

## Manfred Mann Comes Down to Earth (and Warner Bros.)

by JOE ROBINSON

Among the crack troops of the British Invasion that modsterized 1960s America was one Manfred Liebowitz, a South African by birth, whose Commonwealth status spelled Britannial raver to American audiences. As Manfred Mann, he hit paydirt here with quick strike hits like "Doh Wah Diddy Diddy," "Pretty Flamingo" and "Mighty Quinn." And then, as the 60s faded, Manfred came to know frustration and obscurity.

The dawning of the 70s discovered a new group, the Earth Band, and a reincarnated Manfred who through determination and staying power by 1974 has become

a threat to renown once again. As leader of the burgeoning Earth Band, Manfred senses the denouement to be realized with the group's first Warner Bros. release, *The Good Earth*.

**Watch the Boosters.** "Whatever it takes to really get an album off the ground," he surmises, "we're on the verge of it. Every indication is that the album will do very well." He tempers this with a slight reservation about American boosters. "The trouble with you Americans is that there's always so much enthusiasm from everybody that it's often difficult to separate the facts

from the general excitement." A bit of that typical British reserve, perhaps.

At any rate, it's been a long climb back for a man whose previous brush with notoriety in the 60s came about unintentionally.

"I got into the pop thing originally by accident. I'd always been a jazz musician," explains candid Manfred in a telephone interview from his home in London. His training in jazz led him to quit the pop scene in 1969 and form a jazz-rock outfit called Chapter Three. That lasted for a year and a

half and, by his own admission, "went nowhere." "I'd always been a jazz musician and I think it was necessary for me to get some of that out of my head," he reasons. "I'd never played with saxophones and trumpets, something I'd always wanted to do. It was a process of just getting it out of my system."

In 1971 the four-piece Earth

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# Manfred Mann Shares The Good Earth

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Band took shape. Drummer Chris Slade, bassist Colin Pattenden and guitarist Mick Rogers have been with Manfred ever since. The group began with no musical direction. Initially they played a short, simple brand of music. But it soon became involved. "It was a very gradual evolution," says Manfred. "The first things we did were very straightforward. We were hardly using the synthesizers; the production was kept to an absolute minimum. Now there's a lot more production, a lot more arrangement and a lot more headaches, too."

Manfred Mann's presence on American charts has not been felt since 1968. Manfred acknowledges this but feels the Earth Band has already transcended whatever 60s stigma might have existed for American audiences.

"It's usually people in communications—record companies, radio stations or journalists—who remember or associate me with the 60s thing. But actual audiences just look at the band the way it is now. To them the 60s are finished."

*The Good Earth*, the Earth Band's fourth long-player (they have three LPs on Polydor), rivets the group solidly in 1974, and perhaps beyond. Manfred rates the overall sound on the new effort more forthright than the last outing (*Solar Fire*). "Accessible is a good word. I would hope it's accessible. I really don't want to make the music too obscure. I do want it to embody the elements we have in the band."

**Ethereal, With a Beat.** Those elements would be, to Manfred's

mind, "a mixture of very direct rock & roll with spacey electronics." The ethereal aspect is certainly present in the striking "Earth Hymn," which, along with its companion composition, "Earth Hymn II," is based on a theme borrowed from 17th century composer Antonio Vivaldi. The theme itself is stated throughout by Colin Pattenden's stirring bass while Mann's mini-Moog and Mellotron swoop spectrally around the thematic bottom line.

One of the more interesting features of *The Good Earth* is its conceptual core, which, as the title implies, focuses on the pleasures of terra firma. As perhaps a corollary to *Solar Fire*, which loosely employed a space concept, part of the new effort adheres to a terrestrial game plan. A novel facet of this "earth" package involves a plot to give away a foot-square parcel of land to those who buy the album.

"We've got some land in Wales," explains Manfred. "The back of the album is a document entitling the owner to a square foot of land. The area is situated in a very nice part of Wales with woods and forests." Landowners may find their Welsh foot lying around the ever-popular Llanerchyrfa in the Parish of Llanfihangel-Abergwesyn in the county of Brecon, Wales.

Recording *The Good Earth* (produced by Manfred and the Earth Band) covered a span of nine months. The band like to record over a long period so they "can concentrate to a very high degree on each track."

"Give Me the Good Earth," written by ex-Spooky Tooth mem-

ber Gary Wright, was the first track to come together and it spawned the conceptual basis for later numbers. The LP's eight-minute-plus leadoff tune, it's a many-sided rocker that brandishes power-riffing a-plenty from guitarist Mick Rogers. In addition to dual guitar-Moog passages, the most prominent feature is the always-churning bass underlying the chording crunch. The latter is an important component of the group's sound. "I like to feel there's a basic kind of funky, strong rhythm section going on at the same time as a spacey synthesizer," notes Mann.

**Spherical Rock.** Several groups (Yes, ELP, Genesis) have carved identities out of distinctive use of the Moog/Mellotron electronic keyboard axis. The Earth Band deploy keyboards in their own characteristic manner, that of blending essential rock & roll with the synthesized product. Thus, basic rocking cuts like "I'll Be Gone" and "Give Me the Good Earth" are interspersed with flighty pieces like "Earth Hymn" and "Sky High," both more aptly described as "themes" rather than as "songs."

