

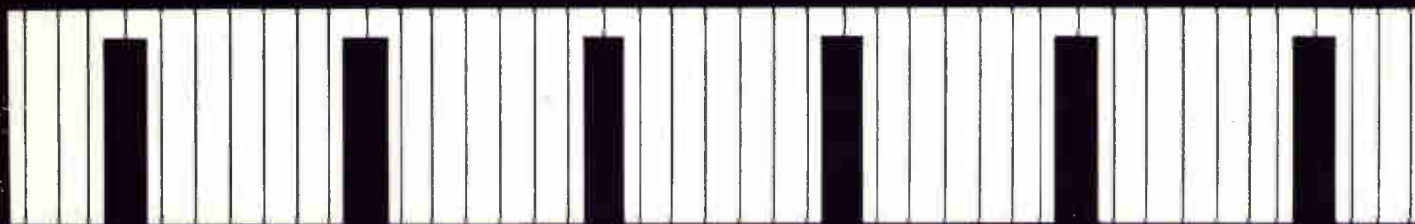
Record World Presents



U 34
JRD MART
VE 15222

AN ELTON JOHN SPECTAGULAR

January 31, 1976



This was a **HARD LUCK STORY** of an **EX-TEENAGE IDOL** who made some **HARMONY**. At a **CARIBOU** ranch he met a **CAPTAIN FANTASTIC** who rekindled his **CANDLE IN THE WIND** and made his **BITTER FINGERS SAIL** like a **SKY LINE PIGEON**.

He needed someone to turn to for **SALVATION** and **SOMEONE TO SAVE HIS LIFE** that night. You, **BENNIE AND THE JETS DIDN'T LET THE SUN GO DOWN ON ME**.

WE ALL FALL IN LOVE SOMETIME and I fell for you, you old **ROCKET MAN**. Whether you were drinking **ELDERBERRY WINE** or **MID-NIGHT CREEPING** you always seemed to **TAKE ME TO THE PILOT OF MY SOUL**.

Elton dear, **YOUR SONG** is always **MELLOW**, your **WRITING** could **BURN DOWN A MISSION** and it will continue to **SAIL** like a **HIGH FLYING BIRD**.

There will never be any **BAD BLOOD** between us because this **BITCH IS BACK** and no longer concerned.

With love, admiration and thanks, your friend always,

*NEIL
SEDAKA*



ROGERS & COWAN. INC.
PUBLIC RELATIONS



Dear Elton:

On behalf of the entire staff of MCA Records, Inc., I would like to extend my congratulations to you.

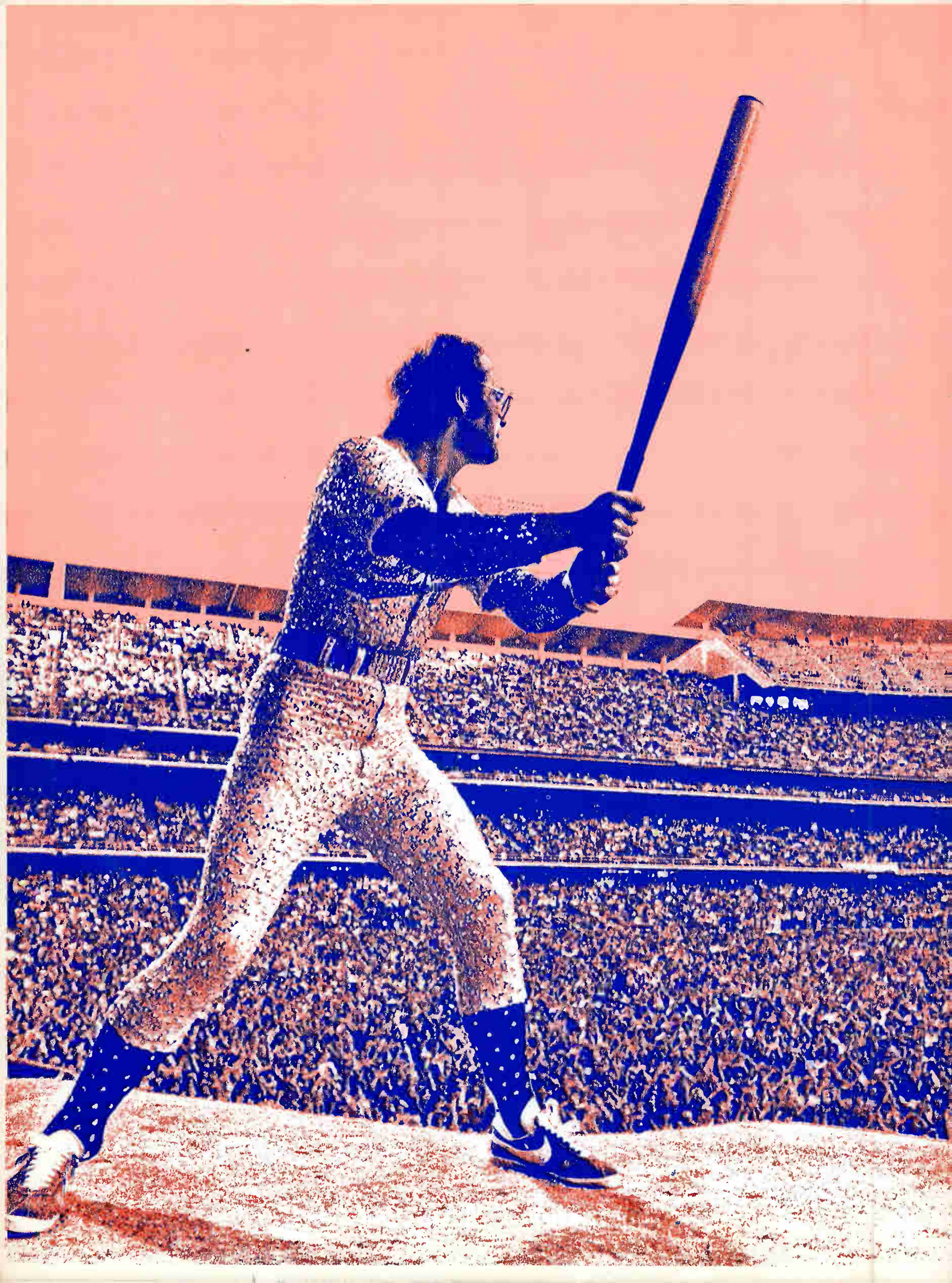
Rarely has any performer made so many important contributions to music and to the recording industry. After investing many years in developing your talents, the hard work and perseverance has resulted in your becoming one of the most outstanding music figures in the world.

We wish you continued success.

Sincerely,

A handwritten signature in cursive script that reads "Mike".

J.K. Maitland



Record World Salutes Elton John

Elton John cannot really be compared to other rock stars. On the surface his accomplishments may seem somewhat similar; he sells an incredible number of records, fills stadium after stadium, has expanded into occasional film and television forays and has his own record company. It is not, however, simply that he's *done* these things or even that he's done them in greater magnitude than those before him. Of equal importance is the way in which he has achieved it all.

The Golden Era of Hollywood is the most frequent analogy to Elton John's style and approach — the sense of grandeur, of living the life of a star for his own enjoyment and for the enjoyment of his fans. In satisfying himself, Elton John has never found it necessary to hurt others. Indeed he has helped launch many careers, and has tried to impart a little of his own magnanimity on some who stand by his side in the pantheon of the popular culture elite.

Yes, it goes beyond "rock star." Elton's appeal so far exceeds the usual boundaries of that idiom that the classification becomes meaningless. And the flair with which he handles himself on stage and off is flashy but never gaudy. Elton takes it all with a grain of salt and, far more than the film stars of the '30s and '40s whom he admires, seems to understand stardom for the public fantasy (still his own, too) that it is.

Elvis, The Beatles, Chuck Berry, Bob Dylan, The Rolling Stones—Elton John just doesn't fit any single mold. In saluting him at this time, Record World can but express the hope that he will continue to flourish, to bring a kind of excitement into the record industry that can only be an inspiration for everyone even remotely associated with the popular arts, business person and fan alike. If any one person has earned the title Superstar of the Seventies it can only be Elton John.





Elton John-Five Years of Fun

By ROBERT HILBURN

■ Stardom is a word that has been associated with Elton John ever since the English singer-songwriter-pianist made his U.S. debut shortly before 10 p.m. on Tuesday, Aug. 25, 1970 at Doug Weston's Troubadour, a West Hollywood club that had already gained something of a national reputation for showcasing important new talent. Lenny Bruce, Gordon Lightfoot, Joni Mitchell, Kris Kristofferson, Randy Newman and Laura Nyro were among the hundreds of performers who had appeared on the Troubadour's wooden stage since the Santa Monica Boulevard club opened in 1957. But no one, to my knowledge, created the opening night excitement of Elton John.

In both the formal reviews and in the informal record industry conversation that followed John's opening night show, there were predictions of stardom. But, when applied to someone making his Troubadour debut, it could mean the artist seems to have a chance to someday play one or two nights at the 3,000-seat Santa Monica Civic Auditorium or, if all goes well, a show at the 18,700-seat Inglewood Forum. Either would fit the general definition of a star. In the five years since the Troubadour opening, however, Elton John has virtually rewritten the definition of pop music stardom.

Looking back at the Troubadour opening, it's sometimes difficult even now to realize how far this essentially shy, unabashed fan of pop music has gone. When he sold out the Greek Theater for a week back in 1971, we got a clue to his growing status. When he sold out the Inglewood Forum for four nights, we got another. When he signed an \$8 million contract with MCA Records—the largest ever given a record artist

■ This article was reprinted from "Elton John: Five Years of Fun," which was distributed at Elton's Fifth Anniversary engagement at the Troubadour, a benefit for the Jules Stein Eye Foundation.



at the time, we got yet another. When his "Captain Fantastic and the Brown Dirt Cowboy" became the first album ever to go to No. 1 in the nation's music trade publications in its first week of release, we got still more. And when he announced in July that he would appear at Dodger Stadium, we got more. But, one senses, the definition is still being written.

One of the reasons he put together a new band (which made its U.S. debut, symbolically, at the Troubadour) was that he felt he had many new facets of his musical personality still to explore. Thus, the three day benefit at the Troubadour for the Jules Stein Eye Foundation was both a sentimental look back at the opening in 1970, but also a start of a second chapter in his career. It's too early to write the Elton John story — the final analysis of his impact on, and contribution to pop music, but it's a good time to look back on the past five years. He, sometimes, seems as amazed at all that has happened as anyone else.

"I always think this is about it," he said, a bit sheepishly during his spectacularly successful 1974

American tour, the one in which he played four nights at the Forum and could even have, according to most observers, sold out a couple more shows there. "It just always amazes me. I'm always ringing up and asking, 'Are you sure we've sold out, are you sure we've sold out?'" It's hard to believe it sometimes. When we played the Hollywood Bowl and the Long Beach Arena last year, I figured that was as much as we could ever do, but now look at the Forum.

"Sure you get excited by your own success," he continued frankly. "But that doesn't mean you're satisfied. All you have to do is see somebody on television you really like and you start thinking 'God, I wish I could play like that.' There's always something to strive for. A lot of people (in pop and rock music) just don't have any ambition any more. It's just, 'Oh well it's time to tour again. Let's go.' And that's not the point at all.

"The whole reason to tour is to strive for something better. Forget about the costumes and staging. It's the music that counts. If you don't keep improving, you're

wasting your time. I've said it before: I don't want to end up like Chuck Berry or Little Richard—and I don't mean to degrade them, but I don't want to be playing 'Crocodile Rock' badly 10 years from now. That would be a nightmare."

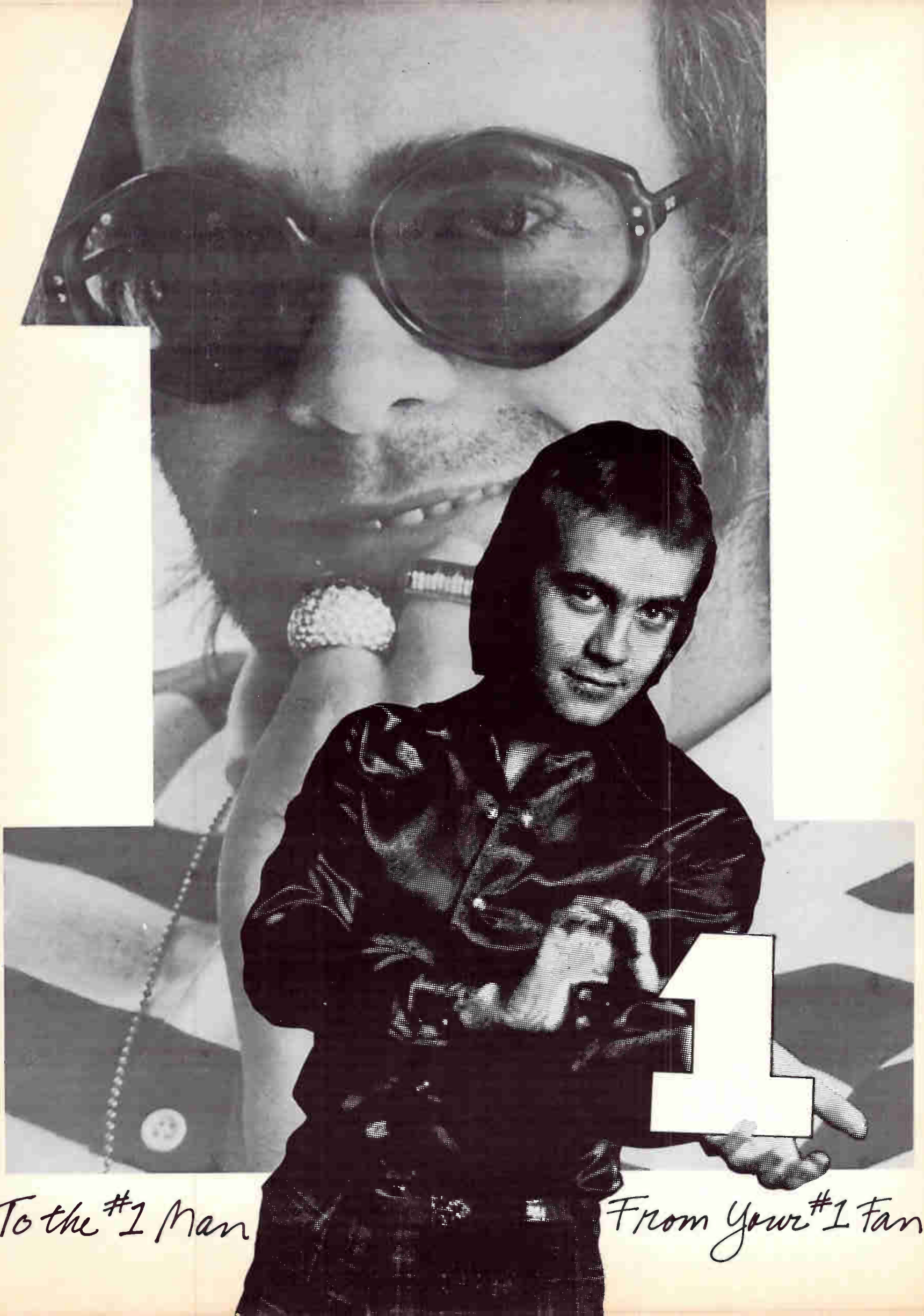
Though Elton John was all but unknown in this country at the time (his first English album—"Empty Sky"—wasn't even released here because of its apparently limited potential), the Troubadour was filled on Aug. 25, 1970 with writers, disc jockeys, agents, record executives, concert promoters and others in the pop music business. They had come to the Troubadour that night for various reasons.

For one thing, the club was as much a social meeting place in 1970 for the record industry as it was a place to actually listen to music. It was a place where business deals were made, news stories were found, gossip exchanged. But they also came because Elton's first U.S. album (titled simply "Elton John") was beginning to attract some attention and because his record company (now known as MCA Records), through Russ Regan and its Uni division, had done a sensational job of promotion.

"We've got something big this time," was the kind of message that was spread in dozens of phone calls from the record company offices in the weeks before Elton arrived. And the record industry, in the summer of 1970, was in the market for something new and important. It was a period of relative inactivity in pop music. The Beatles had broken up. Some of the great bands from the 1960s—The Rolling Stones, The Who, The Band, Creedence Clearwater Revival—were still around, but nothing new had arrived to excite more than a segment of the massive pop audience.

There were, to be sure, some tentative moves into theater rock (e.g. Alice Cooper), some basic southern rockers (e.g. the Allman Brothers), the start of heavy metal

(Continued on page 30)

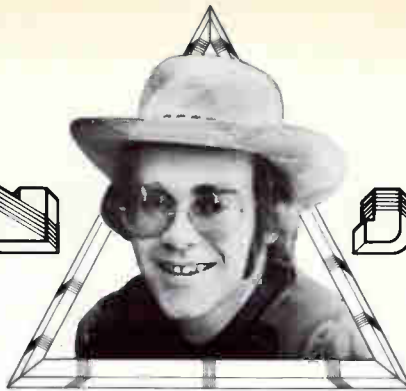


To the #1 Man

From your #1 Fan!







Elton John: Past to Present

By ERIC VAN LUSTBADER

■ Now he comes to town and they are waiting for him at the airport, wriggling their way through barriers, surging past jumpsuited roadies. They rush the limo as he climbs in, the slowly rolling car leaving them like surf in its wake. They are waiting for him outside the hotel and as he disappears inside, they rush to phone booths to call his room, their flushed, transfigured faces pop-eyed and sweating. "Is this Elton John? No? D'you think he could come to the phone?"

Upstairs, within the elegant white-and-gilt suite, Elton raises his eyes to the ceiling and moans in awe, "How did they find out where I was staying? I didn't even know until two hours ago."

But in the end it's a charade because no pop superstar is as close to his fans or as finely attuned to their wants and needs as is Elton John. He makes it his business to know them and therein lies the key to the longevity of his astounding success.

17 With A Bullet

Later, amidst the grey-painted concrete blocks backstage, he leans back and smiles, fluorescent light winking off the star lenses of his glasses, cherishing a moment in time. "I remember, years ago, sitting in the Dick James offices on Broadway, and seeing that we (the 'Elton John' lp) were 17 with a bullet in the charts, one above CSN&Y's 'Deja Vu'—which was on its way down, mind you—but God, that was exciting!"

From the outset Elton strove for and achieved excitement. To begin with he seemed to be constantly in the right place at the right time. Oh yes he spent his years in the English group Bluesology, and he ran from session to session in London to add his voice to the background of records too numerous to mention, and he sweated out his writing failures at Dick James Music and the commercial failure of his first album, "Empty Sky." He withstood the rejection of virtually every American record company, watched his critically-acclaimed single "Lady Samantha," released on Congress Records, slide into obscurity.



"I don't think I've really begun yet. Which is a slightly ludicrous thing to say seeing as how we can't go further than Number One on the charts. But I'm just a baby. The Beatles have been around for ten years and McCartney has just had a Number One album. He's still making good music. We've been together five years and I honestly believe that we've only just started. As long as I believe that . . ."

—Elton John.

But it happened that Congress (a small offshoot of Kapp Records) was in the process of folding while the larger Uni label was being formed. "Border Song," Elton's next single, was finally released on Uni and, in the end, achieved sizable airplay and a modest run up the charts.

Thus the giant engine of Elton John's success was set in motion, and inexorably, undeniably it began to lap at the shores of America.

Excitement. He generates it like an electric circuit. How many neon signs he lights! But then he always did, from the moment he set foot in America in 1970. One sensed, even then, his specialness—the unique qualities that made him a total entertainer, not just a performer or another singer-songwriter. He played the Troubadour in L. A. and the critics fell all over themselves, superlatives dripping. So he took southern California by storm and then, slowly, cautiously moved eastward, warily circling New York. MCA finally brought him in to play at a special press luncheon at the Playboy Club. Two other

new acts were on the bill and, it being a working day, many of the writers left before he got on. The sound was so bad that afterwards he was beside himself, tears of rage in his eyes.

Yet in many ways it was one of his most revealing professional moments. The sound was atrocious, the atmosphere bad, the audience tired and a bit bored by what had gone before. And still, he was electrifying. Through it all, his innate musicianship, his immense good humor and, especially, his singular personal magnetism marked him as a potential messiah for rock, particularly live rock. The show was not good but Elton's greatness was as irrefutable as a lighthouse in dense fog.

Halloween in Boston

In the months that followed the excitement flared, building with explosive force. In Boston on Halloween weekend he danced onto the stage in top hat and black cape, asked for the lights to be doused and, pulling a chain at his crotch, caused a plastic clown's head to light up. He destroyed four audiences, the music

cascading over them in tumultuous disarray, the sweat pouring off him like rain.

He went to MIDEM, headlining the Galas and in true Gallic tradition disaster struck. Eric Burdon did his best to upstage Elton, disrupted the early show, which was being televised throughout Europe. But even this could not stop Elton and returning for the late show he played one of his finest sets, bringing the tuxedoed and gowned audience to its feet.

Guardian angels. That was one important cornerstone to Elton's early meteoric success in America. Russ Regan was surely one. David Rosner was another. He was then the head of Dick James Music in this country and he too recognized and believed in Elton's potential.

The First Tour

Elton was ill-prepared for America when he came. Besides the band he had one roadie and one "tour manager." Both were British and never had been to the States before. Even though Rosner was strictly a publisher, he saw immediately the problems Elton faced touring this vast country and, stepping into the breach, he took care of all the dates, hassling with promoters about pianos, tuning, sound systems. He accompanied the band on most dates to insure personally that everything ran smoothly.

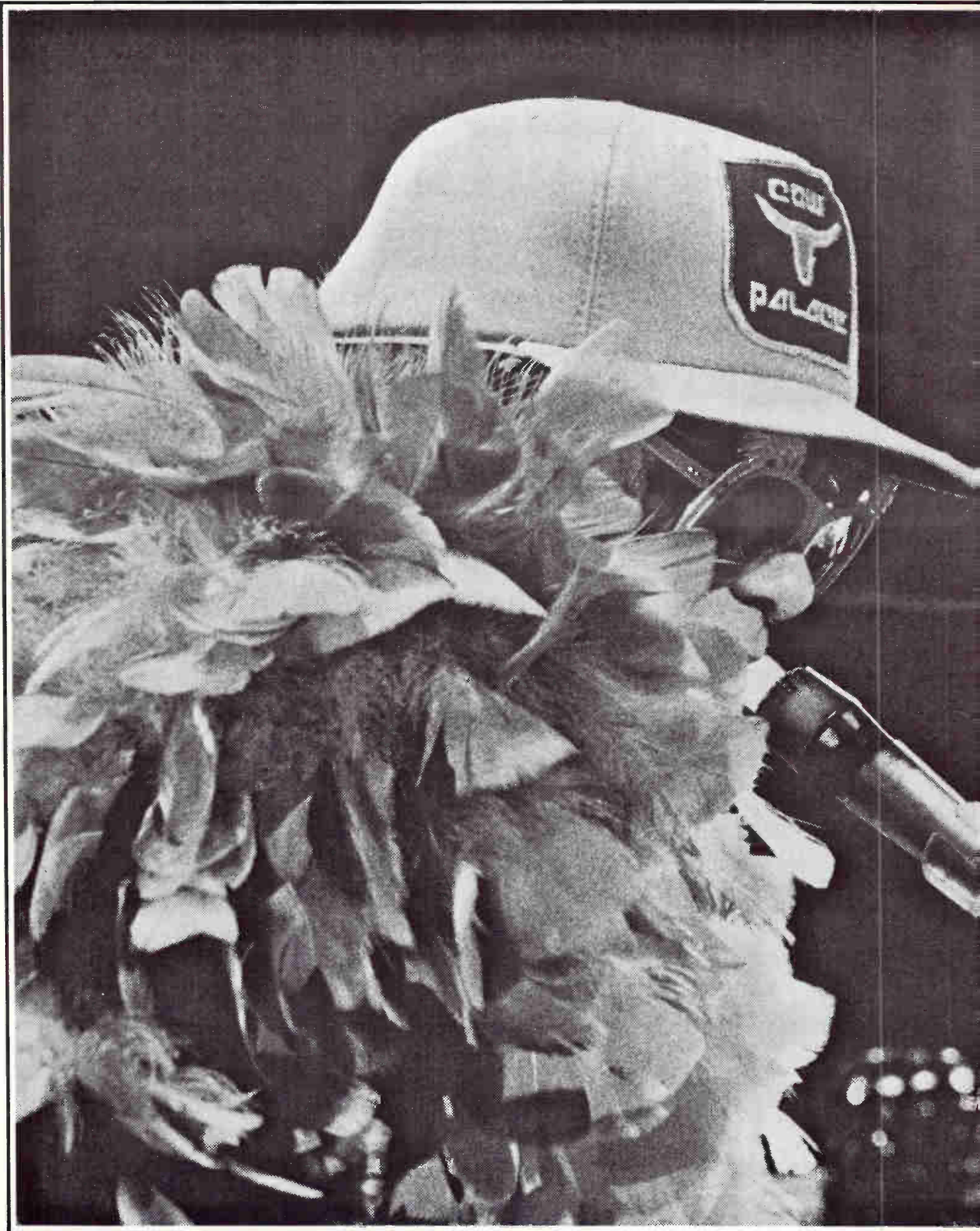
It was he too who arranged for the live concert Elton performed that was broadcast over WPLJ. Perhaps one hundred music business people jammed the small studio to provide the live feel. The atmosphere was electric and there appeared to be little doubt that something memorable was about to occur.

So much is made now of the first Troubadour gig that the importance of this night to Elton's career sometimes gets lost. Almost no one there had ever seen him perform or even knew much about him. Therefore they expected the ordinary — another new act like so many new acts they saw each week. Most perhaps were aware of the L.A. reviews but in all honesty they didn't give them much credence.

(Continued on page 63)

To E.J.
"Sheila's son,
John's best friend
and our favorite
piano player."

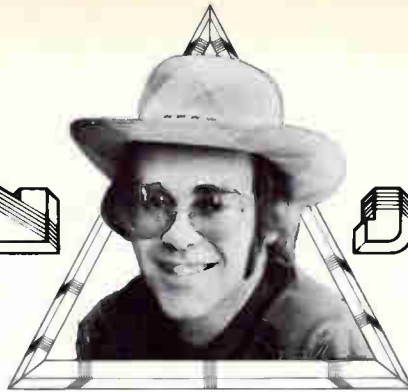
Love, Mitzi
and Barney





**WE LOVE
YOU MADLY
CHEERS,**

BILL & THE FILLMORE FAMILY



Elton's Singles:

The Best Rock Has To Offer

By ROBERT ADELS

■ HOLLYWOOD—One only has to look to Elton John's singles discography for living superstar proof that the sometimes flip-pantly-evaluated 45 is as valid a speed as the more stately 33 1/3 when it comes to the true telling of an artist's musical worth and lasting impact. The most commercially successful of the lot speak for themselves of course as all true superhits do. But these chart-toppers are also preceded by, interspersed and coupled with tracks never made available on albums—we'll call them "the collectibles"—which just as accurately exemplify the prolificness and vitality of Elton The Record-Maker.

Happily, all of Elton's singles treasures, including his very first U. S. release, are still readily available on MCA Records. Being the first A-side, "Lady Samantha" (originally Congress 6017 and re-issued as MCA 60172) holds special interest.

Historically, "Lady Samantha" represents the triumphant new turns all subsequent Elton John/Bernie Taupin collaborations were to take after they had together scrapped some two dozen predecessors. Musically, "Lady Samantha" is Elton at his early rockin' best, particularly on the choruses. There is unmistakable power here which even at this point is rather well developed.

Being guitar-dominated, "Lady Samantha" gives little evidence of Elton's keyboard genius to come. Nor do these early lyrics of Bernie Taupin's anticipate the richness of word pictures which EJ would later explore in multi-layered performance. But there is little distance placed between the lyrics (which do serve the song well) and Elton John the entertainer—a characteristic of all his subsequent work.

Both "Lady Samantha" and its flip "It's Me That You Need" are "collectibles," the first of an amazing string. The B-side here is Elton's first ballad to see U. S.

release, and as such its failures to equal a milestone like "Your Song" are forgiven. "It's Me . . ." bears traces of Jacques Brel drowning in a sea of French horns. But it does contain all the essential elements of pathos of the first order. Elton's own sense of majesty which would later put all the pieces properly together would develop from this somewhat hesitantly original beginning.

Elton John's second U. S. single became his first major chart item—"Border Song" (Uni 55246/MCA 60161). It brings into focus several EJ trademarks for the first time: a distinctive and rich piano intro, the building of momentum as flourish is stacked atop flourish in a gradual fashion, and throughout, a voice capable of giving a believable perspective to the word "I" and thus an entirely personal slant to all it tackles. These in turn combined to whet appetites for Elton John's first album which was to contain both "Border Song" and its even more impressive followup, "Your Song."

In addition to being one of the earliest B-side collectibles, "Bad Side Of The Moon" backed "Border Song" as some first-rate star gazing fraught with fury and featuring a mysterious multi-syllabic chorus in the hypnotic repetition of "hoo-sa-ma-la." Or something akin to it. (Unlike most collectibles, "Bad Side . . ." did find its way onto an album in another form—a live version one year later.)

"Your Song" (Uni 55265/MCA 60047) scaled the very top of The Singles Chart in 1971, and made it very much The Year of EJ. It also made the album a major event—and while its cover features a striped scarf as our man's most outrageous garment, its music is unmistakably that of the Elton of some five years hence. With a convincing "ha!" right in the middle of a love vow, Elton reinforces the mood's one-to-one reality rather than destroying it. While a lesser vocalist would surely have taken to whispers to

convey the song's sense of the fragile, EJ employs a full range of vocal dynamics. His flowing keyboards provide yet another essential piece of the magic monologue.

On the B-side, "Take Me To The Pilot" shows Elton John's clear-cut refusal to be typecast as a balladeer with its gospel-infused thrust and soulful flight path. At this point it becomes clear that EJ's world would assume proportions dictated by a geometrical rather than linear growth pattern.

The two sides culled from the motion picture "Friends" (Uni 55277/MCA 60162) again saw Elton's talents move in opposite directions, both under the common umbrella of soundtrack music. The gentle title tune A-side graced the charts in Spring of '71 as a logical progression of "Your Song" while the flip "Honey Roll" provided a sneak preview of the nostalgia in "Crocodile Rock," with a mythological base in hard-

driving dance music taking on shades of reality.

With the release of "Levon" (Uni 55314/MCA 60163) from his "Madman Across The Water" set, Elton truly came into his own as an artist capable of cinematic character depiction through sound. Animating a father-son conflict situation with a delivery as carefully structured as the lyric, Elton John's vocals comfortably straddle the line separating top 40 entertainment from artistic accomplishment.

"Levon" was tastefully backed with the "coda" cut from the same album, "Goodbye."

"Tiny Dancer" (Uni 55318/MCA 60164) at an uncompromising 6:12 proved that another portrait in sound—this one about an L. A. seamstress of rock—could be as unique and as successful. "Razor Face," a tale of rough exteriors, became the tactile B-side.

(Continued on page 70)



MCA RECORDS

Dear Elton,

Your music has given pleasure
to millions around the world.
We pray that our donation
to the Jules Stein Eye Clinic,
made in your name, will
give sight to one child.



J. K. Maitland



John Reid Tells His Story

By ELIOT SEKULER

■ *With but three years on the periphery of the music business in London, John Reid took on the assignment of Elton John's management. Then 21 years old (in 1971) Reid grew into the job rapidly, helping establish Elton's name around the world. His success in coordinating the many aspects of Elton's career is enviable. In the following interview, Reid discusses the development of his and Elton's friendship and career, the formation of Rocket Records and the decision-making process that has resulted in a rock star of previously unfathomed magnitude.*



John Reid

Record World: How did you come to manage the most important artist in the record business at such a tender age?

John Reid: Well, at the tender age of 18 I went to London to seek my fortune. I had really left Scotland without knowing what I was going to do and London was as far as I got. I had a taste for travelling because my family had lived in New Zealand, of all places, for three years and I went to school there before studying marine engineering in Glasgow, where I got bored halfway through. London was initially a stepping stone to wandering and as it was Christmas, I found a part-time job in a clothing store. I liked it, I liked London and I would go around to the record companies because I used to deal with them in college in Scotland.

RW: In what capacity did you deal with the record companies in Scotland?

Reid: I used to run the school's dances and discos and was also in a couple of groups. My brother and I were the Scottish answer to the Everly Brothers. In London, eventually I got a job with Ardmere-Beechwood, which was EMI's only publishing interest at that time. The first day I started, they sent me to the airport to meet Seymour Stein.

RW: Weren't you involved with Motown Records in the U.K.?

Reid: I was EMI's label manager for Motown, which involved choosing the records to be released out of the piles that came in from America and promoting the product that we decided to work with. It was interesting and I really enjoyed it. Martha and the Vandellas, for example, were enormously successful for two years after their last American chart record because we kept releasing old "B" sides and album cuts in the absence of any new material. So I was getting along very well and at about that time, I met a musician who used to come up to EMI to scrounge singles. He was friendly with the Bell label manager who worked next door, David Crocker, and his name was Elton John. One day, not long after "Your Song" had been released in America, I told Elton that Stevie Wonder and Martha and the Vandellas were coming into Britain for a tour. I asked if I could borrow his car to meet them at the airport because mine was out of commission at that time and Elton wound up coming to the airport with me to meet Stevie. When I introduced them, Stevie asked, "Are you the Elton

John who sings 'It's a little bit funny . . .?' " and he started singing the song. That started off their relationship.

Things began to happen very rapidly for Elton soon after that. I was in Los Angeles in early 1970 after he had done the Troubadour and had then flown back to the states six weeks later for a short tour. I came back with him the second time on my vacation. Elton wanted to see Reb Foster; he was interested in having Foster manage him.

RW: Were you professionally involved with Elton by that time?

Reid: No, we were just friends. Elton, Bernie and I came over before everybody else on the tour did and stayed at the Riot House. Dick James still had another year with Elton on his management contract and Dick needed to have somebody working here in America. Elton wanted me to do it but I didn't want to. I didn't know anything about management, but I wanted to come along as a friend. We met a couple of people but Elton didn't make any decision for about six months, and all the while he was asking me to do it. I said yes eventually and gave notice to Barney Ales and EMI. Barney called me and said "If you leave here, I'm gonna kill you," and I withdrew my notice for a time. He still threatens, but anyway, Elton's mother finally came to see me and said that Elton trusted me; she was afraid that something might have happened if someone else became involved. By that time it was March of 1971 and things were moving fast.

I started with Elton by working with Dick James, because he still had the management contract. When the contract expired, I would take over. So I stayed with Dick James for about eight months and tried to get myself together. It was ridiculous: I was 21 at the time, I didn't have any money, I had no real experience and I was trying to start my own business. I wasn't going in completely cold, actually, because I had a pretty good grasp of the rudiments of the record business and a bit of grounding in publishing. But it was still a very confusing thing.

RW: Without any experience in booking, how did you handle tour arrangements etc.?

You can't really predict exactly what will happen because by summer we may have taken a different view. Rock & roll changes from minute to minute.

Reid: Basically, I had to place my trust in Howard Rose.

RW: He was involved already?

Reid: Yes, Howard was at IFA and had been involved with Elton from the beginning. There was a good feeling, a basic trust, between Elton, Howard and me so I relied pretty heavily on him and he was very important. He would come up with an itinerary with suggested places and we would take it from there; that's still the way we work.

RW: What were some of the high points and crises that you've met with along the way?

Reid: As I see it, there have been several plateaus, as in a graph, when the line shoots up and then moves along steadily. And there may have also been a few kinks. When I became involved, "Tumbleweed Connection" and "Friends" had been recorded already. As soon as "Tumbleweed" hit, "Friends" was banged out and there was a hell of a lot of unscrambling to do. There was all of that to contend with within one year, plus touring and trying to move on to new things. To a certain extent we've been trying to eliminate the backlog that was created at about that time ever since. It was like a set of dominoes that all fell almost at once.

RW: For a time people were saying that Elton's career would be ruined by over-exposure. Did that just erode by itself or was there a plan on your part to contend with it?

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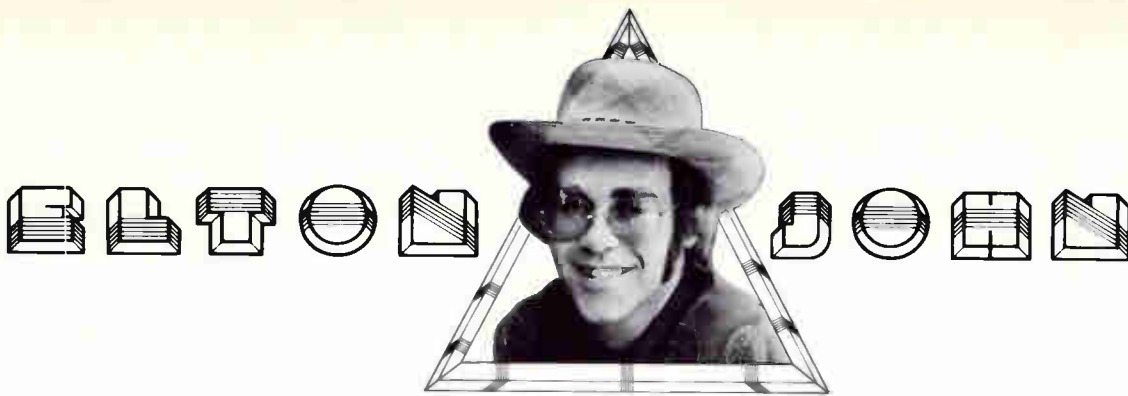
CAPTAIN FANTASTIC

Thanks for the excitement of the last 5 years....

*and being a friend.
HR*

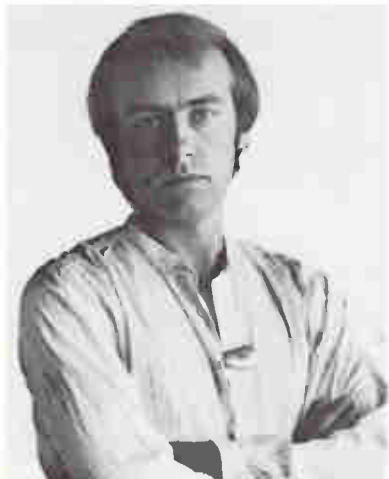
THE HOWARD ROSE AGENCY, LTD.

ARTISTS MANAGER



Bernie Taupin: Songwriter Supreme

■ Since meeting Elton John through a music magazine talent contest in 1968, Bernie Taupin has written lyrics for well over a hundred Elton John songs. It is hard to imagine another pair of songwriters working together so well for so long, and showing so little sign of slowing down. Taupin's time has been taken up even more of late by two solo projects, an album and a book of poetry, both due in the first part of this year. Elton's closest co-worker spoke with *Record World* about his long association with Elton John and commented about those factors that have contributed to their long-term success.



Bernie Taupin

Record World: Describe your procedure, if in fact there is one, as far as the approach to a song is concerned.

Bernie Taupin: Well, as soon as I've written the lyrics, I just give them to Elton. That's all there is to it if you're talking about that, but if you're talking about when I write and in what situations I write, then that's different. Basically I'm a very lazy writer. Usually I only write when the time approaches to make an album. I don't normally find myself sitting somewhere and suddenly say, "Ah, a song has come to me." I normally write under pressure; I get ideas and I jot them down, but I don't put them together until the time comes to do an album. That's when I start work. Every time I've written something, I just give it to Elton and he starts work on it.

RW: And at that point you have no further say in his approach to the lyrics?

Taupin: I don't really need to because basically whatever he does pleases me anyway. I don't have to say, "I think this should be this and that should be that."

RW: With all the stuff you've written, have you ever worked simultaneously on a given piece of product?

Taupin: No.

RW: In other words, the lyrics always come first and the music has always followed?

Taupin: Yes.

RW: Was it you who once said that getting the first line or the title of the song is the hardest part?

Taupin: Well, to a certain degree. The thing is I, in the last few years, in fact, ever since I started writing—I like titles, so I mean most of the time I think of titles before I start the song. Before I start the song, I'll think of something that I like the sound of and work from there. Then sometimes I'll get a line or something that I particularly like and I'll work around that. But otherwise I never just sit around and say I'd like to write a song about such and such or so and so. It's usually titles or a certain line.

RW: Since musical directions have changed so much over the years, is that calculated and discussed or is it a natural evolution?

Taupin: Between Elton and myself? That's a weird question. That makes it sound like we sit down and say "Well the times are changing Elton. I see that such and such is becoming popular. Do you think we should cash in on it?" I mean, I can't answer that. We move along as everybody else moves along; it's a natural progression. You go along with the swim of things.

“ I normally write under pressure; I get ideas and I jot them down, but I don't put them together until the time comes to do an album. That's when I start work. ”

RW: Is there any particular musical direction from which you get the most artistic satisfaction? What are your personal musical interests?

Taupin: Well, I grew up like every other kid listening to the radio. The music that was on the radio then was the music that influenced me. When I first started listening to the radio there wasn't a lot of American music on; a lot of it was English copies of American hits done by English people. I grew up for quite a while with English rock acts, then got hip to all of the American people. I just went along with whatever was happening on the radio. I got a tape machine and started taping stuff—becoming more interested. I always loved music, always knew a lot about music, but I don't think it was until I came down to London that I really got very involved with it and became knowledgeable about it.

RW: You once said that films had a strong influence on you when you were growing up. Have films had any influence or effect on the material you've written?

Taupin: Well, that's another thing. I'm a film freak. I love movies and I collect books about film biographies. I'm a book fanatic anyway, so I collect anything. Then again, everybody thought that "Yellow Brick Road" was a very cinematic album and I guess when you look at it, it is in a way. Films don't effect me as far as writing; maybe subconsciously something comes from that interest.

RW: Do you have any plans as far as scoring films is concerned?

Taupin: Hopefully, if I have time, I want to act. That's one of my ambitions, to act.

RW: If the opportunity arose, would you ever consider not only acting in a film, but doing the musical scoring as well, or is that just tackling too much at once?

Taupin: Musical scores bore me. We once scored a film, "Friends," and that was just a pain in the ass. I'd rather be writing or acting than doing the music. If it was totally our film or total control of a film, then I'd do the music too, but that's not the most important part by any means.

RW: Have you ever consciously written a song with the intention of it becoming a top 40 hit?

Taupin: No.

RW: Is there a formula for a top 40 song?

Taupin: If I knew it, I'd be set up for life. I've never really set out unless you're talking about in the really early days, when I had to because that was how we made our money; we had to or we bit our fingers.

I never sit down and say "I've got to write this business; it's got to be a commercial single" because we never know what's going to be a single until it's more or less done.

RW: After you've written a lyric and before you've given it to Elton to put to music, have you had particular feelings as far as hit potential is concerned? Is there some feeling you get from some lyrics that are more commercial or hitbound than others?

Taupin: When I wrote "Island Girl"—that was one of the first songs I wrote for the new album—when I look back at all the lyrics, I knew that that was going to be very commercial and would be the single. I knew it would end up as a single.

RW: Any others?

(Continued on page 62)



Elton John: An MCA Viewpoint

■ LOS ANGELES — Elton John is one of the greatest superstars in the music industry. He has been making important contributions to the music scene throughout the world, paving the way for others and accomplishing what had formerly been impossible.

On June 13, 1974, Elton John signed a long term recording agreement with MCA Records, Inc. The contract is reputed to be the largest with a single artist in the history of the record business. The importance of the event was emphasized by full page ads placed by MCA in both the New York Times and the Los Angeles Times. J. K. Maitland, president of MCA Records, Inc., noted, "The record industry has become a sophisticated and powerful and professional industry. We wanted to show in these ads how far this business has come. This was a major financial agreement between one of America's most successful companies and one of the world's most important artists. We wanted to present it in that light . . ."

42 Million Albums

Elton John has sold over 42 million albums and 18 million singles throughout the world, with ten of his albums well over the million mark in the United States alone. His most recent lps, "Captain Fantastic And The Brown Dirt Cowboy" and "Rock of the Westies," were certified gold and platinum as soon as they were released in the U. S. "Captain Fantastic" hit all best-selling charts in the number one spot the first week of its release (a first in the recording industry), and Rick Frio, MCA vice president of marketing announced that MCA shipped no fewer than 1,400,000 copies. "Captain Fantastic" was also the first album in history to attain platinum status the day of its release.

Five years ago, when Elton John first signed with Uni Records (merged with Decca and Kapp into MCA Records, Inc.), Russ Regan was its president. Elton's first British album, "Empty Sky," had been released abroad and Elton was looking for a contract here. After being turned down by at least three labels in the U.S.,

Elton finally signed a one-year contract with options for three more years with Uni Records. The singles "Lady Samantha" and "Border Song" were the first American releases by Elton John and they were followed by the lp "Elton John." The album eventually went to the top 10 on the best-selling charts. But it was Elton John's first American appearance that convinced the record industry that he was destined for super-stardom.

Elton admits now that before leaving England for his first appearance here, the one aspect of the trip to America that excited him most was the possibility of buying records. An avid record collector and fan, Elton wanted to buy releases that were not available in England. He did not and could not anticipate the excitement that resulted from his first performance in the U. S. at the Troubadour nightclub in Los Angeles.

U.S. Arrival

Elton, lyricist Bernie Taupin, Dee Murray (bass) and Nigel Olsson (drums) were met at the airport by record company executives who had hired a red double-decker English bus for the occasion.

Rick Frio, who was national sales manager for Uni at that time, recalls going to the Troubadour the afternoon before the performance. Elton, Nigel and Dee were rehearsing and Frio's first reaction when he heard the fullness of the

sound was that the three performers had tapes to back them up. When he discovered that the music was indeed all theirs and there were no gimmicks, he knew that Elton John was destined to become something special.

Troubadour

Elton John's performance at the Troubadour is remembered well by everyone who attended. Critics raved about him. Russ Regan recalls, "It was probably one of the most electrifying evenings ever to happen at the Troubadour . . . within about 45 minutes . . . we had a superstar." And Mike Maitland remembers, "It was one of the most spectacular openings for an unknown artist I've ever seen."

Elton John did not remain an unknown for long. He returned to the United States soon after his debut for a tour covering primarily major cities such as Los Angeles, Chicago and New York. His single, "Your Song," moved to the #4 spot on the best-selling charts. In New York he played at the well-known Fillmore East.

"Tumbleweed Connection," Elton's second American lp was released in January of 1971 and it hit the charts, with bullets, in the top 20s. Not long afterward, his first two albums were in the top five. Later in the year, both albums were certified gold by the RIAA. Elton returned to the United States for a ten week tour, hitting 55 cities. 1971 was the year in which Elton John sold out the

Greek Theatre in Los Angeles for one full week. People began to learn about Elton's passion for elaborate costumes and outlandish eyeglasses. Elton's antics on stage were also becoming well known.

In May of 1971, Elton's only live album was released. Titled "11-17-70," the album was recorded during Elton's second U.S. tour when he was co-headlining concerts with such acts as Leon Russell, The Byrds, Poco and the Kinks. A radio station in New York asked Elton to appear live on the air before an audience of about 100. The performance was well publicized and many pirated tapes appeared in stores. To combat the illegal records and to put out a legitimate quality product, MCA released the lp.

New Contract

In June of 1971, Elton's contract with MCA Records was renegotiated. Lou Cook, MCA vice president of administration, recalls the meeting in London. This was one of the first business meetings between Cook and Elton John and Cook discovered an extraordinary side of Elton's personality. In addition to being an exceptional musician and performer, Elton displayed a remarkable understanding of the recording industry and of the inner workings of a record company. Lou Cook is still impressed with Elton's business sense, which is backed with a vast knowledge of sales, promotion and marketing.

Elton John's next album was "Madman Across The Water" which included "Levon" and "Tiny Dancer." This is still one of his biggest and most consistent sellers in the United States to date. It was certified gold in 1972. Davey Johnstone played at the recording sessions on this lp and, as Elton commented at the time in an interview, "This album marks the end of my 'strings' period." It was the end of 1971 and Elton was about to embark on a new phase in his career.

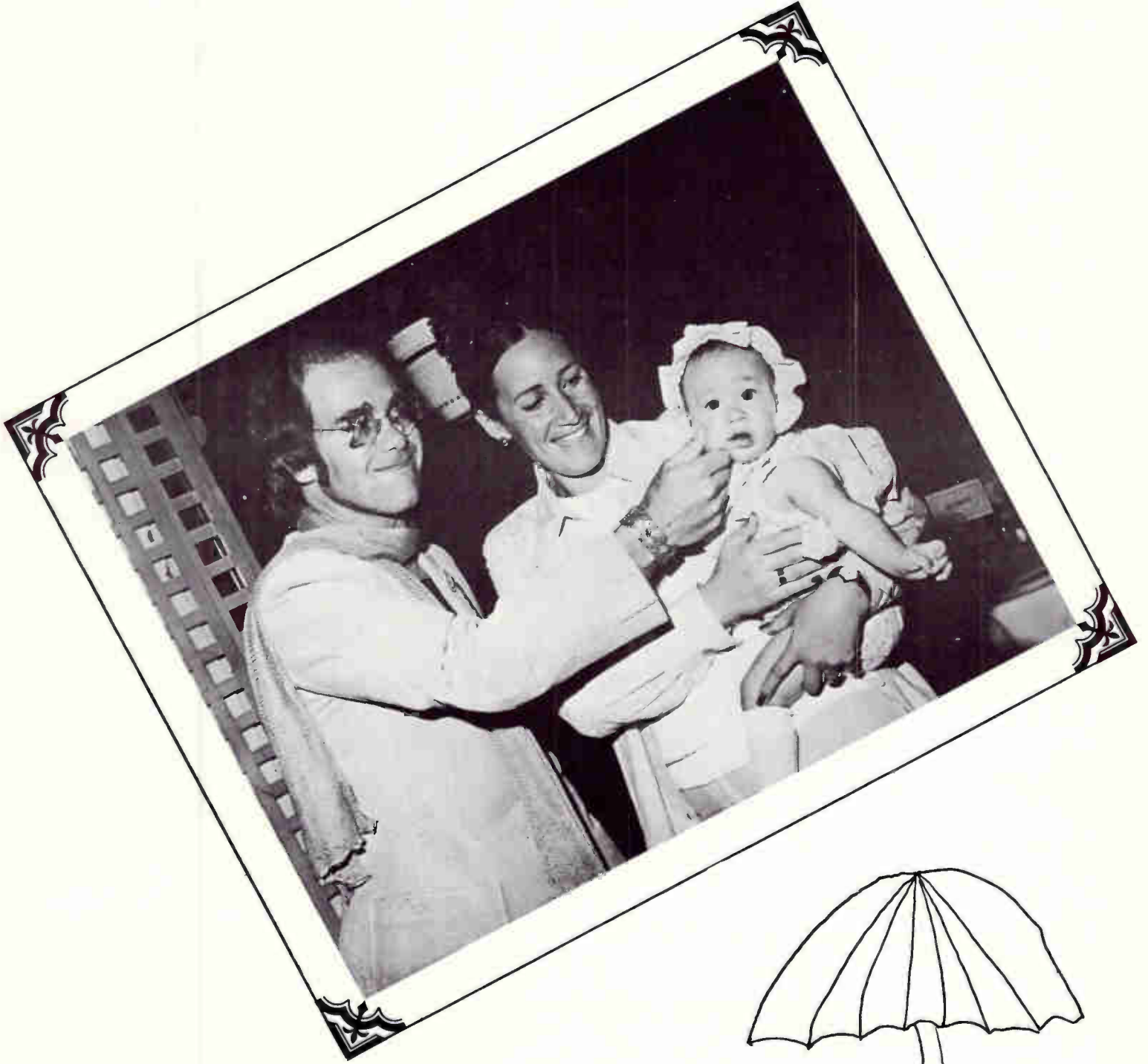
Although he had performed in the United States a great deal in 1970 and 1971, Elton did not return to this country until the fall of 1972, after the release of the

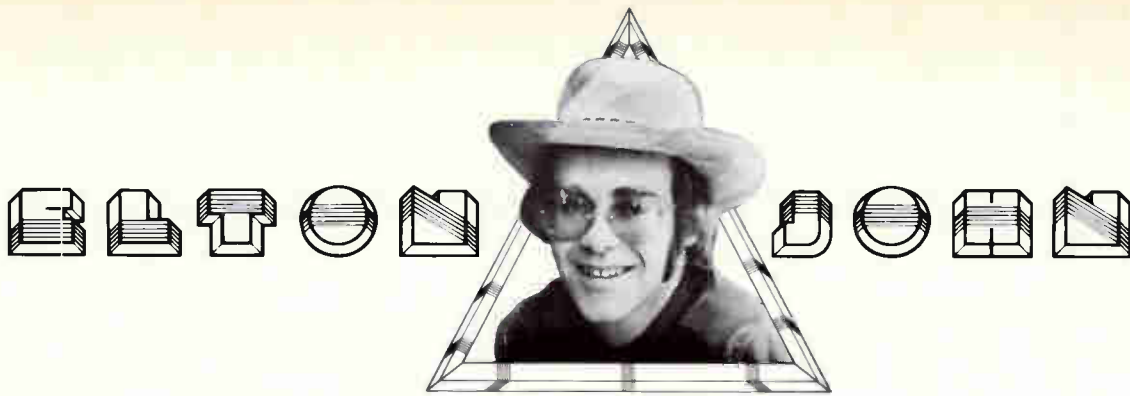
(Continued on page 86)



Elton, Kiki Dee and MCA president J. K. "Mike" Maitland

DEAR GODFATHER





Gus Dudgeon and the Elton John Sound

■ *Gus Dudgeon, Elton John's producer since his breakthrough, has worked closely with Elton in the studio for six years, and shares credit for the inimitable Elton John sound. In this interview with Record World in London, he speaks out about his relationship with Elton and Rocket.*

Record World: How did you first come to start producing Elton John?

Gus Dudgeon: After I left Decca as an engineer, I went into production and I worked with four artists but I only had one hit with each of them. None were artists that I could see had any longevity. The only one I thought at the time could have was David Bowie but I only had a contract to do one single with him and that was "Space Oddity." I had already known Paul Buckmaster for some time because he'd done some arrangements on other singles and I played him the "Space Oddity" track and then while I was routing with David we decided we wanted to use some strings, although we were using mellotron and stylophone, we thought we'd use strings as well so we'd get a blend of all three. He rang me up one day and said "God this is incredible, David's asked me if I'll do that song you played me the other day." I said "Yes, I'm producing" and he said "Oh Christ, I didn't know that."

That all came together and at that particular time Steve Brown who brought Bernie and Reg together in the first place was looking for a new producer for Reg, and I think they just literally looked through the charts and saw "Space Oddity." At that time they were looking mainly for an arranger and then a producer. They saw Buckmaster's name and went to see him and asked him to do "Your Song" and "I Need You To Turn To" which were both on the first album and he was commissioned to do them and then literally as they were leaving the room they said to him "By the way, do you know of any good producers?" and he said "Well have you considered Gus, the guy that we did 'Space Oddity' with" and they said "Oh, I don't know why we didn't think of that" so they came to see me and that was how we came together. So it all resulted from that one record which interestingly enough has just been no. 1 again, five years later.

The reason I haven't got another major act is because although I'm offered such artists frequently I wouldn't get any buzz out of making an album with these people.

RW: So Paul Buckmaster was originally part of the team. At what point did he move on?

Dudgeon: He did the first 3 albums if you count "Friends." He did arrangements for the black one which is called "Elton John," "Tumbleweed Connection," and then there was a mad patch where he had the live album and the "Friends" album which was from the film which Paul also did. In fact Paul wrote about 50 percent of that album because there were only about two and a half bloody songs in the thing and it had to be padded out. The whole album was a complete and utter rip off. It should have been put out as a maxi single with Elton John's songs on it and the rest of it forgotten about really. I know Paul wouldn't thank me for saying that but it wasn't a proper Elton John album, although it was promoted in the States as such and it got a gold record.

RW: What happened to Paul after that?

Dudgeon: Well what happened was very simple really. Paul is a great arranger, he's really original. He's a very classically oriented arranger which is great because he gets the full weight from the chords when he writes a string arrangement and a lot of Elton's chords are very major chords, very classically oriented again. The trouble with

Paul is that he is—and I think he'd be the first to admit it—untogether. He may not be now, I haven't seen him in two or three years, but he was very untogether. He was always showing up for a session where we were supposed to do four arrangements and he only had one done. He always had reasons but they were always a little implausible, a little difficult to take, because you're looking at the clock and looking at the studio, there's two hours to go and he's still scribbling the arrangements down in the lavatory. You're thinking



Elton, Gus Dudgeon, Bernie at Caribou

God this is costing £5,000 or something and we're lucky if we're going to get £1,000 of work out of it. It was also because he wanted to work in the States and he wanted to work with other people and we wanted him to as well.

I haven't ceased working with other acts since working with Elton. The reason I haven't got another major act is because although I'm offered such artists frequently I wouldn't get any buzz out of making an album with these people. I recently turned down Ringo Starr, Barbra Streisand, and all sorts of people. Although I'd learn something from it I know there would be a monster ego problem. I know that we'd crash headlong into each other. I'd like to think that I haven't got an ego problem but I know a lot of these other people have, I've met them.

I'd still much rather work with people that no one's ever heard of. It's very difficult to build up a star to the size of Elton, and to find people that you could put that sort of time and attention into. So I always work with people that hardly anyone's heard of. Paul was offered gigs by The Stones, Leonard Cohen, various other people, and of course he was knocked out, he was flattered like I'm flattered when people ring me and ask if I'll work with them, and he obviously wanted to do those gigs.

The main thing was there was always this problem whether Reg should record with or without his band. I remember sitting in a car with him and talking just before we did "Madman" and I said "Do you think this is the time now to start using the band?" He was always using a band on stage but all they ever did was maybe one or two tracks on an album and some backing vocals, the rest of it was session people. I thought at that time they were ready because I'd seen them play a lot of gigs and I figured they were ready to record and he said "No, I think we should go one more album with Paul. Then I think maybe we should think about it again." Paul was like his session band because Paul and I used to get the musicians together and Paul wrote the charts out. We used to sit down and talk everything out. Every drum fill was worked out, every change—the same sort of thing as you'd work out with a band but we just worked it out with Paul and he put it down on paper and put his own stuff in as well so he was the group in a way, he was backing, he was the band, the studio band, it all came through him.

(Continued on page 84)



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Tony King Salutes 'A Competent Piano Player'

■ In his long and honorable association with the record industry, Tony King, executive vice-president of Rocket Records, has been several things to several distinguished people. After a six year term with Decca, he became an assistant promotion manager for London/America Records, which he claims was at that time the largest distributor of vinyl in all of England. It was during his assistantship there that his talent and good manners attracted the attention of Andrew Loog Oldham and the Rolling Stones, who retained him to promote The Stones' records and any other acts that Oldham might happen to produce (Marianne Faithful, etc.). He remained with Oldham through the formation of Immediate Records, becoming promotion manager for the label that gave the world the original Small Faces' only American hit ("Itchycoo Park") and several lesser miracles.

His pursuit of destiny next led him to become promotion manager for (and later in the publishing interests of) Air London. That fledgling concern—created by noteworthy English producers George Martin (Beatles), Ron Richards (Hollies), John Burgess (Peter & Gordon, Manfred Mann) and Peter Sullivan (Tom Jones, Englebert Humperdinck)—provided him with plenty of nice records to be associated with, and an introduction to a chubby record fanatic who will figure quite prominently in the later stages of our story. He assisted The Beatles in their Apple experiment, doing promotion until they one day saw in him the qualities of leadership and bravery requisite to the general managership of their American operation. He remained general manager of the Apple outpost "until, at John Reid's insistence, I became tea-boy for Rocket Records;" lured, no doubt, by the opportunity to work with people he believes in, and the promise of a substantial lunch hour.

RW: Under what conditions did you first encounter Elton John?

Tony King: We met, in '68 I think, in Dick James' office. He was a budding songwriter, and I was the promotion manager for Air London. At that time I had an arrangement with a product director friend of mine whereby we'd get the American top 100, which was fine because most of them got immediately added to my collection. Every time I'd get a new batch of American records there'd be this bespectacled beggar sort of trailing after me saying, "Oh what have you got, what have you got?" Elton, being a record freak, knew me as The One Who Had The American Records. One day, when I was in one of my celebrated bad moods and he asked me what I had, I clutched the records to me, turned and said, "Mind your own business." We laugh now because he says that he regarded me as quite a ferocious person. Then we got to know each other and I enjoyed his company because he was obviously so keen on music; he was as keen as I was. We used to listen to things and talk about the people we liked, favorite artists and producers and what studios were doing what. We formed what was basically a record business friendship. I used to listen to him play, but I must be honest with you, I thought of him more as a talented pianist. I never thought he was going to become ELTON JOHN. But I thought that he was a very clever keyboard player, so I'd help him get session work. I got him work with the Hollies and a pop group called the Baron Knights, and he did a couple of demos on songs that we had to do. Jerry London, who wrote "Apache," had written this song that he couldn't sing because it was too high and Elton, who was playing keyboard on the demo, asked to have a crack at it. I remember thinking, "I'm not sure about this . . ." but he did it and it turned out fine. We basically talked about music all of the time; that was our friendship. I was amazed, and slightly annoyed with myself, when he suddenly became a major artist.

RW: Well, based on the criteria for what was star material at that time, he was definitely not star material.

King: Definitely. I had been working around The Beatles, The Hollies and The Stones, and he didn't fit into that sort of category.

RW: What allowed him to overcome the obstacles to get to the position he's in today?

King: I think he had a lot of talent, a lot of help and a lot of good fortune. The good fortune was running into Bernie through a newspaper ad; that was like a gift from heaven. He's had the help of people who believe in him. Steve Brown and Dick James spent a lot of money on that "Elton John" album, and he was then fortunate enough to have someone like Russ Regan sitting in the chair at Uni Records; a music man who recognized something good and went out and worked his balls off to break it. He had a combination of things going for him but, more than anything else, he had talent.

RW: After working with The Beatles, who were the definitive sixties phenomenon, and then going to a company with Elton John, who is the definitive seventies phenomenon so far, what are the differences you see between Apple and Rocket?

King: Elton is an artist/businessman much more than the Beatles were. Paul McCartney was probably the one of the Beatles who had the best business sense, but they were always primarily artists and Inspired People. Outside of producing the artists and putting the records out their interest kind of died off and, unfortunately, for a period of time they didn't have the correct people taking care of the business end of things and that's where things got a little messy. Elton is much shrewder. He's very aware, for instance, of the American radio situation. It's a vast amount of knowledge to assimilate, but he knows every facet of American radio. He takes an active participation in the way that Rocket goes. In the case of Neil Sedaka and Kiki Dee, when he was touring in '74 he went and did radio interviews, promoting them more than himself. He knew that he didn't have to sell himself, so he was out there to promote Rocket artists and knew that that was one way it could be done. Normally artists will get interested in sales figures about every three months. He's concerned right from the beginning, which I think is tremendous.

(Elton) had a lot of talent, a lot of help and a lot of good fortune. He had a combination of things going for him but, more than anything else, he had talent.

RW: It has often been the case that an artist who submerges himself in a business venture will do so to the neglect of his art, yet this doesn't seem to be true with Elton.

King: Because he's surrounded himself with good people in the right jobs, he can leave everybody to do what they're best at doing. Bernie is the lyricist, so he doesn't need to be with Bernie. Gus is the producer, so he doesn't need to be with Gus. John is the manager, so he doesn't bother John. The same applies to his record company. He and John pick out people who they feel can handle certain jobs, and they more or less leave it to them. A wise policy, I think, and so far it's worked pretty well. At least until I came along . . .

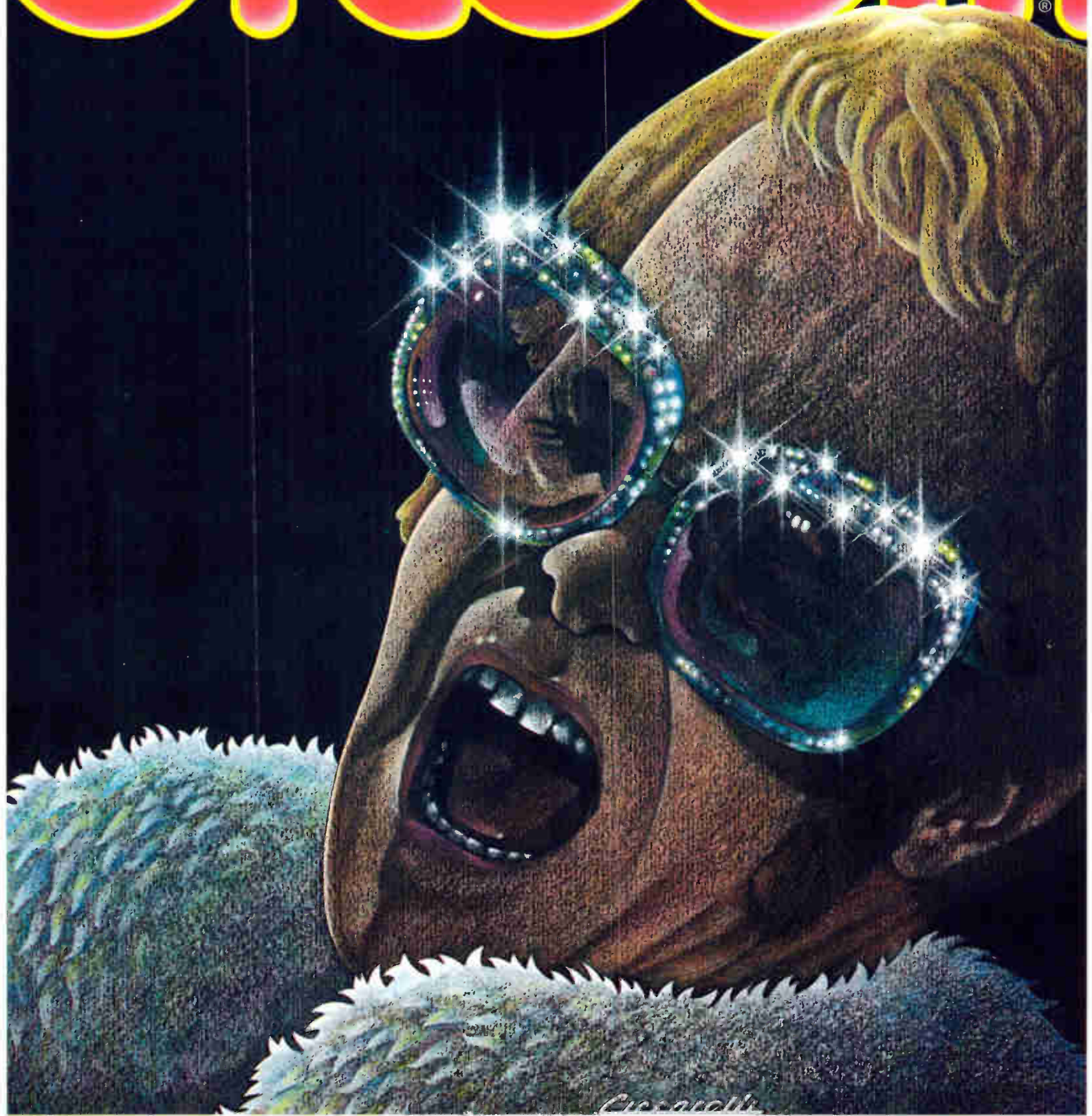
RW: It's also often been true that when an artist starts his own company, its basic product will consist of solo albums from the people within his immediate musical orbit, yet Rocket is a real record company in every sense of the word.

King: Elton, being the professional that he is, knows that if a label is to succeed, it's got to have an across-the-board artist roster. Some artists are encouraged from one area, and some are encouraged from another. Bernie found the Hudsons. Elton is obviously responsible for Neil. Kiki Dee was John Reid, because of his past association at Motown. Solution, coming up this year, are Gus Dudgeon's project. It was Robert Appere who encouraged Brian and Brenda Russell. So it doesn't always come from Elton, you see.

(Continued on page 34)

America's Only Rock 'n' Roll Magazine

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The Songs of Elton and Bernie: A Musical Monument to the '70s

By ERIC VAN LUSTBADER

"It is the job of an artist to be a barometer of his period."
—Marcel Carne.

1. *"If anyone should see me makin' it down the highway
Breakin' all the laws of the land
Well don't try to stop me . . ."*

—Rock And Roll Madonna.

■ For five years the American music scene has been dominated by one artist. After "Lady Samantha" had died still-born, after "Border Song" had broken down some of the resistance all new artists are subject to, it was "Your Song" which launched Elton John and Bernie Taupin as songwriters. The similarity of effect between "Your Song" and The Beatles' "I Want To Hold Your Hand" is remarkable. Both are love songs, true, but more important, in both cases the universality of the lyrics combined magically with the melodies to create songs that were "something new." Both gripped the ears of the public in precisely the same manner.

In the half-a-decade that has followed, the songs of Elton John and Bernie Taupin have bestrode the airwaves of the seventies in the same way that the music of The Beatles did the sixties. Still, it is there that the similarities end, primarily because the music of Lennon-McCartney was so blueprintable. Countless groups listened to their music and copied and incorporated. And rock music moved into high-gear. But this is another era and John and Taupin are different writers, and while their songs appeal to the widest spectrum of people imaginable, their music is more of a monument—constantly admired but rarely copied.

2. *"Can I still shoot a fast cue,
Has this country kid still got his soul."*

—Tell Me When The Whistle Blows.

Indisputably, the key to the John/Taupin writing team is Bernie Taupin—"I can't write one note without his lyrics," Elton says. "They really get me going, the energy starts flowing and I rip off songs as fast as he can deliver the lyrics. Until then . . ." He shrugs, "both of us write very quickly." He laughs, "like just before an album is due. I mean all our Chateau albums ('Honky Chateau' through 'Goodbye Yellow Brick Road') were done in a frenzy. We'd write at the Chateau, Maxine (Bernie's wife) rushing the lyrics to me upstairs as soon as they were done. I'd write the melody and then take the song in to the band to work up an arrangement. It was very hectic, but fun. Nowadays, though, we tend to take more time writing and recording. We're trying to slow down a bit, write more consistently throughout the year, which we were never able to do before. But it's really Taupin who comes up with the ideas." He smiles impishly. "He's a lazy sod, but he comes through in the end, old Taupin."

Still, what is it that makes the John/Taupin combination so special? An impossible question to answer? Perhaps not. The key comes when one discovers that, in the strictest sense of the word, Taupin is no lyricist.

"Don't I know it!" laughs Elton. "Sometimes he hands me a piece of paper without any verses or chorus. 'Ticking' for example was just line after line. Now it's pretty easy; I've gotten so used to splitting things up into sections I don't even think about it anymore. It helps that I can sometimes say eight words in one line, whereas earlier in the song where it's the same melody, I've said only three. It's just a matter of—I think I'm an expert on squeezing words into lines."

It's a fascinating idea: those rich, swirling melodies, so different, so singular, were created by shaping and stretching the music to fit the peculiar non-symmetrical word-patterns that Taupin, the poet,

composed. The notes, surely, are Elton's, but his method of composition—taking in stride all the idiosyncrasies inherent within the structure: the first line of verse one has twelve syllables; the first line of verse two has four—caused their unique blending. How dismal a failure for these two would be the true collaboration of the Tin Pan Alley-ists, sitting over each other's shoulders!

3. *"Turn on the T.V. Shut out the lights—
Roy Rogers is riding tonight."*

—Roy Rogers.

To a country boy from the green hills of Lincolnshire the twenty-foot images flitting across a silver screen in a small, dark theatre, were magnetic indeed: To ride the openness of the great American plain driving herds of dusty cattle or chasing would be rustlers, coming to town at trail's end, the body parched for whiskey and women. Above all to experience the power and mystique of the gunman who was beyond the law. Fairly romanticized stuff, but we were all raised on it.

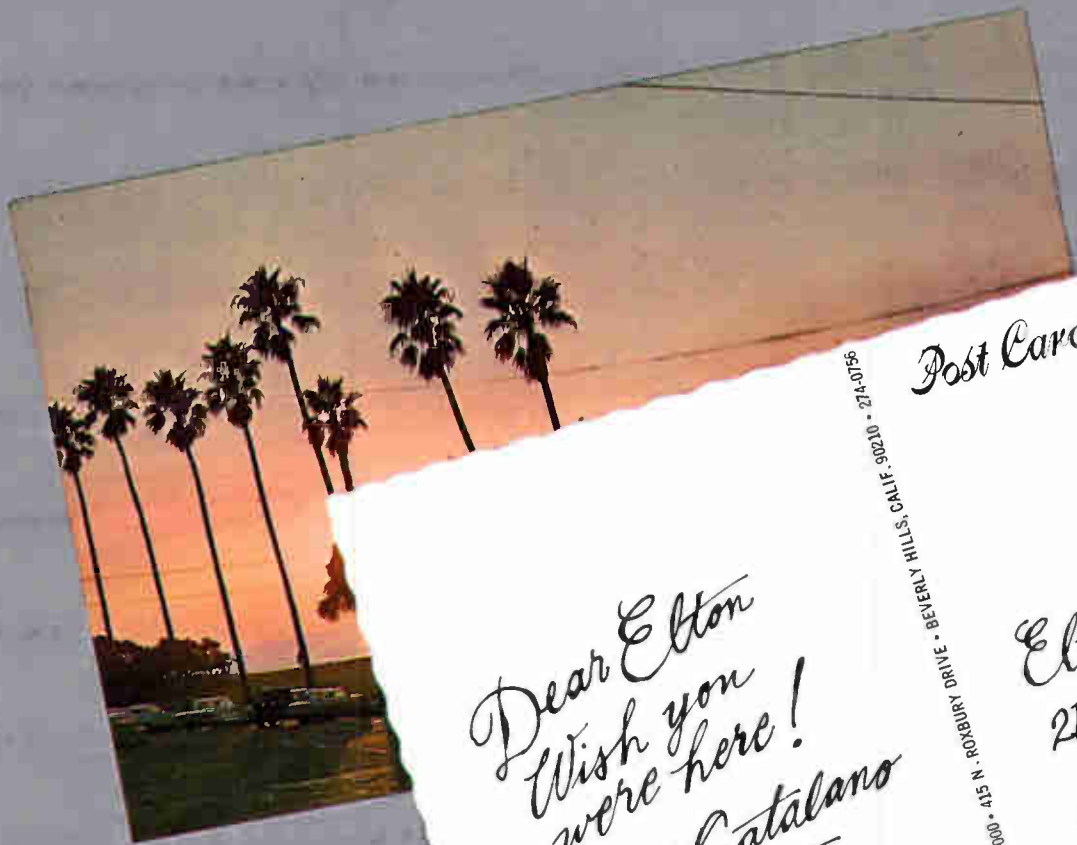
Like the best artists, Taupin ingested all these images, took what he wanted from them, and forged his own universe of symbols and characters. The outlaw has been a subject that he has returned to time and time again. And while the settings and time periods may change, his concept of the essential nature of the young man living outside the law, remains unchanged. In "Tumbleweed Connection" witness "My Father's Gun": "From this day on I own my father's gun. We dug a shallow grave beneath the sun . . . Oh I'll not rest until I know the cause is fought and won/From this day on until I die I wear my father's gun." But there is a desolate irony to the narrator's words because he is a Confederate soldier in the Civil War and more than likely will never get his wish "To watch the children growin' and see the women sewing."

"Indian Sunset" (from "Madman") continues the bleak theme: "I've learned to hurl the tomahawk, and ride a painted pony wild . . . And now you ask that I should watch the red man's race be slow crushed!" And the ending is now made explicit: ". . . and peace this young warrior comes with a bullet hole."

But Taupin's most mature and wide-ranging statement on the subject comes in "The Ballad of Danny Bailey" (from "GYBR"), a 1930s saga of a young gun-runner, shot down in the center of the city. "We're running short of heroes/Back up here in the hills/Witho Danny Bailey/We're gonna have to break up our stills." And finally Taupin's message is clear: the young country folk hero's death lies the web of urban sprawl. The stench of coal engines and the haze of gasoline fumes were the death of Danny Bailey and the free spirit he stood for: "He found faith in danger/A life style he lived by/A runnin' gun youngster/In a sad restless age."

All of Taupin's heroes struggle with every last ounce of strength to maintain their way of life against an inevitably encroaching society. The inexorability of the tide against which they fight makes their lives no less important. In fact quite the opposite, because they fight with honor and die with honor. This is most important. They have what the Japanese call "the nobility of failure," the primary feature of the long line of legendary folk heroes who, by the manner of their deaths as well as the manner of their lives, were ennobled. The essence of the samurai warrior, *bushido*, which formed the backbone of Japanese culture from the dawn of their history through the period of t-

(Continued on page 5)



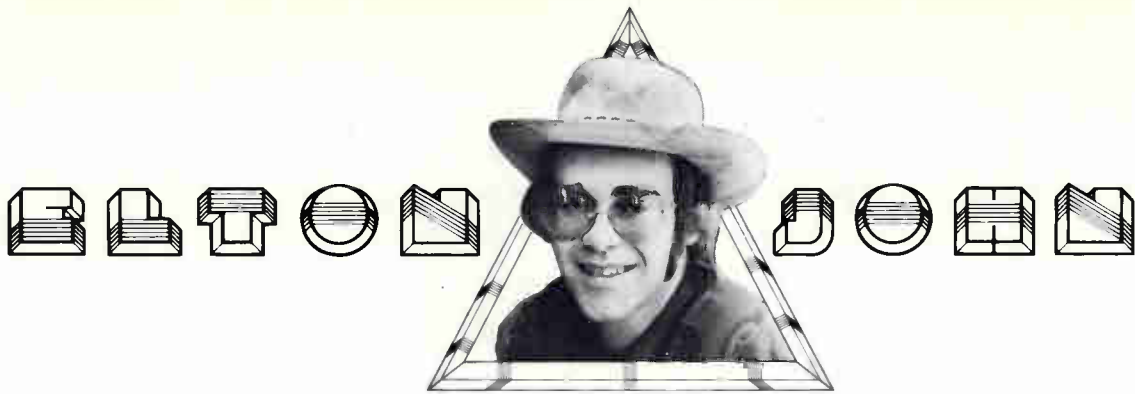
Post Card



Dear Elton
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were here!
Tom Catalano

Elton John Esq.
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Five Years of Fun

(Continued from page 6)

(Black Sabbath), but nothing with the kind of universal, across-the-board appeal that was necessary to stir the full pop music consciousness. The specific word on Elton was that he was a young singer-composer with a gentle, easy listening style of rock. One of his most impressive calling cards was that his music publishing was handled by Dick James, the man who also represented Lennon-McCartney.

Unanimous Reaction

Whatever brought the audience to the Troubadour that night, the reaction seemed unanimous. Much of the audience was still socializing in the Troubadour bar when Elton, accompanied by bassist Dee Murray and drummer Nigel Olsson, walked on stage and began going through his songs in a somewhat distant, businesslike manner. He looked scared, keeping his eyes on the piano and microphone in front of him.

Distinctiveness

I don't remember now what the first song was that he did that night, but it was probably from the "Elton John" album. But I do recall that it, along with the other tunes he sang, represented the kind of distinctiveness, the kind of personal vision and refusal-to-follow - in - whatever - is - the - popular - trend - of - the - days independence that you look for in a new pop act. It was clear from that first show that Elton was not working within the narrow confines of a given musical field (e.g. strictly blues or strictly rock or strictly pop), but was creating his own mixture. His songs and arrangements touched upon the various strains of pop (both musically and, surprisingly, visually) in a way that both summarized what had gone before him and yet was strikingly original. Pop-rock is the word everyone later began to describe the balance between the traditional polish and accessibility of pop and the raw, intense spontaneity or rock, but then it was simply something fresh—something that was appealing melodically and worth considering lyrically.

The impressive thing about the music was that the strengths of



Bernie and Elton

the various songs were quite different. The songs, for instance, that hit me the hardest that night were "Your Song," a gentle tale of romantic affection; "60 Years On," a touching look at the loneliness of old age; "Country Comfort," a country-flavored, sentimental song about going home, and "Burn Down the Mission," a raucous, straight-ahead rocker.

Balance

Significantly, there was something to note with interest in the melody and lyric of each song. There was a balance between the two, a balance that is so often missing from contemporary pop music. Bernie Taupin, who it turned out was Elton's lyricist, was originally interested in writing poems. The songwriters he most admired were people like Bob Dylan, Robbie Robertson and Leonard Cohen, who tried to say something in their lyrics. Like them, he seemed to put something of himself in the words rather than just turn out something catchy. And he wasn't afraid to take chances.

'Your Song'

In "Your Song," for instance, Taupin—who was just 20 when Elton, then 23, made his Troubadour debut—came up with the kind of hesitant, uncertain lyrics that most writers would discard as a bit too dangerous for mainstream pop:

Anyway, the thing is, what I really mean

Yours are the sweetest eyes, I've ever seen.

In "Sixty Years On," meanwhile, Taupin and John showed a willingness to tackle subjects that were equally distant from the commercial motherlode of pop: *Who'll walk me down to church When I'm sixty years of age? When the ragged dog they gave me Has been ten years in the grave.*

'Country Comfort'

"Country Comfort" is another example of Taupin's ability to treat a serious, worthy topic—the adjustments to social change—fit into the limits of pop:

Down at the well they've got a new machine

Foreman says it cuts manpower by fifteen

But it ain't natural, so old Clay would say

He's a horse-drawn man until his dying day.

When applying the melodies and, ultimately, his vocal/instrumental interpretations to the lyrics, John captured the essence of Taupin's words without the slightest hint of a false note. They were marvelous blended works.

But just when—on that first Troubadour night—you were thinking about John as this seri-

ous, sensitive new artist, he plunged into "Burn Down the Mission" with the kind of fury that made you realize he knew that rock 'n' roll and pop were more than anything else a joyous, outgoing celebration. He even kicked the piano stool away—ala Jerry Lee Lewis—and urged the audience to sing along. It was a finale that got the Troubadour audience on its feet in ovation.

After the show, some talked most about the ballads, others liked the antics surrounding "Burn Down the Mission." The important thing there was a little bit of something for almost every taste. Each element—lyrics, melody, vocal, arrangement—fit together. The hardest thing, in a way, was realizing that all these diverse songs came from the same person. A lot of people in the audience returned for a second and third time that week and most came away even more impressed with each new viewing.

The night after John opened, Bill Graham, the influential owner (then) of the Fillmore East in New York City, called to offer John the largest amount (\$5,000) ever paid to a new act at the rock ball-

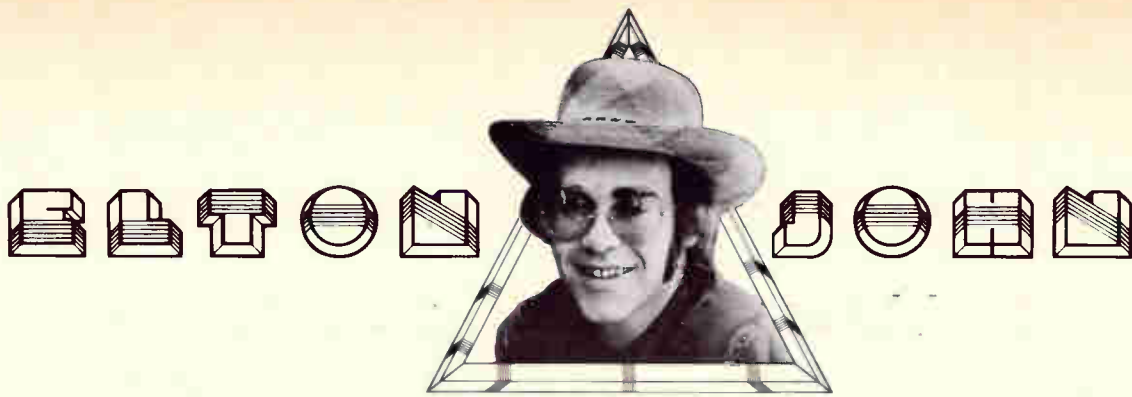
(Continued on page 54)



An early gold album presentation with, from left: Nigel Olsson, Elton John, Bernie Taupin, Davey Johnstone, Dee Murray and (kneeling) John Reid and Rick Frio.

Congratulations to
H.R.H. E.H.J.

Love
Miss P.



Dick James:

Paving a Path for Elton's Success



Dick James

■ Throughout his long career Dick James has remained one of the most important and influential men in the music business. James, who once recorded as a solo artist for Decca and EMI, entered the publishing business in 1953 in partnership with Sidney Bron. In their eight years together, they had 28 hits, including five number one songs. In 1961, James formed his own music publishing company and in the following years has published and represented, among others, Lennon and McCartney, Elton John and Bernie Taupin, Roger Cook and Roger Greenaway. James spoke with *Record World* in London and recalled the early developments that led to Elton's phenomenal success with Bernie Taupin as a composer, and alone as a superstar.

"Originally I met Elton via a number of people who were writing a variety of material—I can't remember all the names. There were in fact a couple of the guys from the Hollies, who with Elton were trying to write songs together, and we put their songs into an associated company at that time, and there were a couple of others who were collaborating with Elton in writing songs. Although we were doing demos and odd things with them, unfortunately nothing came to light at that time. The whole thing laid an egg. I'm going back to '65, maybe '66.

"Then around '67 Elton came in and said he'd like to work with me and he was looking for a collaborator to write lyrics and did I have any ideas. At the time there weren't many good lyric writers lying around doing nothing. He came in a few weeks or a few months later and said he was linking up with this boy Bernie Taupin who he had met through some sort of advert. I think this was when some record company had advertised for writers and they met but nothing developed out of that contact with the record company. I wound up meeting Bernie Taupin, and Elton and Bernie said they'd like to sign with me and wanted me to develop their songs. They were looking for a retainer, so I started off by giving them £10 a week each to keep body and soul together (it was a bit cheaper to live then).

"Elton used to go into the studio and demo the songs, and then we'd be listening to the songs and get some ideas of showing them around to artists, but of course some of these songs at that time one would have regarded as progressive—today they're pop—but at that time they were quite progressive. Not many people saw the depth of Bernie's lyrics as being right for pop songs. There was much more imagination about them—there always has been.

"At that time the thought of the artist was not in consideration because he was going into this 'Mickey Mouse' studio we had here that was merely a demo studio. It's capable of a lot more now, but then it was merely a demo studio. But whenever we sat down to listen to Elton's material it was quite obvious that his talent was much beyond making a demo. We got the idea within a short while that nobody was going to sing these songs better than he was singing them himself, because he was getting right inside them.

"So it became quite obvious that he was so capable of performing

these songs so professionally and so well, and it was coincidental that at that time I had a record company with Larry Page called Page One Records. We had a very good relationship and we were into quite a few successful things, including The Troggs, Plastic Penny, etc. I'd been with Larry by that time, three or four years I believe. I think it was becoming apparent that Larry wanted to stretch his imagination individually, his way, and it was in the cards that we were going to part company and go our own ways, in the nicest possible way of course.

"It was about this time that Stephen had the ambition to set up our own label, feeling that a lot of things he was doing were going into the Larry Page influence. Not that there was anything wrong with that, but Larry had his image of where he ought to go, so there were two different roads to go, so I believe it was on or about January 1, 1968 that we set up This Record Company, a production company; we didn't have the DJM label, and we started to produce Elton John and they went out under a deal that Stephen developed with Philips Records and a single went out on Fontana. Then we set up the DJM label and the first artist we in fact signed was Elton John.

"Of course we weren't immediately successful, and we suffered for quite a little while. However, we were getting a modicum of success via the BBC, what one would term a turntable hit, but we just couldn't sell the records. Then in 1970 we had the opportunity of sending Elton to the States; by then we'd got Russ Regan (who was then in charge of the Uni label at MCA), interested, and he signed Elton to the original licensing agreement from us to MCA's Uni label.

"I believe that was in '69, and then we sent Elton to the States in 1970. We sent him to The Troubadour. We gambled on a total budget of around \$10,000 which at that time was a lot of money—it's a lot less today, but at that time it was about £4,000, purely to send him and his band, Nigel and Dee, to The Troubadour for a week. It was The Troubadour in San Francisco and The Troubadour in L.A. San Francisco was a warm-up and there was nothing overly special about it, people liked what they heard and they warmed to it, but the L.A. was Pow—that was it, it started happening from there and everything boomeranged back into the U.K.

“ (Of) all the composers I've worked with, Elton John must stand as one of the greatest. ”

"Before that I could not really envisage the level of success he has since achieved, you never can. It was the same with The Beatles, in the early days when I had 'Please Please Me,' 'From Me To You' and even 'She Loves You,' they were great songs and they were great records and we were getting number ones, but it was impossible to envisage at that time that they were going to be the greatest thing ever to happen in show business. The incredible thing that I believe, with not too much fear of contradiction, is that Elton has outsold The Beatles on lps. The Beatles outsold Elton, I believe, on singles, because Elton, although he does sell a lot of singles, it's not astronomical. Where his sales are astronomical is with lps. The 'Greatest Hits' in the States alone exceeded four million on lp disc. With tape we haven't managed to add it all up yet, but it's well in excess of six million.

"It's very difficult to select one outstanding song from the 150 odd I publish because although I like rock, and I like pop, I'm a bit of a sucker for the melody and this is what I usually look for in writing anyway. That applies whether it's rock or pop; if it's got a melodic sort of motive to it I usually go for that rather than just a riff like the

(Continued on page 94)

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to join in a tribute
to a truly great entertainer

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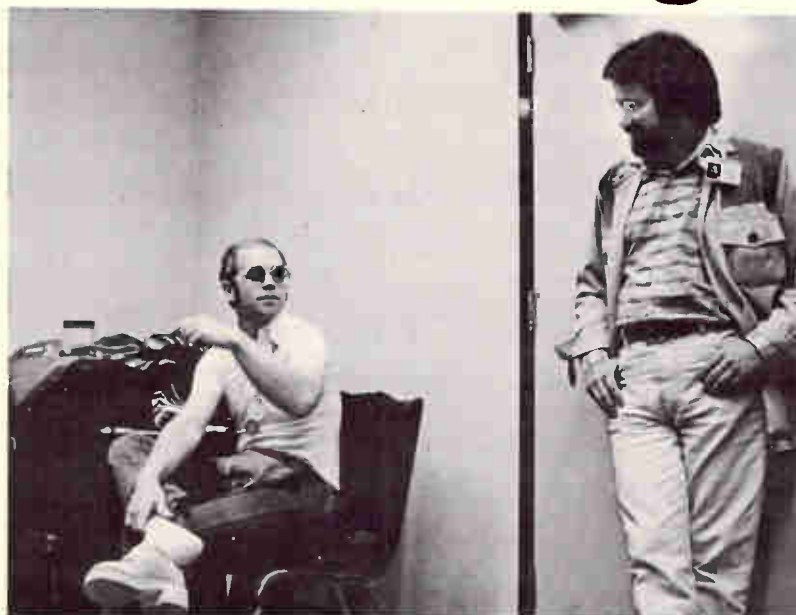
Howard Rose on Booking a Superstar

By BEN EDMONDS

■ LOS ANGELES—Howard Rose, of the Howard Rose Agency, was a booking agent at Chartwell Artists when he first heard the name Elton John. Chartwell at that time had a reciprocal artist responsibility arrangement with England's NEMS agency, and the British concern was featuring a young singer/songwriter they wanted very badly to break in the States. Rose was in on the most formative stages of that campaign. "At that time," he remembers, "I had a meeting with Russ Regan of Uni and somebody from Dick James' office in New York, with the idea of bringing Elton John to the States and hopefully breaking him here."

