal Davis (not to be confused with Hal David) has sounded off passionately: "I do not now comment on the dubious legality and the highly questionable morality of this crass effort of the three giants of the industry to interfere with the long-standing and mutually beneficial relationships between the Federation and the great majority of employers of musicians in TV. Instead I make this sincere plea to those employers not to be beguiled . . . into a course of action that . . . is cynically calculated to benefit the networks at the expense of their competitors."

As for the stricken programs, necessity has been the midwife of improvisation. Johnny Carson made do with a player piano. Nancy Wilson and guest Joe Williams carried a 90-minute show singing unaccompanied. A further Wilson segment with guest Bill Withers employed the audience for "crucial humming." The Kinks and ELO considered taping *The Midnight Special* with pre-recorded backing tracks. Things were harder for the soapier *General Hospital*, which lost its organ (and it's damned pointless to operate without organs . . .).

Such are the casualties incurred in consequence of the AFM's quest "to eliminate unfair competitive advantages enjoyed by the networks over the independent producers." We're putting our money on the musicians. They need it more.

# He Couldn't Be Dead If He Just Moved Next Door

BURBANK—Earwitness News now brings you reports from London and points west. The English Warner Bros. have new neighbors in Greek Street. Somewhere sandwiched in between the strip joints and stripped in between the sandwich joints is the new headquarters for the McCartney outfit. Coincidentally, the aforementioned Bros. have signed McCartney's brother, Mike McGear. If you feel that you certainly already read this last week, in this same space, even, that's because last week I mentioned the signing of the Scaffold, of which McGear is one-third. (Another third, John Gorman, I mistakenly called Roger. I don't know why. Must be that National Health lobotomy . . .) So, McGear has done an album on which his brother plays and sings and produces, and Warners is putting it out, and the brother was running amok in the WB office, arrayed in an assortment of WB t-shirts and badges, conniving with his old associate Derek Taylor, than whom no one connives better. It all looks pretty lively.

**Price Pix.** Speaking of conniving (and one generally must speak in order to connive), both Ruby and I are hoping to get snaps of Alan Price in our columns because he is so photogenic and also has a good record. His album is doing handsomely in England and word is that its single, "Jarrow Song," is breaking. The BBC-TV documentary on Alan should have aired by the time you read this, and that is bound to boost business substantially.

**Sign Here.** The long arm of Warner Bros. has done even more

signing lately. This time it's the seasoned and popular group Lindisfarne (yet more Geordies from Alan Price country). They have already had big British hits with their singles "Lady Eleanor" and "Meet Me on the Corner," and with an album, *Fog on the Tyne*. (The Tyne is the river that defines Geordie territory.) The signing was distinguished by "the usual champagne in the office, plus a few cases of Newcastle Brown." The F.A. (football) Cup Final was won by Liverpool (which means that the Scaffold was in a good mood, but that Alan Price and Lindisfarne, supporters of opponents Sunderland, were not).

## No News From Nassau.

We switch you now abruptly to New York. Seals & Crofts' Nassau (L.I., as opposed to the one with duty-free palm trees) gig went off smooth as Reddi-Whip despite threats of a demonstration led by pro-abortionist Bill Baird (not the one from Kukla, Fran and Ollie).

**Taylor Triumph.** Barbara Charone, tireless, Chicago-based *reporteuse*, saw James Taylor's latest traveling exposition somewhere in the Midwest and praised it effusively. She says he's backed by the best band ever (no wonder, with crack players like Hugh McCracken and David Spinozza), that his material is really well developed and that he looks very healthy. Carly joins him for just the right amount of time at the end of the set. I've not had the chance to hear his imminently releasable album, but Solomon Penthaus says everyone within its proximity has been raving. Described as a "slick New York" production, *Walking Man* was produced by the

same David Spinozza referred to above.

**Arc de Triumph.** Barbara also plugged Robin Trower, the guitarist (or man-guitar; it's hard to tell where the one stops and the other begins) as "doing tremendously." He has been opening for King Crimson this time around, but looks every inch the headliner for next time. I have consulted a staggeringly thick document called the Weekly Promotion Wrap-Up which tells me that *Bridge of Sighs* is the "Hottest LP in New York," that it's the "LP of the Year" in LA and Denver, plus it "Knocked 'Em Dead" in Pittsburgh. Time for Robin to take a big breath.

**New Numbers.** Jo Bergman is still brow-deep in updating the Book of the Road. Now she's including the phone numbers of Civil Liberties people in different cities of her choice. When last we spoke she was just about to call the



Alan Price. Would you buy a used match from this man? I would and so would Ruby Monday.

Masonic Temple in, I think, Toledo, in order to berate them for not returning their questionnaire. Chances are the addressee got a rupture lifting the thing, or went blind or crazy reading it. Still, in the interests of science and better gigging, intimate details of alternative power sources and multiple follow spots must be duly recorded.

**Self Schleppe.** Jo put in a word for Wendy Waldman, who has been playing in the environs, and who boldly travels alone carting her gear around herself. It put me in mind of the nights when John Sebastian would lurch across the Troubadour stage manhandling amps and muttering amiably, "This is Cheapo Cheapo Productions. I do all my own schlepping." Wendy should soon fall heir to some juicy royalties as Maria Muldaur's album, which contains some Waldman titles, rushes for Gold.

**Sounds Unseen.** Ruby and I put on our Tuesday Night Best last week to go see Leo Sayer, figuring that if he could dress up, so could we. Because we arrived merely an hour early, we got crammed in the back upstairs (of a well-known Los Angeles club mentioned in the preceding paragraph) and could barely see. Among those who *could* see that week were Alan Price, David Carradine, Jimmy Webb, David Essex, Julie Christie, Micky Dolenz, Joe Cocker, Todd Rundgren and the Raspberries. Most of those names have already been dropped in Craig Fisher's *Record World* column, but we saw no good reason to spare you.

— SHELLEY BENOIT

# Quacky Duck and His Barnyard Friends

## Media Push

About 20 minutes west of the George Washington Bridge on Route 4 lies Teaneck, New Jersey. Because of a Clearasil commercial filmed at the local high school in 1964, it was once the pride of Bergen County. But no more. Teaneck High has been usurped by Quacky Duck and His Barnyard Friends—a rock band by the sound of the name, but altogether a new and refreshing experience.

### Quacking Fans

Quacky Duck and His Barnyard Friends (please don't ask about the monicker) are a group of Bergen County youngsters who "got tired of the local sounds" and decided to do something about it. Ranging in age from 17-22, Quacky Duck's members, Daegal Bennett, drums and vocals; Danny Bennett, vocals and guitars; Gordon Javna, vocals and guitars; Curtis Fried, bass, banjo and 12-string guitar; Jon Yaffe, vocals, drums and recorder; and David Mansfield, violin, pedal steel guitar and guitar, are the epitome of sharp-minded youthful innocence. They did something about the music by creating their own, and now claim a sizable following. Many fan letters pledge eternal support.

### Mike "Duck" Douglas

For a local enterprise Quacky Duck has sure made the rounds, playing everywhere from the Bitter End and Max's Kansas City in NYC to Hofstra University upstate and CUNY at Stony Brook and Rutgers. They've also been on the Mike Douglas TV show, and rumor has it Mike and company have been receiving consistent requests for MORE DUCK! Accord-

ing to Quacky Duck producer Stephan Galfas (he also did Peter Yarrow's latest LP for Warner Bros.), the band is a vocal phenomenon in addition to its instrumental versatility. David Mansfield is a 17-year-old classical musician who is Concert Master of the Bergen Youth Orchestra. And important, but not too, is Dan and Dae's dad, Tony. He's not in on this venture, but talent, they say, may be hereditary, and this is a convincing case.

### Barnyard Bluegrass

Quacky Duck's material ranges from country to rock, with bright takeoffs on music of the 40s thrown in as bluegrass. But most important, Quacky Duck thinks their fans are important. Hence, they issue a little newsletter, or just plain letter, to their barnyard friends. The response is ecstatically appreciative. Quacky Duck's album for Warner Bros. is called *Media Push*, but the label comes off with the shrink wrap, indicating that the music inside is devoid of typical hype and nonsense. Bergen County may not have been the spawning grounds of superstars past, but with the hatching of Quacky Duck and His Barnyard Friends, the times are a-changing.

### Side One

1. **BARNYARD SONG** 3:50  
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
2. **FOR SOMEONE** 3:10  
(Javna, Fried and Yaffe)
3. **I HAVE LOVED YOU** 3:26  
(Bennett)
4. **WISHING IT WAS YOU** 3:15  
(Bennett)
5. **CONGUEZ** 2:26  
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
6. **TANGO** 3:40  
(Javna)

### Side Two

1. **TIGHTROPE WALKER** 4:00  
(Javna)
2. **THINKING OF HER** 2:50  
(Javna)
3. **YVONNE** 1:57  
(Bennett)
4. **LONELY EYES** 5:01  
(Javna)
5. **MEDIA PUSH** 2:50  
(Bennett, Bennett, Yaffe, Javna, Fried and Mansfield)
6. **NIGHTINGALE** 4:00  
(Bennett)

PRODUCED BY STEPHAN GALFAS

# Tempest

## Living in Fear

Tempest's second album is a dazzling fusion of wide-ranging stylistic influences, highlighted by inventive drumming and incandescent guitar work. Hard rock with a difference.

