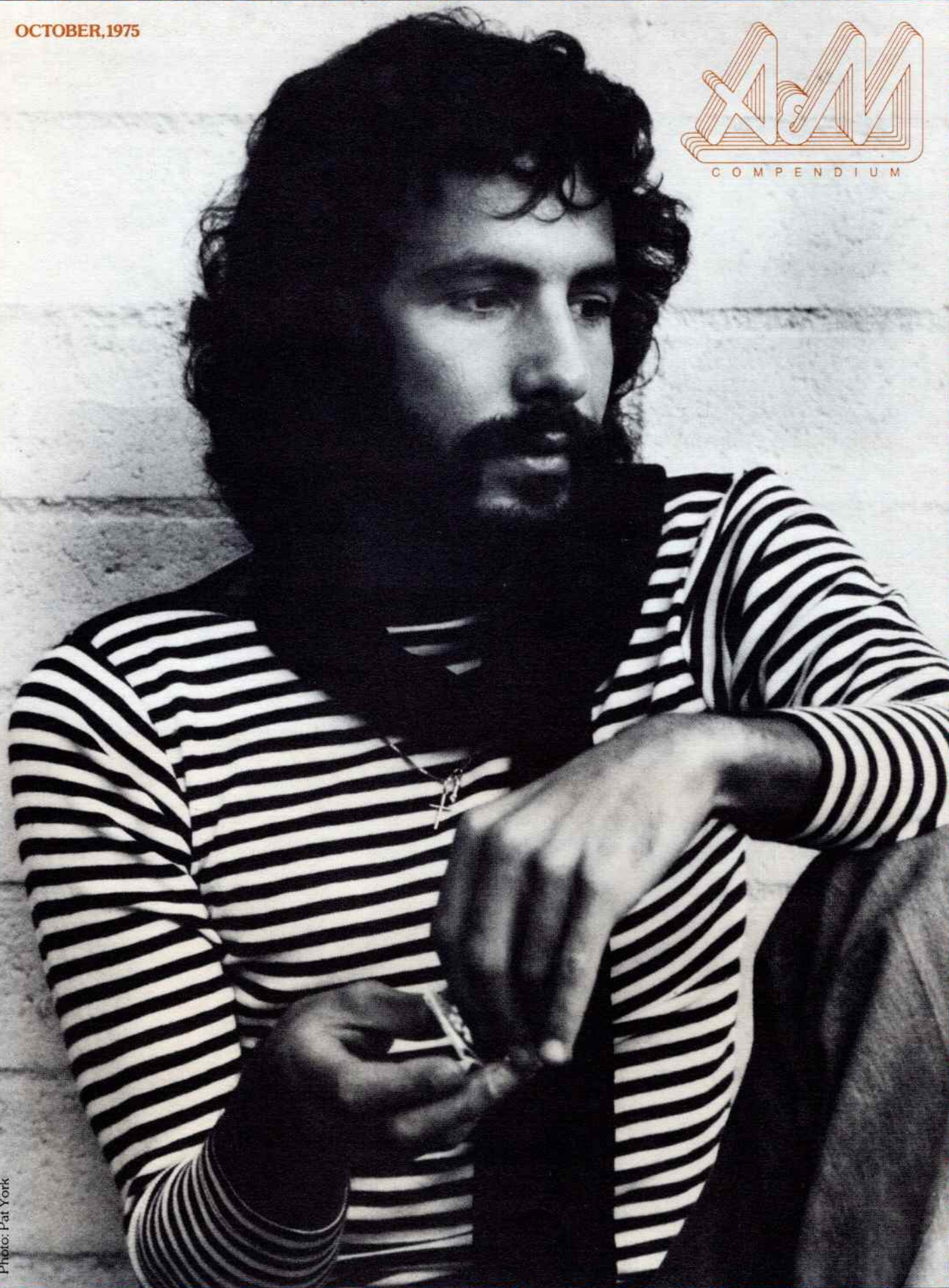


OCTOBER, 1975

A&M  
COMPENDIUM

Photo: Pat York





# WHIPPED



Photo: Robin Preston

## A TORCH IS PASSED

"Oh, yes, Mick and I are just like this," TUBE FEE WAYBILL nonchalantly sighed, holding up two nonchalantly entwined fingers. Occasioning all this quasi-coolness was Jagger's presence at the Tubes' recent sell-out engagement at San Francisco's Boarding House. When the band roared into their semi-finale, "Stand Up and Shout," that's exactly what the usually ho-hummy Jagger did — on his chair (he's actually rather short, you see). Then he visited with the gang backstage, remaining jovial even after SPUTNIK SPOONER accidentally doused him with champagne. In this photo, Mick and Fee are exchanging nonchalant rockstar repartee, with newlywed Tube friend Leroy Jones looking lovely in the rear. The following week at Bimbo's it was more full houses, a horde of tap dancers, and a trapeze artist named Dizzy Heights. C'est la Fee...