The story of that first abbreviated tour, the one centered around the Troubadour debut, is now legend, but Rose was also on hand to witness how the momentum snowballed from there. "The second time he was back, I was handling Derek & the Dominos as well, and had Elton on a show with them in Chicago. I can remember Eric Clapton and Bobby Whitlock running around saying, 'God, Elton John's gonna be on this show with us!' All of a sudden, Elton John had exploded, and everybody was excited to find out what he was all about." What triggered this explosion? "The records are the first thing. He made hit records and he made incredible records. But he also put on incredible performances; he's the entertainer. As we played cities over again every nine months, he just became bigger and bigger. It was a coordinated effort."

The exhaustive nature of Elton's tour formula has certainly been one of the keys to his success. And, where the road has been known to permanently disfigure many an overly ambitious performer, he's come through it unscathed. "A lot of artists," according to Rose, "don't particularly enjoy being on the road. It can be unbelievably taxing, both physically and emotionally, if you don't have other interests. But Elton has other interests. So he can go to Chicago and be entertained. He'll go to New



Elton with Howard Rose

York and make the rounds of the record stores, play tennis or just relax and go shopping. He's done this from the very beginning. He's always been able to entertain himself, and that's very important."

When Rose left IFA in November of 1973 and formed the Howard Rose Agency (which now handles EJ, David Crosby & Graham Nash, Queen, Dan Fogelberg, Kiki Dee and Steely Dan), he counted Elton John as not only his biggest supporter but also his first client, "From the beginning, he's been a great friend. He was the best man at my wedding, he's my child's godfather, so what more can I say? He's someone who's always been behind me, a very positive influence. He's very demanding, but the rewards are obviously there. He's the first to say 'good job,' but if it's not done well, he's also the first to be highly critical. He's very knowledgeable; he'll say 'here's an act that you should sign,' or 'this one's really happening.' He's most helpful on all fronts, a tremendous individual to have in your corner."

Though the job of booking an attraction as much in demand as Elton John might seem, from the outside, to be an easy one, there are problems to be wrestled with that only appear once an

artist has reached that lofty plateau. "People think," Rose asserted, "that the sky's the limit. We've had numerous offers, for example, to play the Superdome in New Orleans or the Ontario racetrack; it's gotten to that point. The thing is that you can get huge amounts of money, but they can be the wrong place. Ontario Speedway was the wrong place to play Elton John. There

are other considerations besides money; it's finding a proper venue for an artist. There are certain things you do at a career level to create excitement, to make shows an event." One little-known facet of Elton's ability to make shows an event is the fact that he's never cancelled a show.

In dealing with an artist as creative as Elton John, suitably creative approaches to all aspects of his career must be found. As it relates to his touring, Rose and the EJ organization devised a unique concept during the 1974 tour. Utilizing the services of the Starship, they set up the tour in geographic slices, each of which made use of a central base for that leg of the activity. The crew would fly out to the scene of each concert, and then retreat to the base of operations after it was over. Rose claims that the resulting minimalization of travel aggravation, aside from making the day-to-day business of touring much easier on all concerned, also allowed for the comfortable addition of three or four extra dates. He must be right, because this strategy has become de rigeur for large rock & roll expeditions into the heartland of America.

Tony King (Continued from page 26)

RW: OK, but with all the various projects he undertakes, how does Elton still manage to keep up with all that goes on at Rocket?

King: He seems to've mastered the art of doing a thousand different things within a 24 hour day. He can get up in the morning, read three trade papers, get the sales figures, ask about the artists, do two hours of shopping and have lunch with somebody, play three hours of tennis, watch football on television, go on stage and entertain people for three hours, talk to people after the show and then go to bed. I don't know how he does it, but he does. That's what makes Elton John so successful and unique. He's not having nervous breakdowns every five minutes or being arrested or doing those things that popstars are known to do. And he's criticized by some people because they think of him as being a little cold or something, a machine, but he's not a machine. That's his life, so he leads a very varied life. He likes it to be that way because that's what feeds his artistry. Every area that he's involved in affects his music in some way. Being into football on Saturday afternoons or going shopping or hanging out with Billie Jean King may not be considered proper rock & roll behavior, but he's setting new patterns. He's doing things that no one else in his position has ever done, and that's what makes him so interesting. He isn't like your everyday rock & roll star. He's an intelligent, aware person who's interested in what's going on and then gets out there and into areas outside of his own career. You can get too wrapped up in your own career, and that's where it gets dangerous, especially if you're an artist.

Tommy

Congratulations
&
Best Wishes
from
Robert Stigwood
to the
Pinball Wizard





Connie Pappas: A Constant Level of Enthusiasm

By ELIOT SEKULER

■ Connie Pappas' initiation to the record business was accomplished via a procession of jobs, mostly secretarial, at such establishments as Atlantic Records, Sunset Sound and United Artists, ultimately leading her to destiny in the form of yet another secretarial gig for then-IFA agent Howard Rose. Those readers who still profess faith in the more conventional means of upward mobility may be dismayed to learn that Ms. Pappas, by her own admission, was somewhat less than dazzling as a typist and even less agile with shorthand. Whether by reason of her administrative abilities, a curious fascination for detail, or her efficient-but-charming telephone demeanor, Ms. Pappas nevertheless managed to make herself into a key fixture in the Howard Rose office for a period of two years, a period coinciding with the agent's growing involvement with Elton John.

Because Elton's management in 1972—which was being handled in principle by Dick James, in fact, by John Reid—was based in England and lacked an American liaison, Howard Rose's responsibilities broadened beyond those usually assumed by a booking agent. As Rose's assistant, Connie Pappas was frequently called upon to execute Reid's decisions as they related to tours, relations with MCA Records and other assorted details. When the Elton John Bunch finally opened the American office of Rocket Records in 1973, they chose Connie Pappas to head the new operation. By John Reid's account, Ms. Pappas was the person most familiar with what had to be done and with whom; she had been doing it all along anyway and the choice was a natural one. Ms. Pappas didn't find it so natural: "I couldn't believe it," she claims, "I was totally amazed by the whole thing."

Her amazement was short-lived, curtailed, probably, by Rocket's frenetic activities during that first year and a half of operation. Kiki Dee was breaking, Neil Sedaka had been signed and Elton John was constantly on the road or recording. The expanding roster of the label as well as John Reid's growing management interests led eventually to the formation of a separate company, John Reid Enterprises.

In the following interview, Ms. Pappas talks about the frightening, the exciting and the day-to-day aspects of working with Rocket, Reid and Elton John.

Record World: Despite your prior experience, by most standards you came into this business pretty cold. What was the most difficult aspect of adjusting to managing a record company and several important artists?

Connie Pappas: It was difficult when I started at the label because most of my experience was more management-oriented, a result of what Howard had been doing with Elton. When I came to Rocket, I had to call up and say, "Hi, MCA Records, I'm here and I'll have to tell you what needs to be done," and that was uneasy during the first month or so of our relationship. They were a little bit leery until we finally sorted it out. I was still involved with management while at Rocket, so there wasn't too much of a transition to make when John Reid Enterprises went into effect, but it's still an amazing thing to sit there and have people requesting things from Elton through you. The most unbelievable deals are proposed, the requests go on and on and some of them are hysterical.

RW: Tell us some . . .

Pappas: We get requests for Elton to play at high school graduations, requests for him to perform at prisons and political rallies and those are just the legitimate ones. They all have to be answered personally with apologies for Elton's busy schedule. It's time-consuming.

RW: With which of the John Reid Enterprises clients do you work closely?

Pappas: We have Elton, Kiki Dee, Bernie Taupin and now, Queen: I work with all of them.

RW: At this point, what aspects of Elton's career do you become involved with?

“The most unbelievable deals are proposed, the requests go on and on and some of them are hysterical.”

Pappas: It's everything. Once Elton's decided to go on the road and Howard has booked the dates, we go on from there, just as if we'd rented the various facilities. We always maintain total control over what goes on with the show, from the road crew to staging, the sound, the lights, the security and everything like that. In terms of his recording, I'm most involved when he's working here in America and always in terms of outlining what we want from a promotion and merchandising campaign for the album. When "Captain Fantastic" came out, for example, we planned five months in advance how the ads would be laid out and where we would place them. We worked closely with MCA.

RW: Up until this point, what has Bernie Taupin's management entailed?

Pappas: Recently, Bernie's been recording an album and has been making preparations for the release of his book, "The One Who Writes The Words," which will be out this spring. Until this point, though, Bernie's involvement with Rocket and John Reid Enterprises has been fairly low-key because he and his wife Maxine get themselves where they want to go. They join us for parts of the tours, they come to some of the sessions but usually don't stay for the whole recording. But lately, Bernie's becoming more involved with the label as a director and more and more involved with the band. He came along for the whole tour last year, which is great; the band considers him to be an integral part of the group, which he is, of course, through his lyrics.

RW: You mentioned before that Elton is constantly besieged with requests for benefits by political groups and the like. Why does he shy away from that sort of thing?

Pappas: It's partially because Elton isn't a citizen of the United States and it's awkward for him to align himself with any kind of political group over here. So if we do a benefit, we'll prefer to do it for a health cause, like the Jules Stein Eye Clinic. That was something that Elton really could identify with because he has a valid eye problem and we knew that the money was really going to be taken and put into eye research. We did it as tightly as we could with the result being that the cost incurred to us out of the \$150,000 we raised was very minimal; the Eye Foundation got well over \$100,000 and we were really pleased about it. We worked very hard on it, in many ways harder than we would have worked on a big show. To me it was almost as difficult, in a sense, as the concert we promoted at Dodger Stadium. In working on a small scale with an artist as big as Elton, you have to be cautious and protect him properly.

RW: The Dodger Stadium concert was unique in a way. Was it a high point for you?

Pappas: That was really the ultimate in concerts for us because we actually promoted that, something that we'd never done in America before. We've worked with quite a few promoters in Los Angeles and we respect them very much. We'd worked with Sepp Donahower and with Rissmiller and Wolf and they each did a date along the tour with us. Even Bill Graham wanted the Los Angeles date, though. They all told us that we wouldn't be able to get Dodger Stadium, because that place is like hallowed ground and the Dodgers don't really need the money. They didn't need to have wild rock & roll concerts there.

(Continued on page 94)



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Dave Croker on Rocket's Launching

■ Although his appointment as general manager of Rocket in the UK was made a relatively short time ago, Dave Croker's association with Elton John goes back to the beginning, as he recently revealed to Record World in London.

Record World: How did you first become involved with Elton and Rocket?

Dave Croker: Six years ago I worked in a record shop and at the time I bought a copy of the "Empty Sky" album which I really liked. Then about six months later somebody asked me if I could get a song to a publisher and the only person I knew who had anything to do with publishing was Gus Dudgeon, so I called him up and said "Hey, I've got a song I'd like somebody to hear," and he said he'd take it across to somebody in the professional department. So I was left looking around his office and Gus is one of these very methodical people who stick huge wall charts up everywhere outlining his next few months' plans and I suddenly noticed the name Elton John, all along this board. Gus confirmed that he was about to record Elton and asked if I knew him. I said no, not personally, but I really liked the first album and he said he was really excited about the project, played me some of the demos, and asked me along to the sessions. So I went along, and I met Elton and I've always had a relationship, on a friendly basis, ever since. I didn't hear from him for a while after that but then I started working at EMI and a voice on the phone said "Can I have a Delfonics single please" and it was Elton John, and that was it. I went to all his very early gigs in this country, the very first ones he did before he went to the Troubadour, every one I think.

RW: What sort of venues were they?

Croker: The first one he played was the Pop Proms at the Round House, at which T. Rex topped the bill. Brinsley Schwarz and Curved Air were also on. There were some godawful places in Wales we went to for the day. At 10:30 they came out of the pub and had fish and chips at the front of the stage. There were colleges, small venues, very small halls, in Leeds, St. Mary's College in Twickenham, The Marquee, The Round House, The Country Club in Hampstead (where there were no pedals on the piano) and Mothers, which was an important venue at that time.

RW: Do you recall the beginning of the "dressing up" idea as a conscious effort to project himself more dynamically? Did he feel it wasn't sufficient just to write and play pretty songs?

Croker: I think he's just a showman. It's in his personality so he would obviously want to put that across on stage. But he certainly believed at that time that we were just coming out of the jeans and t-shirt, 'let's all get up on stage and have a jam session' and he really went out to market himself in that manner. He didn't want to give just music, he wanted to give his all to the public.

RW: Is there anything else up his sleeve, to take that even further?

Croker: He's always thinking, you just can't stop him doing it. You can't say, "Right Elton, we're going to have complete cut off," because he can't. It's impossible. He's certainly always thinking. How far can he go? Well, he wears the most elaborate costumes I've ever seen and every time he comes up with something new. Short of walking on stark naked I don't think he could really shock me with anything he wore, but I still expect him to come out with more brilliant costumes.

RW: Has this ever backfired on him in any way?

Croker: In the very early days they thought in was a bit peculiar, I must confess. A large segment of the public took some time getting used to it. The press as well. They don't like gimmicks, it's very strange, I don't know why.

RW: John Reid was working at EMI at about the same as you. Did your relationship subsequently have any direct bearing on your ending up at Rocket?

Croker: Oh very much so, because I became friends with John



Reid as well. We've been good friends over the past four or five years as he went to EMI about six weeks after I started. There were a couple of earlier occasions when I was asked to go to America to open the office there and for a variety of reasons things didn't come together. Then out of the blue one day—well the phone call wasn't so much out of the blue because of the friendship—but out of the blue he suddenly said, "You've got to come over here right now." It was on a Friday afternoon. I went across to see him and he told me about the changes that had been going on over the past month and would I consider coming in to look after the UK operation for Rocket. I'd been at EMI for four years then and I'd had a number of offers, some of which were interesting, and I'd really thought about them but I had no hesitation in doing this. I went away and thought if I've got no hesitation that means I really want to do it. I wasn't thinking about it at all. I was just going to put my heart and soul into it. It made me think about the other things I'd nearly taken and I thought, well if I had to think about it I should never have taken them so I probably made the right decision.

RW: At that time when you started here did you anticipate working on Elton as an artist as well as with him as a record executive?

Croker: By the time I arrived at Rocket, yes. The decision had already been made for Elton to move over to Rocket on this side of the world. I came just at the time where he'd re-negotiated the deal with MCA just for North America. I'd known at the time so that was no surprise to me, but certainly at the start of Rocket it wasn't envisaged that Elton would go on the label. I think we had to prove that we were a capable working unit before we could even consider taking Elton for the label.

RW: With the introduction of an artist with such an incredible history of success do you think there's any danger that other acts might be somewhat overshadowed?

Croker: I'd like to think that Rocket does its best to put all its acts in the market place. Obviously there will be huge campaigns for Elton but it's just the same as with every other record company—we're here as a business. We're not here just to pander to Elton, we're here to maximize his sales the same way we would go out to market to maximize the other artists' sales.

RW: "Rock of the Westies" received a few dubious reviews in the UK. Has this put any pressure on Rocket and Elton regarding the next album—his first for the label?

Croker: I have no fears whatsoever. All artists go through these periods, when they're not the "bee's knees" at the time. Anybody who picks up a copy of "Rock of the Westies" and sticks it on in

(Continued on page 91)

From the desk of your friend:
RUSS REGAN

Dear Elton,
Thank you for giving so much happiness
to the world. Thank you for giving
so much happiness to us. Thank you
for being the beautiful person you
are and may our friendship last
forever.

Love,
Russ & Judy Regan



WHERE YOUR FRIENDS ARE



For Jules Stein Eye Institute Pride and Purpose Yield Rewards

By HOWARD NEWMAN

■ NEW YORK—Dr. Jules C. Stein, the founder of MCA, Inc. was born April 26, 1896 in South Bend, Indiana. Dr. Stein formed MCA in 1924 after he had graduated from Rush Medical College in Chicago, which was at the time a division of the University of Chicago. He had a brief, but very successful career as an ophthalmologist, becoming the chief resident in ophthalmology at Cook County Hospital in Chicago and writing a treatise on "Telescopic Spectacles as Aides To Poor Vision" which is still a highly respected instruction manual in this field. While practicing medicine, Dr. Stein would find the time to also work on booking musicians into hotels, cafes and summer resorts. His foresight into the growing area of talent management proved to be the basis for the founding of MCA. In fact, Dr. Stein's booking agency was so successful that he gave up practice of medicine by 1926 to devote full time to the entertainment business.

All through the years of growth which saw MCA branch out from a talent agency to a total media giant Jules Stein has maintained a deep commitment to ophthalmology. In 1960, urged on by Mrs. Stein and New York attorney Robert E. McCormick, he joined the latter in founding Research to Prevent Blindness, Inc. (RPB), a voluntary organization dedicated to prevent blindness and eye disease. Dr. Stein still serves as chairman of RPB and is active in its efforts to accelerate the pace of eye research.

Stein told **Record World**, "Research To Prevent Blindness works with 50 ophthalmological institutes around the country and acts as a catalyst in promoting the growth of these institutes." It is the nation's leading non-profit organization in eye research. This preeminent position developed as Stein used his years of business acumen to foster a national survey of eye research facilities which investi-



Elton and Jules Stein

gated current inadequacies in research, laboratory space, equipment, manpower and financing. He then directed the development of programs to combat these shortcomings.

An RPB laboratory construction program was instituted to stimulate the building of eye research centers across America. Four centers have been built with RPB support. They are located at the University of Louisville, Johns Hopkins University in Baltimore, Columbia University in New York and the Jules Stein Eye Institute at UCLA, in which Elton John is most involved. There are also two RPB institutes under construction; one at the Medical College of Wisconsin in Milwaukee and the other at the Neurosurgery Center in Houston.

The Jules Stein Eye Institute is the largest structure ever built at one time for eye research, education and patient care. Dr. Stein proudly states, "We're a comprehensive, self-sustaining institute. We have care for in and out patients and our fees are nominal. Patients pay what they can afford. We see about 40,000 patients a

year and we're the only eye institute in Los Angeles that offers this complete service."

The Institute has been offering its services to the Los Angeles community since 1966, but it was in the planning stages for four years. Dr. and Mrs. Stein person-

ally directed the design, planning and equipping of the Eye Institute, as well as contributing \$2,500,000 of their own money to the building. The Steins were also instrumental in directing the fund raising campaign which raised \$6 million for this worthy cause. Dr. Stein noted that many Hollywood celebrities were extremely generous with their gifts.

Elton John's return to the Troubadour, the site of his initial American acceptance, was a special benefit engagement for the Jules Stein Eye Institute on August 25, 1975. The opening night audience who paid \$250 a ticket per person included Cher, Hugh Hefner, Barbi Benton, Mae West, Tony Curtis, Ringo Starr, Helen Reddy and the David Janssens. Despite the \$250 price another charity show had to be scheduled due to the tremendous demand. Coupled with the next two nights' showings at \$25 a seat Elton John raised \$150 thousand for the Eye Institute.

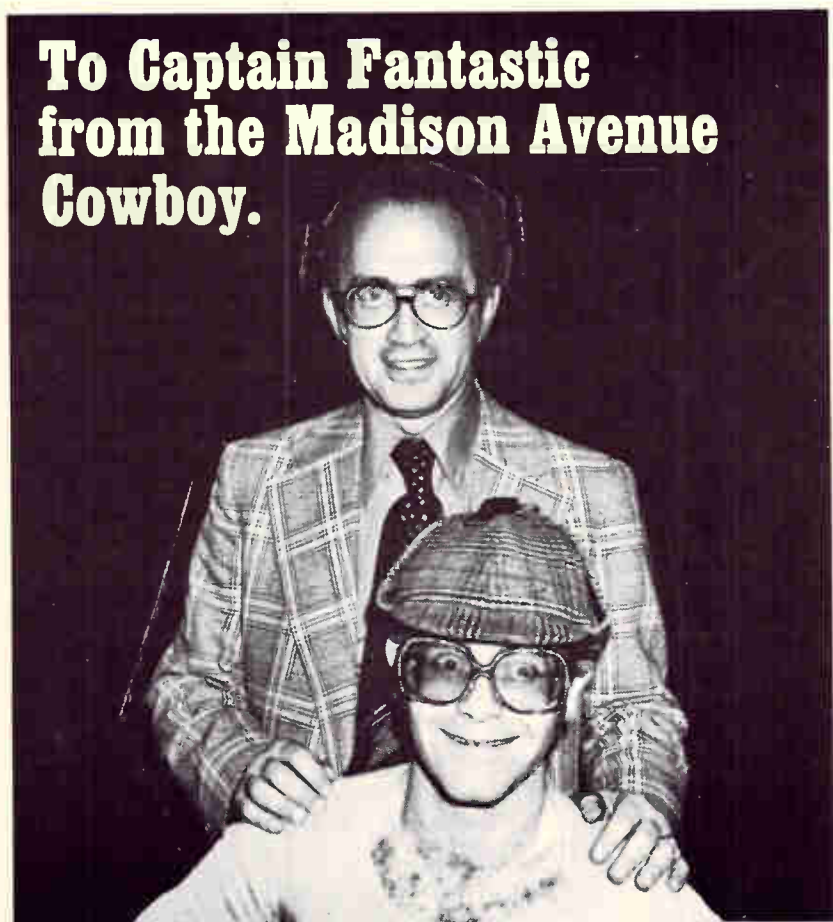
These funds are needed for both the maintenance and expansion of the Institute. The complicated technology and extensive research that is necessary to keep
(Continued on page 120)



The Jules Stein Eye Institute

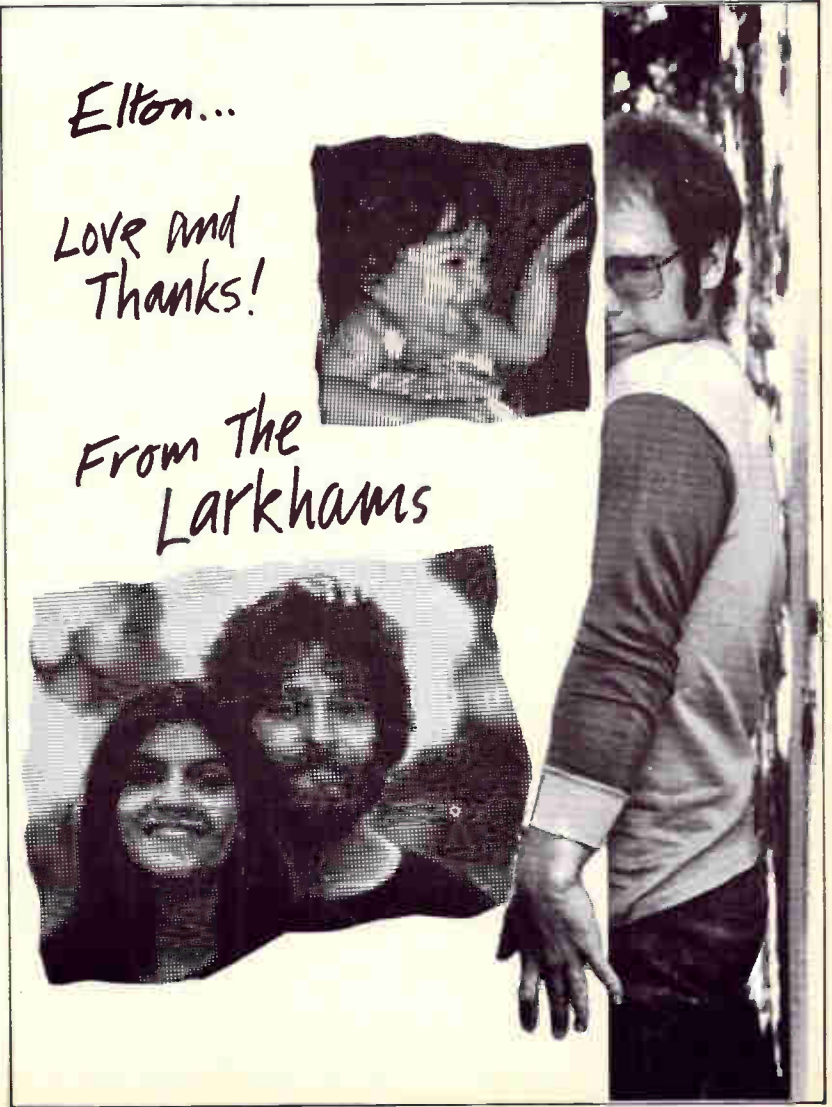
Le Restaurant

To A Special Friend From Michel



**To Captain Fantastic
from the Madison Avenue
Cowboy.**

All best wishes from all your friends at the
PHILIP STOGEL ADVERTISING AGENCY
NEW YORK CITY.





Russ Regan:

The Man Who Brought Elton to America

By ELIOT SEKULER

■ LOS ANGELES — Although Elton John's first single release in the United States, "Lady Samantha," was on the Bell Records label, Russ Regan, former Uni Records vice president, is generally credited with being Elton's "discoverer" on this side of the Atlantic. Regan not only released the first successful Elton records in this country, but tirelessly plugged the then-fledgling artist with his characteristic enthusiasm. Almost everybody who came into contact with Regan in the spring of 1970 has some recollection of the executive's prophetic optimism: "Russ came over to me one day," recalled RKO programming VP, Paul Drew, "and he said that he'd seen a guy who's going to be bigger than Elvis." At the time, some just shrugged their shoulders. In the years since, as Elton has become the biggest star in the record business and Regan has left Uni to become founder and president of 20th Century Records, people listen a little more closely to Regan's prophesies.

As Regan tells it, the first time he'd heard the name Elton John was over breakfast at the Continental Hyatt House here, during an informal meeting with the then-representative of DJM Records in the U.S., Len Hodes. "He was telling me about this artist who he really liked and believed in and that particular morning I wasn't really in the mood to sit and listen to anybody. But out of courtesy I asked to hear him." Hodes gave Regan a copy of the "Empty Sky" lp and the "Lady Samantha" single, which were taken to the Uni office. "I just put them off on a shelf somewhere until about 5 o'clock that afternoon. Then I played the album and found that I really liked Elton as an artist and especially liked the song "Skyline Pidgeon" from the "Empty Sky" album. It was 6 o'clock by then and I realized, "My God, they're out shopping this artist. What if he's called some other record company?"

The suspense was short lived. Hodes had called other record



Russ Regan

companies but was unable to get through that day; a lot of people in Los Angeles would probably kick themselves later on.

"What isn't really widely known is that I had plans to leave Uni Records at about that time to form my own company with Elton John as my first artist. But MCA convinced me that my future was at Uni Records so I stayed there and formed another label called Congress Records. Our first record was "Smile A Little Smile For Me"—a million-seller—and I also put out our first Elton single on the Congress label, although it didn't hit. Then I got the "Elton

John" album in one day from England.

Regan's reaction to the "Elton John" lp was to stop work at Uni Records. Phones were entrusted to the answering services, and all personnel were summoned to the vice president's office. "That album totally knocked my lights out," says Regan, reaching for superlatives. "It was such a powerful new thing to me, to find an artist and an album like that. Everybody just listened, and when they'd heard it, the room was buzzing; they couldn't believe it."

"Elton John" was released in late June of 1970. On August 25 of that year, Elton opened his now-famous debut engagement at the Troubadour, and according to Regan, "45 minutes later, it was all over. You could just feel the electricity in the air; it was probably one of the most incredible evenings of my entire life." Uni released what was considered a two-sided hit record soon thereafter: "Your Song b/w "Take Me To The Pilot." "'Your Song' was immediately picked up as the "A" side; it took off, the album took

off, Elton came back to America for an incredible tour and became the superstar he is today," recounted Regan.

"I've always had enormous respect for Elton as an artist and I still treasure his friendship. Elton's never forgotten; he's never stopped saying 'thanks.' He realizes, I think, that the record business is a team effort and I loved being part of the Elton John team for two and a half years. I'm still one of his biggest fans.

"Elton is always listening to other artists' music, and I think that that's one sign of greatness—when an artist can be a fan of other artists instead of being totally wrapped up in themselves. He always seems to come in when something is on the verge of popping at 20th Century Records; his timing is perfect. He came up when Barry White's first record came out, when Ambrosia first came out and when 'Love's Theme' was released and he sat down and listened to the entire Dan Hill album. He's a total record person on top of being a great human being."



Elton and John Reid

An Elton John Discography

1968

I've Been Loving You*/ Here's To The Next Time*

1969

Rock and Roll Madonna*/ Grey Seal*

Lady Samantha*/ It's Me That You Need*

EMPTY SKY (UK)

1970

ELTON JOHN

Border Song/ Bad Side Of The Moon

TUMBLEWEED CONNECTION

1971

FRIENDS

11.17.70

MADMAN ACROSS THE WATER

Tiny Dancer/ Razor Face

Levon/ Goodbye

1972

HONKY CHATEAU

Rocket Man/ Suzie (Dramas)

Honky Cat/ Slave

Crocodile Rock/ Elderberry Wine

*Denotes not available in lp form.

1973

DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER

Daniel/ Skyline Pigeon*

Saturday Night's Alright For Fighting/ Jack Rabbit*/
Whenever You're Ready*

GOODBYE YELLOW BRICK ROAD

Step Into Christmas*/ Ho, Ho, Ho, Who'd Be A
Turkey at Christmas*

Candle In The Wind/ Bennie and the Jets (UK)

Bennie and the Jets/ Harmony

CARIBOU

Don't Let The Sun Go Down On Me/ Sick City*

The Bitch Is Back/ Cold Highway*

ELTON JOHN'S GREATEST HITS

EMPTY SKY

Lucy In The Sky With Diamonds*/ One Day At A
Time*

1975

Philadelphia Freedom*/ I Saw Her Standing There*

CAPTAIN FANTASTIC AND THE BROWN DIRT
COWBOY

Someone Saved My Life Tonight/ House Of Cards*

Island Girl/ Sugar On The Floor*

ROCK OF THE WESTIES

1976

Grow Some Funk Of Your Own/ I Feel Like A Bullet
(In The Gun Of Robert Ford)

Elton John can also be heard on: "It Ain't Easy" (WB) by Long John Baldry, "Smiling Face" (Rocket) by Davey Johnstone, "Nigel Olsson" (Rocket), "Smiler" (Mercury) by Rod Stewart, "Loving and Free" (Rocket) by Kiki Dee, "Goodnight Vienna" (Apple) by Ringo Starr, "Walls and Bridges" (Apple) by John Lennon, "The Hungry Years" (Rocket) by Neil Sedaka, "Sweet Deceiver" (Island-UK) by Kevin Ayers and "Tommy" (Polydor).

Elton produced "Loving and Free" for Kiki Dee, and one side of Long John Baldry's "It Ain't Easy" and "Everything Stops For Tea."

Some of the first albums to feature Elton John-Bernie Taupin material were: "Suitable For Framing" (ABC/

Dunhill) by Three Dog Night, "Orange Bicycle" (UK), "Currency" by Plastic Penny (UK), and "Gasoline Alley" by Rod Stewart (Mercury).

"Lady Samantha" was included on Sire's "History Of British Rock Vol. II" and "Rock and Roll Madonna" on "Vol. III"

Elton recorded an instrumental album titled, "The Bread and Beer Band" with members of the Hollies, Caleb Quaye and producer Chris Thomas but it was never released . . . he has also sung backup vocals with Lesley Duncan and Madeline Bell on Tom Jones' "Daughter Of Darkness" and "Delilah" . . . and played piano on the Hollies' "He Ain't Heavy, He's My Brother."

The Elton



ELTON JOHN

"My mother came home one afternoon with two discs. They were Elvis' 'Heartbreak Hotel' and Bill Haley's 'ABC Boogie.' They were the first two big influences in my life. I loved banging away at those two numbers on the piano.

"It was in a magazine in a barbershop that I read about Elvis and the way he performed. It seemed incredible. Then I saved my pocket money and bought Little Richard's 'She's Got It' and 'The Girl Can't Help It.'"

Elton worked for the Mills Music Publishing Co. during the day while at night he played in a group called Bluesology, "after a disc by a French guitarist, Django Rheinhardt.

"An agent saw the band and asked if we'd be interested in backing American stars on tour in Britain. We were taken on to back Major Lance which is when I quit my job at Mills. After Major Lance, we backed Patti LaBelle, Doris Troy, the Ink Spots and Billy Stewart.

"We were a snobbish soul band in our own right. We'd play Jimmy Witherspoon numbers and think we were God's gift. We'd play obscure records like Daryl Fletcher's 'The Pain Gets A Little Bit Deeper' and 'Knock On Wood.'"

BLUESOLOGY

REG DWIGHT
(piano)

STUART BROWN
(guitar)

Early in 1967, Bluesology was about to tour Sweden when they met Long John Baldry at the Cromwellian Pub, a popular musician's hang-out. Baldry, who was already an experienced bluesman, asked them to join him after their tour.

"He was already writing songs at the time but they were hackneyed and nothing like those he was to do later," Baldry said of Elton. "It was not until after he left the group and was doing demos that I realized what was going to happen."

ELTON JOHN GROUP (1970)

ELTON JOHN
(piano)

DEE MURRAY
(bass)

NIGEL OLSSON
(drums)

DAVEY JOHNSTONE
(guitar)

RAY COOPER
(percussion)

Steve Brown, a promotion man for DJM produced Elton's first few records and encouraged him to follow his instincts rather than make commercial concessions. Critics raved over these records, but they didn't sell. "I wasn't doing gigs. I hadn't got a band together," Elton said. "In fact, when 'Lady Samantha' came out, it was a turntable hit, not a real financial success. And then 'It's Me That You Need' came out, followed by 'Empty Sky' and they got good reviews but didn't sell. I also made another single called 'Rock and Roll Madonna,' which was a bit of a disaster."

Brown then asked to be replaced as a producer and brought in Paul Buckmaster, an arranger, classical composer and cellist who worked on Bowie's "Space Oddity" and had a hit of his own with a song called "Love At First Sight" by the group, Sounds Nice. Buckmaster, who was enthused about working with Elton, introduced him to Gus Dudgeon, a producer he was working closely with.

Because of their working relationship with DJM, Bell Records had the first option on a U.S. lp, but turned it down. Russ Regan, who was working for MCA at the time, heard "Empty Sky" and signed Elton to Uni for a modest one year contract with an option for three more years. The first Gus Dudgeon produced lp was started early in 1970 and was completed in 55 hours of studio time.

The Elton John band, with Nigel Olsson of Plastic Penny on drums and Dee Murray of The Mirage on bass made their debut at London's Roundhouse in April, before their first visit to the States in September. "We treated him as if it was an Elvis Presley opening in Vegas even though nobody had ever heard of Elton John," said his U.S. publicist, Norm Winter. "People all over began to say, 'My God, what is an Elton John? A toilet?'"

By November, over one quarter million copies of the "Elton John" album had been sold in addition to thousands of copies of the "Empty Sky" lp which was available only as an import.

Elton, looking to make a "different sort of lp" in February 1972, went to the Chateau d'Herouville in France to record, bringing with him 20 year old Scots guitarist Davey Johnstone who was previously with the group Magna Carta. The result was "Honky Chateau," an album in which the emphasis of Elton's music shifted away from string laden ballads and back to rock and roll.

"Don't Shoot Me, I'm Only The Piano Player," Elton's second Chateau album, was released late in 1972, with "Daniel," the first single off the lp, hitting the top of the charts within weeks after its release, marking the arrival of Elton — superstar. "I wouldn't have said 'Don't Shoot Me' was my 'Sergeant Pepper' — I suppose you could say so in terms of popularity but of all the albums I've made I like that one the least. I like a lot of songs on it, I just don't like the continuity or the flow of the album. There's a couple of things on it I was trying to test, and in a way, it worked."

Elton made a successful tour of the U.S. from August to October 1973, breaking house records previously held by Elvis and the Stones including one date at Kansas City's Arrow Head Stadium, drawing 28,000 people.

He also introduced his Rocket Records label at this time with lps by Kiki Dee, Longdancer, Davey Johnstone and Mike Silver. Elton's own records continued to come out under the MCA banner. "If I'm on the label and an act doesn't make it, they're gonna say, 'Well, you spend more time on EJ' which would obviously happen if I'm on the label. So it's just easier for me to stay out—and it's more fun say, to produce Kiki Dee, who's bubbling under the Top 50. It's more fun that way . . . I might go on Rocket eventually, but not until we've broken at least two or three acts."

ELTON JOHN GROUP (1975)

ELTON JOHN
(piano)

DAVEY JOHNSTONE
(guitar)

RAY COOPER
(percussion)

John Years



Elton answered an ad that was placed in the New Musical Express on June 17, 1967 looking for "artistes/composers, singer — musicians" and was granted an audition. "Liberty asked me to sing five songs but all I knew was 'He'll Have To Go' and 'I Love You Because.' I hadn't sung in years and I was awful. They turned me down and I don't blame them."

Bernie Taupin who saw the same NME ad wrote a letter to Liberty enclosing some samples of his poetry, but decided against mailing it and threw it in the garbage. His mother, who had more faith in the writing abilities of her 17 year old son, retrieved the letter from the wastebasket and posted it. Ray Williams at Liberty showed Elton a couple of Taupin's poems. "I was impressed by Bernie's work," Elton said later, "I was keen to team up with him although the way I was feeling, I'd have been keen to team up with anyone."

ELTON DEAN
(saxophone)

JOHN BALDRY
(vocals)

BERNIE TAUPIN

"I realized Reg Dwight was hopeless. It sounded like a library assistant. One of the guys in Bluesology was Elton Dean. I figured I could take part of his name but not all of it or he'd kick up. Later I thought of changing it again but nobody could come up with anything better."

The first John-Taupin songs were published by the Hollies' music company. Then late in 1967 through a business link with their company and Dick James, The Beatles' publisher, John and Taupin were permitted the use of James' four track studio to make demos. Caleb Quaye, a session guitarist, served as their sound engineer and brought the demo recordings to the personal attention of James. After listening to the recordings, James signed Elton and Bernie to a writing contract, and signed Elton to his label as a singer, keeping him on a \$25 a week retainer. This was enough to persuade Elton to quit Bluesology. The first record released under this new agreement was "I've Been Loving You" which was produced by Quaye for Dick James and released in the U.K. on the Philips label.

The song was entered in the 1968 Eurovision Song Contest, which prompted Elton and Bernie to complete an album of songs that was never released because "it wasn't commercial." A period followed in which Elton made demos of other people's songs and sang backup on their records. The first big break came when Roger Cook recorded the John-Taupin composition, "Skyline Pigeon" as his first solo single in August, 1968.

Elton's first movie spot was in Marc Bolan's "Born To Boogie." He was offered a starring role in Ken Russell's "Tommy" but declined in favor of the Pinball Wizard part. "I was offered a lead in 'Tommy'," he said. "Not Tommy, but the part that Oliver Reed has. But there was no way that I wanted to get into that."

Elton's "Caribou" album marked a shift in recording scenery and included two more chart topping singles, "Don't Let The Sun Go Down On Me" and "The Bitch Is Back."

Also at this time, Elton signed his colossal \$8 million contract with MCA, making him the highest paid recording artist in history.

"I can't really see myself settling down till I'm about 33. There's a lot of my life left. If I settle down, I'd have to slow down too. I'm at the top of the heap, I'm really enjoying what I'm doing. But I won't be doing 'Crocodile Rock' in six year's time. I don't want to become a pathetic rock and roller and take a slow climb down, like a lot of people do. When I'm 40, I don't want to be charging around the countryside doing concerts. My real ambition in life is to make enough money to retire and become chairman of my favorite soccer team, the Watford Football Club."

Bryan Forbes, a noted filmmaker, actor, writer, producer and director filmed a documentary titled, "Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things" which was first screened in England on December 12, 1973 before it was aired on American TV in spring, 1974.

Elton continued to dominate the charts with each subsequent album release from his "Greatest Hits" to "Captain Fantastic and the Brown Dirt Cowboy" to his latest, "Rock of the Westies." The latter being the first album recorded with his new expanded line-up which re-united him with Caleb Quaye. Elton also enlisted the aid of Kiki Dee's drummer Roger Pope and keyboard / synthesizer extraordinaire James Newton Howard who was most recently in Melissa Manchester's band.

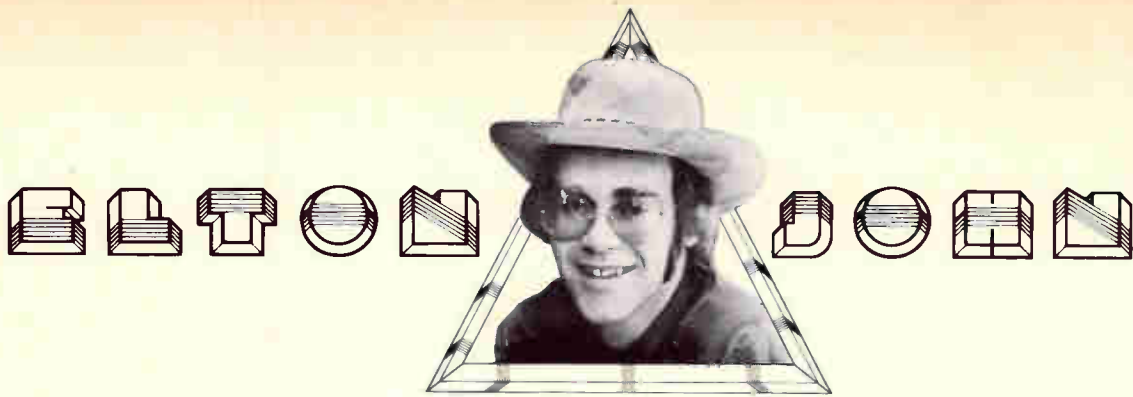
Elton's third Chateau album, the double "Goodbye Yellow Brick Road" was recorded in Paris in late 1973. The album and its title track which was pulled as a single, both subsequently went on to top the U.S. and U.K. charts.

ROGER POPE
(drums)

KENNY PASSARELLI
(bass)

JAMES NEWTON HOWARD
(keyboards)

CALEB QUAYE
(guitar)



The Collective Image of Elton on Album

By ROBERT ADELS

■ The chart and sales success patterns of each of the twelve albums in the Elton John catalogue—and the resultant geometrically-increasing notoriety of the creator—go a long way in quantifying the wallop of rock's most potent superstar punch for the seventies. An appreciation of the music behind his dozen lps also indicates that Elton John's album output represents a qualitative milestone for rock as well as a continuously-building series of realized high points, each developed to the fullest.

For in a decade relatively devoid of performers capable of generating two-pronged public interest—in their image as personalities and in their personalized music craft as well—Elton

John appears the exception extraordinaire. Strutting tall in his princely platforms, looking multi-colored through his stunning specs, Elton John approaches as the musical master of and the success standard for all he surveys.

One only has to feel comfortable dealing with huge numbers to cope with the quantitative side of Elton John's album history to date. For the qualitative view, however, one must start with the realization that this particular solo artist has long had a collective musical consciousness, that he is as much a catalyst as a composer-performer.

It is most misleading, and in the end pointless, to disassociate Elton John the songwriter, vocalist and keyboardman from the efforts

of lyricist Bernie Taupin, producer Gus Dudgeon and the rest of the entire cast of characters from EJ's recorded past, present and future. Some have been in the playbill from the beginning while others have had a shorter run. But just as each has brought or continues to bring something very special and essential to setting the stage for truly great music, it is Elton John who takes on the lion's share of the responsibility for making the continuing chemistry work. And with the task at hand, he plays his biggest role as the creative force behind the best his musical associates can give an Elton John.

Both his first American release and his current band's initial endeavor, "Rock of the Westies," employ group shots on the back

cover—an obvious pictorial indication of the degree to which a collection of talents has come to mean "Elton John" to his public throughout his recording career.

The "Elton John" album, released on July 22, 1970, caused only minor confusion in this regard. The "Is that a group or a person?" query was quickly answered by the package's more-than-50-week chart run spreading both the sound and the image of this new great rock hope far and wide.

The "Elton John" lp began many of the artist's long-standing relationships which continue to figure prominently in his career, those with the full sound of producer-ace Gus Dudgeon, the re-

(Continued on page 90)

To:
The Captain & the Kid
"It's been fantastic!"
Ron

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In-Concert Merchandising — Artist Product Licensing
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*To Elton John:
A Great Artist and a Friend
Our Best Wishes for Continued Triumphs*

Carolyn Ranell



EJ & EMI: A Winning Combination

By GERRY OORD and ROY FEATHERSTONE

■ LONDON—It is well known within the record industry worldwide that the respect Elton John commands for his artistic brilliance and his business and personal integrity is of the highest order. It is also a well known fact that any aggressive record company would be thrilled and privileged to have obtained this artist's signature on a long-term contract. So it is, then, that EMI Records is not only proud but extremely happy that in September, 1975, negotiations were successfully concluded for Elton and his record company, Rocket, to join the EMI family for all the territories of the world, with the exception of the U.S.A., Canada, Australia, New Zealand and South Africa.

Mutual Respect

This decision was based on mutual respect and was reached because EMI would not only create an artistic base for the many talents of this artist but also provide a comprehensive marketing, selling and distribution service for his records in the world markets of today.

Competitive Negotiations

Throughout the summer of 1975 there were rumors and murmurs that there was a big deal afoot concerning Elton and his future contractual arrangements, but the highly competitive negotiations were far from a straightforward affair, and consequently EMI would like to extend its thanks for all the hard work put in by Elton, his personal manager John Reid, Elton's co-directors Bernie Taupin and Gus Dudgeon, and Rocket's managing director David Croker.

Conference Performance

Having concluded the formalities, the thoughtfulness and consideration that prompted Elton to launch Rocket Records in the first place was still much in evidence, for, to commemorate his newly formed alliance with EMI, he agreed to attend the EMI Annual Marketing and Sales Conference at the London Heathrow Hotel in early September. His initial agreement to perform a few of his songs, despite the fact that he had only just returned from his Jules

Stein Foundation performance in the States, turned into an hour-long, memorable concert which, for those fortunate to attend, demonstrated the kind of charisma and genius that have made him what he is today. This view was reinforced when a number of fellow executives and ourselves were invited to the now famous Dodger Stadium concert in Los Angeles in October—an event that will undoubtedly be referred to as the finest open air rock concert yet to be staged.

Now that Rocket is licensed to EMI there remains the very real excitement and anticipation of Elton's new album, due for re-

lease in the spring. Meanwhile, there is, of course, some great new product from Rocket—Kiki Dee's superb single, "Once A Fool," from her soon-to-be-released lp, "Cage A Song Bird," and albums from Nigel Olsson and a Dutch band, Solution.

Finally, it should be noted that EMI cannot lay claim to having had any commercial influence on Elton's career to date. However, as far as the future is concerned, the EMI companies now involved are extremely proud to have Elton John among their roster of "superstars" and sincerely hope that the years ahead together will bring even greater success and prosperity.

Dick Clark 'Rates' Elton As The '70's Superstar

By MIKE HARRIS

■ As with Elton John, the name Dick Clark is familiar to all but the most reclusive of Americans. One of rock 'n' roll's earliest proponents, Clark—through "American Bandstand"—helped to legitimize a musical form that was originally greeted with derision by all sides of the media.

Now, more than two decades later, Clark's success story continues to unfold—literally before our very eyes—on "Bandstand," "The \$10,000 Pyramid," and many television specials, including Dick Clark's Productions' own "New Year's Rockin' Eve"—which provides a youthful alternative to Guy Lombardo.

It was in his producer's role that Clark first met Elton John in New York City regarding a proposed TV special which, says Dick, "almost came to be, but unfortunately didn't."

"I proposed that he do a Busby Berkeley approach—this was prior to the Hollywood Bowl appearances which smacked of that sort of thing. He laughed, said 'Yes, let's have Lawrence Welk as the music conductor. We'll get Carmen Cavallero, George Shearing, Jerry Lee Lewis, Liberace—every piano player we can think of. And we'll do 97 dancing pianos.'

"Unfortunately, the man's making so doggone much money that, I guess, television has become an impracticality. It's mainly, I think, a situation of finding the exact circumstances of a sponsor, a time period, and the desires of a multi-million dollar talent.

'Extraordinary'

"I think Elton's a truly extraordinary artist. He crosses over all of those demographic lines. And he is totally—in my mind's eye—commercial, and I mean that in a complimentary way. He puts on a good show. He promotes the livin' daylights out of everything. And, on occasion, he extends himself to assist other artists—including my good friend Neil Sedaka."

Although Clark is the man behind American Bandstand's "Rate-A-Record" ("I like the beat, and it's easy to dance to.") he freely admits that he doesn't know the "secret" of Elton John's broad appeal.

"I don't think anybody can figure that out," says Dick. "It's easy to understand Elton's music. It isn't complicated. For the most part, it's happy music. Maybe it's the time and place for such a thing. Anyway, it's just like say-

(Continued on page 124)

For East, Elton's Best Since Beatles

By KEN EAST

■ LONDON—I knew Elton before he knew me. I was managing director of EMI Records but unhappily he went to the wrong record company—wrong for EMI, that is. John Reid was Motown label manager at EMI—one of the brighter, go-ahead young men; and in 1970 John went with Phil Brodie and other EMI people to a Motown conference in San Francisco and he disappeared for 24 hours. He'd gone to see Elton at his memorable first appearance at the Troubadour.

In '72 he toured Australia while we were visiting London and by arrangement with John Reid they all used our house in Sydney and we used Elton's flat in London, and I first met him when we got back to Australia. He is a most likeable man—level-headed, kind, most generous to the people around him and absolutely not big-headed. He is a music fanatic. We spent all of one Saturday morning in Sydney racing round record shops because he'd heard various records on the air and had to have them. He cares about and enjoys what other artists do.

When EMI Australia set up Act One International, Elton was one of the first artists to tour. That was the beginning of '74, his latest and most successful Australian tour.

'All In One Man'

I agree with The Beatles that Elton is the best thing to come along since The Beatles—and all in one man too! Such a combination of writing ability, sheer artistry and presentation. He is capable of updating himself constantly and so has a wide range of appeal. At his concerts you see an audience spread from early teens up to the middle thirties or even older. He has to be seen to be believed. He asks himself "what can I do to please the fans" and he always comes up with the right answer. At his performances he works longer and harder than most artists of his stature.

Here's one of the many nice stories about him: One of his staff drove around in a battered

(Continued on page 91)



A TIMELESS FRIENDSHIP
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Sire and Passport Records





CONGRATULATIONS

FROM ROCKET, LOS ANGELES

Yoko
OMO TS

CONGRATULATIONS



FROM ROCKET, LONDON



The Songs (Continued from page 28)

modern warriors the kamikaze pilots of World War Two, is that death is very much a part of life. And the *manner* of one's death becomes the touchstone by which one's life is remembered by history.

This code, "The Way of the Warrior," has been incorporated into a number of western films by Italian director Sergio Leone which were lifted wholesale from Japanese samurai movies. Leone saw in this singular code of honor—so much like chivalry in some respects—part of his vision of the American West. The Leone westerns are among Bernie's favorite films.

The warrior of "Indian Sunset" is told by his chief that he must lay down his weapons. The warrior's code of honor will not allow him to disobey that order yet he cannot face the death of his people, so he commits ritualistic suicide. This, precisely, is an aspect of *bushido*.

4. "For season come and seasons go . . ."
—First Episode at Hienton.

The first three Elton John albums concern themselves in the main with the search for freedom. Both the title song of the "Empty Sky" lp (the only tune that EJ has ever written that sounds even remotely like anyone else) and "Skyline Pigeon" exhibit the yearning of the trapped soul for the freedom of flight of the birds high above. It is interesting to see how both sets of lyrics—dealing essentially with the same theme—are treated by Elton. The former is an all-out rocker, with a grittiness akin to certain Stones' numbers; the latter is a dreamy ballad. Each catches a subtle flavor in the lyrics that is not readily apparent but which nevertheless makes the fusion of words and music perfect.

Taupin's bent towards the historical, which begins on "Empty Sky" ("Sails," "Val-hala") and the "EJ" lp ("The King Must Die") as exotic but ill-defined forays, suddenly comes into sharp focus in "Tumbleweed Connection." Early on, Elton confessed that "TC" was not a particularly difficult album to do since "we had such a backlog of songs that it was just a question of going through them and picking out the ones we wanted."

Still, given the total package presented to us, it is hard to dismiss it as anything *but* a concept album. From David Larkham's monochromatic period cover design to the threads of themes that run through virtually every track (including Leslie Duncan's lovely "Love Song") the unity of concept seems cemented by the unity of structure.

It is an album that perhaps was ahead of its time; it needs now to be pulled out at intervals, to be heard in retrospect, to be appreciated. Its singleminded adherence to depicting the futility of war ("Where To Now St. Peter?", "My Father's Gun," "Talking Old Soldiers"), the failure of the young rebel ("Ballad of a Well-Known Gun," "Son of Your Father"), and the desperation of the common folk ("Burn Down The Mission"), only make the inclusion of such gentle interludes as "Come Down In Time" and "Amoreena" that much more exquisite.

5. "And now that it's all over,
The birds can nest again . . ."
—Goodbye.

By Elton's own admission, "Madman Across the Water" is the ending of an era. But we hardly needed him to tell us that. Made at times unwieldy by the padded uniform of Paul Buckmaster's lush strings and the stage at which Elton found himself, the album had its problems. For a start it perhaps came out at the wrong time and therefore many people, looking for the negative aspects, picked it apart. Which was altogether unfair but certainly understandable.

Elton was at low ebb, but Bernie wasn't. In the title song and in "Levon" Taupin attained a new level of imagery, despite the fact that "Madman" was a relatively old song, used in the early days before "Burn Down The Mission" had been written as the live act's finale. It remains as one of the most powerful statements on alienation to ever don the guise of a pop song. As for "Levon," it carried forward the Taupin theme of the dual legacy handed down from father to son begun in "My Father's Gun."



Bernie and Elton with Billie Jean King

Surely there is no continuity to the album and in that sense it fails. But the moments of beauty when again Elton and Bernie connected and soared together are impossible to deny. But the 'formula,' as Elton called it, had run its course. All change!

6. "I know you and you know me,
It's always half and half . . ."
—Writing.

The foretaste of things to come commenced with the launching of "Rocket Man," a song that, lyrically, is far and away the most interesting of any of the tracks on "Honky Chateau." The depiction of a future astronaut as tomorrow's suburban commuter, bored with his mundane lot in life, locked within a metal shell with nothing to look at but the infinity of space is a devastating social comment on how today's people view wonders with a jaded and jaundiced eye.

Of the album that followed in "Rocket Man's" vapor trail the overriding aspect of its content is the contraction and retrenching of the music.

Everything was different, even down to a new site for recording, Strawberry Studios, in an old chateau outside Paris. Already having a permanent band on stage, Elton now sought to continue this rapport in recording. Instead of using a multitude of studio musicians (he used two different drummers on "Madman" for instance), he decided to use his stage musicians, drummer Nigel Olsson and bassist Dee Murray, adding a formerly folk-oriented guitarist named Davey Johnstone.

Not yet content, Elton set about penning a set of lean, muscular melodies to Taupin's new lyrics. As if sensing the change in his writing partner, Bernie seems to have deliberately de-emphasized his lyrics so that, even today, listening to the album, one is struck by the vast change in music and musicianship, as if Elton had held fast to the reins, pulled them tight toward him and, almost solely, created the tenor of the album. The raves still reverberate.

7. "There's a greyhound outside in the lane,
it's waiting for us . . ."
—Blues For My Baby And Me.
(Continued on page 98)



*"Elton John you are the greatest on the
Tennis Court or on the Stage--"*

John Gardiner's Tennis Ranch



Five Years of Fun

(Continued from page 30)
room. By the end of six-day engagement, some of the most respected figures in contemporary music (including Leon Russell, who was just emerging as a star in rock) stopped by to see him. The national news magazines and Ed Sullivan's office sent somebody by for a look. A local FM station (KPPC) even took out a page ad in the Free Press to say how much the station personnel liked Elton John and urging him to hurry back to town.

Impact

Because of the enormous impact that opening week at the Troubadour had on his career, it's not surprising that John speaks of it often in interviews. "I was quite nervous about the opening, of course," he said, sitting in the

Troubadour's sister club in San Francisco a week after the Los Angeles debut. "But mostly I was nervous for Nigel (Olsson) and Dee (Murray). They were so nervous about it. I thought it would go well. All our songwriting money has been from the United States" (John-Taupin songs were included on two \$1 million selling albums by Three Dog Night).

"I was really excited when people like Leon Russell started coming by, but the thing I started to hate was when so many people began coming up to me saying 'you're the greatest.' I appreciated it, but I know I'm not," he continued. "I've only been singing with the group for two months. It'll take us a while to get things really together. I just let all that talk go in one ear and out the

other. About 60 percent of the people in Los Angeles were from the music business anyway. The kids who buy the records weren't really there. We'll have to wait until the next tour to see what they think."

Barometer

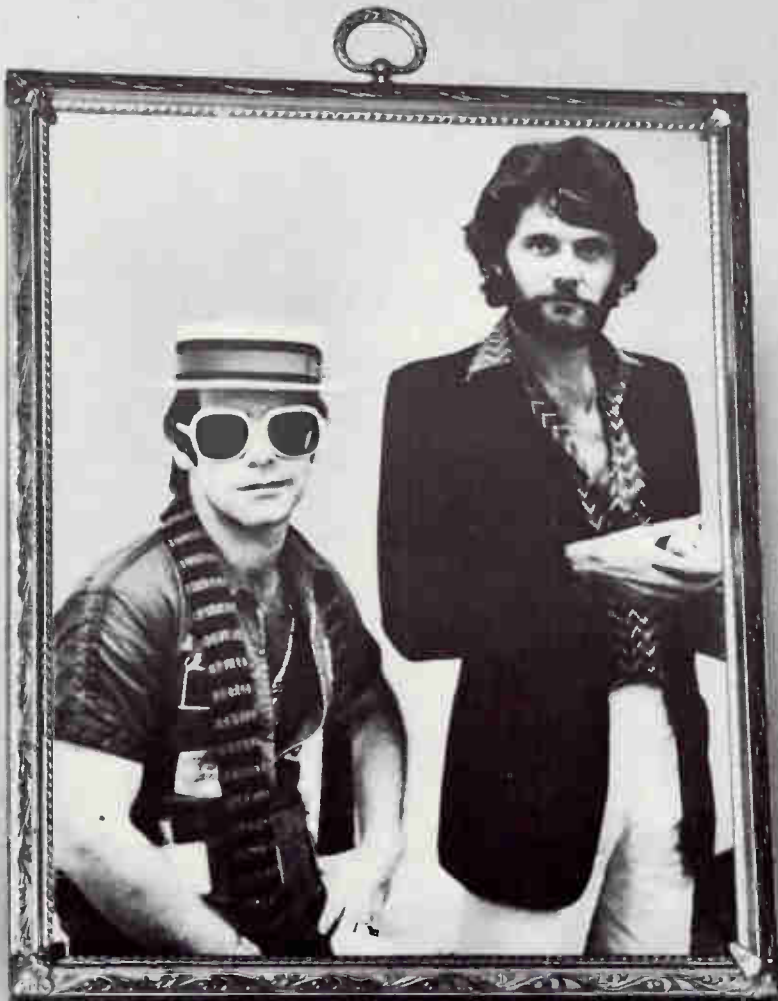
While Elton John's Los Angeles success was repeated in varying degrees in San Francisco, New York and Philadelphia, Los Angeles—because he made his debut here—always remained an important barometer in his career. You can note a lot about his growth by following his success here. By the time he returned to Los Angeles—he headlined at the Santa Monica Civic Auditorium on Nov. 15, 1970, both the "Elton John" album (it eventually reached No. 4 in the nation) and

the "Your Song" single (it reached No. 8) were beginning to move up the sales charts.

Santa Monica

In theory, John's Santa Monica concert couldn't miss. After all, it was his first local appearance since the Troubadour and his album, ahead of the rest of the nation, was already a local best seller. But several problems arose—ranging from microphone difficulties to an endless horde of photographers plodding distractingly around the stage—that could have turned the evening into a disaster for a lesser performer. The fact that he ended up with a long, uproarious standing ovation reinforced the potential he demonstrated earlier at the Troubadour.

(Continued on page 72)



Thanks for everything

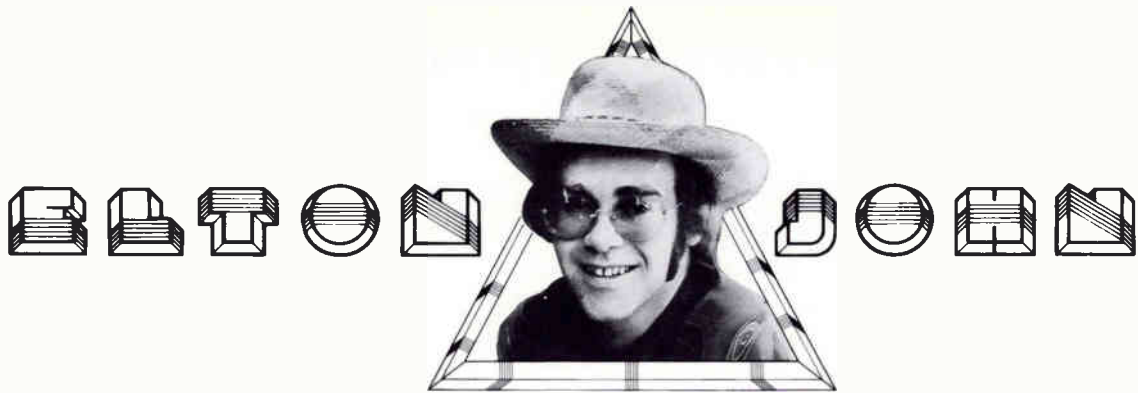
T.K.

Photo by Brenda.

TO THE ARTFUL DODGER



WITH LOVE AND THANKS
FROM JOHN REID ENTERPRISES, INC.
LOS ANGELES



John Reid (Continued from page 16)

Reid: The only thing we could do—Elton, Bernie and I—was to try and keep our heads above water and look beyond that. We had to work towards doing something that was fresh and better, something that would wipe away the feeling that it was a fleeting romance or that the record company, management and artists were together in a conspiracy to milk the public and the business.

RW: During what period did you feel that pressure most strongly?

Reid: Back in 1971 and 1972.

RW: When was it all resolved?

Reid: We really got it under control after "Madman Across the Water" and "Honky Chateau." "Madman" was done very quickly and although it was done under pressure, it was still a biggie. It had to happen that way because of our contractual commitment, and contracts, in fact, were among the first things that I had to get involved with because I had very little experience with contracts, practically none. When I did get involved, read all of Elton's contracts and re-read them, and sought legal advice, we started to change them and straighten things out. One thing that Dick James had done before I assumed Elton's management was to re-negotiate with Russ Regan and Mike Maitland for an extension of his contract which was financially good for Elton at the time, but bad in that it extended the pressure of having to submit two albums each year.

RW: Have you still been bound to deliver two albums per year?

Reid: Yes, but no longer after "Rock Of The Westies;" that's it. With "Honky Chateau," for example, there was a tour in between the time it was recorded and the time it was released and by that time, they had already written material for the next album. Those gaps between the recording and the release of the album became wider and wider; it was ludicrous for a while. "Captain Fantastic" was recorded in August of 1974 and released 10 months later, which was frustrating.

RW: Does the lapse between recording and release still exist with Elton's records?

Reid: No, "Rock Of The Westies" was done in July and released in October which was great. It was still fresh.

RW: What led to the formation of Rocket Records?

Reid: During the "Honky Chateau" sessions, we were all sitting around bemoaning the situation we were in contract-wise. Then Gus (Dudgeon) said, "Why don't we do something about it?" and he suggested that we form our own company. And we said, "Oh, God. Everybody does that."

RW: At that point, you didn't intend to do it?

Reid: No, definitely no. But then I went away and thought about it for a while, put some ideas together and Elton said that we might try to do it.

RW: Was Elton interested in recording for Rocket?

Reid: He said that if it were done and it worked, he would be on it. But he didn't want it to be a situation where everybody else on the label was being carried on his back.

RW: Now that Rocket has been successful on its own, will Elton be recording on the Rocket label?

Reid: Eventually he will. In the rest of the world, Elton's recordings will be on Rocket beginning with his next album; that was part of the deal we recently negotiated with EMI.

RW: How much bigger do you expect Rocket to become?

Reid: I expect this to be a major label within the next four or five years. Within the next 12 months, we should have a roster of 12 or 14 artists.

RW: By "major label," do you mean a major custom label?

Reid: I mean a major independent label; that's what I'm building towards. There comes a point when you have to go whole hog, like an A&M Records for example, although there are few companies that can actually do it. I hope, at this point, that we'll eventually go whole hog.



Le Restaurant was the scene of a presentation to Elton's manager John Reid (left) of a horse for his birthday, two years ago.

RW: Do you play an active role in the day-to-day affairs of Rocket, the merchandising and promotion of the records?

Reid: No. I do as much as I can. The people we've got, though, all have similar tastes and Rocket has taken on its own identity, I think.

RW: Rocket seems to be very independent in terms of graphics.

Reid: That was very deliberate. With a small label distributed by a large company like MCA, it's important to retain your own identity—inside the large company as well as outside.

RW: Are you working towards building your own promotion staff?

Reid: In the next six to nine months you'll see a lot of change in that area. We need to cover the east coast and the midwest.

RW: Who thought of the name Rocket Records?

Reid: All of us were sitting around soon after coming from the studio in France when the "Honky Chateau" sessions were completed. Elton had recorded "Rocket Man" and it seemed ludicrous that nobody had ever used that name for a label. We checked, found out that nobody in fact had used it; we went on the market and bang, a lawsuit was filed by a guy in Chicago who claimed he had used it first but who never issued a record for all I know.

RW: Tell us about your management activities aside from Elton John. How many clients do you have?

Reid: Well, there's Bernie of course and Kiki Dee. Then I've just recently taken on Queen and Kevin Ayres.

RW: Are you looking for additional artists?

Reid: Not really. I've never really looked for artists and I've turned down a few. I don't think I have enough time to take on any more artists. Management is a very time-consuming thing and with the artists that I already represent, who are quite diverse and reasonably successful, most of my time is spoken for. I would rather spend whatever free time I have working on the label. I assumed the management of Queen after they came to me through various people and asked if I would manage them. We talked about what their problems were, what their reasons for changing management were and we decided that it might work very well.

(Continued on page 88)

Elton,

*May rock's brightest
star continue to shine*

*Ron Powell
St. Louis, Mo.*

**Congratulations Elton.
You're a great artist
and friend.**

Colony Records

**Congratulations
on the first 5 years.**

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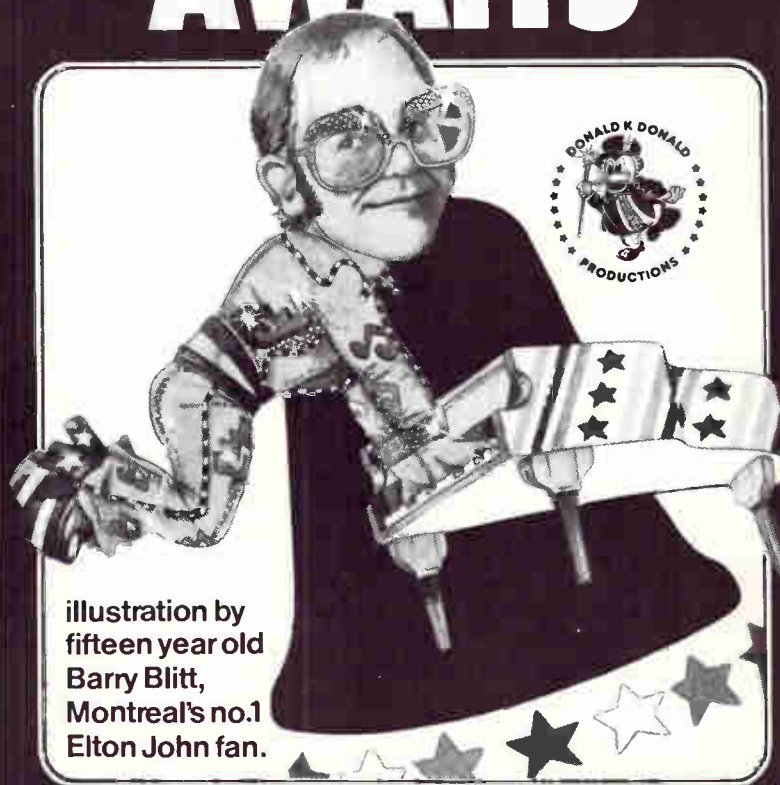


illustration by
fifteen year old
Barry Blitt,
Montreal's no.1
Elton John fan.



Stephen James:

Building an International Superstar



Stephen James

■ Stephen James launched the DJM label in the U.K. in 1969 with Elton John and in this *Record World* interview recalls the decisions crucial in breaking, developing and sustaining the success of this immense talent, while at the same time commenting on his long-standing relationship with Elton and what the future may hold for him.

"The first record we made with Elton was 'Lady Samantha' and that went out on a licensing deal that we had with Philips well before the DJM label ever started. It was basically because of their attitude towards some of our product, particularly Elton John, that we felt we wanted our own identification. I wanted the opportunity to put out the product that I felt was right and to promote it and publicize it the way I wanted. With the Philips deal it was very much the product that Johnny Franz, for whom I have great respect, chose from the DJM output, and then the promotion, publicity, and the artwork—everything in that area was then carried out by Philips.

"We had very little to say in the direction and type of publicity and promotion that took place. It was a very old-fashioned licensing deal on the basis where we made the product and then once we'd delivered the product, Philips did the rest through their normal channels. Being a major company with a lot of other product and a lot of other artists we had to fall in line with their policy, with their release schedules, with their form of advertising and promotional campaigns and it sometimes didn't quite fall in line with the kind of operation that I wanted.

"Elton wasn't the normal commercial artist who you put a record out by and went to the BBC and tried to get airplay and if you got airplay, fine, and if you didn't, you dropped it. I felt Elton was the type of artist who was a project. It was word of mouth, it was publicity, it was advertising, it was a long term type of development, and you couldn't expect to break the first record in the first month. 'Lady Samantha' in fact I thought did extremely well for a first record by a brand new artist.

"If I remember rightly it had quite a bit of airplay and sold about 7000 records, which for a single by a brand new artist wasn't a terrible achievement. Nevertheless it was the future commitment to break him that bothered me, and eventually I felt not only with Elton but with a lot of other product that we were producing (I was producing some, and Steve Brown, who made the first 'Empty Sky' album, was producing for us) that Philips wasn't the right company for us to be with. I came to the conclusion that in fact I didn't want that type of deal with any other company—whether Philips was the right company or not, I wanted to have my own identification, and the right to put my money where my mouth was, basically, and say I want to do that advertising, I want to do that promotion, I want to take three months to plug that one record.

"It was because of this independence and also the fact that we mentally committed ourselves to breaking Elton and a couple of other artists that I decided I wanted my own label; Philips wouldn't agree to it, but one thing Philips did agree to—I was very grateful that they

did—was to terminate the agreement, which gave me the right to go elsewhere, and I ended up doing a label deal on a distribution basis with Louis Benjamin at Pye who we're still with. It gave me the opportunity to open the DJM label which we did on 28th February, 1969, and about the fifth record released was 'It's Me That You Need' by Elton which was his follow-up single to 'Lady Samantha' which, although it never happened in the U.K. or America, has subsequently been a very big hit in Japan, in fact one of his biggest hits in Japan. Then the 'Empty Sky' lp came out and then from then onwards of course it's history. We broke the second lp, 'Elton John,' subsequently after Elton had visited the Troubadour in America.

From The U.K. To America and Back

"The situation in America at that time was that DJM had a licensing deal for U.S.A. and Canada (I hope they won't mind me quoting this story) with Larry Uttal's Bell Records. Basically, the reason for that deal was that Larry Page, who'd been operating for some years with The Page One Records operation within the DJM Organisation, had licensed several of the Vanity Fair tracks to Bell and we developed from that a complete overall licensing deal with Bell to have a sort of first option on all product that emanated from this organization either from Larry or anywhere else. So when I started up the DJM label and myself and Steve Brown started some productions we naturally offered the first product to Bell Records under that licensing deal and, in fact, Bell Records put out 'Lady Samantha' in America. It didn't happen, it flopped, I don't think it got anywhere at all and I don't think anyone ever heard of or noticed an artist called Elton John.

"After that we offered them the 'Empty Sky' lp which they failed to release and said that they didn't think Elton John was an album artist and would we please supply another single to them. We did supply them with 'Skyline Pigeon' which was on the 'Empty Sky' album and they didn't like that and they didn't like the album. We suggested that they didn't seem to want to go in the same direction with Elton John as we did and asked if they would terminate the agreement with Elton John which they agreed to do. During the time that they were terminating the agreement for Elton John and giving us back the rights to Elton and 'Lady Samantha,' Elton was in fact in the studios producing the new 'Elton John' lp, and I will say this on behalf of Bell, they never had the opportunity of hearing that product prior to terminating their agreement with Elton John. I think if they had heard it they might have changed their mind on the direction of Elton John and the talent of Elton John. Anyway, in their defense, I will say that they never heard that album prior to terminating the agreement of Elton.

"Then Steve Brown in his modesty said that he didn't think he was a good enough producer to produce Elton John further, and felt that there was another producer friend of his who was becoming successful with David Bowie ('Space Oddity'), a guy named Gus Dudgeon, and Gus would like to produce an album with Elton John, would we be agreeable. We then negotiated with Gus to produce the next album in January, 1969. Lennie Hodes was running the Dick James Organisation in New York at the time, mainly in publishing because we weren't only just into records and we sent Lennie a copy of the 'Empty Sky' album, on which we published all the tracks. Lennie's first thought was that the artist on it was very talented. When Bell Records decided to terminate the agreement Lennie wrote to us and said he'd like to run with the Elton John lp 'Empty Sky' and would like to show it around to several other labels because he believed that Elton John should have an album released in the U.S. and not just purely a single. He drew a blank on the east coast, in New York; not many companies

(Continued on page 110)

Nederlander:

Elton's a Pro with Charisma

■ According to James Nederlander, president of the New York based Nederlander Theatrical Organization, Elton John has "a charisma on stage that seems to have a universal appeal that a lot of others lack." Charisma is a word usually associated with great political leaders and only rarely with show business personalities, but Nederlander definitely thinks that the word applies to Elton. He continues, "Sinatra, Jolson, Garland had a charisma. These kind of artists literally hypnotize you. They instinctively know how to get to the people. All great artists have a charisma. Elton John has it!"

Impressive Praise

This is particularly impressive praise coming from James Nederlander since he has worked with the stars that he mentioned as well as other entertainment giants too numerous to list. Although Nederlander is mostly known, at present, for his work on Broadway he has never booked Elton on the "Great White Way." He has promoted Elton at the Arizona Coliseum in Phoenix when his American career was getting under way and most recently at the 16,000 seat Olympia arena in Detroit, Michigan. Nederlander was happy to note that the Olympia engagement was sold out in three hours, "about as fast as you could sell 16,000 seats," he adds. This must have been incredibly satisfying for Nederlander since he can trace his theatrical roots to Detroit. It was there in 1912 that his father, David Nederlander, first became associated with the Shubert family. It is fitting that the top entertainer of the seventies should be connected with a member of one of the top promotional families in the U.S.

Elton on B'way?

When questioned about the possibility of Elton playing on Broadway, Nederlander immediately cited the financial difficulty that would be involved. Tickets would be prohibitively expensive considering the average Broadway theatre holds a few thousand viewers while Elton is used to playing halls of hockey arena capacity and bigger. However, Nederlander did find the extended engagement, à la Frank Sinatra, Bette Midler and Paul Anka, to be an intriguing format. He said, "Elton's the number one superstar and of course, I'd love to see him on Broadway. Although I've never spoken to Elton or his management about doing this you always have to keep your eyes open for new properties, and

anything with Elton John certainly would be interesting."

Universal Appeal

Aside from Elton's undefinable charisma, James Nederlander has other views on what makes him such a great star. "Elton John is real down to earth which is terrific for a man who has had such enormous success," states Nederlander. He is not alone in his opinion of Elton's level headedness contributing to his continuously rising career. Another viewpoint that Nederlander shares with other industry leaders is that the immense scope of Elton's audience leads to his pre-eminent position in the pop music world. He relates, "I took my 82 year old mother to Elton's show at the Olympia and she thought he was marvelous. She normally doesn't like rock. It was an extraordinary thing. She really had never seen anything quite like that show. So I can certainly say Elton appeals to people from 15-82 and I can personally vouch for the 82 year old."

A New Career?

An experience that James Nederlander shares with other associates of Elton John is defeat on the tennis court. When Nederlander referred to Elton as a "tremendous performer" he could have been alluding to him with either a racket or a microphone in his hand. Nederlander raves, "He has great potential. As a matter of fact, if Elton didn't go in for music, I'm sure he has the potential to be a tennis pro." It seems that no matter what Elton John does, he does it like a pro.

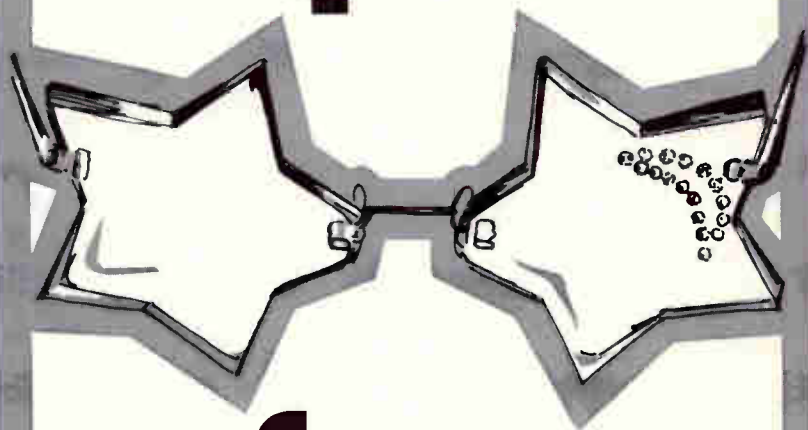
Howard Newman.

Oops!



Pictured above at a preview of his 'Captain Fantastic' album is Elton and then-assistant editor of Record World Roberta Skopp.

To England's No.1 Export



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Elton Brought Sedaka Back

By ELIOT SEKULER

■ LOS ANGELES—The past year and a half has seen Neil Sedaka rocketing back to a new peak of popularity, reaching an audience that is perhaps even wider than the millions who bought his records during his initial heyday in the late fifties and early sixties. His comeback has been marked more by maturity than by nostalgia, as even a casual listen to his current hit single, the newly arranged "Breaking Up Is Hard To Do," will confirm. But despite the quality and sophistication of Sedaka's music, the artist had been almost completely frustrated in his efforts to regain a toehold on the fickle American pop audience until Rocket Records released "Laughter In The Rain" and the "Sedaka's Back" album amidst an enthusiastic promotion campaign undertaken personally by Elton and John Reid.

Parallels

Said Sedaka: "Elton, John Reid, Rocket and MCA are definitely responsible for this tremendous second career. I've put out records that were equally as good as 'Laughter In The Rain' that just sat on a shelf somewhere, so I know that it wouldn't have happened without their support."

Clearly, there are parallels to be drawn between the two artists' careers. Both are classically trained pianists, composers whose forte is more musical than lyrical and both are distinctive vocalists and dynamic showmen. Elton has admitted to being an admirer of Sedaka at an early age, while Sedaka has regularly bought Elton's albums beginning with his first American release. The two did not meet, however, until 1974, when Sedaka was performing and recording in London, where his career had experienced a strong resurgence.

"A mutual friend gave me Elton's telephone number and I called to invite him to the house one afternoon. We sat for several hours and listened to an album that I had recorded in England and later, he sat at the piano and played for me; it was a very delightful day," Sedaka recalls. Sedaka's career continued on the



MCA president Mike Maitland (standing, left) joins Elton, Neil Sedaka and MCA N.Y. promotion rep Ray D'Ariano (seated, left) in a visit to WNEW-FM's Scott Muni (standing, center) and Dennis Elsas (right).

upswing through that period in the U.K.; three albums had been recorded and his name was consistently indexed at the uppermost part of the British singles charts. For some reason, his record company did not find the material suitable for release in the United States. "They had the records world-wide except for America but they didn't think that they had any potential over here," said Sedaka, an undisguised element of irony in his voice.

Alliance With Rocket

It was Sedaka's attorney, Fred Gershon, who first suggested that a Rocket Records-Sedaka alliance might be beneficial to all concerned. "There was a party several months after I met Elton and Fred suggested that I ask Elton if he would put my records out on Rocket in America. I had had several hit records in England, but I didn't know; I didn't want to put Elton on the spot and I was afraid that our friendship would be affected if the records didn't go well. But when I approached him at the party that night, Elton was delighted. He said it was like handing him gold bricks, because a couple of the records had already been proven and he'd seen that my following was kind of contemporary. Like his following, it consisted of a very wide-spread

age group. He became very excited, he and John Reid, as well."

For the initial Rocket album, Sedaka was less concerned with making money than in re-establishing his career in his own country. "I wanted his endorsement and for him to promote it, which he did," Sedaka said. The choice of "Laughter In The Rain" as the first single release was a natural one, since the record had done extremely well in the U.K. Before that release, though, the two artists retreated to Caribou Ranch

where they pored over Sedaka's three British album releases, extracting an album's worth of material that was to become "Sedaka's Back," a commercial and artistic tour de force that not only dramatically re-established the artist's career in the U.S., but served as source material for dozens of other artists who made the album perhaps the most covered of any record since Carole King's "Tapestry."

The careers of Elton John and Neil Sedaka became further entwined with the later release of "Bad Blood," a number one single written by Sedaka and Phil Cody and featuring Elton's unmistakable background vocal. "He was very sweet, and as I recall, a little bit late for the session," said Sedaka. "He arrived in a big limousine with his chauffeur and his bodyguards and of course, everybody in the studio was a little thrilled, as I was.

"Elton's probably the driving force in the music business today. He's been consistent, he's grown and each album keeps the public guessing. The quality of his records is always very high and his songs are marvelous; they have an appeal that reaches all ages. He's been an inspiration not only to me, but I think to everybody in the industry." There are few higher compliments that one artist can pay to another.



John Lennon with Elton



From Elton's favorite city continued success. From Elton's #1 fan KFRC.

Michael Spears, KFRC, San Francisco

In years to come, Elton John will occupy a place in our format alongside Presley and the Beatles. *Paul Ward, WROR, Boston*

When we at K-EARTH talk of Elton John, it's always in the past-present sense...to be exact, it's from "Your Song" to his most recent six-month old smash.

Dick Bozzi, K-EARTH, Los Angeles

Congratulations from Boston's #1 rocker to the world's #1 rocker.

J.J. Jordan, WRKO, Boston

Elton John's the most imaginative and consistent performer of the decade.

Brian Beirne, K-106, San Francisco

The gift of "Your Song" has kept us turned on. *Dave Williams, WHBQ, Memphis*

Elton John still produces the music we can't wait to play. 1976 will be phenomenal. Congratulations from your official New York station.

Lee Douglas, 99X, New York

The most exciting performer since Elvis. *Bill Heizer, WAXY, Miami/Ft. Lauderdale*

Elton's ability to develop and progress constantly reinforces the lasting effect his artistry is leaving on the music industry. *Don Kelly, WFYR, Chicago*

Yesterday is experience, tomorrow is hope, today is for the man who fills our lives with joy. Thanks Elton for being you—

Love, Mardi Nehrbass, Music Coordinator, RKO Radio

Congratulations to the superstar of the decade! *Charlie Van Dyke, KHJ, Los Angeles*



RKORADIO
G



Bernie Taupin (Continued from page 18)

EW: No, I can't think of any off hand. But that one sticks out in my mind particularly. I knew that when I wrote that lyric it would come out in a way you could tell. I mean I almost knew how he would sing the song, it was just so obvious.

EW: After EJ has put the melody to them, were there any songs you had strongest feelings about as far as hit potential is concerned?

Taupin: Oh yeah, because you hear them in a totally different way; it's a different kettle of fish then. Things like "Saturday Night" and "Mocodile Rock"—you can tell those are very commercial. Then there are songs at first you think are not so commercial, like "Rocket Man" or "Daniel," "Don't Let the Sun Go Down"—especially when you're just playing them on the piano, but when everything's put to it.

EW: Do you have a favorite of all the stuff you've written?

Taupin: I have particular favorites but they've changed. I don't like to pick out favorites because it's so hard because I could say something and then maybe tomorrow I'd say "Oh well, I didn't really like that, I prefer something else."

EW: Are there any habits or working conditions when you do your work or is it just the fact that when you're down to the wire, no matter where you are you're forced to deliver.

Taupin: I can write anywhere. I've been under pressure. We'll be in situations where we are recording or have to write songs; we've been there with "Caribou," "Honky Chateau" . . .

EW: You could almost say then that the ideal condition is to have a certain amount of pressure, as you said before that you are basically a pressure writer.

Taupin: I don't think I'm lazy, it's just that I just have to say to myself "Sit down and write." I enjoy writing. Saying I'm lazy doesn't mean I don't like it.

EW: Do you have any fear with all of this enormous success—I'm talking about financial, I'm talking about critics—of not being able to sustain it?

Taupin: You mean drying up? I don't think so, it never bothers me. I've never been in the position where I've become artistically barren any time. I've always been able to come up with delivering the records and I think I can carry on doing that.

EW: Obviously you've traveled with the band while they're on tour because we are sitting here in Seattle.

Taupin: I don't always travel; the reason I'm on this tour is because it's a nice tour to be on. There are a lot of reasons. One is because it's the first one with the new band and I wanted to see the reaction, to see their enjoyment of success. Secondly, it's only about 17 dates and we're only in three places so it's very easy. If it's a really grueling tour, it's not that I mind being on it, but sometimes I've got to go somewhere else, but I travel with Elton as much as possible.

EW: On several occasions you've joined the band on stage. Any songs about that?

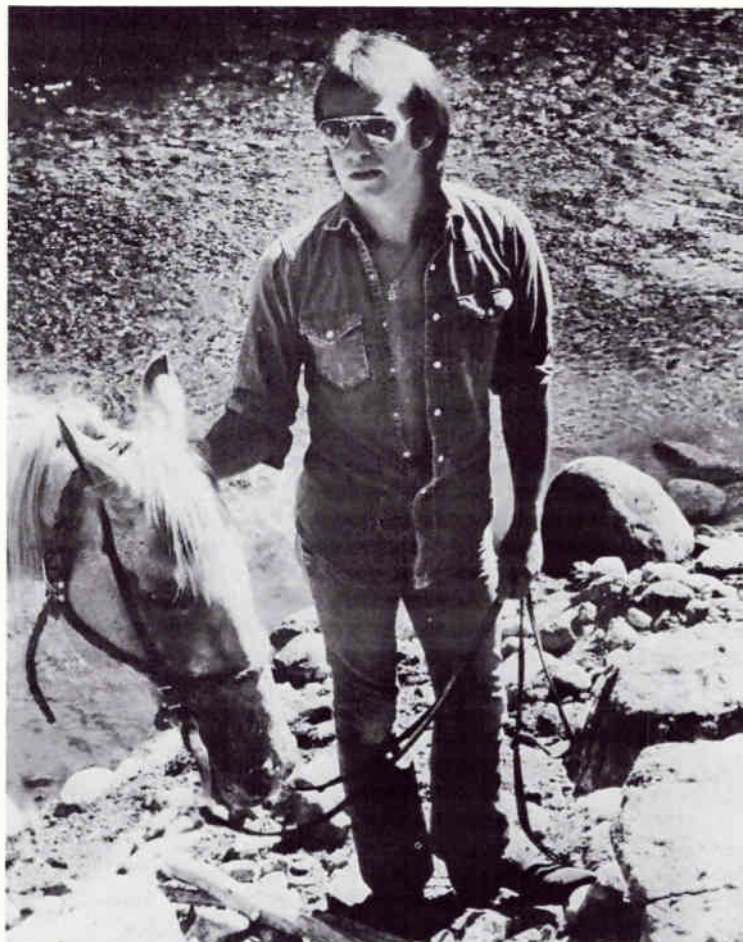
Taupin: I don't mind doing it now and again. I hate for it to become a regular thing where it wasn't an event anymore. Also I feel a bit weird going up there. I don't mind going up and taking a bow and singing like we did; that was okay because I didn't have to grab a microphone and make myself look awful, which is pretty boring. It's nice like at Madison Square Garden going up with Lennon and singing around—that was fun. But it doesn't particularly enthrall me.

EW: What projects do you have planned at this point that we can discuss?

Taupin: Okay. First of all I'm doing my own album—my first solo album—which I'm doing in Canada the first two weeks in November. I'm using Kenny on bass, Davey on guitar, James on piano and keyboards and Jim on drums and Robert Appere is producing it.

EW: For Rocket or MCA?

Taupin: Rocket. It's not going to be a country and western album, which everybody thinks it is going to be. There might be a couple of country tunes on there, and it won't also be all Elton and Bernie songs. It's going to be a few songs by the people I like—a couple of songs by me and I have written. That's about it really. I don't know when



that will be coming out; it may coincide with the book as well.

The book is coming out sometime in May. It is a collection of everything that I've ever written from the time that we first began. It finishes at the end of "Yellow Brick Road." We'll probably do another book later on that carries on. The book's called *The One Who Writes the Words*. Most of the songs are illustrated by various people—artists, photographers, etc. The book's being put together by Alan Aldridge who did the album cover of "Captain Fantastic," did the Beatles *Illusions* Lyrics so on and so forth.