Manfred Mann is no recent convert to the world of synthesizers. He was in fact one of the first people in Britain to own one. "I've been playing the mini-Moog now for about four years," he estimates. "I'm always looking for new instruments and one day I just saw a little advert in the paper. I went down and looked at it and liked the way it was designed very, very much. In the future I may change to another



keyboard (one he's hesitant to talk about, since he hasn't used it yet) but I like the many sounds you can get from the Moog. It's a very soulful instrument."

In the acutely label-conscious business of rock & roll, the Earth Band are often lumped into an amorphous sector termed "progressive." Manfred doesn't find this too inappropriate, though he does cringe in principle. "I don't really like describing the music to anybody," he emphasizes. "I'm more interested in what other people think."

What people think is becoming clearer all the time. A recent European tour found "loyalty and attention" there, and the Earth Band's U.S. tour this summer (they were co-billed with Uriah Heep) aroused enough of a following to necessitate a return North American foray beginning November 21 in Atlanta.

But what of that progressive label? Not given to generalities or blanket judgments, Manfred responds, his answer taking a circuitous course: "I wouldn't describe it but I wouldn't necessarily disagree with that description."

And then it comes, bordering on Zieglerism, but a wonderful periodic sentence nonetheless: "If somebody calls it progressive rock or something, that's a very broad category—but it's reasonably apt." ●

# Tories We Could Fell



**London.** Britain is just settling down after its second General Election (comparable to a U.S. Presidential Election) in less than seven months. Labour called the election because they lacked a sufficient majority to govern effectively. (Their win last February gave them slightly more members of Parliament than the Tories, but fewer actual votes.) This time Labour was returned with a workable majority, but one still so slender that it is bound to have a tempering effect on the party's more controversial policies. Most people I know were content with the result, knowing Labour are on a sort of tether that will allow them to get on with the job, but should restrain them from running amok with the nationalization of much private industry. Many people have qualms about the sort of tacit blackmail that took place due to the Labour Party's almost subservient relationship to the trade unions, the upshot of which was a blunt "Vote Labour or Else" attitude—the implied threats being catastrophic strikes, power cuts etc. Having lost two consecutive elections now, Ted Heath appears to be on his way out as Tory leader. (So maybe The Beatles will have to rewrite "Taxman.") The Liberals' hopes of at last cracking the class-based two-party system were again disappointed, but they will continue to fight like mad for proportional

representation as they feel the millions who voted for them deserve more than the paltry handful of Liberal members returned to Parliament. Overall it was a pretty boring and not very dignified election, which may be why there was a significantly smaller turn-out at the polls than in February.

**Deep Snails Mean Big Gales.** Well, those unions may be bullies, but now would be a poor time to pick a fight with, say, the coal miners because all signs point to the coldest winter this century. In Geneva the snows fell thicker and sooner than in many years. In France the snails have hibernated three feet down as early as September, rather than just a foot down in November, as is normally their wont. Here at home the onions have extra-thick skins, and berry-bearing bushes are bearing brighter berries—two classic folk portents of chilly days ahead.

**Button Up.** Any British musician who's spent time on the cabaret circuit (and plenty of seasoned popstars have trod those boards) can identify Dickie and Dottie. For decades this duo has been one of the North's most popular attractions. Alas, the pair's less than subtle show was finally busted in upright Dublin. Mrs. Dorothy Arnold (Dottie) reportedly was clad in just two sequins and a champagne bottle. The act required Mr. Richard Arnold (Dickie) to remove the bottle . . .

**About the Spector Launch.** Champagne was symbolically smashed across the

prow of the Warner-Spector label at its recent launch. The occasion was diademed by the appearances of Keith Richard and Ronnie Wood, plus the appropriate quota of flashbulbs. All such happy events inevitably are cursed with a few awkward moments—the tardy arrival of in-store display materials and pushy newspapermen asking what instrument Keith Richard plays and what the Rolling Stones "do." But the objective sublime, it did achieve in time. Maiden release "Da Doo Ron Ron" bw/"Then He Kissed Me" stepped straight into the charts its first week out. That this would happen I did not doubt for one moment after thrilling to those sounds once again as they were played over the record store's powerful P.A. system, reverberating triumphantly from the tiled floor. A few lucky people wore limited-edition T-shirts with "Phil Lives" spelled in silver glitter across the front. The back bore the legend "Genius at Work." Other Spectorabilia generated by the launch included an arresting pink canvas shoulder bag, heavily encrusted with yet more silver sparkle. It is no wonder we all shine on . . .

**Wallet Fever.** Alas, the economy here just don't bear talking about. Ask Jo Bergman and Carl Scott, who are over here on a flying visit to do the groundwork for the mammoth WB tour that will eat January. They were staggered at what inflation has done to hotel and other tour-related costs. Meanwhile, as Jo pointed out, the British public are spending money at a delirious clip, apparently so traumatized

by the rate at which prices keep increasing that they feel what can barely be afforded today won't be affordable at all tomorrow.

