

Montrose Mints a Stable Currency

by GORDON FLETCHER

His days as session musician have brought Ronnie Montrose through a diversity of musical sounds—from Herbie Hancock through Van Morrison to Edgar Winter and back—from which he's gleaned guitar licks as thoroughly as a 1,000-lb. magnet might pick up jacks.

Montrose has a new album out this month on Warner Bros. It's called *Paper Money*, and it's even money that it's gonna be a controversial platter. Montrose's debut LP last spring was hailed far and wide as an immediate heavy-metal classic, then adopted by numerous champions of the "louder-the-better" cult. *Paper Money* isn't quite so one-way a proposition.

"*Paper Money* is going to show

more of our musical personalities than our first record did," says Montrose. "There's a lot more to music than loudness."

Fleeing the Monster. Ronnie Montrose is correct on both points—especially the latter, a fact borne out by his strumming of an acoustic guitar during a recent interview and his much-lauded split from Edgar Winter last fall. It was Montrose, you may or may not remember, who supplied the power chords that made "Frankenstein" into a dynamic monster of a hit record, but even then the volume was beginning to get to him.

"We were simply too loud for a band with that many people," Montrose remembers with a facial expression more indicative of

annoyance than anything else. "Edgar, Dan (Hartman), Randy (Jo Hobbs) and myself were all using SVT stacks and the sheer volume produced by all that equipment was just ridiculous."

So faster than a speeding bullet our hero got himself together some compatriots and hot-footed it over to WB's Burbank studios to record the definitive phonograph record. In his company Montrose had Sam Hagar, a goldylocks vocalist in the Roger Daltrey tradition; Denny Carmasi, a drummer who had been forming a band of his own before Montrose came along, and Bill Church, who walked with a limp reminiscent of Chester and had a demeanor to match. The four called themselves Montrose, leaving little doubt

as to the prime mover's identity, and with the help of producer Ted Templeman they went to work.

They made an album so heavy that Sandy Pearlman (who as manager of Blue Oyster Cult is certainly qualified to make such statements) saw fit to correct an assertion that Montrose "sounds like Led Zeppelin" with a terse "*Montrose is Led Zeppelin.*" What happened, says Montrose, is that the band was so new to each other (together less than a month when the record was cut) that the novelty and the excitement of the moment caused them to sorta get carried away.

Starting Loud. "That first record didn't really have a lot of forethought behind it," says Montrose in retrospect. "We had

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You Know I Can't Mmmm You When the Water's Running

London. Your Observer is the very picture of mortification, having blown last week's deadline. The confusion stemmed from my being laid off week-before-last on account of an overstuffed *Circ.* (These are the perils of employing casual labor, Sol. Any change in the routine and we have to be completely retrained.) It is not for nothing John Mendelsohn once opined that your Observer probably couldn't hum and bathe simultaneously.

Why Must Everybody Laugh at His Mighty Sword? I have something to raise me from my wretched slough of self-deprecation. My Randy Newman album.



(One would be hard-pressed to challenge his aggregate monument to inadequacy.) Everyone I know dotes on *Good Old Boys*—Oxford graduates, gypsies, musicians of every description and even a few normal people. He was on TV the other week on a sort

of highbrow new program called Open House. Maybe they could find a spot for Lester Maddox . . .

Executive Sweet. This record company (by which I mean here at Greek Street) seems to re-decorate in the same ceaseless way that parrots preen and monkeys groom. All of a sudden the press office is a symphony in brown, or—given my own turn of mind—various grades of chocolate. The walls are covered alternately in Bittersweet Cork and Devilsfood Hessian, with a nice rich Hershey-colored carpet. The ceiling is still the color of Alka-Seltzer.

Python Season Opens. The long-awaited Day at the Races, sponsored by Charisma Records, at last took place and was pronounced a success. I saw it on telly and even though the crusty old announcer appeared unprepared to enter into the spirit of things (he nearly choked at having to announce the Monty Python Holy Grail), the facts were that the gate did triple its usual business, and because of the attractive purses Charisma put up, there was a plainly superior entry in both quantity and quality of horses running. Hardened racegoers who had dreaded the influx of pop fans were relieved to find that the mini-festival arranged as part of the day's activities took place well clear of the finish line on some remote stretch of the grounds. Meanwhile the beloved offerers of the Holy Grail are just starting with a fresh TV series, so we shall have something completely different to do on Thursday evenings.

Whirlwind Tour: A Definition.