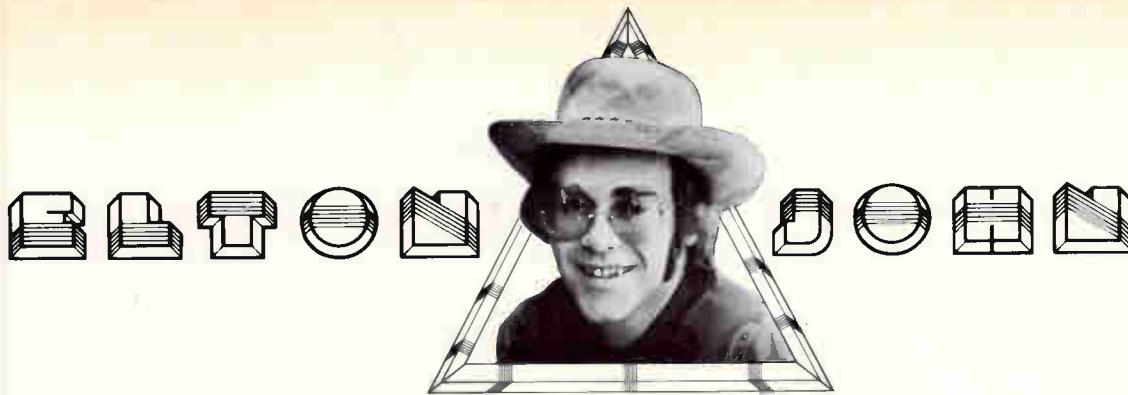
There will be drawings in there by some people like John Lennon, Joni Mitchell, Alice Cooper, Ronnie Wood, Charlie Watts, a few other people. It's all going to be black and white except for the cover because we thought it might make a nice change. It's going to be a very high quality book—a table book, but very, very good. It'll be great to have my own book because I love books so much. So there's my album and the book.

RW: When you spoke about your book you said it's about everything you've written from the time you got together to "Yellow Brick Road." Does that include stuff that you've written that at this point may not have made it onto an album?

Taupin: Oh yeah. There's a lot of songs on there we wrote that are covered by somebody else and we never recorded. Very, very obscure songs. We did write them and they were recorded by somebody, if not by us. There's a lot of stuff in the book that's just awful, really corny, but I wouldn't let it not go in there; it had to go there, it wouldn't be complete.

RW: Are there any lyrics in there that you wrote, once you were writing with Elton, that Elton never set to music?

Taupin: No. As I've said, the book is everything we've written that has been released. The only thing on there is stuff from my first album which is a spoken word album, which is in the book, otherwise no.



Past to Present

(Continued from page 10)

Surely it is not hyperbole to say that history was made that night. Granite-faced elitists, used to sitting on their hands and yawning through live performances first applauded, then screamed, then stood and begged for more. And it was more than the music. It was exceptional, dramatic and exhilarating, but beyond the music, they were caught by Elton himself. He played to them, joked with them and finally made them his own. The air vibrated with the energy and from that moment his success was assured.

He came to the New York public then, several months later, on

the heady wings of this triumph over the jaded and the blase. He played second on the bill to Leon Russell at the Fillmore East, but the kids were calling it the Elton John Concert and the Fillmore staff acknowledged that the shows sold out both nights on Elton's strength. Bob Dylan came the second night, went backstage with Michael J. Pollard and Albert Grossman. Elton and Bernie Taupin were goggle-eyed.

Culture Shock

And the audiences were suffering from culture-shock. Or something. Undeniably they loved him, but he wasn't at all what they had expected. Perhaps the fault can be

traced back to the cover photo of the "Elton John" album, moody and introspective and perhaps, in part, to the lushness of Paul Buckmaster's string arrangements. Whatever the cause it was clear that most people had expected Elton to be a shy, introverted artist on stage, hunched over his piano, quietly singing his dramatic songs. Think then of how they felt by being confronted by this manic fugitive from Disney World. Mickey Mouse ears askew, glitter pants and platform boots a blur of motion, he pounded the piano with fingers and feet, did splits and limbo backbends during solos, and stood atop his Steinway exhorting the standing crowd to help him "Burn Down the Mission."

First Albums

His album exploded up the charts and in a way it was like the Beatles. There was such a backlog of material that "Tumbleweed Connection" was released soon after "EJ." The live album was already in the can, mixed and ready to go and Elton's previous commitment to Paramount for songs for their "Friends" film was being rushed released as a soundtrack album to catch the crest of the Elton John boom. All of this made a great deal of EJ product available in a relatively short period of time. And suddenly there was grumbling from the same press superstructure that had raved about him. They felt the surfeit and were vocal about it.

Undaunted, Elton went back into the studio with Gus Dudgeon and Paul Buckmaster and released "Madman Across the Water." With few exceptions the critics panned the album unmercifully. And it began to look as if the kids agreed because the album wasn't selling well.

"I agree," Elton nods. "That was a dangerous time for me. I think every successful artist goes through a time when everyone is out to get him." Around him, the roadies are busily preparing for the show and most of the backstage friends and business people have been shunted into the larger room across the corridor where a cold buffet has been laid on. "After 'Madman,'" Elton continues, "it was an important sort of stepping stone that

we changed—I mean I felt we had to, there was no choice, really—and so I brought Davey (Johnstone) in, even though I had always fought against having a guitar in the group. But he's influenced everybody so much with his guitar playing, and then we got Ray (Cooper) and now Caleb (Quaye) and the others, I think of us more as a band. That's important because more and more I want a band-y sound on the records." Elton turns as the door opens briefly and a roadie comes in with tonight's stage outfit.

It was pure hard work on MCA's part. Perhaps more guardian angels. They worked "Tiny Dancer" as a single and eventually brought "Madman" home as a gold album. But, as Elton said, he knew it was a time of changes. Obviously, the next release was crucial and it could mean a beginning or an end.

"Honky Chateau" marks a new phase in Elton's career, catapulting to widened, critical and popular heights. Clearly he had understood the nature of his career and had neatly turned the corner that had stood implacably before him. The music, the arrangements were different but further, he had sensed a certain lack of recording image most noticeable on the "Madman" album and, accordingly, had begun to solidify a permanent band around him in the recording studio as he had done earlier on stage. It was at least partially this new cohesion that made "Honky Chateau" so different from any Elton John album that had gone before. Two very different singles, "Rocket Man" and "Honky Cat," conveyed the album into a spectacular run up the charts. And predictions of the imminent demise of the mighty mite blew away like yesterday's confetti.

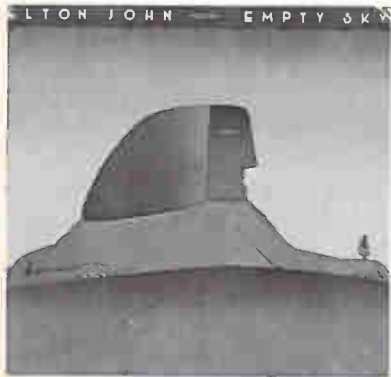
But beyond all of this the forceful resurgence that "Honky" provided was an indication of Elton's growing maturity. No longer overawed by his rapid ascent into the stratosphere of rock, Elton had obviously developed the ability to step back and personally evaluate the course of his career. He was twenty-three and still fairly green to the high-powered manipulations of American business, yet he had been a rock fan for many

(Continued on page 112)





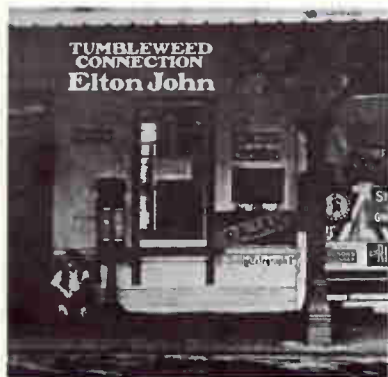
Elton's Albums: An Appraisal



Empty Sky. Release of this first-recorded Elton John album was delayed several years in the United States but was finally greeted as both a historical item and a wealth of new (for here) material. "Skyline Pigeon" was the most called-to-the-fore cut, with "Empty Sky" and "Valhalla" providing additional points of interest. Also, "Empty Sky" was produced by Steve Brown.



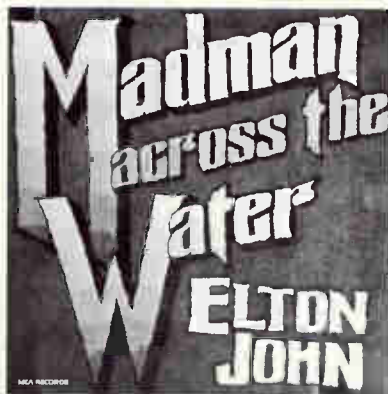
Elton John: Still one of Elton's finest, most disturbing albums and an auspicious U.S. debut for the artist dubbed by Rolling Stone as "The first rock star of the '70s." Predominantly an album of art songs, chilling in their elegance and unrelenting despair. The first eight songs — "Your Song," "I Need You To Run To," "Take Me To The Pilot," "No Shoestrings on Louise," "First Episode at Hienton," "Sixty Years On," "Border Song," "The Greatest Discovery" — are sheer knockouts and Elton's vocal delivery is impassioned and controlled throughout. Gus Dudgeon's production is flawless and Paul Buckmaster's arrangements are representative of the best in rock at that time.



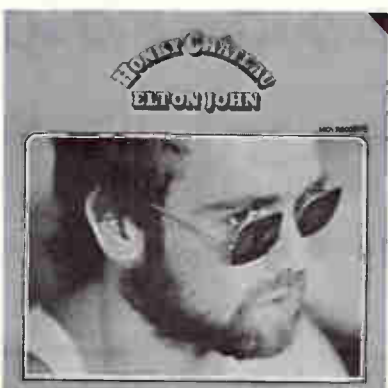
Tumbleweed Connection: Considered by many as the classic Elton John album. Again, a strong first cut—"Ballad of a Well Known Gun"—establishes the mood of the album, which is as upbeat as the first one was depressing. The moody, introspective Elton of the first album is more the rocker here; he's always been a rocker at heart, but his first album gave little indication of how deep a commitment he had to the genre. The aforementioned first cut and "Country Comfort," both on side one, are classic Elton rockers and the final cut on side one, "My Father's Gun," recounting a young Southern boy's grim determination to avenge his father's death and to fight for the glory of the South during the Civil War, has the bite of good fiction, particularly in its opening line: "From this day on, I own my father's gun." Side two could be a superb side three of Elton's first album. "Where To Now, St. Peter?" in fact represents the apex of the John - Taupin - Dudgeon - Buckmaster art song style. "Talking Old Soldier" is Elton and piano and a perfect lead-in to the classic "Burn Down the Mission."



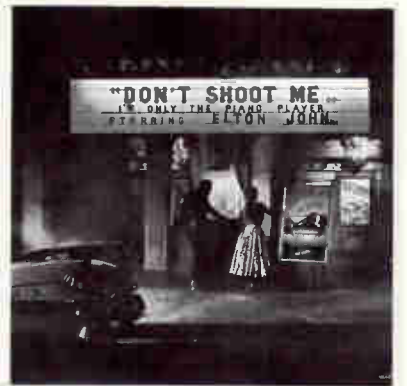
11-17-70. The date tells the story. Just beginning the climb to American and worldwide fame, Elton did a live radio concert for then-WABC-FM in New York, a concert that let the music capital of the world know . . . Released the following year as an album, "11-17-70" conveyed the excitement of that broadcast with such unforgettable highlights as "Take Me To The Pilot," "Sixty Years On" and "Burn Down the Mission." With just Nigel Olsson and Dee Murray backing him up, it was not long until the world discovered what the fuss in New York and L.A. was all about.



Madman Across The Water. In retrospect it is amazing how many of the individual songs on each of the Elton John albums are familiar. "Madman Across the Water," may not be the first album to come to mind when thinking about the totality of Elton's work up until this point, and yet such classic songs as "Levon," "Tiny Dancer," "Indian Sunset" and "Madman Across the Water," certainly rank among his most popular, with "Tiny Dancer" and "Indian Sunset" among that group of EJ songs to have been covered.

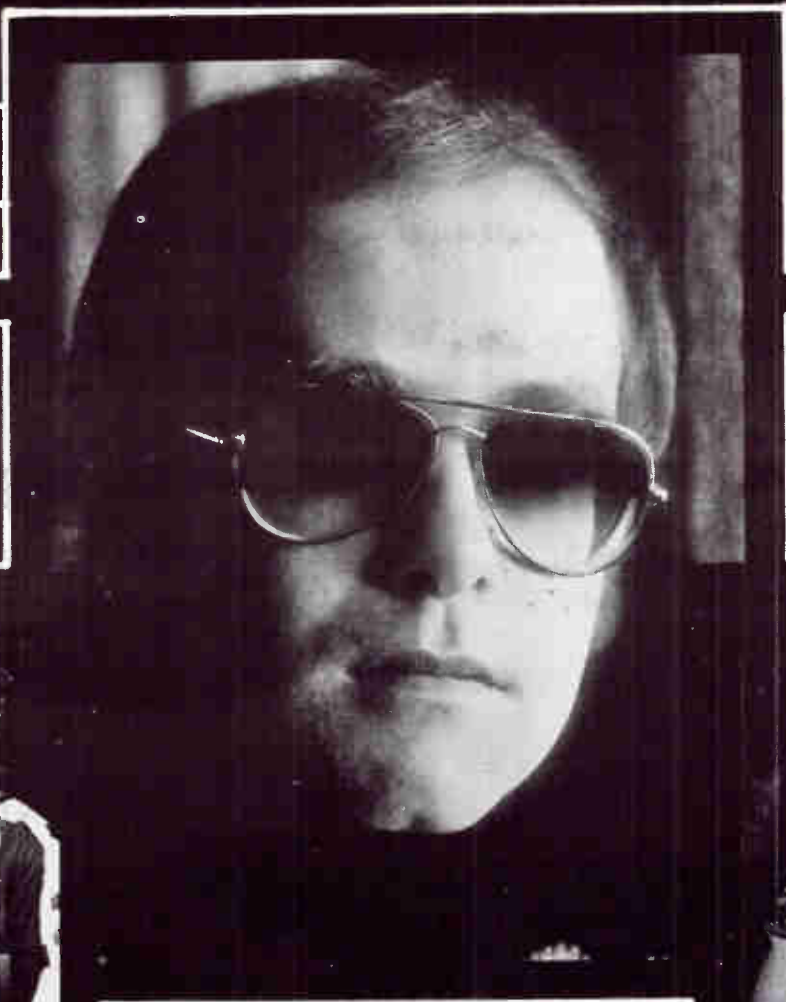


Honky Chateau: Widely hailed as a remarkable rock and roll album, "Honky Chateau" also starts strong with the smash "Honky Cat" and ends with "Hercules," a relatively "unknown" song cherished by ardent Elton fans. The songs in-between those two are equally good, particularly "Rocket Man" and "Mona Lisas and Mad Hatters." "Think I'm Going To Kill Myself," undoubtedly a depressing sentiment, is given a light, up-tempo treatment and is hardly cause for wearing black—it also features a tap dance by ex-Bonzo Dog Band member "Legs" Larry Smith, and an album needs no higher recommendation. "Slave" ranks as one of John-Taupin's most intriguing compositions with its thick-textured arrangement and seething emotions. Elton's vocal here is one of his finest. As usual, Dudgeon's production is superb.



Don't Shoot Me I'm Only The Piano Player. It has certainly been said of Elton often enough that he plays the role of rock and roller much in the grande style of the Hollywood kings and queens. Here at least in terms of package concept, he accepts the image in earnest but with just the right touch of wit to keep you from believing that he takes it all too seriously. "Daniel," "Blues for Baby and Me" and "Crocodile Rock" get both the balladeer and Little Richard sides of Elton across, leaving nary a doubt as to what it means to be a star.

(Continued on page 102)



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Delsener on Elton's Power

By IRA MAYER

■ NEW YORK—"When he's ready to hang it up and pal around, I'll go with him," says New York's top concert promoter, Ron Delsener, of Elton John. "Even if he wasn't who he is—he has tremendous wit and personality, and does great imitations of the royal family. And he hasn't realized his full potential yet. Fifteen years from now I can see him doing a situation comedy for television. All he has to do is make up his mind he wants to do something. Just like playing tennis. He decided a year ago he wanted to play and now he plays real well."

The first time Delsener heard Elton was when Howard Rose played "Your Song" for him. He went down to the Fillmore and saw him, deciding he wanted the next New York date. Delsener recalls seeing a "forlon" Elton sitting backstage after the show, his career a highly uncertain entity. Delsener promised to play him in Carnegie Hall next time around.

For Delsener the 20 or so Elton John shows he has promoted over the last five years are not exactly a secondary matter—all were standing room only, he points out, even when it was the one show at Carnegie and nobody really knew who Elton John was. "It was apparent he was a superstar," continues Delsener, "even though he went through a period of three lps when it could have been shaky."

Delsener next met Elton while in Great Britain producing a television special featuring the Beach Boys, "Good Vibrations From London." Elton jammed with the Beach Boys and when the show was finished cooked dinner for Delsener.

There have been, says Delsener, a good number of dinners together as well as some occasional shopping and club hopping (the latter when the Copacabana was still open), and Delsener takes pride in having introduced Elton to such people as Bette Midler

and Paul Simon. Of the seven or eight Boston concerts, six at Nassau Coliseum, four at Madison Square Garden and two at Carnegie Hall, Delsener's fondest memories are of the first Carnegie show ("That and Bowie at Carnegie are two of the most electrified nights I've presented") and the night at Madison Square Garden when John Lennon joined Elton for a short set.

Summing up, with only a trace of a grin (Delsener is one of the best with a straight-faced put-on): "A hell of a nice guy who plays piano pretty nice and is the only piano player I know who doesn't put a brandy snifter with dollar bills on the piano."

Elton and the Aztecs Looking Ahead to '76

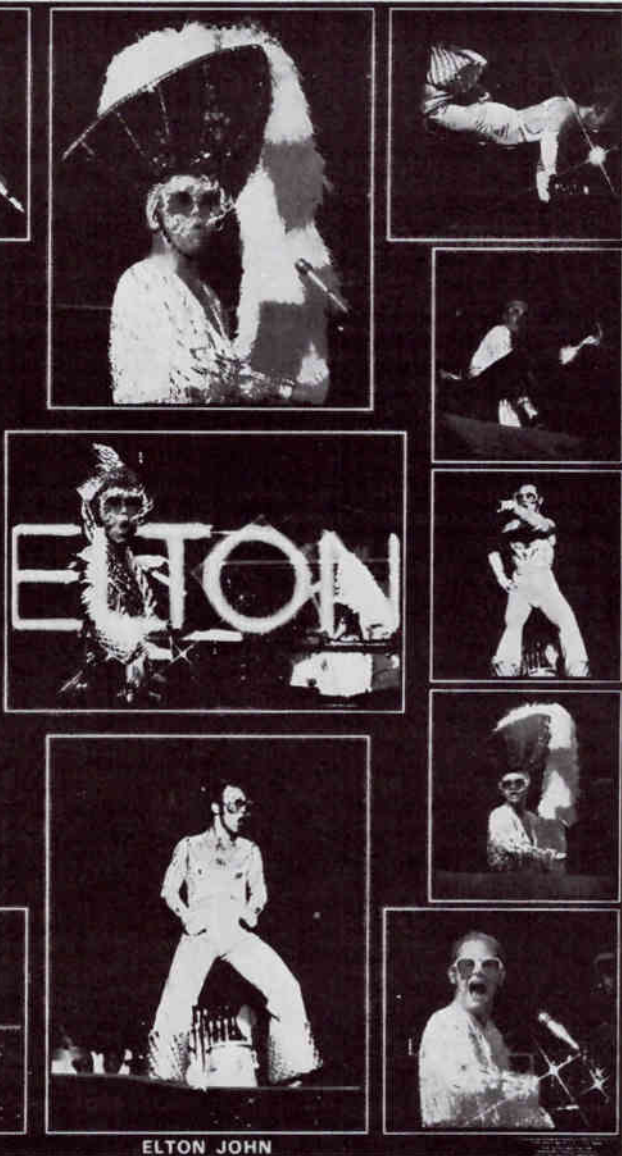
■ LOS ANGELES — The Los Angeles Aztecs soccer team was off to an auspicious beginning in 1974 when the team won the North American Soccer League's championship in its first season. In November of last year, Elton John became a partner in the team and it was publicly announced that he would take an active role in the Aztec's operation. About one month later, the team acquired one of international soccer's key players, England's George Best. "In some measure, Best's acceptance of our proposal was because Elton was part of the team. He knows Elton and was very favorably impressed," said John Chaffetz, general manager of the Aztecs, adding that "with Elton off the field and George Best on the field, if we can't make it, we oughta buy a drug store; we're in the wrong business."

"Elton has the thought in mind to make soccer the number-one sport in the United States. We don't think that's impossible, although we know it's not going to happen overnight." According to Chaffetz, numerous calls have been received by the Aztecs from fans wishing to know what position Elton John would play on the Aztec team. Chaffetz, however, denied that Elton would be part of the regular Aztec lineup. At present, the only on-field plans for Elton involve his possible participation in a celebrity team half time or pre-game contest. As to who might participate, Chaffetz said that the roster would be left to Elton's choosing. "I think that some of the people who would show up on Elton's team would probably surprise the general public. They don't know that these people are as aware of soccer as they are."



Elton with Barry White

Ellet Sekuler

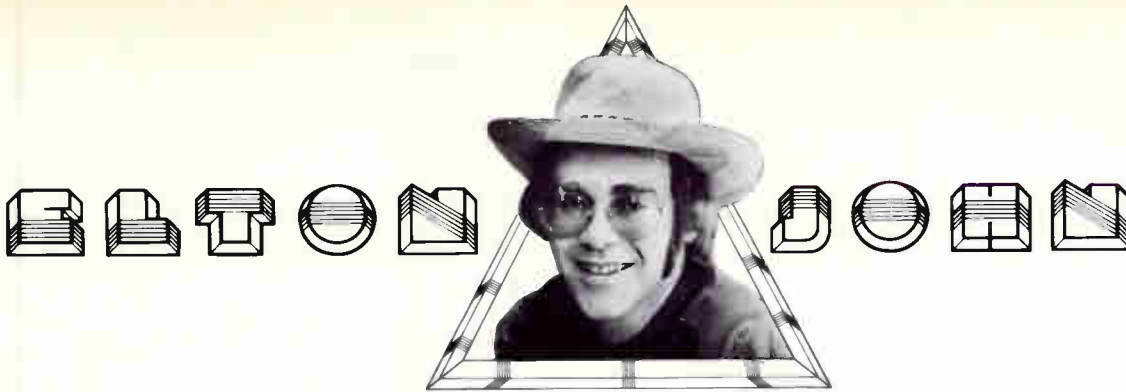


ELTON JOHN

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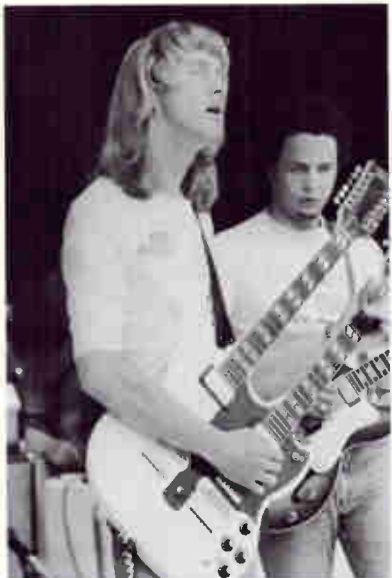
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Growing Week to Week with Davey Johnstone

■ Lead guitarist Davey Johnstone, known to Elton John fans since "Madman Across the Water" and a permanent band member since "Honky Chateau," has been a focal point in the change in Elton's style over the years. Creator of a fine solo lp of his own, entitled "Smiling Face," Johnstone is currently at work on an Elton-produced second solo project. Elton's next album will feature two Johnstone compositions. In this Record World interview, Davey Johnstone comments on his contribution to the Elton John Band.



Davey Johnstone with Caleb Quaye in background.

Record World: How closely do you get in the arrangement of Elton's music?

Davey Johnstone: Very closely. Normally, there's a gap you have to bridge between Elton writing a song and it being recorded, the chord changes and stuff like that, and we've actually written things together, so it's a very close involvement.

RW: How does the addition of Caleb on guitar affect your own role in the band and the guitar sound of the band?

Johnstone: It's made it a lot easier for me, both live and in the studio. The past Elton John things have had maybe three or four guitar tracks on it which we did in the studio, which I did myself. We can do that all live now. In the studio it made it easier as well because we can do tracks, more or less on first take tries. It takes a lot of work off me as well. I think it's generally helped Elton's sound alot.

RW: In your own personal feeling, how does the new group compare to the previous Elton John band?

Johnstone: That's a hard one. The old band had tremendous respect, first off, from a lot of musicians and audiences because they always gave a good show and it was well presented and all that stuff. The new band is exactly the same thing but it actually has more to offer because it's a bigger band and has more musical things happening.

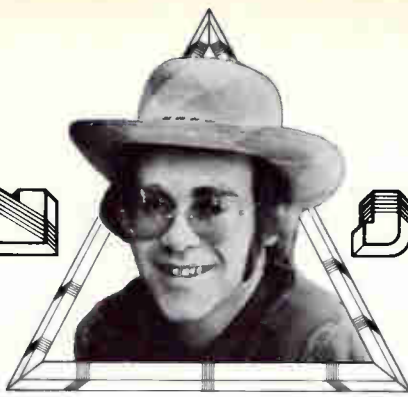
RW: Do you feel the added instrumentation is important for the Elton John sound? Does it add a lushness to it which you have to

(Continued on page 103)

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Caleb Quaye—Musicianship and the Right Attitude



Caleb Quaye (right) with Kenny Passarelli and Davey Johnstone

■ Caleb Quaye has been part of the Elton John Story from the start, but became an official band member only last year. He met Elton when the two were office boys for London music firms, then they played together in *Bluesology*, Long John Baldry's back-up band. Quaye co-founded his own band, Hookfoot, but continued to appear on Elton's albums. His first solo effort is set for release early this year. In this *Record World* interview, he brings his unique perspective to Elton's career.

Record World: As the only member of the Elton John Band who played with Elton in *Bluesology*, how would you describe the progression of Elton's music and your own since the early days in London?

Caleb Quaye: I would say he's really covered it all. As an onlooker—inside and outside onlooker—I would say I've seen nothing but growth. Over the years I'd say he's covered all grounds and I've seen nothing but strong musical growth. I'd say he's one of the very few artists, very few superstars—whatever you want to call it—who's managed to keep growing and not get trapped by any kind of formula. Especially with the new band, I think whatever formula was there before is going to be done away with.

RW: Why do you think that is going to be?

Quaye: Basically underneath it all he's the man who writes the songs, him and Bernie, but the music has always been fresh; it's always good music, which I think has lent a lot of substance and strength to the whole thing. Put it this way: if the music hadn't been as good as it was, I don't think he would have been able to last as long, especially when he was going through the heavy ritual number.

RW: You mean in the performance end with the costumes, the production . . .

Quaye: All that. It wouldn't have come across as well if the music hadn't been that strong. But the tunes up there—there's something for all kinds of people to hear—it's not just rock. There's music for every age to relate to plus there are costumes for the kids, what have you.

RW: What do you think is so special about Elton that enables him to progress that way? Does the fact that he is so interested in music in general—total knowledge of music—enable him to just grow?

Quaye: I wouldn't say that he has a total knowledge of music in general, but I think he must have total knowledge of where he knows he can put his own talent—what situations he can apply his own talent to. I don't think anybody can have a total knowledge of music in general.

RW: You did write most of Hookfoot's material, did you not? Do you find it constricting now that you're working with someone else—

doing the writing and your performing someone else's material?

Quaye: No. It can be hard, I think it all depends on the sense of attitude. At the moment I feel really comfortable with what is happening. Obviously, I do want to do my own album sometime, but I don't want to rush into it. This right now is really good. A lot of people asked me that question. A lot of people thought I would never join Elton's band again, but all along I knew that at some point I would be playing with him again.

RW: Why is that?

Quaye: I don't know why. I think it's just down to the music. To take it back to the old days, he was always one of the musicians that we could just sit down and play all day and all night. We've always had an interest in musical chemistry between us. I think we both recognized the vaudeville elements in our heritage.

RW: You said that at one point you are looking forward to doing an album of your own. Do you have any plans to produce other artists?

Quaye: At this particular time, there is no time right now, but I would like to in the future.

RW: Bernie just usually waits until he's under the gun to write. Are you one of those writers who has something pop into his head and sits down and does it?

Quaye: That's right.

RW: You were speaking about rejoining Elton, but you didn't really say why.

Quaye: Well, the music that he's playing—again, this goes back right to the beginning because in a sense I started the ball rolling for Elton because I got him his contract with Dick James and this is in days before—long before—Gus or Steve Brown or any of those people, and I was Elton's first producer. So in a sense, I felt a strong tie with what's been going on over the years even though I haven't actually been a participant in it. Before Nigel came along, after we recorded the first album we had to get a band together to go on the road. I already had a band and Elton asked me many a time to join the band. I said no because there were other things I wanted to get together. I'm a music man first. So this was fine—it didn't destroy the friendship at all. I suppose what he's really been doing over the years has been part of me as well in a way. In the early days, Elton, Bernie and myself used to get together and write songs and it all sort of started for them. I sort of splintered off and the two carried it on.

RW: But obviously the three of you have kept in touch?

Quaye: Oh yeah. Absolutely.

RW: When did this rejoining come about?

Quaye: I just got a phone call in Chicago in May of this year. I was working with another band in Chicago, and he just phoned up and said "I want you to join my band." He told me what had gone down and he just said "You're the only guitar player in the world; it's up to you." I thought it over for a few days—as soon as he phoned up, I knew I was going to take it—I just thought it over for a few days anyway just to be on the safe side. I went to Phoenix to see my aunt, spent a few days there, because then I hadn't spoken to him for about two or three years and we just talked over the good times and I said yeah, I'm going for it.

RW: How do you find working with another guitarist on some material that was originally played by you alone?

Quaye: Just great, because the stuff me and David are doing now is the sort of thing I've always wanted to do with another guitar player. I've never really been able to find the right guitar player to do it with consistently. It's really good—it's chemistry.

RW: What's incredible is that from that first gig in San Diego, people couldn't believe how tight and how hot that band was after a week of rehearsal.

Quaye: It's just down to good musicianship and the right attitude—football team. The right attitude and a good football player.

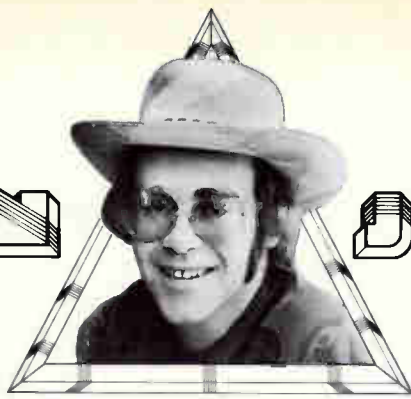
RW: You're having a good time?

Quaye: You bet, I love it.

HOW MANY TIMES
HAVE I TOLD YOU
"YOU'RE GOING TO
BE A STAR."



Love
Ron Jensen



Elton's Singles

(Continued from page 14)

A few days after the launching of Apollo 16—and about six weeks before the release of the much-anticipated "Honky Chateau" lp—Elton John lifted off to his loftiest destination since "Your Song" with "Rocket Man" (Uni 55328/MCA 60165). Soaring all the way to number 6 by the summer of 1972, it firmly planted an EJ flag in top 10 orbit for all following product to use as a homing device. Producer Gus Dudgeon had previously worked on a similarly-themed "Space Oddity" for David Bowie, but Elton's space journey was the one which America's AM radio audience first traveled. "Honky . . ." cut "Suzie (Dramas)" served as the B-side with a wallop no less galactic.

The followup flight from "Honky Chateau" took a variant on the "How you gonna keep 'em down on the farm?" story to the seven spot in the fall of 1972. "Honky Cat" (Uni 55343/MCA 60166) sees Elton's keyboards wrapping around Davey Johnstone's oriental-flavored banjo for a truly international barnyard of sounds. Another song cut from "Honky . . ." the country-rockin' "Slave" gives us an interesting look as EJ the vocalist sans his own instrumental accompaniment. Perhaps he was restin' up a bit for the proud poundin' to follow.

"Crocodile Rock" was unleashed on a now Elton-crazy public about two months in advance of the "Don't Shoot Me . . ." album as the first single on the MCA logo (4000). This tale of when rock was young went top 20 just five weeks after release in late November of 1972, and quickly grew up to spend two weeks at the top slot in February of '73. Elton employs a Farfisa organ here to capture a carnival atmosphere and then proceeds to dazzle us all with a hypothetical dance that becomes as real as any we've ever shaken to. Another elixir of happy days gone by, "Elderberry Wine," poured itself from B-side position to a cut on the new album.

A different shot from "Don't Shoot Me . . ." followed in March of 1973—"Daniel" (MCA 40046), to be regarded as one of the most



sensitive statements Elton John has ever made. This tale of leaving and brotherly love reached the two position on The Singles Chart with the gentle aid of EJ's "flute mellotron" work.

For a B-side, Elton chose a 1968 composition, "Skyline Pigeon," which he had written as a single for Roger Cook but had not released yet in the States in his "Empty Sky" version. Elton John re-recorded it into a "collectible," replacing the harpsichord with a piano. This reflection of dreams left behind became the first of a run of "collectible" B-sides which

has since continued with only occasional breaks up through the present.

In fact, the next single was to provide two treasures not to be found on any album, with both on the B-side. To accomplish the trick, Elton came up with a modification of the EP disc, with one standard side for a song later to be included on the "Goodbye Yellow Brick Road" album and one extended play side for the two collectibles. (In late 1975, Columbia Records would revive this semi-EP disc for Simon & Garfunkel's reunion "My Little

Town.")

"Saturday Night's Alright For Fighting" (MCA 40105) was already a top 10 single by the time its companion album was released, busting on the charts at a fast 59 in July of 1973 and quickly debauching its way to the eight slot. This unabashed rocker sports EJ's piano pyrotechnics as pure rhythmic and interjectory joy, with his vocals as precisely sharp-toothed as a wolf's jaws on a cold and hungry night.

A Throwback

The first section of the B-side is a brief (1:50) but crunchy rocker with bluegrass harmonies—"Jack Rabbit." Even more intriguing is its companion "Whenever You're Ready (We'll Go Steady Again)." More than a tenement rocker filled with '60s heartbreak, it is an updated throwback to EJ's days with Bluesology, his first group experience. Here's a piercing sax riff that could have belonged to Elton Dean, whose nifty monicker reportedly moved one Reg Dwight to cop his Christian name and link it with that of Bluesology's lead vocalist, Long John Baldry.

"Saturday" was followed by the title cut from the "Goodbye Yellow Brick Road" (MCA 40248) album, in time to coincide with its October '73 release. The single which only took eight weeks to reach the top chart slot represents a high point in Elton's falsetto style. It also contains the supreme cockney pronunciation guide to the word "road."

Following the collectible tradition, EJ cut "Young Man's Blues" for the flip. After some strange intro guitar which suggests a sci-fi-inspired time warp action, Elton unveils a further extension of "Saturday . . ." raucousness, proclaiming "Screw you!" to an entire globe. Several times. Thumbing his nose at the worst puritanical hang-ups of the best of us, he ingeniously laid the groundwork for "The Bitch Is Back."

But there were more pranks to be played out as Elton followed with a more immediate and timely two-sided entry, a Yuletide pairing of "Step Into Christmas" and "Ho Ho Ho (Who'd Be A Turkey At Christmas)" (MCA
(Continued on page 108)

Here's To Many More!



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Five Years of Fun

(Continued from page 54)

But there was some grumbling of discontent in the audience over John's colorful wardrobe and exaggerated behavior. He came on stage dressed outrageously in a brown leather top hat, blue velvet cape, high big yellow overalls and silver boots with stars on them. While most in the capacity audience roared its approval, some felt John was trying to use gimmicks to further his career. They felt he should stick to the music, that the fancy clothes and exaggerated Jerry Lee Lewis antics (at the end of the show) were signs of a desperate desire for success. The clothes and manner, it turned out, were simply a national extension of John's personality and belief in the entertainment purpose of rock shows.

"It wasn't any desperation to be successful," he said later, looking back at the scattered criticism. "I just wanted to get away from the thing that everyone else was doing. I could have come out on stage in a pair of Levis, a cowboy shirt and boots and everyone

would have said 'wow.' But I would have been bored to death. I just couldn't do it.

"Eighty percent of the music business is such a drag. I know it's the music that counts, but I also like it when someone puts on a good show. Ninety percent of my act is the music, but the 10 percent theatrics is fun. For me and for the audience.

"People like Randy Newman are great. He just sits down at the piano and plays. But he's got something better than all the rest. He's great. A great sense of humor. I could sit and listen to him for hours. But he's the exception. Most of them come out and play very adequate music, but they are so bloody boring. There are so many like that.

'Fun'

"Quite honestly, I regard all pop music as irrelevant in the sense that people 200 years from now won't be listening to what is being written and played today. But, I think they will be listening to Beethoven. Pop music is just fun. That's one of the reasons I don't take myself seriously. I love

pop music. It's my whole life. But I love it because it's fun.

'Dressing up'

"I really have a ball dressing up, wearing the crazy clothes and stuff. We do all sorts of funny things in the show. I get up during a song and stride across the stage in my huge, high heel boots and chubby little figure doing a very camp Mick Jagger bit. The audience really has fun and so do I. I think people look forward to it. If we didn't do things like that, they'd be disappointed. But the music has to be there."

Elton's next Los Angeles area appearance was on Dec. 4, 1970 when he appeared with Leon Russell (one of the few times in his career that John didn't headline) at the 9,000-seat Anaheim Convention Center. By then, his career was skyrocketing. In some ways, it was moving too fast. Between the Anaheim show in December and the week at the Greek Theater the following September, three new Elton John albums ("Tumbleweed Connection," the "Friends" soundtrack and the live "11-17-70") were released, and another ("Madman Across the Water") was on the way. A certain critical backlash began.

Greek Theater

As with John's other local appearances, the Greek Theater engagement—he was the only performer that summer at the Greek without an opening act—was a spectacular success. Despite the success of the live shows (the grumbling about the desperate costume gimmicks had begun to soften), there was increasing disenchantment among some rock journalists and other "industry insiders" who felt John was too greedy in putting out so much product. They began to wonder aloud if all his success wasn't due in large part to the hype of a major publicity and promotion campaign. Some felt John's career was on the decline.

Aware of the complaints about flooding the market with product, John began to maintain a much lower profile. Where the Greek Theater engagement had been his fourth Los Angeles appearance in little more than a year, it was well over a year before he re-

turned here for back-to-back shows at the Anaheim Convention Center and Inglewood Forum.

'Honky Chateau'

He also released only one album — "Honky Chateau" — in 1972. But the album contained "Rocket Man" and "Honky Cat," his first Top 10 singles since "Your Song." Their success gave him some much needed, renewed confidence. The career, which had seemed to come in trouble only a few months before, was flourishing again when he toured America in the fall of 1972.

"I really have fun touring, particularly in America," he said, during the 1972 tour. "I love having parties and making records. If I weren't making records, I'd like to work in a record shop. If it (the career) fell through tomorrow, I'd say, 'What the hell. Two and a half years and I had a ball.' When we came over for that first Troubadour gig, I never imagined things would happen so fast. I was just thrilled at the idea of coming to America. I was looking forward to rummaging through record shops, looking for old records that we can't get in England.

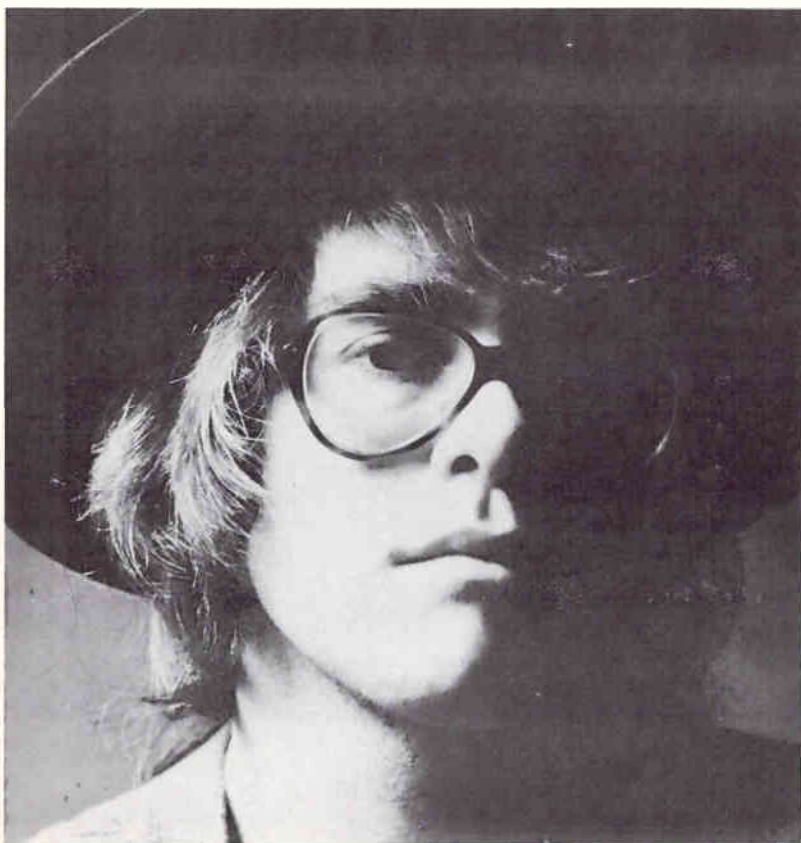
"Sure, I used to get hurt by all the knocks," he continued. "But 'Rocket Man' and 'Honky Chateau' were the best replies to the people who wrote I was finished. I was really on the chopping block for a while. There I was 'instant super hero' and then the knocks began. I can understand part of it, particularly the complaints about four albums in eight months, but most of it was stupid. I could have done all sorts of bitchy interviews after the success of those records, but what's the point? It's only the music that is important."

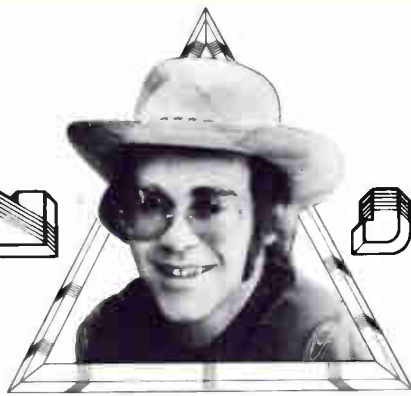
Playing the piano

Elton John, whose given name was Reg Dwight ("I changed it because I thought it sounded like a cement mixer or something") began teaching himself to play the piano when he was four. His mother enrolled him in London's Royal Academy of Music when he was 11. "I was a big bluffer," he once said. "I never did any practicing but I always got good grades."

But his real interest was pop music, not classical. He used to

(Continued on page 81)





A New Departure for Ray Cooper

■ Percussionist Ray Cooper, an Elton John Band member since 1973, has appeared on every Elton John album except "Empty Sky." Classically trained on piano and wind instruments, he made his name as a studio musician working with artists ranging from Maynard Ferguson to the Rolling Stones. His association with a band named Blue Mink ended with his addition to Elton's group. Cooper spoke with Record World about a longstanding association with Elton.



Ray Cooper

Record World: What led you from the piano and string instruments to percussion?

Ray Cooper: When you're first starting out, the piano is a very good instrument to start with; that led me on to further musical education, got me very interested in composing contemporary—classical contemporary—music, and rather than reading about those instruments, I preferred to physically know the instruments so I went and

got a working knowledge of string instruments. Then the crunch came, because having this knowledge, if you're thinking about going into the profession as a musician, you have to pick a working instrument. Percussion being probably the most dramatic of all the instruments you can play and also the least habitated, if you like—there weren't so many percussion players about—I decided to get involved with percussion. It always interested me.

RW: Since you have a wide musical range as far as instruments are concerned, obviously you still play and have the knowledge of strings. Do you ever have the desire to contribute more than just the percussion, say in recordings?

Cooper: I do in so much as I have the knowledge that I have, even if it's not physically contributed. In so much as playing myself, I can suggest things that I know are possible and that would sound well.

RW: How do you determine what you're playing and where?

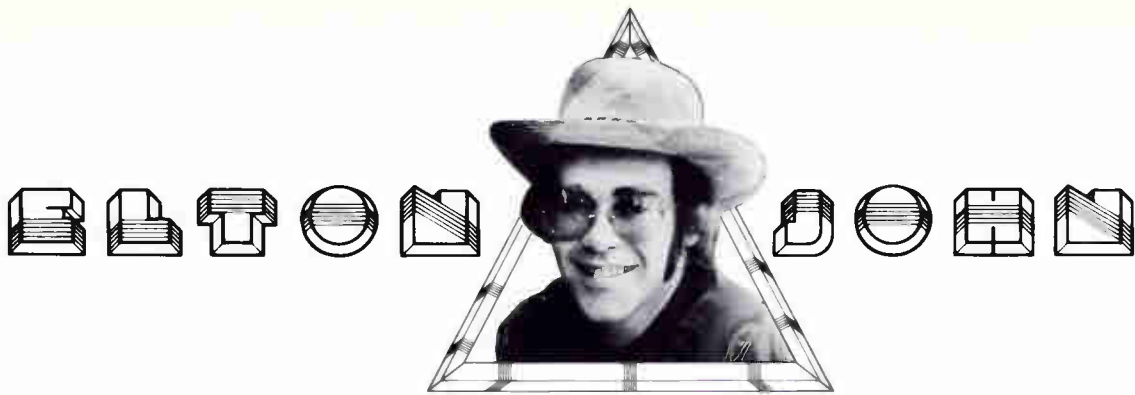
Cooper: It's not very difficult to determine what you do with Elton's music; it's very lyrical. Certain lyrical aspects suggest musical sounds, certain musical aspects suggest musical sounds, and they are brought about in rehearsal, they're rehearsed and accepted or thrown out and then once they're set, it's quite an easy thing to remember where you are going to put things in, as long as it has some continuity.

(Continued on page 80)

CAPTAIN FANTASTIC



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Roger Pope: The Right Man at the Right Time

■ Drummer Roger Pope was featured on Elton's first single, "Lady Samantha," and appears on three of Elton's earlier albums. A co-founder of Hookfoot with band member Caleb Quaye, Pope was also a member of the Kiki Dee Band for its 1974 summer tour with Elton John. He became the permanent Elton John Band drummer in 1975. In a Record World interview he commented on his relationship with Elton John.

Record World: How did you first link up with Elton and Caleb Quaye years ago?

Roger Pope: I met Caleb once before because Caleb used to work with Dick James; he was a juicer up there and I was in a band and that was the first time I met him. Soul Agents was the band I was in before. Our bass player went up to Dick James to talk about something or other, and bumped into Caleb, and Elton had asked Caleb to find some people to do some sessions and Caleb bumped into Gloves and asked him and Gloves told me and that's how we first got together. We went up and did "Lady Samantha," which was Elton's first or second single. Then we did the "Empty Sky" album from that. It was just being in the right place at the right time.

RW: After Hookfoot disbanded, how did you come to join up with Kiki Dee and then ultimately to rejoin EJ?

Pope: Well, Kiki decided to replace her drummer, Pete Clark, and Gus was producing her album and Gus always uses me for anything he

wants and I started doing this for about a week; it went well, and they asked if I would join the band. They had this big tour coming up with Elton last year and wanted me to do it and I had nothing else to do. It was a chance to get to America and meet up with a few other people.

RW: You're living in the States now, right?

Pope: I'm not living anywhere at the moment.

RW: Do you have plans to settle in the States?

Pope: I don't know. I like to spend a lot of time here; I expect we'll be here a lot anyway. In the long run, I'll go back to England and live there.

RW: How did it come about—you joining the new EJ band?

Pope: I had worked with him on many sessions in the past and I believe he had been thinking about making a change in the band on the last tour. He rang me up while he was in England and asked me to join the band in rehearsals in Amsterdam.

RW: You didn't have any hesitation about it at all?

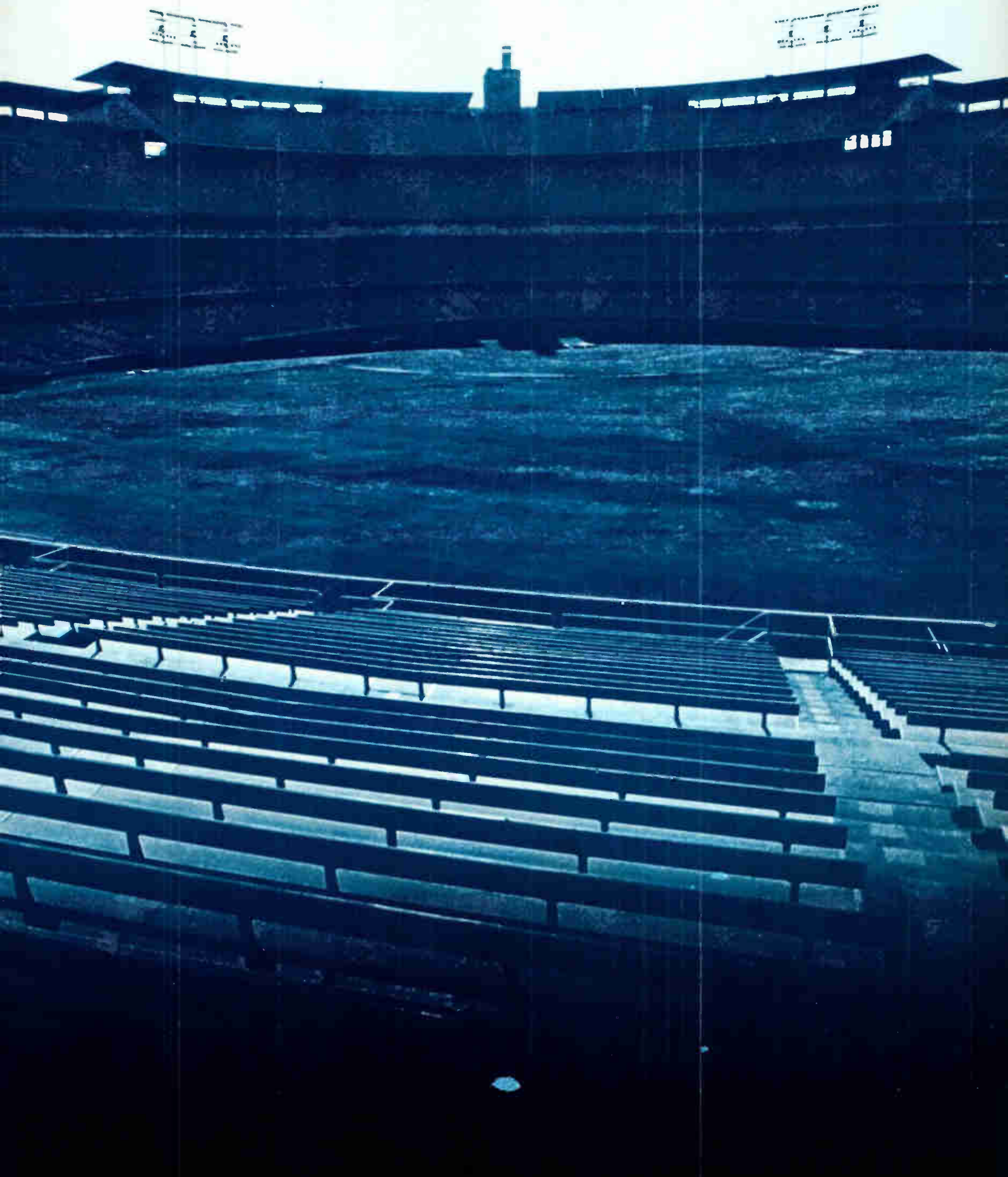
Pope: No, not at all. It was in the back of my mind to try and get the gig with Elton after we split up. I always wanted to do it. We were there in the beginning but for the fact that Hookfoot's manager and Dick James, who was managing Elton at the time, couldn't work out a deal.

(Continued on page 103)

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Consistency Counts for Kenny Passarelli

■ A veteran of Joe Walsh's Barnstorm and Stephen Stills' Manassas, bassist Kenny Passarelli is a relatively new member of the Elton John Band. Passarelli had also performed with Dan Fogelberg, Veronique Sanson, and Joe Vitale before being recommended to Elton by Joe Walsh. The Denver native features 18 years of classical trumpet study among his musical credentials, and does songwriting on his own, including "Rocky Mountain Way," which he co-wrote. He spoke to Record World about his new role in the Elton John Band.



Kenny Passarelli

Record World: After having come to the Elton John Band after having toured extensively with two other excellent groups, how would you describe the differences in working with Elton from your work with Joe Walsh and Stephen Stills?

Kenny Passarelli: One word: consistency. Elton's music and the way he goes about making the music is the most consistent I've ever worked

with. First of all, when we go to record, we rehearse instead of writing the music or trying to compose it while recording.

RW: What led you to the bass?

Passarelli: I couldn't play jazz and it was a frustration, plus The Beatles came along and I wanted to play the guitar and I couldn't.

RW: Why couldn't you play the guitar?

Passarelli: You can make a parallel between the trumpet and the bass because they play single notes and the guitar is based on chords, so my training was on melodies and the bass is similar.

RW: What advantages does a fretless bass afford you as opposed to the fretted electric bass?

Passarelli: Electric bass has always tried to achieve the same sound as an acoustic bass; that was what it was originally designed to do, with more volume. The fretless bass comes to the acoustic bass.

RW: So you always use a fretless on stage?

Passarelli: On stage. In recording I use fretted bass—it depends on the circumstances.

RW: How did you join the Elton John Band?

Passarelli: Phone call first of all, and I was recommended to Elton when he was looking for a new bass player. Joe Walsh happened to be at Elton's house one night and Elton asked Joe about a bass player and Joe recommended me. Elton listened to the records I'd played with Joe Walsh and I got a phone call.

Elton

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 Dallas - Sept. 74, Aug. 73, Nov. 72
 Houston - Sept. 74
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 Oklahoma City - May 71
 Baton Rouge - Sept. 74
 Mobile - Sept. 74
 Tuscaloosa - Sept. 74
 Miami - Oct. 73, Nov. 72, May 71
 Hampton - Nov. 72
 Atlanta - Nov. 74, Sept. 73
 Des Moines - Aug. 73
 Kansas City - May 71

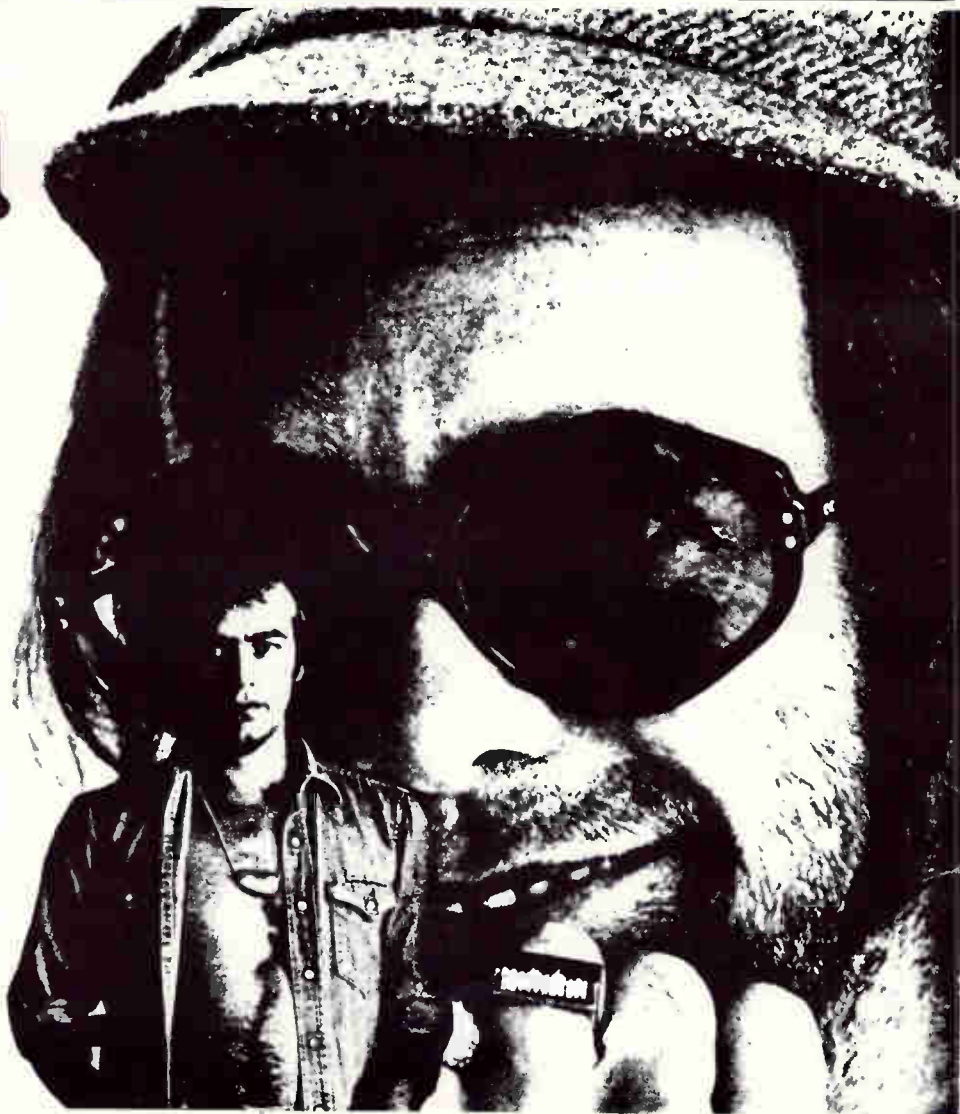
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James Newton-Howard: Communication's the Key

Keyboard artist James Newton-Howard joined the Elton John Band last year after a relatively brief but prolific rock career, including work on records by Carly Simon, Art Garfunkel, Ringo Starr and Melissa Manchester. A Los Angeles native, Newton-Howard cut his own album, *James Newton Howard*, in 1974, and was brought to Elton's attention through that work. His wife, Brie, plays drums in the group Fanny. Newton-Howard spoke with Record World about his association with Elton John.

Record World: Do you find the transition from doing studio work to being a member of a touring band difficult?

James Newton-Howard: I had done touring before. Some bands who don't remain nameless, the last of which was Melissa Manchester.

RW: How long ago was that?

Howard: That terminated in May when I joined Elton and it lasted about a year before that; I was on the road before that.

RW: Do you prefer studio work to touring?

Howard: I like both. They fulfill different things.

RW: You have no preference?

Howard: I think this is my ideal situation. I love going in the studio—I love it intensely, I really do. It's like going to school when you go to the studio—a refresher course, a mirror or something. With Elton there's a total freedom involved. One is able to contribute whatever kind of thing you want to, to whatever degree you want to—no inhibitions, no restrictions, it's great. Needless to say, Elton is the greatest; it couldn't be any better.

RW: How do you fit your keyboard parts into Elton's piano arrangements?

Howard: Basically, when I first joined the band what I regarded as doing the job was to do two things. First of all, not to step on Elton's toes as a keyboard player—primarily to provide the things on stage that existed on the record. Prior to my joining, the band hadn't tested—like electric pianos that he had done in the studio that he couldn't do live because he was playing piano. So basically I have been doing what's already there on the records and if there hasn't been something there, I just added, using as much good taste and discretion as I can. It's just a question of laying back with a band as large as this because it's always been a small band and it's always been very spacious and uncluttered. From my point of view it's to keep it uncluttered.

RW: What about in the studio as far as the new album is concerned? Did you and Elton talk about the keyboards?

Howard: We really only talked keyboard arrangements on a couple of things—specific things where he said "We'll do a unison part on two pianos here." Or if he had an idea about putting an electric piano on this or that—otherwise he left it totally up to me. Of course, it was assumed that Elton would play the acoustic piano, but again it's just giving a sense of what Elton's music is. I think that's the magic of this band: for some reason, people pulled out of the blue, hand picked it is, it still came together almost overnight in San Diego, and I don't consider the Troubadour the example of the new band. San Diego was really the first and the tightness was just incredible. Everyone in the band really has an awareness and a sense of what Elton's music is—an awareness of themselves as they relate to that. I think that's what is responsible. Nobody ever has had to be told what to play; Elton never has had to tell somebody what to play. If something didn't work, an idea doesn't work, then nobody goes into anybody makes an ego thing about it, nobody gets offended or hurt; they just accept the fact that it didn't work. Everyone's open to ideas. We all know what has to be played and it all works.

RW: There's also a tremendous rapport between members of the band, which is interesting in such a short period of time. Do you think that's partially responsible for the tightness on the stage?

Howard: You can't have bad vibes on stage. I don't think anyone in the band can work in a tense situation. We all had the chance to know each other very quickly; we were all put through a lot of tests—intense tests—very quickly. The pressure of London was tremendous. Seven people coming together who don't know any of the material and have three weeks to get it together for one of the biggest concerts of the year. Then right after that an album, going to Caribou together, which could have been tense, living together. So we all got to know each other quickly and we survived all these tests. But a rapport has to exist; without communication there is no band. It would be gone through the motions. There would be no band, and that didn't happen obviously. It's a great show.

RW: What are your plans after the tour?

Howard: Well, immediately after the tour, I'm going to Canada to do Bernie's album. I may do some writing, studio work . . .

RW: Do you have any plans for an album of your own?

Howard: I'm in no hurry. I've already released one. With that question, I'll definitely be doing another album, but I'm in no hurry. I'm happy what I'm doing now.



Ray Cooper

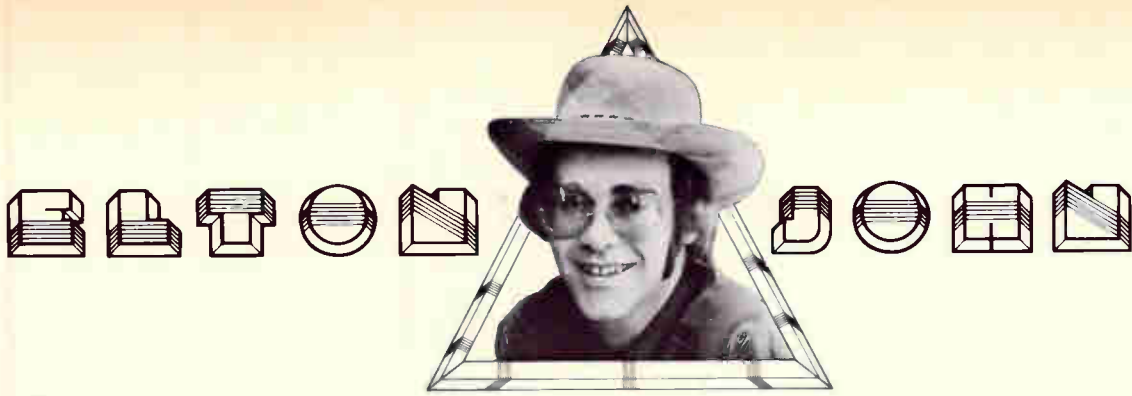
Ray Cooper (Continued from page 73)

RW: How important do you feel the percussion portion of the band is to the total sound?

Cooper: Again with Elton's music, it can be, and certainly has been, very orchestral minded. The larger, expansive musical instruments only enhance this particular music. He seems to write in an orchestral minded way, with tunes and songs that lend themselves to heavy orchestration which means I can use tubular bells and all sorts of things and get away with it. With Elton, I'm sure he's got many musical instruments in mind to use in the future.

RW: What is your own personal feeling about the new band?

Cooper: A great musical step. When I say musical step, I refer to the fact that he felt that he needed to enlarge and to go into a slightly different direction and if you look back on Elton's albums and his music, the direction has always been varied which is always good to the public; that means they can never really put him into a category and say that's Elton John, because he's always coming out with something good and different. The new band is a new departure and that is very, very exciting and certainly very exciting to be a part of.



Five Years of Fun

(Continued from page 72)

listen to music on the radio and the records his family would buy, but his real musical excitement began the day his mother brought home Bill Haley's "A.B.C. Boogie" and Elvis Presley's "Heartbreak Hotel."

"I remember she brought the records home and said they were different from what we had been hearing. She thought I would like them. Well, I couldn't believe how great they were. From then on, rock 'n' roll took over. I used to play Jerry Lee Lewis and Little Richard things on the piano to myself, just thump them out."

Soon, he was a member of one of the hundreds of semi-professional groups that existed at the time in England. His growing interest in music led him to take a job as an office boy in a publish-

ing company before he finished high school. The Beatles were, of course, a major inspiration.

"Before The Beatles, pop music in England was sort of an isolated thing. It was for older people. But The Beatles were like the boys next door. We all wanted to be like them."

John later joined a band as an organist. He spent nearly two years backing various soul artists who were touring England. Finally, he grew frustrated. He wanted something more creative. He answered an ad that expressed an interest in finding new musical talent. Through the ad, he made a demonstration record that was taken to various companies. "It was awful and companies rightfully turned it down," he once said. He recognized that lyrics were a weak link in his music.

Eventually, he was put together with Bernie Taupin, a lyricist, who had answered the same ad.

John liked Taupin's lyrics and a partnership was formed. They were signed by Dick James' publishing company and encouraged to write commercial ballads, things that someone like Engelbert Humperdinck might sing. "We wrote all the 'moon in June' stuff we could think of for a year and a half," John has said. "But it didn't go anywhere." One day Steve Brown, a new promotion man with James' firm, told John and Taupin that their stuff was terrible.

"Well, we were hurt," John said. "We went anyway and sulked for a couple of weeks. Then we went back to Steve and told him we agreed but that it was what Dick seemed to want.

Steve told us to write what we wanted." Two weeks later they went back to Brown with "Lady Samantha." John recorded the song and it became a mild hit in England. From then on, they tried to write in their own style. In the new "Captain Fantastic and the Brown Dirt Cowboy" album, John and Taupin described their feelings and experiences between the time they started writing and the time of "Lady Samantha."

"The odd thing about Elton's melodies is that they always strike me as just right, just what I had in mind when I wrote the lyrics," Taupin said, shortly after the release of the "Elton John" album. "In the first year, there was so much pressure on us to produce. We had just gotten into the business and we were afraid of losing
(Continued on page 106)

NICE ONE, SID

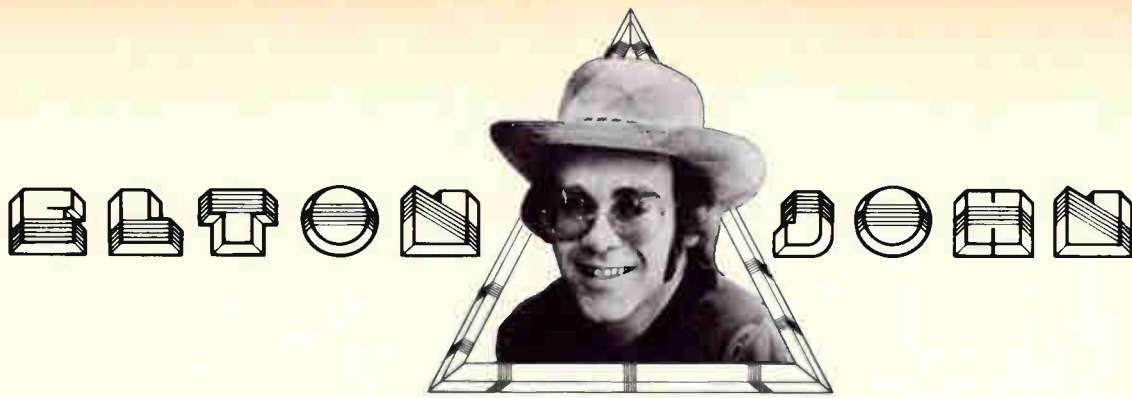


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Art Direction from David Larkham

■ LOS ANGELES — David Larkham first came into contact with Elton John via his friend of ten years, Steve Brown, who was at that time a song plugger for DJM Records. Brown needed a photo session done with a young songwriting partnership that DJM had signed, so off went Larkham and shot the first publicity pictures of Elton John and Bernie Taupin. Through this meeting Larkham was commissioned to do the cover of the first Elton John album, "Empty Sky," a portrait that "was something we all loved for about a week and then absolutely hated." This introduction notwithstanding, David Larkham's relationship with Elton John has continued through all the EJ albums, and his graphics company, David Larkham & Friends, has become the art direction wing of Rocket Records.

Credits

His credits are not restricted to Elton John alone. Following a stint as art director at DJM (during which time he accompanied Elton on two U.S. tours), he formed a company called Teepee Graphics (in partnership with Norman Winter) that resulted in album covers for, among others, Three Dog Night, Van Morrison, Neil Diamond and Steely Dan. He initially formed David Larkham & Friends as an independent concern, turning out packages for Judy Collins, Kiki Dee, Martha Reeves and the Hudson Bros. There can be no denying, however, that his professional continuity is best seen in his work with Elton John.

"The conceptual process varies with each album," he explains. "Bernie Taupin and I worked very closely on the 'Captain Fantastic' package. Because the album was recorded well in advance of its release, Bernie and Elton and I had a lot of time to put it together exactly the way we wanted to do it."

'Yellow Brick Road'

"Some of them, on the other hand, have had to come together in an alarmingly short period of time. 'Yellow Brick Road' was one of those. Although we had a few of the illustrations that accompanied the song lyrics on the inside, we had only three days

to put the cover together. I had to fly to London on a Friday, doing drawings on the plane all the way over. No sleep. Planned out the cover on the weekend. Met the illustrator on Monday morning, and he and I drew up the pencil sketch that became the front cover by Monday afternoon. Still no sleep. Finished off the drawings and began sticking all the type down over Monday night, and caught a plane back to Los Angeles on Tuesday morning."

Advance Listening

Larkham usually hears the music that his artwork will cover before he actually sets about working on it, often watching the musical direction take form in the studio. "On the last two or three albums, especially, I've been at Caribou or wherever they were recording, so that we could all sit down and work out titles and graphic ideas right then and there."

Audio/Visual Relationship

Given that the nature of Elton John's music necessitates constant change, so Larkham must also be prepared to change his artistic vision with it. "I think," he stated, "that every cover has pretty much related visually to what he's been doing musically. The first album in this country, 'Elton John,' was kind of a moody record, and the cover photo was correspondingly moody. 'Honky Chateau' was a funkier album, so we chose a photo that pictured a funkier Elton, which corresponded even though the picture was three years old. So we're always looking to make that connection."

Extra Care

One of the things that separates Elton from the superstar pack is the extra care that's accorded the packaging of his albums. "It's been great in that Elton and John Reid have both encouraged us in this direction. Elton has always wanted to do things above the average, to give the fans a little more than other people did. I think 'Tumbleweed Connection' was one of the first rock albums to include a booklet, and of course 'Captain Fantastic' with its two booklets and poster. And something that Elton is really into now are the special labels that

have been on his records since the 'Greatest Hits' package.

'That Little Extra'

"It's nice that he has the sales and the weight behind him to be able to say that he wants a little extra. So it's therefore nice for me, instead of just having it be a

front and a back, to have that little extra to play around with. I love working with Elton, Bernie and John Reid; they've all been super encouraging. Which is why I never fail to get keyed up for each Elton John package. I can't wait for the next one."

'The Only Automatic Artist'

■ LOS ANGELES — As vice president of programming for RKO General Radio, Paul Drew is responsible for the sound of several stations including WRKO, KHJ, KFRC, WHBQ, and 99X. Keeping in touch with a total audience that reaches well into the tens of millions, Drew's appraisal of Elton as being the most popular recording artist in the business can be considered nothing less than accurate. "Elton's the only 'automatic' artist that I can think of today," he said. "He does equally well in all markets and reaches teens, sub-teens and people well into their twenties. His track record can't be questioned and he hasn't disappointed us or the audience."

Beginning with "Your Song" in 1970, RKO's top forty stations have played every Elton single that has been released, but it was with "Crocodile Rock" in 1973 that Drew realized the magnitude of Elton's career. "When that record was a hit, I made the statement that with one more hit record, he would be a major super-

star artist. I told John Reid that when Elton went on tour, he would be a major superstar artist. I told John Reid that when Elton went on tour, he would become The Beatles of the seventies.

"Elton has a great talent for writing and working with his producer to come up with good commercial records," Drew continued. "He's a great student of the business and listens to more records than maybe even I do. His taste has no boundaries."

Drew enjoys a personal friendship with Elton and calls occasionally to learn what records Elton is listening to. "He's got great commercial ears. He helped pick the Average White Band's 'Pick Up The Pieces,' Gloria Gaynor's 'Never Can Say Goodbye' and the Bee Gees' 'Fanny,'" Drew said. "I think of him as a warm, sensitive, hard-working individual and anything that I'd add to that would be superlatives. He deserves the success he has—he works hard and has paid his dues well."

Eliot Sekuler



Paul Drew, Elton

CONGRATULATIONS

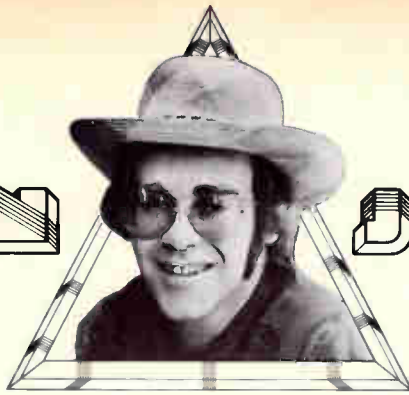
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Albums” **Record World**... “Top Pop Al-
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Vocalist” **Cash Box**... “Top Pop Singles
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tory (#1 on all three trade charts on date of
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Gus Dudgeon *(Continued from page 22)*

Then we decided we would try to use the band on "Honky Chateau." We took every gamble in the book. First of all we brought in a guitarist and we'd never had a guitarist in the band, we'd never even rehearsed with him. I brought David in because he was working with another band I was recording, Magna Carta. We'd always previously worked at Trident, but we went to France and worked in a chateau. It was the first time that Elton wrote the songs before the gig instead of writing them well in advance and doing demos. We had a different engineer; we'd always used the same engineer, Robin Cable, up until then but he'd had a car accident.

So we changed everything—engineer, studio, band—the whole approach to the studio was completely different. When we made that album we knew it was right because that album was such an incredible change in direction. So that was a very crucial moment but it paid off, then it got better and better with that band. However, we've always said that one day we'll probably go back in and work with Paul again. It's just a question of finding the right moment.

RW: Has there ever been a time when you felt that you could no longer make an appropriate contribution to Elton's records and therefore should then hand over to someone else?

Dudgeon: Well it's got to the stage now that the only way I can imagine that I wouldn't work with him would be if I really screwed up on something, or, if he just woke up one morning and thought Jesus, it's really time I made a change. I don't think we'd ever part

because we fell out with each other, if we weren't friends anymore or just didn't understand each other. I'm still a genuine fan. When I go to the studio and he's sitting at the piano and says "Right, I'll play you the new songs" I'm really excited. I'm just as excited about his new songs as I am about any other artist I produce. When you can see that gleam in his eye when he says "I've got this great song" and he's sitting there playing it and he's grinning away and he comes to a bit he really likes and he smiles at you and you think he's still got it well together. I really enjoy probably 90 percent of the songs he writes. There's always a few that you don't quite get off on but it's the same with anybody, and he knows that.

I don't just sit there and think Christ I'm making a lot of money out of this, I must say the right things at the right time; there's no bullshit between any of us, between Bernie or Elton or John. We can sit down and be completely lucid, have a conversation, discuss intimate things and be very honest about it. We've discussed singles when he's rung me up and said "Look there's a choice, what do you think, it's between this, this and this" and I've said "That's terrible, I don't like that." A good example is "Candle In The Wind." It was between that and "Bennie & The Jets." I said "'Candle In The Wind' is alright but it's just a standard stock Elton John song, it just sounds like lots of other songs you've written; 'Bennie & The Jets' is something totally different."

(Continued on page 104)



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MCA Viewpoint (Continued from page 20)

only Elton John album of that year. The lp, "Honky Chateau," was Elton's first to hit the number one spot on best selling charts and it was certified gold in 1972. It was also a turning point for Elton. Davey Johnstone joined Elton's band permanently. As Elton noted, "I think it was a real turning point because I started using the band instead of session musicians on records." The album included some of Elton's greatest rockers, "Honky Cat" and "Rocket Man." These two singles were the first to hit the top 10 since "Your Song." Bernie Taupin said of "Honky Chateau," "We wanted to do some fun songs . . . We had a good time making that album. We went to France and took our time. It was a new atmosphere and everything was very relaxed." Elton's 1972 tour was also different from the preceding ones. It

was far more elaborate, with Elton wearing windshield wiper-equipped eyeglasses and dressing in wild costumes. On this tour, Elton introduced "Crocodile Rock." This was the first single ever released on the new MCA Records label and it was Elton's first number one single.

"Don't Shoot Me, I'm Only The Piano Player" was Elton John's next album and it included "Crocodile Rock" and "Daniel." The album was already number one when Elton returned to the U. S. It was also certified gold. Elton's 1973 appearance at the Hollywood Bowl was an enormous celebration. Everyone who attended received a free souvenir t-shirt. Linda Lovelace hosted the evening's entertainment and the performance took place in front of a huge backdrop with a picture of Elton. Look alikes of Groucho

Marx, Elvis Presley, Frankenstein and many others paraded down an enormous staircase. When asked about the fun-filled, party-like atmosphere at his concerts, Elton commented, "Pop music is fun. That's one of the reasons I don't take myself seriously. I love pop music. It's my whole life. But

I love it because it's fun. I really have a ball dressing up, wearing the crazy clothes . . . but the music has to be there."

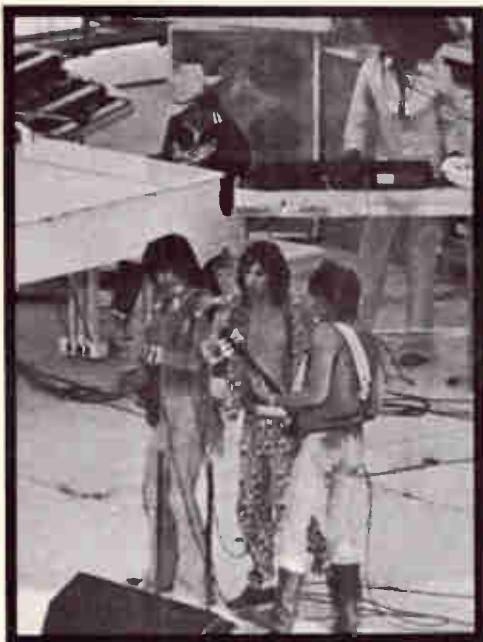
Not only is the music "there" but more and more people were learning to love Elton John's sound.

(Continued on page 126)



One MCA promotion for Elton John included a look-alike contest. Pictured above are the finalists awaiting the judges' decision.

Hot Fun In The Summer Time

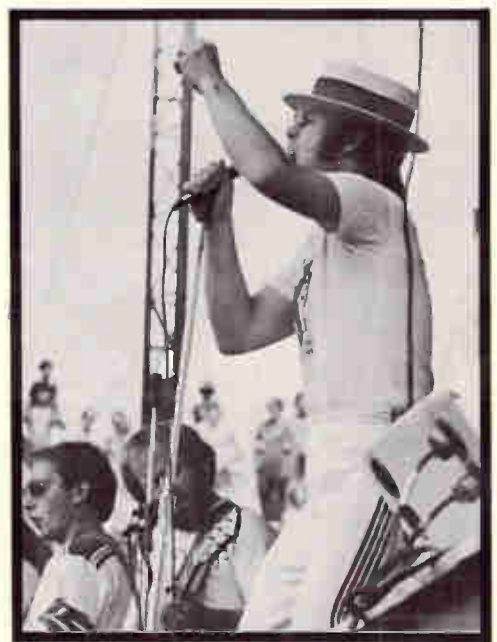


Elton & Stones

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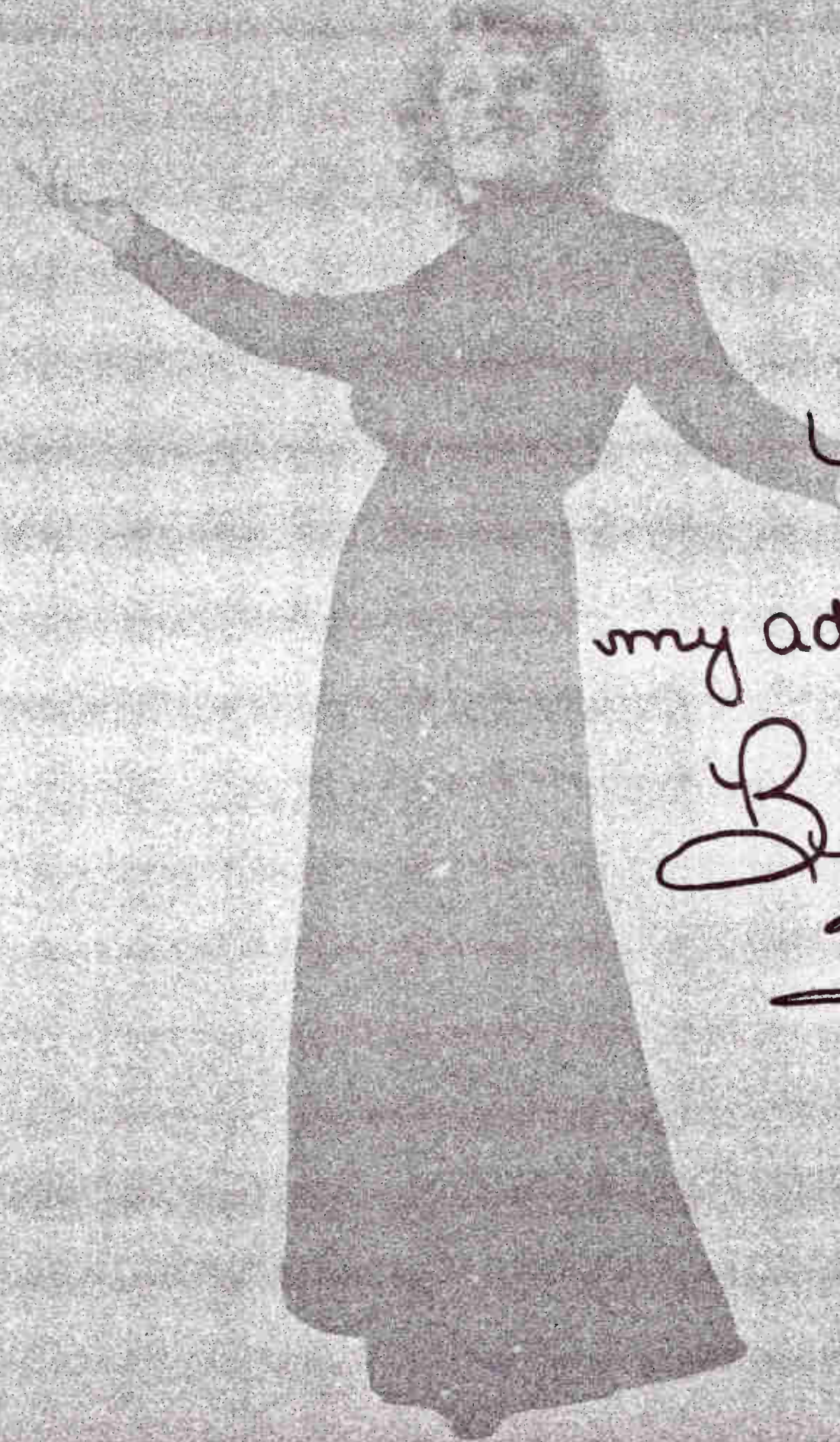


Elton & Beach Boys

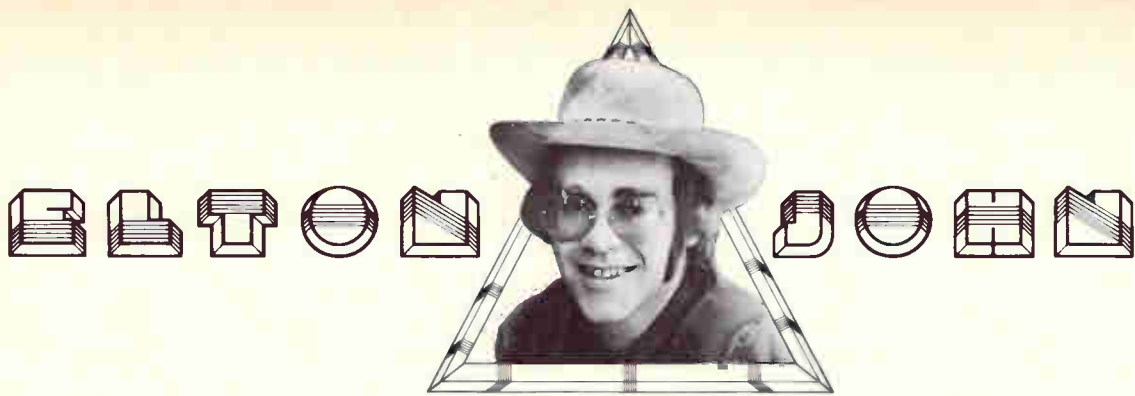
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a Charlie Blue Design

Heaven lent him Genius,
and was repaid.



With
my admiration,
Brenda
Lee



John Reid *(Continued from page 56)*

RW: How active a role does Elton take in the operation of Rocket Records?

Reid: He's active in the area of choosing artists and in deciding what kind of artists we should sign—creative decisions.

RW: Last fall's Rock of The Westies tour was a new type of project for Elton. In the future, will he be touring one section of the country at a time?

Reid: We thought it was the right thing to do at this time. He has a bigger band now and he spends a little more time recording than he used to; he records in four weeks now instead of in two. Also, it's a matter of not being able to keep up that pace of doing 42 cities every year—something has to give if you do. I think Elton realizes that; he's holding himself back a little bit. But then who knows? You can't really predict exactly what will happen because by summer, we may have taken a different view. Rock 'n roll changes from minute to minute.

RW: Did you have an active hand in changing the band?

Reid: I played a very small part in that. Basically, it emanated from Elton. He'll discuss things with me, with Gus and Bernie and then he'll draw his own conclusions. I nearly had a heart attack at the beginning of the year when he said he was going to change the band. It was actually inconceivable to me that it would happen so suddenly and that it would work.

“ I feel more comfortable in America, for a variety of reasons. Everybody seems to know that they have a job to do here and they do it. ”

RW: Whose decision was it that Elton would play at Dodger Stadium?

Reid: We could have played Anaheim or the Rose Bowl but Dodger Stadium is a great facility. It was the right size, more intimate than the others.

RW: I wouldn't have thought of Dodger Stadium as intimate.

Reid: It was more so than any of the other places and aside from that, everybody had said that we wouldn't be able to get it. It became a challenge.

RW: Do you prefer touring in the States to playing elsewhere?

Reid: I feel more comfortable in America, for a variety of reasons. Everybody seems to know that they have a job to do here and they do it. England, being a much smaller place, is easier to control in many ways, but there you have to take control of everything and not leave things for other people to handle. Europe is nice to tour through but the language barrier adds an additional hassle. And Italy can be

(Continued on page 104)

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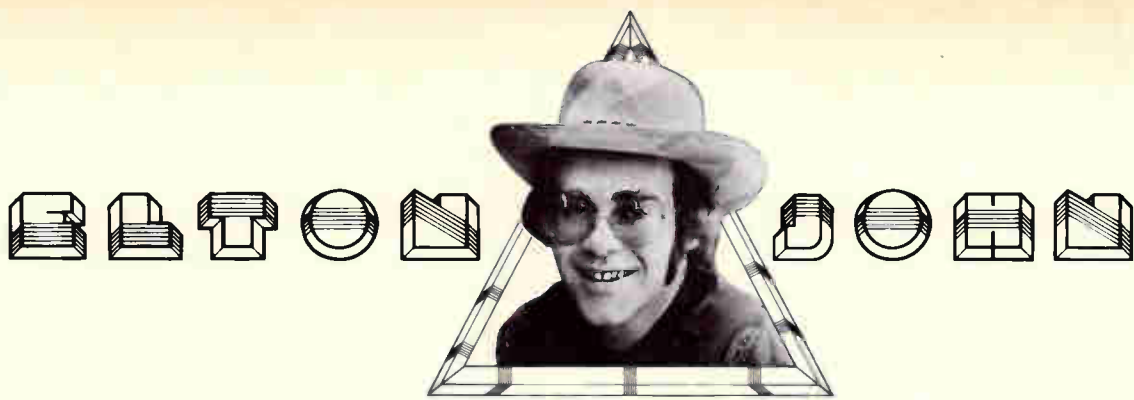
Davey Johnstone

Roger Pope

Caleb Quaye



FROM THE BOYS IN THE BAND



Elton on Albums (Continued from page 46)

recording/mixing ambience of London's Trident Studios and of course with the lyrical brilliance of Bernie Taupin. From Elton's first, any arbitrary lines separating "the star's" talents from those with which he surrounded himself were successfully blurred. A lot of gears were shifted in the process of recording this variegated album, but each set of movements took place as one joint effort. And so it all came together in a variety of styles—on the smash ballad "Your Song," the country-rockin' "No Shoe-strings On Louise," the classically-cloaked "Sixty Years On" and the positively hell-raisin' "Take Me To The Pilot"—to give Elton a wholly mesmerizing multi-faceted profile.

1971

The next two projects followed in quick succession in early 1971. Both were album efforts from which no singles were pulled, allowing Elton to solidify his sound and image in the broadest possible contexts. "Tumbleweed Connection," a broadly-themed lp, sported several lowdown 'n nasty "gun" tunes but seemed equally at home with the fireside warmth of the now standard pastoral "Country Comforts." The live "11-17-70" session brought Nigel Olsson and Dee Murray to the fore as straight-ahead boogie purveyors. (Olsson and Murray had played briefly on "Tumbleweed . . ." but really rose to recording prominence here.)

The simultaneous charting of all three albums well into 1971 gave Elton more than triple-threat visibility. Just as importantly, their combined success showed a breadth of scope in the span of ten months that few acts ever achieve in as many years. And that common thread of grandeur with the high-energy gloss running through Elton's first three albums was woven to last through the triumphs that would follow.