**Well, If Ray Charles Can Toot Coke . . .** A little bird (the lesser speckled grebe) told me that McDonald's Hamburgers have just contracted no less than Paul McCartney to do their next jingle. The lad's pocket will jingle, too, to the tune of some quarter-million smackers, plus an anticipated double of that for residuals. He'll have to be creative. He's been a vegetarian for years.

## Good Enough To Eat.

The other night Trapeze played a gig at the legend-encrusted (well, let's just say encrusted) Marquee Club, which happens to be right around the corner from this buzzing Greek Street hive. Before the show, press were taken for a meal across the street from the office at Bailey's Bistro. During lunchtime, Bailey's is peopled almost entirely by WB staff, so they all knew how to find the place. For dessert, the journalists got juicy fresh Trapeze press kits containing the mouthwatering new platter *Hot Wire*.

## No Place Like Home.

Is \$1,250,000 burning a hole in your pocket (or at least making you walk lopsided)? Well, you could always blow it on Mereworth Castle in Kent, featured location in the James Bond film *Casino Royale*. At that price, one wonders if maybe a quorum of curvaceous chambermaids ought not to be thrown in?

# I Heard America Singing (at the Office?)

**A Rhapsody at Noon.** For the benefit of Mr. Kite and WB employees, America kicked off their fall tour extravaganza on Columbus Day in Sound Stage One at The Burbank Studios. Photographers, bookers, managers, pressers, sound men, light men and musicians gathered 300 strong to masticate what turned out to be the most delightful luncheon since the turn of '74. The edibles were of Italian origin, manicotti being *l'entree*, honoring, no doubt, the discoverer of America Christopher Columbus. An opulent fresh fruit cornucopia served as a side dish while bottles and bottles gushed Chianti. America's lively performance brought cheers, smiles plus an encore and

included mighty tight renditions of current hit, "Tin Man," back to back with old favorites "Horse With No Name," "Ventura Highway," "I Need You" and more. Their grand tour kicked off October 16 in Green Bay, Wisconsin, and before its end Gerry, Dewey and Dan will have flourished their way through 30 major U.S. cities. The real highlight of their travels will see them headlining October 25 at West Point's Eisenhower Hall, a spanking new multi-million-dollar facility. The group is, according to a *Cash Box* write-up, "the first major rock act to appear at the theatrical center." It's the Point's Homecoming Dance and quite an appropriate engagement since the three Americans childhooded their way around the U.S. at various service installations as "military brats."

## Jethro Jingles With Jungle.

Mssrs. Tull have a more-than-likely-smash single on their collective hands, "Bungle in the Jungle," from *WarChild*, their latest shiny album. Major AM markets including Boston, Atlanta, New York, Los Angeles, Philadelphia, Washington, Miami, New Orleans, Seattle, Nashville and more are jamming "Bungle" onto airwaves. Blanket play from East to West is reported, too. This dithering excitement will undoubtedly clear the way for "The History of Jethro Tull," an engaging radio documentary special which traces Tull the group from *This Was* (their very first Reprise LP, 1969) to present times. It's 57 minutes long, features Ian Anderson as spokesman, and will be mailed out to radio stations everywhere. If 57 minutes of air time seems a



**Frank Zappa in Gay Paree.** Straights and not-so-straight frolic *en français*. An unexpurgated pictorial, obviously.

bit staggering, there's also a shortened version on *WarChild* only, clocking in at 15 minutes, available on request from Chrysalis Records.

## Album Covers on Tour.

Our Lady of International Information has just produced a fantastic tale of a traveling "cover art" show. It's absolutely true. Five LP jackets are jetting around the globe on loan, much like the widely-traveled Pieta. At the moment our Indian affiliate, The Gramophone Company, is exhibiting *Surf's Up* (Beach Boys), *The Academy in Peril* (John Cale), *Richard Greene and the Zone* (an album unavailable at any cost although the cover was terrific), *Thick as a Brick* (Jethro Tull) and *A Wizard, a True Star* (Bearsville's Todd Rundgren). Come winter, the collection will move on to New Zealand for a month or two. From there it locomotes to Australia, where our DownUnder licensees will house it in popular tour museums.

**Zaparty of Zayear.** Mentioned recently by Our British Onlooker was Parisian gala celebrating Frank Zappa's concert at the Palais des Sports. Everything she said was true, and more. According to Allan Jones of *Melody Maker*, "Stephen Stills arrived, looking like a grease pit mechanic at a Texas truck stop . . . There must have been 30 or more people flying on, off and across stage on trapeze, swinging ropes, escalator devices running down from both sides of a proscenium arch. Tapes looped and drag queens dragged . . . the natives around us exchanged knowing smiles as a naked chick in a bubble bath writhed seductively . . . The whole mazimbo got crazier by the moment . . . An enormous re-creation of a Lautrec Moulin Rouge vision blazed on, complete with a Can-Can routine, and drew ecstatic applause." I even pilfered a picture (from the obscene international photo file) to prove it. It should be on this page somewhere.