### Best Waxing

Followers of Jon Hiseman's long, honor-strewn career (through the Graham Bond Organisation, Georgie Fame's Blue Flames, John Mayall's Bluesbreakers and Colosseum) are no doubt a bit bemused by Tempest. Those accustomed to traveling the exploratory jazz-rock paths blazed by Hiseman with his highly-acclaimed Colosseum aggregations may at first be taken aback by the crisp, hard-rocking orientation of *Living in Fear*. But a scant few minutes into the record, the realization dawns that Tempest has waxed some of the best music Hiseman has ever been involved with, some of the most innovative music anywhere.

### New Axe

A major contributory factor is new guitarist Olly Halsall, an alumnus of the bizarre, much-lamented Patto. Halsall has a consummate command of his instrument, blazing speed combined with exquisite taste and a very off-beat sense of invention. He and former Colosseum/Uriah Heep bassist Mark Clarke are Tempest's main songwriters.

### Odd Chording

The material on *Living in Fear* is exciting, rich in depth and, of course, uniquely tempestuous, on the whole unlike anything heard before. "Funeral Empire" is a dynamic hard-rocker, with lightning guitar and spectacular percussion, and enough unusual chording to keep your ears glued to the speaker. "Stargazer" features a light, appealing vocal treatment, a

riffy number with a rare melodic flavor. "Dance to my Tune" is a heavier selection serving as a prime Halsall guitar showcase. And there's a concise, tasteful rendition of the Beatles' "Paperback Writer" that not only stands on its own manifold merits but also mixes admirably well with the rest of Side One's material.

### Wedged in the Canal

The album's title track leads off the second side with mesmerizing riffs and an enthrallingly unpredictable structure punctuated by brief, intriguingly discordant piano/guitar duets. Halsall's song chronicles getting stuck in the Panama Canal when you thought you were heading for the Hebrides Islands; a contretemps no doubt experienced by most listeners.

### Riffs and Harmonies

"Yeah Yeah Yeah" is the most straightforward rocker, with highly attractive adrenal riffing. "Waiting for a Miracle" employs acoustic guitar, a bit of electronics and some very nice harmonies, together with more gently offbeat lyrics; and "Turn Around" spotlights more of the same in the harmony department and another sparkling guitar workout.

### Rare Mortal Band

Tempest possesses an impressive versatility not often bestowed upon the lot of mortal bands. One moment they can play as bombastically as the top heavy metal bands, and then they're off on some outré but wholly absorbing tangent. Their

music is inventively complex, but more importantly it's an accessible complexity, making *Living in Fear*, a richly rewarding listening experience.

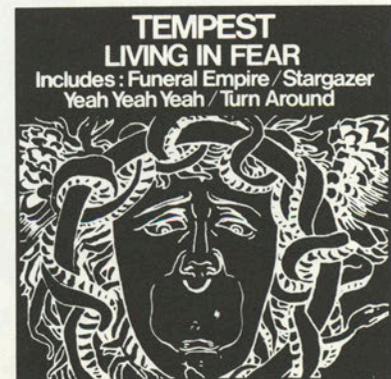
### Side One

- 1. FUNERAL EMPIRE** 4:25 (Halsall)
- 2. PAPERBACK WRITER** 2:30 (Lennon and McCartney)
- 3. STARGAZER** 3:36 (Clarke and Bottomley)
- 4. DANCE TO MY TUNE** 7:50 (Clarke and Bottomley)

### Side Two

- 1. LIVING IN FEAR** 4:19 (Halsall)
- 2. YEAH YEAH YEAH** 4:37 (Halsall and Hiseman)
- 3. WAITING FOR A MIRACLE** 4:14 (Halsall)
- 4. TURN AROUND** 6:12 (Clarke and Bottomley)

PRODUCED BY GERRY BRON



# The Mighty Sparrow

## Hot and Sweet

It is not easy to characterize the Mighty Sparrow except to say that he is probably the last and arguably the finest of the great Calypso singers.

### The Wrong Spain

It is even more difficult to reach him by telephone down there in Petit Valley where he lives with his Troubadours on a compound outside Port-of-Spain. Most operators will put you through to Madrid.

### Sand and Steel

Trinidad is where he lives, in the gentle blue waters of the South Caribbean, a tiny land of dazzling beaches and coconut palms where oysters grow on trees, birds twitter in French, frogs whistle in the rain forest and the rippling cadence of steel drums drifts through perfumed tropical nights.

### The Girls Came Back

Sparrow, who has been crowned Calypso King eight times, scored his first hit in 1956 with a song called "Jean & Dinah" which celebrated the availability of Trinidadian girls again, following the evacuation of American troops who occupied the island during and after the War—"Yankees gone, Sparrow take over now." Since then he has had countless hits, 10 of the greatest of which have been reproduced for the first time with modern studio facilities on this new album, which we recorded in Florida.

### Scarlet Tunics

He is a stunning figure, with quick eyes and mischievous smile of a Cassius Clay, the impromptu wit of a Noel Coward. With his glittering rings and buckles, his cloak striped in the red, white and black of Trinidad with SPARROW embroidered in silver letters across his back, his

Troubadours in their scarlet tunics, his refugee bodyguard from the cane fields of Cuba, (always with a bottle of blackberry brandy at hand for his master) and his retinue of dusky maidens, he cuts a figure of absolute splendor, the ultimate showman. His benevolent Portuguese executive producer, Henry De Freitas, was himself a fine saxophone player and one of the first white men to play in a Trinidadian orchestra, during the War.

### Selling Out the Garden

Sparrow sells out Madison Square Garden in New York, they love him in Toronto, he has a large following in London and he appears annually in Los Angeles. He takes his show wherever West Indians are scattered across the world and they invariably turn out like preening cockatoos to see him in their thousands. Charlie Gillette thinks he's as good as Hank Williams. Van Dyke Parks thinks his melodic gifts are as inspired as those of Schubert. Princess Margaret is said to be his biggest fan.

### Living Music

Ridiculous, you say. Can't understand a word he's saying. And why do those trumpets sound so sharp? You never hear Chicago play a bad note! True. But calypsonians make their records when and where they can—in aircraft hangers, in cinemas, in garages. It is live music. There are no second takes. The Mighty Sparrow flew in from Trinidad and cut this record in two steamy summer nights. In his music is all the passion, fire and beauty of that tropical paradise in

the South Caribbean. Hot and sweet.

—ANDY WICKHAM

#### Side One

1. **SPARROW DEAD** 4:07
2. **CHINESE LOVE AFFAIR** 2:38
3. **JANE** 3:31
4. **MARIA** 3:13
5. **MORE COCK** 4:09

#### Side Two

1. **MR. WALKER** 3:58
2. **HELLO PEOPLE** 2:48
3. **ENGLISH DIPLOMACY** 3:08
4. **WHO SHE GO CRY FOR** 4:15
5. **MEMORIES** 6:42

All songs written by Slinger Francisco  
PRODUCED BY ANDREW WICKHAM AND  
VAN DYKE PARKS

Executive Producer — Henry De Freitas



# Tony Ashton/Jon Lord

## First of the Big Bands

Tony Ashton, late of Family and Ashton, Gardner & Dyke, and Jon Lord, Deep Purple's pyrotechnic keyboarder, join forces for a surprising set of romping rhythm & blues originals. A captivating collection.

### Harking Back

Tony Ashton, best remembered Stateside for the hit "Resurrection Shuffle" and last heard under the auspices of the now-defunct Family, resurfaces in the company of Deep Purple founder-member Jon Lord for *First of the Big Bands*. Lord has been known to step out for a solo venture now and then, the orchestral *Gemini Suite* (like this package, available on Purple Records) being the most recent instance; but his work on this project harks back to his formative mid-60s stint with a highly-reputed soul band called the Artwoods.

### The Age of Rhythm & Blues

There's a definite aura conjured up by Ashton and Lord on *Big Bands*. It's reminiscent of Ashton, Gardner & Dyke and the Artwoods, but it goes back even further (though not as far, despite the whimsical album title, as the Golden Age of Swing). The music has the easy-grooving infectious spirit of London's legendary rhythm & blues dives, like the Flamingo in 1963-5, where Georgie Fame & The Blue Flames, Zoot Money & His Big Roll Band and their compatriots (incidentally the first British bands to employ horn sections and occasional female backing vocalists) used to jam all night.

### Smoky Sound

Ashton and Lord capture that same smoky, loping sound herein. The horn section and femme choruses are completely integral to the songs, blending in-

extricably — for once, refreshingly, not striking the listener as superfluous and distracting frills or afterthoughts. The keyboards are sparkling throughout, ranging from rollicking rock & roll piano licks to surging organ funk. And Ashton's boozy, lazily-intoned vocals provide the capper, wry and world-weary and just right for the material (Ashton-Lord collaborations, for the most part).

### Spiritual Kin

Closest to the Flamingo spirit are "I Been Lonely," the ballad "Silly Boy" and "Downside Upside Down"; with the funky "Surrender Me" and "Band of the Salvation Army Band" next of kin (the last-named also featuring a closing cameo spot by that charitable aggregation). "We're Gonna Make It" is a gospelish opener with standout pianistics, and "Shut Up" is a solid uptempo rocker.