"Madman Across The Water" released in mid-November 1971 didn't have to feature a "jacket" likeness of Elton to achieve maximum top 20 impact—a simple name identification on denim pants was all that was needed for the music within. The singles "Tiny Dancer" and "Levon" set a

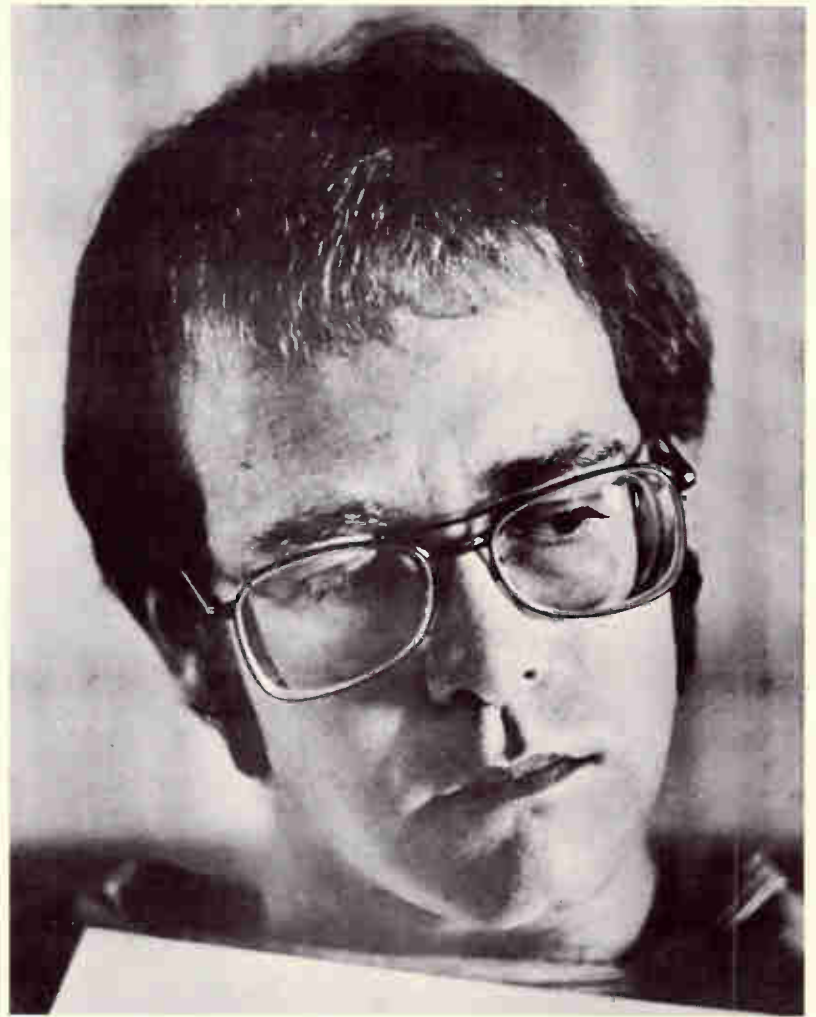
third-person tone for character sketches which flowed easily into other performances where the word "I" was mightily felt. The addition of Davey Johnstone on mandolin and sitar injected strangely effective progressions into Elton's overall sound, clearly defined but ever open to variation by this point in musical time. The "more-than-a-guitarist" stance of Johnstone's has been moving Elton's albums forward ever since.

Paul Buckmaster's arrangements had provided a stunning sheath of symphonic strings for all of Elton's studio albums before "Honky Chateau" and his talents would also reappear for later sessions. But the lp released on May 31, 1972 opted instead for the solo virtuosity of Jean-Luc Ponty and arp perfectionism from David Hentschel. A more crisp, fiery variant on Elton's sound pattern resulted from the combination, and so too did his fastest-rising album to date: "Honky Chateau" crackled into the top three in just five weeks.

'Honky Chateau'

"Honky Chateau" saw Nigel Olsson, Dee Murray and Davey Johnstone take a fuller responsibility for all basic track duties; thus Elton's "live" band was allowed to blossom as a complete studio unit. The site of the studio itself switched to the French ambience of Strawberry (with Trident being used for mixing only), accenting a more international approach to recording. Bernie Taupin's lyrics seemed to take on a stronger emotional tone, even when comically seen in "Think I'm Gonna Kill Myself." The "Honky Cat" and "Rocket Man" hits showed Elton could celebrate the bustle of the city at one moment and deal with the ennui of mass society the next, in a case of contrast rather than contradiction.

The scruffy, unglamorized cover pose Elton selected for "Honky Chateau" likewise contrasted with the pink and yellow outrageousness he donned for the inner-package illustrations for "Don't Shoot Me, I'm Only The Piano Player." Taking only four weeks to hit the number one bullseye, this second of three Strawberry Studios sets saluted the past as it forged ahead at the start of 1973.



"Teacher I Need You," "Teenage Idol" and the smash "Crocodile Rock" reached back for adolescent memories and turned them into timeless flights of fancy with an almost futuristic edge.

Boogie Power

The boogie power thus tapped became the backbone of other tunes ("Elderberry Wine," "Midnight Creeper") which lyrically sought their futures outside of any nostalgia theme. But "Daniel," regarded as a towering bal-lady achievement, also came out of this package. For despite his fondness for wearing ceramic clowns that light up on the crotch, Elton had no trouble whatsoever maintaining a pose of dignity when and where appropriate.

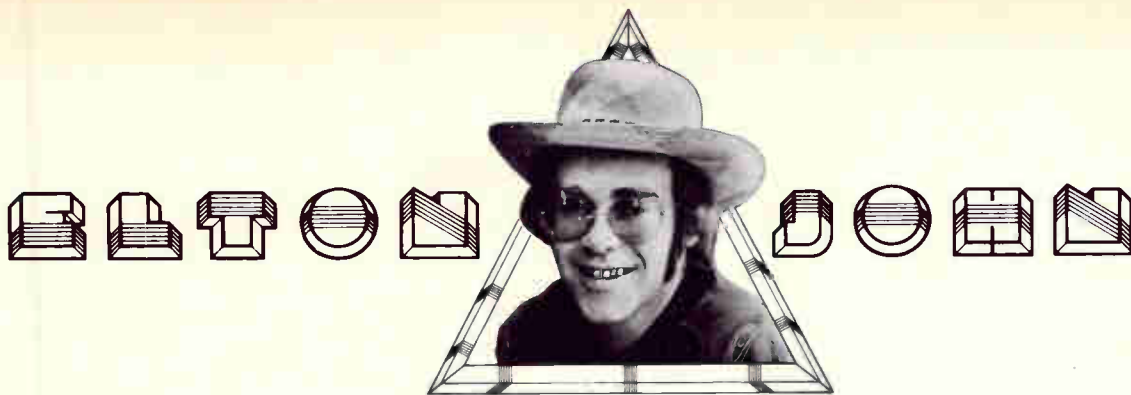
While other acts were looking to the two-record set as much-needed demonstrable proof of their continuing viability, Elton had only to regard the idea as giving his audience a double

shot truly worth their time and money. His "Goodbye Yellow Brick Road"—still top five some 36 weeks after its October '73 release—pushed the value of his "twice-as-much-music" concept far beyond four-sides and an \$11.98 list worth.

Launching Pad

"Goodbye . . ." became the launching pad for no less than three hit singles ("Saturday Night's Alright For Fightin'," the title song and "Bennie & The Jets") and the introduction of percussionist Ray Cooper to the ranks. Several tunes (like "Candle In The Wind" and "Roy Rogers") seemed to question the price or final meaning of fame for others; but never was there heard a discouraging word about life at this particular top. There was no personal disillusionment anywhere; from the ambitious instrumental

(Continued on page 128)



Dave Croker (Continued from page 38)

their turntable will find that it's compulsive listening after the first couple of plays and they'll start hearing more and more and find that it's a great album, so it doesn't worry me. I remember that Elton was having a really hard time with the press about three years ago, just before "Honky Chateau" came out and he'd started off the dressing up brigade on stage. He really did bring it to new extremes and there was a comment in one of the papers saying "Should Elton John record 'Death Of A Clown'" and just before "Honky Chateau" came out they were interviewing him for what was then the "Scene & Heard" program on BBC Radio One and he said, "Everybody's ready to write me off, I'm coming back to make them all eat humble pie." He made that quote, he said they're all going to eat humble pie, and by God they have. There's no doubt that he's the biggest record seller in the world at the moment. I think everybody goes through periods when they can't please the press. Certainly the public is still ruling out and buying "Rock of the Westies" and "Captain Fantastic."

RW: Do you think that the British public can be a little too image conscious?

Croker: England isn't the same as America. To explain to anyone in England how big Elton is in America is absolutely impossible. My mother and father went across and it wasn't until that point that they realized the size of Elton John over there. There's no doubt. Everywhere he walks is like hallowed ground to everyone, they just follow in his footsteps. Whereas over here the whole atmosphere is totally different. I think that he will get right back on top. He will tour and everybody will jump up and down and say he's got the greatest rock and roll band there is. Anyone who saw his Dodger Stadium concerts knows that. People with the most discerning musical tastes came forward and said "My God, I never thought it possible but I've just been knocked off my feet." He hasn't toured over here for about 2½ years. He's done occasional dates, like the Christmas shows, but he'll really go out and see the public next year.

RW: What was the story behind the re-formation of the band?

Croker: The decision to split was really taken by Elton personally, although at times everybody must have felt it. The whole unit had been together for five years by that time and that's a really long time to be together. Nigel was very interested in making solo records, I think Elton just felt that he wanted to play with some different musicians.

RW: How far has the next album progressed? Is he recording yet, or still writing?

Croker: He has some songs written and the studio time is booked for next March. He's going to do it at Caribou. That's all I can say really. It is anticipated that it will appear late next spring.

RW: What was the most crucial factor in switching your distribution from Island to EMI?

Croker: The switch I think was one of the hardest decisions we've ever had to make. We've had such a good relationship with Island and they've given us 100 percent support when we've needed it. At times, they gave us more encouragement than anything else which was great, what we needed at the time. We were a small label so we've had ups and downs and when we were down they really gave us the encouragement to get up again which was fantastic. And I think the personnel at Island are really first class. Anyway it was our duty to check out every possibility and it narrowed down to a choice of three—Island, EMI and DJM. DJM came through with a very very strong offer and they're a growing company. They certainly go out of their way to market. But the big appeal of EMI is that they're a truly international record company. They're the one major company who manages to remain at the top all the time. All the majors generally

have periods of either being hot or a bit cold but EMI always manages to hang up at the top there, which must prove something. Both John and I had worked there for periods of time so we knew the majority of the problems we would be facing if we did go with EMI so we really were able to weigh it up properly. But one of our greatest concerns was definitely the international market.

RW: Was this decision influenced in any way by Elton's intention to go on the label?

Croker: That was something we did take into consideration when we looked right across the market, the fact that Elton is such a huge seller, and we wanted a company that could handle large stars such as Elton. DJM, Island and EMI could fill that capacity.

RW: How involved is Elton with the running of Rocket?

Croker: Extremely. He's on the phone twice a week, he wants to know sales figures, he wants to know what's happening, he wants to know who did this, when it's out, he's really really interested. Time for him to go in the studio and record other people has been rather limited because of his other busy schedules. I would think that within the next year Elton will go into the studios to produce somebody for Rocket, but certainly Rocket, along with Watford, is number one in his mind all the time.

RW: Does he actually participate in making decisions?

Croker: He's certainly consulted on things and takes a very active interest in every decision that's made within the company, from office premises to artist signings. He has a phenomenal collection of records so he knows about everybody else's records anyway, so you only have to phone him up and say so and so's contract's up and he'll say their album was good, wasn't bad, or had some patchy moments. Wherever he goes he carries a record player and a tape machine. That's part of his entourage.

RW: Do you think he is at all conscious of serious competition or that there might be the "new Elton John" round the corner that might take over?

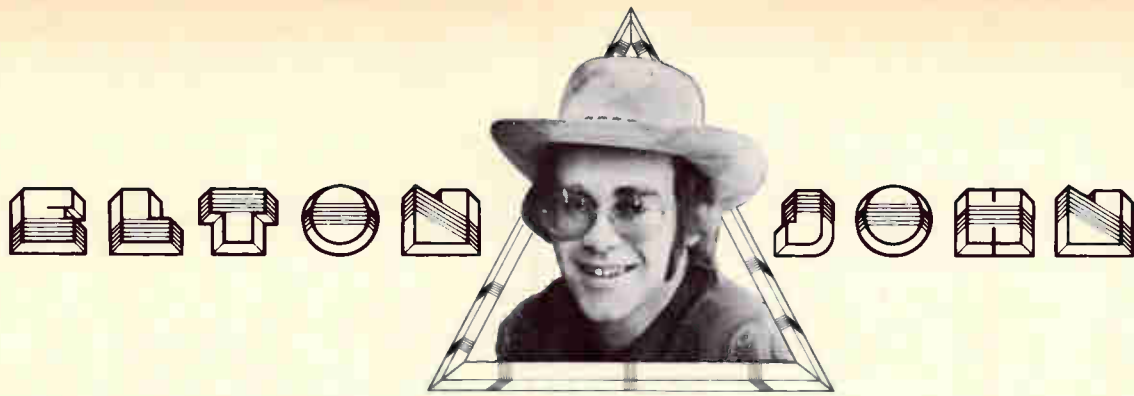
Croker: He's conscious that you've got to work at staying on the top. He's also sensible inasmuch as he knows it will never go on at this level forever. There'll be a slight decrease as time goes by, he's got to let up on his work rate, so there'll be periods when he'll be quiet and then he'll be back. Queen's album is kept off number one by Perry Como. There's a huge hitmaker who had some periods in the middle of his career out of the public eye. Elton's very conscious of other acts all the time. Not in a nasty sort of way, but he's very aware and he knows what the public's thinking.

Ken East (Continued from page 48)

old mini. One day he sent him into town on a fruitless mission and when the guy came back he found that the mini had gone and Elton had bought him a brand new car. He somehow communicates that he needs, that he depends on people. I think he is lucky to have a down-to-earth mother who helps keep his feet on the ground. Like Elton, she is totally unchanged by the success

of her son.

It will be interesting to see how he develops. He has the ability to change to any musical taste. He enjoyed his part in "Tommy" and I guess films must be one avenue for development. Obviously he will have an even greater influence on the present success of Rocket Records when he has finished his Dick James commitment.



Nigel and Dee: Instrumental in Elton's Success

■ Those who have followed the six year course of Elton John's career development will have no trouble in identifying the contributions made by drummer Nigel Olsson and bassist Dee Murray. In the days when the Elton John Band was a three piece unit, it was their creative flexibility that made the live shows as satisfying a musical experience as the highly produced counterparts on record. And when the band began to expand its membership, it was their rock solid rhythm sense that provided the foundation from which the new members could integrate their own contributions.

Since leaving the Elton John Band, both have pursued a wide range of musical activities. Dee has done extensive session work, and has laid the groundwork for some solo recording of his own which should be well underway by the time this reaches you. Nigel has released an album, done sessions both as a player and producer, and is currently taking the plunge into cinema, working on a film which he will not only act in but score as well. Both of them now base their activities in Los Angeles, and they managed to squeeze a few moments of reflection on their years with Elton John into their busy schedules for *RW*.

Nigel and Dee worked together in one of the last incarnations of the Spencer Davis Group. Nigel had graduated to a group called Plastic Penney that was involved with Dick James. Another Dick James interest, Elton John, had just finished an album and needed musicians to help him bring off a promotional gig. So Nigel and Dee went down and rehearsed with the young singer/songwriter and things worked out so unexpectedly well that when Elton hit the road it was as a trio.

"We were," Dee asserts, "one of the first to go out as a three piece that featured piano; apart, of course, from the kind of piano trios that play the Hyatt House lounge circuit. This arrangement pushed us into filling the sound out more. I'd do a lot of chords and slides and, for example, take on the cello parts from the record. It challenged us to use fully what we had in our hands, and it developed from there."

"The 'Elton John' album," Nigel pointed out, "was full of strings and very orchestrated, so our job onstage was to put that kind of a feel across. For that purpose, I had all of my various drums miked separately. We had to get a big, big sound, and I think we brought it off."

Did they see that what they were doing in those early stages was building something that would eventually develop into a fully realized phenomenon? "I felt that it was so different that it *had* to happen," remembered Nigel, "but who could've imagined that it would happen as monstrously big as it has. It happened so fast, as well, that we didn't actually have a chance to sit down and analyze what was happening around us." "Aware-

it just fit so well together. We had to adapt our styles as he changed, and somehow inject our personalities into all of it. But my style of playing is capable of that kind of flexibility.

"As time went by, we were more and more accepted as a band. People would be coming to see all of us—to see what the *band* could do onstage—and not so much just because Elton John was a name. We began to see the audience turning on to the little things that we'd do, and that was very gratifying."

Out of their years with Elton John, both Dee and Nigel have developed considerable reputations for their instrumental skills; the latter, particularly, is now recognized as the master of a very specific drum style. "I'd describe

so highly developed that other artists (ranging from Rod Stewart to Jimmy Webb) see very specific parts for him in their sessions, and he's become probably the most widely imitated drummer working today.

As the band expanded, it allowed Nigel and Dee to more rigidly define their personality as a rhythm section. "When Davey joined," said Nigel, "it took a lot of weight off Dee and I. We'd had to be thinking all the time about filling it out as far as we could and making it as big as the records, but when Davey joined we could become more of a tight rhythm section and leave the fancy stuff to him. Having Davey there really helped."

"In some ways," Dee mused, "I preferred it when it was smaller. I didn't object to Davey joining, but I was a bit concerned that we might lose the image that we were in the process of building up as a three piece. As it happened, it worked out fine. And Ray Cooper worked out incredibly well also. So obviously the natural progression was toward a bigger band, the way it is now."

"Obviously," said Nigel in response to a question about how the experience of those years has changed or benefitted them, "the pressures of being a superstar are numerous. Everybody on the street wants to talk to you and wants something from you. You learn to be very wary of people, which is a very sad thing in a way, but Elton's remained remarkably unchanged by it all. I'm lucky inasmuch as I've had five years to sit on the sidelines and watch how those things go down and others come together. It's helped me have a much clearer idea of what I want to do, and how to go about doing it."

"Elton went through a few changes of course," Dee offered, "but all in all I've gotta hand it to him. He handled it pretty well. There was the odd blowup, but that's almost to be expected. What we learned was the determination of what directions to go in; how to handle different situations. It was all learned through the experience of watching everything that went down. That kind of experience is invaluable."



Davey, Nigel, Elton, Dee, Bernie, Ray

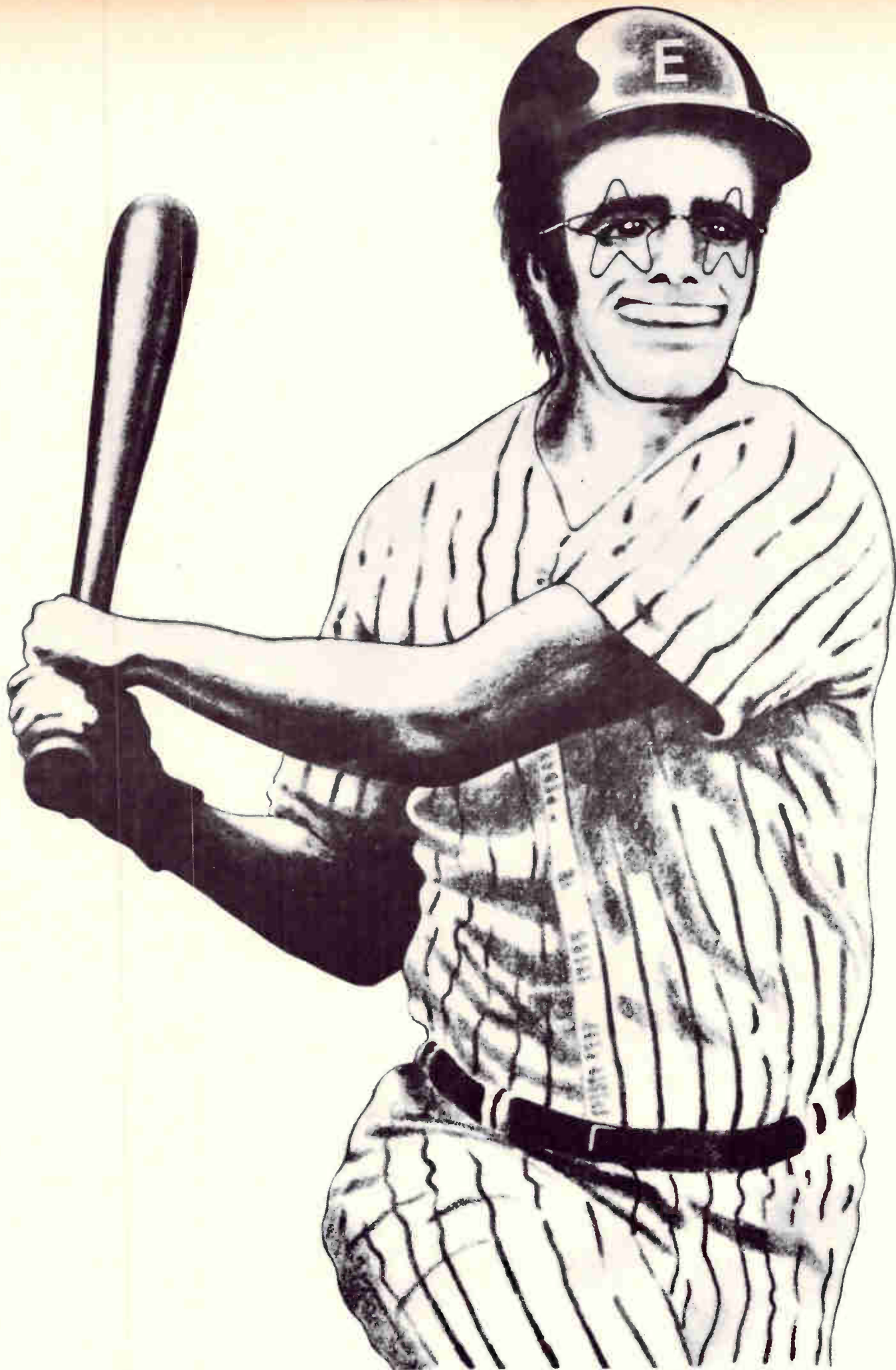
ness of our own success," added Dee, "didn't catch up with us until two years later."

In terms of working out arrangements in the studio and on the road, the three worked as a collaborative trio. "We were never told what or where to play," Nigel stated emphatically. "That was the beauty of recording, actually. It was never a case of Elton saying to me 'You play it this way,' or 'Dee, you play that.' We had a certain amount of freedom. And onstage, being that we all had the basic arrangements down from recording them, we could pretty much play it as we felt it."

Dee: "Elton never gave orders; it was completely free in terms of making our contributions and having our say in developing the songs. We both loved the music,

myself," says Nigel, "as basically a timekeeper. So I'd keep time, putting in fills whenever I felt them, keeping everything very simple. Because of the melodies and lyric importance, I didn't want to risk covering anything up. My whole style was developed through Elton's songs. I realize now that, before Elton John, I was never really into *music*."

"The ballads were my favorite thing to play. I didn't really care for the rock & roll stuff all that much, like 'Crocodile Rock' and 'The Bitch Is Back.' I feel that I can put more into ballads descriptively; rock is the same thing over and over again and you can't do much that's different. But with the ballads I could really express myself. I'd just keep the time, and when I felt a change in the lyrics, I'd play to the lyric." His style was



KEEP ON BELTIN' ELTON!



electric factory concerts



Connie Pappas *(Continued from page 36)*

Howard Rose spent five months negotiating with them before we finally signed a contract in July.

We had to educate them about Elton John, about his image, the kinds of crowds he attracts, and the way his concerts are organized. When we made the deal finally, they said they would prefer dealing with us as opposed to an outside promoter, and we agreed. When we do a show, our riders are so extensive and our plans so carefully laid out that we were pretty much aware of what had to be done. But there are a million little things that you're not aware of that go into the promoting of a show. We learned a lot about promoting dates and I'm really proud that it was so successful. It seems that every time we diversify, we learn an enormous amount very quickly.

RW: On the subject of diversification, what's happening with the television production project?

Pappas: That's John Reid Productions, which David Bell, a successful English director, has been running along with John. He's working on some pilots and developing things for television. I'm involved on an administrative level, acting as sort of a liaison between the production company and the artists we manage. I haven't been involved in actual production.

RW: Would you want to be?

Pappas: I really would. I think it's very interesting and it's something that I haven't done before. The way things have been is that I've sort of phased into something else all of the time, which keeps it exciting.

RW: You seem to maintain a steady level of enthusiasm . . .

Pappas: It's because I work with great people. There aren't any better people to work for than John and Elton and that's why the organization is so good. Elton's inspiration is really what does it. When you see how involved he is with his career and that he's not just turning it on and turning it off. He's very god in business and very aware of it, as well as being aware of the creative aspect, both of his work and other artists. He's involved with the totality of his show, the staging, the lighting, how the band is coming across, everything. And his hard work and involvement reflects over here and reflects on me. I can't turn myself off either or say "Okay, the tour's done and that's it; see you guys in four weeks." I'm very involved in it and my opinion on management is that you have to be there when

(Continued on page 109)

Dick James *(Continued from page 32)*

old original rock 'n' roll things that were based on it. One of my favorites perhaps is 'The Greatest Discovery' mainly because of the lyric more than the melody, which is Bernie's work, although the melody is very attractive.

"But then if we go to what one might term songs, pure and simple, then I would single out 'Your Song' as a favorite. Perhaps it's significantly the first really big hit that we had, and very justifiable. We also had a lot of cover records on it, so as a publisher I go for the song that has the value beyond the original artist.

"'Crocodile Rock,' 'Daniel,' that was a beautiful song, and funny enough 'Daniel' was the subject of a fight between myself and Elton, and Stephen and Elton at the time, because although we granted Elton it was a fantastic song and we loved it, we felt it was wrong to take it off the album at the time and make it a single. He insisted on it and we thought well we're not going to fight you, we love each other too much, we respect each other, who's going to fight over releasing a song? If it's wrong then he's wrong, and if it's right then he's right, so what the hell, and we agreed, and we put it out and he happened to be right and it was a big record. I think it made number two but we sold an awful lot of records, it was always a beautiful song.

"Perhaps in that argument I was harping back to some of my experience with The Beatles. There was the time when for an album called 'With The Beatles' they recorded a title called 'All My Loving,' and I was in the studios dancing round like a cat on hot bricks, I was hitting the ceiling, one of the greatest commercial songs I'd ever heard and I said that must be a single and Paul said I don't want it out as a single, I want it on the album, but I was saying you must put it out as a single, it's just too great. Paul said well if you pull it as a single you're leaving nothing new on the album. That was his argument, so I said have it your own way. He didn't want it off the album and I wanted it as a single. The proof of it was it went on to be an incredible individual hit song but it was never released outside of an album. These are some of the background things that go on, but look, so long as it turns out right at the end of the day I don't have to be the one that's right. In fact I'm only too delighted if I'm wrong and it rings the cash register, that's the best way I can be wrong.

"I suppose my most rewarding moment with Elton was when his Troubadour show was an incredible success. I was on the phone to the States all the time when he went back for a short tour, I think it was only about seven or eight dates as we couldn't get a permit for any more dates. The moment he got over there people started hailing him as a phenomenon and when I was on the phone saying 'How's it going?' it was, 'fantastic, tremendous, Dick you've got to come over and see it,' and I said 'I don't know when, I've got this, this, and this and I can't get away from the office.' 'Dick you've really got to see it, you won't believe it unless you see it.'

"So I said 'When's the Fillmore East?' and they said he's there on the Friday night doing two shows, and he's doing the David Frost Show the day before. So I looked at my book and said, 'Look, I'll get out of here on Thursday morning at 11:00 o'clock, I'll be in New York at 1:30 New York time, I'll come to the Frost show in the evening, stay over, see the Troubadour on the Friday night, but I must come back on the Saturday.' A cousin of mine was getting married and I was under penalty of death if I wasn't there.

"So I flew out on the Thursday lunchtime and went to the Frost show. Elton didn't know I was coming, well the tears in his eyes, we were hugging each other all around the room. When I walked in he just didn't believe it, it really crowned all this tremendous success he was having. We had some lunch together because by this time it was mid-afternoon and we went off to the TV show in the evening and then we had something to eat and spent half the night together with all the guys in the band, just chatting. I don't think I had any sleep.

"We went somewhere to see some show or other and we went to a radio station and did some interviews with him as well. I was down at the Fillmore East the next morning to see that everything was al-

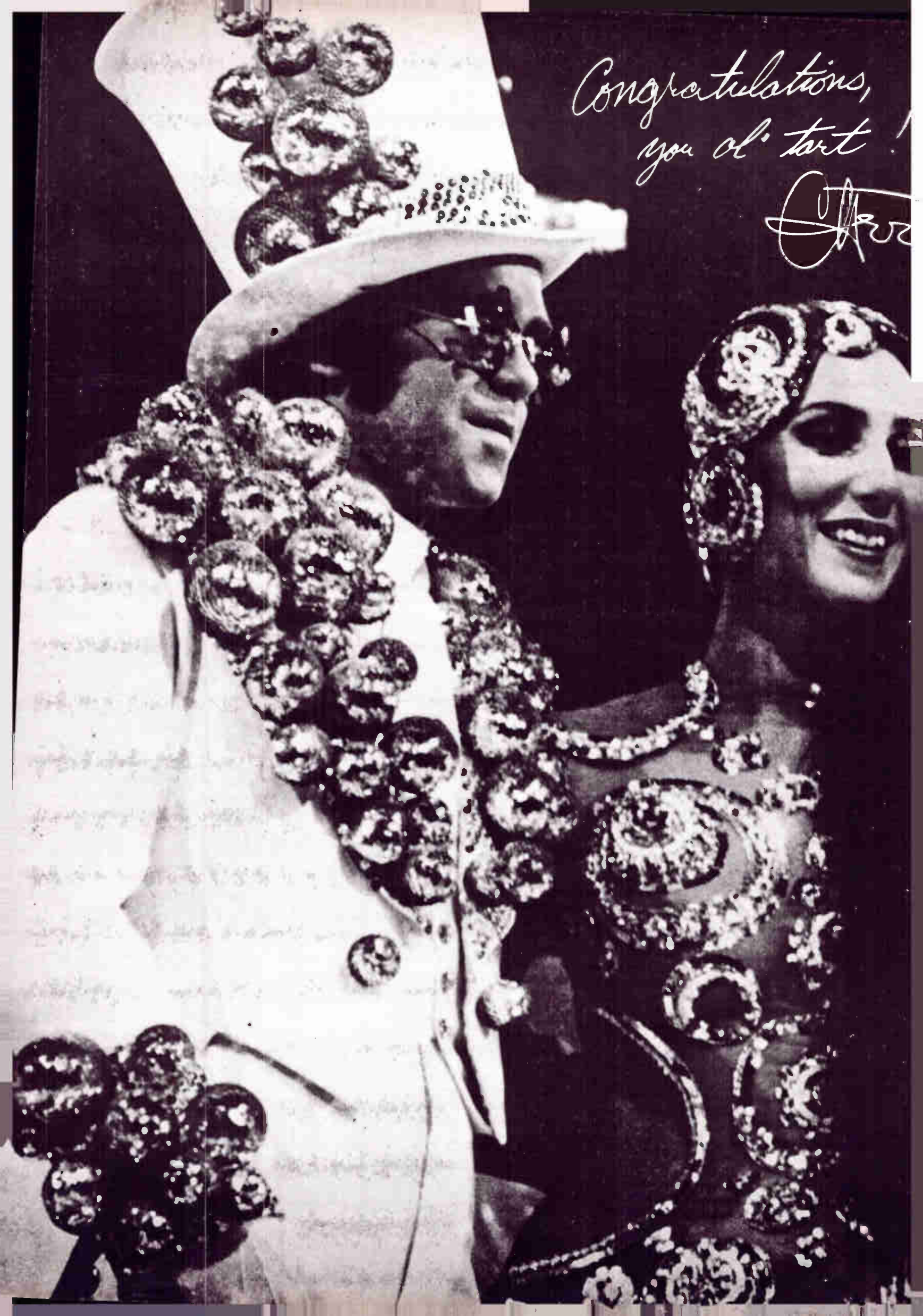
(Continued on page 109)



Elton, Connie Pappas, Mike Maitland

*Congratulations,
you ol' tart!*

John





Kiki Dee: 'He Put The Music in Me'

By MIKE HARRIS

■ The huge success of "I've Got The Music In Me" earned British songstress Kiki Dee a nomination as "Best New Female Vocalist, 1975," on the televised "Rock Music Awards" last August. Since that time, Kiki — who first met Elton John in 1970, when he was a backup singer on her own TV show — has been working diligently on her recently completed lp, "Cage The Songbird," whose title track is credited to Bernie Taupin (lyrics), and one Elton John, who, along with Davey Johnstone, wrote the melody.

Kiki's working relationship with Elton began in 1973, when she was signed on to his newly-formed Rocket Records. One day she rang up Elton's manager, John Reid, whom she had known

through her short tenure at Motown, in 1969, when Reid was British label manager.

As Kiki tells it: "I called up John, and he told me that Elton was going to start a record company — and that he was signing. So I went to see John and Elton, and I had a chat with them. And we decided to do the album, which became 'Loving And Free.'

"At that point in time, it was very much — for me — a great change. Because before that, I had been doing the cabaret thing, and I had got stuck.

"So Elton took me out on an Italian tour with him, and I did backup singing for him — just to get me in the feel of it.

"When we came back in April '73, we started work, with Elton producing. And he was really in-

credible because he kind of introduced me again to a younger approach to it all.

"He was great to work with— someone for the first time who was on my level. Before that, it had always been older people. I think at that point I was very, very indecisive, insecure — because it was kind of a new venture.

"Well, he kind of pulled it out of me, you know, and he helped me to find where I wanted to go to — which I'll always be grateful to him for doing."

In a January '76 Playboy interview, Elton John calls Kiki "one of the greatest voices of all time," and he describes one effective method he's used — namely streaking — to get the best out of her.

"The session he's talking about," Kiki recalls, "was done in New York. Gus Dudgeon was producing. And Elton came by while I was doing the vocal from 'Music In Me.' Well, I was very sort of tense about doing it, 'cause still — you know — I'm insecure. So he streaked in the studio, and made me feel much better.

"The second time I ever met Elton was quite funny. We were all around his flat, where we all got very drunk. And I went into the kitchen thinking that the cupboard door — which was glass — was shut. I was opening the door, actually, but it was already open, so I knocked the whole collection of glasses on the floor. Elton — good friend that he was—thought the whole thing was hilarious."

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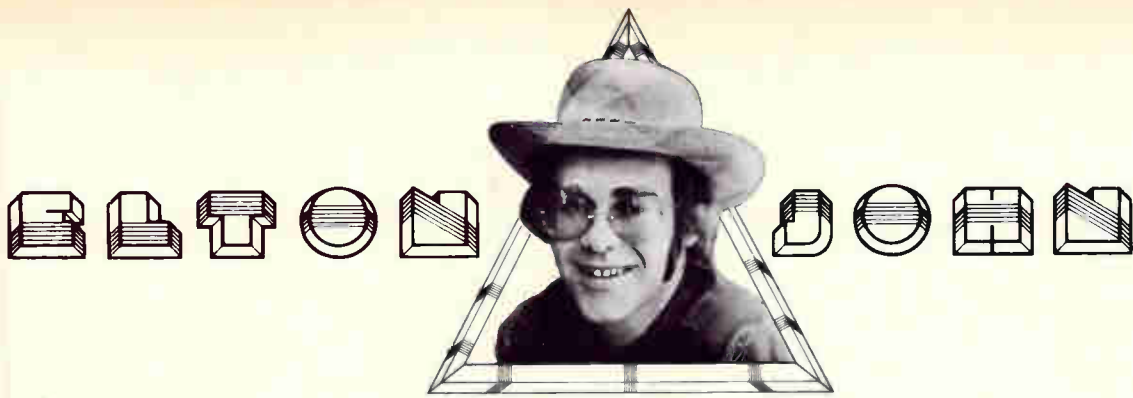
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Vic Lewis: Aiding Elton's Breakout

■ A partner in the NEMS Agency with Brian Epstein, Vic Lewis shared in the success of The Beatles, carried on at NEMS and went on to play a leading role in the career of Elton John. Lewis reflects upon his experiences in the following article taken from an interview with *Record World* in London.

"I became involved in Elton's career before he had a group. Originally he knew Don Black very well (Don and I composed together) and Don often used to say to me, 'I want you to hear this record, this great guy.' This is going back a long time. We used to say, 'yes it's great but I don't know, that kind of thing has got to have a group with it or something,' you know. Of course he was only playing the records to me as demos. None of them were issued. Then one day he said he was going to sign a contract with DJM. I don't know how it came about but NEMS originally was going to be his agent and manager. I had a lot of faith in him. He used to pop round here and borrow a few quid when he was hard up at times.

"I remember saying to Elton he had better get a group; if he wanted to go out he would have to have a trio, and that's when he found Nigel and Dee and he came back and said they were okay, so I fixed their first engagement, which was a support at The Olympia, Paris, to Sergio Mendes, and they got £60 plus their fares. Norman Graham and Sergio Mendes rang me up the next day and said how dare you send us a group like this. They said they were paying them off, 'they're the worst group we have ever heard,' so they paid them off for the whole European tour.

"The opening night at The Olympia, Paris they were in the program; I've still got it. Of course there are pages about Sergio Mendes, but then it says, and Elton John,' just Elton John, but it was he with Nigel and Dee. I even had trouble getting the money they were so disappointed with the group.

"At this time I had this guy working for me, I forget his name, but he came into me the night before they were due to go and said, 'By the way, I haven't got Elton to sign the contract yet because I would like to know what contract I am having.' I had given this guy Elton to look after you see. I asked him, 'What do you mean what contract are you getting?' He said, 'Well, I am going to get Elton to sign with you.' I told him, 'You didn't have to you know, he was going to sign with me anyway before you came in on it.' So he went on, 'Well I want to know because if I don't get my contract signed I am not too sure as to whether I'll get Elton's signed.' So I said, 'I tell you what, you're fired' and I kicked him out.

"Then Dick James phoned me and said, 'Look Vic, this guy has come round and said this is terrible, the night before going to Paris' and all that, so Dick said, 'I tell you what: I'll be his manager if you stay his agent as I'd rather you did the work personally.'

"This is before John Reid was involved but anyhow, in spite of all this trouble, I still felt very sure that they were right and they then made their first record for Dick and about three weeks later I went to America and I spoke to Russ Regan at MCA and I said we have to get this group into America cause they'll kill em, absolutely kill 'em.

"During this period he meant nothing in the UK. We did a few odd things but it was difficult to do anything with him at that time, that's why we went to America. I knew we had a great talent, I knew that it was an American market, but also I knew that it would be a good market in Europe as well, so my idea was to get him on this European tour which covered Germany, Sweden and Denmark, which didn't work. After the unfortunate French date came America and it kind of reversed itself eventually. It took two or three years before he meant anything in the UK. I think by then he had toured America two or

... being a musician, it's much easier for me to handle somebody because I know half their side, because I was a performer myself, not like the average agent.

three times. Eventually we went to Europe—we went to Italy and I remember going to Sweden with him.

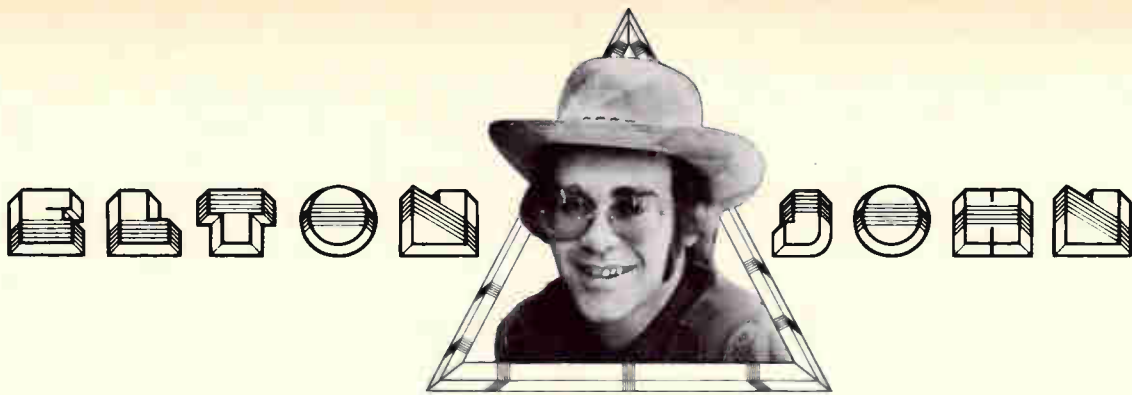
"I used to muck around with him something awful. We used to have a lot of fun between us; I mean there was a lovely anecdote in that I speak in a kind of an Indian accent sometimes and I dressed up and walked into Elton's dressing room and said (Indian accent) 'Oh my God, this is terrible, we have got bad news.' It became a gag between the group and myself, and I remember Christmas about four years ago, just when we had really made it, and Elton came in and said 'I have got a present for you' and he had a turban made of golden sequins. That was my Christmas present. He is a very good-hearted man. Very generous indeed, and that was the happiest time in my life.

"I also took them to Australia and New Zealand as well as most parts of Europe and I went on three of their American tours and even got Elton on to the Watford Football Club. That came about because I got him to play cricket for me for my showbusiness cricket team with all the stars. I got him to play at Lords and I found him to be a very good cricketer. Then as we became more and more friendly, because he is a bit of an introvert, he explained to me his love for football and how he was born in Rickmansworth (near Watford) and that he used to go to Watford and watch football and idolize the team. So I said, 'well why don't you get in on it?' He said that he didn't know anybody there, so I said leave it to me, I knew somebody on the press who reviewed the sports section for my cricket showbusiness side and got through to him, Fred Harrots. I was playing a game for Surrey, actually at Watford, at that time, so he arranged that night for me to meet one of the team who was a local newspaper man called Oliver Ward, who then arranged a meeting with me and the chairman of Watford Football Club. I never thought he would have ever heard of Elton John, particularly then. Anyway to cut a long story short I arranged it and set it up and everything and I took Elton down and that was it, he got on the board and then I got on the board.

"Elton and I are the best of friends even now! Our business relationship ended at the end of the contract period, although I went on booking the band for a bit after that but we had this problem in Australia and from there it just drifted. I signed Elton for three years originally and that's what he wanted. I don't want contracts with people, I don't care if I don't have a contract with anybody. The point is if you handle anybody it is far better to handle on trust, a contract can always be broken. An artist can go round the corner, I mean alright he may get sued, but I don't think that means anything in the end. If you are not happy, if you don't work together happily as an artist and an agent there's no point. Don't forget, being a musician, it's much easier for me to handle somebody because I know half their side because I was a performer myself, not like the average agent.

"Let me just speak from the experience I had with The Beatles and others. My first was The Beatles, nothing earlier in that field, such as Bill Haley or anything like that, but I was with The Beatles with Brian Epstein. I have handled Donovan who was a mighty star, T. Rex, Pink Floyd, Deep Purple and Manfred Mann, I have had all the groups right up to Elton. They all meant a lot in America. I went all over the place

(Continued on page 136)



The Songs *(Continued from page 52)*

"Don't Shoot Me" and "Caribou" are the odd albums out. They perhaps seem like gentle rest periods, being successors to, respectively, two lps, "Honky Chateau" and "Goodbye Yellow Brick Road," whose creative outlay was exhausting. But "Don't Shoot Me," recorded quickly between mammoth tours of the States, is in fact, a "work" album where much is accomplished.

Song by song, it appears to hang together better than Elton remembers. Taken as a sort of musical scrapbook of the past seven months in the lives of Elton and Bernie, the set acquires a validity perhaps not initially noticable. For instance, there is "Teacher I Need You," an utterly charming, tongue-in-cheek sexual fantasy. Elton takes Bernie's lyrics and plays with them vocally, giving them an innocent sixties Bobby Vee-ish edge, thus enhancing their flavor. Too, there is "Blues For My Baby And Me." Elton's light-hearted melody accentuates rather than disguises Taupin's ironic tale of the illusory nature of freedom.

Overall, the songs exhibit a broader scope in both melody and lyrics that is to see its full maturation in the next album, "Goodbye Yellow Brick Road." Elton's voice, always possessed of that quality which makes you believe in what he is singing, has become a more malleable entity so that the perversity inherent in "Teacher I Need You" is given a "gee-whiz" veneer making it socially acceptable and even something to chuckle over; so that the deliberate blandness of his delivery of "Texan Love Song" heightens the incipient menace of Taupin's lyrics; so that "High Flying Bird" becomes the wail of a lost child.

And here one begins to see the formation of the second key to the uniqueness of the John/Taupin writing team, and why, with few exceptions, their songs are monuments. As Elton becomes more confident of his voice, learning how to use it, he commences writing melodies expressly for his voice. Complex, swooping progressions, unconventional and formidable, that range from high to low registers, which any other singer would have great difficulty in performing.

Of "Caribou" Elton says: "It was recorded under the most excruciating of circumstances. We had eight days to do fourteen numbers; we did the backing tracks in two-and-a-half days. It drove us crazy because there was a huge Japanese tour, then Australia and New Zealand, that could not be put off, obviously. And it was the first time we had recorded in America and it seemed like ages before—we just couldn't get adjusted to the monitoring system, which was very flat—that's true of all American studios. In England they eq (equalize: add brightness) the speakers at the beginning so they have some presence. Anyway I never thought we'd get an album out of it."

From a creative standpoint, "Caribou" cannot help but suffer from the agony of compressed time leading to its birth. There is, perhaps, some attempt by Elton to return to the funk of the "Honky" lp, but his exhaustion is apparent, for what funk the up-tempo numbers have comes from external sources such as the Tower of Power horns, which no matter how cleverly integrated still seem intrusive.

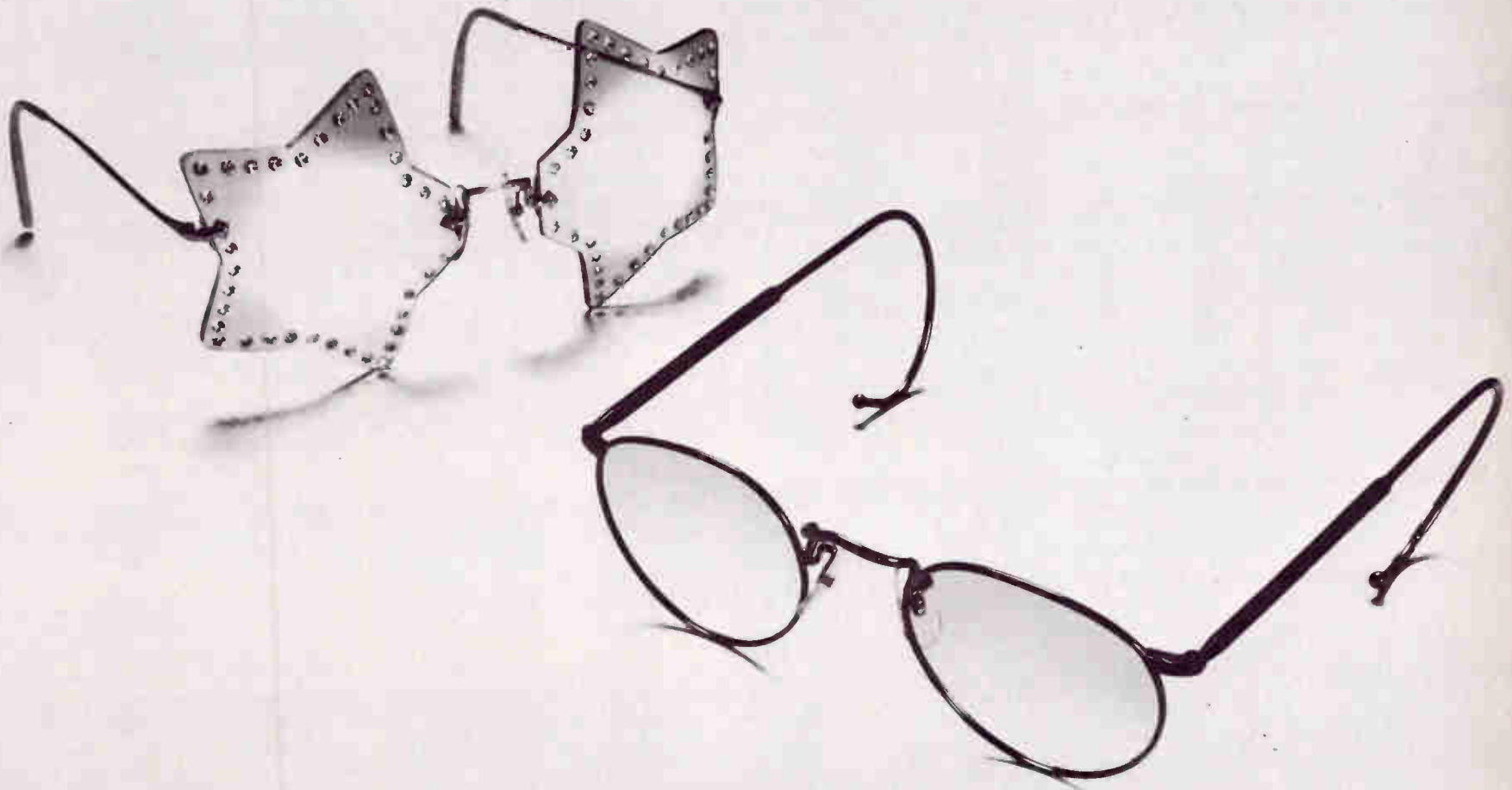
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Dear Elton,

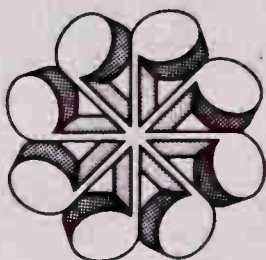
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The Eyes Have It Elton & John



**"Lucy In The Sky With Diamonds"
and
"One Day (At A Time)"
John and The ATV Music Group Loves It.**



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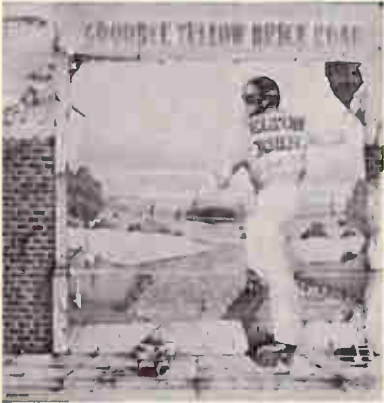
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Telephone: (212) 245-0380
Telex: 14-8315

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Album Appraisal (Continued from page 64)



Goodbye Yellow Brick Road: A magnificent achievement. Two records of indisputedly brilliant songs and musicianship. Few albums surpass it in spirit and fewer still in intelligence. Side one has three songs on it and two of them—"Candle In The Wind" (for Marilyn Monroe) and "Bennie and the Jets" (a pop and r&b smash)—are Elton classics. Side two begins with the title cut which segues into "This Song Has No Title" and the two songs are works of superior intellects. "Grey Seals," with its disarming chorus, is one of Elton's most provocative songs. Highlights of sides three and four include "Sweet Painted Lady," "All The Girls Love Alice," "Your Sister Can't Twist," the immortal "Saturday Night's Alright For Fighting" and the paean to Roy Rogers entitled "Roy Rogers." Elton's band, always tops, went beyond the call of duty on this album, particularly drummer Nigel Olsson and guitarist Davey Johnstone, making this an album that will stand the test of time with ease.



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there that what was happening in Los Angeles was also happening wherever he played.

"It was not just another act. But here was something different, unique. And the people who saw him went nuts—even though the crowds weren't there in those days.

"The first part of promoting Elton was trying to get across to the public what they were going to see live. He wasn't being played across the board, radio-wise, as he's been in the last two or three years. So back in the '70-'71-'72 era, we just said 'If you've never seen him, find out who has—things like that. This was done through radio primarily.

"I always felt that Elton was more than just a record artist. He was visual—which is one of the things that makes his concerts so much more than the ordinary. Every year he's done something innovative. The kids expect something different, and they get it.

"Elton has not become complacent. He's changed his music—but more importantly—he's given the kids back something.

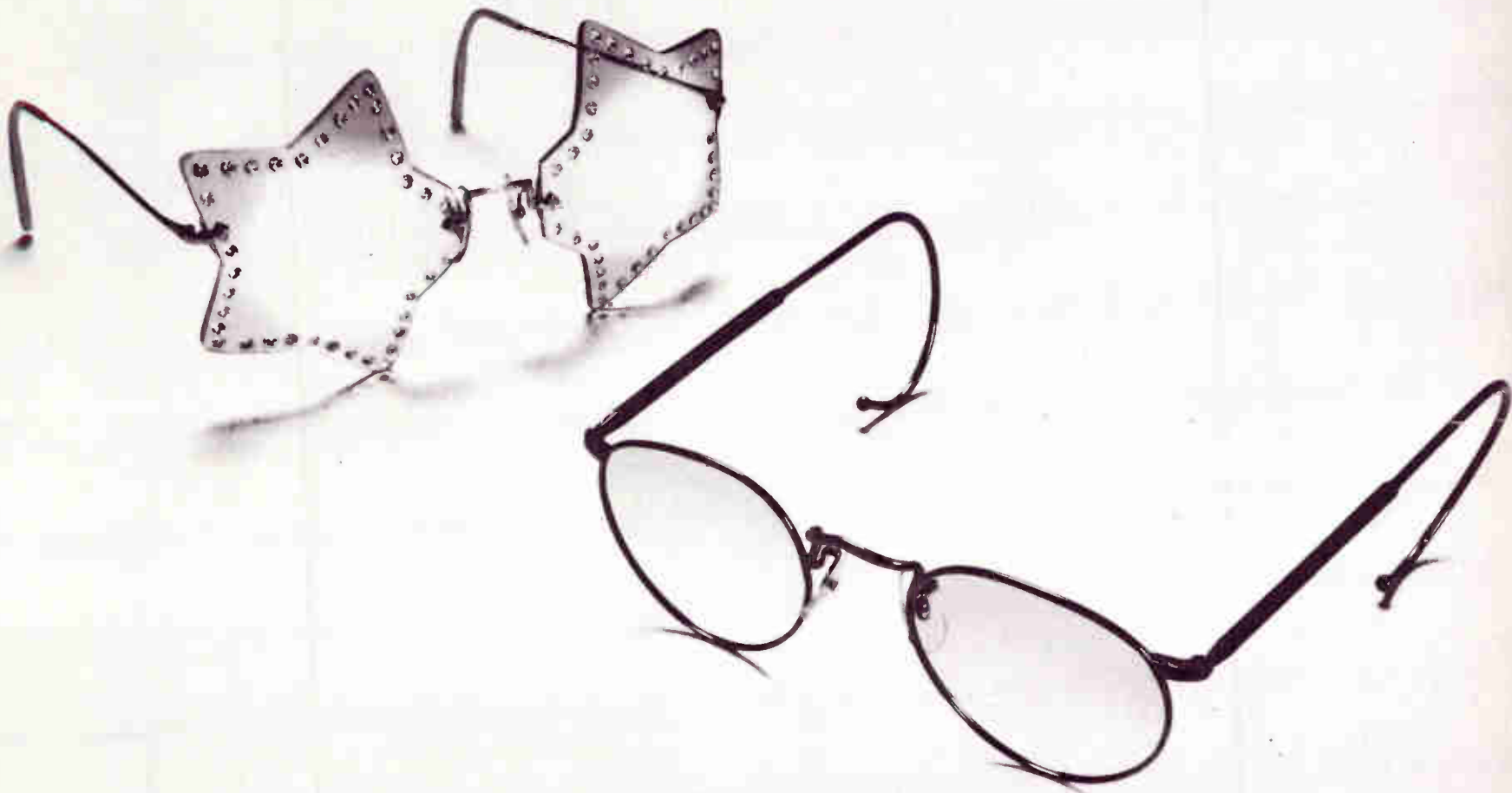
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"There we were, a bunch of us—the road crew and three or four of my guys—and we all yelled 'Number One!' as we were boogieing like the 1950s on the goddamn main floor of an empty hall.

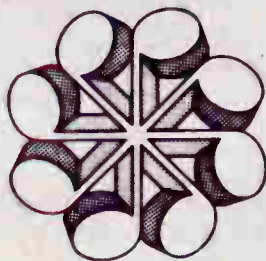
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'Bennie & the Jets' Goes Soul

■ LOS ANGELES — One of the most interesting stories of Elton John's magnificent career happened a couple of years ago in Detroit, Michigan. It was at the time that the "Goodbye Yellow Brick Road" album was setting sales records, and the title tune was completing its chart-topping run. The album was especially huge in Detroit and Donnie Simpson, the night disc jockey at WJLB, an r&b powerhouse, became very interested in playing a cut from the album entitled "Bennie and the Jets."

Jay Butler, currently west coast r&b regional promotion and artist relations for Atlantic Records, was at the time in control of programming at WJLB, and he takes the story from the point when Simpson approached him about airing an album cut by a white artist: "At the time I was going to one-stops three times a week to check on sales, and if there was a pop record that would start selling black, we would be aware of it. Once we found this out, we would decide whether or not to test it. If we did it would be aired on Donnie Simpson's show between 8 a.m. and midnight."

"So, when Elton John's album began breaking real big black, Donnie begged me for about three weeks to play the 'Bennie and the Jets' cut on WJLB. I really didn't want to play it because there are often repercussions from the black community about one less space for a black artist on the playlist. We had previously played some pop records, but they were few and far between."

"Finally, I okayed its airing and Simpson began playing it on his show. Within three days, it was our No. 1 request item. I then extended the play, and it was going like gangbusters. I then proceeded to call Hillary Johnson at MCA and told him of the success and recommended it as Elton's next single."

"When it was released, it went to No. 1 on our playlist. Times have changed now and radio stations are in the business of making money. My audience wanted 'Bennie and the Jets' and it became one of Detroit's biggest records ever, selling pop and black. So, we were able to handle the complaints which arose and felt proud to break this record."

"Elton is one guy who just knows so much about what is happening musically in the whole spectrum of sound. He knows more about black music even than a lot of black artists. For three or four weeks during its airing, 80 percent of the requests at WJLB were for 'Bennie and the Jets.' It was just phenomenal to see that whole thing, that whole scene take place."



Jay Butler

The rest of the story is musical history. "Bennie and the Jets" was released, sold over two million singles, was number one on the pop charts and top 15 on the r&b list. And Elton John has since appeared on "Soul Train" and continues to appeal to a broad spectrum of the marketplace.

Bill Martin Recalls An Early Elton Tune

■ NEW YORK — Bill Martin, the songwriter, arranger and producer who, along with partner Phil Coulter, wrote and produced a number of hits for the Bay City Rollers, including "Saturday Night," recalled his involvement with the early stages of Elton John's career in a recent interview with **Record World**.

In January 1969, Martin and Coulter were writing for the *Daily Express* in England, and were asked to review the six British entries for that year's Eurovision song contest.

The entry from fledgling songwriters Elton John and Bernie Taupin (whose name was misspelled 'Paupin' in the review) was "I Can't Go On Living Without You," and Martin and Coulter panned it, writing, "Elton John is undoubtedly a promising talent of the future . . . listen to his record 'Lady Samantha.' But Saturday's song has little chance of representing Britain in the contest. After a promising introduction I strained my ears to hear a non-existent melody coupled with a pathetic lyric which consisted of the title phrase and very little else."

An entry in Elton's diary for that month expressed his disappointment over the review.

Martin has talked about the incident with Elton, and doesn't regret his review. "It was the worst song I've ever heard," he said. "I think that review changed his career, made him decide not to write formula music. Elton and Bernie are great because they're not imitable. If he'd won that contest, he wouldn't be the Elton John we know today."

Marc Kirkeby

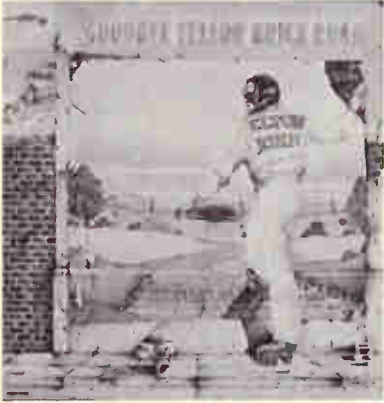
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Album Appraisal (Continued from page 64)



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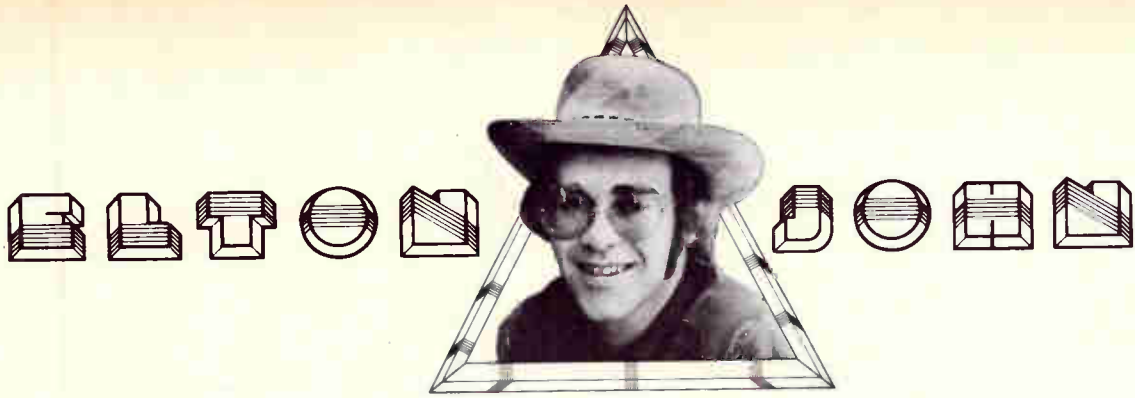
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Davey Johnstone

(Continued from page 67)

have? Do you feel that that's a part of what Elton's music stands for?

Johnstone: Definitely. You see, in the past, there was only myself and Ray accompanying Elton. It meant that I had to do a lot of filling out, and what we've played in a studio or what we've rehearsed is the same, only we can work on it and jam on it. It is essential for his sound.

RW: Was it a strange feeling for you the first time you got on stage with another guitar as a part of the band?

Johnstone: It's never been strange; there's never been any problem. We're all fairly together musicians in our heads so there's been nothing like that. I'd say it's been more of a pleasure than anything else.

RW: Are you currently working on another solo album?

Johnstone: When I get a minute, I will.

RW: How would you categorize what you are doing in your own music now in terms of what the last lp sounded like?

Johnstone: I don't know what to say to that except for the fact that we all seem to be growing week by week, be it in the studio or live.

Roger Pope

(Continued from page 74)

RW: Considering that a lot of music on this tour is old Elton John material as compared to the stuff in the new album of which you only do a couple of cuts in the run down, do you find yourself having to adapt to Nigel's style since those parts are already recorded? Have any been restructured?

Pope: It's not been restructured. Obviously things have changed because there's a lot more musicians in the band, but I haven't really had to change anything. Things that Nigel used to do, I've kept in; there's a few drum parts he had worked out with Ray. It's fairly logical—what you have to play. The solos are now getting longer, more jam, so it's been a bit of everything.

RW: How did you find recording with the new band?

Pope: It was great. It was one of the most enjoyable recordings I've ever done.

RW: That was really the first time all of you had played together on new material. Creatively, were there any problems?

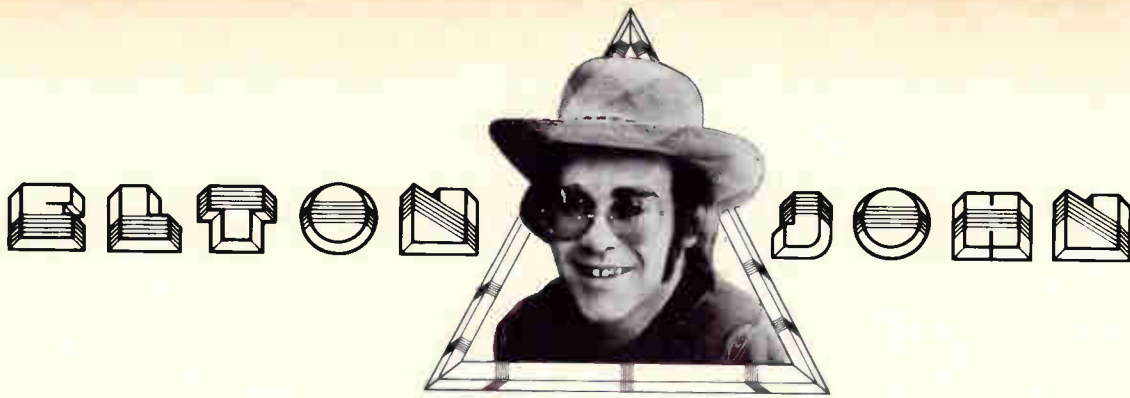
Pope: None at all. One of the numbers on the album Elton didn't play on. He went to bed early one night and we sat in the studio and we knew it roughly and just put it down and he came in the next morning and really dug it and overdubbed piano on it. There was one number we did without him so you can tell it was going well.

"above them all...stands ELTON JOHN."*

**THANK YOU for starting
your incredibly successful
West Coast Tour
at the SAN DIEGO SPORTS ARENA**

**"It'll be a long time before the sun
goes down on him."***

* Quotes from article by ROBERT P. LAURENCE, Staff Writer, THE SAN DIEGO UNION



Gus Dudgeon

(Continued from page 84)

In the end the decision was "Bennie & The Jets" for the States, "Candle In The Wind" for England, which was a sort of compromise. "Bennie & The Jets" was enormous, it was the first record he ever had that crossed over to the black market. It was no. 1 on the black market which was amazing. I've never grown stale on him. It still knocks me out what he does, and I don't think he's gone stale on me, so until such time as this happens or as I say I completely screwed something up I can't imagine not producing him. Although of course it's even more tied in now with Rocket because we're all directors. It's like a family thing.

RW: Are you conscious of outside influences or current trends?

Dudgeon: Well a few million people are going to read this and are probably going to hate me but I never actually pay any attention to what they want or what I think they might want. I don't look at the charts and say I think there's a trend in this direction or that direction or there's this happening or there's that happening or there's that bandwagon. I think the reason that he is where he is because he has almost the same attitude to what's going on around him as say The Stones have or The Beatles had which is that if a change comes it comes because you yourself were a little tired of what you were doing, not because you think that somebody else thinks you ought to make a change. So when you make the change it's usually the moment when people least expect it rather than the moment they do expect it. It has to come from within you.

John Reid (Continued from page 88)

the worst place in the world; we toured there and got stoned by radical students.

RW: It seems that Elton has been very sparing about his television appearances . . .

Reid: I don't think that Elton translates well to the television medium as that medium is usually presented. Also, Elton prefers to play for a lot of people and is very impatient with the procedures involved in producing television. For that reason, one of the things we've done that was successful was the Festival Hall with the Royal Philharmonic Orchestra.

RW: Was that televised?

Reid: It was taped, but it was never shown in the States.

RW: Everything about Elton's career—and yours for that matter—seems to have progressed very smoothly. There must have been a few kinks somewhere; can you tell us about any?

Reid: Well, re-signing with MCA was pretty crucial. It was scary because there were pressures coming from a few areas and I wound up having to take responsibility for the decision, just keeping what was right for Elton in mind. The best thing to do was to stay with MCA if the right deal could be made, and it was.

There were also internal problems that were created when Elton decided to change the band. There was some bitterness, and there were people who had to be helped through that period. And then there were so many albums that nearly didn't get made. I remember going to Jamaica to make "Goodbye Yellow Brick Road" and it was a disaster; we finally hi-tailed it back to Paris.

RW: In the way of crises, you've been involved in an accident or two yourself, haven't you?

Reid: I know what you're talking about and it's true that I have a short temper. Elton was talking about my bad points and good points on a TV interview recently, and he said that I was too aggressive. I suppose that's true, but I don't know any successful people who aren't aggressive. I have breaking points, just like anybody else and I won't make apologies for it. Now, when I feel that I'm likely to lose control, I've learned to just walk away from the situation. ☺

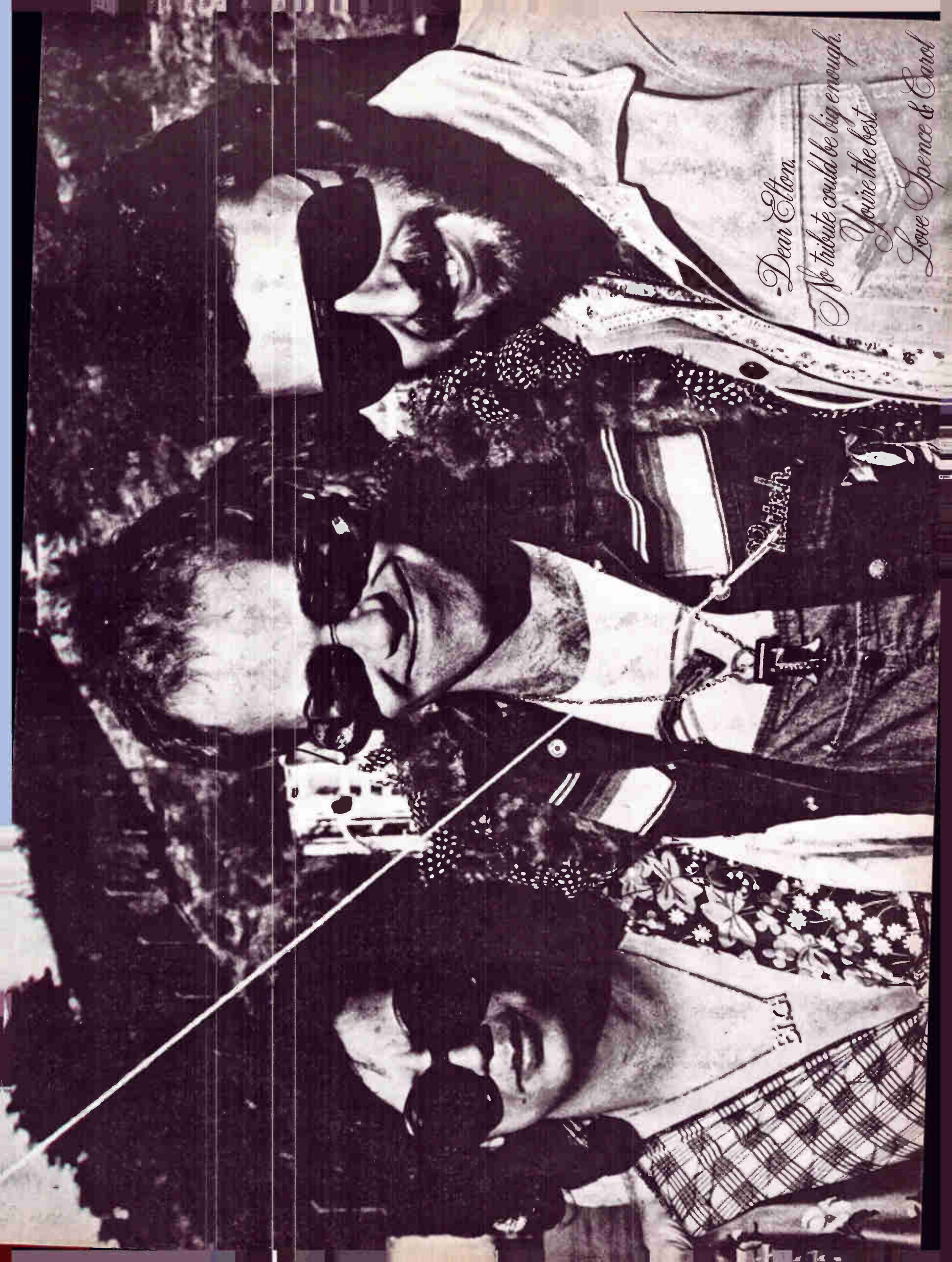
A lot of the things that happen have been completely accidental—as I say, "Bennie & The Jets" was an accident. That really cemented his career in the States because it was a sudden crossover thing. You could never have said at the time of "Your Song" that Elton John was going to have a no. 1 black record, that's a very difficult thing to achieve. Half the people in the top 50 black charts in America are unknown in the U.K. and they've been making hit records for like eight years. It's like country & western, it's as completely alien to most English people as country & western is. He didn't write it thinking now what I want to do now is I've done this and I've done that, now I really ought to have a no. 1 black record. It just happened.

RW: In the U.K. there was a certain amount of criticism over the content of "Rock Of The Westies." If you felt any such weakness in an album are you in the position to change certain titles in selection?

Dudgeon: The truth of the matter is that the whole thing really in the long run is in Elton's hands, the whole thing. His whole career, the whole thing is controlled by him. No one else should really take the credit for it actually, that's the real truth of it because the guy is so aware of himself, of his own limitations, of his own possibilities. He wasn't, now, when we started. When we did the first album I won't say I told him how long to sing but I used to memorize the way he'd used a vocal arrangement or a vocal phrase and I would sing it back to him and say "You remember when you got to that line you sang whatever, well try that again." He was sort of experimenting. That never comes into it now. Now he comes out with endless ideas, he almost gives you too much to work with and it's only a question of trimming it down. Now his career is really in his hands. He's like the vortex of a whirlpool—he's right in the center whizzing round and we're on the outside and the whole time we're aware of what he's doing, we're aware of what's going on because he lets you know—he let me know before we did "Rock Of The Westies" that it was going to be an up-tempo album. He said "I fancy the next album being a rock & roll album, they may not be the greatest songs I've ever written but I'm just going to have a really good time because that's what my new band need." He felt they needed something they could just get their teeth into, not have to think about clever technique or brilliant this or brilliant that or amazing guitar solos, just something simple like "Saturday Night's Alright For Fighting," just

(Continued on page 132)





Dear Elton,

No tribute could be big enough.

You're the best.

Love Spence & Carol



Five Years of Fun

(Continued from page 81)

what we had so we tried to do what they wanted. But we didn't feel it.

"Then we started writing what we wanted to write. That's the big difference. I pushed myself to find just the right word to describe what I meant, not just the word that rhymes best."

Like John, Taupin felt "Honky Chateau" was a particularly important turning point in their career. He feels all groups go through a sort of "cross over the bridge" period in their career in which the successful ones start across the bridge, get increasing public and press attention until they reach the midpoint or pinnacle of the bridge. At that point, they either cross over the bridge and become a major, established group (in the sense of the Stones or the Who) or fall off the bridge and either have to start over again or settle for a low rung in rock.

"When a group is at that pinnacle, it has to prove its worth," he said, during the 1972 tour, "it has to come up with something new. It can't just do the same thing over again. It's on trial. I think 'Honky Chateau' brought us across the bridge. I think we are accepted now."

The album, Taupin said, was a deliberate attempt to get away from the strings and types of songs on the first album. "We wanted to do some fun songs, very simple things that people could sing along with. We had a good time making that album. We went to France and took our time. It was a new atmosphere and everything was very relaxed. For the first time, I found the songs coming out naturally. I didn't have to consciously look for things to write about."

Just as the "Honky Chateau" was designed with "good-times" in mind, the 1972 tour was far more elaborate—and fun-oriented—than the earlier tours. Elton came on stage in a sort of "Yankee Doodle Dandy" red, white and blue tuxedo with such high heels on his boots that he almost resembled a man on tiny stilts. Legs Larry Smith from the old Bonzo Dog Band and some dancers joined him in an elaborate, showstopping "Singing in

the Rain" skit. "Crocodile Rock," which was to become John's first No. 1 single, was introduced on the tour. The career, clearly, was moving faster than ever.

"Don't Shoot Me, I'm Only the Piano Player," the follow-up album to "Honky Chateau," was already No. 1 by the time Elton came back to Los Angeles in 1973

Behind the backdrop was a large, colorful set consisting of five pianos (each featuring a letter in Elton's name), some palm trees and a huge stairway down which lookalikes of Queen Elizabeth, Groucho Marx, Elvis Presley, the Beatles, Frankenstein and others paraded.

Elton followed them in a white

still knew better than to take rock 'n' roll seriously. The point, always, is to have a good time.

In the years that I've been able to watch Elton John both on stage and off stage, the thing that continually impresses me—and is, I think, a key to his ability to continue to be productive despite the mounting pressures—is his simple love of music. He has been, since the first Troubadour engagement onward, the consummate rock fan.

Unlike so many of his rock contemporaries, Elton has not succumbed to the twin dangers that so often accompany success: the arrogance that can come from so much acclaim and the emotional and artistic destruction that can result from the pressures placed upon a performer. Elton has been able to enjoy his success without losing the humbleness and unabashed enthusiasm for the music that he brought from Britain in 1970.

Thus, he doesn't—as do so many in his field—look upon concerts as a necessary evil, complain about having his picture taken, cringe when spotted in public, walk away when asked for an autograph and confess privately that music is such a bore he'd rather retire to a farm somewhere. Elton, in short, isn't one of those musicians who has ended up resenting the very success he so long sought.

"I can't understand those people who say they don't like doing concerts," he said during the 1974 tour. "It's the greatest thing in the world to stand on a stage and see people in the front rows smiling and know they came to see you. The stage, in reality, is the closest you can ever get to most of the fans. I mean they can't come any closer than that. They may say hello backstage or in a hotel or something, but that's not even as close as seeing a show and being affected by the music.

"That's why I get so upset if I play badly. Not only for me, but because I know I've disappointed the audience. There's nothing worse than knowing everybody went home thinking, 'Oh boy, that was sure a drag.' That's what you struggle against every night."

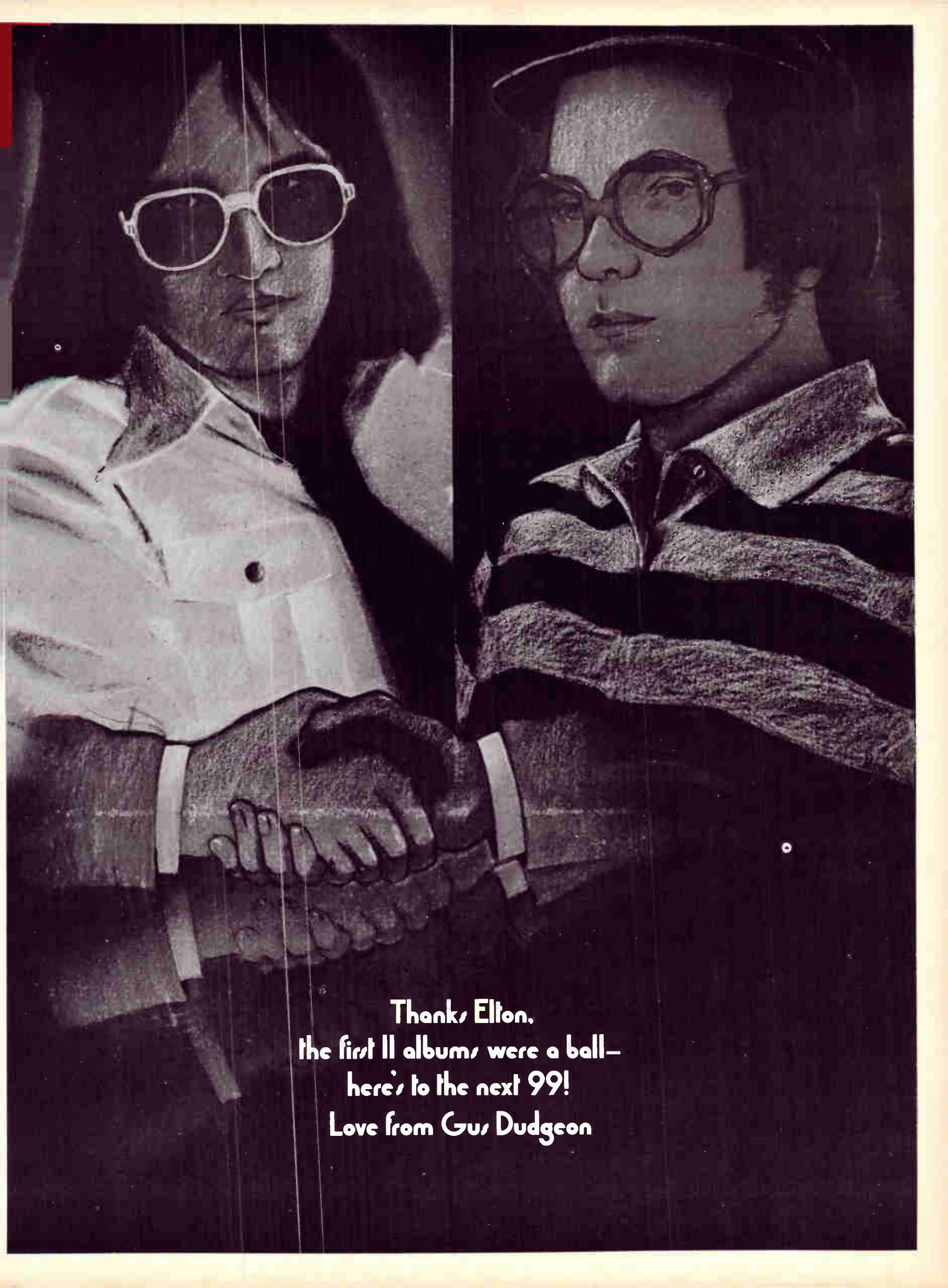
(Continued on page 130)



for a September appearance at the Hollywood Bowl that included several features that weren't repeated at other stops on John's U.S. tour. They added up to a \$50,000 rock 'n' roll party. Among the highlights: free souvenir T-shirts for everyone in the audience, a huge 65x28 foot backdrop with a scene of a smiling, tuxedoed Elton with 10 chorus girls and Linda Lovelace as the evening's hostess.

cowboy suit and large, decorative boas around the shoulders and down the pants.

"This was all Elton's idea," his manager John Reid said afterwards. "He's been looking forward to this show for weeks. He wanted it to be a big party for everyone." The key to the evening's success was Elton's own unpretentious manner. Even with the enormous success in the years since the Troubadour opening, he



Thanks, Elton,
the first 11 albums were a ball—
here's to the next 99!
Love from Gus Dudgeon



Elton's Singles (Continued from page 70)

65018). Both were charted before New Year's Day, 1974, thus becoming one of the few successful seasonal entries of the seventies. "Step" features a sound not unlike what King Of Rock Caroldom Phil Spector might have achieved had Elton been a Ronettes contemporary. "Ho Ho . . ." smiles out as rock's answer to "T'was The Night Before Christmas," with Santa identified only as "the bearded wierded."

But if you thought Elton looked fantastic in his St. Nick costume, you just had to catch him in a soulsuit. And that's just what he added to his already eclectic wardrobe for "Bennie & The Jets" (MCA 40198). Not only did it top the pop charts, but it worked its way in reverse cross-over manner into the top 15 of The R&B Singles Chart. This celebration of the concert experience from the "Goodbye . . ." album which broke into the pop listings at 64 in February '74 was still a hit some 18 weeks later. "Harmony" from the same lp proved to be a rare break in the now familiar collectible B-side pattern.

Two weeks before release of his "Caribou" lp, Elton returned to a ballad for a preview of the album with the single "Don't Let The Sun Go Down On Me," his fourth number one song. (Like its predecessor, it accomplished the chart feat in just seven weeks.) It's a veritable field day for old friends (members of The Beach Boys) and new (Captain & Tennille) in the backup vocal department. But as usual, no one puts more of his own effort into the glow of it all than Elton himself.

"Don't Let The Sun . . ." couples itself with the collectible "Sick City." It's to Elton's credit that he can still come off the friendly, happy sort after venting his wrath against "backstage monkeys" on his back. EJ's lack of sympathy with these hangers-on is right on target, with rage and rationale perfectly combined in the emotional outburst.

The passion which found its way to the flip side of Elton's summer '74 single pulled up front and center again for his second culling from "Caribou," "The Bitch Is Back" (MCA 40297) which followed in the fall. Could Elton reach the top 10 sporting a

five letter word of this calibre? He did just that, peaking at six.

The controversy of the lyric seemed to play itself out as the disc itself sped up the chart. The end result was a far cry from what ensued after the Beatles' "we're bigger than Jesus" revelation which some had compared it to. In fact, there was so little fallout of any lasting sort that good old EJ walked away from the whole thing without any ill effects at all—and more importantly—with yet another hit.

The potentially ominous stuff was really on the B-side in the collectible "Cold Highway" flip. If any Elton John song was ever conceived without humor of any variety, this was it. But the subject matter of death and utter loneliness also passed through Elton's career without making itself into a federal case. And there was more than enough frivolity in the next release to show Elton was just making a different kind of statement and wasn't falling out of touch with the cosmic giggle.

Being the first "outside song" he'd ever recorded, "Lucy In The Sky With Diamonds" (MCA 40344) also amounted to the first two-sided collectible that was not Elton John Christmas product. The Beatles' enchanting head song went number one for EJ in just six weeks as the biggest Lennon-McCartney performance by a non-moptop. The "reggae guitars" credited on the label copy to "Winston O'Boogie" provided much of the whimsy which pervades the entire tune.

Another "outside song," this one by solo John Lennon—"One Day At A Time"—provided the haunting flip. The arrangement is neither lush nor raunchy but peculiar to the very unique nature of the song itself.

It was followed in the spring by one of EJ's most elaborate creations — "Philadelphia Freedom" (MCA 40364) with performer credits listed as "The Elton John Band" and the impressive arranger as Gene Page. Billy Jean King (B.J.K. on the copy) is as much inspiration here as the Gamble-Huff-Bell school of music; the performance employs its own soul credentials and successfully reached the r&b top 30. Like "Lucy," it catapulted to the top



pop spot in six weeks and has never been made available on an album despite its A-side success.

Its flip, "I Saw Her Standing There," is probably the best known of all Elton John B-side collectibles, being the only live Elton-John Lennon duet in recorded history (and the only live Elton to see release as a single). This return favor for EJ's help on "Whatever Gets You Through The Night" is the most vibrant remake ever of the initial Beatles Capitol Records flip.

June of '75 brought "Someone Saved My Life Tonight" (MCA 40421) out of the "Capt. Fantastic . . ." album. It broke onto the chart at 35 as the album was in its fifth week at the top. This documentation of a bittersweet reincarnation gave EJ his third number one single in a row—a consecutive total now going on five.

The pressing of the "Someone . . ." single was made special not only by its album-keyed label artwork, but also with the selection of another collectible, "House Of Cards." For this home in which playing deck metaphors are king, Elton cleans up with a straightforward performance as crisp as a fresh new pack. Total finesse and immeasurable class on EJ's part!

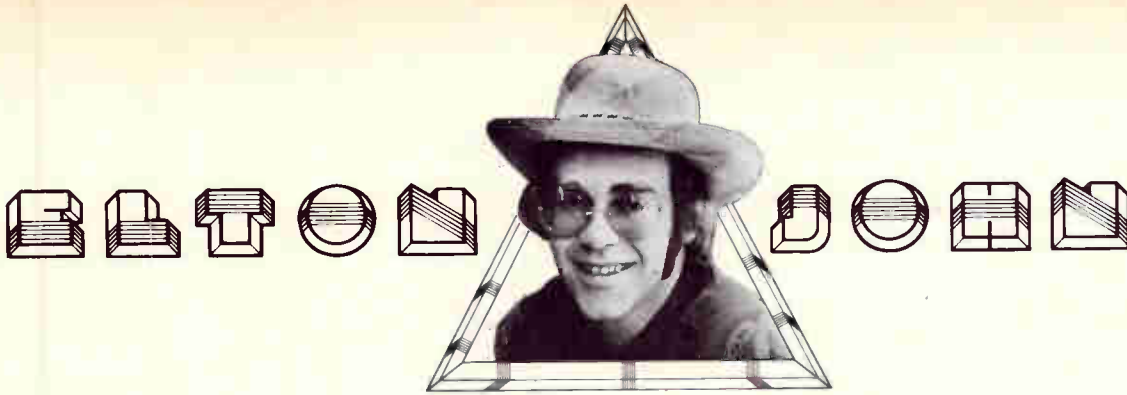
The fall of '75 saw Elton's fastest rising single yet: "Island Girl" which reached the top chart position in just five weeks, jumping almost unbelievably from nine to one in a seven-day period. Pulled from the "Rock Of The Westies" package about three weeks in front of its own release date, "Island Girl" brings together slide guitar, mellotron, marimbas, congas and banjo. This dizzying concoction is sweetened with the backup vocals of Kiki Dee who also wrote its B-side collectible, "Sugar On The Floor."

Elton's Grandest

The Kiki Dee-penned flip about love with the proper stranger is in contrast given a very uncomplicated Elton execution which relies almost totally on solo voice and piano. Here is EJ's "smallest" record, and yet surely one of his grandest.

Elton has become the personification of the best rock has to offer by daring to be grand—and different—hit single after hit single. His prolificness is matched only by his inventiveness, his consistent vitality only by his omnipresent sense of the majestic.

Elton John has singled himself out in an unceasingly regal style indeed.



Dick James *(Continued from page 94)*

right and then I did an interview for **Record World**—then went to the Fillmore in the evening. He did two shows. Bob Dylan came in there, I forget who else was there. Leon Russell was top of the bill, but Elton's success flattened everything, incredible. We had something to eat, went back to his hotel, had some champagne, then I left for my hotel, the Plaza, packed my bag, took a shower, and left for the airport and that was it. I didn't sleep for 48 hours. Got to the airport, got on the plane, and somebody had the engine in bits so we were delayed for about two and a half hours. It wasn't a very good weekend but nothing mattered.

"From all the composers I've worked with, Elton John must stand as one of the greatest. But I think it would be very unfair of me to say that the whole success is Elton's. He writes great melodies, they're great vehicles, for himself as an artist, and they are great melodies carrying the incredible lyrics of Bernie Taupin. It's like in the old days of saying that Lennon sparked off the success, the imagination of McCartney. McCartney sparked off imagination in Lennon, they wrote songs individually but they inspired each other. There was that creative competition. Finally, of course, some of this creative competition did rub off on George Harrison as well.

Connie Pappas *(Continued from page 94)*

the act needs you for anything.

RW: Have you ever felt any resentment directed towards your being a woman in your position?

Pappas: I'm not a woman's libber but I believe that if somebody takes me exactly for what I am, it should be no different dealing with me than it would be in dealing with John or Tony. I'm just somebody who's been put in a position because I have the ability to do it. There are occasional people who resent it, but I don't have time for that sort of thing. My only real bout with that kind of prejudice was at IFA when Howard Rose wanted to make me an agent and they said I couldn't take the pressure. So I left IFA and here I am; I think I can handle it.

RW: Why do you think the chemistry has worked so well within the Elton John-John Reid organization and particularly between John and Elton? In other words, what makes management work well?