## Top Ten

Based on Warner Bros. sales figures for the week of October 14-18.

1. Alice Cooper's *Great-est Hits*
2. America/*Holiday*
3. Fleetwood Mac/*Heroes Are Hard To Find*
4. Richard Betts/*High-way Call*
5. Jethro Tull/*War Child*
6. Neil Young/*On the Beach*
7. Zappa/*Mothers Roxy & Elsewhere*
8. Little Feat/*Feats Don't Fail Me Now*
9. Gordon Lightfoot/*Sundown*
10. Randy Newman/*Good Old Boys*

## Could You Read That One Again?

Telex-of-the-Week-Award goes to a Sr. Geraldo of Sao Paulo, Brazil. He dispatched the following gleeful missive to Home Office, Burbank: "Informing Brazil's chart position of this week, Sinatra's LP 'Some Nice Things I've Missed' appears in its first week and jumped to Number 18. Lynsey De Paul's 'Ooh I Doi' from Nbr 17 to Nbr 7 this week. Best Regards, Geriohtttbpykxfha. Please rea bmsignature Geraldo."

## What Could Pittsburgh and Cash Box Have in Common?

Well, they win a crateful of adulation from WB, Capricorn and Bearsville this week. WEDO, popular with Pittsburghers, recently wedged Dionne Warwick's latest 45, "Sure Thing," and the Doobie Brothers' newest single, "Nobody," into their regular programing. *Cash Box*, meanwhile, Pop Picked "Nobody" and under Single Newcomer Picks marked "Glitter Queen" by Capricorn's Hydra, "I Can Feel the Fire" by WB's Ron Wood, and "A High Price to Pay" by Bearvillian Felix Cavaliere for instant hitdom. *CB* also saw fit to Pop Pick Chrysalis' Jethro Tull under Album Reviews for their *WarChild* effort.

## Ruby's Run-Ons

● Aren't rumors just the spice of life? Here's a hot one, picked up from the pages of *Record World*: None other than **George Dark Horse Harrison** might produce **Old Blue Eyes Sinatra's** next LP. Keep your eyes on this space for further developments. ● **Randy and Emil Newman** off on tour. Mr. Emil is Randy's uncle, who's

conducting the 87-piece Atlanta Symphony Orchestra accompanying Randy on parts of his extensive road trip. He'll be gone until December 7. Itinerary includes (whew) Georgia, Minnesota, Missouri, Ontario (Canada), New York (city and upper state), Washington (D.C.), Oregon, Washington (the other one), Vancouver (Canada), Arizona, Colorado, Pennsylvania, Massachusetts, Kentucky and Illinois. ● Herein you can marvel at a beautiful snap of **Fleetwood Mac**. It's such a smashing photo I



On Tour Fleetwood Mac are giving people something real. Photo by Herbert W. Worthington

couldn't resist sneaking an early exclusive viewing. At the moment, speaking of far-flung performances, F. Mac are making up for lost time and a bogus name-dropping group in nearly half of the Big U.S. 50—23 states in all. ● Nomination for **45-With-Catchiest-Title-of-the-Month** goes to **Tony Joe White**, who's just released "Don't Let the Door (Hit You in the Butt)," which you should know from devoted reading of **Vinyl Statistics**. ● Barbeque Bulletin: **Bobby Womack's** BBQ lotion,

readying itself for imminent national marketing, is to be called "Bobby Q Sauce." ● **Alice Cooper** was quoted by *Record World* a few issues back as revealing an ambition to "do an album with the **Mormon Tabernacle Choir**." He was raised as a Mormon—maybe that has something to do with it. ● Get those photo releases signed before you snap. **Reverend Pearly Brown**, immortalized on **Wet Willie's** recent *Keep On Smilin'* LP, reportedly is suing Capricorn for



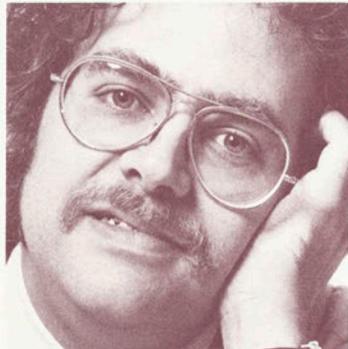
Bearsville's **Jesse Winchester**. Jesse broke all attendance records at the Egerton Club in Toronto during a recent week-long engagement. Cuts from his newest LP, *Learn to Love It*, brought the audience ecstasy and Jesse encores. ● *Circular* finally won a prize. **The Hopper Paper Company** awarded our printer with an embossed bald eagle (on Hopper Paper, of course) for the best use of Hopper Paper's **Commander Opaque 23X35 160M**. That's what you're holding in your hand. We print on it. ●



**Contest of the Week**. What is this man doing? All correct answers (it's a tough one) win prizes. Forty-six words or less.

damages incurred by unauthorized use of his picture. The whole affair is at a standstill because the jacket designers insist that Rev. Brown gave full consent and cooperation. ● Turn on your TV November 22 for NBC's *Midnight Special*. You'll see and hear **George Carlin** of **Little David Records** preview some material from forthcoming LP, *Toledo Window Box*. The title, by the way, refers to uh, well, a special sort of "hemp" favored in Ohio. ● **Tom International Ruffino** reports hysteria in Canada over

# The Whistler's Ancient Heartache



whistler who displayed this talent on a number of Weems recordings. His name: Elmo Tanner.