At the moment these chocolaty walls are reverberating with tales of Doug Kershaw's imminent arrival here. He will arrive on a Sunday, play one night at Dingwall's Dancehall on Monday, then zip to Zurich on Tuesday to begin a series of European dates. I hope to see his show because in the past he's always been an electrifying performer,



showing the sparks exclusive to the genuinely crazed. Nerves are already ajangle here as his hotel-wrecking reputation bears comparison to Sherman's march to the sea.

Fast Talk. London is trundling along despite ubiquitous prophecies of doom. Nobody has any money, so they've all hit upon the fashionable phrase to use when placating their bank managers. Instead of admitting you're broke, you say lightly that you have a "cashflow problem." This suggests that you would be swaddled in emeralds if only your debtors would cough up. I have not heard

an expression catch on with such passionate rapidity since "baby, you're the ginchiest." (Generous Ruby might even reward you with *un petit cadeau* if you can I.D. the Warner oldie whence the latter sprang.)

Thickheaded. Your poor dizzy Observer was racing through Ruby's column two weeks ago and saw the boldfaced name of Commander Opaque. "Oh God, another signing," I groaned. Imagine my relief when I read on to discover that it was the very substance of which fair *Circular* is made. Phew. Thanks for the demo, Commander. We'll call you.

—SHELLEY BENOIT

Top Ten

Based on Warner Bros. sales figures for the week of October 28-November 1

1. Maria Muldaur/*Waitress in the Donut Shop*
2. Jethro Tull/*War Child*
3. Foghat/*Rock and Roll Outlaws*
4. America/*Holiday*
5. Alice Cooper's *Greatest Hits*
6. Van Morrison/*Veedon Fleece*
7. Todd Rundgren's *Utopia*
8. Montrose/*Paper Money*
9. The Beach Boys/*Friends & Smiley Smile*
10. Richard Betts/*Highway Call*

NY Hums to WB's Tunes

New York. The season to be merry is still a while away, but the season to be frantically busy is here and now. Herein follow brief reports/reviews of five Warner/Reprise artists who performed in the Big Apple between October 11 and 22.

Bonnie Raitt. October 11 at Avery Fisher Hall (a.k.a. Philharmonic Hall). Bonnie made her debut as a New York concert headliner with this part of Lincoln Center's Great Performers Series and proved she can make the transition from clubs to halls, although not even the grand dignity of her venue could repress her relaxed and dippy stage presence. Sipping blackberry brandy to ward off a cold, Bonnie sang and played her way through material she's been developing the last few years—"Rainy Day Man," "Ain't Nobody Home" and "You've Got To Feel It" from her current album, *Streetlights*, "Mercy" by Mose Allison (who opened the show with his own set), "You've Got To Know How," and on and on. In spite of the cold, or possibly because of the blackberry brandy, Bonnie was in fine, beautiful and strong voice and definitely rated all the screaming and cheering she got.

Frank Sinatra. October 12 at Madison Square Garden. Ol' Blue Eyes' personal monster rally at the Garden proved that the insinuating magic remains. His breathing is still, in John Crosby's words, "one of the natural wonders of the world," and his ability to phrase a lyric to wrest every meaning from it is still of championship caliber. Sinatra was at

his best in a starkly beautiful version of Stephen Sondheim's "Send in the Clowns," accompanied only by Bill Miller's fine piano playing; a soul-scorching performance of "Angel Eyes" and what should be the city's national anthem, "Autumn in New York." He better watch out. A few more performances like this and we'll all be back in saloons, listening to torch songs and crying in our beers.

Randy Newman. October 18 at Avery Fisher Hall. Randy's first appearance in New York in over two years coincided with the New York Philharmonic's Salute to Charles Ives. Newman sang and played and grumbled his way into the hearts and minds of the audience. One only realizes how short some of his songs are as the program races along: 15 songs in the first half, when he performed solo, and 11 in the second half, slowed ever so slightly by the presence of a 40-piece orchestra, conducted by his uncle, Emil Newman. He sang almost everything from his *Sail Away* and *Good Old Boys* LPs, plus "Love Story," "I Think It's Going to Rain Today" and lots more. The capacity crowd concert brought out, besides every music reviewer, living or dead, a sprinkling of celebs, including Carly Simon and James Taylor. After the concert, James went backstage, walked up to Randy and said, "My name is James Taylor and I really enjoyed your concert."