Pappas: Artists need a perspective from somebody that's close to them, somebody who's both a friend and close to their career. They need somebody who can give an objective point of view without being destructive, without hurting and destroying a part of their sensitivity, because it's really a fine line. You have to know your artist. If you don't and you just treat it like a business or another piece of product, it's not going to work well or for very long. It's like relating to any other close friend; there are times when you can sit down and talk business with them and times when you just don't and that's true of every artist we deal with. You have to have that insight. That's why you can't just take somebody off the street, put them together with an artist and have it work. There is chemistry between John and Elton which extends to me too, and it creates an awareness between us that enables us all to act on our own without having to confirm every single detail; we couldn't operate that way. If we didn't have a great degree of mutual trust, I don't think we would be able to operate on the scale to which this company has already grown.

I really love the whole organization and I get excited when I hear from other people that we have a great image. When we deal with promoters on the road, they almost invariably tell us that it's great working with an organization that's so together and that knows what's going on. That kind of "together" feeling goes all the way down the line, from John all the way down to the roadies. We've got the best road crew of any band around and in fact, I'd like to give the road crew a plug. We love them.

Bill Graham: Elton-A Total Professional

■ LOS ANGELES — There are too many testimonials, too many out of place eulogies, says concert promoter/entrepreneur Bill Graham. But his praise for Elton John is unbounded. "Elton is one of the few acts I haven't a bad word about," Graham told **Record World** recently. "You can use him as a prototype when promoters talk about the things this industry needs. It's not just his talent. He enjoys what he does, considers himself an entertainer. And that's what's missing most of the time today." Professional is the word to which Graham keeps returning in speaking of Elton, a man who "gives his everything" in the tradition of such show biz legends as Milton Berle and the late Sophie Tucker.

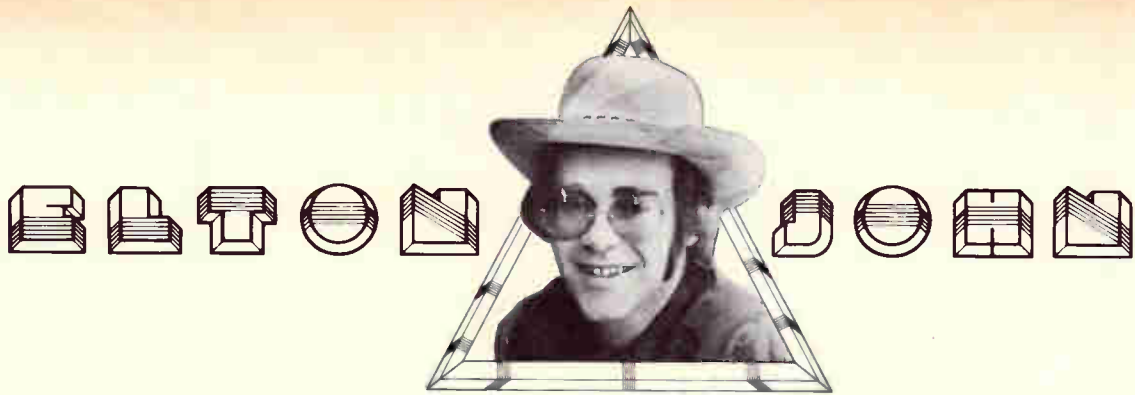
Graham first booked Elton into the Fillmores East and West after hearing the "Elton John" album, explaining: "I've always been a person who'd buy what I wanted even if I didn't have the money for it. For example, I remember a

pair of dance shoes I saw in a window on Fifth Avenue in New York in 1949. I went in and paid \$35 for them even though I couldn't really afford it. I made the same 'mistake' the first time I played Elton." Graham called Elton's agent of the time and was told the price was \$5000—for an opening act! "Some of his immediate booking success around the country can in part be attributed to some maniac in New York paying \$5000 sight-unseen for an opening act." It was, Graham adds, "an emotional decision," and obviously one he does not regret.

"I take my hat off to Elton not just for his on-stage ways but for the way he handles himself off-stage. The ability to handle success with grace, style and respect for his fellow man the way Elton does is very rare." Graham stops and thinks for a minute. "Elton's Geritol," he says finally. And you can quote him on that.

Ira Mayer





Stephen James (Continued from page 58)

liked it at all, and nor did they feel that there was a future for Elton John, so he got on a plane and went across to California and went round the west coast offices and saw a guy named Russ Regan who was working for MCA, or Uni as it was called in those days.

Timing

"Well Russ' timing was impeccable because more or less while he was thinking about the 'Empty Sky' lp Gus in London had completed the 'Elton John' lp. My father and I had returned from MIDEM and it was completed. We came back into London and sat down for a first meeting with Gus Dudgeon, Steve Brown and Elton John and listened to the new lp and flipped because it was so superior to 'Empty Sky' and anything else that we'd ever been involved in. We believed that definitely there was a major talent there at that time although we'd always felt there was, we now had proof that we were right. Also waiting for us was a letter from Lennie Hodes saying that out of all his travels with the 'Empty Sky' lp would we note that only Russ Regan at Uni seemed interested so we telexed Lennie immediately and said 'Inform Russ that there was a new album out and available and we think that he'll flip when he hears it.' So obviously Russ was very interested in hearing this album and said that he still fancied Elton John and could he have first option on hearing the new album before we took it elsewhere. We shipped a copy over to him and apparently he

hit the ceiling, he went berserk, thought it was incredible and wanted to do a deal. We did a short-term licensing deal for Elton John only, just the one artist, with Uni, or MCA as it's now called. Then Russ wrote to us and said that he felt that the only way to break Elton, the right way, was not just to put the record out, not a single, not to do anything, but he had to go over for interviews and just be in California at the time the album was being released. So we said well it's a bit too expensive just to bring an artist over to California and plop him in the middle of Sunset Strip. Is there a possibility that we can get him a live performance or whatever so that the reviewers and general business can see him and see the kind of act he does. He hadn't done a lot of work but he had developed a sort of makeshift group with Nigel Olsson, who had been a drummer with Plastic Penny, and with Dee Murray, who was the bass player with the group I was producing called Mirage.

"Russ came back to us and said that a friend of his at the Troubadour offered a support situation to Elton with his group but that the money would be very low indeed and wouldn't cover his expenses but nevertheless it was the best they could do and he'd offered him a week at
(Continued on page 127)

Bringing Elton to the Midwest

■ Midwesterners should be thankful to Frank Fried of Triangle Theatrical Productions, Chicago, because he is the man responsible for booking Elton John for many of his playing dates in the central United States. Some of the haunts that Fried has promoted for Elton have been the St. Paul Civic Auditorium, in St. Paul, Minn.; Keough Arena in St. Louis, Mo.; and the Ampitheatre and McCormick Arena, both in Chicago. Fried proudly notes that Elton is "always sold out."

Like most people who have business dealings with Elton John, Frank Fried has found the rock superstar of the seventies to be quite a pleasant and down-to-earth fellow to work with. Fried has his own opinions of what made such a seemingly average man the musical megastar of our times. He remarks, "Elton is a gigantic artist, one of the greats. His appeal transcends age, culture and class. The key is his broad appeal. Most artists have a parochial limit, but Elton seems to appeal to everybody." He adds, "Elton's an entertainer, not just a performer, in an era that hasn't produced any entertainers. You go away from his shows feeling good, and that's what it's all about."

The inherent talent of any showman is the primary force behind his success, but a fine support system is needed to keep even the best on top. Frank Fried works most closely with Howard Rose

and John Reid when he promotes an Elton John concert and has the highest praise for these dynamic men. Fried says, "They have a fine organization that's intent on giving the public the best possible show. This includes paying an incredible amount of attention to details." Fried knows that a younger crowd in general comes to his Elton John productions than to a Frank Sinatra or Bette Midler concert (other super attractions that he has promoted), so that might present security problems, but he mentions, "if you're experienced, it's no problem."

The biggest show that Fried has done with Elton was the St. Paul Civic engagement. However, the concert he remembers most fondly was the McCormick Arena performance over four years ago when Elton's star was first on the rise. Fried is very proud of being involved with EJ's career before everyone knew him as the next superstar of rock. The excitement of watching that happen must have been extraordinary!

On a more one-to-one level, Fried has had the opportunity to play tennis against Elton and sadly reports, "I lost. He is a great tennis player with a very powerful and unorthodox serve. Besides, he ran me all over the court." At least Frank Fried has better luck playing Elton John than playing against him, and that's no small consolation at all.

Howard Newman

Thank You Elton,

For Just Being Yourself

**Doug Weston
and
The Troubadour**



1970

KRLA PRESENTS "ROCK'S NEWEST SUPER STAR" ROBERT WILSON, L.A. TIMES

ELTON JOHN
ODETTA

SPECIAL GUEST STAR

SUN. NOV. 15 8 PM

Santa Monica Civic

All seats reserved: \$6.50, 5.50, 4.50

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LEON RUSSELL
ELTON JOHN
 and **FREDDIE KING**

SPECIAL GUEST STAR

FRI. DEC. 4 8 PM

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All seats reserved at \$5.50, 4.50, 3.50. Available at Anaheim Conv. Box Office, Mutual Agencies, Wallich's Music Stores. Mail Orders Accepted. For information call (714) 635-5000

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MARK ALMOND
 EXTRA ADDED ATTRACTION
REDEYE

ANHEIM CONVENTION CENTER
 FRIDAY, MAY 14 8 PM

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1972



ELTON JOHN

NIGEL OLSSON **DEE MURRAY** **DAVEY JOHNSTONE**
 WITH **OLSSON** **MURRAY** **JOHNSTONE**
 SPECIAL GUEST STAR

FAMILY

ANHEIM CONVENTION CENTER
 SUN. OCT. 22 7:30 PM

FORUM
 MON. OCT. 23 7:30 PM

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STEELY DAN
 An Afternoon on the grass
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with **Davey Johnstone, Dee Murray, Nigel Olsson and Ray Cooper**
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Produced by Concert Associates A Limited Company

1973

1974



Past to Present (Continued from page 63)

years and still was. He read the trades and the consumer music papers assiduously, constantly bought the torrents of singles and albums released each week, continued to keep mental track of which songs and which artists made it, which did not. Always he had been aware of what was selling in the States even before he had arrived here. And now, after two tours and months spent over here, he had first-hand knowledge of what was selling and what was not.

Elton calls it his "incredible luck," others perhaps label it a sixth sense, but in fact it is a stochastic ability—the happy faculty of ingesting pertinent data and, from it, projecting probable trends. And from "Honky" on, he began to be the master of his own musical fate. Certainly Taupin provided the underpinnings—the dressmaker's form—but it was Elton who tailored the creation with tempo and melody, and like a haute-couturier, he turned out song after song, each of which sold more than the one before.

Breaks In England

Also "Honky" broke him at home. Up until this time, England had remained rather cold to Elton. Whether they resented the fact that he broke first in America or they felt that he had abandoned them by spending so much time touring the States is hard to say. Perhaps all along Elton was unconsciously writing for American audiences since he had spent so many years assimilating the changing pop music of the U.S.

Still, "Honky" was the first Elton John album to make it in a big way in Britain, thus further expanding his audience, and very importantly, launching him as an international star. What Dick James had attempted to do for Elton at MIDEM in 1971, had been accomplished by Elton himself two years later.

Meanwhile back in the States, he went from strength to strength. Four nights at Carnegie Hall, the first half of each concert a solo piano recital, the lights up at show's end to illumine the four tiers of fans surging forward.

This first Carnegie gig exemplified an important aspect of



Elton with Bette Midler and Cher

Elton's attitude towards live performing. Ever on the march against boredom, he has never been afraid to try different approaches in concerts. Given the direction in which his career had blossomed, this recital approach took quite a bit of daring. But calculated risks have rarely bothered him and in fact over the years he has seen his wild performing concepts accepted ecstatically by his growing following.

The time was right, Elton felt, to concentrate on touring extensively and so the first of his massive three month tours was launched, a grueling but ultimately rewarding circuit. He took time off—perhaps ten days—to record "Don't Shoot Me (I'm Only The Piano Player)" an album of which he says, "There were some nice cuts on it; I love 'High Flying Bird' and I like 'Daniel' but as an album it's not very good. There's no continuity to it." Still, it was

a singles album and "Daniel" and "Crocodile Rock" were gigantic, and that, for the moment, was enough.

The Fillmore had long shut its doors forever and quite suddenly Carnegie seemed too small to hold all the people who clamored to see him. So the inevitable had come. Madison Square Garden, the giant barn with no acoustics or atmosphere. But he fooled us all and brought his own. Compared to the concerts by the groups who had previously filled the giant hall, EJ's show was a totally different ball game. The collective harmony of the audience was like a pure note sounding on the air—no fights, no aggressiveness, simply anticipation and good feelings. Astonishingly, the sound was superb and, at last, we saw the outrageous showman in his true element. "If I can't have fun on stage," he has always maintained, "I'd just as well not per-

form." And the sheer number of people watching him acted like a jolt of adrenalin, turning him on.

He laughs. "I love playing halls like the Garden! Absolutely!" He talks easily as he begins preparing for tonight's show. But as always the excitement glows just beneath his skin. "You see, there's for and against. Some people say that the sound is bad, but for me, twenty thousand people is such a buzz to go and play to!"

Something Different

Without doubt his most outrageous shows have been reserved for L.A., a city with which Elton and Bernie have fallen in love. And since his concerts there, the Hollywood Bowl and the Forum have not been the same. Neither have the kids.

But the best was yet to come, and with the mammoth U.S. tours for that year behind him, Elton and Bernie commenced work on the next album. "We knew we had to come up with something different," says Elton. And he promptly stunned one and all by releasing "Goodbye Yellow Brick Road," a double album of tremendous breadth; a culmination, in effect, of his career up to that point. And again it was a calculated risk, given his rapid (one album every six months) release rate.

He dons the flared white sequined pants, pink plumes running down the outside of each leg. "Worried?" he says. "I wasn't worried that the songs weren't good. What I was worried about was would people be ready to have a double album from me. I mean, usually double albums are by groups—with eight-minute cuts on them. The only one I can think of that wasn't like that was the Stones' 'Exile On Main St.' But usually it's like 'Eat A Peach,' which had long jam cuts on it. Ninety percent of them are padded." He goes to the mirror on the wall to briefly peer at his face. "'Yellow Brick Road' is like the ultimate Elton John album. It's got all my influences from the word go—it encompasses everything I ever wrote, everything I've ever sounded like. And it was the

(Continued on page 116)

KODAK TRI X PAN FILM

KODAK SAFETY FILM

KODAK



→31A SAFETY FILM

→32

→32A

→33

→33A KODAK TRI X PAN FILM

→34

→34A

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→35A KODAK SAFETY FILM

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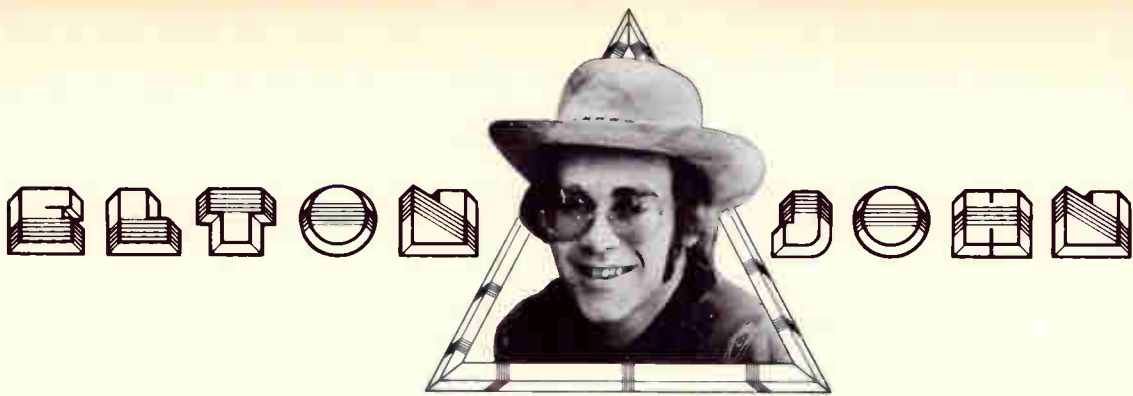
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Photography Terry O'Neill

THANKS FOR THE MANY IMPRESSIONS A.G.I.



The Songs (Continued from page 98)

In fact it is left to Taupin's lyrics to carry the bulk of the program. For instance, "Pinky" contains some of his finest poetic imagery: "For when Pinky's dreamin'/She owes the world nothing/And her silence keeps us guessing." Or "Stinker," which is given a set of wry lyrics.

But in the end we are talking about an album conceived and produced under more than arduous conditions. And, to tell the truth, Elton wasn't even happy with the title. "I was really bleeped off about that," he admits freely. "I said, 'Ol' Pink Eyes Is Back' and nobody liked it at all. And I got so much pressure that I said, 'All right, think of another bleeping name!' Actually I finally went to see Ringo and he didn't like 'Ol' Pink Eyes' either. He said, 'Well, where did you record it?' So I said, 'Caribou.' And he said, 'Well why not call it that?' I still prefer 'Ol' Pink Eyes' myself but I just did it to keep the peace. Bleep it! I'm never doing that again!"

8. "Oh, you danced in death like a marionette
On the vengeance of the law."

—Ticking.

Perhaps the most consistently revealed, the most constantly evolving theme in Bernie Taupin's work is the role of the outsider and his relationship to society. From the first, he has attempted to plumb the murky depths of the 'criminal' mind. At first, the men behind bars are depicted rather romantically, as in a picture story book; like in "Empty Sky": "I'm not a rat to be spat upon/Locked up in this room . . . If I could only fly . . ." But as Taupin matured, began to see more of the world first-hand, his probings take on more of a three-dimensional quality, and the terror, once held in abeyance, seeps out. As early as the "Don't Shoot Me" album we find within "Have Mercy On The Criminal": "You're taking in the face of a rifle butt/While the wardens hold you down/And you've never seen a friend in years/Oh, it turns your heart to stone." No longer is Taupin's criminal thinking about birds; for him now there is only survival: "You jump the walls/And the dogs run free/And the graves gonna be your home."

However, not content with depicting situations, Taupin had commenced to piece his ideas together with the early epic "Madman Across the Water," a dark and sonorous excursion into modern alienation that would find its twisted American counterpart in the much later "Ticking."

Without doubt, Taupin's exposure to America, with its perverse and maniacal writhings, has been the catalyst for this area of interest. One can read all one wants about the Kennedy assassination in Dallas but



A scene from "Tommy"



Elton in his London office

the jaunty normal facade hiding the deep inbred hatred that characterizes the narrator of "Texan Love Song" would not have been within Taupin's grasp had he not traveled in America first-hand.

"Ticking" is Taupin's most complex and comprehensive attempt at explaining alienation. In it he has combined for the first time the situation and the inner workings of the mind, a tremendously difficult task in which he has succeeded most profoundly.

In a sense it is Taupin's ultimate statement about the big city. From "Honky Cat," to "Goodbye Yellow Brick Road," to "Danny Bailey," Bernie's country roots, his distrust of burgeoning civilization as a daily way of life, has been much in evidence. Here, then, is his creation: a rat bred in the teeming metropolis, holed up in a bar, "That gun butt felt so smooth and warm cradled in your palm," a human time bomb, ticking, ticking.

The song is much more than the highlight of the "Caribou" lp; it is perhaps Elton's finest recorded vocal, heavily laden with doom-filled intimations, subtly changing with each section. And in the end it makes us realize how lucky we are that his richly varied voice is there to interpret Bernie's images.

Like Danny Bailey, who was shot down in a downtown motel, the creature of "Ticking" is, in his own twisted way, a hero. He is tricked into surrendering "But they pumped you full of rifle shells as you stepped out the door," and so he dies a hero's death, to the discredit of the minions of the law.

However the subject of the subsequent "Feed Me" (from "Rock of the Westies") is not granted the peace of death: "Give me my treatment and free me/My arms are so hungry so feed me . . ." And the full circle has been achieved; the ellipse closed. The human being who once called defiantly, "I'm not a rat to be spat upon," has now been turned into a modern animal, bereft of honor and humanity.

9. "Goodbye Norma Jean

From the young man in the 22nd row

Who sees you as something more than sexual . . ."

—Candle In the Wind.

Elton John, the picture of elegance in a brown chalk-stripe suit with a gold eagle clinging to one lapel, light silk shirt, and dark patterned tie, says: "Oh, yeah, Bernie and I are obsessed with the Hollywood of the thirties and forties." Green palm trees sway along the outer rims of his oversized pink lenses. "Well I would have loved to have grown up in that era 'cause to me it's magic. It's more magic because I didn't grow up in it. But looking back on it you only see the best things, right?, in the movies and they usually tend to glamorize it all.

(Continued on page 118)

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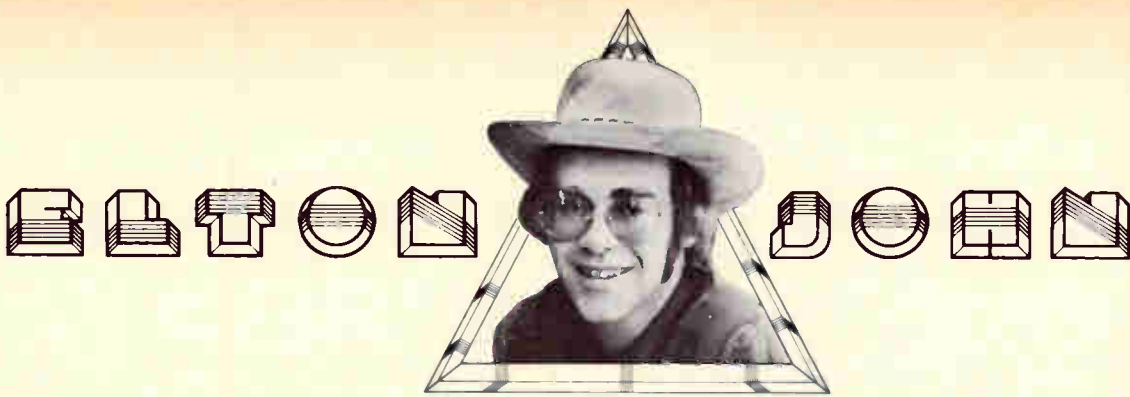
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Paul & Ann Drew



Past to Present (Continued from page 112)

finish again. After it came out I felt—exactly like I did after 'Madman.' I mean they're completely different sorts of albums but they were both like curtains going down, you know, what's gonna come next?"

In fact, Elton's Garden gigs have provided some sweepingly emotional moments. On one tour he encored with his, then, hit "Saturday Night's Alright (For Fighting)." The lights were brought up and the power of twenty thousand fans singing the song's chorus in unison was awesome. At his most recent show there, as he sang "Don't Let the Sun Go Down On Me," a multitude of hands lifted lit matches, a sign of appreciation usually reserved for an artist's encore. At that moment Elton raised his eyes and saw the swaying sea of light and, engulfed by emotion, tears streamed down his cheeks.

These kinds of massed gestures of tremendous good feeling have been an integral part of Elton John concerts from almost the very beginning. At the first Fillmore gigs, for instance, one could hear the entire audience singing softly along with Elton on "Your Song." The effect was ghostly, an eerie kind of group presence gathering about him. It's not difficult then to understand his comments about live performances. "For me, it's the biggest kick," he says. "Recording in the studio has always struck me as being a bit cold."

In this sense, Elton transcends the rock idiom, and partially explains his almost universal appeal. Like a Garland or a Sinatra, he is able to reach out emotionally with his voice to grasp an audience with an almost physical intensity, appealing to the widest range of people.

While Elton believes, perhaps rightly, that "Goodbye Yellow Brick Road" is the grand finale of a phase of his career, there is little doubt that its rich variety of music and its tremendous popularity provided the basis for the mushrooming sales of his subsequent albums. Throughout his career, reports have constantly circulated that his success had peaked and, perhaps at various times, this has seemed to be the case. Elton does nothing to deny these statements

except release a new album which breaks all previous records for initial sales, cumulative sales, and so on. What more is there to say? The excitement in most parts of the country, especially the west coast, which now considers Elton a sort of adopted son, was exceptional, and just prior to its release the atmosphere in L.A. was positively electric. When it was released, there was nothing else to be heard on the airwaves, and it accomplished the staggering feat of appearing on the Top One Hundred of **Record World** at Number One the first week, the first album ever to have blasted onto the chart so powerfully. Given this, the even greater sales recorded by his latest "Rock of The Westies" lp, and his recent record-shattering western tour culminating in two concerts at L.A.'s Dodger Stadium, where over 100,000 jammed the stadium each night to see him, it seems logical to assume that Elton is well on his way to becoming an institution, beyond trends or changing musical tides, whose music sells simply because it is the music of Elton John.

The inherent dangers in this happening are obvious and Elton is quite cognizant of them. Periodic change has always been a part of his career and he is more aware than anyone else of those times when sameness has crept into his songs. Elton has a consuming drive to stay on top and that means a total involvement in the record business from buying every record that makes it into the Top One Hundred—"Besides the fact that I'm still a fan and basically want to buy the new Joni Mitchell album or whatever, I believe I have an obligation to help support my fellow artists"—to stopping to talk to every fan that approaches him. "Sure," says Taupin. "You know if he's the top man in town at the moment, he's well aware that tomorrow Joe Bloggs could show up and knock him off. What would happen then? Oh, he'd be depressed for a couple of days and then he'd say, 'Enough of this! Here we go, back to Number One!' And we'd work our rear ends off until we were."

Now, pink plumes bobbing, he turns to the long Samsonite case

lying on the wooden bench and flips the lid open. Inside between two thick layers of styrofoam are spread one hundred pairs of glasses. "There are so many projects Bernie and I would like to do," he says. "Do you know one of our ambitions has been to do an album of songs like 'Ticking'—just piano, voice and the odd Moog thing. I'd also like to go back and do a really ultra-heavy album with (Paul) Buckmaster. We'd like to do a tour next year taking a really incredible visual show into places like Radio City in New York and Dorothy Chandler in L.A. and play them for a week." Blue and yellow and pink lenses sparkle in the light. Off go the star-lensed glasses with the diamond imbedded in one point. On go a huge pair adorned with ostrich plumes. "You know I'm chained to glasses 'cause I'm blind without them," he says adjusting this pair in the mirror. "But I used to wake up each morning and put on the same pair

and it got so boring that I thought when I have some money I'll buy enough glasses so that I won't have to see the same frames twice." He turns and grins disarmingly like a little boy. "What do you think?"

The door opens and a clamor of the audience can be heard; excitement and anticipation trembles the air like a strong wind. "Time," someone calls. And Elton says, "Come on," the energy thickening his voice momentarily. And then he moves down the long grey concrete corridor and past the heavy curtains out into the jolting darkness laced with heat and sweat. The roar of the crowd swells, taking on a life of its own as he climbs the stairs to the high stage and, lined in the piercing white spotlight, arms held high above him, welcoming the thousands on their feet and applauding, he walks now to the Steinway grand and sits, plumes shivering, and begins the first song.





Jim Rissmiller: Elton's Appeal Spans All Ages

By HOWARD NEWMAN

■ Jim Rissmiller of Wolf and Rissmiller Concerts, Los Angeles, was committed to Elton John's career even before Elton's American debut. Rissmiller notes, "We booked him prior to his first Troubadour appearance in 1970. Howard Rose was his agent from IFA (International Famous Agency) and we scheduled him for the Santa Monica Civic Center." Of course, the tremendous reaction to Elton John's debut at Doug Weston's Troubadour made the Santa Monica booking a great success and in retrospect one of the wisest moves in recent promotion history.

Wolf and Rissmiller have continued their relationship with Elton and could not be more pleased with the results. The next year (1971) Elton played the

Anaheim Convention Center, a 9000 seat venue, with Leon Russell. This engagement, like all other shows Wolf and Rissmiller have promoted for Elton, was sold-out. This includes the L.A. Forum in 1972, the 16,700 seat Hollywood Bowl in 1973, four shows at the Forum in 1974 and two back-to-back concerts at Dodger Stadium in 1975. Also, they have promoted Elton in the San Diego and Tucson areas.

Just about every one of Elton's performances sparks a specific memory or anecdote for Jim Rissmiller. He notes that after the first Forum engagement, "Elton had tears in his eyes and said, 'This is the greatest thrill in my life.' You can't help knocking yourself out for a guy like that!" The Hollywood Bowl show prompted these remarks. "I've

never seen a production like that. It stands out in my mind. It was elaborate all the way."

Naturally, the recent Dodger Stadium shows hold a special place in Rissmiller's mind. He states, "This was the largest baseball park concert in history. Not even The Beatles filled the same stadium two nights in a row." He continues, "When you have 55,000 people at a show the problems are basically the same, except magnified. We need more security, the stage is bigger, etc. We use non-uniformed peer group security and we keep the people away from the infield because that's the most easily damaged part of the baseball diamond. We set up security and additional rest rooms along the base paths. Cleaning up is also our responsibility." Rissmiller

adds, "This time around it was mostly his music, although the production was, as usual, great. It's just that I've never seen a band as good as the new band. They're real showmen."

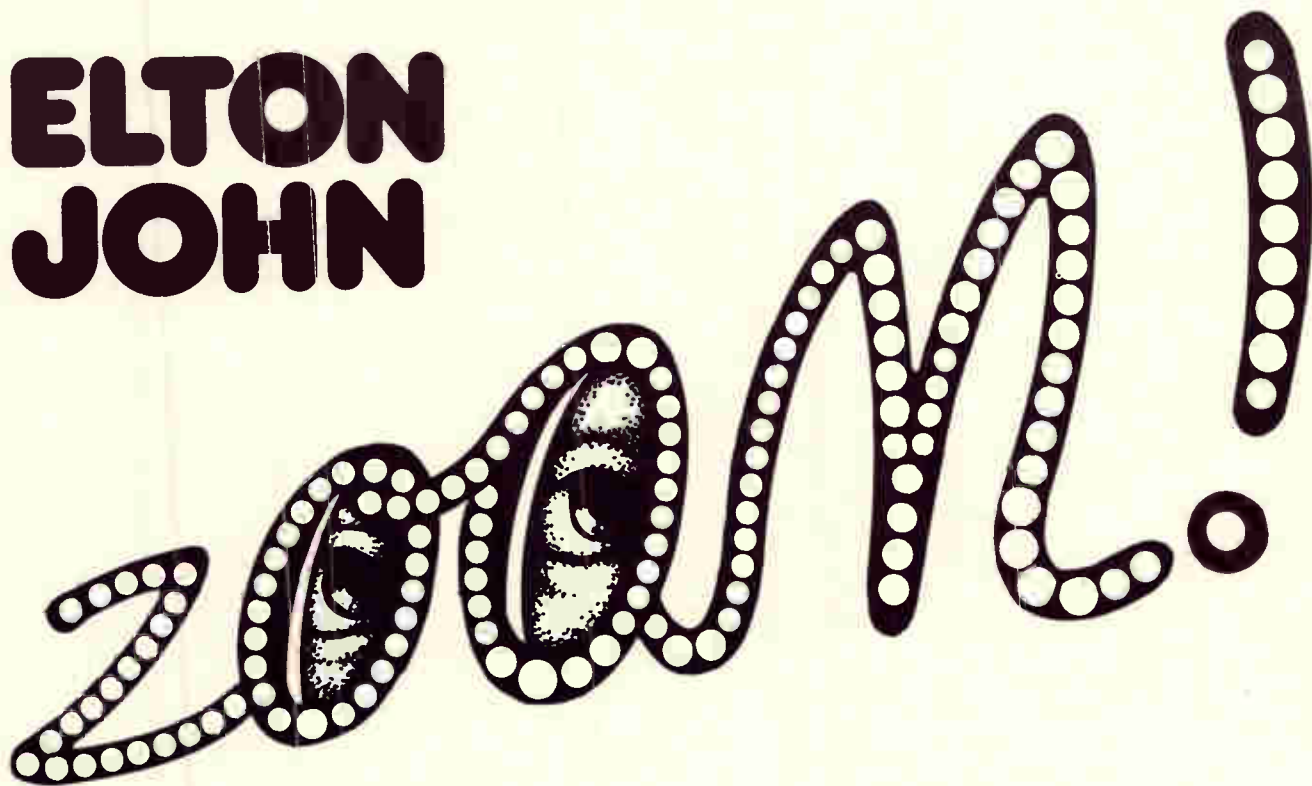
Showmanship

Undoubtedly, showmanship is one of the key elements in Elton John's success. Rissmiller adds a few of his opinions on Elton's superstar status. He states, "The whole secret to Elton John is that there are very few superstars who cross over into all brackets. People from 10-70 like him and that's why he can do so many shows and sell out all the time."

Wolf and Rissmiller Concerts began business in 1967. In those days it was known as Concert Associates, Rissmiller was previously the head of the record

(Continued on page 120)

ELTON JOHN



...really sums up the action down under



FROM ALL YOUR FRIENDS AT





The Songs (Continued from page 114)

It seemed so full of excitement at that time—just a hive of industry, people creating things all the time. Nowadays, it's plodding along . . ."

Bernie Taupin, very thirties in a cream suit with wide lapels is, along with his wife, Maxine, the last to arrive. Everyone falls silent except for an almost suppressed giggle or two of anticipation and excitement. They breeze into the restaurant, past Zsa Zsa Gabor and her escort, who are waiting for a table in a certain part of the establishment that has been reserved, and are ushered by the captain to that reserved section where everyone leaps up, screams "Surprise!" and watches Taupin's face go white.

Later, after the superb French dinner, comes the present-giving, it being Taupin's birthday. He opens them one by one and there are "ooohs" and "aahhs," but at least part of everyone's awareness is focused on a large oblong shape, gift-wrapped and tied with ribbons that is, indubitably, Elton's present to Bernie.

At last, the other presents have been opened and laid aside. At last Taupin turns to the final gift and, as he does so, small spotlights flicker on, illuminating the shape. Quickly now, two waiters are summoned to lift off the gift-wrapping. There is a collective gasp from the assembled friends.

What stands revealed is a glass and chromium case within which stands a dress-maker's form, old and obviously much-used. On it is written in blue ink: "Marilyn Monroe."

"It's the nature of things," says Elton, "but it really infuriates me.



Taupin is always the one to get picked on. I mean the critics either say his lyrics are a piece of bleep or they attribute meanings to them that he never intended." Take "Candle In The Wind," for instance, the most notorious example. Although Bernie has been fascinated by Monroe for many years and, in fact, wrote the song at least eight months before the Monroe revival was to begin, "Goodbye Yellow Brick Road" was released—inauspiciously, in this sense—just after the Norman Mailer "Marilyn" biography hit the stores with such enormous impact. Because of that, Taupin was widely criticized as opportunistic whereas nothing could be further from the truth.

For him, the fascination is for the unique impact Monroe created. "Quite simply," he says, "she was able to reach out from the screen and make each person in the audience believe she was talking directly to him." And for Taupin, she epitomizes all that made Hollywood the most *fabulous* and the most *horrific* place on earth; the dream-center, dedicated to the fulfillment of fantasies at the expense of all else.

And at last Elton John and Bernie Taupin came to the land of their dreams, to settle and live, which culminated in the creation of "Goodbye Yellow Brick Road," as awesome a work as anyone has a right to expect from a rock artist. It is indeed a heavy harvest of eighteen songs that, in their own way, reveal more about the pair, than their later, autobiographical "Captain Fantastic And The Brown Dirt Cowboy."

Yet it all started on the wrong foot. Tired of the Chateau, where he had recorded the last two albums, Elton betook himself and crew to Jamaica, following the Stones into a studio there. It was a total disaster. The sound was awful, the piano wrong, and Kingston was a squalid eyesore. They sat around for six days, getting more and more bummed out as things went from bad to worse. No one did anything during that time except for Taupin who began to write and write and write, until he had written himself and Elton into a double album. Fortuitous fate!

The sole memento of that fiasco (the album was recorded at the Chateau) is, of course, "Jamaica Jerk-Off," a bitter little pseudo-reggae thing that serves the same purpose here as "All The Nasties" did on "Madman."

Interestingly, what pervades many of the songs on the album are the relationships between the rock star and his public. For instance "Love Lies Bleeding" (the title refers to the name of a flower indigenous to England): "I was playing rock-n-roll and you were just a fan/But my guitar couldn't hold you so I split the band . . ." is a tale of lost love: "You said I'm sorry honey/If you don't change the pace/I can't face another day." And all that's left alive, in the end, is the flower in the musician's hand.

Contrast this then with "Dirty Little Girl," where we find that the roles have been reversed: "When I watch the police come by and move you on/Well I sometimes wonder what's beneath the mess you've become." Here, the more traditional need for solitude is displayed: "And like the rags that belong to you/I belong to myself." Implicit in both songs is Taupin's ambivalent feelings about England and L.A. "Love Lies Bleeding" is obviously set in Britain, whereas "Dirty Little Girl" has the taste of Hollywood about it, the love/hate

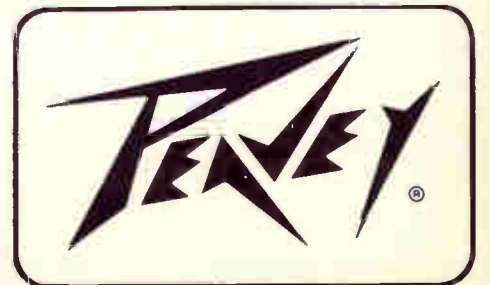
(Continued on page 122)

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Jules Stein (Continued from page 40)

the Institute at the top of its field in the crusade to end eye diseases is a very expensive proposition indeed and Dr. Stein, along with Elton John and many other celebrities, has been very generous in this fight. One fact that Dr. Stein brought out in his interview with **RW** illuminates the importance of a full-scale modern program at the Institute. He states, "Eye diseases are among the most common diseases in man. Many people come to the doctor complaining of eye problems which turn out to be more complicated. They might have diabetes or high blood pressure which in turn effect the eyes. It's said that the eyes are the window to the rest of the body, so any eye institute should be connected with a general hospital." The Jules Stein Eye Institute is connected by two underground tunnels to the UCLA Medical School Hospital in Westwood and although the connections do not always have to be so literal, the great responsibility that an eye institute has for general health in the population makes them completely necessary.

Even in his retirement from MCA Jules Stein has remained active as a leading spokesman for eye research. He and the staff of RPB have waged a successful eight-year-long battle to establish a National Eye Institute. On many occasions Dr. Stein has testified at Congressional hearings as an expert in the field of visual disabilities and the need to prevent blindness from occurring. Doing good work is its own reward but Dr. Stein has nevertheless received numerous public and professional honors including: the Migel Medal for distinguished service in behalf of the blind (1962), honorary membership in the Association for Research in Vision and Ophthalmology (1964), honorary fellow of the American Academy of Ophthalmology and Otolaryngology (1971), and honorary doctorates from the University of Louisville (1966) and UCLA (1968). In 1969 Dr. Stein received the prestigious Humanitarian Award of Variety Clubs International. Past recipients include Winston Churchill, Albert Schweitzer and Dr. Jonas Salk.

Dr. Stein's altruistic attitudes were summed up in his dedica-

tion speech at the Eye Institute named after him. He said, "For those who have achieved an unusual measure of material success, there is a tendency to leave fulfillment of one's obligations to mankind to disinterested individuals who administer our estates and foundations long after we are gone . . . It is wonderful that so much is left to philanthropic organizations by affluent people. But our society is involved with something more than charity. It is involved in great movements that are deeply influencing the progress of science and medicine. These movements need more than money—they need the time, the effort and the ability of those men and women who have learned to move the immovable mountain. Knowledge and experience and exceptional talents for planning and organization cannot be written into a will. They must be expended in one's lifetime or forever be lost."

Jules Stein still maintains an active interest in the entertainment aspect of MCA and its superstar, Elton John. Stein has seen just about all the show business greats of this century and ranks Elton with the best of them. He said, "Elton is a wonderful man with no artistic pretensions, and he's a hell of a showman." About the Troubadour benefit show he said, "I loved it. I love anything that's new. In this business you have to be interested in what's happening tomorrow in order to stay on top." Throughout his life Dr. Jules Stein has used this progressive outlook to give people both better entertainment and the best in eye care and ophthalmological research.

Jim Rissmiller

(Continued from page 117)

department at the William Morris Agency and his partner, Steve Wolf, was employed at Universal TV, an MCA company. In 1969 they sold their business to Filmways, but according to Rissmiller, "when the contract expired in 1975 we went out on our own again." Wolf and Rissmiller promote about 150 concerts a year in the western United States and Hawaii. They are also associated with John Ballard Concerts in the northwest.

Glamorous Glasses for Elton From LA's Optique Boutique

By HOWARD NEWMAN.

■ NEW YORK—What would Elton John be without his eyeglasses? Nearly blind is the best answer to that question because the premier rocker is very near-sighted. However, when one thinks of glasses and Elton John one doesn't consider your average tortoise shell-framed spectacles. Like everything else associated with Elton, his choice of optical equipment is spectacular.

Optique Boutique, a Sunset Boulevard shop in Los Angeles, has been serving Elton John's visual needs for the past five years. All of the unusual and uniquely designed glasses that Elton has worn as his career blossomed came from the creative minds of Optique Boutique's president Dennis Roberts and vice president Hans Feibig. Both men are opticians, specialists in lenses for eye glasses, not optometrists who actually examine patients. Feibig has been an optician for 30 years, having learned the trade in his native Germany. He was instrumental in teaching the business to Roberts over 11 years ago when the latter was only 17 years old. The ensuing partnership has produced a large and growing concern that according to Feibig has about ten percent of its patients accounted for by celebrities.

When Elton John walked into Optique Boutique in 1970 he joined an impressive list of customers including: Sammy Davis Jr., Elvis Presley, Peter Sellers, Barbra Streisand, John Lennon

and Andy Williams. Elton's initial purchase was for eight pairs of what Roberts called "very unusual glasses." This order for approximately \$700 worth of spectacles was just a preview of what was to come. In the following years Elton has purchased 215 pairs of eyeglasses from Optique Boutique.

Special Specs

Naturally, some of the 215 pairs of specs are more outstanding than others. Roberts and Feibig cite these works as noteworthy: The Bicentennials—the lenses are shaped like two flags and are held in place by star-spangled frames that spell out ELTON JOHN; The Ivory Pianos—this pair has ivory frames with designs shaped like piano keys and the lenses are rainbow colored (they cost Elton about \$2,000); the Billboards—this is the most expensive pair of spectacles in the world. They cost about \$5,000 and they light up. What did you expect for \$5,000? The Billboards are 10" from stem to stern and Roberts had to design a special battery pack to make them work; the Cher Special—Elton wore this exotic number on last season's Cher television special. Costing \$4,000 it was not quite as expensive as the Billboards, but 103 diamonds set in platinum frames aren't expected to come cheap. The lenses for the Cher special are cloud shaped. Another pair that the Optique Boutique is proud of are the glasses that Elton wore in the movie version of "Tommy."

With all those incredibly complex frames and lenses being made to order you might get the impression that Elton would be a difficult customer. Roberts and Feibig both would beg to differ. Feibig states, "All the success hasn't gone to his head. He's very normal, congenial and easy to deal with. He gives suggestions about the glasses, but pretty much lets Dennis and I run our end of the show." Feibig continues, "Although the designs get the most attention, it's not just designing unusual glasses that's important, it's designing them so he can see with ease."

A Personal Message From Jules Stein

■ I have the greatest regard for Elton John and think he's one of the greatest artists of all time. I enjoy going to his concerts but would especially like to thank him for his generous contribution to the Jules Stein Eye Clinic. The funds will be used for research into diseases of eye and for the saving of sight.

Special good wishes
Jules Stein, MD
Founder of MCA, Inc.

☆ ☆ ☆
Best Wishes ☆

ELTON

Kathy

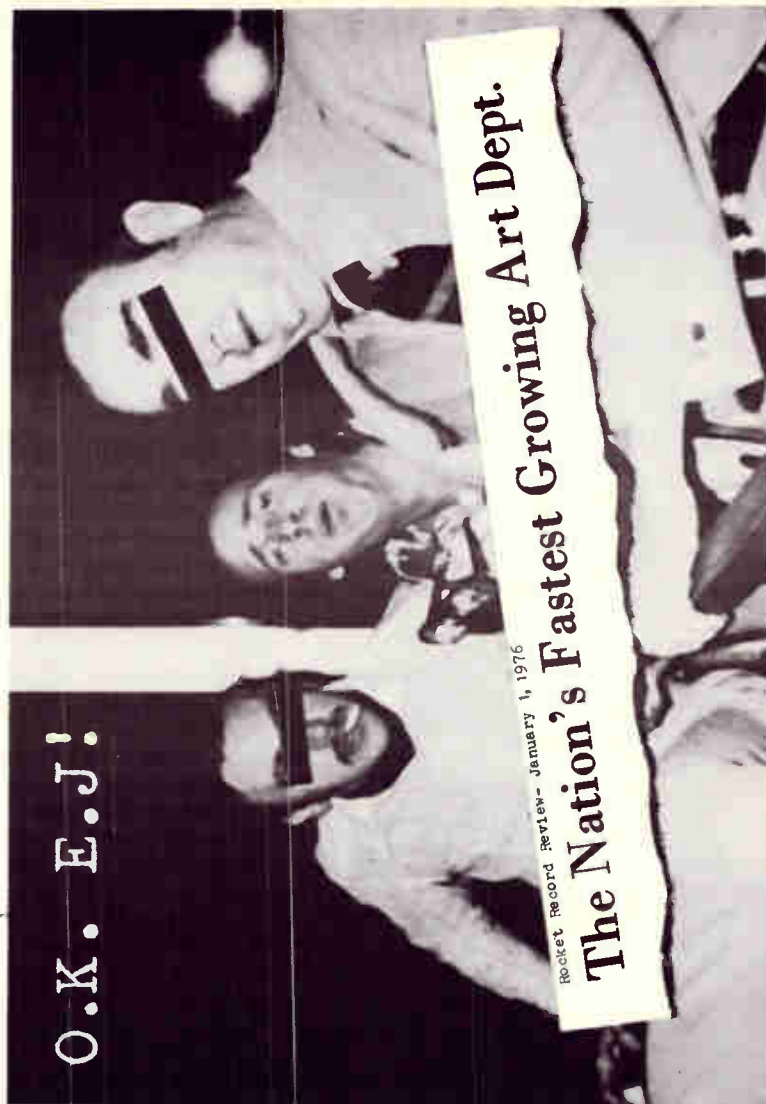


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The Songs (Continued from page 118)

manifesting itself thusly: "Here's my own belief about all the dirty girls/That you have to clean the oyster to find the pearl . . ."

In a lighter vein, "Bennie and the Jets" pokes fun at the trend-a-minute aspect of the music business that is prevalent all across the country but which seems most concentrated in L.A.: "Hey Cindy and Ronnie, have you seen them yet/But they're so spaced out, Bennie and the Jets . . ."

Perhaps the most forceful statement Taupin has made about the life of the rock star resides within the burnt crystal of "Goodbye Yellow Brick Road" itself. The title, a film symbol from childhood, of all the glamor and glitter of supersuccess, can be misleading at first glance since its suggestion of Hollywood is obvious, but false. The dreamed-of stardom from Hollywood is now the reality of rockstardom, and the pungent former-dog-bites-master lyrics refer to old mentors: "You know you can't hold me forever/I didn't sign up with you/I'm not a present for your friends to open . . . You can't plant me in your penthouse/I'm going back to my plough . . . Maybe you'll get a replacement/There's plenty like me to be found/Mongrels, who ain't got a penny/Sniffing for tid-bits like you on the ground."

Acerbic Sentiments

These acerbic sentiments are echoed later on in "Bitter Fingers" (from "Captain Fantastic . . .") but here the non-specificity of the situation makes the statement more forceful. Too, this song is obviously about Bernie which is unusual enough (Taupin seldom writes *directly* about himself. For instance, on the autobiographical "Captain Fantastic . . ." there is only one song, "Tell Me When The Whistle Blows" that is about him. All the others concern either Elton or the two of them.): "I should have stayed on the farm . . . [I'm going] Back to the howling old owl in the woods . . . Oh I've finally decided, my future lies/Beyond the yellow brick road."

The depiction of nasty people mushrooms on this album, from the bitch of "I've Seen That Movie Too," to the "sixteen-year-old yo-yo" of "All The Girls Love Alice" whose only "friends" were "One or two middle-aged dykes in A Go-Go," to the dim-witted British aggro-mix-master of "Saturday Night's Alright For Fighting," to the useless soul of "Social Disease." It seems odd that Taupin should spend so much time on the misfits of life until one understands the rest of his writing. Still, it's somewhat mysterious and that is precisely as it should be. (Taupin smiles at this.)

10. "My gift is my song
And this one's for you . . ."

—Your Song.

Almost every Elton John album has contained at least one superb love song. And at this point one can more easily understand why "Your Song," which began it all here, made such an instant and, more important, *lasting*—because it can be argued that the majority of the people who heard that song were made fans because of it—impression on the public. Like Norma Jean, who was "more than just our Marilyn Monroe," "Your Song" was more than just a top five hit; it is a song able to reach out and touch each listener personally.

Usually Taupin is at the top of his form on his love songs and, knowing this, Elton always comes through with remarkable and startling melody lines for these. "Madman" has its "Tiny Dancer," another rare personal song for Taupin, and "Don't Shoot Me" has its "High Flying Bird" (the symbol most representative of freedom and women in Bernie's lyrics), certainly the highlight of that set, a sombre, aching ballad, pain-filled and without hope. "Daniel" is also a love song, though of an unconventional nature. This was no impediment to it rapidly achieving hit status.

"Goodbye Yellow Brick Road" for all its cynicism boasts, on its last cut, a rather overlooked song, "Harmony," that is, at some time, destined to become a standard. It has, within the context of the song, the best opening lines Taupin has ever written ("Hello, baby hello/Haven't seen your face for a while/Have you quit doing time for me?



Bernie Taupin

. . ."), so casual yet so full of indirect pathos. It is Taupin at his best, slightly ill-defined and ambiguous, as all love affairs tend to be, at least for their participants.

Taupin can be a genius with songs titles, too. At least half the charm of the intriguing "Don't Let The Sun Go Down On Me" is derived from that line which forever seems to hold tantalizingly elusive hidden meanings.

Bernie's ability with the perverse makes "Someone Saved My Life Tonight" the first negative love song of its kind. That it is a love song, despite its depiction of a particularly venomous female ("Sitting like a princess perched in her electric chair . . ."), is undeniable: "Sweet freedom whispered in my ear/You're a butterfly/And butterflies are free to fly/Fly away, high away, bye bye." This imagery is intrinsic to all Taupin love songs and here is no exception. That the love is directed towards the chrysalis of Elton's career and against the female who would have crushed it makes no difference.

But the most delicate, the most ambiguous, and therefore the most powerful love song that Taupin has written is "Come Down In Time." Cast within the temporal period of the rest of "Tumbleweed," it yet, through its poetic imagery, spans every century that man has walked the earth, and in its universality is its genius.

*In the quiet silent seconds I turned off the light switch
And I came down to meet you in the half light the moon
left*

*While a cluster of night jars sang some songs out of tune
A mantle of bright light shone down from a room
Come down in time I still hear her say*

*So clear in ear like it was today
Come down in time was the message she gave
Come down in time and I'll meet you half-way
Well I don't know if I should have heard her as yet
But a true love like hers is a hard love to get
And I've walked most all the way and I ain't heard her
call*

*And I'm getting to thinking if she's coming at all
Come down in time
There are women and women, and some hold you tight
While some leave you counting the stars in the night.*

(Continued on page 133)



ELTON



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Forever**



TRIANGLE PRODUCTIONS INC.
Franklin E. Fried, President



Weston Describes the Troubadour Engagement

■ LOS ANGELES—Doug Weston's Troubadour in Los Angeles has been the spawning ground for a list of local talent too long to even begin to recount, and a launching pad for international talent that is equally impressive in length. Perhaps the most magical of all those moments, however, was the debut American performance by Elton John.

"We got his album," Weston remembers, "in a group of others from a record company. They were looking for an anchor date on a proposed tour by this new artist, so I listened to about half the record and immediately got very, very excited. I then gave the go-ahead to book him into the Troubadour. There was no record play on him at the time, but we booked him in as a headliner nonetheless."

Though the album had begun to show signs of action when that date rolled around, there was no tangible buildup of excitement to precede opening night. The magic exploded with that first show. "It was a very electric evening. Before that, there had been the folk boom with slews of people playing the acoustic guitar. There had been no one for a long, long time that played piano. I think part of the excitement was that here was a singer/songwriter who used the piano as his primary instrument, after endless repetitions of guys and gals singing their songs to guitar accompaniment. When you add to that his very obvious attempt to entertain, which he was very effective at, it created a great deal of excitement. Before that first set was over, the audience was standing and cheering,

and here was a new star.

"In the whole eighteen years of Troubadour history, no artist had ever captured the town as completely and thoroughly. It was unique for a total unknown to've gotten such a wildly positive response. Others had done well, Cat Stevens for example. There was some talk about Cat Stevens, and I believe there may even have been a bit of airplay on him, so there was some excitement which came before him. But the Elton John situation was nothing short of phenomenal."

When Elton returned to the Troubadour five years later to give an anniversary series of benefit performances, Weston had the opportunity to see how the machinery of that phenomenon had continued to move smoothly. "I am continually amazed at the

thoroughness with which his entire organization functions; how they covered every detail of that engagement. Each aspect of it was perfectly coordinated and exploited to the utmost, as in the way he came in and picked the letters of the people who would get in to see him perform. I've not seen anything in the field of music to equal it."

Dick Clark

(Continued from page 48)
ing 'Why's Frank Sinatra so popular, and not Vic Damone?'

"The obvious things are—the man makes understandable music for the masses. And then — when you go to see him — he knocks everybody on their ass. So Elton's got it pretty much coming and going. He is the genuine superstar of the seventies."





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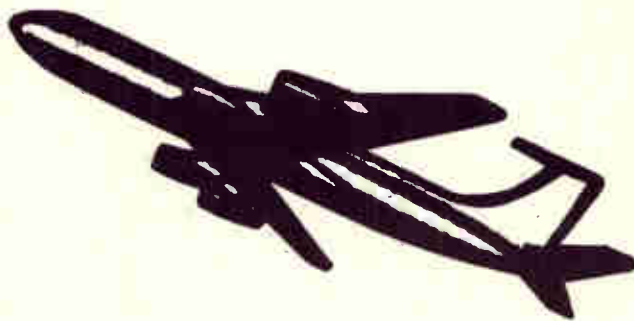
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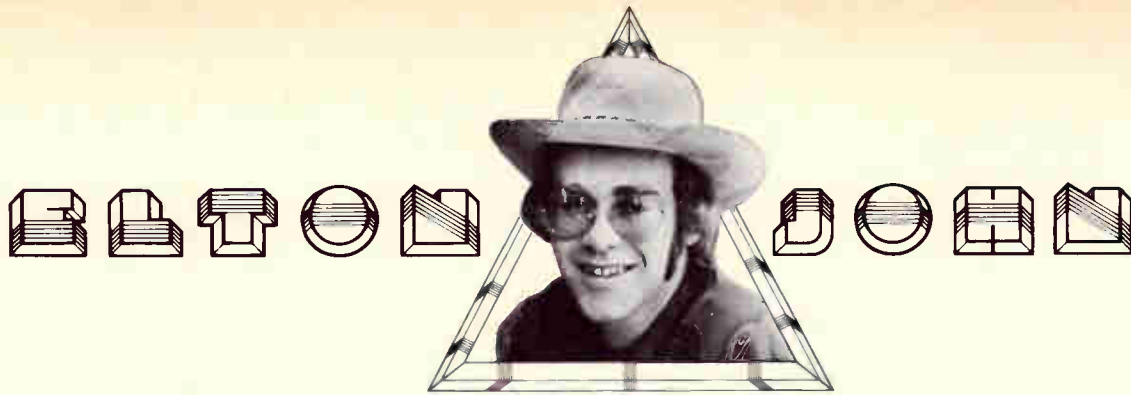
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**YOUR FRIENDS
FROM THE EAST**



Starship I



MCA Viewpoint (Continued from page 86)

"Yellow Brick Road" was the next release in the U.S. and, according to Elton, "It is like the ultimate Elton John album . . . it encompasses everything I ever wrote or sounded like and now I've got to start all over again." "Yellow Brick Road," the only two-record album he's ever recorded, was released late in 1973 and it was gold before the end of the year. The album contains rockers such as "Bennie And The Jets," "Saturday Night's Alright for Fighting" and "Social Disease." It also includes beautiful ballads such as "Harmony," "Candle In The Wind" and "Goodbye Yellow Brick Road." The album stayed in the top ten for more than nine months.

'Caribou'

It was just before the release of Elton's "Caribou" album that Elton John signed the landmark contract with MCA Records.

Well established as the rock superstar of the 1970s, Elton's popularity continues to soar. "Caribou" was released in June of 1974 and it was certified platinum before the start of Elton's American tour in the fall of 1974. All of Elton's concerts were complete sellouts. Three concerts at the Los Angeles Forum sold out so quickly that a fourth concert had to be added to the schedule. And tickets to that performance were gone within hours. Elton's elaborate costumes, his rhinestone-covered piano, his dramatic performances and the vast amount of excellent, well-known and popular Elton John hits all added to the excitement of the 1974 tour. MCA Records capped off the year by releasing a "Greatest Hits" album in time for Christmas. The lp was certified platinum within one month of its release.

Elton's next album, released in the spring of 1975, was "Captain Fantastic And The Brown Dirt Cowboy." It was the first album in the history of the recording industry to ship platinum and MCA had advance bona fide orders for approximately 1.4 million copies. The lp is an introspective, autobiographical testimony to Elton John and Bernie Taupin, beginning with their childhood, reviewing early professional and personal struggles, and ending with the recording of the "Empty Sky"

album. It is a symbolic end to chapter one of Elton's career and an auspicious beginning to chapter two.

As Elton changed the sound of his music, he felt he had to reorganize his band. Elton can only be admired for his selection of performers and for his ability to put together a tight unit of musicians. Elton has been increasingly interested in rock and r&b. Two of his singles, "Bennie And The Jets" and "Philadelphia Freedom," had been very successful in the r&b field and Elton appeared on the television show "Soul Train." His new band is a six-piece group made up of Davey Johnstone (guitar), Ray Cooper (percussion), Kenny Passarelli (bass), James Newton Howard (keyboard/synthesizer), Caleb Quaye (guitar) and Roger Pope (drums).

There was another exciting evening at the Troubadour in late August, 1975. Elton John returned to celebrate the fifth anniversary of his first American performance. And Elton John put on display his new band, one of the finest rock

groups ever assembled. Elton gave six benefit performances, with tickets going for \$250 each the first night and \$25 each for the second and third nights. All proceeds from the event, approximately \$150,000, went to the Jules Stein Eye Institute.

Elton's newest album, "Rock of the Westies," is a showcase for Elton's new band and it features what one reviewer called "good time rock and roll." The lp contains only one ballad, "I Feel Like A Bullet In The Gun Of Robert Ford," and includes the semi-reggae single "Island Girl." Elton is moving on musically and his following continues to grow. The album was released just before his recent tour 'west of the Rockies.' Elton's itinerary included two sold out concerts at Dodger Stadium in Los Angeles. He played to 110,000 people and was the first pop music act to perform at the stadium since The Beatles played there nearly a decade ago.

In addition to his music, Elton has developed a great enthusiasm for tennis and one of his good friends is Billie Jean King. Elton is

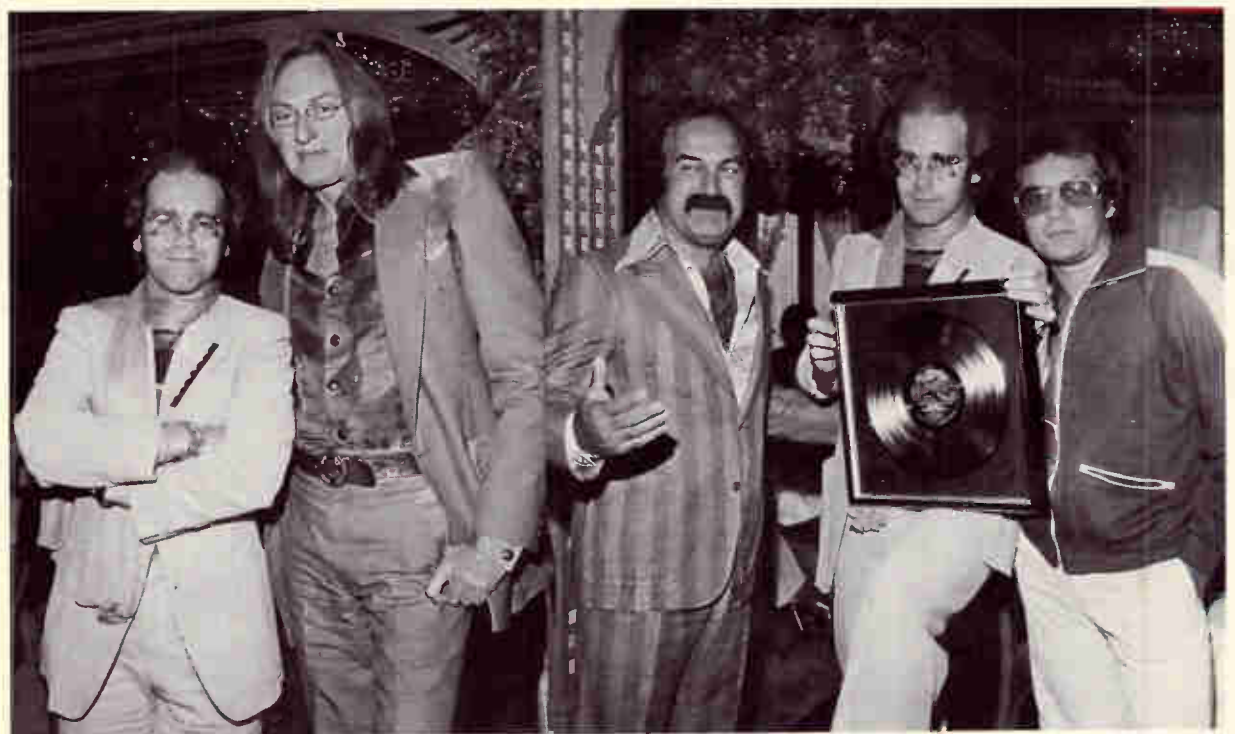
a director of the Watford Football Club in England and recently became an owner of the L. A. Aztecs.

In 1975, Elton made his film debut as the Pinball Wizard in the Ken Russell film, "Tommy."

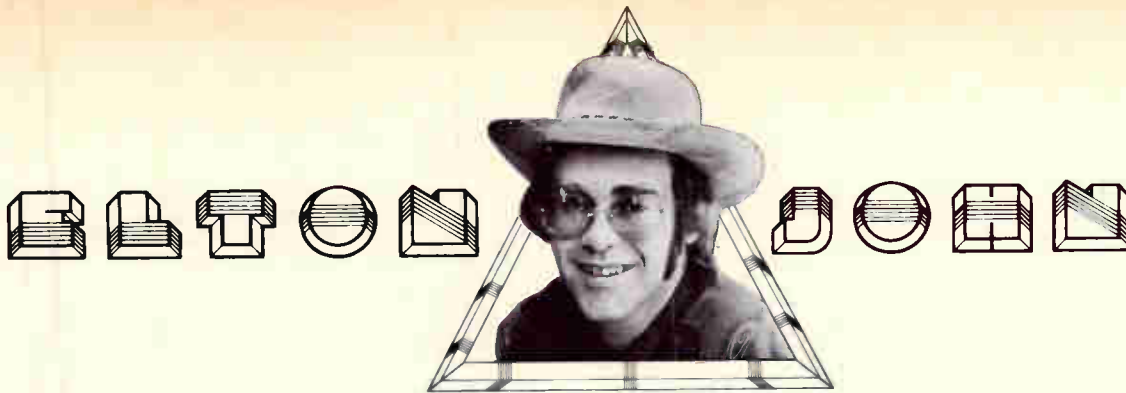
And Elton now has his own record label, Rocket Records, which is distributed by MCA Records, Inc. Kiki Dee, Nigel Olsson and Neil Sedaka are among the artists who record for the label.

It is impossible to predict what more Elton John has in store. His track record is truly unbelievable. Ten albums, "Elton John," "Tumbleweed Connection," "Madman Across The Water," "Honky Chateau," "Don't Shoot Me, I'm Only The Piano Player," "Goodbye Yellow Brick Road," "Caribou," "Greatest Hits," "Captain Fantastic And The Brown Dirt Cowboy" and "Rock Of The Westies," have been certified platinum. Elton John is the superstar who has dominated the music industry for the first half of this decade. And indications are that Elton will continue to be a leader of the industry for years to come.

Double Barrel Event



In a double-barrel event at L.A.'s Bistro, Elton John announced a return engagement to the Troubadour, marking five years since his American debut at the club. The Troubadour is owned by Doug Weston (right, first photo). Also at that party, however, Elton and Bernie Taupin (right) received a gold record for "Captain Fantastic and the Brown Dirt Cowboy" from MCA VP, marketing Rick Frio.



Stephen James *(Continued from page 110)*

Los Angeles and a week at San Francisco. Russ thought that it would be a perfect situation to show off Elton to the press, and get the publicity that he required to try to release the record. Of course no one at that time expected anything particularly sensational. We weighed up in our minds the amount of money involved and my father took the decision that although we were bound to lose quite a hefty amount it was still worth the gamble to put Elton and the others on a plane to California and do it. He opened at the Troubadour, the record came out a week before, it was sampled round to all the reviewers and everybody in the business, and apparently received enough interest to get them to go and see him. That was all that we could ask. Apparently most of the business turned up at the Troubadour to see Elton John and within three days of his opening he had hit the headlines of the musical page of the Los Angeles Times and everyone was going berserk. I still can't quite believe the telex that came over to say that L.A. had been hit by a storm and Elton John was a superstar. That was within three days that Russ Regan sent us the telex, around the end of August—he opened on August 25, 1970.

"Meanwhile the Elton John lp had been out there for about six months and really had done very little sales-wise although it had created quite a bit of interest and there was one person in this country who seriously believed that Elton John could break here and I must admit he proved to be right, and together with the publicity that was being created in L.A., Tony Blackburn (BBC Radio 1 deejay) approached DJM and said that if we would pull the track 'Your Song' off the Elton John lp as a single he would guarantee to make it his Record of the Week, and we did. That was towards the end of 1970. Together with the publicity that was going on in California, Tony Blackburn's interest, with the publicity starting to gain impetus in the Melody Maker and NME here, we pulled it off. I think we got it into about no. 5 on the charts and at the same time, just before Christmas, we put out the 'Tumbleweed Connection' lp. We did the first, as far as I know, television advertising of an individual artist to try and break Elton John in this country, and by January 1 we couldn't press them fast enough. 'TC' had broken and I think eventually we got it to no. 2 on the lp charts and Elton John was a big success.

"Since he broke the U.S. and U.K., Australia has emerged as an important territory in terms of record sales. Total figures there possibly aren't the highest among the other territories but he's a superstar in Australia. He's had a string of no. 1 lps and singles there; he's also apparently sold the largest amount by anybody ever in Australia on an lp, and that was 'Goodbye Yellow Brick Road.'

"In Scandinavia also he's extremely popular. He hasn't been out of the top 3 with any of his records, lps or singles, since we've broken him in Scandinavia. He's also had quite a huge success in Brazil where we had enormous sales on 'Goodbye Yellow Brick Road,' both single and lp. He's never toured there but we've sent films down to Brazil of some of his performances which we've supplied free to our licensee in Brazil and he's used it to the best of his ability to help promote Elton. He's never been there yet he's one of the biggest artists on two legs down there. In fact, if I remember rightly, his sales on 'Goodbye Yellow Brick Road' single did more than 400,000 in Brazil alone, which I think is enormous, for that market. Since then in both Brazil and Argentina he's had a string of no. 1 lps. The only territory where we've had very little success is France. There are very many reasons for that including a bad situation that occurred at MIDEM a few years ago with Elton and since then he's never performed live in France.

"I've got several favorites in the Elton John catalogue for different reasons. I love 'Your Song' of course; it broke Elton John in the U.K. and helped to make DJM Records a successful record company. On the other hand I still love the song regardless of the success it brought to the company and also Elton John. I like 'Candle In The Wind' because I think it's a fabulous song and I love 'Goodbye Yellow Brick Road' because it just happens to be one of my personal favorites but I think for me the 'Don't Shoot Me I'm Only The Piano Player' lp is the one. It took Elton John out of the hit star status and put him into

■ *It would be impossible to thank all the people who helped put together this tribute. But special thanks must go to John Reid, Tony King, Connie Pappas, Dick Grant, David Larkham, Ronnie Lippin, Patti Bogdanski and Porche Lottermoser. All the articles emanating from England were compiled by Ron McCreight, who wishes to thank Dave Croker, Diane Evans, Lynne Wheeler and Gerry Fallon for their assistance. The Elton John Discography and the "Elton John Years" spread were compiled by Barry Taylor.*

It is also impossible to thank all the photographers and illustrators whose work went into this section, but thanks must go to David Larkham, Terry O'Neill, Mike Hewitson, Ed Caraeff, Sam Emerson and Jacques Benoit, among others.

the superstar status, definitely changed his whole image.

"Elton's status was then very similar to the old Beatles in the sixties, and a lot of his record sales and acceptance was very reminiscent of the '60s, mid-'60s Beatles sales and success, and I think his 'Don't Shoot Me I'm Only The Piano Player' followed by 'Goodbye Yellow Brick Road' and the records he made round about that era—'Rocket Man,' 'Daniel'—were some of his biggest sales—'Crocodile Rock,' his biggest sales period.

"Although after losing out a bid to re-sign Elton I don't really feel that we're losing him because we own all the catalogue so far, we retain it so therefore we'll be re-releasing, re-packaging and changing Elton John for many years to come. In fact, I think we'll be re-releasing and re-packaging and possibly releasing some tracks you've never heard of long after the EMI deal has been and gone and either made or lost money. There are some un-released tracks in the can. I therefore don't really feel I'm losing Elton John. I certainly haven't lost him as a friend. In fact Elton and I are still as good friends as we were before the negotiations started and failed.

"There's an Elton John single out which is Elton's choice and the A side is 'Grow Some Funk Of Your Own' and the B side is 'Robert Ford.' At the moment we're still in discussion with exactly what the spring lp will be but there will be an lp from DJM in the spring, round about April, more than likely of Elton John live recordings from Madison Square Garden, Festival Hall and Wembley, something like that. We don't know if it will be a one, two or three record set. We then definitely plan for the autumn another Elton John 'Greatest Hits' because we have enough new product that's been released since the last Elton John 'Greatest Hits' to make up a brand new album of hit tracks. There's also one track that we've never released in single form at all and we own the rights to it so we intend doing it at the right and most appropriate time, and that is 'Pinball Wizard,' which hasn't come out yet. We're also discussing other ideas for a major Elton John release in the middle of 1977 which really should be a superb package.

"I'm really quite happy that we or I'm quite resigned to the fact that we've got enough Elton John product to release as extra product to the DJM catalogue for the next few years to come. Naturally I'd like to cooperate very much with EMI in England, and Rocket, and MCA in America. Festival in Australia and Gallo in South Africa have both the Elton John back catalogue, licensed from us, any new packages and developments that we desire to do, as well as his future material. So these companies need to coordinate the release dates and the format of Elton John's new product along with us to release his back catalogue. I have no intention whatsoever of trying to overload the market with Elton John product either from DJM or Rocket EMI and I would like very much to be able to sit down and say to EMI you can have the June release date for this album and we'll have October/November for this album and you can have March/April for that album and space it out. Certainly from the personal friendship side I do not want to do anything that might harm Elton John's career as an artist, and obviously it's in my interest both as a friend and from a business point of view to sustain the Elton John career for as long as possible."



Elton on Albums (Continued from page 90)

"Funeral For A Friend" to the deceptively simple closer, "Harmony," all was self-fulfilling on the Elton John front.

Onward to the Western front and the Caribou Studios, for the site of sessions for the album which borrowed its title from the name of Jim Guercio's Rocky Mountain spread and sound shop. The results from "Caribou" have led Elton to return for all subsequent projects.

Debuting at 15 and jumping to the top spot one week later in early July '74, the album showcase for "The Bitch Is Back" and "Don't Let The Sun Go Down On Me" employed back-up vocal talents as different as Toni Tennille and Clydie King. A clearly unreal mountain backdrop for the lp's cover shot wrapped itself most appropriately around a "you're here but you're not" feeling that permeated songs like "I've Seen The Saucers" and "Grimmsby."

And when it came time to descend the mountain for a retro-

spective, Elton chose snowy white as his color for the occasion. A loud 'n large ceramic pin and harvest-hued bow tie accented it all as Elton smiled from the cover of his November '74 "Greatest Hits" release. Timed to coincide with the first of two singles still awaiting a volume two for their initial lp appearances ("Lucy In The Sky . . ." and "Philadelphia Freedom"), this one became all the more a 45 rpm festival at 33-1/3. A special approach to label artwork in a perfect reflection of the cover graphics crowned the birthday boy's present for the partygoers.

After MCA Records so saluted the artist behind the single hits (which collectively topped the Album Chart for six straight weeks), they decided to do the same for the artwork on "Captain Fantastic and The Brown Dirt Cowboy." It became the first package in history to debut at number one.

This first obviously autobiographical exercise from Elton

John provided the clearest musical indication of the extent to which he's always acknowledged his own work's ties to Bernie Taupin. But the hit "Someone Saved My Life Tonight" typified the lp's overall choice to slant the tales in the direction of mutual emotions rather than specific career details. It was the last Elton album for Nigel Olsson and Dee Murray, to whom the "Rock Of The Westies" package would be dually dedicated.

"Captain Fantastic . . ." graphically tied up the essence of the outer shell of the Elton experience in a rare cover featuring a representational rather than photographic likeness of the superstar. Four months before the album's initial salesquake would make the chart week of June 7, 1975 so historical, a more subtle piece of artwork appeared to grace "Empty Sky." It suited the no-fanfare approach to the belated U.S. release of the very first Elton lp, recorded in a small studio on even a more



minute budget: a Folon-designed Sphinx, the perfect visual translation of both the mythology-laden material inside and Elton's private attitude to his least favorite album.

Whatever mystery might have surrounded the pre-release announcements that "Rock Of The Westies" would feature a new band line-up, it was all quickly supplanted with day-of-issue enthusiasm and the ongoing excitement generated by an lp that went number one in just three weeks. The father of the fun single "Island Girl" offered several tunes seeking succor ("Yell Help," "Feed Me"); true salvation was found in each cut through the help of drummer Roger Pope (himself an "Empty Sky" veteran), bassist Kenny Passarelli, guitarist Caleb Quaye and synthesizer keyboardman James Newton Howard. Together with old band holdovers Davey Johnstone and Ray Cooper and of course Bernie Taupin, they joined as one sound source and with true mountain greenery in the background, posed for back photo recognition.

Twelve releases into a seemingly non-stop career, Elton John The Album Maker, specially-spectacled wonderboy of rock in the seventies, has simultaneously fashioned a unique musical niche and a highly visible public image, both relying on a blend of constancies and surprises. Their combined ability to keep his career on an upswing never ceases to amaze. The collected works of the "collective" Elton are both cause and effect.



Stevie Wonder, Olivia Newton-John, Elton, Bernie

Elton's No Handicap For Billie Jean King

By BARRY TAYLOR

■ When Billie Jean King was introduced to Elton John at a party two years ago, it was a meeting of superstar talents in the truest sense.

That introduction has led up to a relationship that has bridged their two professional careers and has seen Ms. King on the concert stage and Elton on the tennis court.

"I remember the first time I heard Elton John very well," Billie Jean told *RW* recently. "I was driving across the Bay Bridge in San Francisco with the radio on when 'Your Song' came on. It was about five years ago. I didn't know who it was at first, but I thought, whoever it is, he's got it. He's going to be number one. I was moved most by the lyrics and the strings. I knew he had it then."

An EJ Fan

Billie Jean readily admits to being a fan of Elton's music, "especially the softer tunes. You know, I have a great time dancing to the faster, rock songs, but I really enjoy listening to the ballads like 'Funeral for a Friend.'"

Billie Jean, who claims that she "hates going to parties," was persuaded to go to Elton's by the promoter of the King-Riggs match. "Elton came over to introduce himself and we were both pretty embarrassed at first, but we got along from the start," she said.

"We talked about tennis alot and I would see him pretty regularly after that. We went out a couple of times—a whole group of us. Since then, we've kept in touch and we talk regularly."

She describes Elton as a shy person who does a "complete turnaround" once he hits the stage. "He's real sensitive. He was

crying at the Dodger Stadium concert because he was completely overwhelmed by the whole thing. He's also generous and competitive. Those are two qualities that I respect. He's got it as a human being."

Elton has always been interested in tennis and has always been a fan of Billie Jean King. "He has played with us several times and comes to all the matches whenever possible. In fact, we had a special track suit made for him when he played a special benefit match with us and Bill Cosby.

"He was so moved by the invitation that he said he would write a song for us. I said, 'OK, yeah sure' and I assumed that he would forget about it. Then one day we were having a playoff game in Denver and Elton was recording at Caribou. He came into this dirty old lockerroom with a tape recorder and played this song he had just finished called, 'Philadelphia Freedom.' We were all standing around while he played it and it was very exciting. Elton was nervous because he thought that we wouldn't like it, but we loved it. It was fantastic!"

Billie Jean's love for sports is obviously shared by Elton, who is very involved with his local soccer club, the Watford team. "He talks alot about helping English sports and he talks alot about getting more involved when the time comes that he feels that he should retire from the music business. He's got the facilities and the right attitude. I can understand what he says and what he feels," said Billie Jean. "I like his attitude as well as his music, and I'm sure that people will be listening to Elton John for a long time to come."



Elton with Billie Jean King

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Five Years of Fun

(Continued from page 106)

But he acknowledges there are times when the strains of the business got to him. "I go through periods when I think 'this isn't worth it' and I don't want to see anybody and I don't want to do anything. Everybody does, I guess. But I'm a very easy person to get out of that mood. I have a lot of friends who know me very well. They can just ring me up and say the right words and it snaps me right out of it.

"But I can understand performers going into those depressions and not wanting to do anything for a couple of years. It's all down to the people you're involved with, I think. If you don't have a friend to help you out, it just gets worse and worse. I'm lucky. A lot of people get involved with the wrong kind of people. Fortunately, I'm good at shutting people off. I'm very wary of people I meet because so many are out to push themselves on you or push their drugs on you or something.

"That first week at the Troubadour (in 1970) was a great education for me," he continued. "There were so many people who suddenly wanted to know me. Instantly I went from being a nobody to MR. ELTON JOHN. I must have shaken a million hands and people slapping me on the back and calling me the great white wonder and all that.

"I was pretty naive before I came to America but that week made me grow up. In that week, I must have seen all the con men and hypsters and I found I could see through it all for the first time in my life and I pledged myself not to end up like them."

The New Contract

The customary thing for a record company to do when it resigns an artist is to send out a simple news release or—if it is a particularly important signing—take out a modest ad in the music trade papers. The fact that MCA Records placed full-page ads in both the Los Angeles Times and New York Times last year to announce the re-signing of Elton John was an indication of how very special that pact was.

It was, in fact, the biggest con-



tract ever given to a single artist in the history of the record business: a five-year deal that was believed to guarantee John upwards of \$8 million in royalties. In an industry renowned for its complex, dragged out negotiations, the MCA-Elton John deal was put together in a four day series of meetings between J. K. (Mike) Maitland, president of MCA Records, and John Reid, Elton's 25-year-old manager and partner in Rocket Records.

While any contract that guarantees royalties is a gamble, the MCA bet was safe as long as John kept selling at anywhere near his remarkably consistent rate of the previous four years. Except for a live album that was originally recorded as part of a radio broadcast and released only after bootleg copies started appearing, all seven of Elton's albums have not only passed the coveted gold record status (i.e. \$1 million in retail sales), but achieved the more elusive platinum award status (more than one million units sold). His two record set titled "Goodbye Yellow Brick Road" has spent an extraordinary nine months in the national Top 10.

Film and Television

Since the contract was signed, two more albums—"Caribou" and "Captain Fantastic and the Brown Dirt Cowboy"—have, of course, also achieved the same platinum status. He has also branched out into a bit of television (a guest spot with Cher and co-host with Diana Ross of a na-

tional rock awards show) and films (the part of the Pinball Wizard in Ken Russell's "Tommy"). While there are plans for additional projects in both areas, records, he says, will continue to receive his greatest attention.

'Captain Fantastic'

In "Captain Fantastic," John and Taupin trace their lives from childhood to the time they wrote the songs for the first "Empty Sky" album. While the album is quite personal, the story of their success—from the earliest dreams ("Everybody has a once upon a time") to the moments of doubt and severe frustration—carries a certain universality. The arrangements, vocals and lyrics are as controlled and finely honed as on any album they've yet done. It is both John's and Taupin's personal favorite.

In the album, they speak about the sometimes sordid pop scene ("Tower of Babel"), the strain of trying to turn out Tin Pan Alley hits ("Bitter Fingers"), the occasional homesickness and insecurity ("Tell Me When the Whistle Blows"), the refusal to toss aside one's goals ("Someone Saved My Life Tonight"), some of the distressing sights around London at night ("Better Off Dead"), an affectionate tip of the hat to their craft ("Writing"), the financial difficulties of struggling songwriters ("Meal Ticket"), the discovery of romance ("We All Fall in Love Sometimes"). The album closes with "Curtains," a marvelously conceived selection that is at the

same time a farewell to what has gone before and a toast to what is in store.

Troubadour '75

With that closing number in mind, it is only fitting that the 1975 Troubadour engagement was the first time he had played material from "Captain Fantastic" in the United States and the first time he had played here with his new band—a six-piece group that includes holdovers Davey Johnstone, the guitarist who joined Elton in 1972, and Ray Cooper, the colorful percussionist who joined him in 1973. The new band is part of a desire on Elton's part to explore new musical directions. Even with the new material and new band, it was hard to imagine the 1975 Troubadour engagement could be as dramatic as his opening at the club five years ago. But Elton John has a way of overturning the odds.

Defining Elton's Success

I think it was during Elton John's first return visit here after the 1970 Troubadour engagement that someone, curious about how the other stops on his U.S. tour had gone, asked how he felt his career was moving at that point. Elton said something to the effect that it was like he was turning in to the home stretch in a race that he was going to win. I sometimes wonder now what finish line he had in mind back then. That definition of stardom we all tossed around that night back in 1970 at the Troubadour, you see, still has no boundary for Elton John. Elton has rewritten it too many times for us to even bother with coming up with one now.

The simplest and safest thing to say now is that he has dominated pop music in the 1970s. He has not only helped re-introduce the element of fun to pop music through his stage shows, but he has, with the help of lyricist Bernie Taupin and record producer Gus Dudgeon, given us a body of work that has touched a wider and more celebrative pop audience than anyone since the day earlier in 1970 when Paul McCartney announced the end of another era was over. The consummate rock fan has, in short, become the consummate rock star. ☺

Best Wishes

Eton

Jimmy & Joe Nederlander



Gus Dudgeon

(Continued from page 104)

get up and have a really great time, and then do the tour, culminating in the Dodger thing. He was thinking that far ahead.

Then he said "But the next album will be very musical." We've already talked about it. The band will each get a very good chance to start in their own right. He's already thought that far ahead and we're not doing it till March. He told me that two months ago, so I'm prepared. Really all the instruction and all the direction comes from him. You know I did a single with Nigel called "Only One Woman." When we laid that down, the first time we tried it Elton wasn't in the studio, we did it with Dee, Nigel, a pianist called Jimmy Hall and somebody else. I can't remember who else was on the session. Well, it was disastrous. Nigel came to me and said "You know what, I can't seem to get this thing together, what we really need is Reg." When he said that I didn't think much but afterwards I thought Christ almighty, that's amazing, you suddenly realize that you've relied on him, we've all leaned on him so heavily to give us the direction we want. It's like we're saying we can do it but you've got to get us going in the morning, wind us up, and after that we're all very good at our jobs—all the drummers he's had, all the bass players he's had, anybody that's worked with him, they've all been very good, but he's always first up in the mornings. It's the fact that he's in the studio running through the numbers at eight a.m. that makes us think Christ Almighty, I'd better get out of bed. You never have to goad him into doing some work, ever.

RW: How involved are you now with Rocket generally?

Dudgeon: I keep an eye on it all the time. I can't be there every day because I'm not an office-oriented person. Anyway, I work most of the time in the studios. I'm not head of a department or anything like that. I suppose you could say that I keep an eye on it, mainly on the creative side. I'm not into looking at how the fan clubs are running or whether we should be taking an ad this week in such and such a paper, I leave that to the people who work here and know about it.

RW: What about the important decisions such as the recent change in distribution?

Dudgeon: We've all been involved in that but it was mainly John Reid's department. You see it's a weird sort of team. It's very much like Bernie and Reg. Bernie cannot write a melody, he can't sit at a piano and demonstrate a song he's written, and Reg can't write a lyric to save his life. He's only ever changed one or two of Bernie's lyrics ever and whenever I hear them on a record they make me wince because they never sound right. Bless his soul, he tries, but he can't write a lyric. To extend that further still, I can't play any musical instrument. I don't know an A Flat from a Z Blunt, I've no idea, but I know what I'm doing in the studio. Davey is probably one of the best musicians I've ever met, and Caleb, and I can talk to them on a perfectly one to one basis, and they can't challenge me at what I do and I can't challenge them on what they do, so we're no threat to each other so we get on fine. John, he is the business man of the company. I couldn't do the deal—he just did a fantastic deal with EMI and I don't think anyone else could have done it. I know I couldn't have done it. I know Bernie couldn't have done it, I know Reg couldn't have done it. John informs us of what he's doing and obviously if we've got an opinion we voice it and he'll listen, but in the end it's his decision. We trust him to do it because he's got a track record, he's proven himself, he's a bloody good businessman, no doubt about it. So you've got four people, Bernie, Reg, myself and John, all of whom are involved in the one company, but all of whom are really good at their particular thing and we've never been able to challenge one of the other directors on his own ground. Trust binds people together much more than anything else.

RW: Has there ever come a time when you might have heard one of Elton's songs and considered it might be better for another Rocket artist, thereby utilizing Elton's talent to launch a lesser known act?



Elton portrayed an old man on the "Cher" TV show

Dudgeon: Well, it hasn't happened yet but it probably will happen because so far the kind of acts we've signed haven't required material. They've been signed because we wanted to sign them and in most cases they write their own material. It's happened just for the very first time with Colin Blunstone but it took us a year to sign him. At the time we were first interested we were making "Captain Fantastic," and at the back of my mind I was thinking maybe out of this series of sessions will come a song which could be great for Colin. As it happens there was one which I thought possibly could have been good for him, but in the end we still hadn't signed him. I couldn't have sat on the song because we ran out of time, and Elton mentioned it again when we were doing "Rock Of The Westies" and said "I'd really like to do it" but because again it was late in the series of sessions we had already got 40 minutes of good music and we figured it wouldn't fit in anyway because it was quite a gentle ballad, but we did it as a possible B side which meant really that we did a nice loose, but very good, version. We just said this is the song, roll the tape. Now I've done it with Colin. It would have been the B side of Elton's next single but I told him I'd done a version and all I said was "Look, it could be an A side so I'd appreciate it if you could put something else on the B side of the next single." So it's almost a scoop situation because it's never occurred before. If we do it and if it's an A side it'll be the first time ever than anyone has come out with one of Reg's songs before him.

RW: What else lies ahead in the future for you in terms of other acts?

Dudgeon: Well, we've got Colin for the whole of the world except England.

(Continued on page 136)

The Songs

(Continued from page 122)

The first verse, cascading like shimmering liquid silver, sets up the tale of overpowering, timeless love; the chorus is the beckoning call. But by the second verse the narrator has come down in time only to find that his love has not yet appeared. Rather than end the story, Taupin offers two possibilities, and like the puzzle of the lady and the tiger, each of us is left to decide, from our own experiences, the story's end.

As in "Come Down In Time," the ending here is ambiguous, taking more than one path; human beings are too complex to be summed up in a simple statement. And, in the end, all our impressions are subjective.

Taupin comes to the door of his new house in the hills of bright-light L.A. He smiles quickly and leads the way across burnished parquet floors, past a fifty-inch TV screen, piles of albums, a wide staircase to the second story, out onto the orange-tiled patio drenched in warm sunlight and then to the pool. He takes up a rod and reel that has been lying beside the diving board and begins to flycast with expert precision. "We're going fishing in Mississippi next month," he says with childlike happiness.

Two figures walk east along grimy St. Mark's Place in New York's Greenwich Village on a bitterly cold November day in 1971. The sky is slate grey with layers of close clouds as opaque and solid-looking as Venetian marble. The figures hunch their shoulders against the cutting winds as they turn the corner onto Second Avenue and head towards the shabby, massive marquee of the Fillmore. Throngs of kids pass them by without a second glance. The dark-haired figure says, "You might as well savor your anonymity now because in a few years they'll all know who you are." Bernie Taupin, the fair-haired figure, turns to look at his companion and gives a quiet laugh. He shakes his head from side to side as if in disbelief. After a moment, the pair is lost to view in the milling crowd.

He does not talk much and when he does it is almost never about business. He answers questions grudgingly, offering up as little information as possible. He is deliberately obtuse on the subject of his work. Some days he is melancholy and appears solitary, forever locked within himself under a porcelain sky. Then his words speak for him, with no pretensions, completely uncalculated. They flow out of him like a clear brook, sparkling in sunlight, mysterious in moonlit nights. And that is all. The rest is fabrication. ☺

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David Rosner Recalls the Early Days

By ROBERTA SKOPP

■ NEW YORK — David Rosner, currently heading up the Bicycle Music Company—the firm that publishes the music of Neil Diamond, Robbie Robertson and, to a limited degree, George Harrison and Ringo Starr in addition to new writers who are now being developed — was professional manager at Dick James Music in New York when Elton's initial album was released Stateside. "Although I started with Dick in April of 1970," Rosner explained, "prior to that I was in London to hear product. 'Elton John' simply knocked me out." Rosner said he found it difficult to explain the excitement he experienced upon listening to that now historic disc. "It was head and shoulders above any other product around at the time," he explained.