### Mood Shift

"Celebration" changes the mood a bit; it's a mildly countryish, acoustic guitar-dominated tune, touchingly pretty, with a brief surreal percussive party interlude within. Biggest of the big bands (at 6:12 elapsed time) is "Ballad of Mr. Giver," a hypnotically rocking epic with a closing reprise of "Celebration" appended to end the LP on a wistful note.

### Unique Collaboration

This collaboration of Ashton and Lord may surprise some, but it's resulted in a uniquely atmospheric and attractive album. It may not kick out the jams, but like

the Salvation Army Band on Side One, it certainly brings in the sheaves. Ashton and Lord prove they know how to put the roll back into rock, and that's an achievement well worth celebrating.

#### Side One

1. **WE'RE GONNA MAKE IT** 3:52
2. **DOWNSIDE UPSIDE DOWN** 3:57
3. **BAND OF THE SALVATION ARMY BAND** 3:55
4. **SILLY BOY** 3:22
5. **SURRENDER ME** 3:55  
(Tony Ashton)

#### Side Two

1. **CELEBRATION** 4:27
2. **I BEEN LONELY** 3:56  
(Tony Ashton)
3. **SHUT UP** 3:37
4. **BALLAD OF MR. GIVER** 6:12

All songs written by Tony Ashton and Jon Lord except as noted

PRODUCED BY TONY ASHTON AND JON LORD



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

# Muleskinner

An all-star aggregation of “musicians’ musicians” unite for a spirited program of vivid, virtuoso bluegrass.

## TV-inspired Get-together

Taking time off in 1973 from varied individual endeavors, seven of the most highly respected musicians extant banded together in the studio to record a set of bluegrass-related material, enduring classics and original tunes alike.

“The idea to record was instigated by a television show we all did, which went extremely well,” relates violinist Richard Greene, one of *Muleskinner*’s producers; and the album is an extension of that performance, part of Los Angeles television station KCET’s acclaimed One of a Kind series.

The combined musical credentials of the participants approach the encyclopedic, so a condensed rundown forthwith:

**Richard Greene** played with Bill Monroe, Jim Kweskin, was featured on the proto-legendary *Blue Velvet Band* album and gained widespread accolades with Seatrain.

**Peter Rowan** (guitar) likewise played with Monroe, later led Boston’s arresting Earth Opera, was part of Seatrain and played with Greene and Jerry Garcia in an informal bluegrass group amusingly dubbed “Old and in the Way.” **John Kahn** (bass) played supersession bass with Mike Bloomfield, Al Kooper *et al.*, was also In the Way and is currently producing Garcia’s next solo effort.

**David Grisman** (mandolin) hails from Earth Opera and Old and in the Way, and produced the Rowan Brothers (Peter’s, as a matter of coincidence). **Bill Keith** (banjo) was one of Monroe’s Bluegrass

Boys, and played with the Blue Velvet Band; and **John Guerin** is a noted LA session drummer who at one point accompanied the Byrds on tour.

**Clarence White** was a legendary bluegrass guitarist well before his four-year stint with the Byrds. The *Muleskinner* sessions were his last before his untimely death; “he played perfectly,” Greene told *Zigzag*, and the album is dedicated to him.

## Electricity and Tradition

*Muleskinner* is not a strictly traditional bluegrass project, although bluegrass is the primary orientation. Both electric and acoustic approaches are utilized, and the material (Rowan’s “Runways of the Moon”) occasionally strays into other related regions. The selections range from Bill Monroe’s standard “Footprints in the Snow” to a Little Walter number, “Blue and Lonesome”; from Jimmie Rodgers’ “Muleskinner Blues” to Grisman’s original mandolin showcase, “Opus 57 in G Minor.”

## Spirited Perfection

The consummate skill of the musicians involved remains constant throughout the LP, however, and is complemented by tasteful arrangements and an infectious general enthusiasm. *Muleskinner* qualifies not only as a bluegrass milestone but as a delightful musical collation with obvious appeal to anyone who appreciates music played with simultaneous expertise and elan.

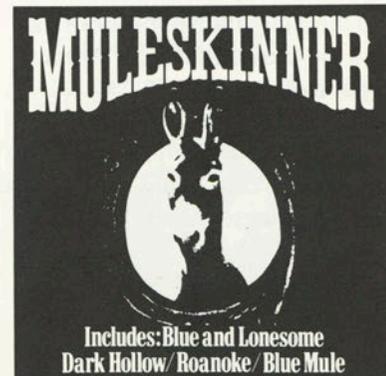
## Side One

1. **MULE SKINNER BLUES** 3:14  
(Rodgers)
2. **BLUE AND LONESOME** 3:16  
(Jacobs)
3. **FOOTPRINTS IN THE SNOW** 3:33  
(Miller and Elliott)
4. **DARK HOLLOW** 2:46  
(Browning)
5. **WHITEHOUSE BLUES** 2:16  
(Traditional, arranged by Greene)
6. **OPUS 57 IN G MINOR** 2:23  
(Grisman)

## Side Two

1. **RUNWAYS OF THE MOON** 4:22 9  
(Roberts and Rowan)
2. **ROANOKE** 1:47  
(Ahr)
3. **RAIN AND SNOW** 4:09  
(Traditional, arranged by Rowan)
4. **SOLDIER’S JOY** 2:13  
(Traditional)
5. **BLUE MULE** 4:27  
(Rowan and Attamniuk)

PRODUCED BY RICHARD GREENE AND JOE BOYD



# Ashford and Simpson

## I Wanna Be Selfish

They sing; they compose; they produce (wow! do they produce!)—Ashford and Simpson show all on their second thrill-packed Warner Bros. album.

### Something Real

Nick Ashford's and Valerie Simpson's first Warner Bros. album, the much-heralded *Gimme Something Real*, created such a sensation with pop and soul fans across the country (reviews you wouldn't believe, unless you'd heard the album) that a second seemed very much in order. This being a supply-and-demand kind of society, and Warner Bros. rating high in the We Aims to Please department, Nick and Val were asked to take time out from producing other worthy artists to put their heads together again in joyous song.

### Church Meetin'

Nick and Valerie met in church—the White Rock Baptist Church, to be specific, in Harlem. Nick was 21 years old at the time; Valerie, 17. To hear the couple recall it today, mutual admiration was theirs at first sight. Each could sense that the other had something to offer and that, together, for them, there'd be no mountain high enough.

"You," Ashford is reported to have shouted to the delightful, diminutive Valerie across the crowded nave, "Are all I need to get by!"

"Let's go get stoned," whispered the friendly and outgoing Valerie in return as she reached out and touched Nick's hand (this is all rumor, understand, but

wouldn't it have been neat?), beginning an association of tremendous mutual inspiration and a combined talent that would, perhaps, change the face of soul music.

### Soul Proprietorship

It wasn't easy, at first: becoming a superstar seldom enough is. The first batch of V&S songs sold for \$75, and is doubtless worth many hundreds of times that by now. Early records by Ashford and Simpson can be found on the Glover and Scepter labels. Again, worthwhile. Should you run across one, pick it up and start looking for record collectors (if you have Jubilee #5478—"Stormy Weather" by the Five Sharps—as well, you'll get an even better deal). Nick and Valerie moved themselves and their talents to Motown, where they created a string of standards for Marvin Gaye and Tammie Terrell, Martha and the Vandellas and, especially, Diana Ross. Valerie cut two well-received solo albums and recorded one as a duo, as yet unreleased by the label, before joining the Burbank Soul Bunnies for *Gimme Something Real*.

And, now, *I Wanna Be Selfish*.

### Side One

1. SPOILED
2. EVERYBODY'S GOT TO GIVE IT UP
3. I WANNA BE SELFISH
4. I HAD A LOVE
5. MAIN LINE

### Side Two

1. AIN'T THAT SOMETHIN'
2. DON'T FIGHT IT
3. AIN'T NOTHIN' BUT A MAYBE
4. OVER TO WHERE YOU ARE
5. TAKE ALL THE TIME YOU NEED

All songs written by Nickolas Ashford and Valerie Simpson  
PRODUCED BY NICKOLAS ASHFORD AND VALERIE SIMPSON



Ashford and Simpson have one other album available on Warner Bros: *Gimme Something Real* (BS 2739).

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

# Three Man Army 2

“A wealth of vocal talent with some incredible musical virtuosity... the success of the work is spotlighted in the flaming red fire of the hard rock material that at times is quite reminiscent of the early Led Zeppelin.”

— *Cash Box*

“Three Man Army is a heavy, powerhouse British trio that perform in the tradition of hard rock.”

— *Colorado Springs Times*

“Good, solid, unpretentious hard rock which seems to be regaining ground today.”

— *Billboard*

## Second Volley

Well, those were three of the reviewers' responses to Three Man Army's dynamic debut album, which Reprise warehouse-persons refer lovingly to as MS 2150. A lot of tape's passed over the "record" head since then, and Three Man Army have put together their New, Improved second album, which you (since we're all friends) can call *Three Man Army 2*. For their first long-play presentation of 1974, Adrian, Paul and Tony have locked themselves into the studio with the aim of living up to their cataclysmic name and resounding first volley.