Dory Previn. October 20 at Avery Fisher Hall (a couple more concerts here and I'll bring in



my sleeping bag and camp under the Lipphold sculpture). Dory brought to New York her emotional, confessional songs, two terrific guitar players (Peter Jameson, Robert Wachtel), one terrific bass player (Jamie Font) and a rapidly burgeoning sense of humor which she demonstrated in some of her newer material—"Coldwater Canyon," a lament for the way instruments of communication cause sensory overload and breakdown; "Obscene Phone Call," about the aftermath of same, and a nifty flight into the possible, "Did Jesus Have a Baby Sister?" Her devotees turned out in droves for the event and transmitted so much love that she was crying tears of joy by the end of the evening. Another emotional corker.

Wendy Waldman. October 22 at Felt Forum (this is the small arena of Madison Square Garden). As she has done on several occasions this season, Wendy

opened for Jackson Browne (Bonnie Raitt is doing the honors on the rest of his tour), managing to perform with a great deal of aplomb in the face of an audience who preferred to talk rather than listen—a problem faced by others in her on-the-brink-of-being-well-known situation. Or is it just the atmosphere of the Garden? Sinatra's audience talked right through *his* set—swell comments like "Oh, I really like him," "This is one of my favorite songs" and "He sure is singing well." Anyway, Wendy sang, played piano, guitar and dulcimer, was backed by Peter Bernstein, who plays stand-up acoustic bass as well as the usual electric variety, and included in her set two songs I love: "Gringo en Mexico" (which she explained, means "Gringo in Mexico") and "Mad Mad Me." Wendy has poise as well as talent. She deserves more attention than she got. Next time.

Take Plenty of Nylons and Chocolate

Achtung, der Amplifier!, or Ou Est le Salle de Rest?

A date you'll find circled (or blacked out, depending on department) on every office calendar in this Burbank building is January 15, 1975. That's the day a very special task force, tackily touted as "The Warner Bros. Music Show," will hit our European Allies with six sizzling acts. The Doobie Brothers, Tower of Power, Graham Central Station, Little Feat and Montrose total five fabulous favorites who'll be traveling along. There's one other act in on the action too, but I've been told if I announce the name this week, the Secretary will disavow any knowledge of my existence and God knows who'll answer the phone. Cities to be treated to this rock & roll fantasia are Manchester and London, England; Hamburg, Frankfurt, Munich and Dusseldorf, Germany; Amsterdam; Brussels and Paris. Needless to say, this affair will relentlessly occupy this column until it's a *fait accompli* (you should pardon the tongue). At the moment, however, it is a fact that there will be over 100 bodies and more than 28,000 lbs. of equipment-in-duplicate surging along a carefully-marked map. It's a leap-frog arrangement, with two three-act shows jumping over each other city-by-city. Don't bother phoning between January 15 and February 4. Everybody and their manager will be gone.

Animalistics. This item is dedicated to pet-loving rock & rollers. Overwhelming fan mail for Sundown, the Promotion Departmental parrot whose *Circular* debut is to be found in the pages of Volume 6,

Number 25, led me to believe some people out there are fascinated by our corporate critters. Currently housed in our home office is the aforementioned bird. He's bright green and his shrieks, bites and bowels are of great renown on the second floor. The R&B Department has two fish. They're quiet, a real blessing, and kind of orange-ish. Further, the West Coast Publicity Department has had an ant farm since last Christmas that has yet to produce one ant, black or red. No one there was sure which enclosed packet held the ant eggs.

Speaking of Creatures

We Love. Another (sort of) corporate pet is a group called Chunky, Novi and Ernie. The



Chunkies (as we who love them call them) thoroughly delighted audiences night after night during a recent week-long engagement at LA's Troubadour. Musicians of undeniably exceptional talent, CN&E make sounds that are (and this is true, I heard them myself) unlike those put out by

any other group you'd bump into today. They're classically-derived at times, but boy can they rock. By the way, Ernie is a male bassist, Chunky a lovely lady of the piano and Novi remains indescribable. She's a natural-born mime, songstress and violist. If this group doesn't warm the cockles of your heart, none will. Even their tee-shirt is endearing. The front spells out "Chunky, Novi and Ernie" in big, red letters. The back reads simply, "We need the exposure . . ."

More Performance Peaks.

The engaging trio mentioned above isn't the only act winning friends and influencing people via recent public appearance. Not by a long shot. Paul Kelly ecstasized

one of the most energetic and captivating performances the Exit/In's stage has ever witnessed." October 19, Arlo Guthrie played to an adoring full house at Santa Monica's Civic Auditorium. *Daily Variety* reported Arlo as having gently admonished the overly-excited crowd, "You oughtn't to clap before you hear the tune because that's how we elected Nixon in the first place." A point well taken.