Due to the set-up at Dick James at that time, Rosner, in effect, acted as Elton's first manager in the States. "Dick had a management contract with Elton," Rosner continued, "and rather than do a deal with an outside manager in this country, in a sense I had to assume that position. I worked with Uni, knew there would be a July release, and arranged with Uni to bring in thousands of English pressings for American use. I felt that exposure and word of mouth would work."

Airplay

Rosner recalled that the album received rather incredible airplay for an import album. He also saw to it that eight independent promotion people were hired to assist. "There seemed to be some snob appeal for radio people to have those pressings because, in a way, it let them discover the talent themselves," Rosner explained. Eventually the album was being played over the airwaves from coast to coast. "By the time the album was officially released here," Rosner added, "it had been exposed all over the country."

Additionally, Rosner felt it was quite important to build a reputation for Elton as a songwriter—a reputation that is now clearly and firmly implanted throughout the world. It was for this reason that Rosner attempted to get cover versions of "Border Song."



David Rosner is pictured above with Elton, backstage during Elton's first Carnegie Hall appearance in 1971.

Elton's Chart Challenge

By PAT PIPOLO

■ Pat Pipolo, currently vice president of promotion for Island Records, was vice president and director of promotion for Uni and MCA Records from November 1967 through March 1974.

Looking at where Elton is now and thinking back to those early days in 1970, it would be appropriately modest to say that we never dreamed he'd get this big. That's not the case. We had a pretty good idea "he was capable of dominating the charts for a long time" and that "he would probably be the most imitated artist since The Beatles" (Russ Regan in May of 1970).

Prior to his historic opening at the Troubadour in August of 1970, we had released two singles from Elton, and both went nowhere fast. It finally happened with "Your Song" from the first Elton John lp. It was the sort of record that received acceptance at all formats: top 40, progressive, MOR, etc., eventually reaching the no. 8 position.

After "Your Song," everything we released by Elton made the national charts.

There was "Levon" (24), "Honky Cat" (8), "Rocket Man" (6), "Tiny Dancer" (24) and finally "Crocodile Rock" became his first no. 1 single. "Benny and the Jets," from the "Yellow Brick Road" lp, was no doubt the second milestone in Elton's record-

ing career. Detroit's then number one black station, WJLB, started playing the lp cut, eventually forcing CKLW on it and, of course, this forced MCA to release it as a single. The rest is history. It went to number one on the pop charts as well as r&b, which marked the first time that Elton received total acceptance at the black stations. With the exception of "11-17-70," every Elton John lp released went platinum — six of them, from the first lp up until "Yellow Brick Road" (and every other one released since).

Let me mention that through all of this Elton would call twice a week enquiring about chart positions, sales, or have I heard the new Roberta Flack lp. The man is the most avid collector and listener of records I've ever met. To say that his music says all there is to say about him is totally inaccurate. There is so much more. He created traffic in the retail stores and kept it flowing with each record release. He turned a very successful record company into a super-powered one. He created a multitude of jobs within the industry and he almost single-handedly straightened out the state of the economy in the U.K.

With Elton's heavy schedule, we don't see too much of each other these days, but I still consider him a good friend and I don't mind boasting about it.

"The original version went up the charts twice," Rosner expounded, "once before the covers and then after the covers people started reverting back to the original. The single was given a second life from George Wilson. All of this activity led up to the tour, which was co-oped by Dick James and Uni."

That tour included four cities—Los Angeles, San Francisco, Philadelphia and New York (the last date consisting only of a press reception at the Playboy Club, during which Elton appeared on a three-act showcase). Another interesting point that Rosner brought up was that Elton's product never received any consumer advertising until the second album release.

"I remember Elton setting foot in the country," Rosner continued. "The first thing he wanted to do was to go to the Troubadour and the Whisky. I remember that at the Troubadour that night the headline act was the Dillards and the opening act Longbranch & Pennywhistle. Elton had to spend a few days in town before the opening and it was driving him crazy. I remember my wife Margo asking Elton if he was nervous. But Elton wasn't. He was confident and just knew he would give a terrific show. He had absolutely no qualms about performing. He just didn't know how the audience would react."

Today the reaction to that performance is common knowledge to us all, but back then there was some apprehension. "The album was highly orchestrated," Rosner said, "and when everyone learned that he would be coming here with only two people we were afraid that the people who liked the album wouldn't be impressed with Elton live, performing as a trio. But once he came out there was no question of how great he is."

On a personal level, well, as Rosner explained, "I can't say enough about how great they were—Nigel, Dee and Elton. If I could pick any three people to work with it would be them. They're the kind of people who you wanted to do anything you could for."



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Vic Lewis *(Continued from page 97)*

with them but the thing is I find that in America if a person like The Beatles that same person, who today would be years older, would still like The Beatles. They would most probably like somebody else as well but they wouldn't change. A person who loved Elton John three years ago would still be an Elton John fan. In England it's quite likely that if Elton John was their favorite three years ago by now they will have found another. It's a different mentality.

"In America they don't rely on television for an artist's exposure. I think television is murder. I hate 'Top of the Pops' and I hate 'Super-sonic.' I know it's good for the record companies because of the exposure which is what it is all about. But in America there is not the equivalent and the act goes on the success of the record by radio or by personal appearances and stays much longer. Here they are seen according to their latest record where the kids can watch it and if they don't like the group on TV that record won't make it and if they won't make it. My latest group, called Druid, is great, but they did a TV show that wasn't all that great. They aren't a television act, they're a new group. They have been out on tour with 'Old Grey Whistle Test' and have sold a lot of records, now I'm sorry they ever went out because I think if they had done it the way they do in America—let them be heard on the radio and put them second on the bill with a top group and work up that way—but in England the first thing is to get them on television and this to me is a terrible mistake.

"I don't remember exactly when Elton really developed his act with visual concentration, but I am sure he didn't do any of the stunts when he went to Paris. There was always the funny glasses but it gradually became more and more, I think through America, that he decided that it wasn't good enough just to play the piano and sing the songs that he had written with Bernie, and I think eventually he felt that he had to become a showman and he naturally developed from there. It is amazing how different he is from the man that jumps around and plays the piano with his foot and all that kind of thing, to when he comes off backstage where it is very quiet. Every show I have seen has been outstanding in one way or another, but the first time I knew that he had made it was in Gottenburg where he did an open air concert and Copenhagen; both of them were packed because the people paid to go in the grounds and they didn't pay to see the act, but they all swarmed around the stage 'cause they knew he was on for just half an hour and then I could see. People went mad and the theatrical gardens where there were other side shows, Tommy Steele was on, but they all came to see Elton and I realized then that people were saying, 'Elton John,' 'Elton John' humming around everywhere and I knew that he had made it!"

Gus Dudgeon *(Continued from page 132)*

I'm also producing Howard Werth & The Moonbeams. I'm not recording any acts outside Rocket because Howard Werth is signed to Rocket for America and we're putting out that album in January. I was at Rockfield last week doing some singles with him and I think we've got two. At the moment he's got the best band he's ever had. He's like Colin, inasmuch as everyone is saying he's a good artist, a good songwriter, and makes some good records, but they fall slightly short and I can't really say that they're wrong because I've known all along with Howard's records. I haven't put one out and thought that's a smash hit. With Bowie and "Space Oddity" I just knew, even though no one had ever heard of him before, he meant nothing to anybody, the record was so good it just couldn't fail. I've never felt like that about any of Howard's records really. I've always thought maybe with the wind blowing in the right way, and that's not the way to make records.

So I went out specifically to make some singles with Howard and I've done the same with Colin. He's made some fantastic records—"I Don't Believe In Miracles" should have long been a monster hit, beautiful record, but they never quite have that real spark, that little bit of extra, and that's what's been wrong with Howard's career which has been down to both of us really because we have been probably a little bit self indulgent. Colin's got the talent to be a star, definitely. He's a very good looking guy and very easy to get on with. I've known him for years because I used to engineer The Zombies years ago. I did all their records. I've known the guy for about 14 years or something ridiculous. I've also got this band called Solution. I'm really proud of their album, I think it's really good. So with Kiki Dee that's four artists which is all I have time for at the moment—Elton consumes a good four or five months a year.

RW: From all the classic Elton John tracks you've recorded is there one that you feel is particularly outstanding?

Dudgeon: It depends on the mood I'm in really. I've always loved "Yellow Brick Road." I drove to France last year to do that album and I drove back, and my wife and I just sang that riff all the way back to England. "Rocket Man" has always been a favorite, there's something special, there's an atmosphere about that record. "Danny Bailey" is another one of my favorite tracks, "Your Song," that's an incredible song. He still comes out and plays that on stage and still I can see it's giving people the shivers. Off the new album I really like "Street Kids," it's got a nice aggressive atmosphere to it. I never listen to his albums for months after I've finished them. It gets to a point where I know them so well, every edit, every fader movement, every echo effect I use becomes embarrassing to me. Then after a while I just forget about what I did and I put them on again or go to a shop—I tell you the favorite thing, have you noticed that hi-fi shops nearly always play Elton John albums—that knocks me out because I consider that they must think that's a really good album for showing off their equipment.

I went to the Audio Fair one year and I would say eight out of 10 stands were playing Elton John albums. I figured that's great because they must think they're really well-recorded albums. They're not playing The Who, Mott The Hoople, The Stones, they're playing Elton John and that's great. It's usually when I hear them like that that I hear them again for the first time in ages. "Step Into Christmas" has just been played quite a lot on Capital Radio which we made last Christmas and hearing it again I remember I never liked the mix when I did it, but listening to it now I can't remember what it is about the mix that I don't like because it's too late, it's a year ago. It's completely fresh. So that's why I don't really have any obvious favorites because it changes. "Harmony," that's the most requested Elton John track in the States above any other single or album.



Elton, Mike Maitland, John Reid

ELTON JOHN

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EMPTY SKY

Empty Sky · Val-Hala · Western Ford Gateway · Hymn 2000 · Lady What's Tomorrow · Sails · The Scaffold · Skyline Pigeon · Gulliver/Hay Chewed/Reprise DJLPS 403

ELTON JOHN

Your Song · I Need You to turn to · Take me to the Pilot · No shoe strings on Louise · First Episode at Hinton · Sixty Years on · Border Song · The Greatest Discovery · The Cage · The King must die DJLPS 406

TUMBLEWEED CONNECTION

Ballad of a Well-known Gun · Come Down in Time · Country Comfort · Son of Your Father · My Father's Gun · Where to now St. Peter? · Love Song · Amoreena · Talking Old Soldiers · Burn Down the Mission DJLPS 410

MADMAN ACROSS THE WATER

Tiny Dancer · Levon · Razor Face · Madman Across the Water · Indian Sunset · Holiday Inn · Rotten Peaches · All the Nasties · Goodbye DJLPH 420

HONKY CHATEAU

Honky Cat · Mellow · I think I'm going to Kill Myself · Susie (Dramas) · Rocket Man · Salvation · Slave · Amy · Mona Lisa and Mad Hatters · Hercules DJLPH 423

DON'T SHOOT ME ...

Daniel · Teacher I need you · Elderberry Wine · Blues for my baby and me · Midnight creeper · Have mercy on the criminal · I'm going to be a teenage idol · Texan love song · Crocodile rock · High flying bird. DJLPH 427

CARIBOU

The Bitch is Back · Pinky · Grimsby · Dixie Lily · Solar Prestige a Gammon · You're so Static · I've seen the Saucers · Stinker · Don't let the sun go down on me · Ticking. DJLPH 439

ELTON JOHN'S GREATEST HITS

Your Song · Daniel · Honky Cat · Goodbye Yellow Brick Road · Saturday Nights Alright For Fighting · Rocket Man · Candle In The Wind · Don't Let the Sun Go Down On Me · Border Song · Crocodile Rock. DJLPH 442

GOODBYE YELLOW BRICK ROAD

Funeral for a friend · Love lies bleeding · Candle in the wind · Bennie and the Jets · Goodbye yellow brick road · This song has no title · Grey seal · Jamaica jerk-off · I've seen that movie too · Sweet painted lady · The ballad of Danny Bailey (1909-34) · Dirty little girl · All the girls love Alice · Your sister can't twist (But she can rock 'n' roll) · Saturday night's alright for fighting · Roy Rogers · Social disease · Harmony DJLPD 1001

CAPTAIN FANTASTIC DJLPX 1

Captain Fantastic and The Brown Dirt Cowboy · Tower of Babel · Bitter Fingers · Tell Me When The Whistle Blows · Someone Saved My Life Tonight · (Gotta Get A) Meal Ticket · Better Off Dead · Writing · We All Fall in Love Sometimes · Curtains

ROCK OF THE WESTIES

Medley (Yell Help, Wednesday Night, Ugly) · Dan Dare (Pilot of the Future) · Island Girl · Grow some funk of your own · I feel like a bullet (in the gun of Robert Ford) · Street Kids · Hard Luck Story · Feed Me · Billy Bones and the White Bird. DJLPH 464

SINGLES

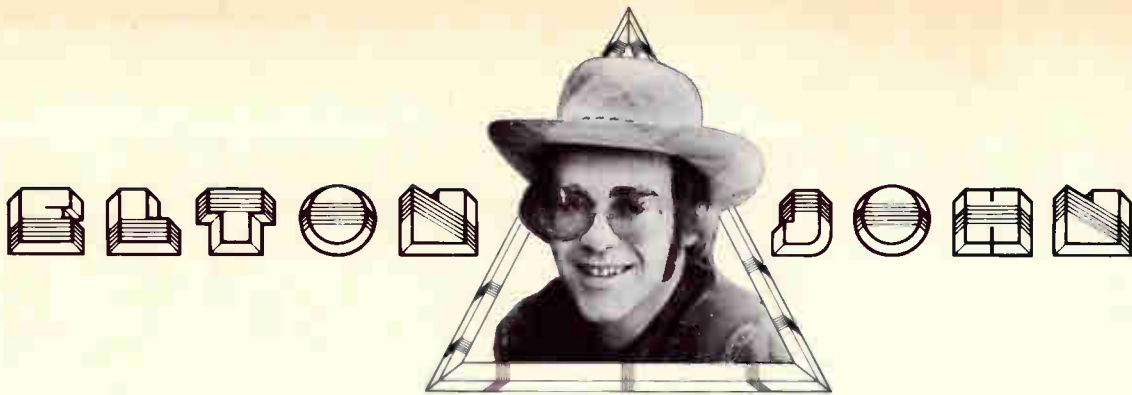
- DJX 501 ROCKET MAN (I THINK IT'S GOING TO BE A LONG LONG TIME)/Holiday Inn/Goodbye
- DJX 502 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING/ Jack Rabbit/Whenever You're Ready (We'll Go Steady Again)
- DJS 233 YOUR SONG/The Old Man's Shoes
- DJS 271 CROCODILE ROCK/Elderberry Wine
- DJS 275 DANIEL/Skyline Pigeon
- DJS 285 GOODBYE YELLOW BRICK ROAD/Screw You
- DJS 290 STEP INTO CHRISTMAS/Ho, Ho, Ho, (Who'd be a Turkey at Christmas)
- DJS 297 CANDLE IN THE WIND/Bennie and the Jets
- DJS 322 THE BITCH IS BACK/Cold Highway
- DJS 340 LUCY IN THE SKY WITH DIAMONDS/One day at a Time
- DJS 354 PHILADELPHIA FREEDOM/ I Saw her Standing There
- DJS 385 SOMEONE SAVED MY LIFE TONIGHT/House of Cards
- DJS 610 ISLAND GIRL/Sugar on the Floor
- DJS 629 GROW SOME FUNK OF YOUR OWN/ I Feel Like a Bullet (In The Gun of Robert Ford)



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...AND ALWAYS WILL BE



Seymour Stein on the Elton John Phenomenon

■ Record World recently elicited the following comments from Seymour Stein, managing director of Sire Records and chairman of Passport Records and a long-time personal friend of Elton John's.

Record World: How do you view the Elton John phenomenon?

Seymour Stein: We are all aware of Elton's unprecedented success and great talent as a performer, songwriter and recording artist, but it is his other talents, I believe, that totally set him apart from everyone else. In particular is his awareness of all areas of our business. He understands at least the rudiments of every phase and in certain aspects such as promotion and marketing has become amazingly proficient. His recognition that expertise in these fields is a talent as well has enabled him to build strong relationships with the people who work his product around the world.

Other important factors that have made him a phenomenon are his uncanny sense of timing and his boundless energies. For example, Elton has always had a deep rooted love for r&b. When "Bennie and the Jets" began to pick up black airplay, Elton worked unceasingly to establish himself in this field by visiting many top soul radio stations as well as appearing on TV shows like "Soul Train." As a result, Elton has become the first white English artist to gain permanent recognition in that field. This was evidenced in 1975 when "Philadelphia Freedom," after reaching the #1 position and following a long and successful run on the pop charts, was forced back into the top 10 nationally because of strong rhythm and blues airplay and sales.

This is just one incident, but from where I sit, it is the basic factors of timing, energy and awareness that keep Elton ever open to new ideas in music and personal appearances. Combined with his amazing, almost awesome, talent, this is the backbone of the Elton John phenomenon.

RW: In what direction do you see Elton John's career headed now?

Stein: Elton, by his very nature, can never be satisfied pursuing merely one goal. I believe that during the next few years he will spend an enormous amount of time developing his record company. I believe Rocket has the potential of developing into a major force because of the ability and talent of the people both in America and England that he and John Reid have brought together and the intense loyalty and devotion of these people toward building the company. From the artist's side, who can better advise an artist on how to dress, give performance pointers or a&r decisions than someone like Elton who has been through it all.

As time goes on, Elton and Bernie Taupin will gain more recognition as songwriters for other artists. The quality of material from "I Need You To Turn To" from his first U.S. release to the more recent "We All Fall In Love Sometimes" from "Captain Fantastic" never falters. So many of his songs could be hits for other performers.

RW: Sire Records is a company very much devoted to the historical aspects of the music business. Where then do you see Elton John's place in history?

Stein: His place in history is assured. He will rank among the top performers of our time. Because of his uniqueness he will mean different things to different people, and it is difficult to totally examine this since we are, so to speak, in on the ground floor of his career. Those of us who followed his career from inception will always think of him first as a rock star. Audiences of the 1980s will know him as an all around and well seasoned performer. Still later, much later, he will be regarded as one of the grand old men and pillars of the entertainment industry. As his career continues to branch out to include other facets such as motion pictures, his audience will continue to grow.

By way of comparison, bobby soxers of the '40s remember Frank Sinatra as the singer with the Dorsey band, teenagers in the pre-rock era of the early 1950s will associate with hits like "Young At Heart" and "Love and Marriage" as well as his Academy Award winning

performance in "From Here To Eternity," in 1953. However, a whole new generation of record buyers were first turned on to the Sinatra of the '60s through the success of "Strangers In The Night" and "My Way." In much the same way, Elton will be pleasing audiences for many, many years.

This is only the beginning of his career and already he is a modern legend, ranking with Elvis Presley, John Lennon, Paul McCartney and Mick Jagger, all of whom gained prominence one or two decades before him. Our business coined the phrase "superstar," then through overuse and abuse made the term meaningless. But in it's truest meaning Elton is a real "superstar."

RW: What is it like being a close friend of Elton John?

Stein: In a lifetime, a person is lucky to have a few real friends and luckier still if he can relate to them on many levels. It's difficult to express how it feels to have a friend as special as Elton. I can only say I treasure the relationship.

Many times over, Elton has proven the quality of his friendship. He has always made every effort to be accessible despite the rigorous schedule dictated by his career. I particularly value his friendship on a personal level. Aside from music, we have many common interests including the collecting of Art Deco. In addition I value his advice on a business level. I have consulted with him on a&r and various other business decisions in the past. He was always available and anxious to be helpful. I would like to believe that I have been of some help to him in the past as well, and that this mutual feeling and respect has enhanced the overall quality of our friendship.

In general, he has the ability to move people toward greatness and toward reaching their full potential in life. His undying energy inspires a level of quality and professionalism in the members of his band, the artists on his label and everyone truly close to him. He honestly cares and this interest he has in others is also an inspiration to them. One is lucky indeed to be counted among his friends.

It is difficult to see where Elton John's career is heading, but he'll always be at the top.



Elton accepts a NARM Award from Elektra/Asylum head Joe Smith.

With love
from your
devoted menials!!



Mum & Derf

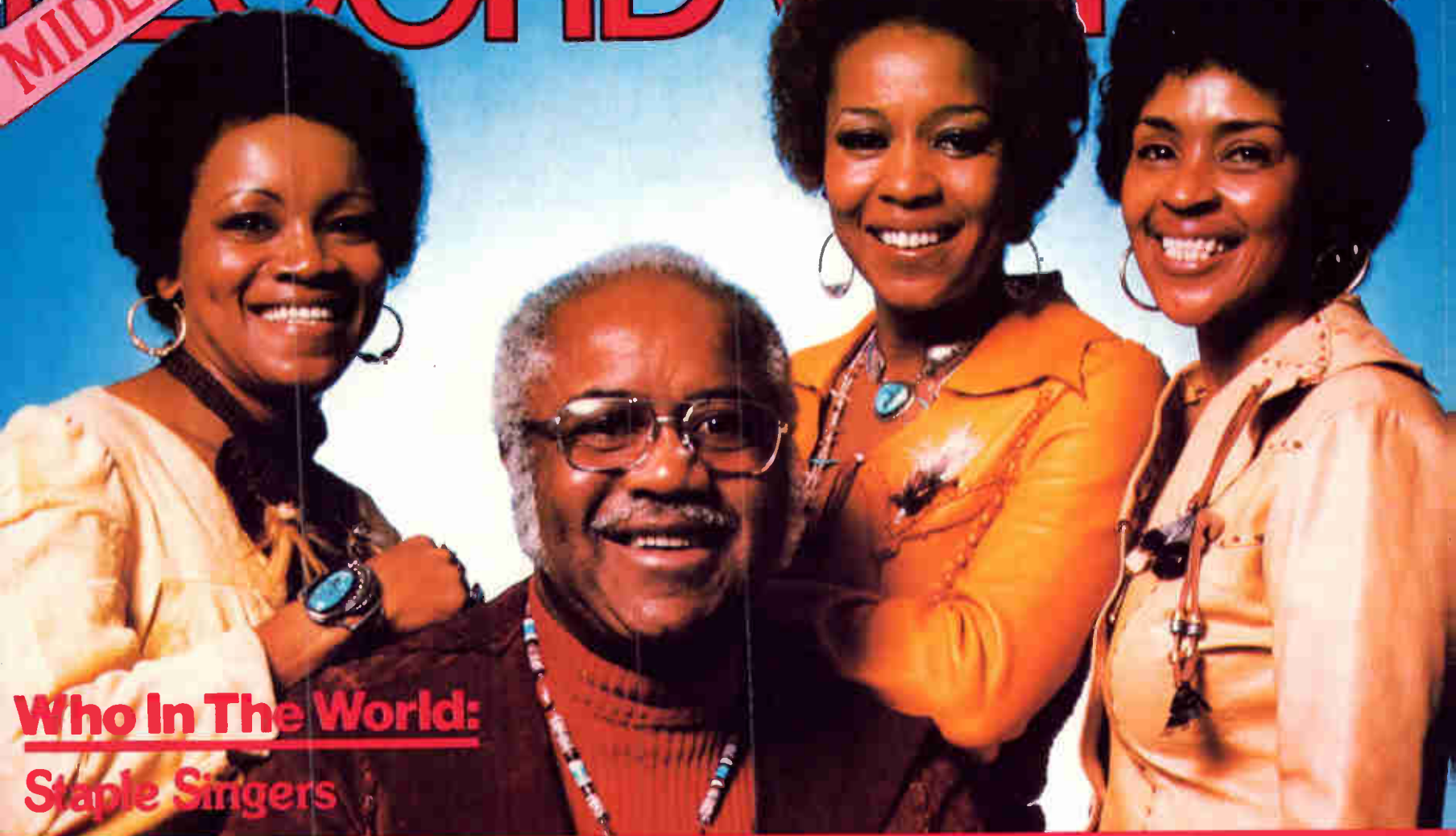
Thanks



J.R.

RECORD WORLD

MIDEM 1976



Who In The World: Staple Singers

HITS OF THE WEEK

SINGLES

ABBA, "I DO, I DO, I DO, I DO" (prod. by B. Ulvaeus & B. Andersson) (Countless, BMI). ABBA's clear understanding of pop dynamics has made them one of Scandinavia's premier groups. Acceptance has been slower here, but following the success of "SOS," this single should be the one to finally make people sit up and take note. Atlantic 3310.

MELISSA MANCHESTER, "JUST YOU AND I" (prod. by Vini Poncia) (Rumanian Pickleworks/Columbia/N. Y. Times, BMI). The prolific combination of Melissa and Carole Bayer Sager, which has been responsible for numerous hits, scores again with this ballad. An exquisite arrangement bolsters her vocals and gives her MOR appeal. Arista AS 0168.

ESTHER PHILLIPS, "FOR ALL WE KNOW" (prod. by Creed Taylor) (Leo Feist, ASCAP). "What A Difference . . ." marked the beginning of a new phase in Esther's career, sending her straight up the charts for the first time. The refreshing qualities of that song are present here and for all we know she's headed for crossover success once again. Kudu 929 (CTI).

ROGER DALTRY, "OCEANS AWAY" (prod. by Russ Ballard) (Chrysalis, Spaniel, ASCAP). This mesmerizing ballad should have you hooked after only a couple of listens. On this solo excursion, Daltry's vocal and instrumental accompaniment is subtle, and the material, provided by Philip Goodhand-Tait, is first rate. A solo smash! MCA 40512.

SLEEPERS

THE HUDSON BROTHERS, "SPINNING THE WHEEL (WITH THE GIRL YOU LOVE)" (prod. by Bernie Taupin) (Lornhole, BMI). Sounding more like Badfinger than ever before, Bill, Mark and Brett Hudson weave a soft, piquant pop rocker. They come up with a strong hook and a great AM sound that is sure to connect in a big way. Rocket PIG 40508 (MCA).

STYX, "LORELEI!" (prod. by Styx) (Almo/Stygian, ASCAP). The group that put it together with "Lady" gets more specific this time out. Their ode to Lorelei is a hard rocking number with overtones of The Who and Raspberries in its fiery rhythms. They continue to show exceptional poise and charm in what should be an AM/FM success. A&M 1786.

THE CHARLIE DANIELS BAND, "TEXAS" (prod. by Paul Hornsby) (Kama Sutra/Rada Dara, BMI). Fiddles and guitars alternate with intensity as Charlie's good natured southern-fried sound pays tribute to the Lone Star state. This appealing invitation should score big on country and pop charts as this group puts it together again. Kama Sutra KA 607 (Buddah).

DENNIS LINDE, "UNDER THE EYE" (prod. by Dennis Linde) (Combine, BMI). Extra-terrestrial electronic undercurrents set the tone as Linde reports that we're "under the eye" and being "scrutinized" by visitors from outer space. One of the best rockin' songs of this genre since purple people-eaters invaded the AM airwaves. Monument ZS8 8681 (Columbia).

ALBUMS

PETER FRAMPTON, "FRAMPTON COMES ALIVE!" Frampton has grown steadily since leaving Humble Pie four years ago, his solo career burgeoning artistically and commercially. This two-record live set sums up Frampton's recent past, capturing all the charged energy of last summer's tour. Frampton's alive alright—and playing up a mighty storm. A&M SP 3703 (6.98).

10cc, "HOW DARE YOU!" 10cc's albums have been the cornerstone of the band's career. Singularly well produced with equal attention to instrumental work ("How Dare You"), humor ("I'm Mandy Fly Me") and vocal effects ("Iceberg") make what's inside the cover as cleverly attractive as the packaging concept itself. Accept these Britons' dare anytime, anyway! Mercury SRM-1-1061 (6.98).

HENRY GROSS, "RELEASE." Cashman and West have long been associated with Gross, but with this first lp for Lifesong the relationship comes to fruition. A fun and technically expert work from the first bars of "Juke Box Song" to the upcoming single, "Shannon," and including all stops along the way. Henry Gross' time for release is here! Lifesong LS 6002 (6.98).

PRETTY THINGS, "SAVAGE EYE." Don't take the songtitle "It Isn't Rock 'n' Roll" too seriously 'cause that's precisely Pretty Things' strength. The veteran group's second for the Led Zeppelin-headed Swan Song label adds further credibility to increasing popularity. "It's Been So Long" and "Under the Volcano" erupt with savage passion. Swan Song SS 8414 (Atlantic) (6.98).

Frampton Comes Alive!

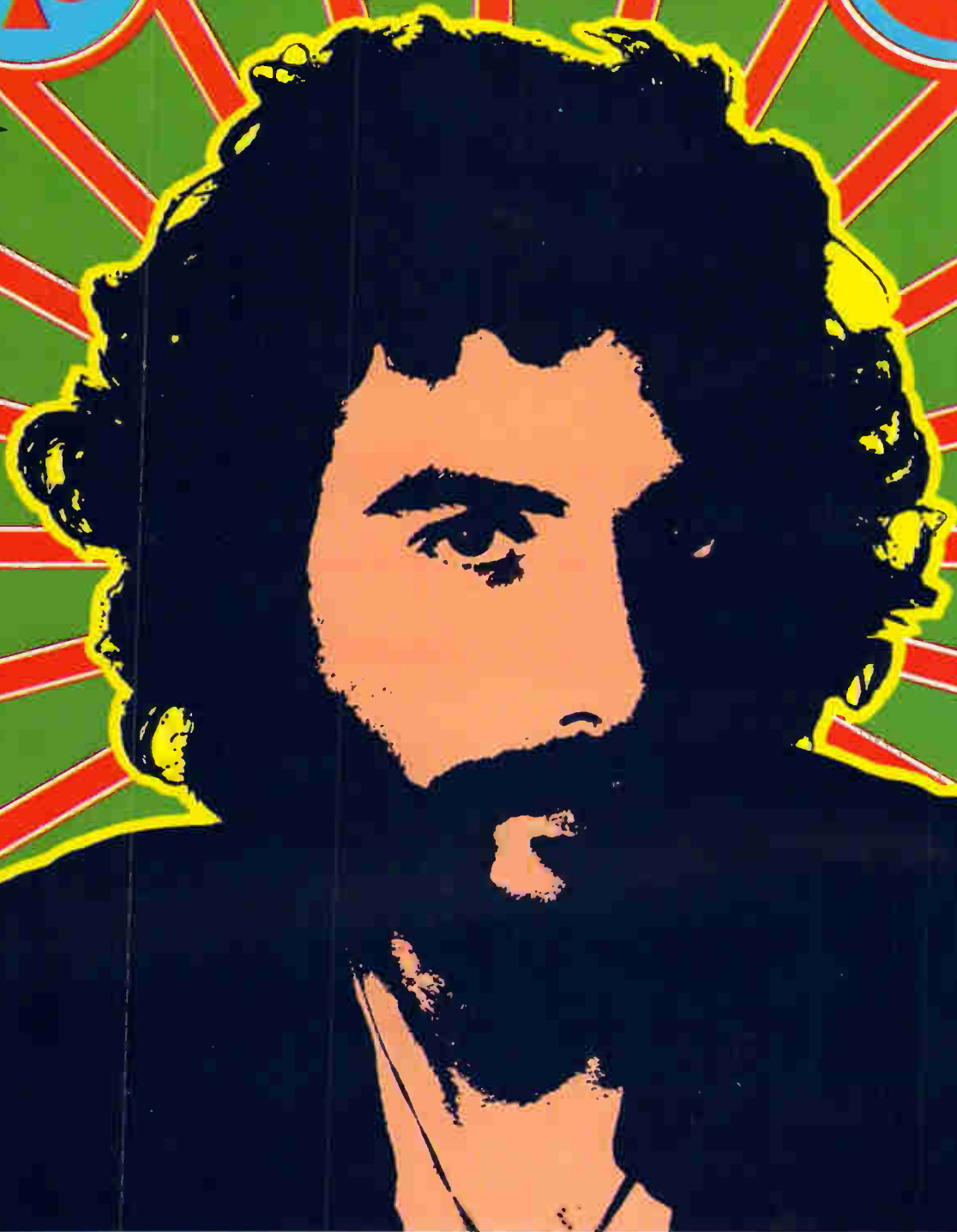


HENRY GROSS
RELEASE



CAT STEVENS

MAJIKAT
AMERICAN TOUR '76



Management: Barry Krost

Los Angeles: BKM (Personal Management, Inc.)
9200 Sunset Blvd., Suite 1207
Los Angeles, CA 90069

London: BKM (Personal Management, Ltd.)
27 Curzon Street
London, W. 1 Y-7AE
England



RECORD WORLD

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What these figures mean, to put it simply, is 1) the largest and most vital market for phonograph records will shrink over the next ten years; 2) the fastest growing population group (ages 25 to 44) has not been a very important one for the record business; 3) there will be more families or households than ever before and they too have never been the major market for records.

(Continued on page 202)

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Talent Acquisition

In addition to the successful product from its roster of artists, Glancy emphasized that it was RCA's aggressive acquisition of new talent on its own labels and those distributed by the company which had made the difference between an ordinary year and the banner sales and profits of 1975.

"The impetus which built up throughout the entire company during 1975, and which resulted in improvements in domestic commercial operations, club sales, custom label sales and foreign operations, gives the company a solid base for entering its diamond jubilee anniversary year," Glancy said.

Artistically, RCA's sales were spearheaded by John Denver, who had three lps and three singles certified gold by the Recording Industry Association of America and who had total domestic sales passing the 100,000,000-record mark. Jefferson Airplane/Starship, a group which gained fame in the initial years of the rock era, re-emerged in 1975 with its first million-copy album and two RIAA gold album awards; David Bowie won his fourth gold album and first gold record awards; Charley Pride received his tenth and eleventh gold album awards, and Elvis Presley had his twenty-first gold album.

Adding to RCA's sales gains throughout 1975 were albums by Lou Reed, Pure Prairie League, the Main Ingredient, Faith, Hope and Charity, Roger Whittaker, the Kinks, Tomita, Cleo Laine, Jack Jones, Perry Como and Henry Mancini.

New Artists

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(Continued on page 152)

Disco-Oriented Radio on the Rise

By MARC KIRKEBY

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London Sales Conference Biggest in Co. History

■ NEW YORK—The biggest sales conference in London Records' history was set to commence Sunday evening, January 25, at the Warwick Hotel. In attendance will be a record 150 distributors, district managers, sales managers, promotion managers, field personnel and key executives.

London's entry into tape distribution was the main thrust of Sunday's agenda, with a special demonstration of full frequency range recorded cassettes planned. Later in the week a suite in the Warwick Hotel will be open to invited guests for further examination, demonstrations and explanation of the cassettes. Sunday evening will end with a screening of the Bloodstone film "Train Ride To Hollywood."

The artist and repertoire vice presidents of London Records will dominate Monday's sessions with their presentation of new

'California Soul' Show Planned by Warners

■ LOS ANGELES — Mo Ostin, board chairman and president of Warner Bros. Records, has announced that many of the top soul and jazz performers affiliated with the company and its family of labels will appear in concert at New York's Beacon Theater in a series of four evenings of "California Soul," Feb. 26-29.

Artists participating in the series include Ashford & Simpson, Alice Coltrane, First Choice, Graham Central Station, Leroy Hutson, the Impressions, Al Jarreau, Rahsaan Roland Kirk, David "Fathead" Newman, David Sanborn, the Staple Singers and Dionne Warwick and others.

Although many of the artists hail from locales other than California, the concert series carries the "California Soul" label due to the fact that the showcasing of the acts was conceived and planned at WB's Burbank office.

The first three nights will be devoted to the soul artists of Warner Bros. and Curtom Records, while leap year night will see a six hour presentation showcasing Warners' renewed involve-

ment in the jazz field. The individual shows will be produced in cooperation with New York radio stations WBLS, WWRL, WNJR and WRVR.

product for February 1 release. Sales, merchandising and promotional aids will be unveiled later that afternoon, with a panel discussion by London's department heads to follow. Conferees will be treated Monday evening to a London artist showcase, headlined by Al Green, at Reno Sweeney.

Rounding out the three day gathering on Tuesday morning will be a seminar titled "Promotion, 1976 Style." The conference will officially come to an end after a distributor/manufacture "one-on-one" meeting, followed by a dinner/staff meeting.

WB Promotes Johnson

■ LOS ANGELES—Pete Johnson has been appointed director-general managers, it was announced by Warner Bros. Records president and chairman of the board Mo Ostin.

Warners' general managers work with the company's artist roster, helping to provide recording direction and to coordinate the company's creative, promotional and marketing efforts for each artist, in addition to scheduling record releases.

In addition to his responsibilities in the general management area, Johnson will work closely with the a&r department.

Johnson comes to the newly-created position from the Warners a&r department, where he was executive producer. In six years with the company, he also has worked as editorial director and as director of publicity.

RCA Records 'Pacific Overtures'



"Pacific Overtures," the new Broadway musical from the Harold Prince-Stephen Sondheim team, was recorded by RCA Red Seal recently. Shown here in RCA's Studio A are (from left) music director Paul Gemignani, record producer Tom Shepard, composer Sondheim and producer-director Prince. Looking on from above is Kenneth Glancy, president, RCA Records. The original cast album is being rushed into release this week by RCA.

Rollin' in Gold



On their most recent Stateside visit, the Bay City Rollers stopped up at Arista Records' offices to receive gold record plaques for their first album released in this country, "Bay City Rollers," which was recently certified gold by the RIAA. Shown here at the gold record presentation are Rollers Alan, Les, Derek, Eric and Woody with Arista president Clive Davis.

MCA Promotes Layton

■ LOS ANGELES — Stan Layton has been promoted to vice president/field operations for MCA Distributing Corp. announced Sam Passamano, vice president/sales. Layton, who has been director of field operations since September, had been MCA's district manager in Los Angeles for the two years prior and has been with the firm for almost eleven years.

'Mahogany' Theme Gold

■ LOS ANGELES — Diana Ross' Motown recording of "Theme From Mahogany ('Do You Know Where You're Going To')," from the Berry Gordy film "Mahogany," has topped sales in excess of one million units according to the label, and was declared gold, it has been announced by Barney Ales, executive vice president.

Sager, Chappell Music Ink Publishing Pact

■ NEW YORK — Lyricist Carole Sager has signed a worldwide co-publishing and publication agreement between Begonia Melodies, Inc. and Chappell Music, it was announced by Norman Weiser, president of Chappell. The contract is effective Feb. 5.

Andrew Sager assisted in the negotiations for Begonia Melodies which publishes Ms. Sager's music.

Ms. Sager's most recent hit was Melissa Manchester's "Midnight Blue." She has also co-written Ms. Manchester's next single, "Just You and I," and has five cuts on her new Arista album. She has also co-written many of the songs on Peter Allen's forthcoming album for A&M. In recent months, Ms. Sager's work has been recorded by such artists as Tony Orlando and Dawn, Anne Murray, Helen Reddy, Les McCann, Allan Clark of The Hollies, Peter Allen, Dusty Springfield, Johnny Mathis and many others.

Ms. Sager's music is published by Begonia Melodies, Inc./Unichappell Music, Inc. (BMI).

Korvettes Ups Zisson

■ NEW YORK — David Rothfeld, vice president of Korvettes, has announced the promotion of James Zisson to the position of buyer of records and tapes; he will be working with Ben Bernstein and Howard Schisler. One of the areas that he will be especially active in will be cut-out records and tapes.

Zisson, who was formerly an assistant buyer, came to Korvettes from Brown University. While in Providence, Rhode Island, he managed a retail outlet called Mother Records and did radio broadcasting.

We are principals interested in purchasing Music Publishing Company, Music Catalogue, and/or Individual Copyrights.

Contact:

C.J. Leigh, Mgt.
488 Madison Ave.
New York, N.Y. 10022
(212) 832-3150

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Skopp Joins Kirshner

■ NEW YORK — Don Kirshner, president of Kirshner Entertainment Corporation, has announced the appointment of Roberta Skopp to the newly created position of director of publicity/artist relations for the company.



Roberta Skopp

Ms. Skopp will be responsible for all publicity for the firm, which encompasses music publishing; the CBS Custom Label Kirshner Records, in addition to other record affiliations; the television division, Don Kirshner Productions, which includes "Don Kirshner's Rock Concert" and a variety of newly developed enterprises in the music-related television sphere; and any future entertainment areas the organization enters. In addition, she will act as liaison between all artists under the Kirshner umbrella and their various label associations. Ms. Skopp will report directly to Kirshner.

Background

For the past two years Ms. Skopp has been on the editorial staff of **Record World**, first as album reviewer and most recently compiling the FM Airplay Report, in addition to general editorial functions. Prior to that she worked at both Evolution and Bell Records.

E/A Ups Ostman

■ LOS ANGELES — Joe Smith, chairman, Elektra/Asylum/Nonesuch Records, has announced the appointment of Susan Ostman to the post of director, national advertising. In her new position, Ostman will coordinate all national trade and consumer print, and will develop and direct placement of radio spot advertising for the company.

Since joining Elektra/Asylum/Nonesuch in 1973, Ostman has been assistant to Jerry Sharell, vice president in charge of the international division and advertising and artist relations. In that capacity, she has been involved in the company's advertising activities since 1974.



Susan Ostman

Schanzer Named RW Art Director

■ NEW YORK — **Record World** has announced the appointment of Michael Schanzer as art director. Also announced was the appointment of John Czajkowski as associate art director.

Schanzer, a graduate of Baruch College, came to RW in July of 1974 and was appointed assistant art director in August of that same year. On October 18, 1975, Schanzer was appointed associate art director.

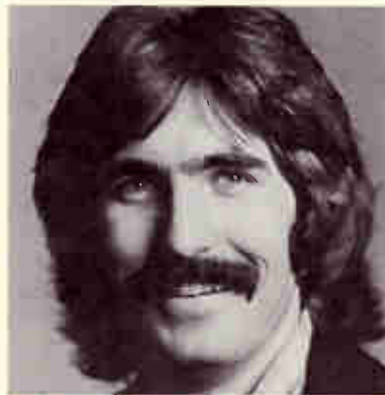
Czajkowski began contributing to RW as a free-lance illustrator in July of 1975 and was appointed assistant art director in October of 1975.

Col Promotes McCarrell

■ NEW YORK — Ron McCarrell has been appointed to the position of director of east coast product management for Columbia Records. The announcement was made by Don DeVito, director of merchandising for Columbia.

In his new position, McCarrell will be responsible for the direction of the east coast product management staff and the conception of merchandising programs, concentration, exploitation and development of individual artists. He will coordinate his staff's activities with the sales, promotion, advertising, package design and artist development departments.

McCarrell began his career with Columbia Records as a college rep at the Long Beach campus of California State University where he received his B.A. degree in journalism. He joined the company upon graduation as a writer in the New York publicity office, and was subsequently appointed manager, college promotion in July, 1972.



Ron McCarrell

Bass Joins RSO

■ NEW YORK — RSO Records president Bill Oakes has announced the engagement of Billy Bass as independent national promotion manager, effective immediately.

Oakes said that Bass, who can be reached through the RSO offices in Los Angeles, will be working all current RSO product with specific emphasis on the current Bee Gees' album and single and the Revelation lp. He will coordinate radio promotion with the local WEA branches and Atlantic Records, RSO's distributor, reporting to Bill Oakes in New York. Bass was most recently director of album promotion at United Artists and had formerly held the same post at RCA Records.

Simultaneously, Oakes announced that Russ Palmer, formerly Warner Bros. promotion man in Los Angeles and Seattle, would be handling west coast regional promotion for RSO based in the RSO offices at 9200 Sunset Blvd.



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Nashville, Tenn. 37203
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Carlos Marrero/Assistant Manager
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GERMANY
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EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

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Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Bee Gees (RSO) "Fanny (Be Tender With My Love)." Exploded this week with several heavyweight adds. Top 20 sales reported in large doses. A triple header.

Captain & Tennille (A&M) "Lonely Night (Angel Face)." Dynamite is the word for this song's activity. Its numerous first week major market adds were followed by several more this week, making it almost across-the-board. Good things come in threes.

Boy, have we got a trade ad this week.

	RECORD WORLD	CASH BOX	BILLBOARD
Earth, Wind & Fire, "Gratitude" <small>PG 33694</small>	1*	1*	1*
Bob Dylan, "Desire" <small>PC 33893</small>	4*	4*	2*
Paul Simon, "Still Crazy After All These Years" <small>PC 33540</small>	3*	3*	3
Chicago, "Greatest Hits" <small>PC 33900</small>	2	2	4

Thanks to all of the radio and retail people who believed, the top 4 albums in all three trades this week are on Columbia Records and Tapes. An unprecedented event.

Coming chart toppers:
 New Janis Ian. New Loggins & Messina.
 New Phoebe Snow — on the way.

* With a bullet.

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London Sales Conference Biggest in Co. History

■ NEW YORK—The biggest sales conference in London Records' history was set to commence Sunday evening, January 25, at the Warwick Hotel. In attendance will be a record 150 distributors, district managers, sales managers, promotion managers, field personnel and key executives.

London's entry into tape distribution was the main thrust of Sunday's agenda, with a special demonstration of full frequency range recorded cassettes planned. Later in the week a suite in the Warwick Hotel will be open to invited guests for further examination, demonstrations and explanation of the cassettes. Sunday evening will end with a screening of the Bloodstone film "Train Ride To Hollywood."

The artist and repertoire vice presidents of London Records will dominate Monday's sessions with their presentation of new

'California Soul' Show Planned by Warners

■ LOS ANGELES — Mo Ostin, board chairman and president of Warner Bros. Records, has announced that many of the top soul and jazz performers affiliated with the company and its family of labels will appear in concert at New York's Beacon Theater in a series of four evenings of "California Soul," Feb. 26-29.

Artists participating in the series include Ashford & Simpson, Alice Coltrane, First Choice, Graham Central Station, Leroy Hutson, the Impressions, Al Jarreau, Rahsaan Roland Kirk, David "Fathead" Newman, David Sanborn, the Staple Singers and Dionne Warwick and others.

Although many of the artists hail from locales other than California, the concert series carries the "California Soul" label due to the fact that the showcasing of the acts was conceived and planned at WB's Burbank office.

The first three nights will be devoted to the soul artists of Warner Bros. and Curtom Records, while leap year night will see a six hour presentation showcasing Warners' renewed involve-

ment in the jazz field. The individual shows will be produced in cooperation with New York radio stations WBLS, WWRL, WNRJ and WRVR.

product for February 1 release. Sales, merchandising and promotional aids will be unveiled later that afternoon, with a panel discussion by London's department heads to follow. Conferees will be treated Monday evening to a London artist showcase, headlined by Al Green, at Reno Sweeney.

Rounding out the three day gathering on Tuesday morning will be a seminar titled "Promotion, 1976 Style." The conference will officially come to an end after a distributor/manufacture "one-on-one" meeting, followed by a dinner/staff meeting.

WB Promotes Johnson

■ LOS ANGELES—Pete Johnson has been appointed director-general managers, it was announced by Warner Bros. Records president and chairman of the board Mo Ostin.

Warners' general managers work with the company's artist roster, helping to provide recording direction and to coordinate the company's creative, promotional and marketing efforts for each artist, in addition to scheduling record releases.

In addition to his responsibilities in the general management area, Johnson will work closely with the a&r department.

Johnson comes to the newly-created position from the Warners a&r department, where he was executive producer. In six years with the company, he also has worked as editorial director and as director of publicity.

Rollin' in Gold



On their most recent Stateside visit, the Bay City Rollers stopped up at Arista Records' offices to receive gold record plaques for their first album released in this country, "Bay City Rollers," which was recently certified gold by the RIAA. Shown here at the gold record presentation are Rollers Alan, Les, Derek, Eric and Woody with Arista president Clive Davis.

MCA Promotes Layton

■ LOS ANGELES — Stan Layton has been promoted to vice president/field operations for MCA Distributing Corp. announced Sam Passamano, vice president/sales. Layton, who has been director of field operations since September, had been MCA's district manager in Los Angeles for the two years prior and has been with the firm for almost eleven years.

'Mahogany' Theme Gold

■ LOS ANGELES — Diana Ross' Motown recording of "Theme From Mahogany ('Do You Know Where You're Going To')," from the Berry Gordy film "Mahogany," has topped sales in excess of one million units according to the label, and was declared gold, it has been announced by Barney Ales, executive vice president.

RCA Records 'Pacific Overtures'



"Pacific Overtures," the new Broadway musical from the Harold Prince-Stephen Sondheim team, was recorded by RCA Red Seal recently. Shown here in RCA's Studio A are (from left) music director Paul Gemignani, record producer Tom Shepard, composer Sondheim and producer-director Prince. Looking on from above is Kenneth Glancy, president, RCA Records. The original cast album is being rushed into release this week by RCA.

Sager, Chappell Music Ink Publishing Pact

■ NEW YORK — Lyricist Carole Sager has signed a worldwide co-publishing and publication agreement between Begonia Melodies, Inc. and Chappell Music, it was announced by Norman Weiser, president of Chappell. The contract is effective Feb. 5.

Andrew Sager assisted in the negotiations for Begonia Melodies which publishes Ms. Sager's music.

Ms. Sager's most recent hit was Melissa Manchester's "Midnight Blue." She has also co-written Ms. Manchester's next single, "Just You and I," and has five cuts on her new Arista album. She has also co-written many of the songs on Peter Allen's forthcoming album for A&M. In recent months, Ms. Sager's work has been recorded by such artists as Tony Orlando and Dawn, Anne Murray, Helen Reddy, Les McCann, Allan Clark of The Hollies, Peter Allen, Dusty Springfield, Johnny Mathis and many others.

Ms. Sager's music is published by Begonia Melodies, Inc./Unichappell Music, Inc. (BMI).

Korvettes Ups Zisson

■ NEW YORK — David Rothfeld, vice president of Korvettes, has announced the promotion of James Zisson to the position of buyer of records and tapes; he will be working with Ben Bernstein and Howard Schisler. One of the areas that he will be especially active in will be cut-out records and tapes.

Zisson, who was formerly an assistant buyer, came to Korvettes from Brown University. While in Providence, Rhode Island, he managed a retail outlet called Mother Records and did radio broadcasting.

We are principals interested in purchasing Music Publishing Company, Music Catalogue, and/or Individual Copyrights.

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THE COAST

By BEN EDMONDS



■ HOW WE'LL SPEND OUR SUMMER VACATION: In this Year Of The Bicentennial Burger, all our reports indicate that the **Beach Boys**, America's greatest musical imperialists, will be more intensely active than in any time period in recent memory. All of our information is still tentative, so we'll talk in terms of what the Beach Boys would like to do in the coming year. First, they'd like to have their very own TV special to usher in the summer. The show, which they'd like to see

broadcast at the end of May, has reportedly attracted several sponsorship inquiries, which would seem to pretty well lock up its reality. You'll probably find the Beach Boys on the road for most of 1976. They've got a European tour pencilled in for June, with an American tour to follow in July (wonder where they'll play on the 4th of July?). What they'd like to do more than anything is a joint tour with **Elton John**—their appearance with him in London last summer having been so spectacularly successful—and it's an idea that EJ might even be interested in. The BBs' scheme calls for that one to commence in April, but only to include out-of-the-way places like the Phillipines, Australia and New Zealand (unless, of course, they can coax EJ into doing a few of the July US dates with them, a thought that has most probably already been tossed around). The album that they've been piecing together for the last 50-odd months is still not within striking distance, and the most realistic speculation has it being released to coincide with the tour. In the midst of all this, they'd also like to somehow find the time to pursue some personal interests, which could mean acting for **Dennis Wilson**, TM teaching for **Mike Love** and **Al Jardine**, and production work for **Carl Wilson**. A lot of this energy is said to've been inspired by **Brian Wilson's** revitalized enthusiasm for the band he's not really been a part of since "Wild Honey;" our insiders forecast a major participation from him in at least the album and TV special. GogettumBrian!

HERE WE GO AGAIN: Hey guess what kids? **The Beatles** are gonna re-form! Whaddya mean, how do I know? I seen it on television; twice in fact. The first time was when I seen Miss Rona an she wuz sayin that they wuz gonna re-form and make some records for Columbia, an that **Phil Spector** is gonna produce 'em. Except they aren't gonna be called The Beatles, they're gonna be called **Again**. How should I know why? An the second time wuz on the news, when this promoter guy **Bill Sargent** comes on an sez that he guarantees **Lennon, McCartney, Harrison** an **Starr** thirty million dollars fer one show, which they'll show all over the world on closed circuit teevee. The tickets would cost \$50, so maybe I won't be able to go. (It better not be on a schoolnight!) Sargent's conditions wuz that they could play the concert anywheres in the world, an that they could all do their solo stuff but they had to perform together for at least 20 minutes. (Jeez, **Pink Floyd** played fer *three hours* when I seen 'em, and they didn't charge 50 bucks!) Then I read in this other magazine where The Beatles wuz already back together again an wuz signed to Paramount Records an is gonna release an album called "Who's Elton John?" on the 4th of July. Who am I supposta believe, anyway? I'd settle for a new John Lennon or Paul McCartney album right now.

OTHER RELEVANT HALF-TRUTHS: If you're one of the lucky ones that gets your **RW** on Monday, then **Bob Dylan's** "Night Of The Hurricane" benefit for **Rubin Carter** at Houston's Astrodome will have happened only yesterday. We're too far in advance to get any concrete details, but in case you care to check the reality against the build-up, here are the names that have been tossed around since the cat tumbled out of the bag: Aside from the **Rolling Thunder Revue**, other participants are said to include **Stevie Wonder, Isaac Hayes, Shawn Phillips, The Band** and **Neil Young**. There's also talk that some of the proceeds might be directed toward various Indian organizations, and that the show itself will be taped for possible radio syndication. Having jumped the gun, you can look for us to confirm or deny all of the above by this time next week . . . It's seldom that you'll find concert combinations that promise to be satisfying from start to finish, but if the **Sweet/Eric Carmen** pairing passes through your town, we'd advise that you plan on arriving early and staying late . . . People Magazine had slotted **Glen Campbell** for its Feb. 1st cover, but when he showed up for the photo session sporting a beard, the editors did a double-take. Seems that they think their readers would have difficulty finding the face beneath the fuzz, so they gave him the option of shaving or

(Continued on page 152)

Gold 'Feelings'



When Brazilian **Morris Albert** visited New York recently, he had been preceded by RCA recording of "Feelings," which was certified gold by the RIAA just before Christmas. It also has been a number one hit around the world, and Albert and/or song ended up with three Grammy nominations. Shown at RCA's New York headquarters receiving his gold record, Albert is surrounded by (from left) **John Rosica**, division vice president, promotion and merchandising; **Jack Kiernan**, division vice president, marketing; **Mel Ilberman**, division vice president, commercial operations; **Albert**; **Mel Berniker**, division vice president, pop a&r; and **Myron Roth**, division vice president, business and talent affairs.

B'nai B'rith Lodge To Honor Berman

■ NEW YORK — **Albert Berman**, managing director of the Harry Fox Agency, Inc., will be honored by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith on Wednesday, Feb. 25 at a luncheon in the Grand Ballroom of the Waldorf-Astoria Hotel. Berman will receive the Lion of Judah Human Relations Award.

The tribute was announced by **Ira Moss**, president of Pickwick International U.S.A. and general chairman of the luncheon. **Toby Pieniek** of RCA Records is president of Music and Performing Arts Lodge. Co-chairmen of the luncheon are **Edward M. Cramer** of Broadcast Music, Inc., **Leonard Feist** of the National Music Publishers Association, Inc., and **Michael Stewart** of the United Artists Music Publishing Group, Inc.

Berman, a former president of Music and Performing Arts Lodge, is a resident of Bronxville, N.Y., where he is a member of Congregation Sons of Israel, which named him United Jewish Appeal Man of the Year, and a member of the Lincoln Park Jewish Center. He is a graduate of Long Island University, and has lectured on the music industry at Syracuse University, the University of California, the University of Southern California and the New School for Social Research.

The Music and Performing Arts luncheon is being held on behalf of the ADL Appeal's 1976 campaign for the Anti-Defamation League of B'nai B'rith.

Midland International Names O'Loughlin VP

■ NEW YORK — **Bob Reno**, president of Midland International, has appointed **Ed O'Loughlin** vice president of Midland International and affiliated companies, which include Midland International Records and Midsong Publishing.



Ed O'Loughlin

O'Loughlin joined Midland International in 1973 as general manager. Reno stated that O'Loughlin has played a vital role in the growth of Midland International, highlighted by his production of **Carol Douglas'** "Doctor's Orders."

Before joining Midland International, O'Loughlin worked under Reno as general manager of the Buddha Publishing Companies. Prior to that, he was a professional manager of publishing at RCA's Sunbury/Dunbar Music.

Adele Sandler Dies

■ NEW YORK — **Mrs. Adele Sandler**, head of the copyright department of Bourne Music since 1941, died Wednesday (21) of a heart attack. Funeral services were held (25) at Riverside Chapel.

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Bayh Addresses Industry Lunch

By ELIOT SEKULER

■ LOS ANGELES—Senator Birch Bayh (D-Indiana) addressed an industry luncheon here on January 20 at the Beverly Hills Hotel, two days after finishing second, behind former Georgia Governor Jimmy Carter, in the Iowa Democratic primary. In attendance at the luncheon were a large group of record industry executives, including Elektra/Asylum president Joe Smith, RIAA president Stanley Gortikov, Warner Bros. board chairman and president Mo Ostin, A&M VP Gil Friesen, MCA VP George Jones, Arista's Bob Buziak, NARAS president Jay Cooper and representatives of Casablanca Records, Motown, Playboy Inc., CBS Records, Twentieth Century and United Artists.

The Bayh luncheon was the second industry-presidential meeting to have taken place on the west coast during the current campaign. Governor Carter reportedly met with a record industry group several weeks ago.

Although the RIAA handled arrangements for the luncheon, Gortikov stressed that no endorsement of Bayh had been given or was intended. "As a matter of practice, the Senator has been addressing industry and constituent groups wherever he goes and therefore requested that a record-

ing industry group meet with him," Gortikov said, noting that both RCA and CBS maintain pressing plant installations in Bayh's home state.

Bayh's remarks covered a wide variety of campaign issues. His speech did not cover issues specifically dealing with the record industry.

As a member of the Senate Judiciary Committee, Bayh has been involved with recent legislation affecting the record business such as mechanical royalties, performance rights and anti-piracy penalties.

According to Gortikov, no other candidate has yet requested a similar meeting with recording industry representatives. "It may heat up a bit as the campaign continues," predicted Gortikov.

Bobby Poe Convention Set for Nashville

■ WASHINGTON, D.C. — Bobby Poe of Pop Music Survey has announced that his Radio/Record Seminar/Awards Banquet & Celebrity Golf/Tennis tournaments will be held June 3-5, 1976 at the Hilton Inn in Nashville, Tennessee. Speakers and panelists will be announced in the near future.

Reddy Gold



Helen Reddy is presented with two RIAA certified Gold albums during taping of "The Midnight Special" NBC-TV Show by Charlie Van Dyke, KHJ-Radio program director, and Bruce Wendell (right), Capitol Records' national promotion manager. "Helen Reddy's Greatest Hits" received gold record certification in December of 1975 and her "No Way To Treat A Lady" album garnered million-seller status the next month.

Mason Goes Gold

■ LOS ANGELES—The RIAA has certified Dave Mason's "Alone Together" album gold. "Alone Together" is currently part of the ABC/Blue Thumb catalogue.

MCA Signs Stuckey

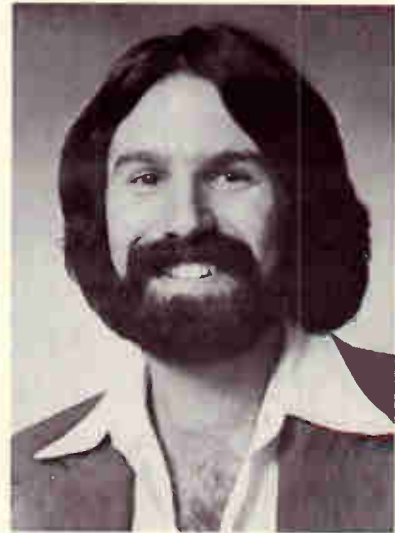
■ LOS ANGELES—MCA Records, Inc. has signed singer/songwriter Nat Stuckey, according to J.K. Maitland, president of MCA Records. The signing took place at Woodland Sound Studios, Nashville, where Stuckey is recording his first album for MCA, produced and arranged by David Barnes for Conway Twitty's Twittybird Productions.

Wingate Joins Col

■ NEW YORK — Dick Wingate has been appointed to the position of associate product manager for Columbia Records. The announcement was made by Ron McCarrell, director of east coast product management.

In his new post, Wingate's responsibilities will include the development and execution of merchandising and marketing concepts for individual east coast artists. He will be working closely with the art, advertising, and sales promotion departments in developing packaging concepts.

Prior to joining Columbia, Wingate was director of east coast promotion for Janus Records in New York.



Dick Wingate

Spinners Re-Sign with Atlantic

■ NEW YORK — Atlantic Records group the Spinners have been re-signed to a five-year exclusive worldwide recording contract with label, it was announced jointly by Atlantic Records president Jerry Greenberg and vice president Henry Allen, and Spinners group manager Buddy Allen.


The Detroit-based Spinners—Henry Fambrough, Billy Henderson, Pervis Jackson, Bobby Smith and Philippe Wynn — have enjoyed a successful relationship

with Philadelphia producer Thom Bell since first joining Atlantic in 1971.

To date, the Spinners have attained nine RIAA gold-certified records. Singles include "I'll Be Around," "Could It Be I'm Falling In Love," "One Of A Kind (Love Affair)," "Then Came You" (with Dionne Warwick), and "They Just Can't Stop It (Games People Play)." Gold albums include "Spinners," "Mighty Love," "New & Improved" and "Pick Of The Litter."





Shown at the Spinners re-signing with Atlantic are, from left, Atlantic Records president Jerry Greenberg, VP Henry Allen and Spinners manager Buddy Allen.



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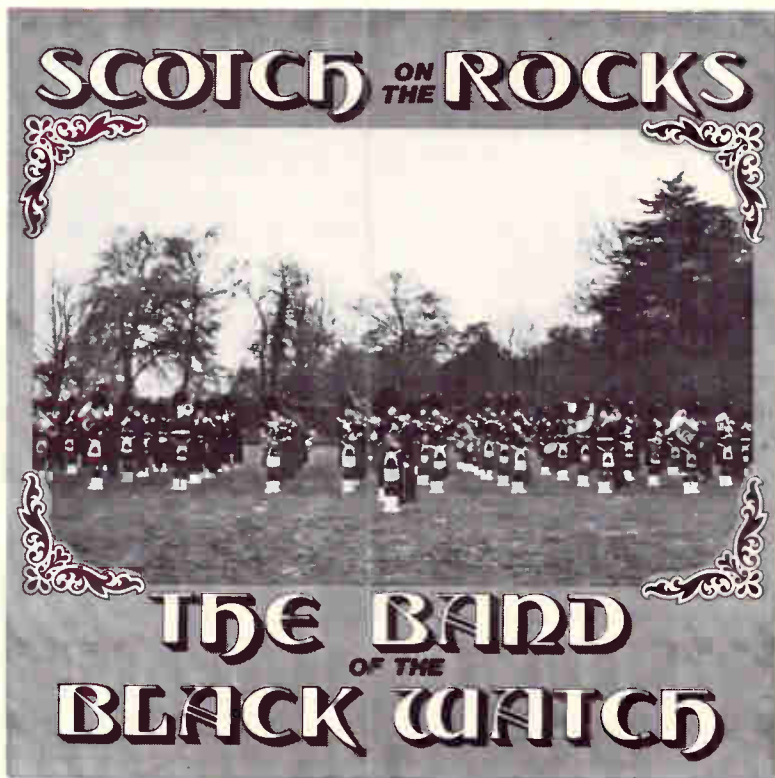
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Memphis Horns Sound for RCA



The Memphis Horns, who have played on over 300 gold records, have signed an exclusive recording contract with RCA. Shown in the studio taking a break from recording their first album for the label, "High On Music," are (from left) Jack Hale (Horns), Dan Dortch of Dan Dortch International, James Mitchell (Horns), Booker T. Jones, who is producing their album, Andrew Love (Horns), group manager Rick Taylor, Louis Collins (Horns), RCA manager of talent acquisition and development Billy James and Wayne Jackson (Horns).

Silver Convention To Make U.S. Debut

■ NEW YORK—On February 28, Silver Convention, comprised of Linda Thompson, Ramona Wolf and Penny McLean, will make its American stage debut at New York's Felt Forum, starring in a show that features Faith, Hope & Charity and A Touch of Class.

Prior to that, the Munich-based Midland International Records trio, whose records are distributed by RCA Records, is scheduled for a series of television appearances and promotion and publicity in Los Angeles, starting February 23. A tour of major cities throughout the country is tentatively set to begin on or about March 5.

The Coast (Continued from page 148)

seeing the cover cancelled . . . **Glen Campbell** will not be appearing on the February 1st cover of *People* . . . **Record World**, The Magazine That Dares To Be Different, sent VP **Lenny Beer** as an ambassador of good will to the luncheon for Senator **Birch Bayh** hosted by **Stan Gortikov** and **Joe Smith**. Once inside, however, Beer was immediately surrounded by a battalion of secret service agents, who informed him in no uncertain terms that he didn't look like everyone else. Hopelessly outnumbered, Beer broke down and confessed to the crime, and was on the verge of divulging the secret of *RW's* chart system when he was heroically rescued by Joe Smith, who successfully prevented the formula from falling into the Wrong Hands . . . The **Dave Mason/Santana** concert at San Francisco's Cow Palace that was aired live New Year's Eve featured an interesting technological development. The show was aired live over sister Metromedia stations KSAN (SF) and KMET (LA), and the usual procedure in such situations calls for a hookup via telephone landlines. As it happened, all the lines were booked that evening, and they were forced to transmit over the audio portion of the TV microwave system. The sound that resulted was remarkably clearer and better defined, which presents us with interesting possibilities for nationwide concert broadcasts (for starters) . . . **Mike Curb** has signed promising local singer/actor **Stuart Getz** to a record production deal. Resulting product will be released on Curb/Warner in the US and by Phonogram elsewhere. They're shooting for an April release on the initial Curb-produced sides . . . In two weeks we'll see the release of "Captured Live," the new **Johnny Winter** album recorded on his west coast tour with **Edgar Winter** and **Rick Derringer**. Tapes from that tour will also spawn a live album for the **Edgar Winter Group**, as well as a combination lp featuring the entire cast . . . Unsigned rock & rollers the **Ratz** packed the Troubadour last week in their major venue debut, which is good news for the local scene. Record company response to their performance is said to be good news for the Ratz, who will probably not be unsigned for long.

RCA's Banner Year

(Continued from page 143)

Other new artists whose first product was released during the year included Daryl Hall and John Oates, Lucy Simon, David Cassidy, Leslie West, the Noel Redding Band, Cryer and Ford, Juice Newton and Silver Spur, Dotts, Michael Bolotin, Elliott Murphy, Russell Morris, the Deadly Nightshade, Lonnie Liston Smith and Aztec Two Step.

A reflection of RCA's position in the country music market came at the annual Country Music Association awards banquet-telecast when RCA received all five of the major awards, which also comprised one half of the 10

Polydor Names Keith, Holzman To Regional Marketing Posts

■ NEW YORK—Burt Naidoff, national sales manager of Polydor Incorporated, has announced the addition of Art Keith and Mike Holzman to the company's regional marketing staff.

Keith, who has been named midwest regional marketing manager, has held marketing and sales positions in the midwest area for such organizations as United Artists, Discount Records (the CBS owned retail chain) and Angel Records, where he was both sales and promotion manager.

Holzman, who has been named east coast regional marketing manager, has held such marketing positions as sales manager for MRJ Distributors in N.Y., regional

merchandising manager for the E.J. Korvettes chain where he was responsible for the N.Y. Metropolitan area, and special projects manager for Capitol Records.

Holzman and Keith, along with Sterling Devers, Polydor's west coast regional marketing manager, now complete the newly-created department. All three RMM's will report directly to Naidoff concerning their specifically delineated areas. Devers, headquartered in Polydor's Los Angeles office, will cover the entire west coast and also blanket the Dallas, New Orleans and Denver markets.

Keith, who will be based out of Phonodisc's Chicago office, will focus his activities on the Chicago, Cleveland, Cincinnati, Detroit, Buffalo, Pittsburgh and St. Louis markets, also reaching into Nashville and Memphis. Holzman, based in New York, will personally cover the entire east coast from Maine to Florida and will include Atlanta in his marketing domain.

The three RMM's will, in addition to performing all marketing functions, be involved in national and local account sales, be responsible for consumer advertising, and will have a hand in local tour support. They will work closely with the Phonodisc distributors in the regions they cover.

Arlene Reckson-Cohen Promoted by ATV/Pye

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the appointment of Arlene Reckson-Cohen as national director, artists and repertoire for the label. ATV Records is the American operating arm of Pye Records Ltd. of London, England.



Arlene Reckson-Cohen

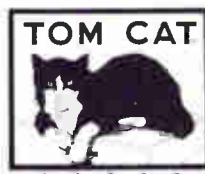
Ms. Reckson-Cohen previously held the position of a&r administrator at ATV, and in recent months has taken a more active role in signing artists and in product release. She will report directly to Siegel.

ONE

FINE

DRAY

YB-10454



TOM CAT RECORDS
SUITE 1000
450 NORTH
ROXBURY DRIVE
BEVERLY HILLS,
CALIF. 90210
(213) 274-0756

Distributed by RCA Records

WU

PRODUCED BY
HERB BERNSTEIN



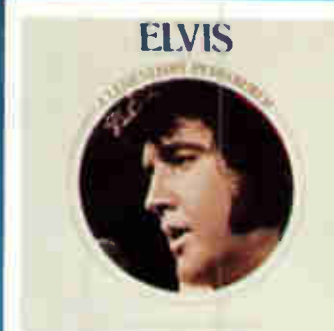
Lou Reed
"CONEY ISLAND BABY"
 APL1/APS1/APK1-0915
 Back on the wild side
 in clear and
 simple rock and roll.



David Bowie
"STATION TO STATION"
 APL1/APS1/APK1-1327
 Superstar and super-seller,
 in his most
 advanced, broadest appeal.



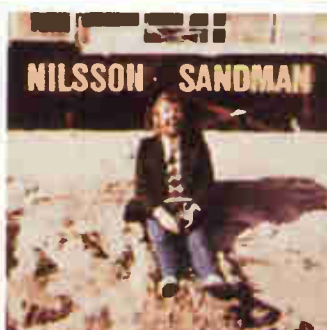
Pure Prairie League
"IF THE SHOE FITS"
 APD1/APL1/APS1/APK1-1247
 The country and pop
 sensation with a new album
 timed to a
 coast-to-coast tour.



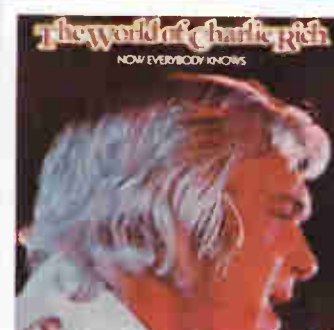
ELVIS
**"ELVIS, VOL. 2 —
 A LEGENDARY PERFORMER"**
 CPL1/CPS1/CPK1-1349
 Vol. 2 follows the gold Vol. 1
 with previously unreleased
 or long unavailable hits.



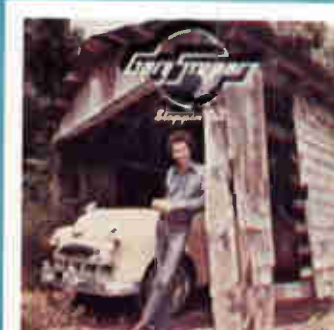
Gil Evans
"THERE COMES A TIME"
 APL1/APS1/APK1-1057
 He whips the best of rock
 and jazz instrumentalists
 into a band that
 swings like a mother.



Nilsson
"SANDMAN"
 APD1/APL1/APS1/APK1-1031
 Genius all the way,
 augmented by
 sidemen like Ringo Starr,
 Leon Russell and Joe Cocker.



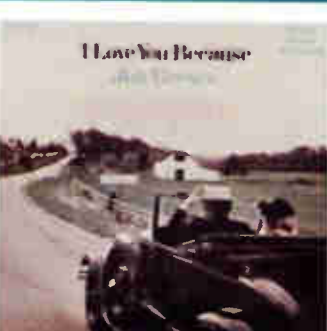
Charlie Rich
"THE WORLD OF CHARLIE RICH"
 APL1/APS1/APK1-1242
 Classic Silver Fox in a new
 collection that includes
 his latest hit,
 "Now Everybody Knows."



Gary Stewart
"STIPPIN' OUT"
 APL1/APS1/APK1-1225
 One of the highest energy
 acts in country music.
 Includes "Flat Natural
 Born Good-Timin' Man."



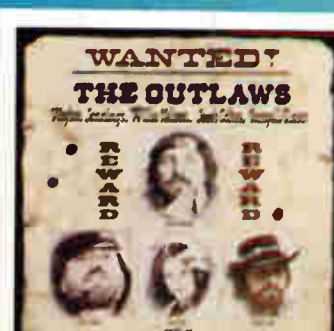
Scorpions
"FLY TO THE RAINBOW"
 PPL1/PPS1-4025
 The exciting German group
 that hit N.Y. and L.A. is ready
 to take on the entire U.S.A.



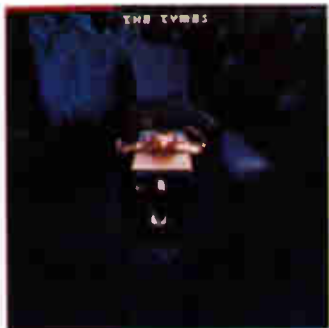
Jim Reeves
"I LOVE YOU BECAUSE"
 APL1/APS1/APK1-1224
 Standards and originals,
 and a new single (title song)
 and a poster.



Shawne Jackson
 APL1-1320
 Debut of a Canadian lady
 with sure-fire appeal to
 Progressive, Top 40 and R&B.



Waylon Jennings;
 Willie Nelson;
 Jessi Colter; Tompall Glaser
"THE OUTLAWS"
 APL1/APS1/APK1-1321
 Four desperados, out to
 break laws and other records.



The Tymes
"TYMES UP"

APL1/APS1/APK1-1072

For discos and living rooms,
their sextet harmony
blends with strings and horns.



Tomita
"FIREBIRD"

ARD1/ARL1/ARS1/ART1/ARK1-1312

A new one by the electronic
wiz who jumps
from classical to pop charts.



Cleo Laine
"BORN ON A FRIDAY"

LPL1/LPS1/LPK1-5113

The TV and concert star
teams with George Martin,
who produced
classics for the Beatles.



Cy Coleman
"THE PARTY'S ON ME"

APL1/APS1/APK1-1252

The songwriter's songwriter,
on piano (and vocals).
Repertoire includes
disco hit, "Chloe."

JANUARY IS JUMPING.

RCA Records



Bo Diddley
"20TH ANNIVERSARY
OF ROCK AND ROLL"

APL1/APS1-1229

The first with the most,
celebrates with today's
superstars as his sidemen.



Starland
Vocal Band
BHL1/BHS1-1351

A new vocal group
from Wash., D.C.,
produced by Milt Okun,
in a strong debut.



"LEE HOLDRIDGE
CONDUCTS
THE MUSIC OF JOHN DENVER"

BHL1/BHS1-1366

John Denver's arranger-
conductor is the man for the
instrumentals of John's songs.



Starwood
"HOMEBREW"

BHL1/BHS1-1125

The new Aspen-based
country-rock group
with fresh material
and a tight sound.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Eddie Kilroy on Playboy's Country Power

By DON CUSIC

■ Eddie Kilroy is the head of Playboy Records' Nashville division. As an independent promotion man, he brought Mickey Gilley to the label, then went on to produce Gilley's sessions and later, other acts for the label as well as handling their promotion. When Playboy decided to open their office in Nashville, Kilroy was the natural choice to head the operation. In this Dialogue, he discusses the formation of Playboy as well as the current situation there.



Eddie Kilroy

Record World: How did Playboy get involved with country music?

Eddie Kilroy: A good friend of mine, Mickey Gilley, had cut a record in Houston entitled "Room Full of Roses" on his own label. The stations there were playing it and the sales were incredible—it got out of hand and he couldn't handle it anymore. So he came to Nashville trying to get a major label to take the record—which was already a legitimate hit in Houston—and nobody would touch it. Finally he called me before he left town and told me the situation. I had gotten a call from Playboy some time before saying they'd like to get in the country business and if I heard anything good to let them know, so I called them and they took it.

RW: That was the first success the record company had, wasn't it?

Kilroy: Yes, before Gilley they had been in business for several years and never had a record on any chart and had lost quite a bit of money. They signed the Gilley master in March, 1974 and I heard later that they were planning on going out of the record business in June—had already told their people they should be looking for jobs. We didn't know that at the time, of course. When the Gilley record exploded and went to number one, then the album went number one and his following singles did the same, Playboy got on its feet and in the record business solidly.

RW: Why did Playboy take so long to get into country?

Kilroy: Because Tom Takayoshi wasn't there. I think Takayoshi, with his experience—he was with Capitol 13 years or so—was aware of the dollar value of country. And they were still trying to maintain the intellectual type of image and country was "hillbilly."

RW: How did Playboy find out about you?

Kilroy: I never did ask Tom how he found out about me. I got a call from him and all he told me was that they were interested in doing something country and the more they checked around, the more my name came up.

RW: Weren't you an independent promotion man when they contacted you?

Kilroy: Yes, and I remained that way until April, 1975. During that time I was their only representative here and was producing Gilley, Barbi Benton and all their acts. When I signed with them in April, the offices became Playboy's offices. Tom Takayoshi and I spent many many times talking about the pros and cons. We had two number one records in a row with Gilley and a number one album at the time but neither of us felt it was necessary to say "Wow, let's really jump in here and make a big operation" because, let's face it, just because you have a couple of records it doesn't mean you are a solid staying factor.

There have been a lot of companies that have come to Nashville from the east and west coasts and opened up offices, made a big splash in the country music business, then just fell on their ass, which is very embarrassing not only to them, but to Nashville too. That's why we just rocked along even on the Barbi Benton hit, with me still working as an independent for the label and we went all the way through that until we felt like, "Hey, we know what we're doing and it's time we opened our offices and got very serious about it." We

thought the chances of bombing out were slim. We'd had over a year's experience behind us and I think it was wise to lay back until then. When you have some success going and you open up offices, establish a full-time operation in Nashville, you've got to have something to say. It's not just "we're going to try this country thing." For us it was "Hey, we've already tried this and were successful and now we're going to do it even better."

RW: You've worked with major labels before, haven't you?

Kilroy: Yes, I was national country promotion man for Mercury, United Artists, Dunhill, the southeastern promotion manager for Warners. I was the first national country promotion man for MGM.

RW: Do you think the label should stay small?

Kilroy: Well, that's an economic thing. I also feel I want it to stay small because I love the fact that I can pick up the phone any time during the day and contact the coast and get an immediate response. It's like every department is a one-on-one situation. Now everybody hopes the company gets bigger and enjoys more success, but I hope we can do that and still be easily accessible to each other in the country.

RW: Do you think a small label can be successful in Nashville?

Kilroy: For sure. I think that now that we've shown we can drive records all the way home. There's a great big difference between a top 10 record and a number one. The majors in the past have pretty well locked up the number one position as a rule because they have the power and field force to push and drive the product and make the difference between a number five and number one record. We showed our credibility in being able to overcome the lack of personnel in the field with good solid sales and promotion and independent distributors to make the Gilley records number one. And the real kick I get is that for one week, we're at the top—we've moved everybody else in the business out of that slot for one week.

RW: Do you want to be a major label?

Kilroy: I personally don't but I haven't talked in great length with Tom about it. It's premature to even think about it. We do want to be a bigger label than what we are, though.

... the real kick I get is that for one week, we're at the top—we've moved everybody else in the business out of that slot ...

RW: Are you going to expand in Nashville?

Kilroy: We will definitely expand in the next two years but will continue to move very slowly in the future as we did in the past because the formula has been successful. I have eight acts but just because we hired some new personnel and opened offices does not mean that we are going to sign 10 acts tomorrow. First of all, we are not geared to give individual attention—no one is geared to give individual attention to as many acts as Columbia or RCA. We are going to stay small enough to where we can say that each act is a person and be an individual thing and there will be some kind of battle plan projected over a year or two so we know how we are going to build an act and we want to be very serious about it.

RW: What do you look for in an act?

Kilroy: First of all, I look for an emotional singer, meaning an emotion in his voice with some kind of feeling. This gives him some distinction, and to look for total distinction is, well, just very difficult to find because every act you are going to find has a little of someone else in them. Another thing I feel is important is stage presence. I think that an act has to go out on the road and sell themselves. I think the day is over where an entertainer goes out on the stage with a guitar and strums a few chords for the people. People want to be entertained, they want excitement, and that is what I look for in an act. Mickey is an exciting act. So is Barbi Benton. She is, in my opinion, the best girl entertainer in the U.S. today. People want excitement,

(Continued on page 200)

By Popular Demand:

"DAYLIGHT"

(UA-XW 763-Y)

is the new single from
BOBBY WOMACK'S

latest LP

"SAFETY ZONE"

(UA-LA 544-G)

On United Artists Records.



© 1976 United Artists Music and Records Group, Inc.

CONEY ISLAND BABY

LOU REED—RCA APL1-0915 (6.98)

Maybe the problem's been that we've taken Lou Reed too seriously. There's always been that element of black humor and a sophistication that only occasionally broke through to the masses. "Coney Island Baby" has a nice light touch, Reed's vocals way up front and the backing exquisitely simple. His best in too long.



IF THE SHOE FITS

PURE PRAIRIE LEAGUE—RCA APL1-1247 (6.98)

In concert, PPL is a far raunchier country rock ensemble than the group's records have indicated. "If the Shoe Fits" continues the recorded legacy with a highly refined set drawing in equal measure from Nashville, Macon and southern California. "Long Cold Winter," "Lucille Crawfield" and "Aren't You Mine" are examples.



NOTICE TO APPEAR

JOHN MAYALL—ABC ABCD-926 (6.98)

The British blues master of the '60s went to New Orleans seeking out the production powers of Allen Toussaint for this "Notice." "Who's Next, Who's Now" is a superbly executed Toussaint tune (there are seven others) and "A Hard Day's Night" sounds as it never has before. A well-conceived set.



THE TUFANO & GIAMMARESE BAND

Ode SP 77032 (A&M) (6.98)

Jack Richardson gives production guidance, Tufano and Giammarese emerging with an identifiable soft-rock mix that balances electric and acoustic sides. "Taken the Shaken" and "Summer Night" stand out as the highpoints in this mostly self-composed set, the band evidencing continued growth and development.



LOOK INTO THE FUTURE

JOURNEY—Col PC 33904 (6.98)

Group's second for Columbia is highlighted by the familiar refrain of George Harrison's "It's All Too Much," given a far more electric treatment here than it had in the original. Further metal machinations on "On A Saturday Night," "Midnight Dreamer" and "I'm Gonna Leave You." The future's in the journey!



SCOTCH ON THE ROCKS

THE BAND OF THE BLACK WATCH—Private Stock PS 2007 (6.98)

Titled after the single of the same name, the album is released as a 10-week tour by the Black Watch and Royal Marines (130 soldiers strong) gets underway—Britain's salute to America's bicentennial. There's a marching band version of "The Bump" (!) as well as "The Pipers Waltz."



HOMEBREW

STARWOOD—Windsong BHL 1-1125 (RCA) (6.98)

Part of the debut release from the John Denver/Jerry Weintraub label venture features an easy-going country rock quintet whose sound is built around lead singers David James Holster and Bobby Mason. "Showdown" gets things off to a gentle start, with "Skinny Body" and "One Time Band" more energetic.



GOOD-BYE POP

NATIONAL LAMPOON—Epic PE 33956 (6.98)

Not just a comedy album but an lp magazine which, if it doesn't totally kill rock and roll forever, will certainly dent your equipment. (And your mind.) Christopher Guest, John Belushi, Gilda Radner and Sean Kelly appear to be the major contributors, splitting your sides along with the record's.



SAY IT AIN'T SO

MURRAY HEAD—A&M SP-4558 (6.98)

Head's first for A&M is lighter than his previous efforts and reminds one of a Ralph McTell adapted to 1976 sensibilities. Each cut is like a one-act play unto itself, yet the effect is one of overall unity. The title track, "Someone's Rocking My Dreamboat" and "You're So Tasty" are well seasoned pleasures.



SANDMAN

NILSSON—RCA APL1-1031 (6.98)

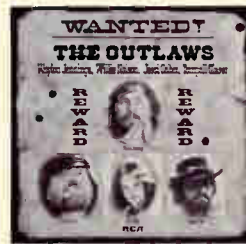
An unlikely combination, perhaps, but sounds as though Harry's been listening to Todd Rundgren ("Something True") and a lot of '30s movie soundtracks ("The Ivy Covered Walls"). "Jesus Christ You're Tall" is the most rock 'n rollin' this time around, and there's some typically off-the-wall advice in "How To Write A Song."



TYMES UP

TYMES—RCA APL1-1072 (6.98)

The vocal sextet that began making formal inroads with "You Little Trustmaker" takes its material from a variety of sources, blending it through equalizer (producer) Billy Jackson. "Only Your Love" and "Good Morning Dear Lord" are two extended disco items, with "Hypnotized" a shorter but no less strong contender.



OUTLAWS

VARIOUS ARTISTS—RCA APL1-1321 (6.98)

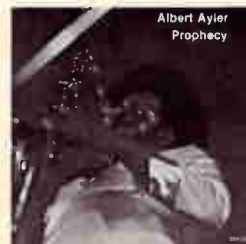
Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser are joined together as representatives of the "progressive country" genre that's carried each to pop as well as country fans. Duets (Waylon & Willie, Waylon and Jessi) and solos released between 1973 and today are the heart of this fine concept.



HE WHO LIVES IN MANY PLACES

TERRY PLUMERI—Airborne ARC 1 (6.98)

The liner notes call this a "momentary summing up" for bassist Plumeri, recorded three years ago with Herbie Hancock, John Abercrombie, Michael Smith, Eric Gravatt and Paul Martin. Impressionistic but carefully crafted, "Timeworn," "Dayspring America" and "Soft Colored Lightstream" stand the passage of time.



PROPHECY

ALBERT AYLER—ESP 3030

The late saxophonist is heard in an intense, emotional set recorded at the Cellar Cafe in New York in the summer of 1964. Assisted by bassist Gary Peacock and percussionist Sonny Murray, Ayler was an avant gardist who still seems to cry out for understanding. An lp for the serious enthusiast and/or historian.

By Popular Demand:

"DAYLIGHT"

(UA-XV 763-Y)

is the new single from
BOBBY WOMACK'S

latest LP

"SAFETY ZONE"

(UA-LA 544-G)

On United Artists Records.



©1976 United Artists Music and Records Group, Inc.

THE STAPLE SINGERS—Curtom CMS 0113
NEW ORLEANS (prod. by Curtis Mayfield)
 (Warner-Tamerlane, BMI)

After scoring a major success with "Let's Do It Again," this soulful singing family should make a sizeable impact with this stylish Curtis Mayfield composition.

SAM DEES & BETTYE SWAN—Big Tree
 BT 16054 (Atlantic)
STORYBOOK CHILDREN (A KAP prod.)
 (Blackwood, BMI)

The coupling of these two proven artists with the 1967 Billy Vera-Judy Clay hit should amount to a winning formula on both r&b and pop listings.

OHIO PLAYERS—Westbound WT 5018
 (20th Century)

RATTLESNAKE (Southfield, ASCAP)

One of the group's earlier tracks, this selection gives you an idea of what their successful sound has grown from. Watch out, it's typically hypnotic and it bites.

FAITH HOPE & CHARITY—RCA JH 10542
DON'T GO LOOKING FOR LOVE (prod. by Van McCoy)
 (Van McCoy/Warner-Tamerlane, BMI)

Under the expert guidance of Van McCoy, this outfit is bound for crossover success with this perky song. A strong vocal combination and funky rhythms are the key.

FRANK SINATRA—Reprise RPS 1343 (WB)
THE SADDEST THING OF ALL (prod. by Don Costa)
 (Chappell, ASCAP)

The Chairman of the Board scores with this reflective ballad on which he once again proves that a new record by Frank Sinatra is one of the gladdest things of all.

THE GRATEFUL DEAD—UA GD XW762 Y
FRANKLIN'S TOWER (prod. by The Grateful Dead)
 (Ice Nine, ASCAP)

The veteran west coast ensemble's tasty compote of bubbly guitar work and breezy vocals should succeed in crossing AM boundaries with this easy-going track.

BETTY DAVIS—Island IS 050
TALKIN' TRASH (prod. by Betty Davis)
 (Higher/Mabry, ASCAP)

Betty's sound is low down and nasty, making good use of a repetitive riff to hammer home her point. Look for strong across-the-board play on this one.

DAVID WERNER—RCA JB 10535
COLD SHIVERS (prod. by Ron Nevison & David Werner)
 (Sunbury/David Werner, ASCAP)

This track, culled from his "Imagination Quota" set, is an incisive ballad tinged with Bowie-ish overtones. Give it a listen, this one could go all the way.

MIGHTY CLOUDS OF JOY—ABC 12164
MIGHTY HIGH (prod. by Dave Crawford)
 (American Broadcasting/DaAnn, ASCAP)

This successful fusion of gospel and rock approaches the vocal dynamism of the O'Jays. "Mighty high" is what you should feel after being exposed to their radiance.

PETE WINGFIELD—Island IS 051
LOVIN' YOU AS YOU WANNA BE (prod. by Pete Wingfield & Barry Hammond)
 (Ackee/Uncle Doris, ASCAP)

Wingfield's follow to "18 With A Bullet" is a ballad that glides over a sparse arrangement with his falsetto vocal hitting the mark once again. Give it a listen.

KRAFTWERK—Capitol P 4211

RADIOACTIVITY (prod. by Ralf Hutter & Florian Schneider)
 (Kling Klang, Famous, ASCAP)

The mysterious thing about this group is that they are capable of taking a totally electronic sound and giving it this kind of commercial treatment.

ANDREA TRUE CONNECTION—Buddah
 BDA 515

MORE, MORE, MORE (prod. by Gregg Diamond)
 (Buddah/Gee Diamond, ASCAP)

Ms. True, known for her X-rated acting endeavors, applies her talents to music and through a Tom Moulton mix, comes up with a tantalizing disco sound.