## Mind Melting Guitar

Historians who were asleep when Three Man Army's first album was released Stateside will doubtless want to know that the group includes Adrian and Paul Gurvitz (who, as two-thirds of the group Gun, called themselves "Curtis"). Paul joined Brian Parrish for awhile, performing and recording as Sensitive Singer-Songwriters, while Adrian was melting

minds as lead guitarist for the Buddy Miles band. Tony Newman, TMA's drummer, made his first reputation with Sounds, Incorporated in Great Britain. He's also played for May Blitz and Jeff Beck, plus has enough session work to his credit to make Nicky Hopkins blush with envy.

## Difficult Rock

If you read the quotes carefully, you'll note that all three publications chose to term TMA's music "hard rock." We'd have to agree with that; we'd also like to point out that it often seems that there's little that's harder to do right than rock. In view of which, and taking into account the apparent ease with which Three Man Army keeps things rolling along, perhaps a more accurate term would be "easy rock." But then, somebody's likely to confuse the group with James Taylor. Not bloody likely, though, once you've heard TMA perform. Which we suggest you do forthwith.

**Three Man Army have one other album available on Reprise: *Three Man Army* (MS 2150)**

## Side One

1. **POLECAT WOMAN** 3:54  
(Curtis, Baxter, Hayes)
2. **TODAY** 6:06  
(Curtis)
3. **FLYING** 3:08  
(Curtis)
4. **SPACE IS THE PLACE** 6:24  
(Curtis)

## Side Two

1. **IRVING** 4:16  
(Curtis, Gurvitz, Newman)
2. **I CAN'T MAKE THE BLIND SEE** 4:05  
(Curtis, Baxter, Hayes)
3. **BURNING ANGEL** 3:41  
(Curtis, Gurvitz, Newman)
4. **IN MY EYES** 6:24  
(Curtis, Baxter, Hayes)

PRODUCED BY THREE MAN ARMY AND CYRANO



# Denny Laine

## Ahh...Laine!

Denny Laine's been trying to finish this album and get it to you for nearly three years now. He might have made it sooner if Paul McCartney hadn't lured him away.

### Flying With Wings

Denny had this solo project well in hand when Paul rang up in the summer of '71 asking if Denny would like to play in his new band. Three years and three albums later, Denny remains a key player in Wings. Meanwhile, his own album has had to be completed in spare moments.

### Moody Man

What turned Paul onto Denny was his memory of the lad's singing with the Moody Blues — particularly the songs "Go Now" and "Say You Don't Mind." The latter Denny wrote himself and it proved to be a musicians' favorite, finding its way onto all sorts of albums. Denny's spell with the Moodies was followed by episodes with Ginger Baker's Air Force and a group called Balls. Denny has always kept hefty musical company.

### Alone at Last

*Ahh...Laine*, though, is the first chance we've had to see Denny outside a group context — to see the real him. Surprising that he'd reveal it, in fact, being one of those secretive, late-October babies. No one ever really knows his phone number or where he's staying. A bit mysterious and eccentric, being conveyed by Rolls Royce so as to sleep on people's floors. A skinny, sagacious gypsy, full of wry remarks and tolerance. Usually looks as if he's just woken up. Usually has...

### Broad Bag

Getting around has its advantages. It's enabled Denny to write these 12 songs all about different things. Playing guitar and piano, he sings his way through a mixed bag of electronic foolery, baleful ballad, country shuffle, cowboy narrative, aching blues, ripe rocker and more, more.

### Ticking Clue

There's a wordless clue to Denny's surreal attitude toward time in the opening track, "Big Ben." Hints about his itinerant lifestyle in "Destiny Unknown." "Baby Caroline," his strongest melody, is an altogether effective and affecting ballad, trimmed with some sweet harmonies. There's a tuneful dose of Denny Laine philosophy in "Everybody," brightened with a pennywhistle for your thoughts.

### Low in Key

The playing and atmosphere on *Ahh...Laine* are reflected in the album's title and in Denny's *relaxez* expression on the cover. No matter who or what is giving you a hard time, Denny Laine won't. Ahh...

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

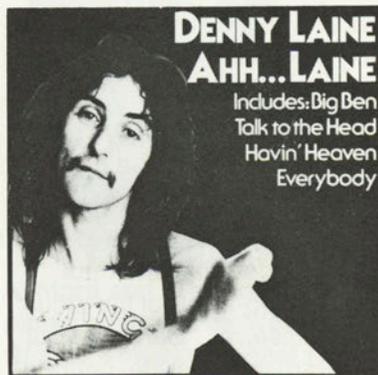
### Side One

1. **BIG BEN** 1:30
2. **DESTINY UNKNOWN** 2:31
3. **BABY CAROLINE** 4:09
4. **DON'T TRY, YOU'LL BE REFUSED** 1:51
5. **TALK TO THE HEAD** 3:34
6. **SONS OF ELTON HAVEN BROWN** 4:16

### Side Two

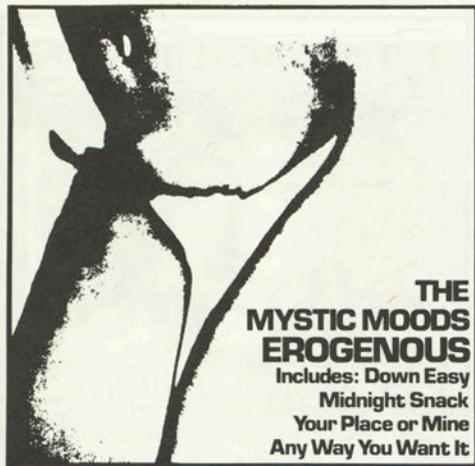
1. **FIND A WAY SOMEHOW** 2:58
2. **HAVIN' HEAVEN** 3:15
3. **ON THAT EARLY MORN** 3:36
4. **THE BLUES** 2:53
5. **EVERYBODY** 3:11
6. **MOVE ME TO ANOTHER PLACE** 3:16

All songs written by Denny Laine  
 PRODUCED BY DENNY LAINE  
 With Help From Ian Horne



## THE MYSTIC MOODS Erogenous

It shouldn't be too unclear what mood the music on this album is intended to work you into. Lifting, lovely peaceful poetics, laid over a wash of beautiful music and sound effects.



**THE  
MYSTIC MOODS  
EROGENOUS**  
Includes: Down Easy  
Midnight Snack  
Your Place or Mine  
Any Way You Want It

Warner Bros. Album BS 2786

### Side One

1. YOUR PLACE OR MINE 3:04
2. KEEP ME WARM 2:43
3. THE SOUND OF LOVE 3:00
4. DOWN EASY 3:28
5. THE OTHER SIDE OF MIDNIGHT 3:24

### Side Two

1. ANY WAY YOU WANT IT 2:59
2. HONEY TRIPPIN' 2:50
3. THE MAGICIAN 2:58
4. FALLEN ANGEL 3:12
5. GET IT WHILE THE GETTIN' IS GOOD 2:59
6. MIDNIGHT SNACK 2:54  
(Gillian Michaels, Bob Todd and Don McGinnis)

All songs by Jerry Winn, Bob Todd and Don McGinnis, except as noted.

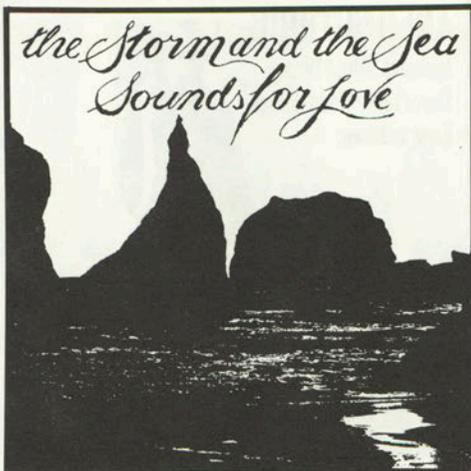
PRODUCED BY HAL WINN, BOB TODD, DON MCGINNIS AND BRAD MILLER

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

The Mystic Moods have nine other albums available from Warner Bros., including: *Highway One* (BS 2648), *Awakening* (BS 2690) and *Clear Light* (BS 2745).

## The Storm and the Sea Sounds for Love

Brad Miller, the man behind those unbelievable sound effects on the Mystic Moods albums, has produced perhaps the most advanced auricular presentation available today. The title tells all. Prepare yourself.



Warner Bros. Album BS 2788

### Side One

- THE STORM** 21:00

### Side Two

- THE SEA** 20:27

## DOUG KERSHAW Mama Kershaw's Boy

The Louisiana coonass' latest album, filled with swamp yowls, sweet country violins and Cajun music enough to make you want to get out there with the muskrats and moss yourself.



Warner Bros. Album BS 2793

### Side One

1. NICKEL IN MY POCKET 2:20
2. HI LADY 3:45
3. LADY ANN 4:48
4. WHATCHA GONNA DO WHEN YOU CAN'T 2:44
5. CAJUN GRASS 2:04

### Side Two

1. I JUST REMEMBER JUST ENOUGH 3:00
2. CAN'T BE ALL BAD 3:48
3. SWAMP DANCE 3:44
4. COLORADO 3:51
5. MAMA'S GOT THE KNOW HOW 2:09
6. HIPPIE TI YO 3:14

All songs by Doug Kershaw

PRODUCED BY BUDDY KILLEN

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

Doug Kershaw has six other albums on Warner Bros., among them: *The Cajun Way* (WS 1820), *Swamp Grass* (BS 2581) and *Douglas James Kershaw* (BS 2725).