Heaping Laurels on Aural Media.

There's a tie for Ruby's Righteous Radio Station of the Week Award. Sweepstakes and garlands go to New Orleans' WWL for co-jocking a robot named Klatu on one of their regular talk shows. *Record World* reported at some length on this "computerized android," who apparently can even take a joke. According to Eric Tracy (it's his show), "Klatu has a vocabulary of about 4,800 words, a distinct personality and a human-like voice . . . and can really keep its act together if it suspects that it's being put on." Honors go out to WUAL-FM of Tuscaloosa, Alabama, as well, for currently programming 45 "Country Side of Life," by Capricorn's Wet Willie; "Don't Eat the Yellow Snow," Zappa's Discretionary hit, and "Nobody," the Doobies' latest single.

And Now for the Word

Winner. It's *Record World* again, this week, for (1) giving forth all the above information, (2) declaring Little David Records' artist Kenny Rankin's latest LP, *Silver Morning*, the "FM Sleeper of the Week" and (3) deeming Jethro

a full house at Nashville's Exit/In nitery earlier this month, according to Don Cusic of *Record World*, who commented: "If there is one criticism of Kelly's performance it's that it wasn't long enough—the crowd was ready to last all night. . . The audience was 'hooked, hogtied and collared' by

Tull's newest LP, *WarChild*, as a "Top Retail Salesmaker of the Week."

Ruby's Run-Ons

One of the heaviest, in terms of those precious metals Gold and Platinum, catalogs in all Warner/Reprise history belongs to **Alice Cooper**. Last week I noted *Alice*



Cooper's Greatest Hits had been certified by the ever-loving **RIAA**. A small bit of research unearthed the fact that out of eight Alice albums, six are gold. Further, three of those Golden apples are Platinum-pocked. The two which remain vinyl in toto are *Easy Action* and *Pretties for You*, the elders of the lineup.

Bribes leading to blows in Reno this month. One **Mr. Edward Ashley**, land developer from Grass Valley, Calif., filed suit against **Elvis Presley**, the Sahara Tahoe, Del Webb International Hotel and several of Elvis' employees, claiming them responsible for beating him up after he paid what the *Daily Variety* termed "an unknown person" \$60 to get him in to a private post-

performance party. He's asking for well over \$6 million. He was "refused admittance and was held and beaten" and "claimed Presley refused his request to stop the assault and 'did in fact participate in the beating.'" ♦

The Management-Has Asked - Us-to-Announce Department: Although *Billboard* stated, in its October 12 issue, "**TRAPEZE—The Final Swing**, Threshold THS 11 (London). Last album for one of the finer rock trios to emerge from Britain during the late 60s," etc., in truth this is not their "last" LP. Everyone will be gratified to know that this "finer rock" trio just released their first WB album, *Hot Wire*, on October 11. Now, if everyone had read "**Vinyl Statistics**" carefully, this never would have happened.



♦ **President Joe Smith** endeared himself to one and all several afternoons ago by holding the first in what promises to be a series of in-company seminars. These meetings could be called "**Get to Know What You're Doing at Warner/Reprise**," using the widest possible definition of that phrase. He explained his own job—

a boggling task—humorously and thoroughly, winding up with a candid question-and-answer period. Employee enthusiasm abounded. Love has no pride around here when it comes to admitting confusion. ♦ Because the end of the year is drawing nigh, the **Sales Department** and **Ruby Monday** collaborated on the decision to give out the **Corporate-Good-Sport-of-the-Year-Award**. It goes, with butterfly kisses, to our **WEA Chicago Branch Manager, Irv Rothblatt**, a man with no pie on his face. ♦ While WEA's on my tongue, word has it that **WEA Australia** released what at

least promises to be an enlightening bit of local product: the sound track to what must be a currently popular film, *Marijuana, Possession and the Law*. ♦ Thank you again, **Anne Marie International**. Our Lady of Foreign Lands reports big doings for **Randy Newman** in Holland and **Little Feat** in England. Hollandaise retail outlets are hopping as *Good Old Boys* is snatched off the shelves as fast as it's loaded. **the feats'** latest lp, *feats don't fail me now*, meanwhile, is moving to the tune of 2,000 per diem in great Britain. **lowell**, i did it this way for you. love, ruby. ♦

Vinyl Statistics

Before we get down to business here, let's just quickly explain the rules of Vinyl Statistics for those of you in the studio and those of you at home who may be joining us for the first time. In just a few minutes, Judy will read off the names of the four new singles and no new albums being issued this week by Warner Bros., Reprise and affiliated labels. As each record is named, Babs and Don (with help from Morey and Peggy, their Celebrity Partners) get to choose between that record and whatever's on the *hidden turntable*—which could be anything from a banned Hank Ballard 45 to The

Longines Symphonette's *Nutcracker*. As always, there's a 30-second limit and all stiffs become the property of Thriftmart. Ready?