GRAHAM CENTRAL STATION—WB 8175

THE JAM (prod. by Larry Graham)
 (Nineteen Eighty Foe, BMI)

Edited for easy playability from their last lp, this track showcases one of the hottest progressive soul outfits in the country on an impromptu, free-blowing excursion.

OBIE CLAYTON—DJM 1005 AS (Amherst)
SAY YOU'RE SORRY (prod. by Tony Cox)
 (Chrysalis, ASCAP)

Clayton is an Englishman with a sound that is pure Americana pop. He sounds like Neil Sedaka with a big, infectious chorus that could be big in AM quarters.

HAMMERSMITH—Mercury 73749
LATE NIGHT LOVIN' MAN (prod. by Dan Lowe)
 (Low Ridin', BMI)

The raucous rock rhythms popularized by BTO make this a strong candidate for AM radio success. Formerly Painter, this group sounds good any time of the day.

OLIVER SAIN—ABET 9463 (Nashboro)
PARTY HEARTY—(prod. by Oliver Sain)
 (Excellorec/Saico, BMI)

This saxophonist / instrumentalist has scored massive success in England which he stands to repeat here with this frantically uptempo party/dance record.

HARVEY MASON—Arista AS 0167
MARCHING IN THE STREET (prod. by Harvey Mason)
 (Masong, ASCAP)

This edited track from Mason's recent lp moves briskly with a sharp military beat under a colorful horn chart. An anthem that should resound through the discos.

HERBIE MANN & THE CARNIVAL BAND—Atlantic 3313
STARS & STRIPES FOREVER (prod. not listed)
 (Herbie Mann, ASCAP)

Bicentennial disco songs are still a fairly uncommon entity, but even at this point it is doubtful that any will top Mann's treatment of the John Philip Sousa anthem.

BILLY JOE ROYAL—Scepter SCE 12419

ALL NIGHT RAIN (prod. by Mickey Buckins)
 (Low-Sai/Low Thom, BMI)

The "Down In The Boondocks" man represents the label's first pop record. This ballad is rich in emotion and sentiment which should help steer it up the charts.

EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky ZS8 2763 (Col)

DIAMOND EYES (prod. by Rick Derringer)
 (Hierophant/Silver Steed, BMI)

The Winter Group is an immensely talented quartet that boasts extraordinary musicianship, yet here they evoke a special vocal magic with this r&b ballad.

POCO—ABC 12159

MAKIN' LOVE (prod. by Poco)
 (Fools Gold, ASCAP)

After coming as close as they've ever come to commercial success with "Keep On Trying," this track could be the one to send this foursome all the way to the top.

JON-WITE GROUP—Cenpro 45011

AUTUMN LEAVES (prod. by Joe Marotta)
 (Beechwood, BMI)

A good, moving use of swirling strings marks this interpretation of the standard. This disc shows strong MOR and disco possibilities . . . in any season.

MARBOO—Midland Intl. JH 10540 (RCA)
WHAT ABOUT LOVE (prod. by Peter Peters)
 (Midsong, ASCAP)

A strong, bouncy rhythm that should find its way to many disco dance floors highlights this tune. Marboo's Al Green-like vocal sets it apart from all the rest.

RICHARD HEWSON ORCHESTRA—

Splash SP 200 (Private Stock)
LOVE FOR HIRE (prod. by Chas Peate)
 (Belsize, ASCAP)

This label's first U.S. entry is a crisply orchestrated tour-de-force. There's no overlooking the obvious appeal of this record, as it defies categorization.

The Gary Wright Overnight Miracle

Gary Wright's overnight miracle took six months to pull off. Even so, Warners accepts all miracles these days.

With a smile.

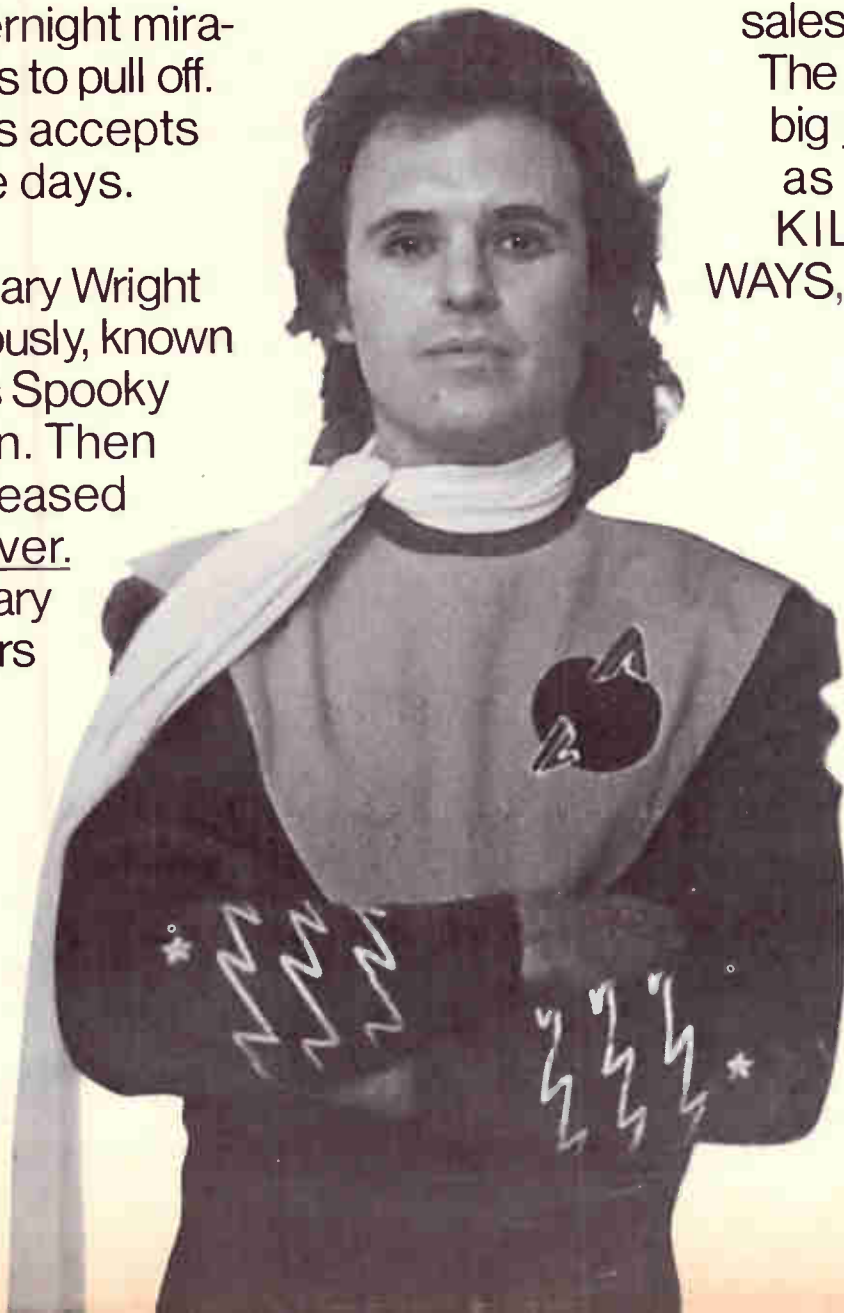
Six months ago, Gary Wright lived less miraculously, known then mainly for his Spooky Tooth association. Then Warner Bros. released The Dream Weaver.

For six months, Gary toured and Warners pushed.

All summer, tour and push.

All winter, tour and push.

This week, Gary Wright is a Warners



sales and radio spectacular: The Dream Weaver's taking big jumps at such stations as CKLW, KFRC, KHJ, KILT, KJR, KLIF, U-100, WAYS, WCFL, WDRC, WHBQ, WIBG, WIXY, WQXI, and WRKO.

All this is because of Gary Wright's Dream Weaver album (BS 2868) and tapes (M8 2868) and M5 2868) and single (WBS 8167).

On Warner Bros. Records, where tour and push belong.



CONEY ISLAND BABY

LOU REED—RCA APL1-0915 (6.98)

Maybe the problem's been that we've taken Lou Reed too seriously. There's always been that element of black humor and a sophistication that only occasionally broke through to the masses. "Coney Island Baby" has a nice light touch, Reed's vocals way up front and the backing exquisitely simple. His best in too long.



IF THE SHOE FITS

PURE PRAIRIE LEAGUE—RCA APL1-1247 (6.98)

In concert, PPL is a far raunchier country rock ensemble than the group's records have indicated. "If the Shoe Fits" continues the recorded legacy with a highly refined set drawing in equal measure from Nashville, Macon and southern California. "Long Cold Winter," "Lucille Crawford" and "Aren't You Mine" are examples.



NOTICE TO APPEAR

JOHN MAYALL—ABC ABCD-926 (6.98)

The British blues master of the '60s went to New Orleans seeking out the production powers of Allen Toussaint for this "Notice." "Who's Next, Who's Now" is a superbly executed Toussaint tune (there are seven others) and "A Hard Day's Night" sounds as it never has before. A well-conceived set.



THE TUFANO & GIAMMARESE BAND

Ode SP 77032 (A&M) (6.98)

Jack Richardson gives production guidance, Tufano and Giammarese emerging with an identifiable soft-rock mix that balances electric and acoustic sides. "Taken the Shaken" and "Summer Night" stand out as the highpoints in this mostly self-composed set, the band evidencing continued growth and development.



LOOK INTO THE FUTURE

JOURNEY—Col PC 33904 (6.98)

Group's second for Columbia is highlighted by the familiar refrain of George Harrison's "It's All Too Much," given a far more electric treatment here than it had in the original. Further metal machinations on "On A Saturday Night," "Midnight Dreamer" and "I'm Gonna Leave You." The future's in the journey!



SCOTCH ON THE ROCKS

THE BAND OF THE BLACK WATCH—Private Stock PS 2007 (6.98)

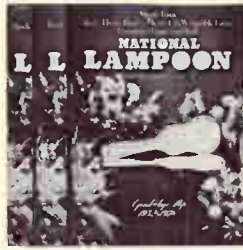
Titled after the single of the same name, the album is released as a 10-week tour by the Black Watch and Royal Marines (130 soldiers strong) gets underway—Britain's salute to America's bicentennial. There's a marching band version of "The Bump" (!) as well as "The Pipers Waltz."



HOMEBREW

STARWOOD—Windsong BHL 1-1125 (RCA) (6.98)

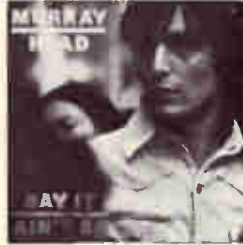
Part of the debut release from the John Denver/Jerry Weintraub label venture features an easy-going country rock quintet whose sound is built around lead singers David James Holster and Bobby Mason. "Showdown" gets things off to a gentle start, with "Skinny Body" and "One Time Band" more energetic.



GOOD-BYE POP

NATIONAL LAMPOON—Epic PE 33956 (6.98)

Not just a comedy album but an lp magazine which, if it doesn't totally kill rock and roll forever, will certainly dent your equipment. (And your mind.) Christopher Guest, John Belushi, Gilda Radner and Sean Kelly appear to be the major contributors, splitting your sides along with the record's.



SAY IT AIN'T SO

MURRAY HEAD—A&M SP-4558 (6.98)

Head's first for A&M is lighter than his previous efforts and reminds one of a Ralph McTell adapted to 1976 sensibilities. Each cut is like a one-act play unto itself, yet the effect is one of overall unity. The title track, "Someone's Rocking My Dreamboat" and "You're So Tasty" are well seasoned pleasures.



SANDMAN

NILSSON—RCA APL1-1031 (6.98)

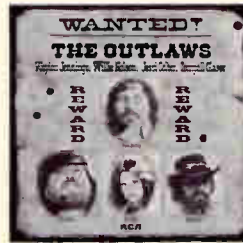
An unlikely combination, perhaps, but sounds as though Harry's been listening to Todd Rundgren ("Something True") and a lot of '30s movie soundtracks ("The Ivy Covered Walls"). "Jesus Christ You're Tall" is the most rock 'n rollin' this time around, and there's some typically off-the-wall advice in "How To Write A Song."



TYMES UP

TYMES—RCA APL1-1072 (6.98)

The vocal sextet that began making formal inroads with "You Little Trustmaker" takes its material from a variety of sources, blending it through equalizer (producer) Billy Jackson. "Only Your Love" and "Good Morning Dear Lord" are two extended disco items, with "Hypnotized" a shorter but no less strong contender.



OUTLAWS

VARIOUS ARTISTS—RCA APL1-1321 (6.98)

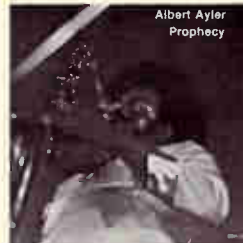
Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser are joined together as representatives of the "progressive country" genre that's carried each to pop as well as country fans. Duets (Waylon & Willie, Waylon and Jessi) and solos released between 1973 and today are the heart of this fine concept.



HE WHO LIVES IN MANY PLACES

TERRY PLUMERI—Airborne ARC 1 (6.98)

The liner notes call this a "momentary summing up" for bassist Plumeri, recorded three years ago with Herbie Hancock, John Abercrombie, Michael Smith, Eric Gravatt and Paul Martin. Impressionistic but carefully crafted, "Timeworn," "Dayspring America" and "Soft Colored Lightstream" stand the passage of time.



PROPHECY

ALBERT AYLER—ESP 3030

The late saxophonist is heard in an intense, emotional set recorded at the Cellar Cafe in New York in the summer of 1964. Assisted by bassist Gary Peacock and percussionist Sonny Murray, Ayler was an avant gardist who still seems to cry out for understanding. An lp for the serious enthusiast and/or historian.

Banks and Hampton wrote
"If You're Ready (Come Go With Me)"
and "Touch a Hand, Make a Friend"
for the Staple Singers,
"Who's Making Love" for Johnnie Taylor,
"If Loving You Is Wrong" for Luther Ingram,
and "I'll Be the Other Woman" for The Soul Children.

And wait till you hear what they've written for
Banks and Hampton

"Make Do With What You Got"

Banks and Hampton
WBS 8177



A single from Warner Bros. Records
Out now

DISCO FILE

TOP 20

JANUARY 31, 1976

- MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
- THAT OLD BLACK MAGIC**
SOFTONES—Avco
- LET'S GROOVE**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
- I LOVE MUSIC**
O'JAYS—Phila. Intl.
- JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**
BIDDU ORCHESTRA—Epic
- TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
- SING A SONG**
EARTH, WIND & FIRE—Columbia
- SALSOUL RAINBOW/YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP**
SALSOUL ORCHESTRA—Salsoul (lp cuts)
- INSIDE AMERICA**
JUGGY MURRAY JONES—Jupiter
- EVERYTHING IS LOVE**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
- DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
- SPANISH HUSTLE/DO THE BUS STOP**
FATBACK BAND—Event (lp cuts)
- BOHANNON'S BEAT**
BOHANNON—Dakar (lp cut)
- LADY BUMP/THE LADY BUMPS ON**
PENNY McLEAN—Atco
- MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
- EXTRA EXTRA (READ ALL ABOUT IT)**
RALPH CARTER—Mercury
- I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—Pye (lp cut)
- WOW**
ANDRE GAGNON—London (Import)
- UNION MAN**
CATE BROTHERS—Asylum (lp cut)
- WING FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer (disco version)

London Names Alpha As N.Y. Distributor

■ NEW YORK—London Records has announced the appointment of Alpha Distributing Corporation as the exclusive distributors of London product in the New York and New Jersey areas. Alpha had previously been responsible for the distribution of the London label in Connecticut, western Massachusetts and eastern New York.

With the appointment of Alpha, London closed its New York branch, London Records Distributing Corporation.

Carter Returns To Vee Jay

■ NEW YORK — Calvin Carter has re-joined Vee Jay Records in the capacity of producer and head of a&r. Carter had been with Vee Jay for 10 years, beginning in 1955, producing such label artists as Jerry Butler, Jimmy Reed, the Dells, Curtis Mayfield & the Impressions, Little Richard and others. Vee Jay is currently scouting talent in the jazz, r&b, pop and gospel fields.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Two excellent remakes I was prepared to hate: 1) "Autumn Leaves" by the **Jon-Wite Group** (Cenpro) which turns out to be surprisingly attractive and quite well-made — a swirl of violins with a great, where-have-I-heard-that-before? drum break on the longer (4:22) version; a terrific winter song to balance that pile of hot summer records. 2) **Bette Midler's** incredibly fresh rendition of "Strangers in the Night," the kick-off cut from her "Song for the New Depression" album (Atlantic), which DJ Joe Palminteri rightly points out succeeds most of all because it's Midler—her rep carries the song as much as her voice (the inevitable comparison: **Streisand's** "Shake Me, Wake Me"). Producer **Arif Mardin** is working on a longer version which should take it past four minutes, for release in Atlantic's Disco Disc series—but it's already one of the most talked-about (and played) new album cuts.

And a third that grew on me (rapidly): **Hank Crawford's** gorgeous "I Hear a Symphony," the **Holland-Dozier-Holland** song (do you believe it was 10 years ago?) with opening and closing vocals by a multi-tracked **Patti Austin**. "Symphony" (4:45) is the title track of Crawford's new Kudu album, produced by **Creed Taylor** and also featuring "Madison (Spirit, the Power)" which has a slight **Marvin Gaye** feeling about the vocals and a little **Isaac Hayes** in the music; and, of all things, a disco version of the **David Rose** sleaze classic, "The Stripper," which is merely amusing. "Symphony" and "Madison" are already on David Todd's top 10 list from New York's Adams Apple this week.

The HOT new album: The A side of **Vicki Sue Robinson's** debut, "Never Gonna Let You Go" (RCA), advanced to disco DJs in New York this past week and due for general release the first week in February. Opening up is a searing jump cut called "Turn the Beat Around" with an extraordinary, driven vocal by VSR that makes use

(Continued on page 168)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE MIRAGE/BOSTON

DJ: Joe Carvello
CHICAGO BUS STOP/SALSOUL RAINBOW/
YOU'RE JUST THE RIGHT SIZE—
Salsoul Orchestra—Salsoul (lp cuts)
I LOVE MUSIC—O'Jays—Phila. Intl.
JUMP FOR JOY—Biddu Orchestra—Epic
LEMME SEE YA GITCHYER THING OFF,
BABY—Crystal Grass—Philips (import)
LET'S GROOVE/DANCE YOUR TROUBLES
AWAY—Archie Bell & the Drells—
TSOP (lp cuts)
MIGHTY HIGH—Mighty Clouds of Joy—
ABC (lp cut)
SING A SONG—Earth, Wind & Fire—
Columbia
SPANISH HUSTLE/PARTY TIME—
Fatback Band—Event (lp cuts)
TELL THE WORLD HOW I FEEL ABOUT
'CHA BABY—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
UNION MAN—Cate Brothers—Asylum
(lp cut)

CHAMELEON/NEW YORK

DJ: Joe Palminteri
DON'T YOU HAVE ANY LOVE IN YOUR
HEART—Margo Thunder—Capitol/
Haven
HEAVEN'S HERE ON EARTH—Hudson
County—RCA (disco version)
I LOVE MUSIC—O'Jays—Phila. Intl.
INSIDE AMERICA—Juggy Murray Jones—
Jupiter
IT'S NOT WHAT YOU GOT—Eddie
Kendricks—Tamla (lp cut)
LET'S GROOVE—Archie Bell & the Drells—
TSOP (lp cut)
MIGHTY HIGH—Mighty Clouds of Joy—
ABC (lp cut)
MORE, MORE, MORE—Andrea True
Connection—Buddah (disco version)
THAT OLD BLACK MAGIC—Softones—
Avco
WHAT ABOUT LOVE—Marboo—
Midland Intl. (disco version)

ADAMS APPLE/NEW YORK

DJ: David Todd
AFRICAN SYMPHONY—Henry Mancini—
RCA (disco version)
CHANGIN'/MOVIN'—Brass Construction
—UA (lp cuts)
CHICAGO BUS STOP/SALSOUL RAINBOW
—Salsoul Orchestra—Salsoul (lp cuts)
DO THE BUS STOP—Fatback Band—
Event (lp cut)
EVERYTHING IS LOVE—Mighty Clouds of
Joy—ABC (lp cut)
GIMME SOME MO—Redd Holt Unlimited
—Paula (lp cut)
I HEAR A SYMPHONY/MADISON (SPIRIT,
THE POWER)—Hank Crawford—Kudu
(lp cuts)
IT'S NOT WHAT YOU GOT—
Eddie Kendricks—Tamla (lp cut)
SING A SONG—Earth, Wind & Fire—
Columbia
THAT OLD BLACK MAGIC—Softones—
Avco

DEN I/CHICAGO

DJ: Artie Feldman
DO IT WITH FEELING—Michael Zager &
the Moon Band—Bang
I AM SOMEBODY—Jimmy James &
the Vagabonds—Pye (lp cut)
I LOVE MUSIC—O'Jays—Phila. Intl.
INSIDE AMERICA—Juggy Murray Jones—
Jupiter
JUMP FOR JOY—Biddu Orchestra—Epic
KEEP YOUR EYE ON THE SPARROW—
Merry Clayton—Ode
LADY BUMP—Penny McLean—Atco
(disco version)
LET'S GROOVE—Archie Bell & the Drells
—TSOP (lp cut)
THAT OLD BLACK MAGIC—Softones—
Avco
YOU'RE JUST THE RIGHT SIZE/CHICAGO
BUS STOP—Salsoul Orchestra—
Salsoul (lp cuts)

Wiener Opens Office

■ LOS ANGELES — George Wiener has announced the opening of a Hollywood branch of George Wiener Music at 6430 Sunset Boulevard, Suite 721, Hollywood 90028.

Wiener detailed his New Year's plans for his company, which include the signing of new artists and composers, recording, packaging, and production of legitimate shows.

Wiener, whose Wemar Music (BMI) and Grand Music (ASCAP) catalogues boast over 1,000 copyrights, has added singers **Debbie Wilson** and **Lindsay L. Lindsey**, and singer-composers **Ray Augustine** and **Steve Randall**, to his roster.

George Wiener Music will continue to headquarter in New York at the Brill Building, with its London and Australia branches operating under the name George Wiener Music, Ltd.

Buddah Sets Pact With Countrywide

■ NEW YORK — Stan Sirote, president of Countrywide Tape & Record Distributors, and Art Kass, president of The Buddah Group, have jointly announced the signing of a long-term licensing agreement whereby Countrywide will have exclusive rights to all deleted product of The Buddah Group.

The product will then be re-packaged for release on Kory Records, the economy line label set up by Countrywide.

Fantasy Pacts Assoc.

■ BERKELEY — Fantasy Records will now be distributed by Associated Records in Phoenix, a firm headed by Leonard Singer. Associated had previously handled Fantasy's sister labels, Milestone and Prestige.

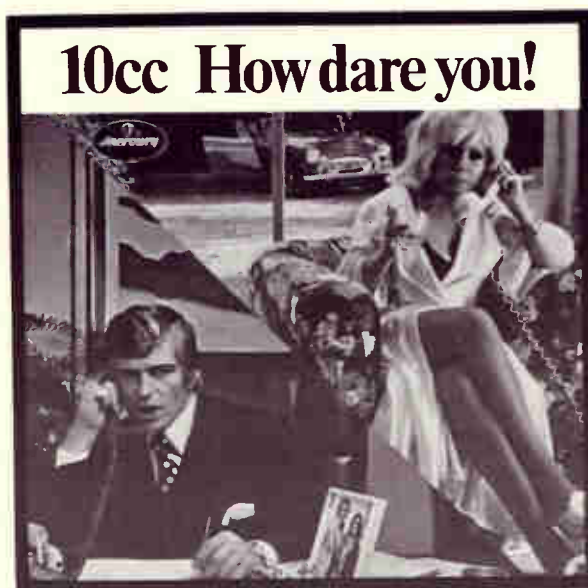
Warm Welcome



Singer **Joy Block** (left) is welcomed to Private Stock Records by **Larry Uttal** (right), president of the label, which has just released his new single, "Every Time That You Walk in the Room." Produced by **Bob Montgomery**, who recently brought the hit "Rocky" by **Austin Roberts** to Private Stock, the song was written by **Jackie DeShannon** and marks the first time **Black** has recorded in Nashville.



**With all the word-of-mouth 10cc's
new album, "How Dare You," is receiving,
it's sure to go a long distance.**



Mercury SRM-1-1061 8-Track MC8-1-1061 Musicassette MCR4-1-1061



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

Disco Radio (Continued from page 143)

tisers. The stations have shown a somewhat surprising weakness among teens, consistently losing to established contemporary stations, but total audience figures have been respectable. They have also demonstrated an ability to draw heavily among black listeners.

Several of the programmers contacted cited Frankie Crocker's format at WBLS-FM (New York) as the pioneer in the field. One of a handful of progressive black stations (WHUR-FM in Washington is another), WBLS has combined jazz, r&b and disco with a low-keyed announcer style that has appealed greatly to both black and white audiences.

WKYS, the NBC-owned FM in Washington, has had perhaps the most dramatic success since changing format in July. The station is either first or second in young adults after two ratings books, pulling an audience that is 60 percent white and 40 percent black. WKYS is at present the only major full-time disco station to be playing up its "disco image," but Washington, with many discos and a large black population, would seem to be a natural market in which to do so. Program director Gordon Peil said that there was "some anxiety among white advertisers at first, but after we got the summer book, we were pretty much sold out for the rest of the year."

The WKYS playlist features longer, disco versions of pop hits, and gives most attention to crossover r&b records. Commercial spots are clustered, after the style of progressive radio.

WPIX—"Disco 102"—uses a higher energy sound in a format that is contemporary by day and, since November 1974, disco by night. The station has grown steadily, doing particularly well among adult men.

"The format did well without much product, and now there's a ton of product," said Neil McIntyre, WPIX's program director. "Disco radio is whites listening to danceable black music. I thought white artists would have to sustain disco, but these standards have come along ['Baby Face,' among others], and may make it stick around. It has all of a sudden made New York a unique market—it used to be unique just because it was so slow."

Outside a few natural disco markets—New York, Washington and Philadelphia, and a few others—programmers have modi-

fied the disco radio concept to apply to their markets. KSFX and KAUM, both ABC-owned FMs, have turned around with formats that combine the familiar ABC "Rock in Stereo" with dance music, both black and white.

KSFX began with a format that was relatively progressive, playing a god deal of jazz, but with the arrival of program director Sean Conrad in June of last year, the sound moved closer to a blend of disco and pop, with downtempo r&b records added for balance. Bruce Johnson of KAUM has added danceable records by white artists to his playlist to tailor the disco format to what he sees as the wants of the Houston audience.

WTAE's disco programming is the product of a gradual format switch involving the station and its AM counterpart: "Disco 96" is the only non-simulcast programming the FM station does, and since its advent in mid-October, has been presented commercial-free every evening from 7 p.m. to 6 a.m. By March 1, the station will go to a modified disco-plus-r&b format full-time, and will then sell four to six commercial minutes per hour.

All these programmers are aware that dance crazes have come and gone in the past, yet all are relatively confident that their present formats will survive, with some modification, any decline in disco popularity.

"Discos may be very transient—it's very big now, but where will it be a year from now?" said Allan Shaw, who oversaw the format changes in San Francisco and Houston for ABC Radio. "If the disco thing goes out of style tomorrow, black music on white radio will still be here." Gordon Peil expressed similar sentiment: "We've anticipated a trend—we're using a popular cultural meetingplace for our trademark—but we won't get lost somewhere along the evolutionary way."

If disco stations continue, and if they evolve as their program directors are predicting, a new sort of format—based largely on presenting black music to white audiences—may become established, one which will also cater to the bi-racial audiences that have created the colossal sales figures of Earth, Wind & Fire, Stevie Wonder and many others. The potential change such a format could bring to record sales and record promotion—including a complete redefinition of "crossover"—is enormous.

AM ACTION

(Compiled by the Record World research department)

■ **The Bee Gees** (RSO). This third release from their current gold lp continues to be one of the hottest sales items on the street, enjoying top 20 sales in some areas without major airplay as yet. Fills in several of the gaps this week with many new call letters, including WLS (25), KFRC, CKLW, KJR, WQAM, KILT and KTLK. Who says third singles from lps are shaky?! (Note: One of this week's Powerhouse Picks.)

Gary Wright (Warner Bros.). Breaking new ground each week and obtaining huge jumps in some key spots. New on WQXI, KILT and WCFL. Already #4 in Detroit (7-4 CKLW) with a giant jump reported at nearby WIXY of 39-20. Also 20-14 WOKY, 18-10 WMAK, HB-24 KJR, 26-21 KFRC, 29-25 KHJ, 26-20 WRKO, 38-32 WCOL, 24-20 WHBQ and HB-38 KTLK. Note: Renewed action on the lp sustains momentum and is bulleted at 90 on the RW lp chart.

Elton John (MCA). Still difficult to ascertain the stronger side, as there are positives in both directions. Here's a rundown again: "Grow Some Funk Of Your Own" on WCOL (35-27), WIXY (lp), KTLK (32-23), added to WHBQ and KJR (lp); "I Feel Like A Bullet" on KLIF (HB-23), WSAI (27-24), WHBQ (27-22), WFIL (HB-22), KILT (HB-36), 99X (18-17), and newly added to KJR and KSLQ. Both sides being played and co-listed on KHJ (24-20), KFRC (24-19), WRKO (25-27), CKLW (29-26), KXOK (24-19), WQAM (30-23) and WMAK (extra-28). Both sides added WOKY (29).

Captain & Tennille (A&M). It is obvious that this group is quickly becoming a household word in this country as another week of extraordinary activity has passed for this third release. Newly added to WRKO, CKLW, WOKY (28), KSLQ, KILT and WMAK. The jumps include HB-24 KLIF, HB-28 WQXI, 37-33 WIXY, 27-23 KHJ, 28-23 KFRC, HB-27 WHBQ, 40-35 WCOL, extra-23 WFIL and HB-35 KTLK. (Note: One of this week's Powerhouse Picks.)

Michael Murphey (Epic). Steadily building each week with new heavy-weight adds and strong movement reported on stations in areas already on it. A nice sales buzz beginning to add to the picture. Picked this week at WCFL and WCOL and moving nicely at KILT (40-32) and KTLK (33-28). Also on WMAK, KJR, KSTP, KLIF, KRLY, U100, WZUU, KJRB, WDRC, WERC and WBBF among others.

Aerosmith (Columbia). Breaking out of Detroit, where the entire lp catalogue is top 25 material, this single, which qualifies as a national sales breakout, this week picks up several major markets. Areas garnered this week and last are WOKY (27), KJR (lp) and WCOL. Also on CKLW (15-7), WIXY (39-19), WPGC, WZUU, as well as WAKY (10-2), WKLO (13-4), Z93, WERC, WMPS, WCAO, WGCL, WPEZ and WDRQ.

Rufus (ABC) This huge r&b record has steadily been making some substantial pop inroads for the past few weeks. Added this week to WIXY (35), WIBG

(Continued on page 207)



Michael Murphey

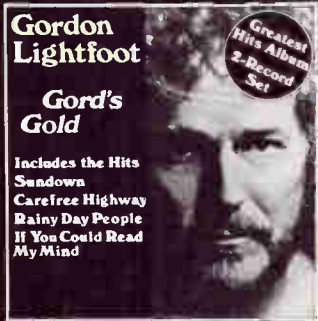


David Bowie

GREATER GREATEST

Warner Bros. Records presents a special sales impact program on eight fast-selling Best-Of albums:

**Gordon Lightfoot
Gord's Gold**



Reprise 2RS 2237

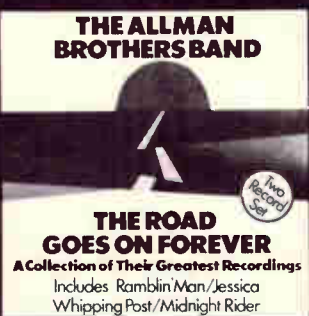
**History
America's Greatest Hits**



**History - America's
Greatest Hits**

Warner Bros. BS 2894

**The Allman
Brothers Band
The Road Goes
On Forever:
A Collection of Their
Greatest Recordings**



Capricorn 2CP 0164

**Good Vibrations -
Best of the Beach Boys**
Includes the Hit Singles Sloop John B
Wouldn't It Be Nice/Sail On Sailor



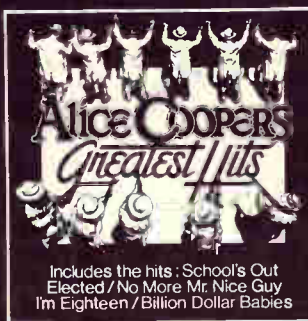
**Good Vibrations -
Best of
The Beach Boys**

Brother/Reprise MS 2223

**Seals & Crofts'
Greatest Hits**



Warner Bros. BS 2886



**Alice Cooper's
Greatest Hits**

Warner Bros. W 2803

**M.U. - The Best of
Jethro Tull**



Chrysalis CHR 1078

**JIMI HENDRIX
EXPERIENCE
SMASH HITS**



**Jimi Hendrix
Smash Hits**

Reprise MS 2025

Ask your WEA distributor for details about discounts, extensive advertising funds and extended dating.



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Can't Get You Off My Mind" — Larry Santos (Casablanca). Haunting, with flavorful lyrics which linger for quite sometime.

DEDE'S DITTIES TO WATCH: "Does Your Mama Know" — Rudy Love & Love Family (Calla); "Boogie Man" — Brooklyn People (Cheri); "Waiting For The Last Goodbye" — Shades Of Blu (A&M).

For many weeks, fans of Harold Melvin & The Bluenotes have been wondering about the status of this group. The following is an interview in which Teddy Pendergrass discussed his current situation.

Record World: What were the circumstances behind your leaving Harold Melvin and the Bluenotes?

Theodore Pendergrass: Different grievances and disagreements — not being able to communicate. As much as I admire the guy it's just not working. It wasn't happening. It was differences in ideas, differences of opinion, feeling crunched. People have been accustomed to calling me Harold Melvin, on stage — people that don't know the group. Not that that put me on an ego trip, but rather getting just dues or recognition because I am an artist. And even though I work for the benefit of the group, it just isn't happening.

RW: Well in reference to the fact that it wasn't happening, why did it take you so long to realize that?

Pendergrass: I realized it all along but I've always tried to be as dedicated as possible until the cause proves to be no more. The more I would try to understand the less I was understood.

RW: Did you try to sit down and talk to Harold?

Pendergrass: I've been with the man for a course of seven years. Of course I've tried to sit down and talk but it didn't seem to do any good.

RW: What about the company itself, Philadelphia International?

Pendergrass: I'm still recording for them, they haven't informed me of anything different.

RW: Did they try to talk to you about solving the problem?

Pendergrass: They tried to get it back together, but they don't have to live out here, they don't have to go through anything out here. All they're concerned about is the name and the sound. But they forget that the name comes from the sound.

RW: When you realized that you weren't coming to
(Continued on page 176)

Who In The World:

The Staple Singers Still Goin' Strong

■ The Staple Singers' debut with Warner Brothers-distributed Curtom Records has certainly been auspicious: their soundtrack album for the film "Let's Do It Again" reached the top 50 on The Album Chart, and the title song, released as a single, was a giant r&b hit and climbed to the 4 position on The Singles Charts this fall, breaking first out of the Detroit area.

For Roebuck, Mavis, Cleo and Yvonne Staples, it has been only the latest success in a career that spans more than a quarter century and has resulted in record sales extending into seven figures. Warner Brothers is their fifth label, and "Let's Do It Again" their third motion picture credit, and they show no sign of slowing down.

Their career as a vocal group, begun in Chicago churches, would have been launched in 1948, but the Staples were forced to wait a few years for Mavis' voice to develop. By 1953, they were well known just from church singing, and began performing their four- and five-part renditions of gospel classics on radio. They signed with the local United Records label, then were picked up by the larger black independent, Vee Jay Records, in 1956.

In the sixties the group found its way to the Epic label, where they never scored a major hit, but saw some pop action with a cover of "For What It's Worth" and with "Why Am I Treated So Bad."

'70s Success

Their greatest success has come in the seventies, first with Stax Records and now with Curtom. "Heavy Makes You Happy (Sha Na Boom Boom)" was a pop and r&b hit in 1971, and was followed by the top 15 hit "Respect Yourself," and, in 1972, by "I'll Take You There," which reached the top spot on "The Singles Chart and sold over two and a half million copies. "(If You're Ready) Come Go With

Me" and other singles continued the hit tradition.

These were not gospel songs, but their message of love and brotherhood proved that inspirational music had a place not only on black religious radio, but on white and black pop playlists as well.

The group has appeared in Africa, Japan, Iran, and in several European countries, starred at Madison Square Garden and Carnegie Hall, and made numerous television appearances. They have performed in the films "Wattstax" and "Save the Children."

The Staple Singers, led by Mavis' strong, expressive lead vocals, have demonstrated an ability to captivate audiences for 25 years, and their association with Warner Bros. should be a long and prosperous one.

O'Jays Ready Tour

■ PHILADELPHIA — Philadelphia International Recording artists the O'Jays have announced that on February 1 they will embark on a nationwide tour. The "Family Reunion," show will be promoted exclusively by Lewis Grey of Star Treatment Productions and Quentin Perry of Taurus Productions.

The tour, which will take the group throughout the entire continental United States, will include areas where the O'Jays have previously not appeared. Motown recording artists the Commodores will join the O'Jays on the tour as special guest stars.

Gemini Taps Zell

■ LOS ANGELES—Burt Zell has joined Gemini Artists in an executive capacity, announced senior vice president Ira Okun. Zell was most recently vice president of Bobby Roberts Enterprises and also a vice president of the old Creative Management Associates. Prior to that, he headed his own agency for several years.

R&B PICKS OF THE WEEK

SINGLE THE STAPLE SINGERS, "NEW ORLEANS" (Warner-Tamerlane, BMI). After such a magnificent tune as "Let's Do It Again," the family of four has really done it again. New Orleans is a city of many colorful sounds, and with that knowledge Mavis has added her gospel voice to excellent lyrics. Arrangers Gil Askey and Rich Tufo have handled each and every instrument superbly. Curtom CMS 0113 (WB).



SLEEPER SOUL CHILDREN, "FINDERS KEEPERS" (Hearsay, BMI). Producer Don Davis has given this group a new lease on their singing career. Heavy rhythm patterns make for interesting smooth-sailing notes. With a dynamic, forceful sound, Soul Children have come back with the unique quality that is theirs alone. Epic 8-50178.



ALBUM MAJOR HARRIS, "JEALOUSY." Having had a successful year with "Love Won't Let Me Wait," Harris has outdone himself with a package of many hits. The title cut is a perfect display of creativity. "Tynisa" displays the joy of love which Major Harris so excellently handles. A package destined to be among one of new year's collector's items. Atlantic SD 18160.



BOHANNON BEAT

PART 1 AND PART 2

DK 4551

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BRUNSWICK

DAKAR

JANUARY 31, 1976

JAN. 31	JAN. 24
1	2 LOVE TO LOVE YOU BABY DONNA SUMMER— Oasis OC 401 (Casablanca)
2	1 SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
3	4 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
4	5 TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
5	3 WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
6	9 THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
7	6 LOVE MACHINE, PT. I THE MIRACLES—Tamla T 54262F (Motown)
8	10 ONCE YOU HIT THE ROAD DIONNE WARWICK— Warner Bros. WBS B154
9	7 I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZS8 3577 (Col)
10	14 SWEET LOVE COMMODORES—Motown M 1381F

11	12 MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255
12	18 LOVING POWER IMPRESSIONS—Curtom 0110 (WB)
13	16 YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
14	8 LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
15	20 LOVE OR LEAVE SPINNERS—Atlantic 3309
16	17 HOLD BACK THE NIGHT TRAMPS—Buddah BDA 507
17	11 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3579 (Col)
18	27 YOU'RE FOOLING YOU DRAMATICS—ABC 12150
19	30 SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
20	24 INSEPARABLE NATALIE COLE—Capitol P 4193
21	22 SUNNY YAMBU—Montuna Gringo MG 8003 (PIP)
22	29 BOOGIE FEVER SYLVERS—Capitol P 4179
23	26 SHAME ON THE WORLD MAIN INGREDIENT— RCA JB 10431
24	13 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND— TK 1015
25	15 LET'S DO IT AGAIN THE STAPLE SINGERS— Curtom 0109 (WB)
26	32 I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
27	33 LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
28	28 DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON— Westbound WT 5015 (20th Century)
29	35 QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
30	19 FULL OF FIRE AL GREEN—Hi 2300 (London)
31	21 FLY, ROBIN, FLY SILVER CONVENTION— Midland Intl. MB 10339 (RCA)
32	39 I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
33	34 NEEDING YOU, WANTING YOU CHUCK JACKSON— All Platinum 2360
34	40 HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
35	36 BABY FACE WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
36	42 JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
37	43 ABYSSINIA JONES EDWIN STARR—Granite G 532
38	23 FREE RIDE TAVARES—Capitol P 4184
39	45 NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP ZS8 4773 (Col)
40	25 PART TIME LOVE GLADYS KNIGHT & THE PIPS— Buddah BDA 513
41	48 YOU ARETHA FRANKLIN— Atlantic 3311
42	31 I DESTROYED YOUR LOVE SPECIAL DELIVERY— Mainstream MRL 5573
43	51 HONEY I GEORGE McCRAE—TK 1016

44	37 SLIP AND DO IT BETTY WRIGHT—Alston 3718 (TK)
45	38 LOW RIDER WAR—United Artists XW706 Y
46	55 I HAD A LOVE BEN E. KING—Atlantic 3308
47	47 IN LOVE FOREVER WHISPERS—Soul Train SB 10430 (RCA)
48	62 FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
49	56 HEART BE STILL CARL GRAVES—A&M 1757
50	53 (I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK CALVIN ARNOLD—Mainstream NCS 7013
51	41 WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK— United Artists XW735 Y
52	60 BAD LUCK ATLANTA DISCO BAND— Ariola-America P 7611 (Capitol)
53	63 CLOSE TO YOU B.T. EXPRESS—Roadshow RD 7005 (Scepter)
54	44 FOR THE LOVE OF YOU (PARTS 1 & 2) THE ISLEY BROTHERS— T-Neck ZS8 2259 (Col)
55	64 HIPIT—PT. 1 HOSANNA—Calla ST 1207B
56	59 DO IT WITH FEELING MICHAEL ZAGER—Bang B720
57	65 THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663
58	66 PARTY HEARTY OLIVER SAIN—Abet 9463
59	61 THE SOUL CITY WALK ARCHIE BELL & THE DRELLS— TSOP ZS8 4774 (Col)
60	46 EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR— Delite DEP 1575 (PIP)
61	68 OH, NO, NOT MY BABY RALPH DE BLANC—Arista 0161
62	49 WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030
63	50 SCHOOL BOY CRUSH AWB—Atlantic 3304
64	— KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
65	67 THE DEVIL IS DOIN' HIS WORK THE CHI-LITES—Brunswick 55525
66	70 WHAT'S THE NAME OF THIS FUNK (SPIDERMAN) RAMSEY LEWIS— Columbia 3 10235
67	— MAKE IT SWEET COKE ESCOVEDO— Mercury 73758
68	71 CHANGE (MAKES YOU WANT TO HUSTLE) DONALD BYRD—Blue Note BN XW726 Y (UA)
69	— TANGERINE SALSOL ORCHESTRA— Salsoul SZ 2004
70	— (CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
71	74 MERRY-GO-ROUND MONDAY AFTER—Buddah 512
72	— DISCO LADY JOHNNIE TAYLOR— Columbia 3 10281
73	75 I AM SOMEBODY JIMMY JAMES—Pye 71057
74	— TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
75	73 DO WHAT YOU FEEL RIMSHOTS—Stang 5065 (All Platinum)

Mercury Signs Purify Bros.



Phonogram, Inc./Mercury Records has just signed the Purify Brothers, James and Bobby, to a recording contract with the first single, a remake of their hit, "I'm Your Puppet," just released. Shown at the signing are (from left): Bill Haywood, national promotion, r&b; Stan Bly, vice president/promotion; Don Schroeder, manager of the Purify Brothers; Jules Abramson, senior vice president/marketing; and Charles Fach, executive vice president.

Disco File (Continued from page 162)

of her voice as another instrument. "Common Thief," rawer and nearly as energetic, follows (and, like the first cut, is over five-and-a-half minutes long) with the side closed out by the title song, "Never Gonna Let You Go," which sounds even better in context with the others. Production is by Warren Schatz, who makes his real breakthrough here. Runner-up cut from Side B: "We Can Do Almost Anything."

Other recommended album cuts: "Into My Thing" from the new Gene Page album ("Lovelock" on Atlantic), an insinuating instrumental with occasional choruses of girls singing, "Get into my thing" and an introduction that makes quite clear what they mean—another good sex song, though the changes may not be the smoothest for dancing; and two cuts from the "Tymes Up" album by the Tymes: "Only Your Love" (5:01), which begins like the Joneses and sweeps you away, and a tough song called "To the Max(imum)"—the best album from the Tymes to date.

"What About Love" by Marboo is just out as a Midland 12-inch disc and already on Joe Palminteri's top 10 at the new Chamelon club in New York. Palminteri says he's been playing a shorter import (from Germany) for months now and is delighted to have this longer version (4:52) which has been disco-mixed by one of New York's favorite DJs, Tony Gioe of Hollywood, who doubled the length of the original.

Left field: "Love for Hire" by the Richard Hewson Orchestra (Splash, available through Private Stock), in which the bizarre arrangement is at once the most off-putting and most interesting thing about the record.

Gamble-Huff Scholarship



Kenny Gamble and Leon Huff, co-owners of Philadelphia International Records, have established 13 new scholarships for musically talented teenagers who come from low-income families in the Philadelphia-Camden area. The scholarship will enable students to attend Temple University Center City's music course called "The Business of Music For Junior and Senior High School Students." Pictured (from left) are: Huff, Renee Verker, co-ordinator of the scholarship; Ronald Zalkind, instructor of the course; Roger Dean, director of Temple University's College of Music Preparatory Division; and Gamble.

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And Spreading Across the Country**

DO IT WITH FEELING

MICHAEL ZAGER and the MOON BAND

(Featuring Peabo Bryson)

BANG 720

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WWRL	WBMX	WJLB
WNJR	WMPP	KYOK
WAMO	WWIN	WYLD
WABQ	WOL	WEIV
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WCIN	WANT	WNOV

**PUT "FEELING" IN YOUR PLAY LIST
AND START THE NEW YEAR OFF WITH A BANG**

Produced by Jerry Love & Michael Zager
(A Product of Love)

BANG

101 THE SINGLES CHART 150

JANUARY 31, 1976

JAN. 31	JAN. 24		
101	105	TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)	
102	102	THIS OLD HEART OF MINE ROD STEWART—Warner Bros. WBS 8170 (Jobete, ASCAP)	
103	101	GOODNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)	
104	106	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)	
105	107	ONE FINE DAY JULIE—Tom Cat 10454 (RCA) (Screen Gems, BMI)	
106	108	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)	
107	113	TEXAS CHARLIE DANIELS BAND—Kama Sutra KA 607 (Kama Sutra/Roda Dara, BMI)	
108	109	LONG HAIRD RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)	
109	110	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)	
110	111	DAY DREAMER CC & COMPANY—Westbound WT 5016 (20th Century) (Warner Bros., ASCAP)	
111	112	YOU ARETHA FRANKLIN—Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	
112	117	HARD TIMES PETER SKELLERN—Private Stock 054 (Warner Bros., ASCAP)	
113	115	KEEP ON PUSHIN' TERRY WEISS—Platinum PR 701 (PIP) (Stage Door, BMI)	
114	—	LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckschank/Irving, BMI)	
115	118	SARA SMILE HALL & OATES—RCA FB 10530 (Unichappell, BMI)	
116	133	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP) (Portable/MRC, BMI)	
117	119	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor) (Pee Wee, BMI)	
118	146	UNION MAN THE CATE BROTHERS—Elektra 45294 (Flat River, BMI)	
119	120	YOU'RE FOOLING YOU DRAMATICS—ABC 12150 (Groovesville, BMI)	
120	—	LET YOUR LOVE FLOW BELLAMY BROS.—Warner Bros. WBS 8169 (Loaves & Fishes, BMI)	
121	—	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR—Capitol P 4198 ('Bout Time/Missile, BMI)	
122	—	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)	
123	132	LONELY SITUATION (LOVE IS ALL I NEED) HERMAN'S HERMITS—Buddah BDA 516 (Conn, BMI)	
124	126	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)	
125	129	SOMETIMES JOHNNY LEE—ABC Dot DOA 17603 (Grand Prize, BMI)	
126	—	MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)	
127	104	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Luckyu, BMI)	
128	131	YOUNG LOVE RAY STEVENS—Barnaby B 618 (Janus) (Lowry, BMI)	
129	—	HIGHFLY JOHN MILES—London 20084 (Velvet/Rak, ASCAP)	
130	134	STRONG ENOUGH TO BE GENTLE BLACK OAK ARKANSAS—MCA 40496 (Far Fetched, ASCAP)	
131	—	WHAT DO YOU WANT FROM LIFE THE TUBES—A&M 1755 (Pseudo Songs)	
132	—	I'M SO LONESOME I COULD CRY TERRY BRADSHAW—Mercury 73760 (Fred Rose, BMI)	
133	—	I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVIVAL—Fantasy F759 (Stone Agate, BMI)	
134	138	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303 (Wimot/Scared Pen, BMI)	
135	—	LOVE LIFTED ME KENNY ROGERS—United Artists XW746 Y (Rowe/Smith) (John T. Benson, ASCAP)	
136	139	CHLOE CY COLEMAN—RCA PB 10440 (Robbins, ASCAP)	
137	—	TANGERINE SALSOUL ORCHESTRA—Salsoul SZ 2004 (Famous, ASCAP)	
138	—	HIT THE ROAD JACK STAMPEDE—Quality QA 501 (Private Stock) (Tangerine, BMI)	
139	148	ABYSINNIA JONES EDWIN STARR—Granite 532 (ATV/Zonal, BMI)	
140	—	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y (ATV Universal, BMI)	
141	103	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 17584 (Chappell, ASCAP)	
142	128	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON—20th Century/Westbound WT 5015 (Bridgeport/Jibaro, BMI/Bovina, ASCAP)	
143	149	SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH—Private Stock 055 (Peer Intl. Corp., BMI)	
144	116	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)	
145	136	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)	
146	123	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA) (Spectrum VII, ASCAP)	
147	—	THE ASHVILLE UNION RESCUE MISSION BRIAN GARI—Vanguard VSD 35189 (Foxborough Jr./Intersong USA, ASCAP)	
148	121	THE EYES OF LITTLE CHILDREN LARRY JON WILSON—Monument ZS8 8675 (Col) (Combine, BMI)	
149	—	HEART BE STILL CARL GRAVES—A&M 1757 (UFO, BMI)	
150	122	I CHEAT THE HANGMAN DOOBIE BROTHERS—Warner Bros. WBS 8161 (Landowne/Warners, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

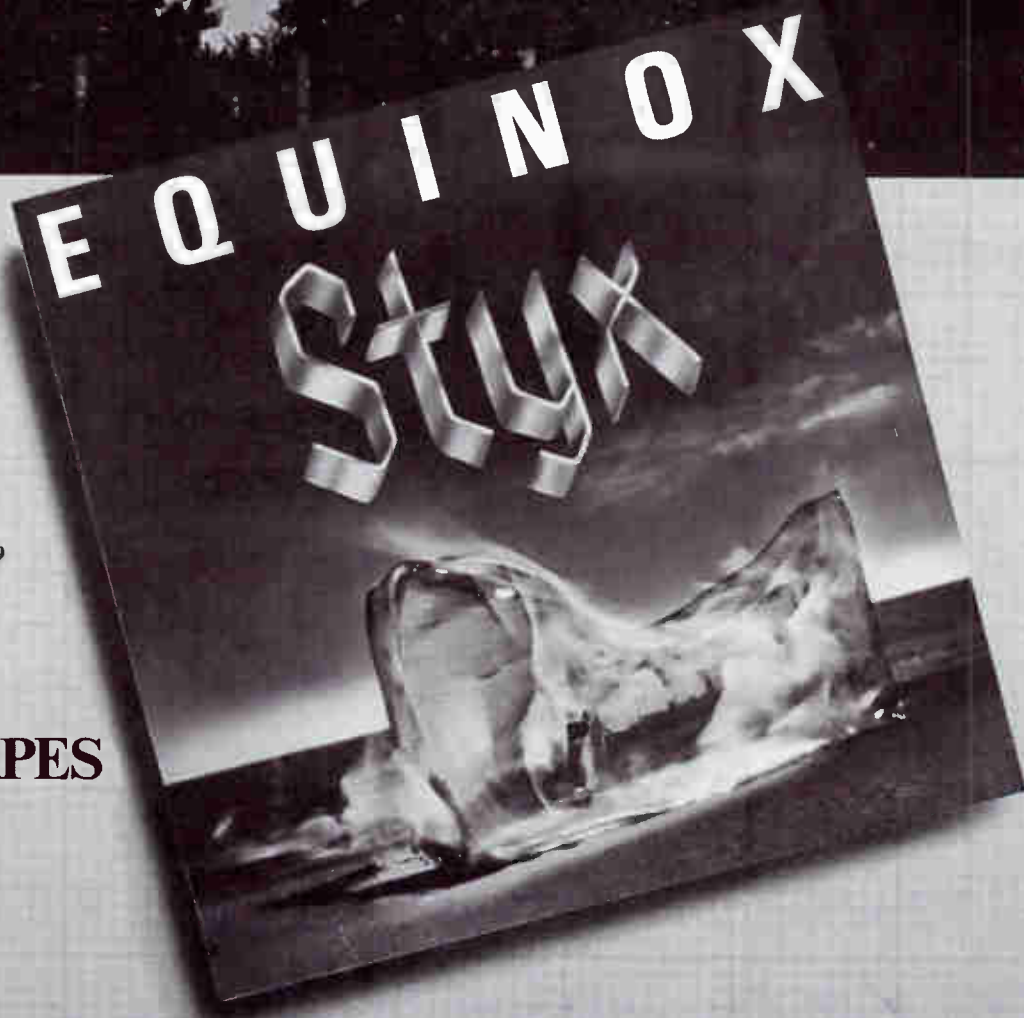
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	22	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	78
BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP)	33	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cale Americans, ASCAP)	4
BACK TO THE ISLAND Denny Cordell & Leon Russell (Skyhill, BMI)	70	LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP)	10
BANAPPLE GAS Cat Stevens (Ashtar Music B.V., BMI)	81	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	3
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	97	LOVING POWER Chuck Jackson & Marvin Yancy (Jay's Enterprises/Chappell, ASCAP)	93
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	47	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	83
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	91	MAKE LOVE TO YOUR MIND Bill Withers & Larry Nash (Golden Withers, BMI)	88
BREAKAWAY Richard Perry (Almo/Caledonia Steam, ASCAP)	73	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	85
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	12	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	60
CAN THE CAN Mike Chapman & N. Chinn (Chinnichap/RAK, ASCAP)	75	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	51
CHAIN GANG MELODY T. Cashman & T. West (Kings/Conrad, BMI; Unichappell, ASCAP)	68	NURSERY RHYMES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	100
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	1	ONCE YOU HIT THE ROAD Thom Bell (Mighty Three/Sacred Pen, BMI)	84
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	28	ONLY 14 Ron Haffkine (Kegs, BMI)	61
DEEP PURPLE Mike Curb (Robbins, ASCAP)	64	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	87
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	45	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	32
DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI)	49	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	24
DON'T CRY JONI Prod. not listed (Twitty Bird, BMI)	56	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	76
DREAM WEAVER Gary Wright (Warners, ASCAP)	31	RENEGADE Bob Johnston (Mystery, BMI)	58
EVIL WOMAN Jeff Lynne (Unhart/Jef, BMI)	9	ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	18
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	27	SATURDAY NIGHT Bill Martin & Phil Couler (Welback, ASCAP)	35
FEELINGS M. Albert (Fremate Intl., ASCAP)	98	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	63
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	7	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP)	95
FLY AWAY Milton Okun (Charley Lane, ASCAP)	15	SING A SONG M. White & C. Stepney (Sagfire, BMI)	5
FLY, ROBIN FLY (Butterfly Prod./by Michael Kunze (Mid-Song, ASCAP)	48	SKY HIGH Chas. Peate (Dutchess, BMI)	40
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovine, ASCAP)	50	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	26
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	11	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	38
FULL OF FIRE Willie Mitchell (Jec & Al Green, BMI)	99	SOS B. Uuvaes & B. Anderson (Countless, BMI)	57
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	43	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	44
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	77	SWEET THING Rufus (American Broadcasting, ASCAP)	55
GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	30	TAKE IT LIKE A MAN Randy Bachman (Ranbach/Top Soil, BMI)	86
HEAT WAVE Peter Asher (Jobete, ASCAP)	78	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kinking Bear, ASCAP)	25
HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	71	TELL IT LIKE IT IS Rick Hall for Fame Prod. (Conrad/Olap, BMI)	92
HOMECOMING Peter Anastasoff (ATV, BMI)	67	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	29
HONEY I H. W. Casey & R. Finch (Sherlyn, BMI)	89	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	94
HURRICANE (PART 1) Don Devito (Ram's Horn, ASCAP)	69	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	16
I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) G. Dudgeon (Big Pig/Leeds, ASCAP)	30	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	13
I LOVE MUSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	19	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolia, BMI)	52
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	2	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	39
IF I ONLY KNEW David Anderle (Lost Cabin, BMI)	82	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	54
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	62	TIMES OF YOUR LIFE Bob Scaff (Three Eagles, ASCAP)	21
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	74	TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	53
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP)	46	TURNING POINT Leo Graham (Julio Brian & Content, BMI)	79
IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Lick, BMI)	72	VENUS Billy Terrell (Kirshner Songs/Welbeck, ASCAP)	80
JUNK FOOD JUNKIE Randolph Nauert (Peaceable Kingdom, ASCAP)	36	WAKE UP EVERYBODY (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	17
LET THE MUSIC PLAY Barry White (Savette/January, BMI)	41	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	8
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	37	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	96
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	59	WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP)	90
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	34	WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Dennis (Spitfire, BMI)	23
LOVE HURTS Manny Charlton (House of Bryant, BMI)	20	YESTERDAY'S HEROES Vanda & Young (Marks, BMI)	42
LOVE OR LEAVE Thom Bill (Mighty Three, BMI)	66	YOU SEXY THING Mickie Most (Finchley, ASCAP)	6
LOVE IS A DRUG Chris Thomas (TRO-Cheshire, BMI)	65		

Gladys Knight & The Pips
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A&M RECORDS & TAPES



TOUR

January 16 _____ Civic Center, Charleston, W. Va.
 January 17 _____ Mosque, Richmond, Va.
 January 18 _____ Coliseum, Greensboro, N.C.
 January 23 _____ Veteran's Memorial Aud., Des Moines, Iowa
 January 25 _____ Civic Aud., Omaha, Neb.
 January 28 _____ Veteran's Memorial Aud., Columbus, Ohio
 January 29 _____ Van Braun Civic, Huntsville, Ala.

January 30 _____ Hirsch Memorial Col., Shreveport, La.
 January 31 _____ Civic, Lake Charles, La.
 February 1 _____ Univ. of Arkansas, Fayetteville, Ark.
 February 3 _____ Shrine Mosque, Springfield, Mo.
 February 4 _____ Memorial Hall, Kansas City, Mo.
 February 6 _____ County Fieldhouse, Erie, Pa.
 February 7 _____ Stadium, Chicago, Ill.



THE SINGLES CHART

TITLE: ARTIST, Label, Number, (Distributing Label)

JAN. 31	JAN. 24		WKS. ON CHART
1	1	CONVOY C.W. McCALL MGM M 14839	12
2	2	I WRITE THE SONGS BARRY MANILOW/Arista 0157	13
3	3	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	13
4	7	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	8
5	5	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	11
6	6	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	15
7	8	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	7
8	9	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	13
9	10	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	11
10	13	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	12
11	4	FOX ON THE RUN SWEET/Capitol P 4157	13
12	14	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	8
13	16	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	11
14	17	SQUEEZE BOX THE WHO/MCA 40475	8
15	15	FLY AWAY JOHN DENVER/RCA PB 10517	9
16	11	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	14
17	20	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	12
18	18	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	13
19	12	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	13
20	24	LOVE HURTS NAZARETH/A&M 1671	12
21	21	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	12
22	26	ALL BY MYSELF ERIC CARMEN/Arista 0165	7
23	19	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/ Playboy P 6054	11
24	25	PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	11
25	31	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	6
26	30	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	9
27	36	FANNY (BE TENDER WITH MY LOVE) BEE GEES/ RSO SO 519 (Atlantic)	6
28	22	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155	13
29	28	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	16
30	50	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	2
31	40	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	4
32	27	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	12
33	37	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)	8
34	58	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	2
35	23	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	16
36	41	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	5
37	29	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	16
38	45	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	9
39	49	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	4
40	32	SKY HIGH JIGSAW/Chelsea 3022	23
41	44	LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265	7
42	42	YESTERDAY'S HEROES JOHN PAUL YOUNG/Ariola-America P 7607 (Capitol)	7
43	53	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	7
44	52	SWEET LOVE COMMODORES/Motown M 1381F	7
45	54	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	5
46	35	ISLAND GIRL ELTON JOHN/MCA 40461	17



47	55	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	5
48	34	FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	17
49	59	DREAM ON AEROSMITH/Columbia 3 10278	5
50	46	FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)	11
51	33	NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)	18
52	39	THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725	20
53	60	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	5
54	38	THIS WILL BE NATALIE COLE/Capitol P 4109	26
55	65	SWEET THING RUFUS FEATURING CHAKA KHAN/ ABC 12149	4
56	47	DON'T CRY JONI CONWAY TWITTY/MCA 40407	8
57	43	S O S ABBA/Atlantic 3265	25
58	67	RENEGADE MICHAEL MURPHEY/Epic 8 50184	3
59	48	LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	12
60	51	MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	16
61	68	ONLY 16 DR. HOOK/Capitol P 4171	4
62	57	I'M ON FIRE 5000 VOLTS/Mercury 40801	16
63	61	SCHOOL BOY CRUSH AWB/Atlantic 3304	12
64	64	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	7
65	66	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	6
66	75	LOVE OR LEAVE SPINNERS/Atlantic 3309	3
67	71	HOMECOMING HAYGOOD HARDY/Capitol P 4156	7
68	70	CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001	4
69	73	HURRICANE (PART I) BOB DYLAN/Columbia 3 10245	9
70	72	BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)	5
71	87	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	2
72	81	IT'S TIME TO SAY GOODBYE JONATHAN CAINE/ October 1001	4
73	78	BREAKAWAY GARFUNKEL/Columbia 3 10273	3
74	83	INSEPARABLE NATALIE COLE/Capitol P 4193	7
75	85	CAN THE CAN SUZIE QUATRO/Big Tree BT 16053 (Atlantic)	2
76	56	PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513	14
77	86	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	2
78	63	HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 45282	22
79	84	TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	6
80	89	VENUS FRANKIE AVALON/Delite DEP 1578	2

CHARTMAKER OF THE WEEK

81	—	BANAPPLE GAS CAT STEVENS A&M 1785	1
82	91	IF I ONLY KNEW OZARK MOUNTAIN DAREDEVILS/A&M 1772	3
83	62	LOW RIDER WAR/United Artists XW706 Y	18
84	88	ONCE YOU HIT THE ROAD DIONNE WARWICK/ Warner Bros. WBS 8154	5
85	69	MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	24
86	—	TAKE IT LIKE A MAN BACHMAN-TURNER OVERDRIVE/ Mercury 73766	1
87	74	OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	16
88	93	MAKE LOVE TO YOUR MIND BILL WITHERS/Columbia 3 10255	3
89	92	HONEY I GEORGE McCRAE/TK 1016	2
90	79	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb WBS 8122	24
91	95	BOOGIE FEVER SYLVERS/Capitol P 4179	2
92	94	TELL IT LIKE IT IS ANDY WILLIAMS/Columbia 3 10263	3
93	97	LOVING POWER IMPRESSIONS/Curtom 0110 (WB)	2
94	80	THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)	13
95	99	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182	2
96	—	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca 844	1
97	77	BLUES EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	23
98	96	FEELINGS MORRIS ALBERT/RCA PB 10279	29
99	76	FULL OF FIRE AL GREEN/Hi 2300 (London)	11
100	—	NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)	1



FLASHMAKER



FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M

MOST ACTIVE

- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FACE THE MUSIC—ELO—UA
- NIGHT AT THE OPERA—Queen—Elektra
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum

WNEW-FM/NEW YORK

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - CATE BROTHERS—Asylum
 - DAVID COURTNEY'S FIRST DAY—UA
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - JOHN KLEMMER—ABC
 - LOOK INTO THE FUTURE—Journey—Col
 - RELEASE—Henry Gross—Lifesong
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Col
 - THOROUGHbred—Carole King—Ode
- HEAVY ACTION (approximate airplay):**
- BORN TO RUN—Bruce Springsteen
 - ERIC CARMEN—Arista
 - DESIRE—Bob Dylan—Col
 - FLEETWOOD MAC—WB
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KATE & ANNA MCGARRIGLE—WB
 - NATIVE SONS—Loggins & Messina—Col
 - NIGHT AT THE OPERA—Queen—Elektra
 - REVERBERIE—PA/USA
 - WIND ON THE WATER—David Crosby & Graham Nash—ABC

WBCN-FM/BOSTON

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - CONEY ISLAND BABY—Lou Reed—RCA
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KATE & ANNA MCGARRIGLE—WB
 - NATIVE SONS—Loggins & Messina—Col
 - RELEASE—Henry Gross—Lifesong
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - THOROUGHbred—Carole King—Ode
 - WE BE SAILIN'—B. W. Stevenson—WB
- HEAVY ACTION (airplay):**
- CRISIS? WHAT CRISIS?—Supertramp—A&M
 - DESIRE—Bob Dylan—Col
 - FACE THE MUSIC—ELO—UA
 - FLEETWOOD MAC—WB
 - BOB MARLEY & THE WAILERS LIVE—Island (Import)
 - NIGHT AT THE OPERA—Queen—Elektra
 - SIREN—Roxy Music—Atco
 - STATION TO STATION—David Bowie—RCA
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - TOYS IN THE ATTIC—Aerosmith—Col

WMMR-FM/PHILADELPHIA

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - THOROUGHbred—Carole King—Ode
- HEAVY ACTION (airplay, sales, phones):**
- DESIRE—Bob Dylan—Col
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - BARRY LYNDON—Soundtrack—WB
 - TEASER—Tommy Bolin—Nemperor

WLIR-FM/LONG ISLAND

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NEW RAY OF SUNSHINE—Dobie Gray—Capricorn
 - MICHEL POLNAREFF—Atlantic
 - RELEASE—Henry Gross—Lifesong
 - SHORT CUT RAW BLOOD—Jim Capaldi—Island
 - STATION TO STATION—David Bowie—RCA
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - THOROUGHbred—Carole King—Ode
- HEAVY ACTION (airplay, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - DESIRE—Bob Dylan—Col
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - FLEETWOOD MAC—WB
 - INSIDE—Kenny Rankin—Little David
 - TEASER—Tommy Bolin—Nemperor
 - THE NEW TONY WILLIAMS LIFETIME—Col
 - VANCE OR TOWARS—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - MUSTARD—Roy Wood—UA
 - NATIVE SONS—Loggins & Messina—Col
 - PARIS—Capitol
 - RELEASE—Henry Gross—Lifesong
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - THOROUGHbred—Carole King—Ode
- HEAVY ACTION (airplay, phones, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - GRATITUDE—EW&F—Col
 - DESIRE—Bob Dylan—Col
 - NIGHT AT THE OPERA—Queen—Elektra
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

WHFS-FM/WASHINGTON

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - LIVE AT LEEDS—John Martyn—Island (Import)
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - KATE & ANNA MCGARRIGLE—WB
 - PLANET END—Larry Coryell—Vanguard
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - STARLAND VOCAL BAND—Windsong
 - STEPPIN' OUT—Gary Stewart—RCA
 - WEARY TRAVELER—Bill Monroe—MCA
 - WE BE SAILIN'—B. W. Stevenson—WB
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- DESIRE—Bob Dylan—Col
 - ELITE HOTEL—Emmylou Harris—Reprise

- HORSES—Patti Smith—Arista
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- AFTERTONES—Janis Ian—Col
- BOB MARLEY & THE WAILERS LIVE—Island (Import)
- NILS LOFGREN LIVE—A&M
- NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
- KOLN CONCERTS—Keith Jarrett—ECM

WMMS-FM/CLEVELAND

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - FEVER (single)—Bruce Springsteen—Col
 - MARCUS GARVEY—Burning Spear—Island
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - LEAVE THE REGGAE TO US—Greyhound—Mercury
 - LOOK INTO THE FUTURE—Journey—Col
 - SANDMAN—Nilsson—RCA
 - SHORT CUT RAW BLOOD—Jim Capaldi—Island
 - THOROUGHbred—Carole King—Ode
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
- HEAVY ACTION (sales, airplay, in descending order):**
- DESIRE—Bob Dylan—Col
 - STATION TO STATION—David Bowie—RCA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NIGHT AT THE OPERA—Queen—Elektra
 - CONEY ISLAND BABY—Lou Reed—RCA
 - ERIC CARMEN—Arista
 - FACE THE MUSIC—ELO—UA
 - SIREN—Roxy Music—Atco
 - HORSES—Patti Smith—Arista
 - STEPHEN STILLS LIVE—Atlantic

WXRT-FM/CHICAGO

- ADDS:**
- COLD DAY IN HELL—Otis Rush—Delmark
 - FLY THROUGH THE COUNTRY—New Grass Revival—Flying Fish
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - NATIVE SONS—Loggins & Messina—Col
 - PLANET END—Larry Coryell—Vanguard
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - HANK WILLIAMS JR. & FRIENDS—MGM
- HEAVY ACTION (sales, phones, airplay):**
- FACE THE MUSIC—ELO—UA
 - FLEETWOOD MAC—WB
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HORSES—Patti Smith—Arista
 - I LOVE THE BLUES—George Duke—BASF
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - STILL CRAZY—Paul Simon—Col
 - WIND ON THE WATER—David Crosby & Graham Nash—ABC

W-4-FM/DETROIT

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - RELEASE—Henry Gross—Lifesong
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Columbia
- HEAVY ACTION (airplay, sales, in descending order):**
- DESIRE—Bob Dylan—Col
 - TED NUGENT—Epic
 - SIREN—Roxy Music—Atco
 - FOOL FOR THE CITY—Foghat—Bearsville

- FACE THE MUSIC—ELO—UA
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NIGHT AT THE OPERA—Queen—Elektra
- ATLANTIC CROSSING—Rod Stewart—WB
- HORSES—Patti Smith—Arista
- NUMBERS—Cat Stevens—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - RAINBOW RIDER—Mike Harrison—Island
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Col
 - THOROUGHbred—Carole King—Ode
 - WE CAME TO PLAY—Bux—Capitol
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
- HEAVY ACTION (approximate airplay, phones):**
- AFTERTONES—Janis Ian—Col
 - BORN TO DIE—Grand Funk—Capitol
 - DESIRE—Bob Dylan—Col
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - HEAD ON—BTO—Mercury
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - PARIS—Capitol
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest

SLEEPER



RELEASE
HENRY GROSS
Lifesong

KPFT-FM/HOUSTON

- ADDS:**
- DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - SHAWNE JACKSON—RCA
 - MOTHERSHIP CONNECTION—Parliament—Casablanca
 - MUSIC YOU ALL—Cannonball Adderly Quintet—Capitol
 - OUTLAWS—Various Artists—RCA
 - RELEASE—Henry Gross—Lifesong
 - SANDMAN—Nilsson—RCA
 - 20TH ANNIVERSARY OF ROCK & ROLL—Ba Diddle—RCA
 - YAMBU—Montuna Gringo
- HEAVY ACTION (airplay, in descending order):**
- BOB MARLEY & THE WAILERS LIVE—Island (Import)
 - G. T. MOORE—Mercury
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - THERE COMES A TIME—Gil Evans—RCA
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - CONEY ISLAND BABY—Lou Reed—RCA
 - TEASER—Tommy Bolin—Nemperor
 - WORK WHILE IT'S DAY—Houston Interdenominational Choir—ABC
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - WITHOUT YOU #14 (single)—John Stuckey—Flash

KMYR-FM/ALBUQUERQUE

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NILS LOFGREN LIVE—A&M
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - THOROUGHbred—Carole King—Ode
 - WE BE SAILIN'—B. W. Stevenson—WB
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- DESIRE—Bob Dylan—Col
 - ZUMA—Neil Young—Reprise
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - STILL CRAZY—Paul Simon—Col
 - STEPHEN STILLS LIVE—Atlantic
 - PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
 - FACE THE MUSIC—ELO—UA
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - WHO BY NUMBERS—The Who—MCA
 - JOHN KLEMMER—ABC

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ARTFUL DODGER—Col
 - BORN TO DIE—Grand Funk—Capitol
 - CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - FLY TO THE RAINBOW—Scorpions—RCA
 - NATIVE SONS—Loggins & Messina—Col
 - RAINBOW RIDER—Mike Harrison—Island
 - RELEASE—Henry Gross—Lifesong
 - SANDMAN—Nilsson—RCA
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
- HEAVY ACTION (airplay, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NILS LOFGREN LIVE—A&M
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - LOOK INTO THE FUTURE—Journey—Col
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - DESIRE—Bob Dylan—Col
 - CONEY ISLAND BABY—Lou Reed—RCA
 - REACH FOR THE SKY—Sutherland Brothers & Quiver—CBS (Import)
 - TIME HONOURED GHOSTS—Barclay James Harvest—Polydor

KMET-FM/LOS ANGELES

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - BEGINNINGS—Steve Hawe—Atlantic
 - BORN TO DIE—Grand Funk—Capitol
 - BUTTERFLY BALL—Roger Glover & Friends—UK
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- HEAVY ACTION (airplay, sales):**
- BORN TO RUN—Bruce Springsteen—Col
 - DESIRE—Bob Dylan—Col
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FACE THE MUSIC—ELO—UA
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - STEPHEN STILLS LIVE—Atlantic
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn



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Columbia's New Star & A Marketing Plan

By SPEIGHT JENKINS

■ NEW YORK—Though the music business is filled with new comets supposedly on the rise, the number of real debut surprises have been few indeed. Certainly the most famous of this century was Kirsten Flagstad's. The audience at the Metropolitan Opera on February 2, 1935, had not been prepared in any way for the sound of Miss Flagstad's voice, and they, as well as the radio audience, could not believe what they heard. With the world now much smaller, we think that such surprises cannot come.

Lazar Berman

Well, within the last few weeks, some sort of surprise has occurred. Lazar Berman, 45 years old and a citizen of the Soviet Union, has appeared almost out of nowhere and everybody is taking notice. The pianist was hailed by Emil Gilels some 20 years ago, but no one paid any attention. He has recorded virtually nothing for Melodiya; impresarios or conductors in the West

have not asked for him. One simply cannot believe that Sol Hurok, Eugene Ormandy, Leonard Bernstein or Herbert von Karajan ever knew such a man existed or would have played with them.

Liszt Records

Repeatedly, since New York agent Jacques Leiser "discovered" him last summer in Russia after having heard a rare 20-year old disc, Berman has been asked, "Why didn't you play in the West?" "Because no one asked me" is the invariable response. There seems to be no question of Russian anti-Semitism or any other political problems involved.

Berman, at any rate, was finally snapped up, and Columbia has just issued three of the most fantastic Liszt records to hit anyone's turntable in a long time. The records, which contain the Transcendental Etudes, the Mephisto Waltz, the Sonata in B minor as well as few other pieces, have appeared coincidentally with Berman. (Continued on page 201)

CLASSICAL RETAIL REPORT

JANUARY 31, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA

KORVETTES/NATIONAL

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- HANDEL: MESSIAH—Davis—Philips
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 10, KINDERTOTENLIEDER—Baker, Bernstein—Columbia
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- RICHARD TUCKER IN MEMORIAM—Columbia

KING KAROL/NEW YORK

- CHOPIN: PRELUDES—De Larrocha—London
- GLIERE: SYMPHONY NO. 3—Rakhlin—Melodiya/Columbia
- HERRMANN: PSYCHO—Herrmann—London
- SONGS AND ARIAS OF ERICH KORNGOLD—Baker—Entr'acte
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips
- WAGNER: DAS RHEINGOLD—Goodall—Angel

FRANKLIN RECORDS/ATLANTA

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- 19th CENTURY AMERICAN BALLROOM MUSIC—Nonesuch
- CARLOS BY REQUEST—Columbia
- PACHELBEL: KANON—Muenchinger—London
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOWER RECORDS/SAN DIEGO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: HAROLD IN ITALY—Mehta—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PAGANINI: SIX VIOLIN CONCERTOS—Accardo, Dutoit—DG
- PROKOFIEV, DEBUSSY, WEBERN: SONATAS FOR CELLO—Harrell, Levine—RCA
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- SCHUBERT, CHOPIN: PIANO WORKS—Richter—Columbia/Melodiya
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

DISCOUNT RECORDS/ SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: SYMPHONIE FANTASTIQUE—Karajan—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- CHOPIN: PRELUDES—De Larrocha—London
- FASCINATING RHYTHM—Menuhin, Grappelli—Angel
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Martinon—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

- CHOPIN: PRELUDES—De Larrocha—London
- GLUCK: IPHIGENIA IN AULIS—Moffo, Fischer-Dieskau, Eichhorn—RCA
- ORFF: CARMINA BURANA—Jochum—DG
- ORFF: CARMINA BURANA—Thomas—Columbia
- PACHELBEL: KANON—Muenchinger—London
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: NUTCRACKER SUITE—Fiedler—London
- VIVALDI: FOUR SEASONS—Muenchinger—London
- WAGNER: DAS RHEINGOLD—Goodall—Angel

CLASSICAL PICKS FROM COLUMBIA

RENATA SCOTTO

Three Great Roles At The Met
Two Great Recital Albums



* M 33435



M 33516

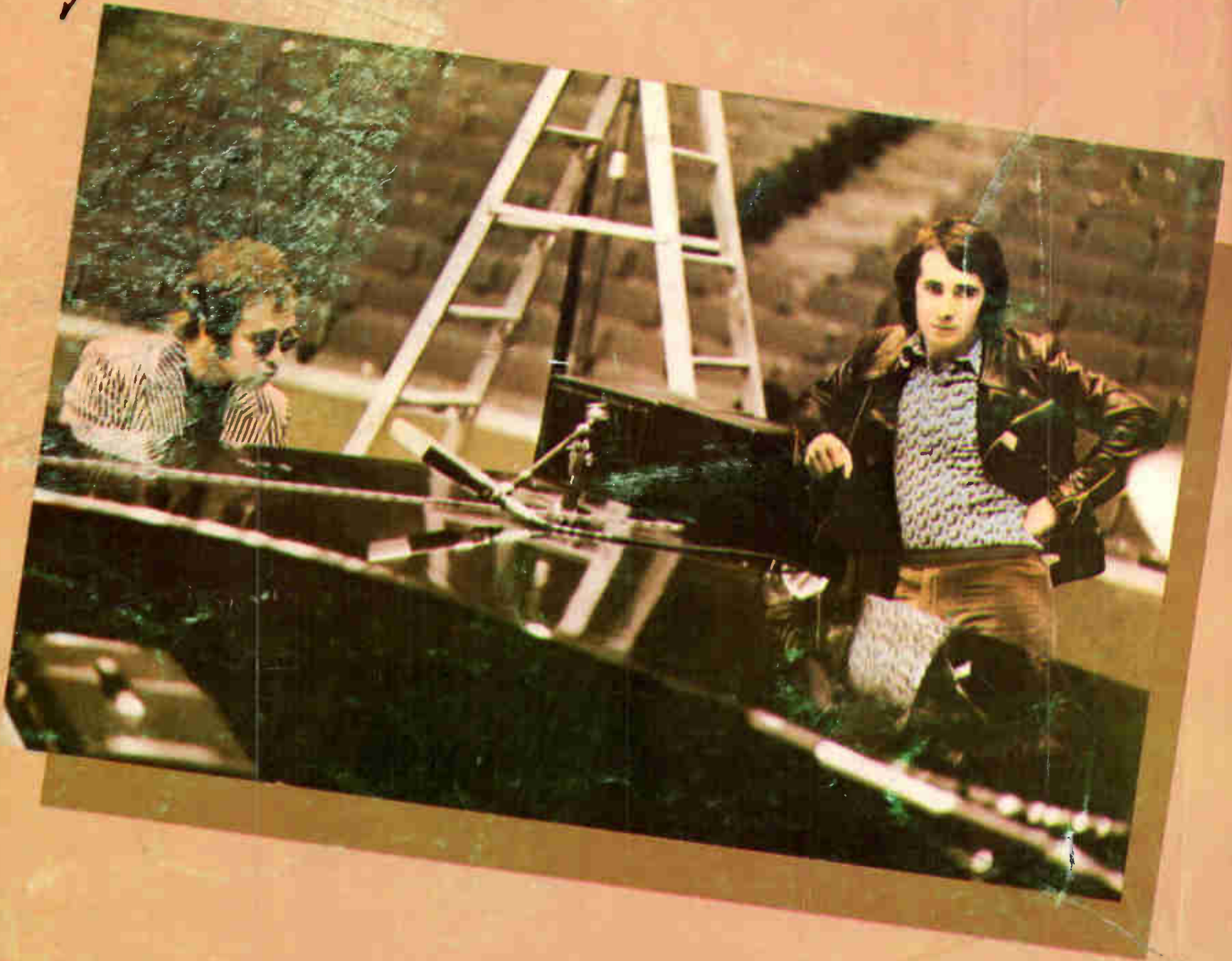
* Winner of 4 Major Awards *

CUE
OPERA NEWS

ODYSSEY RECORDS, S.F.
STEREO REVIEW

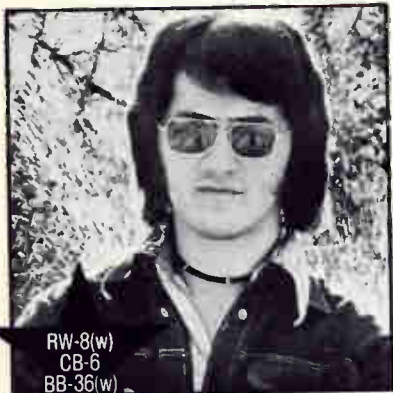


Thanks



J.R.

When you're HOT... ...You're on ABC/DOT...



RW-8(w)
CB-6
BB-36(w)

Randy Cornor
"SOMETIMES I TALK
IN MY SLEEP"

(w) = was



RW-9
CB-4*
BB-9

Amazing Rhythm Aces
"AMAZING GRACE"



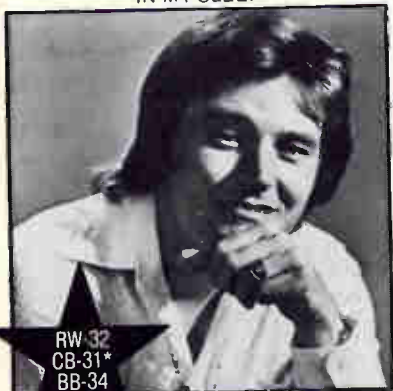
RW-12*
CB-14*
BB-14

Narvel Felts
"SOMEBODY HOLD ME"



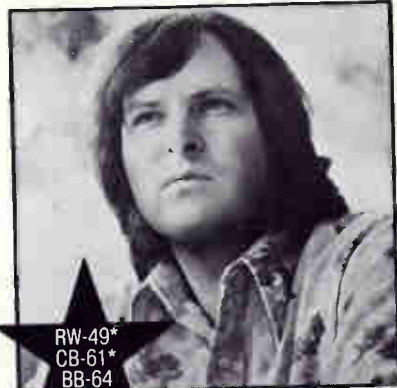
RW-21*
CB-26*
BB-19*

Barbara Mandrell
"STANDING ROOM ONLY"



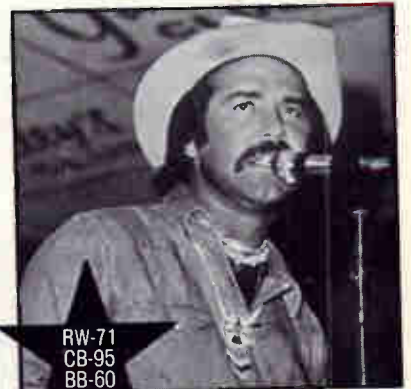
RW-32
CB-31*
BB-34

Eddy Raven
"FREE TO BE"



RW-49*
CB-61*
BB-64

Joe Stampley
"YOU MAKE LIFE EASY"



RW-71
CB-95
BB-60

Johnny Lee
"SOMETIMES"



RW-45
CB-40*
BB-66

Donna Fargo
"WHAT WILL THE
NEW YEAR BRING"



RW-73*
CB-83*
BB-65*

Sue Richards
"SWEET SENSUOUS
FEELINGS"



RW-75
CB-49*
BB-75

Leroy Van Dyke "WHO'S
GONNA RUN THE TRUCK
STOP IN TUBA CITY WHEN I'M GONE?"



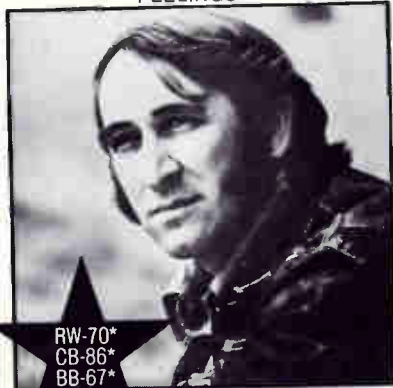
RW-60*
CB-79*
BB-61*

Roy Clark
"IF I HAD TO DO IT
ALL OVER AGAIN"



RW-93
CB-96
BB-

Jim Mundy
"I'M A WHITE BOY"



RW-70*
CB-86*
BB-67*

Don Williams
"TILL THE RIVERS
ALL RUN DRY"

**Plus, watch for
new singles soon
from:**

Johnny Carver
Billy "Crash" Craddock
Brian Collins
Freddy Fender
Delbert McClinton
Tommy Overstreet
Ray Price
Jeris Ross
Hank Thompson

& 1st singles from our newly signed stars, Roy Head & Red Steagall.

abc Dot Records



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JAN. 31	JAN. 24		WKS. ON CHART
1	3	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY MCA 40492	9
2	2	CONVOY C. W. McCALL/MGM 14839	11
3	4	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	10
4	6	THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751	7
5	5	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	14
6	1	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	12
7	12	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	10
8	15	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	8
9	10	AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	10
10	12	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	8
11	20	GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	6
12	14	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	9
13	7	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	11
14	9	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	9
15	16	FLY AWAY JOHN DENVER/RCA PB 10517	8
16	18	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265	7
17	19	I'M SORRY CHARLIE JONI LEE/MCA 40501	8
18	21	FEEL AGAIN FARON YOUNG/Mercury 73731	7
19	26	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	10
20	22	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182	6
21	25	STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601	6
22	27	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	6
23	23	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	11
24	33	REMEMBER ME WILLIE NELSON/Columbia 3 10275	5
25	28	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179	7
26	36	FASTER HORSES TOM T. HALL/Mercury 73755	4
27	32	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	6
28	35	THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295	5
29	17	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	11
30	39	LONGHAIRD REDNECK DAVID ALLAN COE/Columbia 3 10254	6
31	31	BLACKBIRD STONEY EDWARDS/Capitol 4188	9
32	34	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595	7
33	8	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	14
34	42	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	7
35	48	WILD SIDE OF LIFE FREDDY FENDER/GRT 039	4
36	13	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	13
37	24	JUST IN CASE RONNIE MILSAP/RCA PB 10420	15
38	56	THE ROOTS OF MY RAISING MERLE HAGGARD/ Capitol 4204	3
39	52	IT'S MORNING JESSI COLTER/Capitol 4200	5
40	29	ME AND OLE C.B. DAVE DUDLEY/United Artists XW722 Y	15
41	30	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	14
42	43	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187	8
43	38	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	14
44	49	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	7
45	45	WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586	6
46	37	PARADISE LYNN ANDERSON/Columbia 3 10240	11
47	55	PHANTOM 309 RED SOVINE/Starday 101	5



48	59	HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732	5
49	57	YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599	5
50	50	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	11
51	51	SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	10
52	40	EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	16
53	53	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	7
54	54	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	8
55	62	ANOTHER MORNING JIM ED BROWN/RCA PB 10531	4
56	65	YOUNG LOVE RAY STEVENS/Barnaby 618	4
57	41	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	14
58	61	I JUST LOVE BEING A WOMAN BARBARA FAIRCHILD/ Columbia 3 10261	5
59	44	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	17
60	79	IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605	2
61	64	MEET ME LATER MARGO SMITH/20th Century TC 2255	7
62	47	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	12
63	46	DANCE HER BY ME ONE MORE TIME JACKY WARD/ Mercury 73716	15
64	73	PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/ GRT 036	3
65	72	MY WINDOW FACES THE SOUTH SAMMI SMITH/ Mega MR 1246	4
66	70	ERES TU (TOUCH THE WIND) SONNY JAMES/Columbia 3 10249	5
67	74	SHINE ON RONNIE PROPHET/RCA PB 50136	3
68	81	IF I LET HER COME IN RAY GRIFF/Capitol 4208	2
69	58	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	16

CHARTMAKER OF THE WEEK

70	—	TILL THE RIVERS ALL RUN DRY DON WILLIAMS ABC Dot DOA 17604	1
71	77	SOMETIMES JOHNNY LEE/ABC Dot DOA 17603	6
72	82	TOO BIG A PRICE TO PAY KENNY PRICE/RCA PB 10460	2
73	84	SWEET SENSUOUS FEELINGS SUE RICHARDS/ ABC Dot DOA 17600	2
74	80	LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296	4
75	75	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	7
76	60	JADED LOVER JERRY JEFF WALKER/MCA 40487	10
77	71	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	7
78	90	YOU ARE THE SONG FREDDIE HART/Capitol 4210	2
79	98	PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	2
80	—	('TIL I KISSED YOU CONNIE SMITH/Columbia 3 10277	1
81	85	I'M HIGH ON YOU JACK BLANCHARD & MISTY MORGAN/ Epic 8 50181	3
82	95	PLAY ME NO SAD SONGS REX ALLEN, JR./ Warner Bros. WBS 8171	2
83	—	THE PRISONER'S SONG SONNY JAMES/Columbia 3 10276	1
84	66	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	9
85	87	GENTLE FIRE JOHNNY DUNCAN/Columbia 3 10262	4
86	86	HONEY, TOAST AND SUNSHINE SUSAN RAYE/Capitol 4197	5
87	—	I'M SO LONESOME I COULD CRY TERRY BRADSHAW/ Mercury 73760	1
88	—	FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN 2301	1
89	89	FEELINGS SARAH JOHNS/RCA PB 10465	6
90	—	I JUST GOT A FEELING LaCOSTA/Capitol 4209	1
91	92	CIRCLE OF TEARS CHIP TAYLOR/Warner Bros. WBS 8159	3
92	93	IT DON'T BOTHER ME BEN REECE/20th Century TC 2262	4
93	94	I'M A WHITE BOY JIM MUNDY/ABC Dot DOA 17602	3
94	—	OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	1
95	—	THE GOOD NIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	1
96	96	SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/Soundwaves SW4525	4
97	69	IF I MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/ 20th Century TC 2257	8
98	100	I CAN ALMOST SEE HOUSTON FROM HERE KATY MOFFATT/ Columbia 3 10271	2
99	—	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165	1
100	—	THE CALL ANNE MURRAY/Capitol 4207	1



Billy Walker

**“DON'T
STOP
IN MY
WORLD”**

PB-10466

**RW-27* CB-29*
BB-24**



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EV 103

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THE COUNTRY ALBUM CHART

JANUARY 31, 1976

JAN. 31	JAN. 24		WKS. ON CHART
1	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	14
2	2	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	12
3	3	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	8
4	6	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	32
5	4	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	14
6	5	ROCKY DICKEY LEE—RCA APL1 1243	
7	11	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	8
8	9	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	11
9	8	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	26
10	7	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	27
11	12	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	11
12	10	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	13
13	16	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	9
14	13	WINDSONG JOHN DENVER—RCA APL1 1183	24
15	14	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	24
16	17	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	14
17	15	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	21
18	19	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	42
19	27	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	
20	20	THE FIRST TIME FREDDIE HART—Capitol 11449	15
21	22	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	27
22	18	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	10
23	26	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	7
24	24	BARBI BENTON—Playboy PB 406	6
25	46	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY—MCA 2176	2
26	23	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	16
27	30	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	5
28	25	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	10
29	29	SAY I DO RAY PRICE—ABC Dot DOSD 2037	7
30	40	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	3
31	43	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	2
32	35	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	4
33	33	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	6
34	21	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	10
35	—	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	1
36	28	TOGETHER ANNE MURRAY—Capitol ST 11433	8
37	38	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	6
38	37	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	20
39	42	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	4
40	41	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	17
41	32	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	7
42	39	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	22
43	31	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	11
44	34	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	13
45	44	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	16
46	45	BEST OF DOLLY PARTON—RCA APL1 1117	26
47	55	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	2
48	47	DOLLY DOLLY PARTON—RCA APL1 1221	26
49	36	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	9
50	—	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	1
51	48	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	12
52	51	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	13
53	49	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	17
54	54	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	7
55	52	RED HOT PICKER JERRY REED—RCA APL1 1226	11
56	50	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	9
57	53	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	17
58	57	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	42
59	56	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	30
60	58	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	26
61	61	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	13
62	60	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	27
63	62	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	32
64	64	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	16
65	59	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	10
66	65	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	11
67	63	I'M A BELIEVER JEAN SHEPARD—United Artists LA525 G	9
68	67	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	13
69	66	MARGO SMITH—20th Century T 490	15
70	68	M-M-MEL MEL TILLIS—MGM M3G 5002	20
71	73	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	64
72	69	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	12
73	72	HOME LORETTA LYNN—MCA 2146	23
74	71	PIECES OF THE SKY EMMYLOU HARRIS—Reprise MS 2213	44
75	74	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	38

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ROY HEAD—ABC/Dot DOA-17608

THE DOOR I USED TO CLOSE (Acuff-Rose/Altam, BMI)

Super ballad that is the perfect debut for Roy on a new label. Singing in a strong, convincing manner, he'll take this all the way home!