Next target area of the Tubes World Tour: the Eastern half of the continent of North America. Then... who knows?

## THE GUNS OF OCTOBER

The album release schedule for this month is now in sharp focus. Here goes: PEGGY LEE's first for A&M; the third by the OZARK MOUNTAIN DAREDEVILS, curiously titled *The Car Over the Lake Album*; the solo debut of ELKIE BROOKS; a new PAUL WILLIAMS; fresh RITA COOLIDGE; the RICK WAKEMAN-Roger Daltrey-composed

soundtrack to Ken Russell's controversial *Lisztomania*; the debut of VANCE OR TOWERS; the first A&M effort by singer-writer KIM CARNES; a change-of-pace album by NAZARETH's DAN MCCAFFERTY; *Numbers* by CAT STEVENS; and a new one by CHUCK MANGIONE.



\*HIRSUTE (hur'soot) *adj.* 1. Covered or coated with hair, hairy. 2. Of, pertaining to, or consisting of hair. From the Latin *hirsutus*; unearthed by the fashion editors of *Playboy*.

## GINO HITS HOLLYWOOD... AND GETS HAPPY HUG FROM HIRSUTE\* HEAD MAN JERRY MOSS

GINO VANNELLI, who's been tearing up the middle of the country in recent weeks (causing mass faintings and lines around various Midwestern blocks), has added the Sunset Strip to his list of triumphs. With a show distinguished by flawless sound and lighting and extremely tight playing from the five-piece instrumental unit (an unconventional combination, with two keyboard/synthesizer players and three drummer/percussionists), Gino completely captivated eight sellout Roxy audiences with his polished singing and uniquely provocative moves.

The audience — clearly hip to something new — was predominantly female, and Gino's performance catalyzed a number of spontaneous feminist dialogues (it was Eavesdropper's Heaven at the Roxy throughout Vannelli's four-day stand). Formalizing the engagement's status as an Event were the celebs, among them Herbie Hancock, Johnnie Mathis, Tony Newley, Kiki Dee, Frankie Avalon, Johnny Hallyday, Howard Greenfield, and musical couples CAPTAIN & TENNILLE and Gregg & Cher. Question of the week in L.A.: Who is Gino Vannelli's tailor? Gino's not talking.

# CREAM



## EXECUTIVE ACTION

Dear me — in the (more than a) few weeks since we last went to the printer, there's been quite a bit of movement within the cozy corporate ranks. We'll attempt to briefly document it in the sentences immediately below. Ready?

On the Lot (spiritual home of A&Mers everywhere), **Louise Barnum**, formerly assistant production manager, has been appointed manager of record production. In the same neighborhood, **Janis Imberton**, who had been in charge of inventory control for A&M, has become manager of jacket production.

Across the way, in the A&M A&R bungalow, **Roger Birnbaum** has been named to the post of director of contemporary A&R. Roger formerly assisted Kip Cohen, vice president of A&R (and we're certain he'll continue to be helpful in his new job — that's the kind of guy he is).

A&M has a brand new national advertising manager — she's **Kiki LaPorta**, and she comes to the Lot from Motown (where she held a similar post) and before that, from Warner Bros. (where she was advertising coordinator). Welcome aboard, Kiki.

Down the block at publishing, Chuck Kaye, vice prez of Irving/Almo, has appointed **Eileen Michaels** to head the newly formed Almo Publications, Inc., which was set up to design, produce, and distribute artist folios and sheet music. Eileen, who was previously with Warner Bros. Music, will be based in New York — the new Almo Publications office is at 505 Park. **Joel Sill** will co-ordinate things for the West Coast. Also at Irving/Almo, **Sheila Dehner** has moved up to the position of office manager.

Pulling back to the Big Picture, the national promotion scenario has shifted with the following changes: **Michael Taylor** takes over as the New Orleans rep (he comes from the music directorship of Dallas' KZEW-FM). **Bob Scharbert** has moved from Miami to Seattle. Newlywed **Wayne Lester** zips from Atlanta to the Florida region (he'll work outa Miami). And **John Ferrer** comes to Atlanta from New Orleans.

And that's it. Byebye now.