SINGLES OCTOBER 30

"Never Coming Back Again"

/"I Can See Clearly Now"
—Rex Allen, Jr.—Warner Bros. WBS 8046

"Susan"/"Barbados"

Jesse Colin Young—Warner Bros. WBS 8053

"Gaudete"/"Royal Forester"

—Steeleye Span—Chrysalis CRS 2102

"Some Other Time"/

"Classified Crazy Man"—Simtec Simmons—Innovation II INS 8047

Well She Comes From Tallahassee... She's Got a Hi-Fi Chassis

Rex Allen, Jr.

11/4-9 California Tour
11/12 Helena, Montana
11/13 Missoula, Montana
11/14 Great Falls
11/15 Butte
11/16 Bozeman
11/20-23 Carlton Place, Ontario

Gregg Allman

11/7 Shrine Auditorium, Los Angeles
11/8-9 Winterland, San Francisco
11/10 University of California, Santa Barbara
11/11 Civic Theatre, San Diego
11/15 Oregon State University, Corvallis
11/16 Paramount Theatre, Portland, Oregon
11/17 Paramount Theatre, Seattle
11/21 Civic Auditorium, Omaha
11/22 St. Paul Auditorium
11/27 Public Hall, Cleveland
11/28 Sports Arena, Toledo
11/29 The Dome, Rochester
11/30 Broom County Arena, Binghamton, New York

America

11/5 Florence, Alabama
11/6 University of Mississippi, Oxford
11/7 Western Kentucky University, Bowling Green
11/8 University of Kentucky, Lexington
11/9 Mosque, Richmond
11/10 Kennedy Center, Washington, D.C.
11/12 Villanova University, Pennsylvania
11/14 Omni, Atlanta
11/15 Loyola College, Baltimore
11/16 Lowell, Massachusetts
11/17 University of Maine, Portland
11/22 Holy Cross College, Worcester, Massachusetts
11/23-24 Philharmonic Hall, New York City
11/26 Coliseum, Minneapolis

Beach Boys

11/12 Niagara Falls Convention Center
11/14-15 Spectrum, Philadelphia
11/16 Princeton University
11/17 Civic Center, Springfield, Massachusetts
11/20 University of Vermont, Burlington
11/21 Madison Square Garden, New York City
11/22 Civic Center, Baltimore
11/23 Boston Gardens

Richard Betts

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 Constitution Hall, Washington, D.C.
11/11 Music Hall, Cleveland
11/12 Auditorium Theatre, Rochester
11/15 Duke University, Durham
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

Elvin Bishop

11/4 Radio City Music Hall, New York City
11/5 The Main Point, Bryn Mawr
11/7 The Bitter End, Georgetown, Virginia
11/8 Capital Theatre, Passaic, New Jersey
11/9 Hamilton/Kirkland Colleges, Clinton, New York
11/11-12 The Shaboo Inn, Willimantic, Connecticut
11/13 Alfred University, New York
11/14 War Memorial Auditorium, Rochester
11/15 Memorial Auditorium, Buffalo
11/16 Orpheum Theatre, Boston
11/17 War Memorial Auditorium, Syracuse
11/19-20 Fox Theatre, Atlanta
11/30 HIC Arena, Honolulu

George Carlin

11/6 Dorothy Chandler Pavilion, Los Angeles
11/9 Notre Dame University
11/12 Auditorium Theatre, Chicago
11/15 Orpheum Theatre, Boston

Ry Cooder

11/8 Celebrity Theatre, Phoenix
11/9 Berkeley Community Theatre
11/14 Red Barn Hall, Louisville
11/15 Case Western Reserve University, Cleveland
11/18 Academy of Music, Philadelphia
11/20 Fairleigh Dickinson University, Rutherford, New Jersey