Enter composers John Klenner (not to be confused with jazzman Klemmer) and Al Hoffman, who teamed together in 1931 to write a moderately successful fox trot ballad called "Heartaches." Some time during the next two years, Weems and his men took to doing "Heartaches" as a rumba, with a whistling bit by Mr. Tanner replacing the usual vocal chorus. They recorded their little rumba numba for Victor in 1933. It didn't sell very well, even though Victor released it on three different budget labels (Bluebird, Electradisk and Sunrise). But then *no* records sold very well in 1933, the all-time lean year for the industry.

Things perked up considerably in the late 1930s, thanks largely to the great success of Decca's "all-star" blue label records, featuring Bing Crosby and many other first-rank stars doing their latest hits for 35¢ a disc. Ted Weems and His Orchestra became regular Decca bestsellers, and in 1938 they still thought enough of their rumba treatment of "Heartaches" to fill up a B-side with a remake of it.

There matters stood until after World War II. When normalcy returned, the Weems band was no longer in the limelight. But the word spread, from disc jockey to ballroom to parlor, that "Heartaches," by Ted Weems was a nice little record. Around the end of 1946 Decca re-released it: RCA Victor soon did the same with their 1933 version. Both reissues sold for full price, but despite this *de facto* inflation "Heartaches" whistled its way into a #1 record,

remaining so throughout the months of March, April and May 1947—nearly 14 years after Weems and his merry men first recorded it on Aug. 4, 1933. So, if you've got any 14-year-old instrumentals lying around, well . . .

## Question for Next Week.

During the past few years I've met a number of people who were involved in making rock & roll records in the 1950s. They're always eager to point out that they had to make do without a lot of things producers take for granted today. There were no Dolbys, no multi-track tape machines, no computerized dubdowns. Mixing had to be done *before* recording, while the band rehearsed. Even simple overdubs were a cumbersome process. And yet records were made whose spirit is hard to match today, despite (or, some say, because of) a lack of the magic gadgets that proliferate in today's studios.

There was another thing we take for granted today that didn't exist in the 1950s, less technical but possibly just as important. And that's rock criticism. The rock press in the 1950s consisted of pulp magazines devoted mainly to song lyrics, with a few stories strictly of the "His-favorite-color-is-blue" quality. Newspapers and magazines dealt with rock as a social phenomenon, not as music (save for an occasional snide comparison with Bach, or maybe Basie).

The 1950s (and the early 1960s as well) managed to exist without rock criticism. In the 1970s, rock is reviewed in every major newspaper, supports dozens of maga-

zines of all sizes, and has produced a shelf of books almost as long as the lines for Allman Brothers Band tickets. We'd be much the poorer without this literature, which has been known to be more interesting than some of the music it's concerned with.

Clearly, this wealth of words appeared to appease nature's abhorrence of a vacuum, a vacuum that didn't exist until the mid-1960s. The question is—why did rock criticism arise at that particular time, a full decade after the music itself burst upon the scene?

"Like the choo-choo question of a fortnight ago," Dr. Demento mumbles as he passes me in the Coffee Room, "the above question admits to a variety of answers."

Surprised, I wheel around to confront him, unmindful for an instant of the full cup of Loma Linda Simu-Beef Bouillon in my left hand. A dime-sized yellowish stain blossoms on Demento's right sleeve as the steaming, saline brew splatters over the cup's styrofoam rim. "A variety?" I ask. "Just what do you mean, Doctor?"

"Quite simple, really," Demento returns, graciously ignoring the liquid mishap. "The most cogent, concise and downright smart letter takes the cake, whether or not it agrees with my own ruminations, which will fill this space next week." He finishes his Kava and flips the empty cup into the trash bin beside him.

"You mean this space *here*? Your ruminations are going to fill the Coffee Room? How will people get—"

"No, no," Demento says, "the space where my column goes. Where you're writing this. See, none of this is really happening."

"Oh. Well, are you sure a no-one-right-answer question is such a good idea?"

His eyes narrow. "How do you mean?"

"Well, that train question two weeks ago," I answer. "We thought we'd have a winner by now and there hasn't been one decent entry."

Demento sighs, rubbing his temples. "Extend it a week," he says finally. "God, but they're lazy out there." He shakes his head, honestly bemused. "Tell them that the best answer to this week's question earns any *single* LP in the Warner/Reprise catalog, that the deadline is two weeks from now, and that the address is Dr. Demento, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505. Tell them . . . oh, tell them anything." He turns then and leaves—bent but not broken, hurt but not humbled, chopped out but not channeled.

## Inspirational Verse

Instant Karma's gonna get  
you, gonna look you  
right in the face,  
Better get yourself together  
and join the human race.