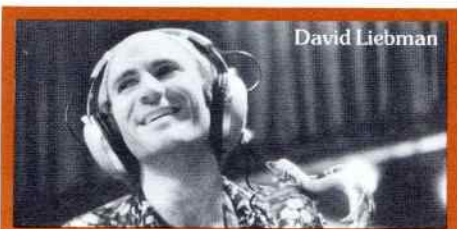
**ANDY FAIRWEATHER LOW** ("Fair" to his countrypersons) has a tough new elpee and a tough new band. The album, *La Booga Rooga*, was produced by Glyn Johns and has guest appearances by Stealers Wheel, Gallagher & Lyle, Eagle Bernie Leadon, Face Kenny Jones, and Georgie Fame. It's got atmosphere, it's got energy, and it's got the singular voice and sensibility of Andy Fairweather Low, who's surely destined to become



Andy Fairweather Low

two or three household names before long. Fair's band consists of drummer Dave Mattacks (ex-Fairport), pedal steel player B.J. Cole (ex-Cochise), keyboard player Rabbit (ex-Free), bassman John David, and Andy himself on guitar. Oh, yes, they play rock & roll.

## NEW HORIZON



David Liebman

Unveiled this month will be the Horizon series, which will focus exclusively on serious and uncompromising jazz recordings. Initial projects include albums by DAVID LIEBMAN, THAD JONES/MEL LEWIS, SONNY FORTUNE, and PAUL DESMOND/DAVE BRUBECK. Packages are said to include thorough documentation, and the series will be marked by attention to detail in every respect. Horizon should be as important as it is ambitious.

**HEY KID, C'MERE:** Between sets at Allentown, Pennsylvania's Roxy Theatre, NILS LOFGREN and his brother, rhythm guitar player Tom, stepped into the bar next door for a brew or two. Spotting a piano, Nils and Tom plopped down together on the stool and banged out an impromptu performance that included "I'm So Lonesome I Could Cry" and "That's How Strong My Love Is." Impressed, the bar manager offered them \$50 a week to perform there every Friday night. They politely declined. Nils and his band are scheduled to pull into L.A. October seventh for three nights at the Troubadour. We'll be there with our dancin' shoes for that one.

**DARYL DRAGON** (aka CAPTAIN) joined the Beach Boys for a tumultuous finale at a recent New Haven concert. It was the first time in four-and-a-half years that Daryl (who'd written arrangements, played keyboards, and toured with the legendary California group) had performed with his old friends. Daryl played with the Beach Boys on "Fun Fun Fun," "Good Vibrations," and "Barbara Ann"

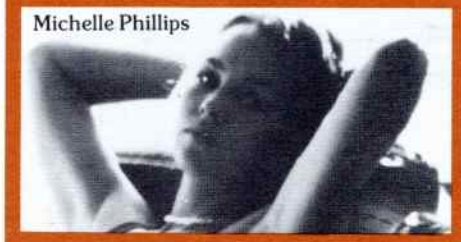
# OTHER

before a screaming, sell-out crowd. THE CAPTAIN & TENNILLE had opened the show for the Beach Boys and were presented a gold album for *Love Will Keep Us Together* by Dennis and Carl Wilson at a party in their honor immediately following the concert.

**HERB ALPERT's** latest tour has been his most successful to date. He's been performing to consistently sold-out houses around the country with a totally new show featuring dancers, several Herb Alpert vocals, and a new song, "The Whistle Song," written especially for Herb by Cat Stevens (who'd composed it while in Brazil). Herb and the TJB performed several of the songs they plan to cut for their next album, which they'll be recording shortly.

**45s:** The most offbeat — and funniest — single to make its way through this office's modified Kill speakers recently is "Aloha Louie," the first record in quite some time from former Mama MICHELLE PHILLIPS (produced by former papa/former husband John). Lyric sampling: "It's no corruption to have an eruption in Hawaii/Volcanoes do..." Also surprising is "Thin Ice," new from the OZARK MOUNTAIN DAREDEVILS — real tough.

Michelle Phillips



**PETER FRAMPTON** has been blowing off headliners at concerts all over the East Coast these past few months. Here's evidence culled from the *Philadelphia Inquirer*. Under a ten-inch photo with a caption that reads, "Frampton stole show at the Spectrum," the *Inquirer's* John David Kalodner opined: "Frampton's entire set was superb. With clear, concise vocals, solid guitar work, and melodic, well-structured songs, he presented a performance worthy of headline status."