11/21 Symphony Hall, Boston
11/23 University of Iowa, Iowa City
11/26 University of Utah, Salt Lake City
11/29 Auditorium Theatre, Chicago
11/30 Grinnell College, Iowa

Deep Purple

11/13 Cow Palace, San Francisco
11/15 Coliseum, Portland, Oregon
11/16 Center Coliseum, Seattle
11/17 P & E Coliseum, Vancouver
11/20 Long Beach Arena
11/21 Forum, Los Angeles
11/29 Olympia Stadium, Detroit

Doobie Brothers

11/23 Des Moines
11/24 University of Missouri, Columbia
11/26 "Dick Clark New Years Eve" TV Special, Los Angeles
11/28 Charleston
11/29 Washington, D.C.
11/30 Richmond

Fleetwood Mac

11/4 State Fairgrounds, Oklahoma City
11/7 Municipal Auditorium, Austin
11/8 Tarrant County Coliseum, Ft. Worth
11/10 Hofheinz 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

Good Rats

11/5-9 Godfather, Memphis
11/12-16 Tulagi's, Boulder
11/17 Midland Theatre, Kansas City, Missouri

Graham Central Station

11/8 Winston-Salem State University
11/9 Fox Theatre, Atlanta
11/15 New Haven Coliseum
11/22 Ellis Auditorium, Memphis
11/23 Civic Center, Monroe, Louisiana

Aro Guthrie

11/4 Midland Theatre, Kansas City, Missouri
11/7 University of Minnesota, Minneapolis
11/12 Massey Hall, Toronto
11/14 Wilfred-Laurier University, Kitchner
11/16 Civic Center, Ottawa

James Montgomery Band

11/7 Denison University, Granville, Ohio
11/10 Springfield Civic Center, Massachusetts
11/12 Auditorium Theatre, Chicago
11/13 Fargo, North Dakota
11/14 Sioux Falls, South Dakota
11/15 Minneapolis
11/16 Omaha
11/17 Duluth
11/18 Davenport, Iowa
11/19 Eastern Illinois University, Charleston
11/20 Terre Haute
11/21 Evansville
11/22 Chattanooga
11/23 Atlanta
11/24 Columbia
11/25 Constitution Hall, Washington, D.C.
11/26 Johnson City, Tennessee
11/27 Greenville
11/28 Charlotte

Doug Kershaw

11/7-11 Arizona State Fair, Phoenix
11/16 Felt Forum, New York City
11/26-30 Great South East Music Hall, Atlanta

Gordon Lightfoot

11/8 Pershing Auditorium, Lincoln
11/9 Drake University, Des Moines
11/10 Illinois State University, Normal
11/16-23 Canada
11/29 Baltimore
11/30 Constitution Hall, Washington, D.C.

Little Feat

11/4 University of Kansas, Lawrence
11/7 McFarlin Auditorium, Dallas
11/8 Music Hall, Houston
11/9 Municipal Auditorium, Austin
11/10 Municipal Auditorium, San Antonio
11/12 Civic Auditorium, Albuquerque
11/13 University of Colorado, Boulder

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

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

Van Morrison

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, Proenix
11/16 Anaheim Convention Center
11/17 Sacramento Memorial Auditorium

Maria Muldaur

11/16 Auditorium Theatre, Chicago
11/18 Philharmonic Hall, New York City
11/20 Constitution Hall, Washington, D.C.
11/22 Music Hall, Boston
11/23 University of Pennsylvania, Philadelphia

Heavy Metal Hammered Into Vinyl

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Randy Newman

- 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
- 11/18 Academy of Music, Philadelphia
- 11/21 Symphony Hall, Boston
- 11/22 University of Kentucky, Lexington
- 11/23 University of Iowa, Iowa City
- 11/24 University of New Mexico, Albuquerque

Ted Nugent's Amboy Dukes

- 11/7 Clarkson College, Potsdam, New York
- 11/16 Michigan Palace, Detroit
- 11/17 IMA Auditorium, Flint
- 11/23 Toledo Sports Arena

Bonnie Raitt

- 11/4 Grand Ole Opry, Nashville
- 11/13 Auditorium Theatre, Chicago
- 11/15 Ambassador Theatre, St. Louis
- 11/16 Memorial Hall, Kansas City, Missouri
- 11/18 University of South Dakota, Vermillion
- 11/19 Pershing Auditorium, Lincoln
- 11/21 Transportation Building, Oklahoma City
- 11/22 McFarlin Auditorium, Dallas
- 11/23 Music Hall, Houston
- 11/24 Municipal Auditorium, Austin