**RY COODER**  
**Paradise and Lunch**

Famed guitar virtuoso, who's lent his talents to the greatest of the great, continues his solo career with his fourth album from Reprise. Most songs agree: once Ry's given them the Cooder treatment — guitar and vocal variety — they sound better than they ever have before.



**Reprise Album MS 2179**

*Side One*

1. **TAMP 'EM UP SOLID** 3:19  
(Traditional)
2. **TATTLER** 4:14  
(Washington Phillips, Ry Cooder and Russ Titelman)
3. **MARRIED MAN'S A FOOL** 3:10  
(Willie McTell)
4. **JESUS ON THE MAINLINE** 4:09  
(Traditional)
5. **IT'S ALL OVER NOW** 4:49  
(Bobby and Shirley Womack)

*Side Two*

1. **FOOL FOR A CIGARETTE** 4:25  
(Sidney Bailey)  
**FEELIN' GOOD**  
(J. B. Lenoir and Jim Dickinson)
2. **IF WALLS COULD TALK** 3:12  
(Bobby Miller)
3. **MEXICAN DIVORCE** 3:51  
(Burt Bacharach and Bob Hilliard)
4. **DITTY WA DITTY** 5:42  
(Arthur Blake)

PRODUCED BY LENNY WARONKER AND  
 RUSS TITELMAN

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

Ry Cooder has three other albums available from Reprise: *Ry Cooder* (RS 6402), *Into the Purple Valley* (MS 2052) and *Boomer's Story* (MS 2117).

**ARLO GUTHRIE**

From Alice's Restaurant, down the City of New Orleans to the canyons of Brooklyn, Woody Guthrie's boy has come a long way. This is album number seven, and it's the solid, epochal kind of work that an artist calls after himself.



**Reprise Album MS 2183**

*Side One*

1. **WON'T BE LONG**
2. **PRESIDENTIAL RAG**
3. **DEPORTEES (Plane Wreck at Los Gatos)**  
(Lyrics by Woody Guthrie, Music by Martin Hoffman)
4. **CHILDREN OF ABRAHAM**
5. **NOSTALGIA RAG**

*Side Two*

1. **WHEN THE CACTUS IS IN BLOOM**  
(Jimmie Rodgers)
2. **ME AND MY GOOSE**
3. **BLING BLANG**
4. **GO DOWN MOSES**  
(Traditional, arranged and adapted by Arlo Guthrie)
5. **HARD TIMES**
6. **LAST TO LEAVE**

All songs written by Arlo Guthrie, except as noted  
 PRODUCED BY JOHN PILLA AND  
 LENNY WARONKER

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

Arlo Guthrie has six other albums available on Reprise, including: *Alice's Restaurant* (RS 6267), *Washington County* (RS 6411) and *Last of the Brooklyn Cowboys* (MS 2142).

**LINDA LEWIS**  
**Heart Strings**

The lovely little golden-throated warbler, from across the Atlantic, with a wonderfully unique style and songwriting ability, blesses us all now with her third, 24-karat longplayer from Reprise.



**Reprise Album MS 2192**

*Side One*

1. **SIDEWAY SHUFFLE** 3:10
2. **OLD SMOKEY** 3:21
3. **WE CAN WIN** 2:47  
(Linda Lewis and Ian Samwell)
4. **I'M IN LOVE AGAIN** 3:47
5. **REACH FOR THE TRUTH** 4:48

*Side Two*

1. **ROCK A DOODLE DO** 3:26
2. **ON THE STAGE** 3:42
3. **FATHOMS DEEP** 3:53  
(Linda Lewis and Jim Cregan)
4. **SAFE AND SOUND** 4:04  
(Jim Cregan and Linda Lewis)
5. **I DUNNO** 3:32

All songs written by Linda Lewis, except as noted  
 PRODUCED BY JIM CREGAN AND IAN SAMWELL

Linda Lewis has two other albums available from Reprise: *Lark* (MS 2120) and *Fathoms Deep* (MS 2172).

## THE BEACH BOYS

### Pet Sounds

Perhaps the Beach Boys' all-time classic, this album bridged the space between the surf and "Good Vibrations." It moves symphonically from moods of melancholy to those of joyous affirmation.



Reprise/Brother Album MS 2197

#### Side One

1. **WOULDN'T IT BE NICE** 2:24  
(Wilson and Asher)
2. **YOU STILL BELIEVE IN ME** 2:36  
(Wilson and Asher)
3. **THAT'S NOT ME** 2:30  
(Wilson and Asher)
4. **DON'T TALK (Put Your Head on My Shoulder)** 2:55  
(Wilson and Asher)
5. **I'M WAITING FOR THE DAY** 3:06  
(Wilson and Love)
6. **LET'S GO AWAY FOR AWHILE** 2:24  
(Wilson)
7. **SLOOP JOHN B** 2:55  
(Arranged by Wilson)

#### Side Two

1. **GOD ONLY KNOWS** 2:52  
(Wilson and Asher)
  2. **I KNOW THERE'S AN ANSWER** 3:11  
(Wilson and Sachen)
  3. **HERE TODAY** 2:57  
(Wilson and Asher)
  4. **I JUST WASN'T MADE FOR THESE TIMES** 3:15  
(Wilson and Asher)
  5. **PET SOUNDS** 2:25  
(Wilson)
  6. **CAROLINE, NO** 2:52  
(Wilson and Asher)
- PRODUCED BY BRIAN WILSON

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

The Beach Boys have five other albums available from Reprise/Brother, including: *Surf's Up* (RS 6453), *Holland* (MS 2118) and *The Beach Boys In Concert* (2RS 6484).

## WET WILLIE

### Keep On Smilin'

Lots of ranch raunch, lots of soul sauce and mucho britches twitchin' on this boogie bonanza. The South's most popular "pick 'em up and lay em out" band does just that on their third album.



Capricorn Album CP 0128

#### Side One

1. **COUNTRY SIDE OF LIFE** 3:29  
(Rick Hirsch)
2. **KEEP ON SMILIN'** 3:58  
(Jack Hall, Jim Hall, Rick Hirsch, John Anthony and Lewis Ross)
3. **TRUST IN THE LORD** 3:10  
(Mike Duke)
4. **SOUL SISTER** 4:56  
(John Anthony and Ella Avery)
5. **ALABAMA** 3:23  
(Rick Hirsch)

#### Side Two

1. **LUCY WAS IN TROUBLE** 3:39  
(Rick Hirsch)
2. **SOUL JONES** 4:01  
(Jack Hall, Jim Hall, Rick Hirsch, John Anthony and Lewis Ross)
3. **DON'T WAIT TOO LONG** 3:05  
(John Anthony)
4. **SPANISH MOSS** 3:43  
(Rick Hirsch)
5. **IN OUR HEARTS** 4:20  
(Rick Hirsch and John Anthony)

PRODUCED BY TOM DOWD

Wet Willie has two other albums available from Capricorn: *Wet Willie II* (CP 0109) and *Drippin' Wet* (CP 0113).



## WHITE WITCH

### A Spiritual Greeting

From one of the original occultist bands comes this offering of nether worldly rock. Buy this album for safety's sake. It wards off the evil eye, banishes demons and halts hexes.



Capricorn Album CP 0129

#### Side One

1. **WE'LL ALL RIDE HIGH (Money Bag\$)** 5:08
2. **SLICK WITCH** 4:51
3. **WALK ON** 3:35
4. **CLASS OF 2000** 6:15  
(Goedert, Pendergrass and Richardson with additional assistance by Barbee)

#### Side Two

1. **SHOWDOWN** 4:07
2. **CRYSTALLIZE AND REALIZE** 4:53
3. **BLACK WIDOW LOVER** 3:53
4. **AUNTIE CHRISTY/HARLOW**  
(Goedert, Pendergrass and Richardson with additional assistance by Barbee)

All songs written by Goedert, Pendergrass and Richardson, except as noted

PRODUCED BY HOWARD ALBERT AND RON ALBERT

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

White Witch has one other album available from Capricorn: *White Witch* (CP 0107).



# Kiss Marathon Winners Scandalize Mike Douglas Show

## They Kiss Horses, Don't They?

Faithful readers will recall the big splash created by Ft. Lauderdale radio station WSHE's kissing contest two issues back. The winners, we're proud to announce, are Louise Heath and Vinnie Torro, pictured herein, kissing of course. Ms. Heath and Mr. Torro mouthed each other for, grit your lips now, 96 hours, 32 minutes and six seconds. The Big Prize was an appearance on The Mike Douglas Show with Casablanca's Kiss. There was, ahem, apparent mayhem when the couple announced they have "been together" for 10 years, are not married and have an illegitimate child. Gasp, sputter, you see it was nationwide TV and, well, horrors, you just don't say things like that on the box.

## Labial Love Epidemic

**Unleashed at Last.** People do love to jump on bandwagons. Thirteen major market Top 40 radio stations have already begun their own Kissers, *i.e.* WFIL (Philadelphia), WSAI (Cincinnati), WMAK (Nashville), WQXI, (Atlanta), KJR (Seattle), WIXY (Cleveland), WAYS (Charlotte), WOKY (Milwaukee), KILT (Dallas), KLIF (Houston), KSLQ (St. Louis), WPIX (New York) and WCFL (Chicago). Local winners, along with reigning champions Heath and Torro, will vie for the nation's endurance record as well as the *grand prix*. And it is a dandy prize at that—an eight-day cruise to Acapulco. "The World Kiss Off," as coordinators of this event chose to call it, will take place in the Windy City May 25 at 10 a.m. Sen Sen and Certs concessions will be everywhere, you can be sure.