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# DELIGHTS



# FEATHERS & BONES

## An In-Depth Interview with Cat Stevens

by Fox Harris

*The directions were complicated to say the least. I was to turn right after I saw in the sky a gleam of white horses.*

*It took four hours for me just to turn right. I was now in the land of Free Love & Goodbye. Goodbyes echoed all around me and those who weren't saying goodbye were engaged. I was to find the Home Where All Mums Can Sing. I heard singing from a Silver Pagoda surrounded by 100 and 8 clouds. I approached. I knocked. I entered. Magic tricks were performed for me. Banapple Gas given to me and then he approached in Karate pants, bare feet, a Dunhill cigarette in his mouth, bare-chested but wearing a vest, a gold chain around his neck. He sat, I sat and here is what followed:*

FOX: Now Cat, can you tell us what exactly you're trying to say in your music?

CAT: I've gotta show the world, world's got to see. See all the love, love that's in me.

FOX: And do you think you are succeeding?

CAT: Oh I'm on my way I know I am.

FOX: I see (cough). It certainly has helped your record sales, wouldn't you say?

CAT: Well, I think I found a way to help make myself richer.

FOX: Y'know, you've developed into one of the most original and personal artists of the Seventies.

CAT: Yes I'm being followed by a moonshadow.

FOX: Moonshadow?

CAT: Moonshadow — moonshadow.

FOX: I see. I've read, Cat, that you once had had a bad bout with TB but that you've completely recovered, and due to this you've had time to discover the spiritual question inside yourself. Is that correct?

CAT: All I know is all I feel right now. I feel the power growing in my hair.

FOX: Your father is Greek, your mother Swedish. Strange combination. What sort of childhood did you have?

CAT: They brang us up.

FOX: How fascinating, and was there any one thing that influenced your early life?

CAT: Mary dropped her pants by the sand, and let a parson come and take her hand.

FOX: Yes. Well (cough). Your songs seem to encompass many subjects, from love to father and son relationships to world conditions. World conditions seem to be fairly bad right now. What do you think?

CAT: wo wo

FOX: Uh, could you elaborate?

CAT: Well I know we've come a long way, we're changing day to day, but tell me, where d' th' ch'ldr'n play?

FOX: Do you think there is a solution? What do you think we can do to change these conditions?

CAT: Take a look at the world  
Think about how it will end  
There'd be no wars in the world  
If everybody joined in the band  
Think about the light in your eyes  
Think about what you should know  
There'd be no wars in the world  
If everybody joined in the show.  
Oh. Oh.

FOX: That's a very nice thought, I must say. But, to change the subject: are you yourself at this minute searching for anything new in your life?

CAT: I'm looking for a hard headed woman, One who will take me for myself.

FOX: Finding the right person, especially in your position, I imagine that could be a rather hard goal to achieve.

CAT: I know a lot of fancy dancers.

FOX: Hmm, yes. At any rate, you're now about to release your eighth album?

CAT: Oh I can't keep it in.  
Can't keep it in. Oh.

FOX: Mona Bone Jakon, Tea For The Tillerman, Teaser And The Firecat, Catch Bull At Four, Foreigner, Buddha And The Chocolate Box, Cat Stevens' Greatest Hits, and now Numbers...

CAT: Oh but the song carries on — so holy.

FOX: Of course, well. How do you feel about your new album, Numbers?

CAT: New music, music, new music.

FOX: I see. Well, Cat, our time seems to be running out. Do you have any advice for aspiring musicians?

CAT: Stay close to your friends up until the end

And when they know that you feel the same way

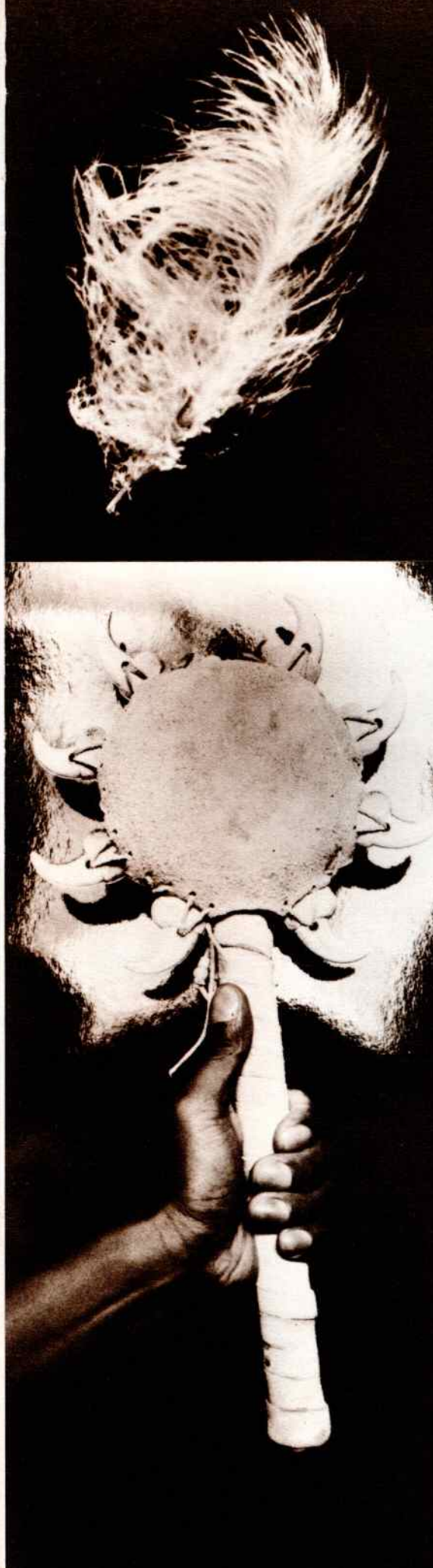
Rise up and be free and die happily  
And in this way you will awake.