Todd Rundgren

- 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

John Sebastian

- 11/4 Nassau Coliseum, Long Island
- 11/6 Summit High School, New Jersey
- 11/8 Academy of Music, New York City
- 11/9 Susquehanna University, Selingsgrove, Pennsylvania
- 11/10 Canisius College, Buffalo
- 11/15 Knoxville
- 11/23 Vanderbilt University, Nashville
- 11/26 Auditorium Theatre, Chicago

Bob Seger

- 11/14 Dayton
- 11/15 Agora Club, Columbus
- 11/16 Brennan High School, Windsor, Ontario
- 11/19 Grand Rapids
- 11/22 Fargo, North Dakota
- 11/23 Sioux Falls
- 11/24 Denver
- 11/25 Casper

- 11/26 Salt Lake City
- 11/27 Pocatello, Idaho

Robin Trower

- 11/4 The Dome, Rochester
- 11/5 Civic Arena, Pittsburgh
- 11/6 Roxy Theatre, Northampton, Pennsylvania
- 11/7 Lehigh University, Allentown
- 11/8 Orpheum Theatre, Boston
- 11/9 Century Theatre, Buffalo
- 11/15 St. Paul Arena
- 11/16 Civic Center, Omaha
- 11/17 Arena, Duluth
- 11/20 Hara Arena, Dayton
- 11/21 WMMR Radio, Live Broadcast, Philadelphia
- 11/22 Spectrum, Philadelphia
- 11/23 Mershon Auditorium, Columbus
- 11/24 IMA Auditorium, Flint
- 11/26 Pershing Auditorium, Lincoln
- 11/27 Kiel Auditorium, St. Louis
- 11/28 WEBN Radio, Live Broadcast, Cincinnati
- 11/29 Xavier University, Cincinnati
- 11/30 Coliseum, Evansville

Trapeze

- 11/6 Auditorium, Amarillo
- 11/7 Ector County Coliseum, Odessa
- 11/8 Barton Coliseum, Little Rock
- 11/9 Civic Center, Oklahoma City
- 11/10 Shrine Mosque, Springfield, Missouri

UFO

- 11/4-5 Electric Ballroom, Atlanta
- 11/6 Tower Theatre, Philadelphia
- 11/8 Aragon Ballroom, Chicago
- 11/9 Academy of Music, New York City
- 11/10 Trenton War Memorial
- 11/11 Roxy Theatre, Northampton, Pennsylvania

Wendy Waldman

- 11/11 Orchestra Hall, Minneapolis
- 11/12 Riverside Theatre, Milwaukee
- 11/14 Masonic Temple, Indianapolis
- 11/20 Century II, Wichita

Frank Zappa/Mothers

- 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
- 11/12 Gannon Auditorium, Erie
- 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 North Central College, Naperville, Illinois

just gotten together and figured that we had to get some tracks down. It was a case of having to have someplace to start, and the high-energy bit was what we were about at that very early age.

"I guess I like the record," he adds, "although I can't really say that I'm satisfied with it."

As befits his intelligent, get-ahead-in-the-world, keep-both-feet-on-the-ground self, Montrose then ran out and got himself a crackerjack manager who hustled the band hard and heavy across the country on numerous tours; in the process exciting scores of people who'd stupidly thrown away bucks to be bored by

CENSORED
and
CENSORED
only

to discover salvation with Montrose at the bottom of the bill.

Touring completed, Montrose parted company with Mr. Church. "Bill and I really got along well," he explained, "but we were just into different things. He wasn't the kind of bassist I needed for what I'm doing." His replacement is a fellow name of Alan Fitzgerald, about whom little is known because even less has been asked. Montrose has to pause a second or two before off-handedly declaring, "Oh, he was with a couple of bands out here (on the West Coast)."

Montrose is happy with him and Montrose is happy with the new album. It's so diverse that it includes a song by Chunky, Novi & Ernie, that trio whose self-titled debut epsee is still (unfortunately) largely lying around

unnoticed. "We do 'Underground' a whole lot more rock & rolly than they did," says Montrose. "It's a commercial track from start to finish."

Wincing Maniacs. That alone might cause heavy-metal maniacs to wince, which of course takes us back to the assertion that this is a-gonna be a controversial album. Heavy-metal freaks don't like their first love diluted with less than "full-speed ahead" numbers—they like to hit their heads rapidly against a wall until something breaks. *Montrose* was that kind of album. *Paper Money* isn't. There's gonna be a lot of folks screamin' "sell-out" as sure as there were after *Led Zeppelin III*.