Start buying stock in Listerine and Ultra-brite and you soon may be rich. Stay tuned for Kissers of the Year announcement. We can all thank Casablanca's President Neil Bogart, Vice President Buck Rheingold, Special Assistant to Neil Bogart Larry Harris and WB's own Russ Thyret for this fascinating *divertissement*.

## Utopia Might Be Just

**Around Your Corner.** As you can see from glancing over Itineraries, Todd Rundgren's Utopia is on the road, taking city and burg by storm. This spectacular show played at the Santa Monica Civic Auditorium, Friday, May 3. The first hour of performance was taken up by Todd, swaddled in a dazzling tiger stripe jump suit complete with silver sequins, vocalizing and keyboard-

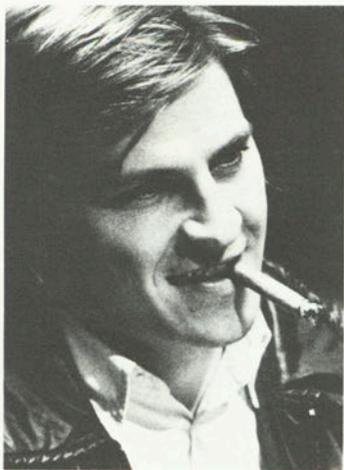
ing over taped renditions of "It Wouldn't Have Made Any Difference," "I Saw the Light" and "Hello It's Me." Sandwiched between, Todd played piano and sang "A Dream Goes On Forever" and "Piss Aaron," without benefit of tapes. The Civic was jammed to the hilt and the crowd went wild when the second hour's worth of showtime commenced. Todd brought out his mighty hot new band, members of which are New Yorkers one and all. John Seigler basses Utopia's bottom line and is, in Todd's words, "the best rock bassist in the world." Ralph Shuckett mans the organ, Mark "Moogy" Klingman handles piano and Kevin Ellman tastefully pounds a beautiful set of skins. M. Frog (a.k.a. Jean Yves Labat), a Bears-ville recording *artiste* on quite his own, twirls knobs and switches

synthesizer dials with a great deal of soul, no mean feat. You can really "get down" on an electric guitar, a bass or the drums, but running several synthesizers at once with feeling and class is quite an accomplishment. In a recent *Melody Maker* interview between the Rundgren and Chris Charlesworth, Todd was asked if, in fact, there was a danger of the machines taking over completely and rendering the musicians redundant. "Well," said T.R., "it's a constant battle between us and the machines all the way through the act. We are always fighting to make them work the way we want them to. The machines aren't taking over, but they're such a hassle to keep working properly. It's quite a job keeping them in line, and one big problem is that they are so new no one knows what the problems are actually. What I do changes what the machine does and what the machine does often changes my ideas. Sometimes I would have a specific idea but the machine would have a free hand within certain limits. Trying to explain it all is very difficult as I honestly can't remember now how I did half of it."

**Alan's Price Is Right.** Anglo-lauded and, currently, Americo-loved Alan Price may prove to be a most stupendous sleeper for WB in 1974. For one thing, *Billboard* singled out his new LP, *Between Today and Yesterday*, as a Top Album Pick; *Cash Box* honored it as a Pop Pick and *Record World* called it a Hit of the Week. In point of fact, *Record World* said, "The entire album is simple, sweet, and worth a lot . . . at any price." All



**My God, They Must Be Exhausted.** Seen bussing above are the Big Winners of the original Floridian osculation, left to right, Vinnie Torro and Louise Heath. Don't let this lovely photo fool you: he's got Binaca spray in his left hand pocket. The big question is will there be a doctor in the house during "The World Kiss Off?" Even a registered nurse would do.



this excitement proved to be not a lot of hot air on Alan's recent concert tour of the USA. His four performances in New York at the Bottom Line were sold out and LA's Roxy Theater was SRO for his one-shot solo debut here. Upon release of *Between*, San Francisco's men in motion proclaimed it the "best of the new release." Rumor has it that this fair-haired boy is now working on an autobiographical musical called "The Brass Band Man." See photo herein and eat your heart out. He looks every bit as good in real life.

## Ruby's Run-Ons

◆ Stand on your head to get those corpuscles circulating and tell me, in less than 25 words please, what (a) **Jumbo Shrimp**, (b) **Military Intelligence**, (c) **Chicago Society** and (d) **Super Regular** have in common. If you win and live nearby, **Ruby Monday** and, possibly **Ms. British Observer**, will tour you around Warner Bros. Records nearly-completed Brand New Building. ◆ For you *Enter*

the *Dragon* devotees, Ruby's come across two fan clubs whose membership cards you'll want forever. Just write to **Miss Yve Andino**, Kaleidoskope Box 412, Cooper Station, New York 10003, for official membership cards, photos and miscellaneous information on **Bruce Lee** or **Jim Kelly**. Or both—they're only \$5.00 apiece. ◆ Speaking of *Enter the Dragon*, the film, "Enter the Dragon," the 45 is, at the moment, WB's hottest single in Japan. Well, it does make sense. ◆ Everlastingly-charming **Artist Relations New York Director Alan Rosenberg** recently found himself squiring Chrysalis' **Robin Trower** and group around Manhattan. Naturally he took them to a famous New York record store to prowl for not-so-available-in-England discs. Of all those marvels to choose from, Robin delightedly purchased a complete set of old **Bing Crosby** LPs. To each his own. ◆ Going Continental this summer will be **Montrose**, **Van Morrison**, **Randy Newman**



and **Tim Buckley**. Separately, of course. If only the **International Department** had given me the schedules, this item would have been more interesting. ◆ Good grief, the computers are upon us.

According to *The Daily Variety*, "Computers are invading the record industry in increasing numbers—in both production and marketing areas—leaving no doubt as to the greater efficiency of their use, but raising some controversy as to whether they contribute or detract from the ultimate product." **Jay Cooper**, Los Angeles president of NARAS, says, "Computers are being used for balance and memory banks. Engineers say it makes their job easier. But some feel you still need to have a human figure involved." **Louis Leventhal**, president of ABC Record & Tape Sales Corp. explains how computers are being used in marketing thusly: "Modern science, via the computer, plays a significant role in determining what albums will quickly grab your attention when you visit a record store." C'mon now, how do they really know what I like unless someone's telling them? ◆ **Carly Simon** reports in a recent *Disc* interview that she's busy as can be lately between housekeeping, babykeeping and background vocalizing on mate **James Taylor's** forthcoming LP, *Walking Man*. "I get very involved with his record," she said lovingly. "Of course it's been hard lately because whenever I have free time—when Sarah's napping or whatever—there are so many household things that have to be done. I haven't written a song since she was born, so at the moment this is not what I would call the greatest musically creative moment in my life. But that's okay, there are rises and falls to everything. This is just not one of my songwriting times." She went on to relate an interesting sideline,

"We have a piano in the music room we're in the process of fixing up, and I occasionally play it to pacify the infant there. It really works. I can only play songs that she already knows though. I can't try anything new. She knows 'Mockingbird.' She adores 'Mockingbird.' The neighbors must think I'm terribly vain because that's all they hear on the record player." ◆

## Top Ten

Warner Bros. sales figures for the week of April 29-May 5.

1. **Maria Muldaur**  
(BS/M8/M5 2148)
2. **Gordon Lightfoot/Sundown**  
(MS/M8/M5 2177)
3. **Robin Trower/Bridge of Sighs**  
(CHR/M8C/M5C 1057)
4. **Frank Zappa/Apostrophe**  
(DIS/M8D/M5D 2175)
5. **The Doobie Brothers/What Were Once Vices Are Now Habits**  
(W/L8W/L5W 2750)
6. **Graham Central Station**  
(BS/M8/M5 2763)
7. **Seals & Crofts/Unborn Child**  
(W/L8W/L5W 2761)
8. **Jesse Colin Young/Light Shine**  
(BS/M8/M5 2790)
9. **Deep Purple/Burn**  
(W/L8W/L5W 2766)
10. **Tower of Power/Back to Oakland**  
(BS/M8/M5 2749)

## ARTIST ITINERARIES

# 'Round, 'Round, 'Round, 'Round, I Get Around...

### Allman Brothers Band

5/24 Greensboro Coliseum, Greensboro, North Carolina  
6/1 Atlanta Stadium, Atlanta  
6/4 Civic Center, Providence  
6/8 Roosevelt Stadium, Jersey City

### Elvin Bishop

5/8 University of Montana, Missoula  
5/10 Montana State University, Fieldhouse, Bozeman  
5/11 Columbia Basin College, Pasco, Washington  
5/12 Sacramento Memorial Auditorium, Sacramento  
5/16 Terrace Ballroom, Salt Lake City  
5/18 Washington State College, Pullman

### Black Sheep

5/10 Cowtown Ballroom, Kansas City, Missouri  
5/15-16 Music Hall, Boston  
5/17 Yellow Ballroom, Syracuse, New York  
5/18 Binghamton, New York  
5/20-23 Sgt. Pepper's, Jacksonville  
5/24 Jai Alai Fronton, Miami  
5/28 Roxy Theatre, Allentown, Penna.  
6/1 Rochester