—John Lennon  
"Instant Karma"

# Flying 'Cross the Desert in a TWA I Saw a Woman Crawlin' 'Cross the Sand...

## Richard Betts

11/1 Mosque, Richmond  
11/2 Chrysler Arena, Norfolk  
11/4 Radio City Music Hall,  
New York City  
11/5 Capital Theatre, Passaic, New Jersey  
11/6 Orpheum Theatre, Boston  
11/8 Palace Theatre, Providence  
11/9 Constitutional Hall, Washington, D.C.  
11/11 Music Hall, Cleveland  
11/12 Auditorium Theatre, Rochester  
11/15 Duke University,  
Durham, North Carolina  
11/16 Little John Coliseum,  
Clemson, North Carolina



11/17 Municipal Auditorium, Birmingham  
11/18 Grand Ole Opry House, Nashville  
11/19-20 Fox Theatre, Atlanta  
11/22 Bay Front Center, St. Petersburg  
11/23 Marine Stadium, Miami  
11/26 Exposition Center, Mobile  
11/27 Warehouse, New Orleans  
11/28 Music Hall, Houston  
11/30 University of Texas, Arlington  
12/1 Memorial Hall, Kansas City, Missouri  
12/4 Auditorium Theatre, Chicago  
12/10 Golden Hall, San Diego  
12/11 Santa Monica Civic Auditorium  
12/13-14 Winterland, San Francisco

## George Carlin

10/25 Michigan State University  
East Lansing  
11/6 Dorothy Chandler Pavilion,  
Los Angeles  
11/9 Notre Dame University, Indiana  
11/12 Auditorium Theatre, Chicago  
11/15 Orpheum Theatre, Boston  
12/15 Mosque Hall, Pittsburgh

## Fleetwood Mac

10/21 Orpheum Theatre, Minneapolis  
10/23 University of Wisconsin, Eau Claire  
10/24 Riverside Theatre, Milwaukee  
10/25 University of Illinois, Champaign  
10/26 Northern Illinois University, DeKalb  
10/27 Western Illinois University, Macomb  
10/30 Municipal Auditorium, Jackson  
10/31 Omni, Atlanta  
11/1 St. Bernard Auditorium, New Orleans  
11/3 Midland Theatre,  
Kansas City, Missouri

11/4 State Fairgrounds, Oklahoma City  
11/7 Municipal Auditorium, Austin  
11/8 Tarrant County Coliseum, Ft. Worth  
11/10 Hofeinz Pavilion, Houston  
11/13 University of New Mexico,  
Albuquerque  
11/14 Regis College, Denver  
11/15 Terrace Ballroom, Salt Lake City  
11/16 Montana State University, Bozeman  
11/17 University of Montana, Missoula  
11/19 Whitworth College, Spokane  
11/21 University of Oregon, Eugene  
11/22 Paramount Theatre, Seattle  
11/23 Paramount Theatre,  
Portland, Oregon  
11/24 Medford Armory, Oregon  
11/26 Municipal Auditorium, Sacramento  
11/27 Golden Auditorium, San Diego  
11/28 Celebrity Theatre, Phoenix  
11/29-30 Shrine Auditorium, Los Angeles  
12/1 Winterland, San Francisco

## Grinder Switch

10/21 Lauderdale County Coliseum,  
Florence, Alabama  
10/26 St. Andrews Presbyterian College,  
Laurinburg, North Carolina  
10/31-11/2 Studio Theatre, Memphis  
11/5 Patterson Field, Montgomery

## Hydra

10/21 Lauderdale County Coliseum,  
Florence, Alabama  
10/26 Folley Beach Pavilion,  
Charleston, South Carolina  
11/1 Atlantic Christian College,  
Wilson, North Carolina

## James Montgomery Band

10/24 University of Tennessee, Knoxville  
10/25-26 The Pier, Raleigh  
10/31-11/2 El Macambo, Toronto  
11/8 Academy of Music, New York City  
11/9 Brookside, Syracuse  
11/12 Auditorium, Chicago  
11/15 Wheaton College,  
Norton, Massachusetts

## Manfred Mann's Earth Band

11/20 Joint in the Woods,  
Parsippany, New Jersey  
11/21 Civic Center, Savannah  
11/22 Fox Theatre, Atlanta  
11/23 Municipal Auditorium, Orlando  
11/24 Municipal Auditorium, Miami  
11/25 Bayfront Center, St. Petersburg  
11/27 Ellis Auditorium, Memphis  
11/28 Kiel Auditorium, St. Louis  
11/29 Arie Crown Theatre, Chicago  
11/30 Civic Auditorium, Milwaukee  
12/1 Dane County Exposition Center,  
Madison  
12/4 Agora, Columbus  
12/5 Syria Mosque, Pittsburgh  
12/6 Allen Theatre, Cleveland  
12/7 Sports Arena, Toledo  
12/12 Soldiers & Sailors Pavilion,  
Kansas City, Kansas  
12/13-14 Michigan Palace, Detroit  
12/15 Louisville Memorial Auditorium  
12/16 Mobile Auditorium  
12/17 Birmingham  
12/19 Dome, Rochester  
12/20 Capital Theatre,  
Passaic, New Jersey  
12/21 Spectrum, Philadelphia