But Ronnie Montrose doesn't mind. He refuses to be pigeon-holed, decry the heavy-metal tag and even goes so far as to say that the only reason people compare him to Jeff Beck is because "both of us play sunburst Les Pauls." He doesn't get off crushing skulls, and as for heavy music, well, "if you play really loud guitar-bass-drums music all the time it starts to lose its meaning."

So the new album has acoustic numbers like the Stones' old classic "Connection," and even a "ballad" called "We're Going Home." As Montrose points out, "We can still rock and kick ass with the best of them, and numbers like 'I Got The Fire' and 'Paper Money' leave little doubt about that. If anyone's still not convinced after hearing those songs, then let 'em come out and see us live. We don't do acoustic numbers live," he says. "We'd like to, but nobody wants to hear 'em."

Me, Harry Mac Afee, appearing with...ED SULLIVAN?



Apple, Ohio, who get caught up in the drama of Mr. Birdie's induction. Among them is fifteen-year-old Kim MacAfee, chosen as the representative of all America's teenagers to receive Birdie's farewell kiss.

Kim's father Harry is rather miffed at the resultant disruption in his daily routine, but is transported into bliss when Birdie's manager (Dick Van Dyke, actually the leading man of the show) promises him that he too can appear on the Ed Sullivan Show.

Poor Harry, as it turns out, never does make it to the tube. The plot twists in another direction, and besides, Ed Sullivan was much too busy in 1960 to appear daily in even as big a show as *Bye Bye Birdie*. One of the musical's numbers remains, however, as fine a tribute as Mr. Sullivan could have wished for. It's "Hymn for a Sunday Evening," a grand paean whose lyrics consist almost exclusively of the late compere's name, repeated over and over and over.

Question for Next Week. We resume our Unlikely Number One Hits of the 1940s Department. I give you the ingredients, you bake the cake.

- A song dating from 1927, in which year it had been a modest success, with recordings by Jean Goldkette's orchestra (with Bix Beiderbecke) and The Revelers helping to turn a profit for composers Mort Dixon and Harry Woods.

- A fledgling record label, boasting some dazzling soundtrack albums from its parent

movie studio plus singles by the hottest new country singer in all Nashville, but still looking for its first pop smasheroonie.

- A relatively little-known bandleader who, like Ted Weems, specialized in novelties. He pulled out all the stops for the A-side of this record, a fancy production number called "The Big Brass Band from Brazil." America listened, yawned and flipped the disc over (singles had two sides in those days!). Lo and behold, a B-side bonanza boomed to the tune of that 1927 evergreen, infrequently reincarnated in the simple, lively style of the famous Philadelphia Mummies bands.

Name the song, the record label and the orchestra and you

just might win the prize (see the small print, please!).

ITEM! Remember when Dapper Doc D asked his question about the Origins of the Mighty and Ponderous Rock Press? (It happened in ish #34—Specific Stan.) Well, none of you Frantic Ones came up with a decent answer—so we're gonna award a special Warners NO-PRIZE to everyone on our mailing list! That's right! No free albums, and shame on all of you! But just to show we're not the super-baddies we might seem to be, we're gonna extend the deadline one week in case something really special comes in! Who says this isn't the Marvel Age of Record Company Publications That Temper Justice with Mercy?

ITEM! Meanwhile, *Circular's* having another Doc D contest—and you're invited! Just get your astoundingly accurate, assiduous answer to this week's paralyzing puzzling poser in the mail so that it reaches the *Circ* Bullpen within the next two weeks! If yours is the first right-on reply, you get the *single* album of your choice from the wondrous Warner/Reprise calendar. So let us know what you know—'cause you're our Number One Asset, Fearless One! Write to Dr. Demento, *Circular*, Warner Bros. Records, 3701 Warner Blvd., Burbank, Ca. 91505. Hang loose, hero! Nuff said!

Bye Bye Birdie, a Broadway musical that ran for 608 performances beginning in 1960, is about a rock & roll singer named Conrad Birdie and his greetings from Uncle Sam. (Anyone recall the name of that *other* rock & roller who got drafted back in '58?)

Even more, though, *Birdie* is about a bunch of folks in Sweet

Inspirational Verse

**Bald headed Lena
Has anybody seen her
She's got a cue ball head
That's made out of lead
But she's all right with me.**

—Lovin' Spoonful
"Bald Headed Lena"

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