FOX: Well, it's been really nice talking to you.

CAT: Don't think too long.

*(And as the sun set on his quiet Brazilian hideaway, he got up, went to the door, turned slowly and looking directly at me, he said:)*

Jus' call me Jzero







**m**onad was the Emperor, bossy and bad tempered. He always talked loudly.



**t**rezlar was third. Trezlar was the youngest and most cheerful Polygon. He loved adventures.



**q**izlo, the fifth, loved measuring space in his own special space craft. His best friend was Hexidor, the sixth Polygon.



**h**exidor was always inventing something. He liked to try and look into the future. Seventh of the inhabitants was Septo.



**S**epto loved plants and was recognized by all the others as their doctor. The eighth Polygon was called Octav.

Illustrations and words by Cat Stevens from his latest album,





## Q BRINGS US UP TO DATE

by Quincy Jones

I began recording *Mellow Madness* in February of this year, then had a six-week interim period where I was on the road with my new band, covering eight U.S. cities and 24 in Japan. After I finished the touring I went back into the studio and completed the album.

*Mellow Madness* was one of the most exciting albums I have had the pleasure of recording, for I was stimulated musically as well as being turned on to a couple of beautiful young cats who provide so much musical inspiration that it scares me. The two cats I speak of are my bass player, Louis "Thunder Thumbs" Johnson, and his guitar-playing brother, George "Lightin' licks" Johnson. I met the "J2," as we call them, by accident, and man am I glad that I did.

We had just begun the initial sessions for *Mellow Madness* and I had been using my man Willie Weeks on bass, but I was having a bit of a problem, for Willie is a busy cat and he is hard to get for sessions. One day Joe Greene brought the Johnson brothers down to the studio just to hang out, and Louis picked up the bass and blew my mind. I had never heard anybody play like that in my life, I was amazed. Then while I was still in shock over Louis, his brother George took out his guitar and played his behind off. Later they showed me some of the tunes that they had written — that put the icing on the cake. To make a long story short, four of the Johnson brothers' songs — "Is it Love That We're Missin'," "Listen (What it Is)," "Just a Little Taste of Me," and "Tryin' to Find out About You" — appear on *Mellow Madness*. We just signed them to A&M and as of this date we have finished six tracks on their first album, *Get the Funk Out Ma' Face*, which we hope to have ready in the fall. George and Louis are 20 and 22 years old. Believe me: you are going to hear a whole lot of music from them in the very near future.

About 12 years ago, when I was with Mercury records as a vice president in the A&R department, I was given a tape by an unknown teenage singer named Lesley Gore. I heard this rough, unpolished, and delightfully charismatic voice and decided that I wanted to go into the studio and cut her. Fortunately the feeling that I got upon hearing her proved positive, for in the span of three years we had ten gold records, including "It's My Party," "Judy's Turn to Cry," and "You Don't Own Me," and several other teenage classics. The hits stopped coming for us in 1966, so we parted company on an amicable level — both of us in search of new directions. Lesley went back to school (Sarah Lawrence) and I went to Hollywood to begin my film career.

Lesley started to hone her craft writing songs and as she gained more and more experience her tunes got better and better. Last year she and her writing partner, Ellen Weston, came by my house with a tape of some tunes that excited me, and we went back



Photo: Bob Siedeman

into the studio to cut four sides, to see if there was any industry interest in the lady and her songs. I took the tunes to Jerry [Moss]. He loved them and signed her to the label. Her first single, "Immortality," has been released, and we are currently putting the finishing touches on her first A&M album, to be released in the fall.

I am extremely excited about the Lesley Gore album. She has some incredible tunes, and I believe that she is going to happen.