## Marshall Tucker Band

11/15 Municipal Auditorium, Bangor  
11/16 Orpheum Theatre, Boston  
11/17 State University of New York,  
Cobleskill  
11/19 Yale University, New Haven  
11/20 Coliseum, Richmond  
11/21 Hampton Rhodes Coliseum,  
Virginia  
11/22 Capital Theatre,  
Passaic, New Jersey  
11/23 War Memorial Auditorium, Syracuse  
11/24 Auditorium Theatre, Rochester  
11/27 Music Hall, Cleveland  
11/28 Constitution Hall, Washington, D.C.  
11/29 Palace Theatre, Providence  
11/30 Felt Forum, New York City  
12/1 State University of New York,  
Stoney Brook  
12/3 Performing Arts Center, Milwaukee  
12/4 Stout State University,  
Menomonie, Wisconsin  
12/5 St. Paul Theatre  
12/6 Aragon Ballroom, Chicago  
12/7 Michigan Palace, Detroit  
12/12 Gardens, Vancouver  
12/13 Paramount Theatre, Seattle  
12/14 Paramount Theatre,  
Portland, Oregon  
12/16 Santa Monica Civic Auditorium  
12/17 Golden Hall, San Diego  
12/20-21 Winterland, San Francisco

## Van Morrison

10/21 Maple Leaf Gardens, Toronto  
10/23 Constitution Hall, Washington, D.C.  
10/24 Spectrum, Philadelphia  
10/26 Palace Concert Theatre,  
Providence  
10/27 Boston Music Hall  
10/28 New Haven Coliseum  
10/31 Rochester Dome  
11/1 Felt Forum, New York City  
11/2 Capital Theatre,  
Passaic, New Jersey  
11/3 University of Maryland, Baltimore  
11/7 McFarlin Auditorium, Dallas  
11/8 Houston Music Hall  
11/9 Austin Coliseum  
11/10 San Antonio Coliseum  
11/12 Civic Auditorium, Albuquerque  
11/13 Celebrity Theatre, Phoenix  
11/14 Tucson Community Center  
11/16 Anaheim Convention Center  
11/17 Sacramento Memorial Auditorium

## Randy Newman

10/25 University of Wisconsin, Madison  
10/26 Westport Country Play House,  
Connecticut  
10/27 Albany State College  
10/31 Portland Opera House  
11/1 Moore Theatre, Seattle  
11/3 Queen Elizabeth Theatre, Vancouver  
11/8 Celebrity Theatre, Phoenix  
11/9 Berkeley Community Theatre  
11/13 University of Arizona, Tucson  
11/14 Auditorium Theatre, Denver  
11/15 Case Western Reserve University,  
Cleveland  
11/16 Sanderson Theatre,  
Springfield, Massachusetts  
11/18 Academy of Music, Philadelphia  
11/21 Symphony Hall, Boston  
11/22 University of Kentucky, Lexington  
11/23 Southern Methodist University,  
Dallas  
11/29 Auditorium Theatre, Chicago  
12/7 Columbia University, New York City

## Todd Rundgren

10/22 Bushnell Auditorium, Hartford  
10/23 Clarkson College,  
Potsdam, New York  
10/25 Toledo Sports Arena  
10/26 Veterans Memorial Auditorium,  
Columbus  
10/27 Evansville Coliseum, Indiana  
10/29 University of Michigan, Ann Arbor  
10/30 IMA Auditorium, Flint  
10/31 Auditorium Theatre, Chicago  
11/2 RKO Orpreum, Davenport  
11/3 Auditorium, Minneapolis  
11/4 Concordia College,  
Moorhead, Minnesota  
11/7 Midland Theatre,  
Kansas City, Missouri  
11/9 Ambassador Theatre, St. Louis  
11/10 Vanderbilt University, Nashville  
11/12 Barton Coliseum, Little Rock  
11/13 Ellis Auditorium, Memphis  
11/15 University of Texas, Austin  
11/17 Independence Hall, Baton Rouge  
11/19 Northeast Louisiana University,  
Monroe  
11/20 Municipal Auditorium, Birmingham  
11/23 Orlando Sports Arena

## Tower of Power

10/24 Mosque, Richmond  
11/26-12/5 Japan  
12/7-8 Philippines

## Wendy Waldman

10/21 Palace Theatre, Albany  
10/22 Felt Forum, New York City  
10/23 Convention Center, Indianapolis  
10/24 Xavier University, Cincinnati  
10/25 Tower Theatre, Philadelphia  
10/26 Music Hall, Cleveland  
10/27 Masonic Temple, Detroit  
11/11 Orchestra Hall, Minneapolis  
11/12 Riverside Theatre, Milwaukee  
11/14 Denver Auditorium Theatre  
11/20 Tulsa County Fairgrounds