### Ry Cooder

5/13-14 Main Point, Bryn Mawr, Penna.  
5/15-16 Bottom Line, New York City  
5/17-18 Exit Inn, Nashville  
5/19 Performance Center, Cambridge  
5/21-22 Ebbets Field, Denver

### Doobie Brothers

5/6 University of Southern Mississippi, Hattiesburg  
5/8 Mid South College, Memphis  
5/9 Auburn University, Auburn, Alabama  
5/10 Coliseum, Jacksonville, Florida  
5/11 Georgia Institute of Technology, Atlanta  
5/12 Municipal Auditorium, Mobile

### Fanny

5/6-11 Performance Center, Cambridge  
5/12 Ellington, Connecticut  
5/14 Roxy Theatre, North Hampton, Pennsylvania  
5/15-18 Bijou, Philadelphia  
5/19 Columbus  
5/20 Cleveland  
5/21 Toledo  
5/22 Ft. Campbell, Kentucky  
5/23 Madisonville, Tennessee  
5/24 Albany Junior College, Albany, Ga.  
5/25 University of Tennessee, Knoxville  
5/29 Johnson City, Tennessee  
5/30-6/1 Richard's, Atlanta

### Graham Central Station

5/6 Guthrie Theatre, Minneapolis  
5/7 Performing Arts Center, Milwaukee  
5/8 Shippensburg State College, Shippensburg, Pennsylvania  
5/9 Hunter College, New York City  
5/10 Spectrum, Philadelphia  
5/11 Yale University, University Hall, New Haven  
5/13 Newark State College, Theatre for Performing Arts, Newark

5/16 O'Shaughnessey Auditorium, St. Paul, Minnesota  
5/17 Hara Arena, Dayton  
5/18 Warehouse, New Orleans  
5/19 Aragon Ballroom, Dallas  
6/15 Berkeley Community Theatre, Berkeley

### Grinderswitch

5/25 Indian Spring School, Helena, Alabama

### Hydra

5/6-11 Atlanta

### Kiss

5/6-7 Embassy Hotel, Windsor, Ontario  
5/9 Joint in the Woods, Parsippany, N. J.  
5/12 Wyandotte Yac Center, Wyandotte, Michigan  
5/14 Hockey Lane, Fraser, Michigan  
5/16 Centennial Hall, Winnipeg, Manitoba  
5/17 Kinsman Fieldhouse, Edmonton, Alberta  
5/18 Saskatoon Arena, Saskatoon, Saskatchewan  
5/19 Exhibition Pavilion, Lethsbridge, Alberta

5/20 Foothills Arena, Calgary, Alberta  
5/23 Warner Theatre, Fresno  
5/24 Paramount Theatre, Portland  
5/25 Paramount Theatre, Seattle  
5/26 Gonzaga University, Spokane  
5/27 Capital Pavilion, Lacey, Washington  
5/28 Agridome, Vancouver, British Columbia  
5/30 San Diego Sports Arena, San Diego  
5/31 Long Beach Auditorium, Long Beach  
6/1 Winterland, San Francisco

### Linda Lewis

5/6-7 Chicago Auditorium, Chicago  
5/8 Dane County Coliseum, Madison, Wisconsin  
5/9 Kiel Auditorium, St. Louis  
5/12 Mid South Coliseum, Memphis  
5/14 University of Denver, Denver  
5/16 Albuquerque  
5/17 Tucson Auditorium, Tucson  
5/19-20 Anaheim Convention Center, Anaheim

### Gordon Lightfoot

5/10 University of California, Davis, California  
5/11 Anchorage  
5/12 Fairbanks

5/14 Portland  
5/15 University of Oregon, Eugene  
5/16 Seattle  
5/17 Spokane  
5/18 Salt Lake City  
5/19 HIC, Honolulu  
6/25 Sarasota Springs, New York  
7/14 Red Rocks Park, Denver

### Maxayn

5/10 Indianapolis  
5/8-11 Electric Ballroom, Atlanta

### James Montgomery Band

5/19 Masonic Auditorium, Detroit

### Van Morrison

5/8 University of Maryland, Ritchie Auditorium, College Park  
5/12 Bridgewater State College, Bridgewater, Massachusetts  
5/16 Kent State University, Kent, Ohio  
5/17 University of Toledo, Toledo  
5/19 Pennsylvania State University, University Park

### Martin Mull

5/13 Cornell University, Bailey Hall, Ithaca  
5/16 Albright College, Reading, Penna.  
5/17 Auditorium Theatre, Rochester  
5/18 Palace Theatre, Providence  
5/21-25 Great Southeast Music Hall, Atlanta  
5/31 Union College, Schenectady

### Randy Newman

5/18 Palace Theatre, Waterbury, Conn.

### Ted Nugent & The Amboy Dukes

5/10 Sgt. Pepper's, Jacksonville  
5/11 Paramount Theatre, Baton Rouge  
5/12 St. Bernard Civic, New Orleans  
5/16 Municipal Auditorium, Lafayette, La.  
5/18 Houston Civic Center, Dothan, Ala.  
5/31 Cumberland Municipal Auditorium, Fayetteville, North Carolina  
6/1 Park Center Auditorium, Charlotte, North Carolina

### Bonnie Raitt

5/10 Allentown College of St. Francis de Sales, Center Valley, Penna.  
5/11 Windham College, Putney, Vermont  
5/12 Univ. of Massachusetts, Amherst

### Todd Rundgren

5/7 Seattle Arena, Seattle  
5/10 Winterland, San Francisco  
5/12 Civic Plaza Assembly Hall, Phoenix

### Seals & Crofts

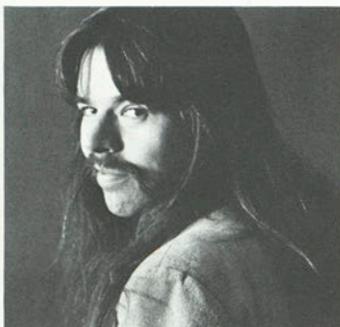
5/7 Ocean Grove Auditorium, Ocean Grove, New Jersey  
5/9 Charlotte Coliseum, Charlotte, North Carolina  
5/10 Carolina Coliseum, Columbia, South Carolina  
5/11 Seminole Jai Alai, Orlando, Florida



5/12 Miami Beach Convention Center, Miami Beach  
 5/16 Omni, Atlanta  
 5/17 Bay Front Center Auditorium, St. Petersburg  
 5/18 Veteran's Memorial Coliseum, Jacksonville  
 5/19 Municipal Auditorium, Mobile  
 6/19 Balboa Stadium, San Diego

### Bob Seger

5/8-12 Whisky A Go Go, Los Angeles  
 5/13-14 Orphanage, San Francisco  
 5/20-23 Colonial Club, Toronto, Ontario  
 5/24 Joint in the Woods, Parsippany, N.J.  
 5/25 Delmar Convention Center, Delmar, Delaware



5/31 Cumberland Municipal Auditorium, Fayetteville, North Carolina  
 6/5 The Brewery, East Lansing  
 6/6 Ice Rink, Fraser, Michigan  
 6/6 Saginaw Auditorium, Saginaw, Mich.  
 6/7 Wyandotte Memorial Auditorium, Wyandotte, Michigan  
 6/8 Plymouth Ice Rink, Plymouth, Mich.

### Slade

5/30 Civic Center, Harrisburg, Penna.  
 5/31 Felt Forum, New York City  
 6/1 Rochester War Memorial, Rochester  
 6/2 Palace Theatre, Providence  
 6/3 Mosque Theatre, Pittsburgh  
 6/5 Municipal Auditorium, Atlanta  
 6/7 Philharmonic Hall, Miami  
 6/8 Bay Front Center, St. Petersburg  
 6/12 Kiel Auditorium, St. Louis  
 6/13 Louisville Civic Center, Louisville  
 6/14 Memphis Civic Center, Memphis  
 6/15 Warehouse, New Orleans  
 6/16 Little Rock, Arkansas  
 6/20 Masonic Auditorium, Detroit  
 6/21 Auditorium Theatre, Chicago

### James Taylor

5/7 Indiana Central College, Indianapolis  
 5/8 Music Hall, Cleveland  
 5/9 Bowling Green State University, Bowling Green, Ohio  
 5/10 Ohio University, Athens, Ohio  
 5/11 Civic Center, Charleston  
 5/12 Louisville Convention Center, Louisville  
 5/14 Grand Ole Opry, Nashville  
 5/15 Municipal Auditorium, Birmingham, Alabama

5/16 Fox Theatre, Atlanta  
 5/18 Constitution Hall, Washington, D.C.  
 5/19 Music Hall, Boston  
 5/21 Civic Center, Providence  
 5/22-23 Academy of Music, Philadelphia  
 5/25 Montclair State College, Upper Montclair, New Jersey  
 5/26-27 Carnegie Hall, New York City  
 5/31 U.S. Naval Academy, Halsey Fieldhouse, Annapolis, Maryland  
 6/1 Nassau Coliseum, Hempstead, L. I.