Also during the *Mellow Madness* sessions I became aware of a lady named Paulette McWilliams from Chicago who can sing like few I have ever heard. She is the featured female singer on the album as well as the lead lady in my band. After I finish my other two albums I plan to record her.

It is really exciting for me these days. I am thoroughly immersed in my work and it has never felt better, for the musicians that surround me and the people in my office are constantly inspiring me to greater heights. Suffice it to say that I love it.

Next on my agenda in terms of my own albums is the *Evolution* project that I have been researching for the past five years. The album will be a two-record set documenting musically the black man's contribution to the world of music from 1510 to present. I plan to do a film of the silver screen variety, a documentary on the development of the project, a book dealing with the historical research, and of course the album. I hope to have it completed by 1976.

I suppose that just about covers it in terms of my current work. The load is a bit intense but it is that pressure and involvement that gets me off. If it ever let up I really don't know what I would do.

Attitudes (from left): Kortchmar, Keltner, a friend, Stallworth, Forster



## DARK HORSE: ENLARGING THE STABLE

More Dark Horses have entered the race. Head Dark Horse George Harrison has signed a quartet of new artists, bringing his stable up to six. Joining Ravi Shankar and Splinter are Jiva, Henry McCullough, Stairsteps, and Attitudes.

Jiva is a rock group composed of four young Southern Californians: James Gartland Strauss (bass, vocals), Michael Scott Lanning (lead vocals, guitars), Thomas Walter Hilton (lead guitar, vocals), and Michael Randolph Reed (drums). The group takes its name from the Sanskrit word meaning "that which breathes" and plays music with the intention of simply making people feel good. The group's debut album, *Jiva* (produced by Stuart Levine), is just out.

McCullough, a former original member of Joe Cocker's Grease Band and more recently with Paul McCartney's Wings, has led the Grease Band (without Cocker) through a pair of fine albums featuring his songs, voice, and





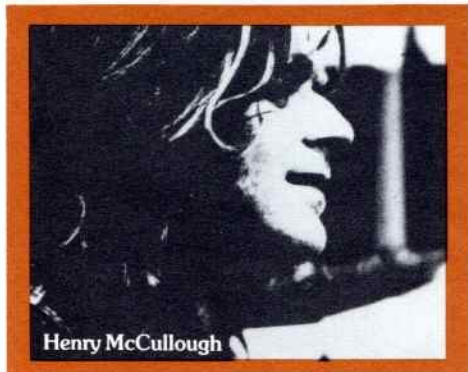
guitars. Henry's first solo effort, the just-released *Mind Your Own Business*, resounds with gritty, hard-hitting rock & roll.

Stairsteps is a new, matured incarnation of the highly successful Sixties group, the Five Stairsteps & Cubie. Now putting the finishing touches on its album, Stairsteps is made up of the four Burke brothers: Kenneth, James, Dennis, and Clarence, Jr. Album title: *Second Resurrection*. Producers: Billy Preston and Bob Margouleff.

Attitudes was formed by four seasoned players, Danny Kortchmar (guitars), Jim Keltner (drums), Paul Stallworth (bass, vocals), and David Foster (keyboards, synthesizer). A visitor to the sessions, now in full swing at L.A.'s Record Plant, described the group's style as "very funky rock & roll."

Brand new, too, is Splinter's second album, *Harder to Live*, produced by Tom Scott.

Harrison has also firmed up the administrative sector of the label with the appointment of Dino Airali to the newly created position of managing director. Formerly national director of promotion for A&M and involved in national promotion at Shelter, Airali produced Phoebe Snow's acclaimed debut album. Latest appointment: Louis Newman, former national promotion head at Blue Thumb and Discreet, to a similar post at Dark Horse.



## RITA COOLIDGE: CHAPTER FIVE, OR SP 4531

### THE PREFACE (OR PREMISE)

This is an album-in-progress, behind-the-scenes, open-ended story about the music business. Stories like this seldom get written about until after the problem is solved. This time, though, you're getting it firsthand.

### THE BACKGROUND

Rita Coolidge went into the studio with her producer, David Anderle, a few weeks ago to record her fifth solo album for A&M. As usual, they selected fine material (Jimmy Webb's "Do What You Gotta Do," "I Wanted It All," by Jackie DeShannon and John Bettis, Gallagher & Lyle's "Keep the Candle Burning," "You're a Part of Me," by Kim Carnes, and Kris' "Loving You Was Easier," among others)



Photo: Gina Fiore

and used excellent musicians (Lee Sklar, Mike Utley, Jerry McGee, Fred Tackett, Sammy Creason, and even Cher, singing background on Jimmy Cliff's "Sitting in Limbo"). Not an unimpressive lineup, indeed. But, just before the album was finished, they decided that something was missing. Perhaps one of those "standards" that Rita does so well.