## Frank Zappa/ Mothers of Invention

10/28 Palace Theatre, Waterbury  
10/29 Farm Show Arena, Harrisburg  
10/31 Felt Forum, New York City  
11/1 Capital Center, Largo, Maryland  
11/2 University of Richmond  
11/5 Agricultural Hall, Allentown  
11/6 Syria Mosque, Pittsburgh  
11/8 Capital Theatre,  
Passaic, New Jersey  
11/9 The Orpheum, Boston  
11/10 Capital Theatre,  
Port Chester, New York  
11/14 War Memorial, Rochester  
11/15 Memorial Auditorium, Buffalo  
11/16 Ithaca College  
11/17 Spectrum, Philadelphia  
11/19 Veteran's Memorial Auditorium,  
Columbus  
11/20 Hara Sports Arena, Dayton  
11/22 Ft. Wayne Coliseum  
11/23 Michigan State University,  
East Lansing  
11/24 Dane County Arena, Madison  
11/26 Pershing Auditorium, Lincoln  
11/27 St. Paul Auditorium  
11/29-30 Hat Trick Arena,  
Villa Park, Illinois  
12/1 Public Auditorium, Cleveland  
12/31 Long Beach Arena

# Top 40

Time to go down to the library and check out your bad self one time as our funky brothers in Sales and Accounting make it mellow, mellow, *mellow*. With the Top 40 for Superbad September! *You* know where we're comin' from (hit me, band)! Top 40 is here to help you get (a) down (b) off and (c) it on! Dig: these are sales figures for the period ending September 30, 1974, and the numbers in the parenthesis are *stone out of date!* They're comin' from *last month*, that's how laid back they are!

1. *Alice Cooper's Greatest Hits*
2. *On the Beach*/Neil Young (1)
3. *Highway Call*/Richard Betts
4. *The Captain and Me*/Doobie Bros.
5. *What Were Once Vices Are Now Habits*/Doobie Bros.
6. *Bridge of Sighs*/Robin Trower (3)
7. *Duane Allman—An Anthology* (40)
8. *Holiday*/America (7)
9. *Sundown*/Gordon Lightfoot (1)
10. *Toulouse Street*/Doobie Bros. (12)
11. *Summer Breeze*/Seals & Crofts (11)
12. *Diamond Girl*/Seals & Crofts (13)
13. *Machine Head*/Deep Purple (9)
14. *Keep On Smilin'*/Wet Willie (4)
15. *Feats Don't Fail Me Now*/Little Feat
16. *Let It Flow*/Elvin Bishop (15)
17. *Unborn Child*/Seals & Crofts (16)
18. *Aqualung*/Jethro Tull
19. *Eat A Peach*/The Allman Brothers Band (14)
20. *Walking Man*/James Taylor (8)
21. *The Allman Brothers Band at the Fillmore East* (17)
22. *Some Nice Things I've Missed*/Frank Sinatra
23. *Paranoid*/Black Sabbath (27)
24. *Beginnings*/The Allman Brothers Band (19)
25. *Harvest*/Neil Young (30)
26. *Energized*/Foghat (23)
27. *Wonderworld*/Uriah Heep (10)
28. *Apostrophe'*/Frank Zappa (21)
29. *Seals & Crofts I & II* (18)
30. *Another Time*/Earth, Wind and Fire
31. *Made In Japan*/Deep Purple (24)
32. *After the Goldrush*/Neil Young (33)
33. *20/20 & Wild Honey*/The Beach Boys (20)
34. *Montrose* (38)
35. *Laid Back*/Gregg Allman (26)
36. *The Beach Boys in Concert* (29)
37. *Smash Hits*/Jimi Hendrix
38. *Foghat* (35)
39. *America*
40. *Light Shine*/Jesse Colin Young (28)
41. *The Marshall Tucker Band* (25)

## Vinyl Statistics

"Vinyl Statistics," huh? Okay, wait a minute, got a few right here . . . see, actually, vinyl is called polyvinyl chloride . . . it's a polymer of a vinyl compound made from a univalent radical  $CH_2=CH$  . . . let's see . . . oh yeah, specific gravity: for rigid PVC it's 1.39 (normal-impact), 1.34 (high-impact), or 1.4 (fibers), and for plasticized PVC it's 1.1 to 1.7, depending on the plasticizer used . . . some of the popular uses of PVC include linoleum flooring, automobile interiors, plastic pipe, slinky wet-looking clothes (passé) and the one new albums and three new singles released this week by Warner Bros./Reprise and affiliated labels:

### SINGLES OCTOBER 16

- "**Love 'O' Love**"/"Baby's Comin' Home to Stay"—Merle Kilgore—Warner Bros. WBS 8039
- "**Leave It**"/"Sweet Baby"—Mike McGear—Warner Bros. WBS 8037
- "**Bulbs**"/"Cul-de-Sac"—Van Morrison—Warner Bros. WBS 8029 (edited version, reservice)
- "**Justine**"/"Midnight Creeper"—Kathy Dalton—DiscReet DSS 1313

### ALBUMS OCTOBER 11

- Waitress in the Donut Shop*—Maria Muldaur—Reprise MS 2194

## circular

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