### Uriah Heep

7/4 Tampa  
 7/5 The Sport Auditorium, Miami  
 7/6 Jacksonville Coliseum, Jacksonville  
 7/7 Savannah/Atlanta  
 7/11 Mid South Coliseum, Memphis  
 7/12 Knoxville Civic Center, Knoxville, Tennessee  
 7/13 Little Rock  
 7/14 Kiel Auditorium, St. Louis  
 7/18 Municipal Auditorium, Kansas City, Missouri  
 7/20 Roberts Municipal Stadium, Evansville, Indiana  
 7/21 International Amphitheatre, Chicago  
 7/25 Cobo Hall, Detroit  
 7/27 Des Moines/Duluth, Iowa  
 7/28 Metro Sports Center, Minneapolis  
 8/1 Music Hall, Boston  
 8/2 Nassau Coliseum, Hempstead, L. I.  
 8/4 Palace Theatre, Providence  
 8/7 Spectrum, Philadelphia  
 8/8 Farm Show Arena, Harrisburg, Pa.  
 8/9 Central Park, New York City  
 8/10 Niagara Convention Center, Niagara Falls  
 8/14 Pittsburgh Civic Arena, Pittsburgh  
 8/15 Public Auditorium, Cleveland  
 8/16 Cincinnati Gardens, Cincinnati  
 8/17 Civic Center, Charleston, W. Va.

### Wendy Waldman

5/1-11 Passim's, Boston  
 5/13-18 Cellar Door, Washington, D.C.  
 5/24-26 My Father's Place, Roslyn, L. I.  
 6/4-9 Quiet Knight, Chicago  
 6/11-16 Boarding House, San Francisco  
 6/18-23 Ebbets Field, Denver

### Dionne Warwick

5/6-12 Nanuet Theatre Go Round, Nanuet, New York  
 5/13 Regency Hyatt House, Atlanta  
 5/18 Civic Center, Springfield, Mass.  
 5/22-6/4 Riviera Hotel, Las Vegas  
 6/9 & 11 St. Francis Hotel, San Francisco  
 6/14-22 Casino Royale Club, Mexico City  
 6/26 Central Park, New York City  
 7/14-18 Cultural Center, Manila, Philippines  
 7/21 Temple Music Fair, Ambler, Penna.  
 7/23 Civic Center, Milwaukee  
 7/26-28 Circle Star Theatre, San Carlos, California  
 8/5-10 Toledo Summer Star Theatre, Toledo  
 8/12-18 Starlite Theatre, Kansas City, Kansas  
 8/20-25 Colony Coliseum Summer Theatre, Latham, New York  
 8/27-9/1 Front Row Theatre, Cleveland  
 9/10-15 Music Fair, Westbury, New York  
 9/20-28 Japanese Tour  
 10/9-13 Mill Run Theatre, Niles, Illinois

### Eric Weissberg & Deliverance

5/14-19 Great Southeastern Music Hall, Atlanta

### Kitty Wells

5/19 Novi High School, Novi, Michigan  
 5/25 Appalachia Lake Park, Bruceton Mills, West Virginia  
 5/27 Pine Ridge Park, Karns City, Penna.  
 6/2 Gloryland Park, Bear, Delaware  
 6/14 White Horse Bowling Academy, Trenton, New Jersey  
 6/15 Erin Arena, Erin, Ontario  
 6/16 Hemmerlrichs Grove, Womelsdorf, Pennsylvania  
 6/23 Buck Lake Ranch, Angola, Indiana

### Wet Willie

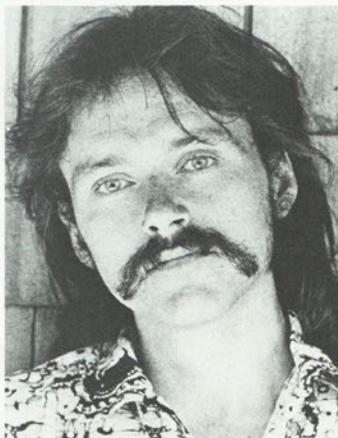
5/9 Public Auditorium, Cleveland  
 5/10 Civic Arena, Pittsburgh  
 5/11 Chicago Stadium, Chicago  
 5/17 Hirsch Coliseum, Shreveport, La.  
 5/18 Sam Houston Coliseum, Houston  
 5/19 Convention Center, Dallas  
 5/24 Hemisphere Arena, San Antonio  
 5/25 Tulsa Assembly Center, Tulsa  
 5/26 Municipal Auditorium, Kansas City, Missouri  
 5/31 Cow Palace, San Francisco  
 6/1 Forum, Los Angeles  
 6/2 San Diego Sports Arena, San Diego  
 6/19 Salt Palace, Salt Lake City  
 6/21 Coliseum, Spokane  
 6/22 Memorial Coliseum, Portland  
 6/23 Seattle Center, Seattle

### White Witch

5/10 Joint in the Woods, Parsippany, N. J.  
 5/11 Catonsville Community College, Catonsville, Maryland

### Jesse Colin Young

5/6 Salem State College, Salem, Mass.  
 5/7 Berkshire Community College, Pittsfield, Massachusetts  
 5/9 Syria Mosque, Pittsburgh



5/10 Kleinhans Music Hall, Buffalo  
 5/11 Ohio University, Folk Festival, Convocation Center, Athens  
 5/12 Springfield Civic Center, Springfield, Massachusetts  
 5/13 Lewiston Memorial Armory, Lewiston, Maine  
 5/14 Orpheum Theatre, Boston  
 5/17 Constitution Hall, Washington, D.C.  
 5/18 Capital Theatre, Passaic, New Jersey  
 5/20 Carnegie Hall, New York City  
 5/21 Academy of Music, Philadelphia  
 5/24 Kiel Opera House, St. Louis  
 5/26 Tyrone Guthrie Theatre, Minneapolis  
 5/28 Performing Arts Center, Milwaukee  
 5/29 Midland Theatre, Kansas City, Mo.

### Frank Zappa/ Mothers of Invention

5/7 Civic Center, Louisville  
 5/8 Edinburg State College, Edinburg, Pennsylvania  
 5/10 I.M.A. Auditorium, Flint, Michigan  
 5/11 Auditorium Theatre, Chicago  
 5/12 Convention Center, South Bend

## Vinyl Statistics

Five new singles spun to life this week within the Warner Family. No albums.

### SINGLES (May 8)

"KISSIN' TIME"/"100,000

Years"—Kiss—Casa-  
blanca single NEB 0011

"LIGHT SHINE"/"The  
Cuckoo"—Jesse Colin  
Young—Warner Bros.

single WB 7816

"SPACE STATION #5"/

"Make It Last"—Montrose

—Warner Bros. single

WB 7814

"NOTHING BUT THE

TRUTH"/"Drunk Again"

—Procol Harum—

Chrysalis single

CHS 2032

"I'LL COME RUNNING

BACK TO YOU"/"We

Both Know How Love

Goes"—Larry Henley—

Capricorn single

CPR 0046

# Kid Brother to The Dinning Sisters



20

It all started with The Boswell Sisters. Then came The Andrews Sisters, who promoted the cause of sibling harmony through 15 years of steady chartmaking, beginning in 1937. Their upbeat vocals, arranged and performed with such precision that three voices seemed to swing as one (but in delightful close harmony) were all but irresistible to 1940s record-buyers.

Inevitably, there were rival sisterhoods. Though none seriously threatened the Andrews reign until Maxene, Patti and the late LaVerne broke up their act in 1953, The Dinning Sisters did quite nicely for themselves with their similarly-conceived Capitol discs of the late 1940s and early 1950s. Nicely enough, in fact, so that when their kid brother hit the racks with his first single in 1959, DJs everywhere had plenty to say about how talent runs in the family.

(Is it heredity or environment?)

## No Sugar Tonight

Whereas the Dinning Sisters had favored confections like "Buttons and Bows," "The Iggidy Song" and "Love on a Greyhound Bus," their brother opted for heavier stuff. No, he wasn't exactly a rocker, but his one-and-only Top Ten hit (#1, in fact) described the tragic demise of an automobile and its female occupant with morbid details that would have been quite unacceptable in the 1940s (which had enough of that stuff, for real, in World War II).

Yes, it was Mark Dinning who carried on the family tradition (with a twist) in his tale of the young lady who returned to the doomed car and gathered up Mark's high school ring just in time to be transformed into "Teen Angel" by the onrushing 11:05.

## A Tale of Two Movies

A 45 of even greater fame than the Dinning disc provides fodder for our question mill this week. It's "Rock Around the Clock," by Bill Haley and The Comets, currently enjoying its second childhood on the charts, thanks in part to *American Graffiti*. It was another movie, however, that gave Bill's bombshell its initial blastoff to chartdom. Even though Bill didn't appear in that movie either, his record provided the truly seminal moment of rock & roll on the silver screen. What was the film of destiny, and in what year did it first tear up the theaters?

Superior indeed is Peter Nordgren of Superior, Wisconsin, who whisked in with

the correct matches for Dr. Demento's April 22 puzzler long before the population nearer to *Circular* even got around to sending in wrong answers. The question concerned linking recording artists with their publishing affiliates.

Each week the Doctor poses a music question whose answer appears in his subsequent column. The earliest external reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505) wins any *single* Warner/Reprise album (please specify choice). Answers will be judged on promptness, neatness, aptness of thought and amusement value.

## Inspirational Verse

Sittin', drinkin', superficial'  
thinkin'  
'Bout that rinsed out blonde on  
the left . . .  
— The Rolling Stones  
"The Spider and the Fly"

# circular

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burbank, ca. 91505

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