### MORE BACKGROUND

Last January, when Rita and Kris performed at Los Angeles' Music Center, the show was altered slightly by the presence of a well-respected jazz pianist named Barbara Carroll, who backed sultry Coolidge vocals on a few emotional tunes like "Stormy Monday" and "Fever." The audience reaction was considerably greater than mild.

### THE PLOT THICKENS

Rita and David went back into the studio and took Barbara with them in hopes of completing the album.

### AND THICKENS

At the end of two days' recording they found themselves with nine songs and a completely new direction for Ms. Coolidge. The tracks are simple, with only Rita, Barbara, Chuck Domanico on upright bass, and Colin Bailey on drums, and they sound (if you're looking for a label) a lot more like jazz than country.

Says Rita, "I don't pretend to understand the music. I don't even know where it came from. I just found myself opening my mouth and the sounds flowed out. It was easy, probably the easiest thing I've ever done in the studio. And the first time I've ever taken my tapes home and listened to them right away. I wasn't even tired; David had to say 'stop' or we might have gone on indefinitely..."

The "new" music (which is in fact old — tunes like "Mean to Me," "Am I Blue," "The Man I Love," "Hallelujah, I Just Love Him So," "Stormy Monday," "Bring It on Home to Me," the Billy Holiday classic "Black Coffee," along with what should become the definitive version of Kris' "For the Good Times") is sung with a depth of feeling and emotion only hinted at on previous Coolidge recordings. It's an artist's performance — more believable with every note.

"I felt like an old Joan Crawford movie, dramatically draped against a veranda and singing from the heart about a man I'd lost... it might sound corny, but it felt very good.

"Working with Barbara Carroll got me

excited about the music. She's so very good... has played with the best, from Benny Goodman to Billie Holiday herself. Her piano is inspirational."

### PERSPECTIVE

Anderle says he heard the "new" Rita years ago, during the recording of a Delaney & Bonnie album. "Rita was singing background vocals and during a break, she and Bonnie Bramlett went off into a corner and started singing their hearts out on some of those old songs. I overheard them and knew right then and there that some day I should capture that voice in a studio. I also knew that it would be a while before it would happen. The years, maturity, and increased confidence in her womanhood have allowed Rita this expression and it's as good as I'd dreamed it would be."

In the past two years, Rita has become a mother (daughter Casey Kristofferson is now one-and-a-half), taken up TM ("I swore I'd never be one to preach it to anyone, but at the same time I can't explain the feeling it gives me — it's so peaceful"), and completed two duet albums with Kris (*Full Moon* on A&M and *Breakaway* on Monument Records).

### THE PROBLEM

What will the next Rita Coolidge be? The new? The old? Or, a mixture of both (if they can be mixed)?

Right now there are in essence two Rita Coolidge albums. The schedule says the next one will be released in early November. It will be up to Rita and David to solve the problem, though it is unlikely that the new Rita will be withheld from the public for any length of time. Even though it is an obvious departure from the past, it won't mean that the past is gone.

"I like what I've been doing, you might call it 'country,' although Nashville still thinks I'm a folksinger, and it fits so easily into my performances with Kris. The new material would mean the addition of Barbara and a couple of jazz musicians on the road and that might be complicated. Besides, I don't know if I want to change my style completely."

### SOLUTION

Here's where the story falls apart. There isn't one yet. There will be one soon, but not in time to meet the strict *Compendium* copy deadline. And so, dear reader, you must fill in the blank when you listen to SP 4531 (as our production department affectionately refers to the next chapter in the life of Rita Coolidge.)



## IRVING/ALMO SONGS & WRITERS

Here are some IRVING/ALMO songs that have recently been recorded:

TITLE	WRITER	ARTIST
IF I EVER LOSE THIS HEAVEN	Leon Ware/Pam Sawyer	Average White Band
DARLIN'	Brian Wilson/Mike Love	Persuasions
WORLD I USED TO KNOW	Rod McKuen	Frank Sinatra
SOMEWHERE IN THE NIGHT	Will Jennings/Richard Kerr	Helen Reddy
LOVIN' LAND	Troy Seals/Mentor Williams	Cilla Black
DRIFT AWAY	Mentor Williams	Rod Stewart
NOTHING FROM NOTHING	Billy Preston/Bruce Fisher	Peter Nero
YOU AND ME AGAINST THE WORLD	Paul Williams/Ken Ascher	Dick Cavett
BEST KEPT SECRET IN SANTA FE	Molly-Ann Leikin/Gloria Sklerov	Lynn Anderson
BAD SITUATION	Richard Kerr/Gary Osborne	Millie Jackson
EVERYTHING OLD IS NEW AGAIN	Peter Allen/Carol Sager	Anne Murray
EVERYTHING MUST CHANGE	Benard Ighner	Billy Paul
I HONESTLY LOVE YOU	Jeff Barry/Peter Allen	Jerry Butler
I HONESTLY LOVE YOU	Jeff Barry/Peter Allen	Ray Conniff
LOVIN' ARMS	Tom Jans	Millie Jackson
I NEVER HAD IT SO GOOD	Roger Nichols/Paul Williams	Barbra Streisand
SILVER WINGS & GOLDEN RINGS	Molly-Ann Leikin	Billy Jo Spears
BREAKAWAY	Gallagher & Lyle	Art Garfunkel
SOMEWHERE IN THE NIGHT	Will Jennings/Richard Kerr	Kim Carnes
HELP ME RHONDA	Brian Wilson	Johnny Rivers
GOD ONLY KNOWS	Brian Wilson/Tony Asher	Betty Everett
IF I EVER LOSE THIS HEAVEN	Leon Ware/Pam Sawyer	Nancy Wilson
YOU AND ME AGAINST THE WORLD	Paul Williams/Ken Ascher	Gladys Knight
DARLIN'	Brian Wilson/Mike Love	David Cassidy

## SONGWRITER SKETCH: PETER ALLEN

Peter Allen is no newcomer to show business, having begun performing in his homeland, Australia, when he was ten. As a songwriter, he's only been at it in earnest for four years.

Now at the ripe old age of 31, Peter may have previously come to your attention during his guest spots — with Chris, billed as his brother, but not really — on Johnny Carson's *Tonight Show*. Or maybe you heard of him earlier when Judy Garland brought him away from Down Under to open her show, or maybe later when he married her daughter Liza.

Perhaps you weren't even aware of him until last year when he penned "I Honestly Love You" for Olivia Newton-John, and then again, when he released his Joel Dom-produced *Continental American* album on A&M (even though he also had a wonderful earlier album called *Tenterfield Saddler* on Metromedia that you probably missed as he insists that "Only two copies were sold, and I bought one of them — for my mother"). And, if you're a New Yorker, you are no doubt by now aware of Peter as a favorite of the cabaret set at Reno Sweeney's.

Whatever your introduction to Peter Allen, you ain't seen nothing yet. As a songwriter, Peter is constantly maturing, and before long you'll be aware of some of his recent efforts like the emotional "Quiet Please, There's a Lady on the Stage" (of special significance because it was written about Judy, and when you hear Peter sing, "Put you hands together and help her along/All that's left of the singer's all that's left of the song./Stand for the occasion and give her one last celebration . . .," it will be hard to eliminate that lump in your throat).

Then there's the confidence-inspiring "On Planes" (editorially meaningful because this profile's being written on a Boeing 707, 37,000 feet above America, the beautiful) and "Pretty, Pretty," "She Loves to Hear the Music," ad infinitum. You'll know and love Peter's music. Just remember you read it first in *Compendium*.

Speaking of firsts, Peter just completed a musical first — an SRO engagement at New York's Metropolitan Museum of Art, where, after a Madeline Kahn introduction, he appropriately premiered "Welcome to My Museum" and received outstanding reviews like this one,

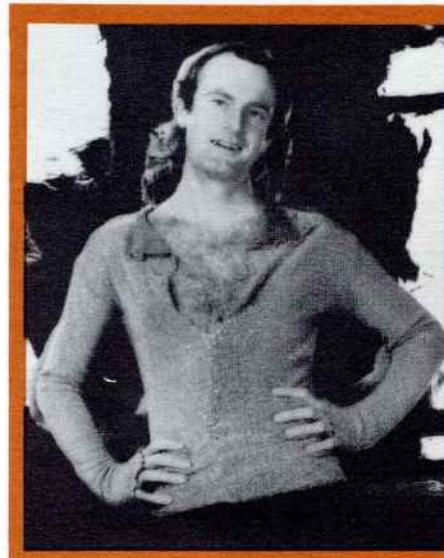


Photo: Bonnie Schiffman

from Ellen Mandell, in the *Soho Weekly News*: "His one and a half hour set flowed like fine champagne, full-bodied and sparkling . . ." Or this one, from Ian Dove, in the *New York Times*: "It is one of the inequities of the music business that Mr. Allen has not emerged as a major pop artist in the last few years. He deserves the recognition. He's singing some of the best and more sadly truthful songs around."

Bravo. We couldn't agree more.