DAVID WILLS—Epic 8-50188

QUEEN OF THE STARLIGHT BALLROOM (Shelmer-Poe/Unichappell, BMI)

A great twist, as an announcer opens this record, and David will score heavily with this number about a honky tonk queen. A royal hit!

BOB LUMAN—Epic 8-50183

A SATISFIED MIND (Fort Knox, BMI)

Bob gives some great new treatment to this old classic. The up-tempo solid heat will insure him of plenty of drive-time play.

JOHNNY CASH—Columbia 3-10279

STRAWBERRY CAKE (House of Cash, BMI)

A cute story that'll have requests pouring in—set in New York about a starving fellow who steals a cake at a rich affair. It's right on the funny!

JOEL SONNIER—Mercury 73754

ALWAYS LATE (WITH YOUR KISSES) (Hill and Range, BMI)

This classic Lefty Frizzell song is brought back in hit fashion by Joel, who adds some Cajun French to the lyrics. A hit all over again!

GEORGE JONES—Epic 8-50187

THE BATTLE (Al Gallico/Algee, BMI)

It's a battle in bed for George and his lady and he hits the target perfectly. Tantalizing, sensuous and showcased in the classic George Jones voice.

DEL REEVES—United Artists UA-XW760-Y

I AIN'T GOT NOBODY (Unart/Brougham Hall, BMI)

A bright, bouncy number that'll get Del lots of airplay and requests. He'll have no trouble bouncing up the charts with this.

JERRY LEE LEWIS—Mercury 73763

DON'T BOOGIE WOOGIE WHEN YOU SAY YOUR PRAYERS AT NIGHT (Ahab, BMI)

One of the finest from the Killer as he sings from the soul of rock 'n roll to where the roll is called up yonder. Boogie on, Killer!

STELLA PARTON—Soul, Country and Blues IRDA 169

THE MOOD I'M IN (Myownah, BMI)

A beautiful ballad that'll hit you no matter what mood you're in. She makes it plain that she's in the mood to be played—so turn her on!

BRENDA LEE—MCA MCA-40511

FIND YOURSELF ANOTHER PUPPET (Goldline, ASCAP)

Nice production showcases Brenda's voice and this message well: don't try to manipulate her; put your strings on someone else. Pull a winner!

LYNN ANDERSON—Columbia 3-10280

ALL THE KING'S HORSES (Starship, ASCAP)

A haunting ballad that Lynn delivers in true form. All the king's horses and all the king's men can't keep her from the top again.

CHARLIE CRAIG—BNA IRDA 173

THE LOST LETTER (Gee Whiz, BMI)

There's quite a story in this song—about a letter lost 63 years. This is guaranteed to pull heartstrings and listener response.

BILLY PARKER—SCR SC-127

MORE THAN ONE KIND OF LOVE (Chieftain, BMI)

Tulsa deejay Billy Parker is making his mark as an artist with this number. He's got a lot here—and he wants more!

Coe Inks Pact

■ NASHVILLE—David Allan Coe has now signed exclusively with David Allan Coe Music as a writer, according to manager Neil Reshen.

CMA

(Continued from page 209)

Fair attraction, beginning in 1977.

Frank Jones gave the CMA a detailed report on the Country Music Foundation. Once again, Hall of Fame attendance showed another large increase over last year's record mark. Work is well underway on the \$1,000,000 Hall of Fame expansion project.

The board was brought up-to-date with the developments and expanded plans for other CMA events such as: The Talent Buyers Seminar (Jimmy Jay), the CMA Banquet (Paul Tannen), the DJ Awards (Don McKinnon), country music radio (Bill Robinson), anti-piracy (Mary Reeves Davis), Hall of Fame electors (Pee Wee King), long range planning (Frances Preston), television (Irving Waugh), CMA Awards (Frank Jones), and CMA elections (Bill Denny). The treasurer's report was presented by Butch Carlock; Joe Talbot reported the activities of the finance committee.

The second quarterly board meeting of the CMA is set for April 14-15 in Austin, Texas.

Miller's Music Moves

■ NASHVILLE — Roger Miller's Music has moved its Nashville office to the new Faron Young Executive Building, 1300 Division, according to Carole Dove, general manager. The move was necessitated because of need for additional space in which to accommodate the growing roster of writers.

Singletree Pacts Hank Williams, Jr.

■ NASHVILLE — Dave Burgess, president of Singletree Music Inc., has announced the signing of a five year pact with Hank Williams, Jr. and Bocephus Music. The pact includes the international handling and administrating of all publishing interests and looking for material and writers for Bocephus Music.

IT'S CATCHING ON

GREG ALLEN

"GEARJAMMERS HELPER"

It's not a truckin' song but is a trucker's song that we've found the truckers like!

World Wide Records
(Division of World Wide Films, Inc.)
Dist. of Nationwide Sound Dist.

BREAKING
NATIONALLY

"It Sets Me Free"

2J-201

From his album!



"Strawberries & Butterflies"
2JP-102

Jack Paris

THANKS TO THESE GOOD GUYS FOR DOING IT!

Don Rhea KCKN Kansas City	Pat Martin WMAD Madison, Wis.	Moon Mullins WINN Louisville	Buddy Covington KNUZ Houston	Earle Faulk WCMS Norfolk, Va.
Dave Martin KTTS Springfield, Mo.	George Roberts WAXX Eau Claire, Wis.	Dave Snow WWOL Buffalo	Max Gardner KKYX San Antonio	Bobby Denton WIVK Knoxville
Con Schader KLAK Denver	Dave Kennedy WXOX Bay City, Mich.	Dennis Rainwater KEBC Oklahoma City	Jay St. John WVOJ Jacksonville, Fla.	Martin Rudisell WGBG Greensboro, N.C.
Sammy Taylor KWJJ Portland, O.	Billy Cole WHO Oes Moines	Gil Lynn WNAD Oklahoma City	Larry Deane KXLR Little Rock	Mike Malone WUNI Mobile, Ala.
Robby Hanson KTCR Minneapolis	Lee Ranson WXCL Peoria, Ill.	Bink Bernardy KLPR Oklahoma City	Johnny Gray WYDE Birmingham	Ron Norwood KGA Spokane, Wash.
	Ott Moore WMNI Columbus, O.	Charlie Russell KHEY El Paso	King Edward WSLC Roanoke, Va.	
		Chip Polk KLLL Lubbock		

National Promo — DICK COLANZI

Distributed by:
KAJAC Record Corp.
155 First St./Carlisle, Iowa 50047
(515) 989-0876



2J Records
1115 So. Lillian St.
Ottumwa, Iowa 52501
(515) 684-4195

A Dream Come True



In what happens to be one of the most moving stories to happen in Charlie Rich's career, the famed singer made a "dream come true" for Tracy Rachelle Smith, a young lady born with spina bifida and hydrocephalus of the most serious degree. The five year old was expected to never walk. Since the release of "Behind Closed Doors" Tracy has been "in love" with Charlie Rich, and after her ninth operation was told "Charlie Rich would be proud of you if you walked." She then expressed her dream to meet the Epic recording artist. On December 19, Tracy took her first step with a walker. About this same time, a friend of the family, Bill Addison, set about contacting Epic and Rich to make Tracy's dream come true. On January 17, Rich performed a benefit engagement in Memphis for The Easter Seals Society and the Tenholder Travel Agency of St. Louis, Missouri provided round trip airfares for the Smith family while Epic provided their Memphis hotel accommodations. Tracy's dream came true before the show when she met Rich and spent an hour talking with him. During the show, Rich began with "A Very Special Love Song" and presented a rose to Tracy. At the close of his show, playing "Behind Closed Doors," Tracy stood, and walked. Pictured above backstage prior to the Memphis benefit are (from left) Margaret Ann Rich, Tracy, Tracy's mother Bonnie, and Rich.

Nashville Report (Continued from page 209)

Dorsey Burnette became a grandfather last week courtesy of Dorsey William Burnette II, who arrived for Mr. & Mrs. Billy Burnette.

Birthdays: James O'Gwynn, Buddy Emmons, Bill Phillips, Gary Van, Jimmie Sizemore, Norma Jean, Jeanne Pruett, Harold Morrison, Ray Pillow.

Tanya Tucker is on the west coast taping appearances on the American Bandstand, Hollywood Squares, Midnight Special and Dinah Shore TV shows . . . Dolly Parton talking to AP writer Matt Yancey: "I know my hair is out of the '60s, my clothes are '50s and the shoes I wear are from the '40s. But I like looking like I came out of fairy tale."

On another topic she said: "I do have this image that I have to protect among some older fans. However, that doesn't mean I don't like a good time.

"Yet, my thoughts are my own. I wouldn't dare put them down on paper or in a diary. They might hurt some people and offend others."

Willie Nelson credits disc jockeys for the success of his "Blue Eyes Cryin' in the Rain," which is nominated for a Grammy Award.

"I have about a thousand deejays to thank," he said. "When we finished the 'Red Headed Stranger' album, I had no idea what single to release. So we took a survey—an actual survey. The deejays picked 'Blue Eyes.' And I love 'em for it."

Porter Wagoner will be making no more personal appearances but will spend his time doing independent production, songwriting and his TV show.

IT'S A SMASH DUET

CAROLYN HORTON

&

ALBERT YOUNG EAGLE

"HOLDING YOU WAS JUST TOO HARD"

B/W

"A BRAND NEW WAY TO CRY"

Little Ritchie Records

National Promotion:
LITTLE RICHIE JOHNSON
Box 3
Belen, New Mexico 87002
(505) 864-7441

Distributed by:
SOUNDS OF MUSIC
Box 3
Belen, New Mexico 87002

Perkins Invests In Arlue Studio

■ NASHVILLE—Carl Perkins has recently invested in a jingle company, Arlue Studio, in Jackson, Tenn. The venture came about "so I could spend more time at home," said Perkins.

Perkins is no longer with the Johnny Cash Show, but has his own band and performs 8-10 dates a month.

Perkins' "Blue Suede Shoes" is featured on one jingle, and he is writing and recording most of the jingles himself. He has a number of national accounts as well as packages for bands, auto dealers and different types of stores.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Connie Smith will break to the top immediately with her knocked-out version of the Everly Brothers classic, "(Til) I Kissed You"! It's got everything to make it a heavy play item, and sales will follow naturally!

Anne Murray is getting strongly into country play with "The Call," booming at WHOO, KCKN, KCKC and WTHI. WBRG has chosen "Player in the Band."

Larry Croce, already in the small numbers on the pop singles chart, is making heavy inroads on country outlets. Strong on "Junk Food Junkie" are KBOX, WIRE, WINN, WWOK, WENO, WBRG and KLAK.

Gary Stewart is moving rapidly onto playlists all over the country with "Oh, Sweet Temptation." Another winner!



Anne Murray

It looks like the troops are now lining up the "Prisoner's Song" side of Johnny James' new release. Among this week's adds are KVOO, WPLO, WIL, KENR, WHK, KSOP, KCKN and WHOO. Opting for

"Back in the Saddle" are KKYX and WMQM, while WBAP, WENO and WJQS are playing both. Any way you slice it, it's a hit!

Constant Climbers: Sue Richards, Terry Bradshaw, Don Williams, George Baker Selection.

Price Mitchell is making good gains at WUNI, KCKN and KSOP with "Seems Like I Can't Live With You."

"I Can't Quit Cheatin' on You" can't quit playing for Mundo Earwood in Houston, San Antonio and Kansas City.

Album action: From the Tanya Tucker lp, "Lovin' and Learnin'," the choice of KCKC and KSOP is "Makin' Love Don't Always Make Love Grow;" WINN's choice is "Ain't That A Shame."

SURE SHOTS

Jerry Lee Lewis — "Don't Boogie Woogie (When You Say Your Prayers at Night)"

George Jones — "The Battle"

LEFT FIELDERS

Roy Head — "The Door I Used to Close"

Joel Sonnier — "Always Late (With Your Kisses)"

Stella Parton — "The Mood I'm In"

Johnny Cash — "Strawberry Cake"

AREA ACTION

Claude Gray — "Gonna Find Me A Bluebird" (KBUL)

Peggy Jo — "Barbie Doll" (WINN)

Mike Wells — "Wild World" (WCMS)

Kent Fox — "Ben Franklin Said It" (WTHI, WUBE)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDD, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Los Angeles
KLAK, Denver
KRMD, Shreveport
KSO, Des Moines
KSOP, Salt Lake City

KVET, Austin
KVOO, Tulsa
KWMT, Ft. Dodge
KYAL, Plano
WAME, Charlotte
WBAP, Ft. Worth
WBRG, Lynchburg
WCMS, Norfolk
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WKDA, Nashville
WMC, Memphis
WMQM, Memphis
WPNX, Columbus
WSLR, Akron
WTHI, Terre Haute
WUBE, Cincinnati
WUNI, Mobile
WWOK, Miami
WXCL, Peoria

Steele Named VP By 4 Star Music

■ NASHVILLE—4 Star Music Co., Inc. has announced the appointment of W. Alex Steele III as vice president and general manager. Steele formerly was with the Commerce Union Bank, serving for three years in the international banking department and most recently with the national banking division of the commercial department.

Duties

Steele will assume the duties presently handled by Joe Johnson, president of 4 Star Music. In making the announcement, Johnson stated that Steele will be responsible for the day-to-day operation of the company as well as all financial matters.

Jim Vienneau Named To Polydor/MGM Post

■ NASHVILLE—Jim Vienneau has been named director of a&r, Nashville for Polydor/MGM Incorporated.

Vienneau, who most recently held the position of director of 20th Century Records' Nashville office, has produced such country artists as Conway Twitty, Mel Tillis and Hank Williams, Jr. His production credits also include the top 10 charted c&w singles, "There I Said It" by Margo Smith on 20th Century, Lois Johnson's "Loving You Will Never Grow Old," and Billy Thundercloud's recent "What Time of Day." Vienneau is also responsible for Conway Twitty's "It's Only Make Believe" on MGM.

CMA Board Formulates '76 Plans

■ SAN JUAN — CMA activities and projects of local, national and international scope were discussed when the Country Music Association's board of directors met for their first quarterly meeting on January 15-16 in San Juan.

Chic Doherty, chairman of the country music promotion committee, announced plans to develop new audio/visual presentations geared to inform record merchandisers and advertising agencies of the impact of country music on today's and tomorrow's market place. A new demographic survey will be used to support the presentations.

The board discussed several ideas concerning the nation's Bicentennial celebration, including CMA participation in events such as the Fourth of July gala in Philadelphia, a gigantic country music show in New York and a country music festival in Nice, France this July. Various CMA committees will be involved in coordinating such activities.

CMA membership chairman Charles Scully brought the group up to date on plans to streamline membership activities, and the addition of several new membership benefits which will be made available upon completion and final board approval.

Bud Wendell reviewed plans and activities on this year's Country Music Fan Fair scheduled for June 9-13. Once again, a softball tournament is slated for June 7-8, the two days before Fan Fair.

A new "CMA Speakers Bureau" is now being put together by Tandy Rice and his public relations committee. It will provide individuals who will take the country music story to noteworthy civic, educational and social organizations. Work is also progressing on a "Country Music Industry News Kit," as well as new CMA informational brochures. In addition, CMA is actively involved in the promo-

tion of the Public Television special, "Hill Country Sounds."

The international committee, headed by Bill Denny, will be very active in '76. To provide more meaningful exposure to international country music talent, international artists will now be included on CMA's annual Banquet Show, and the CMA International Show itself will most likely be rescheduled as a Fan

(Continued on page 211)

WB Names Wilson Nashville A&R Dir.

■ NASHVILLE — Veteran country producer, songwriter and performer Norro Wilson has been named a&r director for Warner Bros. Records, Nashville. Wilson will be involved in record production, talent acquisition and overall supervision of all Warner Bros. recording activity in Nashville.

Wilson will be working closely with Warners' current country team which includes Burbank-based director of country music Andy Wickham and country sales head Lou Dennis, as well as Nashville general manager Jonathan Fricke.

The top BMI country songwriter for the last three years, Wilson has had such hits as "The Most Beautiful Girl," "I Love My Friend," "A Very Special Love Song," "Love Train," "Soul Song" and "Billy Get Me A Woman" to his recent credit. As an independent producer, Wilson has been responsible for hit recordings by Joe Stampley, La Costa, David Houston, Bob Luman, Patti Page, Asleep At The Wheel, Diana Trask, Carmol Taylor as well as Warner Bros. artist Debbie Hawkins.

Prior to his Warner Bros. appointment, Wilson served as vice president of Gallico Music Corp. and was general manager of Al Gallico's Nashville office.

NASHVILLE REPORT

BY RED O'DONNELL



■ Ray Stevens' future includes acting lessons from veteran Hollywood coach James Best. "I want to be prepared in event some television offers come along," he says. Performing in film is much more difficult than on stage in personal appearances, Stevens points out . . . I hear that due to inflation George Hamilton IV is hiking his name to George VI . . . Hee Haw's Grandpa Jones narrated—sang a funny segment (four minutes) on CBS-TV's pre-Super Bowl Special Sunday (18)—but as he tells it,

"I plum forgot to watch it."

Saturday, Feb. 19, 1938 Roy Acuff appeared on Grand Ole Opry for first time. He was hired as a fiddler—but during his act sang "The Great Speckled Bird," a religious song written by Rev. Guy Smith of Springfield, Mo. "The 'Speckled Bird' got me the job on the Opry," Roy says. "I couldn't have made it as a fiddler." And what is "The Great Speckled Bird"? As many Bible scholars can tell you, it is mentioned in the 12th chapter, 9th verse of "Jeremiah" (Old Testament).

A little lovebird chirps that Kenny Rogers (formerly of First Edition) and beaut Marianne Gordon of the Hee Haw show are heading for a wedding. At any rate, Rogers recently bought a \$180 thousand home in Nashville and plans to move here. Rogers has been doing some recording here for United Artists under direction of Larry Butler.

Sax specialist Boots Randolph, pianist Floyd Cramer and singer Rosemary Clooney of Nashville's Masters Festival of Music perform in concerts Feb. 12, 13 and 14 at Lakeland, St. Petersburg and Orlando, Fla., respectively . . . The Bicentennial year is shaping up as bright for writer Ray Griff. Kenny Starr, Dave Dudley, Crystal Gale, Gene Watson and Jerry Lee Lewis already have cut his songs . . . Time does fly:

(Continued on page 210)

COUNTRY PICKS OF THE WEEK

SINGLE

FREDDY FENDER, "YOU'LL LOSE A GOOD THING" (Crazy Cajun, BMI).

The Tex-Mex soul of Freddy was never more right on than on this cut—a classic r&b number that he brings home. You'll definitely "get" a good thing when you drop this on the turntable. Look for this to shoot right to the top. Get ready for Freddy! ABC/Dot DOA-17607.



SLEEPER

EDDIE RABBITT, "DRINKIN' MY BABY (OFF MY MIND)" (UniChappell, BMI).

Eddie has a shuffling, bass walking drinkin' song that'll gather requests galore. Following "Forgive and Forget," Eddie is laying a solid foundation for a bright future. Don't drive through radar with this — it's a foot stompin' number. Elektra E-45301-A.



ALBUM

SONNY JAMES, "200 YEARS OF COUNTRY MUSIC." This will stand as one of the finest albums of 1976. Every cut is a classic—with care taken to preserve the special magic the songs initially had.

Personal favorites are "I Don't Care If The Sun Don't Shine," "Back In The Saddle Again," "Waitin' For A Train," "Hard To Please" and "The Prisoner's Song," but every cut is great. Columbia KC 34035.



Laine & Dankworth: Versatility Plus

■ NEW YORK — Still exhilarated by her New York Carnegie Hall success, although worn out by an early morning "Today" show appearance, RCA's multi-talented Cleo Laine stopped by **Record World** last week to talk about new plans and a new album.

Her versatility had just been underscored by the National Academy of Recording Arts and Sciences, which nominated her as best female classical vocalist for "Pierrot Lunaire," a collection of works by Schoenberg and Charles Ives released on RCA Red Seal. Last year, she was nominated as best pop female vocalist.

Laine and her husband and musical director, John Dankworth, find themselves with abundant new material and new projects. The new album, "Born on a Friday," has just been released, and features the production talents of George Martin, a longtime friend of the family. A single from that lp, a version of Ralph McTell's excellent "Streets of London," will be released shortly. As many as 20 new Cleo Laine songs were added for the Carnegie Hall date, which was recorded for release as her next (and second live) album.

On a concert tour that will take them to Canada and Hong Kong as well as to a number of U.S. cities, the Dankworths will add "The Seven Deadly Sins," a Brecht-Weill opera, to their repertoire in Detroit later this month. The live show already features a unique segment of classic English poetry set to music, as well as a varying selection of contemporary hits and standards that showcase Laine's remarkable voice.

"The only thing we really hanker after now is a musical," she said. Having starred in a London production of "Showboat," in the longest run that show has enjoyed, she and Dankworth are in negotiation with British producer John Dunlop to find a suitable vehicle for Dankworth to score and bring to Broadway.

Marc Kirkeby

ASI Releases Ten

■ MINNEAPOLIS — ASI Records VP Wes Hayne has announced a February release of ten albums by the company. Artists represented include Sherwin Linton, The Dutchman (Jack Otterness), Kevin Odgaard, John Volinkaty, Lee duMonte, Phil Wilson/Rich Matteson, Mark Lang, Cain, Linnie Knight and Robin and Linda Williams.

Hayne and Dan Holmes, also of the label, will be making product presentations to label distributors through the beginning of February.

GOSPEL TIME

By IRENE JOHNSON WARE



■ The future of gospel singers who desire large sums of advance monies may not be so bright in 1976. Gospel groups have got to decide as to whether they want advance monies and loads of promises or sign with a company whose main interest is in gospel product.

Gospel singers have a choice to make in 1976. They must decide if they want to be a part of a company with some stability or if they want to become a write-off at the end of the year.

If today you were to talk to **Shannon Williams** of Nashboro Records, **Evelyn Johnson**, a pioneer with Peacock and Songbird Records, **John Bowden**, who came from Fire & Fury Records to Hob Records in the sixties, **Stan Lewis** of Jewel Records, **Fred Mendelsohn** of Savoy Records, **Ralph Bass** of Chess Records, **Hoyt Sullivan** of HSE Records and a few others, you would find that the sale of gospel product has been profitable for them. Some of the above mentioned will tell you that the continuous sale of gospel product has been the survival factor for their company.

Management within a gospel group has not in the past proved to be totally beneficial. I have hopes that gospel singers will settle for being singers and leave management to someone with some expertise and foresight about what is needed most in these times.

When gospel singers realize this is a business and has to be dealt with on a business level, then it will become a lucrative business for them.

There are a few artists who have signed with agencies and the group is still trying to book their own dates, which really defeats the whole purpose.

Sales are up at Nashboro Records and their efforts are paying off. Across the country they are buying time across the board to promote their gospel product.

There is hope that through the acquisition of Savoy Records, internationally known for its collection of gospel recordings, **Clive Davis**' Arista Records, will use its expertise and foresight to project another image in this industry with gospel music. Here is a man who saw far ahead in the future the imprint that rock music as well as rhythm and blues would make. He has made no mistakes in selecting artists in the past and I have to believe that a plan has been mapped out to put gospel in a new perspective because everyone knows Clive Davis is a winner. Good luck and God speed to Clive Davis.

All companies are asked to add **Irene Storcks** and **Sally Rateliff** of WLRO, 939 Broadway, Lorraine, Ohio 44052, to their mailing list.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Alabama 36601; phone: (205) 457-6771 or 457-8012.

McCall Gathers Gold



Pictured at a luncheon in his honor at the New York office of Polydor Incorporated is C. W. McCall who, along with his manager and producer, was awarded a gold record for his MGM number 1 single, "Convoy." Pictured (from left) are Irwin Steinberg, president of the Polygram Record Group; McCall; Lou Simon, executive vice president and general manager of Polydor Incorporated; McCall's manager Don Sears; producer Chip Davis; Dave Mack, Polydor/MGM's national director of country promotion; and Arnie Geller, national promotion director of the label.

THEATER REVIEW

'Shortchanged Review': An Ambitious Effort

■ NEW YORK—The body of literature dealing with disc jockeys has been small to date, with Clint Eastwood's "Play Misty For Me" the most notable effort, so it is without too much difficulty that Michael Dorn Moody's "The Shortchanged Review," now at Lincoln Center's Mitzi Newhouse Theater as part of the New York Shakespeare Festival, moves to the head of the list.

Aside from chronicling the declining fortunes of listener-supported WISH and its owner (and would-be rock entrepreneur) Nicky Shannigan, the play is also concerned with the Vietnam War, and with alienation between the sexes and between parent and child. With much of the comic and much of the tragic, "The Shortchanged Review" is both a very ambitious work and one of the better American plays to play New York in some years.

Music of many sorts wraps itself around the action. Shannigan, played by Mason Adams, is attempting to launch the careers of Clouds, a folk-rock group, while trying to keep WISH from going commercial. His step-daughter, Vanessa (Tricia Boyer), lives by the rock prophets of the moment (this is the only play in New York currently featuring music by Bruce Springsteen). Episodes are introduced by pop, jazz, classical or electronic music, in some degree related to what is to follow.

The cast of six is excellent, with Ms. Boyer's Vanessa perhaps the first believable American teenager to be portrayed on Broadway, and T. Miratti's scarred Vietnam veteran powerful and sensitive.

Clouds, known to New York folk audiences by their previous name, Friends, introduce the play with an interesting set of their songs on tape, with a sound that their manager, Bruce Henderson, describes as "hip Carpenters." That assessment should suffice until an album is available; and if "The Shortchanged Review" is half as successful as it should be, that album should be here soon.

Marc Kirkeby

World Wide Signs Seven

■ LOS ANGELES—World Wide Artists has announced the signing of the following artists for exclusive agency and booking representation: Curtis Mayfield; the Impressions; Dr. Hook; Cecilio & Kopono; Leroy Hutson; and Hammersmith.

Upcoming tours are presently being set for the above acts.

LATIN AMERICAN ALBUM PICKS

Ali-Salsa Pact



World heavyweight champion Muhammad Ali puts pen to paper, officially signing with Salsa Production of Puerto Rico for promotion of his February 20 title defense against Belgian contender Jean-Pierre Coopman at Roberto Clemente Municipal Coliseum. Pictured with Ali are the principals of Salsa Production (from left): Charlie Garcia and Charlie Tarrab of Puerto Rico and Jerry Masucci, president of Fania Records. The signing took place in Masucci's New York City office.



LAS GAITAS DE SIMÓN (VOLUMEN 3)
SIMÓN DIAZ Y HUGO BLANCO—All Art LPS 66363
Nuevo volumen de las muy exitosas Gaitas de Simón Díaz, cargadas de chistes y doble sentido humorístico. Excelentes cortes "La Gaita de las Locas No. 3," "La Gaita de los Velorios," "Los Borrachitos No. 2" y "La Raspa-Gaita." Todas de la autoría de Hugo Blanco.

■ New volume of the big seller Gaitas de Simón. Jokes, good humor and double meaning with a very funny touch. "Gaita con Saxofón," "Gaita de los Velorios" and "Gaita de las Locas No. 3."



CANTA CANTA, MINHA GENTE
MARTINHO DA VILA—Arcano DKL1 3319
Ritmo, percusión y alegría brasileña en esta nueva grabación del muy popular Martinho da Vila. Se incluye su éxito internacional "Canta Canta Minha Gente." También excelentes "Dente por Dente," "Disritmia," "Festa de Umbanda" y "Tribo dos Carajas." Interpretada en portugués!

■ Rhythm, percussion and that unique Brazilian touch by Martinho da Vila. Recorded in Portuguese. His international hit, "Canta Canta Minha Gente," is included. Also great: "Disritmia," "Visgo de Jaca" and "Malandrinha."



35 ANOS BAILANDO CON BILLO
BILLO'S CARACAS BOYS—Billo BLP 554
La gran orquesta vendedora de siempre en un muy comercial yailable repertorio. Se destacan "Boquitán Salá" (Galan-C. Vidal), "El Cumbiambero" (V. Gutierrez), "Carita de Rosa" (Favini-Robles) y "Pa' Oriente me Voy" (L.A. Hernández).

■ Orchestra Billo's Caracas Boys stay at the top. This package is very Janceable and commercial! "Y sit Mañana" (R. Solano), "Temperamento Sentimental" (C. Vidal-V. Mendoza) and "Boquita Salá" (Galan-Vidal).



EL JUDIO MARAVILLOSO
ORCHESTRA HARLOW—Fania JM00490
En producción de Larry Harlow y con vocales por Junior Gonzalez, la Orquesta Harlow ofrecen aquí una gran producción de salsa neoyorkina. "El Colorcito de mi China" (Arsenio Rodriguez), "Buenavista Guaguancó" (A. Rodríguez), "El Negrito Nengere" (F. Castrillon) y "Latin Roots" (L. Harlow).

■ Produced by Larry Harlow and with vocals by Junior Gonzalez, this new package by Orchestra Harlow is one of its best. Great mixing! "Agonía" (Meñique), "Saca tu Mujer" (Tito Puente), "El Miri Miñón" (D.R.) and "Buenavista Guaguancó" (Arsenio Rodríguez).

Record World in Chicago

By JUAN MONTENEGRO

■ While Latinos have been touch-dancing to the mambo, cha cha, etc. in their own halls and clubs for years, the new touch-dance craze that's sweeping the country has begun to discover the excitement of Latino's own thing. Adaptions (in sound and dance) have developed, incorporating influences from the black and Latino dance steps, and presto! The Hustle and other steps that all are dancing to.

Salsoul is a term created about two years ago by Tomás Fundora of Record World magazine. It was originally intended to replace Salsa as a more marketable term. But as it turned out, Salsa stuck and Salsoul is now used to describe the heavy dance-instrumental sound with a Latin percussive base that we all know about. Both forms, Salsa and Salsoul, keep on growing and complementing each other.

While the Salsoul sound has been picked up quite readily by

radio stations, particularly black stations, Salsa remains blatantly absent from the airwaves (as yet). Some argue that it is because of the Spanish lyrics. A few radio stations in this market are periodically airing some Salsa: Cliff Mercer of WGN, and WXRT, WGCI, WNIB and WOJO during the "Latin Explosion" show at 6:30 p.m. (Mon.-Fri.). The best Salsa record store in the town is VP Records, although product can be found in more and more stores all the time.

AM Action (Continued from page 164)

and KSLQ and moves 29-9 WHBQ and 13-9 CKLW. Also on a ton of significant secondaries. Looks excellent.

David Bowie (RCA). After a somewhat shaky beginning, this follow-up to "Fame" does a reverse turnabout this week and is picked up by KHJ, KFRC, WHBQ and WIXY. All we can say is "very interesting!"

Helen Reddy (Capitol). Here is another record which has been around for quite some time, receiving a minimal amount of major airplay, and has picked up some significant bulleting action, however, in the past two weeks. Added last week to KHJ and WCOL and this week to WHBQ, KILT, WIXY, WERC and WCAO. Other pertinent info: 11-7 WMAK and also on WTIX, WMPS, WDRC, KEEL, WLOF and WTRY, plus dozens of other secondaries.

NEW ACTION

Bay City Rollers (Arista) "Money Honey." Advance note of explosive action although not officially released until Monday (26) — stations are grabbing this one as soon as they can get their hands on a tape or an acetate or anything along those lines. Picked within the last few weeks at CKLW, WRKO, KFRC, WHBQ, KILT, WOKY, WMAK and WCOL among others, and this week is added to KHJ, KJR, KSLQ, WSAI (night) and WCOL. Reports are that the demographic appeal of this one will have a somewhat wider spread.

Hayes Plans Tour With Dionne Warwick

■ LOS ANGELES — ABC artist Isaac Hayes will embark on a special national tour, sharing the stage with Dionne Warwick, debuting February 17, 1976 at Chicago's Mill Run Theater.

The show, entitled "Man and Woman," is a 90 minute performance featuring a 38-piece orchestra, including Isaac Hayes' Movement; and an eight person chorus, including the Hot Buttered Soul Singers and Ms. Warwick's own trio.

LATIN AMERICAN HIT PARADE

Singles

Mexico

By VILO ARIAS SILVA

1. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
2. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
3. **VESTIDO MOJADO**
OCTAVIO—Musart
4. **COMO UN DUENDE**
LOS BABY'S—Peerless
5. **SI ME QUISIERAS UN POQUITO**
TIRZO PAIZ—Musart
6. **LOS BORRACHITOS**
RAUL VALE—Melody
7. **PALOMA BLANCA**
LOS 12 MAS—Cisne RAFF
8. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
9. **VUELVE CONMIGO AMOR**
LOS SOBRINOS DEL JUEZ—RCA
10. **QUIMBARA**
CELIA CRUZ—Vaya

New York (Salsa)

By JOE GAINES

1. **BAN BAN QUERE**
RAY BARRETTO—Fania
2. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
3. **LAS TUMBAS**
ISMAEL RIVERA—Vaya
4. **YA LLEGO**
WILLIE COLON/MON RIVERA—Vaya
5. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
6. **NUMERO SIX**
BOBBY RODRIGUEZ—Vaya
7. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNON & THE B.B.S.
UNLIMITED—Friends & Co.
8. **EI, BOCHINCHE**
CORTIJO Y SU COMBO—Coco
9. **NINEZ**
RAPHY LEAVITT—Borinquen
10. **SALSA**
LOUIE RAMIREZ—Cotique

En Mexico (Continued from page 204)

futuros hits; **Los Sobrinos del Juez** (RCA) ingresan al mercado mexicano con "Vuelve conmigo." Indiscutiblemente, el tema es muy bueno y el apoyo no se ha hecho esperar. Por su parte RCA a desplegado todas sus armas promocionales, con la intención de pegar el primer éxito de la temporada 76... Bajo la etiqueta de su nueva línea económica Gaviota, Cisne RAFF lanzó un elepe de lo mejor de **Gerardo Reyes**, en el que destaca "Se lo dejo a Diós" y lo completan "Juro quererte," "Ave negra," "Te quiero," "Tenía que volver" y otras más.

Mike Laure

Listo el lanzamiento de la nueva producción de Mike Laure (Musart), sobresaliendo el número "Todo lo sobroso engorda," con el que Mike -gran triunfador del género tropical- puede continuar su racha de hits... Estamos a la espera de las nuevas grabaciones de Nelson Ned. Gamma anuncia que saldrán antes que la estrella carioca arribe a México para su temporada anual. Mientras tanto, Nelson Ned sigue pegando con su "Quien eres tú."

Argentina

By JORGE MONTES

1. **VOLVERE**
DIEGO VERDAGUER—Music Hall
2. **CUANDO QUIERAS, DONDE QUIERAS**
DYANGO—Odeon
3. **ESCUCHAME**
TONY RONALD—Music Hall
4. **CARA DE TRAMPOSO**
CACHO CASTANA—Phonogram
5. **ROMPAN TODO**
LOS SHAKERS—Odeon
6. **PERDONAME HE SIDO UNA TONTA**
TORMENTA—RCA
7. **CORAZON CORAZON**
JULIO IGLESIAS—CBS
8. **CUANDO CALIENTA EL SOL**
MOMO YANG—Music Hall
9. **EN LA SOLEDAD DE MI DEPARTAMENTO**
LUCIANA—Odeon
10. **BABY**
EL TIGRE—RCA

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **TENGO UN AMOR ATRAPADO**
CARLOS LICO—Musart
2. **ABRAZAME**
JULIO IGLESIAS—Alhambra
3. **COMO ES EL**
ROBERTO LEDESMA—Musart
4. **YA ES MUY TARDE SENORA**
TEDDY TRINIDAD—International
5. **DIME (FEELINGS)**
SOPHY—Velvet
6. **DE UN MUNDO RARO**
JULIO IGLESIAS—Alhambra
7. **MI BARCA**
EMILIO JOSE—AI
8. **VIVA ESPANA**
MANOLO ESCOBAR—AI
9. **MARIA JESUS**
LOS CHOQUEROS—Compas
10. **AMIGOS MIOS ME ENAMORE**
JAIRO—Parnaso

Amziosos planes de Polydor. En mis próximas columnas, iré detallando los proyectos del sello que dirigen con mucha visión comercial **Luis Bastón Talamantes** y el **Lic. Enrique de Noriega**... **Wilkins** (Sori), debuta en México con "Se valiente y cuentale." Este intérprete, de origen puertorriqueño, es otro de los buenos prospectos para la temporada de 1976... Desde Huancayo-Perú, el grupo **Fresa Salvaje** (EMI Cápitol) revive el viejo tema "Interrogación."

Roberto Livi

Todo parece indicar, que este año, será el de la gran avalancha de intérpretes argentinos en México; superando de esta forma, lo que hasta el año pasado habían acaparado en hits y presentaciones personales los españoles. Por lo pronto, aparecieron nuevos nombres, como **Roberto Livi**, **Diego Verdaguer**, **Omar Sanchez**, **Los 4 Soles**, **Paul Gerard**, **Juan Pájaro** y **Raúl Abramzon**; quienes se agregan a los ya conocidos **King Clave**, **Sandro**, **Atahualpa Yupanqui**, **Mercedes Sosa**, **Elio Roca**, **Ricardo Ceratto** y **Silvana di Lorenzo**... ¡Y hasta la próxima desde México!

Albums

Miami

By OSCAR GUTIERREZ

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **MI BARCA**
EMILIO JOSE—AI Records
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **DIME (FEELINGS)**
SOPHY—Velvet
5. **AMOR LIBRE**
CAMILO SESTO—Pronto
6. **ALVAREZ GUEDES NO. 2**
ALVAREZ GUEDES—Gema
7. **DESPUES DEL FESTIVAL**
JOSE ANTONIO—Orosound
8. **LISSETTE**
LISSETTE—Borinquen
9. **TIEMPO Y DESTIEMPO**
MARCO A. MUNIZ—Arcano
10. **COMO ES EL**
ROBERTO LEDESMA—Musart

Mexico

By VILO ARIAS SILVA

1. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
ESTELA NUNEZ—RCA
2. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
3. **COMO UN DUENDE**
LOS BABY'S—Peerless
4. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
5. **LAGRIMAS DE COCODRILO (VOL. 24)**
JUAN TORRES—Musart
6. **MENTIRA MENTIRA**
ROSALBA—Melody
7. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—EMI Capitol
8. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
9. **QUE MAS DA**
RICARDO CERATTO—EMI Capitol
10. **QUIMBARA**
CELIA CRUZ—Vaya

Nuestro Rincon (Continued from page 204)

Junado" . . . Causan **The Judge's Nephews** (Los Sobrinos del Juez) gran impacto internacional con sus interpretaciones de "Without your Tender Love" en Inglés y "Vuelve Conmigo Amor" en Español . . . Y ahora . . . ¡Hasta la próxima!

During these past few weeks I have been covering several territories, including New York, Montreal, Brazil, London, Cannes and Madrid. It has been exhausting in a way but I had the great compensation of watching a growing interest in the development and exploration of Latin music of every one of our countries. More and more people and executives in the international record industry are exploring a new world of sound, rhythm and creation. Most of them are individuals that can really make it big for Latin product.

Asociacion Mexicana de Productores de Fonogramas (Aprofon) (Mexican Association of Record Manufacturers) will celebrate elections very shortly to designate their executive staff for a new period . . . Microfon from Argentina is already establishing their subsidiary in the States. Their facilities will be located in Hialeah Gardens, where most of the Latin industry is moving to. Velvet, Parnaso, Miami Tapes and Caytronics are others are in that area. Southeastern Records moved their quarters several years ago to Opalocka, but nobody has been following their example. Miami Records has been in the same neighborhood for over a decade. In the "Latin record industry area" (around 29th St., Hialeah) only a few are still established, such as AI Records, Florida Records and Panart . . . **Jorge Beillard** has been appointed to the executive staff of Microfon. Their first release will be **Hector Varela**, one of the great tango musicians, whose recordings have been very difficult to obtain in the States . . . **Record World** will extend "Annual Awards" on Feb. 2 in a Gala Dinner in Madrid, Spain, to all the Spanish artists selected in our "Annual Awards 1975, Spain." We are also planning to extend our awards to Mexican artists in a Gala Dinner which will take place in Mexico early July.

"Taller de la Composicion" (Composition Workshop) will be established by the Metropolitan University of Mexico under the direction of singer-composer **Alberto Angel**. This school will offer a great opportunity to all new composers to learn all that is necessary in their profession in order to improve their condition . . . The closing event of the Cicle of Homages dedicated to **Jorge Negrete**, one of the top singers and film stars from Mexico, who passed away several years ago, took place at the International Press Institute of Los Angeles, California. Top artists and performers from the Association of Actors of Mexico were present . . . **Monica Ygual**, newcomer performer from Mexico who was enjoying top air coverage with "Señor Locutor," died in an automobile accident while touring several cities in Mexico. Monica recently performed at the Bolivarian Song Festival that took place in Caracas, Venezuela and also at the OTI Festival in Mexico. She was 23 years old with a brilliant career in her future.

TR Records released a single by **Tito Rodriguez** performing "You've Made Me So Very Happy" b/w "Let Go" sung in English. For those who enjoyed his friendship and appreciated his great talent, to hear Tito performing again after almost three years is a very strange, happy feeling. January was his birthday month . . . **The Judge's Nephews** are doing well internationally with "Vuelve conmigo Amor" (Santiago from Brazil).



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Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Por haber alcanzado seis millones de copias vendidas como compositor, y dos millones como intérprete, en sus 5 años de actividad artística; **Juan Gabriel** fué premiado con el "Niper de Oro" -considerada la presea más brillante que existe para los mejores de discos en RCA- y el trofeo "La Nota Musical," otorgado por la editora Edim; ingresando además, al pasillo de las estrellas por medio de una placa, que fué develada en el corredor principal de la casa grabadora, en emotiva ceremonia que presidió **Louis Couttolenc** Presidente de RCA; **Guillermo Infante** Director de Mercadotecnia y **Enrique Gutiérrez Zamora** Gerente de la editora Edim. Entre los planes futuros del compositor-intérprete mexicano de mayor impacto en la actualidad, figuran los de prestarle mayor interés al mercado internacional, por lo que su gira en el extranjero se inicia en Venezuela, para luego dirigir la promoción a Perú, Colombia y Argentina.

Los Baby's (Peerless), apuntando al primer lugar con "Como un duende." Las ventas en toda la República son gigantescas, consolidando de esta forma, otro hit de enormes proporciones . . . Nueva producción de **Tirzo Paiz** (Musart). Esta vez, se presenta con "Soñando contigo," cubriendo excelentemente su anterior hitazo "Si me quisieras un poquito" . . . **Rosalba** (Mélody), confirmado el título de la revelación juvenil del 75, se impone con el tema "Mentira mentira," que es otro de los grandes favoritos a nivel nacional.

La gran sorpresa, corre a cargo del grupo **Los Polifacéticos** (EMI Cápitol), quienes con "Cuatro Lágrimas" agotan ediciones que dá gusto. En este éxito, es justo mencionar la vigorosa labor promocional de **José Camacho**, joven y dinámico gerente de publicidad del sello que dirigen **Robert Ascott** y el amigo **Fernando Hernández** . . . Con grandes posibilidades y con la fuerza de los números que se sienten como
(Continued on page 206)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Durante estas semanas y las que se avencinan hasta la primera de Febrero he consumido y consumiré tediosas y exhaustivas horas de vuelo. Nueva York, Los Angeles, Montreal (en viajes relámpago) Brasil, Londres, Cannes, Madrid y Miami. Pero lo interesante y hermoso de todo el asunto es que siento un hervidero por la cosa latina. Desde las producciones de tipo internacional hasta las profundidades hermosas del amplio folklore latinoamericano están siendo buscadas y estudiadas por todos aquellos, que pueden hacer cualquier grabación un éxito en las cuatro esquinas del mundo. Y ello me hace feliz . . . ¡inmensamente feliz!

Celebrará próximamente elecciones la Asociación Mexicana de Productores de Fonogramas (Amprofón) . . . Se está instalando Microfón Argentina en Miami, en el área conocida por Hialeah Gardens, donde pululan la gente del disco entre las instalaciones de Velvet, Parnaso, Miami Tapes, Caytronics y otros. El área que antiguamente era conocida como el "centro latino del disco," la calle 29 de Hialeah y sus alrededores va quedándose vacía. Solo quedan Al Records, Musical Records (Musart) Florida Records y Panart. South Eastern Records se ha quedado sola en Opalcka y Miami Records está donde siempre ha estado y

donde ya no debiera estar . . . Jorge Beillard ha sido designado con cargo ejecutivo en Microfón de Estados Unidos . . . Después de su entrega de Trofeos Anuales en Madrid, España, **Record World** planea efectuar su entrega de premios en México.

Se iniciará próximamente la creación del "Taller de la Composición" en la Universidad Metropolitana de México. El joven cantautor mexicano **Alberto Angel** dirigirá esta iniciativa, y declara: "El Taller de la Composición" dará oportunidad a todos los jóvenes aficionados a la producción musical en sus diversos estilos y con ello se provocará una nueva escuela en la canción, con posibilidades el ciclo de homenajes dedicados a la memoria del desaparecido **Jorge Negrete** que hubieron de celebrarse en Los Angeles. La clausura se realizó en la Sala del Instituto Internacional de Prensa de Los Angeles, con la presencia de artistas miembros de la AMAC (Actores Mexicanos A.C.) que preside **Alejandro Marqués** . . . En pleno ascenso en su carrera como cantante fué víctima de fatal accidente automovilístico, **Mónica Ygual** de México. Nuestro más conmovido pésame a sus familiares y clase artística mexicana. **Monica** logró impacto con su interpretación de "Díganme la Verdad" y se encontraba actualmente en pleno ascenso con "Señor Locutor." Actuó en el Festival Bolivariano de Canciones de Caracas, Venezuela, ocupando un segundo lugar y posteriormente se presentó en el Festival OTI de México. Falleció a los 23 años. ¡Muy lamentable!

Lanzó TR Records la grabación de **Tito Rodríguez** interpretando en Inglés los temas "You've Made me so very Happy" (Gordy-Holloway-Wilson-Holloway) y "Let go" (Gimbel-Powell). Para los que disfrutamos la inmensa amistad de Tito, representa un tesoro musical y un gran recuerdo que toca profundo. Nos unimos plenamente en la conmemoración de su nacimiento, acaecido en este mes de Enero . . . El primer intérprete de música argentina que lanzará Microfón en su catalogo en Estados Unidos lo será **Hector Varela**, autor de grandes tangos tales como "No Mientas," "Bien Pulenta," y "Cartón"
(Continued on page 206)



Tito Rodriguez

provocará una nueva escuela en la canción, con posibilidades el ciclo de homenajes dedicados a la memoria del desaparecido **Jorge Negrete**



Hector Varela

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Judge's Nephews

El primer intérprete de música argentina que lanzará Microfón en su catalogo en Estados Unidos lo será **Hector Varela**, autor de grandes tangos tales como "No Mientas," "Bien Pulenta," y "Cartón"
(Continued on page 206)



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Lemongello Tests TV Marketing

By MARK KIRKEBY

■ NEW YORK — Singer Peter Lemongello is still looking for his first hit record. If he achieves it this year, it will be largely due to a television-direct mail marketing campaign which, if successful, could substantially alter the record industry's view of television as an advertising medium.

Lemongello's latest album, a two-record set entitled "Love '76," is currently the object of a six week campaign on New York television. Triad Media Associates, representing Lemongello, producer Teddy Randazzo, and manager Sal Romano, has already placed two weeks of ten second "teaser" ads. Following will be four weeks of 60- and 120-second spots, reminiscent in format of other direct mail record advertising, but according to Lemongello, lower-keyed than most of the hard-sell ads.

Triad is buying those spots on a number of stations, including New York's three network affiliates, and in a variety of day parts, including prime time, early and late fringe, and daytime.

Lemongello's album, like many TV packages, will be available only through the mail, at \$6.98. If the New York campaign succeeds, it will be repeated in other major markets. New York success

Mercury Releases New 10cc Album

■ CHICAGO—The new 10cc album, "How Dare You," is being rush-released this week by Phonogram, Inc./Mercury Records, accompanied by an intensive marketing plan.

An advertising campaign (trade and consumer press, as well as radio) will begin the first week of February and continue throughout the month. Additionally, the art work of "How Dare You" is being used as a focal point of a special mobile made for point of purchase display, available with the album.

Three selections from the lp, "Art For Arts Sake," "Head Room" and "Don't Hang Up," will comprise the bulk of 10cc's appearance on the nationally syndicated TV show, "Rock Concert," to be seen in most markets in mid-February. A film of the performance has already been used by the Phonogram sales force, led by Harry Losk, national sales director, in presenting the album to distributors and key retailers. The promotion department, under the guidance of Mike Bone, national promotion/albums, is securing outlets such as clubs, theatres, etc., that will use the film in addition to the venue's regular activities.

for the singer, however, might have even larger consequences for the record industry.

Record labels have for some time regarded television advertising as uncharted territory, believing in general that the medium can sell records by an established artist under the right circumstances, but that it is no place to break new acts. A handful of major labels, notably MCA and Warner Brothers, have invested substantial sums in TV, but on acknowledged superstars, such as Elton John, or in special situations (advertising Cher's albums on her own show, for instance). Compared to the amounts spent on a campaign for, say, a new film, most label TV budgets have been small.

A Gamble

Lacking the financial clout of a major label, as well as an established distribution organization, Lemongello and company (Rapp Records) have taken the successful techniques of K-Tel, Warner Special Products, and others, and are applying them to an essentially unknown artist. Lemongello's background is principally in nightclubs, and he might be expected to appeal to an older, television-oriented audience, but the campaign is still a large gamble.

If he succeeds, he will be rewarded with record sales. If he succeeds, labels with large media budgets may take a second look at the feasibility of television advertising. If he fails, he will still have had a lengthy exposure in the nation's largest market, his home base, the potential benefits of which are many.

Homegrown Mandrill



Demonstrating a spirit of mutual enthusiasm are members of Mandrill, Homegrown Management and Al Teller, president of United Artists Records. Homegrown was recently named managers of the United Artists soul-pop band. Shown (from left) are Homegrown's Irwin Mazur; Artie Ripp, Mandrill's manager and president of Homegrown; Mandrill's Claude (Coffee) Cave; Al Teller; and Mandrill's Ric Wilson, M.D. UA has just released Mandrill's second album for the label, "Beast From The East." A tour in support of the album is in the works.

Sire Signs The Beckies



Seymour Stein, managing director of Sire Records, has announced the formation and the signing of a new band, The Beckies. Formed by Michael Brown, founder member of the Left Banke and Stories, The Beckies are currently in the finishing stages of their debut album for Sire Records. All songs are written by Brown, whose history includes the writing of such songs as "Walk Away Renee" and "Pretty Ballerina" with lyrics by The Beckies' drummer/vocalist Gary Hodgden. The album is being produced by Michael Brown and Ron Frangipane at Sound Ideas Studios in New York and is scheduled for a spring release. Seen at Sire's New York offices are (from left:) Mayo James McAllister (The Beckies/guitar); Scott Trusty (The Beckies, vocals); Seymour Stein (seated); Gary Hodgden (The Beckies/drums/vocals); and Michael Brown (keyboards).

On VPC Board



Jennifer Goddard, a member of the executive staff of Levinson Associates, Inc., has been elected to the Board of Directors of the Valley Press Club. She will serve a two-year term.

Garrett Music Active With Dorff Tunes

■ LOS ANGELES — Don Blocker, executive vice president, Garrett Music Enterprises (GME), has reported a current flurry of activity by Stephen Dorff, staff writer for GME's 11 publishing companies and producer/arranger for firm's Hobby Horse Productions.

Tunes Ready

Dorff's own tunes, "Rainbow In My Heart," "You Set My Dreams To Music," "In My Dreams I Was Never In Omaha," "Waiting For The Rain To Go Away," "Ruby's Lounge," "We're Going Places Together" have all been released or are set for such shortly by a number of artists, including Shandi Sinnamon, Claudine Longet, Kim Carnes, Sugarloaf, 5th Dimension and Pat Hollis.

Dorff's recent production credits include two Richard Mainagra singles on Columbia and a Merv Griffin album. Additionally, he arranged several tunes on lps by Shandi Sinnamon (Elektra), Claudine Longet (Barnaby) and Kim Carnes (A&M).

Jan August Dies

■ NEW YORK—Pianist Jan August, whose recordings of "Misirlou," "Malaguena," and "Babalu" sold millions in the 1940s and '50s died in Booth Memorial Hospital, Flushing, Queens, (17). He was 71 years old.

August first signed with Diamond Records in 1942 and recorded his later work on the Mercury label. He retired from the music business in 1967. August is survived by his wife Bette, three daughters and six grandchildren.

Miracles Euro Tour

■ LOS ANGELES — The Miracles, who have just returned from a tour of the Orient, are currently planning a European tour for this spring. Their European travels will combine tour dates with promotional work on their current lp, "City of Angels" and single, "Love Machine."

Five Countries

The Miracles will be doing promo work in England, France, Germany and Holland, and will be performing in the United Kingdom.

NARM Begins Research Project On Growth of 'Adult Market'

■ CHERRY HILL, N.J. —The National Association of Recording Merchandisers, Inc. (NARM) has initiated a research project which will delve into the growing adult market. Joseph Cohen, a graduate student at the Bernard Baruch Graduate School of the City College of New York, who is working on his master's thesis in this area, has been piloting the project, in close cooperation with the NARM staff. Several questionnaires were prepared and pre-tested by the group prior to the development

of the final form being used for the project.

The study will examine the 25-45 year old age group—the fastest growing population segment in America, and its record and tape buying habits. Because a smaller percentage of the total population will be entering the 18-25 age group—for the past decade at least the group which purchased the greatest number of records and tapes—it is vital to the recording industry that it be aware of the growing adult market of 25-45 year olds.

The NARM research project will examine basic demographics of the 25-45 age group as they relate to the music industry: sex, age, income level, occupation, size of family. It also will be looking into the record and tape buying habits of this growing adult market—how much they buy, what kinds of music they buy, and where they buy. Their radio listening habits will also be researched, as will their attendance at concerts, nightclubs, and personal appearances of recording artists.

Research will be done by several methods: first, person to person interviews throughout this country, in which more than 70 NARM regular member companies are cooperating are taking place now. Second, an in-depth concentrated telephone survey of "Middletown, U.S.A.," a representative city, will be conducted, so that every segment of the population of the 25-45 age group, representing ethnic groups and income levels are included. Third, demographic information to be supplied by a major professional research organization.

Results of the research project will be presented at a special general session at the 18th Annual NARM Convention, on Sunday, March 21, at the Diplomat Hotel in Hollywood, Florida.

Martin and Coulter Pursue Teen Market

■ NEW YORK—Bill Martin, who, along with partner Phil Coulter, wrote, produced and arranged 10 hits for the Bay City Rollers, including the American chart-topping "Saturday Night," thinks the industry has given short shrift of late to songs directed at teenagers, and credits much of his success to actively pursuing teens in his songwriting.

"It's as if they're demeaning themselves and their ability to write 'teeny-bopper' music. We actually went out of our way to do an updated fifties sound," stated Martin.

Martin lists among his chief influences many of the great teen-hit writers of the fifties and sixties, including Neil Sedaka, Jeff Barry, Mann-Weil and Leiber-Stoller. "No one's catering to that age group in this country like those writers did," he told **Record World** recently.

Martin has no doubt about who is responsible for the Roller's recent American success. "Clive Davis made the group in this country—he did a fantastic job. That was the first song we wrote for the Rollers, and it's the only one that didn't make the English charts. He made that record."

Martin and Coulter's association with the Rollers has ended, with the group assuming much of its own writing load. But the duo, which has had much success in Great Britain and in Europe with such hits as Elvis Presley's "My Boy" and Billy Connolly's remake of "D-I-V-O-R-C-E," are looking for a return to the American charts.

Principal among their current projects is Slik, a band with a pop sound somewhat akin to the Roller's own, along with British country songstress Kimberley Clarke, who will be recording in Nashville in February.

Marc Kirkeby

Population Shifts *(Continued from page 143)*

These figures and these conclusions are the reason so many financial analysts have said that the record business was flattening out and would not show very much growth in the future.

What To Do

Is the future really that depressing? Is all record growth gone, at least for the foreseeable future? Not necessarily, as long as attention is paid to the forthcoming population changes now, instead of five years from now.

For instance, 1975 was a good year for records, in fact the best year ever for records. So analysts who predicted record sales to be flat in 1975 were wrong. Also, the 16 to 22 age group (currently the heart of record-dom) will increase by 300,000 between 1975 and 1980; the decline won't start until after that. (From 1980 to 1985 there will be 1.5 million less young men in this group.) So there is time to think, to plan and prepare.

For what? For ways to improve record and tape sales to adults from the ages of 25 to 44. Not only because this will be the group with the biggest population growth, but because they will also be the group with the greatest income growth. Record people must plan to obtain a good share of that market. This does not mean that the 15 to 24 year old group should be forgotten or neglected. Smaller it may be but it's still the excitement part of the market and the time when youngsters form the record buying habit. What has to be done is to keep adults buying records after they reach that special age of 25.

How To Do It

First of all, it is important to remember that serious record fans, male or female, who have been buying records since they've been 14 or 15 years old, do not quit buying records when they become 25. No, they do not buy as many records as they used to. But they still buy records and that is what needs to be encouraged by retailers and by manufacturers as well. Retailers have to be sure they offer a wide range of records and tapes, especially jazz, classical, blues, country and folk, along with their massive supply of rock and soul recordings. Adults are adverse to shopping in stores where the only thing they can find are top 40 rock albums. They are encouraged to buy if there are a multitude of appealing items available. Retaining and enlarging this adult audience is the burden of the retailer over the next decade. Charge accounts, credit cards, phone orders and free delivery are extras that are already being used by alert retailers to keep their adult customers.

Changes Happening

A change has already started to happen on the manufacturing side, the type of change that bodes well for the record business and its continued growth on the adult level. Record labels have become more flexible about the type of artist they are willing to sign and the type of record they will release. Where just a few years ago companies wouldn't think of signing anyone except a rock group, today many varied types of performers are being signed. Record companies are no longer in a one-type-of-music straight jacket.

This forthcoming decade may be the best opportunity the record business has had in years to enlarge its market, to move out of the 15 to 22 year old group as its major base. A wider market would be healthy for everyone. The older audience is there; they've brought back Janis Ian and Neil Sedaka, they buy more Joni Mitchell records than ever before, they've got jazz back on the sales charts. All they need is encouragement and some knowledge that Perry Como can co-exist with "Mr. Jaws." This older audience, the 25 to 44 age group, will be the big audience for many products, and the record business should get a share of the pie. All it will take is hard work and imagination, two things that the record business has in profusion.

Marshall Tucker Gold



Capricorn Records recently sponsored a luncheon at the River North Country Club in Macon to honor The Marshall Tucker Band. 1975 saw the gold certification of two of The Marshall Tucker Band's albums, "The Marshall Tucker Band" and "Where We All Belong." The group's current album is "Searchin' For a Rainbow." Phil Walden, president of Capricorn Records, presented the individual members of the band with gold records and toasted the band's success. The Marshall Tucker Band is currently at work on their new album at Capricorn Sound Studios in Macon, with Paul Hornsby producing. The album is scheduled for release in May. Pictured (from left) are: Tommy Caldwell, Toy Caldwell, and George McCorkle of The Marshall Tucker Band; Frank Fenter, executive vice president of Capricorn Records; Phil Walden, president of Capricorn Records; Paul Riddle, Jerry Eubanks and Doug Gray of The Marshall Tucker Band.

Columbia's New Star (Continued from page 178)

man's first concerts in the New York area.

One can hardly say he entered royally. On January 17 he played the Tchaikovsky First Piano Concerto with Lucas Foss and the Brooklyn Philharmonic at the Academy of Music; he plays again (for the first time at Carnegie) with the New Jersey Symphony under Henry Lewis on February 5 and gives two recitals (Feb. 2 and 9) at the 92nd St. YMHA. Next October 26 he will give his first Carnegie Hall recital.

The reaction to the Tchaikovsky Concerto debut in Brooklyn was intriguing. The critics obviously saw Berman as a romantic pianist with a big line, but they were handicapped in hearing him with less than a virtuoso orchestra. The recitals will show what needs to be shown as the Theresa Kaufman Auditorium at the Y is a warm, attractive and live acoustic setting.

Impressive Liszt

Deutsche Grammophon managed to connect Berman with Herbert von Karajan for the First Tchaikovsky Concerto last fall, a discussion of which record will come in this column next week. The Liszt, however, is simply amazing. If recitals were not coming up—if there were not a real Berman here in New York—one would question the recordings' authenticity. His fingers have the power and technical facility of Horowitz (although at his first concert he rarely used this power, according to Harold C. Schonberg of the Times) and the romantic sensitivity that comes historically to the Russians (a quality dwelt on by Harriett Johnson in the Post).

Many moods are explored in each of the Liszt pieces; Berman clearly is not just a technical, virtuosic pianist but can be fiery and reflective, loud and lyrical. Through it all, he is never, never once anything but clear. Even when the piano seems about to come apart, the tone remains more than purely percussive. On such a piece as the Mephisto Waltz he shows he has the dramatic continuity to hold the listener's interest.

Sheer lack of time has not allowed this listener to hear the records more than once; repeated listening will no doubt reveal more unusual architectonic elements, for Berman clearly plans his dramatic approach carefully. Suffice it to say that these records are going to hit retail stores in America like a lightning bolt. Order more than you think you could sell: people who have not bought a piano record in a long time will buy these.

The publicity person who has the happy job of letting people

know that Berman exists and that his recital performances can be found on Columbia is Barbara King, who took over Masterworks and Odyssey publicity some 14 months ago. The other morning she and this writer were in the enviable position of being the first to hear Berman's "Mephisto Waltz," because Miss King received the first shipment from the Columbia plant, and we interrupted our conversation to listen before telling anyone else the records had arrived.

Four Crossovers

But Berman is not the whole CBS story. Looking back on 1975, Miss King said that it was the biggest year in Masterworks history. The company was particularly proud to have four crossover records: Bolling's Suite for Flute and Jazz Piano with the composer and Jean-Pierre Rampal, Walter Carlos by Request, the Michael Tilson Thomas performance of Orff's *Carmina Burana* and Gunther Schuller's performance of marches, called Footlifters. Miss King sees 1975 as "an artistic and commercial success," and is particularly satisfied with the Record of the Month idea. Three of our 'Records of the Months' were crossovers. We expect the same for the Tchaikovsky Fourth under Leonard Bernstein which comes out on February 9.

"We plan to give the field the large scale Record of the Month kind of support for other albums as well, and a new idea that everyone has been asking for: a film and tape show. We want our salesmen to hear and see what the performers do and how they sound. When Marvin Saines came in as Masterwork chief, his goal was to expand the base of classical music. We want to get people buying records who rarely do so."

Her long blonde hair moving freely as she talked, the attractive publicity representative smiled as she said, "Boulez can get 125,000 people to Central Park for a free concert of the Philharmonic. I don't believe they are all there for chicken and white wine. This is one park in one city; these people love music but many don't buy records. We have got to make these non-buyers interested. It begins with our turning on the sales force to classical product. Our salesmen go to the stores and the stores to the customer."

Miss King has been well known in New York musical circles for the last 10 years, during most of which she served as an executive assistant to Saturday Review music editor Irving Kolodin. She has had a particular interest in vocal music during this time, and she waxed particularly enthusiastic when we talked on Columbia's getting Grammy nominations in the vocal category. "We plan to do six operas in 1976. Before last year if the Odyssey reissues are excluded, we hardly had six operas in our whole catalogue. It's incredible to me that it could happen so fast, but this year everything we have worked with in vocal music has been successful. It's a bright path to the future."

Col Masterworks Sets Feb. Release

NEW YORK—Columbia Masterworks has announced its release for February.

Heading the list are: Barbra Streisand's first Masterworks album, "Classical Barbra," a collection of arias and songs by Faure, Debussy, Handel and others; Beverly Sills and Andre Kostelanetz with "Plaisir D'Amour," a selection of favorite French songs and arias with the Columbia Sym-

Calderon Pens Score For 'Assassination'

NEW YORK—Ulpio Minucci, director of film & TV projects/music/publishing & a&r, CBS International, has announced CBS International artist Juan Carlos Calderon has completed the music score to Oliver Unger's production of "Assassination in Sarajevo."

Calderon saw international success last year through his composition, "Eres Tu." Other international successes include "Bandalero" and "Midnight Love." Calderon has scored numerous film soundtracks and is a staff writer for April-Blackwood Music.

"Assassination at Sarajevo" is based on the killing of the Archduke and Duchess of Hapsburg by Serbian patriots which initiated World War One, stars Christopher Plummer, Maximilian Schell and Florinda Bolkan.

War Folio Published

LOS ANGELES—"War/Why Can't We Be Friends," a 76-page collectors song folio featuring complete music and lyrics to songs from the group's latest gold record album as well as more than 30 candid and portrait photos, has been published by Far Out Music, Inc., L.A.

Award Winner



Peter K. Siegel (left), president of ATV/Pye Records, is pictured above receiving an award from William Anderson (right), editor of Stereo Review magazine. The award was presented at a recent party honoring recipients of Stereo Review's Record of the Year Awards for 1975. The award winning album was "Monty Python's Flying Circus."

phony Orchestra; and the Record-Of-The-Month selection for February, Leonard Bernstein and the New York Philharmonic in a rousing performance of Tchaikovsky's Symphony No. 4.

Other releases from Masterworks include: a complete version of Schoenberg's "Moses and Aaron" with Pierre Boulez conducting the BBC Symphony Orchestra; virtuoso Rudolph Serkin in a recording of Schubert's B-flat Major Sonata, Op. Posth.; and conductor Antonio Brico and the Mostly Mozart Festival Orchestra with selections by Mozart.

Odyssey for February features two recordings of Jean-Pierre Rampal: a recital of works by Poulenc, Bartok, Debussy and Prokofiev (accompanied by Robert Veyron-Lacroix); plus a recording of Khachaturian's Concerto For Flute and Orchestra with Jean Martinon conducting the National Orchestra of the O.R.T.F. Odyssey will also release three recordings by Eugene Ormandy and the Philadelphia Orchestra: "Eugene Ormandy Conducts Ravel;" Franck's Symphony In D; and the Carmen Suites Nos. 1 and 2. Finally, Bruno Walter and the Columbia Symphony Orchestra offer performances of Beethoven's Symphonies Nos. 3 and 6.

Dialogue

(Continued from page 156)

they come to see excitement, so I definitely look for someone to be good on stage, someone that people would come to see. I also look for their interpretation of a song. I look for a lot of things.

RW: Do you look for people that write or would you prefer a person that doesn't?

Kilroy: I would like to have a writer/singer because it makes it so much easier to get material, if he is geared emotionally to accept from me criticism of his material. Say he comes to me with a song that he wrote and is dead set on recording it and I think that it is useless and the material is bad. I want to be able to tell him that without him getting emotional or up in the air about it. This is the problem that you run into when you have an artist that writes. They really get so emotional that they forget to see the commercial value in it and I think that I would rather have a writer/artist if we could have this understanding about the material without the emotional involvement. I don't think I have a writer/artist as such now. All of my artists write but they have never shown me a hit song as yet.

RW: How is Playboy distributed?

Kilroy: We use 6 independent distributors. Everybody says it doesn't work but it works for us and we get our money. We had trouble getting money from one distributor so we changed distributors and now we collect. We don't have a glaring problem with any independent.

RW: Playboy records seem to have its own "sound" from the studio. How do you get this?

Kilroy: The musicians I use as a unit are musicians well known and used by other people too, but putting this one group of musicians together as a unit and sticking with it has given Playboy its own sound. I think our records sound different from everybody else's and that is what I have been striving for. The sessions are so laid back, you'd think here was a party going on. I always use the same two engineers—Tom Pick and Roy Shockly. Bobby Dyson plays that old funky bass and Larry London, instead of playing straight typical Nashville rim shots, is liable to play some of that funky stuff he played in Detroit for Motown. I use no piano fills at all, it's all rhythm.

RW: You have some pretty strong feelings about producers with publishing ties. Would you care to comment on them?

Kilroy: I think that if there's an area that the town is hurting in and is detrimental to Nashville right now, it is the conflicting interests that some people have. You either have to be in the record business or the publishing business with a few exceptions. If a producer has an artist whose a super writer—and I'm signing one of these incidentally—then it looks like a closed issue and theoretically it is because he's providing such good material. But I don't think a producer should have a publishing company. It's human nature—his songs start sounding better and the first thing you know you're prostituting the artist by pushing the songs on him and saying, "Hey, man, this is a great song and why don't we do it," and the artist is so anxious to get a record out that he'll do whatever the producer says.

There's a lot of deals in town. I know because I've been offered a lot of deals. People come to me and say "I'm really trying to get my publishing company going so lets split mechanicals and lets split publishing if you'll do the song." That's the quickest way out of my office. I don't want anything to do with it. I ask all the artists not to get involved in publishing because then it's a pain in the neck. All of a sudden their songs are sounding better and they're pushing the songs on me that I don't think are hit records. I think these situations have hurt Nashville a lot. The producers in town have to realize that they're in the record business, before they're in the publishing business. I think most labels have little respect for the artist, generally speaking, as human beings. You know, with artists, regardless of what label they're on, that's their life, man, and they're going to have to feed their families on what that record does. Their whole career at that stage is contingent upon what the records do and they need to be treated as human beings and not prostituted into making money for the producers or getting the producer spread into other areas. I think if we could clean up this mess in town, we'd have a lot more hit records.

A lot of times a producer will go even further. They'll go with outside songs and get the artist established and then all of a sudden, when the artist is established, they start coming with their tunes with the artist. This is doing some good writer an injustice because a good writer saw fit to let a no-name have his tune which made the no-name, and in some instances may have made the producer. Then, when he gets a hit he never calls the writer and says "Hey, you gave me a good song and I'd like to give you an opportunity to show me some songs for this guy again." This town is obsessed with greed.

RW: How did you get involved with Barbi Benton?

Kilroy: Barbi had gotten into singing and had been taking voice lessons and pretty much made up her mind she wanted a career in singing. She had found a manager and cut a master session on the coast and was pitching it to various labels. We had hit with Gilley, and Hefner called Takayoshi and asked—everything from the mansion is usually put in the form of a request—if Tom would be interested in signing Barbi to Playboy. I got a call from Tom, who was a little perturbed, because he had been requested by the man that owns the label to consider signing Barbi for an act. He was concerned if she went to Capitol, a label who had made a bid, and had a hit, it would be terrible for her not to be on Playboy. If indeed we signed her to Playboy and didn't come off with a hit, then perhaps we might look a little incapable. So after about two weeks of mulling it over, Tom decided to sign her and called and asked about a producer. I said I'd like to hear her first so we went to Chicago and met with Hefner and Barbi, then to Indiana and heard her there for the first time.

RW: So you cut an initial album on her?

Kilroy: Yes, but I thought we could come up with something better than we did on that first album—it was an expensive demo. I always felt that we needed a hit song on Barbi. When you don't play publishing games then you get shown a lot of good material because even top writers now are being shut out of a lot of labels. Anyway, Bobby Borchers and Mac Vickery were sitting in the office one day with a guitar and started singing "Brass Buckles" and I came out of the chair. Ironically, I had told Takayoshi a month or two before that I didn't want to cut Barbi again until the song comes along. When I heard the song, it was just what I had been looking for—the record. I called the session in two days, she flew in and was in Nashville about three hours total and we cut the song.

RW: What is your relationship with Hugh Hefner?

Kilroy: It's a distant relationship, in no way a close relationship. I've only been with Hef maybe three or four times. But he's extremely cordial and extremely interested in Barbi. As far as the label goes, he watches the label closely. One night I was at the Mansion in Los Angeles and he said "I'm really proud of all you're doing down in Nashville. As a matter of fact, I've got all the trade papers upstairs on my bed, let me go get them," and when he brought them down, all our records were circled in all the trades and the little stories circled and the "picks" and all that. It made me feel good to know that the man was interested enough to ask for the trades and go to his bedroom and read them. Except for final approval on all graphics concerning Barbi, he does not get involved at all in the operation of the label nor does he interfere or even suggest. No one has a better eye for graphics than Hugh Hefner; I wish he would approve and critique every graphic that was used. ☺

'Swan of a Kind



CES Records International president M. Richard Asher joined international superstar Billy Swan backstage at The Other End last week. Swan, who has followed up his million-selling European hit "I Can Help" with two additional continental chart records, "Don't Be Cruel" and "Everything's The Same," introduced his new six-piece band and will make his first concert tour of Europe in April. Pictured are: (standing) guitarist Tim Krechel, Mr. & Mrs. Asher, Billy Swan, drummer Jim Boyer; (seated) saxophonist Louie Kielhofner, keyboardist Bill Donahue, and bassist Rick Boyer.

Kenny Rankin Extends His Appeal

■ NEW YORK — Kenny Rankin's January 14 Bottom Line date was a homecoming as well as a concert, and the native of 160th St. and Broadway treated it as such. Broadcast live on WNEW-FM, the show was presented to an SRO house, one of seven the Little David artist drew that weekend. Numerous Atlantic executives, musicians, and friends heard Rankin perform selections from "Inside," his new lp, and from his three previous albums stretching back to "Mindbusters" and 1967.

Rankin's style has always invited comparison with that of James Taylor and other singer-songwriters, but an increasing interest in various jazz forms and an accomplished backup trio set Rankin apart. A self-proclaimed

former smoker, Rankin was in noticeably better voice than on previous occasions.

His taste in selecting other artists' material has always been one of his strengths, and his choice of new songs, including John Sebastian's "She's A Lady" and Jimi Hendrix's "Up From the Skies," shows that good taste still to be in force. His own compositions, especially "Lost Up in Loving You," were also well received and well performed.

His band, Peter Marshall (upright bass), Roy McCurdy (drums), and Wendy Haas (keyboards), fit in very well with Rankin's scat style, and shone particularly on the Hendrix tune. Together only a short while, their abilities should add greatly to Rankin's performances.

Always a "natural" with college-age audiences, Rankin seems to be extending his appeal to an older, more traditionally-oriented group. His popularity, which has been great in certain areas, cannot help but benefit from his new tour and band. **Marc Kirkeby**

Judgment Finalized In N.C. Piracy Case

■ CHARLOTTE, N. C. — Eight record companies have been awarded a quarter of a million dollars in a consent judgment resulting from an action brought against Eastern Tape Corp., Super Hits, Inc., Sound Duplicator Service, Inc., Jerrold H. Pettus, the principal of the three firms, and the number of other corporate entities under his control. All the defendants were alleged to have duplicated and sold pirated versions of plaintiffs' sound recordings.

The judgment culminated several years of litigation begun by the plaintiff record companies—United Artists, Capitol, CBS, MCA, Atlantic, Elektra, RCA and Warner Bros.—in 1970 in the General Court of Justice, Superior Court Division of Mecklenburg County. The case was fought through a number of Appellate Courts in North Carolina before the final judgment was entered.

In 1972, a permanent injunction was entered against the defendants, at that time of the largest pirate tape operations in the southeast, prohibiting their unauthorized duplication and/or sale of plaintiffs' recordings. The defendants were later found in contempt of the injunction, Pettus received a 20-day jail sentence, and approximately 180,000 pirated tapes were ordered destroyed.

In 1974, a referee appointed by the court to rule on the question of damages determined that the plaintiffs were entitled to an accounting of the defendants' profits. Originally attempting to resist the order, the defendants ultimately turned over most of their business records when they were again threatened with contempt.

Polydor Signs Ian Lloyd



Ian Lloyd, former lead singer of the group Stories, has signed with Polydor Incorporated. Pictured at the signing are, from left (standing) Ekke Schnabel, vice president/business affairs for Polydor Incorporated; Paul Schindler, attorney; Rick Stevens, director of a&r, east; Greg Diamond, producer; Lou Simon, executive vice president and general manager for Polydor; and Gene O'Brien of Music Resources International; (seated) Ian Lloyd and Irwin Steinberg, president of the Polygram Record Group. Lloyd is planning a tour to coincide with his Polydor album release which is slated for early this spring.

CONCERT REVIEW

Zappa: It's Surreal Thing

■ LOS ANGELES—America's Bicentennial Year got off to a decidedly surrealistic start when Frank Zappa and the Mothers (DiscReet) came to town for the Forum's first concert of 1976.

Looking, as always, like a caricature of himself, Zappa began by narrating his version of domestic life in the Garden of Eden: Man's mate, "Woo-man," apparently has no ability to leave well enough alone (story sound familiar?), so as her first artistic task she sculpts the shaggy coat of her poodle, and creates the snobbish looking animal that any well-to-do matron of today would instantly recognize. What does it all mean? Don't ask me, I'm not from around here.

A little while later—with his manic guitar licks serving as punctuation—Zappa told the true story of the recently apprehended "Illinois Enema Bandit," who perpetuated his novel modus operandi several times before he was caught. The song (if you can believe it) is a dramatization of the case, and may well be a new high in low taste—which for Zappa and Crew is something of an achievement, because Frank has been in the forefront of shock-rock ever since he almost single-handedly invented the genre several years ago.

"Find Her, Find Her" and "Keep It Greasy (So It Go Down Easy)" rounded out the show with a bit of Zappa funk, as silver-clad girls with "snow queen" hairdos cavorted around the stage with the Mothers. You might say they were Frank's "Tube-ular Belles."

Dr. John (UA), filling in for Todd Rundgren's Utopia (an illness in the band was given as the reason), played a zesty but short set, including "Back By The River" from his current album, "Hollywood Be Thy Name." Spirited accomplishment was provided by his extensive Rizzum and Blues Revue band.

The evening's bill began with Captain Beefheart and his Magic Band (DiscReet), who specialize in constructive dissonance. The sound is rough-edged and metallic—and that's just Beefheart's voice. But these musicians are obviously in the business of creating avant-garde music, and they do it with a real flair.

All in all, an endearingly daffy performance from Frank Zappa's bongo partner.

Mike Harris

Wright Sales Program Planned by Warners

■ LOS ANGELES — Warner Bros. Records is planning a sales program on Gary Wright's album "Dream Weaver," according to Russ Thyret, vice president for sales and promotion.

The program is keyed to the current single success of the title track of the album. A major schedule of FM and AM time buys on the album and tape configurations is set to run for the month of February with product offered at a special low price.

Funk-y Display



Grand Funk Railroad's manager, Andy Cavaliere helps Capitol executives exhibit a selection of the merchandising materials currently being distributed in conjunction with the group's newly-released Capitol album, "Born To Die." Pictured from left: Dan Davis, Capitol's director of creative services/merch./press; and Don Zimmermann, label's senior marketing VP holds one of the 4-color catalogue posters featuring all 13 Funk lps; Cavaliere supports one of the in-store floor displays designed in the shape of a coffin complete with headstone; and Don Grierson, Capitol's natl. merch. mgr. models one of the promotional T-shirts prepared for the campaign.

TK Names Flynn Intl. Director

■ MIAMI — Henry Stone, president of T.K. Productions, Inc., has announced the appointment of Mary Ann Flynn as director of international operations.

Miss Flynn's operations abroad include all international record releases, promotions, sales efforts, initiating merchandising programs, developing custom compilation packages, tours and record distribution.

T.K. Productions' records are distributed internationally by RCA Records with the exception of President Records in England and Top Tape in Brazil.

Miss Flynn will initiate special programs with the various overseas licensees to get the maximum exposure and sales of T.K. Product. Accordingly, Miss Flynn has initiated action to secure new overseas licenses, as with the record licensing of King Floyd's product on the T.K. distributed Chimneyville label in South Africa, which was previously untapped abroad.

Current projects include album and single product on Betty Wright, Latimore, John Tropea, Hocus Pocus, George & Gwen McCrae, Jimmie Bo Horne, Milton Wright, Dorothy Moore, Terry Collins and King Floyd, Jackie Moore and the Controllers.

Prior to her position with T.K.



Mary Ann Flynn

Productions, Miss Flynn was the manager of export sales and international promotions for RCA Records.

WEA-Holland Posts Strong First Year

■ HILVERSUM, HOLLAND—WEA-Holland, one of the new WEA International companies formed less than a year ago, has demonstrated, via a survey of the Dutch record industry that it has the highest success ratio of releases that have become hits, according to the company.

WEA-Holland, located in Hilversum, the radio/television city of the Netherlands, is headed by managing director Ben Bunders,

Ember Group Has Best Year Ever

■ The Ember Group had its most successful year ever across its worldwide markets with an overall turnover increase of 79 percent over the 1974 comparative period. The one black spot on the horizon is the disappointing level of American income from the record division, due in the main to the still unresolved law suit that Ember Enterprises has instituted against Paramount/Famous Music for breach of contract and damages, which arose when Paramount sold their label to ABC. The chairman of the Ember Group, Jeffrey S. Kruger, will fly directly to New York immediately following MIDEM to be present at the hearing of the case versus Paramount in the New York Supreme Court on February 5.

The record company, Ember Records Ltd., under the direction

of Leslie Lewis, achieved record worldwide export sales and royalty income achieved an all time high during 1975.

Profits for the music publishing division, The Sparta Florida Music Group Ltd., made a significant contribution to profits and under Hal Shaper's direction, this division looks set for an even bigger 1976. Sparta Florida has two shows running in London, "Great Expectations" starring John Mills, Moira Lister and Lesley-Anne Down, and "Treasure Island," starring Sir Bernard Miles and Spike Milligan. Recent movie themes published by the group include "The Sweeney," "The Reincarnation of Peter Proud," "Don't Look Now," "Assault on Agathon" and "Walking Tall."

Figures from Ember Film Distributors did not reach the record set in 1974; however, Eric Greenspan, managing director of Ember Films, has expanded a division into video production and sales and income from the video programs including six musical specials starring Glen Campbell, as well as others helped keep Ember Films in the forefront of British independent distributors. Jeffrey Kruger feels, however, that 1976 will be a rough year for British independent distributors due to a monopoly on play dates by the major distributors and the major movies, like "Jaws," "Earthquake," "Towering Inferno" etc., all of which are playing extended runs and hold overs.

On the concert side, Kruger said it was gratifying to see such a huge increase in Ember's turnover with numerous touring artists.

In 1976, Ember plans to do less tours, but each one to be longer and more concentrated and Kruger expects to see a further increased contribution to the Group's profit from the Ember Concert Division. Among tours set, or in final stages of negotiation for 1976 are those by the Detroit Emeralds, the Stylistics, George Burns, Tony Bennett, Charley Pride, Jim Bailey, Mickey Rooney and James Brown.

Lawyers Meetings

(Continued from page 184)

conventions and (2) the protection of record producers, independent from the recorded production, against any form of infringement: piracy, unauthorized reproduction or representation, etc.

The lawyers were to discuss their reports at a preliminary meeting on Friday (23), then on the opening day of MIDEM lawyers and businessmen were scheduled to get together at the Hotel Majestic for open discussion on the topics debated the previous day.

former a&r director of Phonogram International. Under his aegis, WEA-Holland has concentrated on acquiring major Dutch artists and releasing their records in addition to recordings by internationally known artists on the WEA labels. These Dutch artists include Maggie MacNeal, Corrie Van Gorp, Carlesberg, The Knack, Dream Orchestra and Vitesse.

Single Hits

Label manager Peter de Vos pointed out that single record success on Holland's top 30 charts to date included Rod Stewart's "Sailing," Eagles' "One Of These Nights" and "Lyin' Eyes," Trammps' "Hooked For Life," Maggie MacNeal's "Nothing Else To Do" and "When You're Gone," and Frank Sinatra's "I Believe I'm Gonna Love You."

Album hits for WEA-Holland include lp's by Neil Young, Eagles, Zappa/Beefheart, Steve Howe, Little Feat, Van Dyke Parks, Gary Wright, Rod Stewart and Fleetwood Mac.

Two American artists broke in Holland before anywhere else in Europe due to heavy promotional campaigns by WEA. Paul Kelly was brought to Holland to do TV for AVRO's program Toppop, and WEA's radio/TV promotion man Jan Bult pushed his record of "Get Sexy" in the country's discotheques. This twin promotion helped the disc reach the top 10 on the charts. Chip Taylor was given an eight day promotion tour, with a string of one nighters throughout the country, with Taylor accompanied by two bands, Wild Wood Flower and The House Band. VPRO radio taped his entire show in Amsterdam with Emmylou Harris and members of the Hotband. Due to this promotion Taylor's "Same ol' Story" hit the top 10 and his album, "This Side Of The Big River" became a best seller.

LET'S MEET AT MIDEM '76

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Import Albums

LIVE!

BOB MARLEY & THE WAILERS—Island ILPS 9376

Though all seven tracks are available on either the "Burnin'" or "Natty Dread" lps, this is an essential album. Recorded last July in London, Marley's drenching vocals instill emotion not yet captured in his studio performances. Listen to "I Shot the Sheriff," "Burnin'" and "Lootin'" and "No Woman, No Cry."



GIANT STEPS...THE FIRST FIVE YEARS

GENTLE GIANT—Vertigo 6641 334

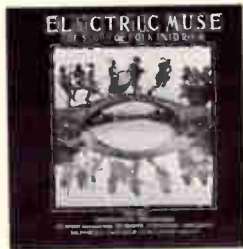
Gentle Giant is one of the most important exponents of progressive rock and never has that been more apparent than by the release of this two record set. Their evolution is documented here through key tracks from six previous albums, including the quintessential "In A Glass House."



ELECTRIC MUSE

VARIOUS ARTISTS—Island & Transatlantic
FOLK 1001

This ambitious four record box contains 56 tracks through the cooperation of some 20 record labels in chronicling what the subtitle calls "the story of folk into rock." This set is an intelligently notated compilation of songs (some unreleased) ranging from Leadbelly to the Chieftans to Traffic and Fairport Convention.



LANDED

CAN—Virgin V 2041

A change of record labels and this German unit has come up with their most cohesive effort yet. Replacing their doubletalk mumblings are actual lyrics, yet musically, the group retains its caustic edge which marked earlier efforts—particularly during 13 gripping minutes of "Unfinished."



9 PARTS TO THE WIND

STRANGE DAYS—Retreat RTL 6005 (EMI)

One of the brighter new bands on the English horizon is Strange Days. Their songs, written by guitarist Graham Ward, are exuberant evocations drawing inspiration from Yes circa "Time and A Word." Though Ward appears slightly verbose on the lyric sheet, the group's approach is consistently refreshing.



THE LONG HELLO

DAVID JACKSON, GUY EVANS, HUGH BANTON, & FRIENDS—UA 29718

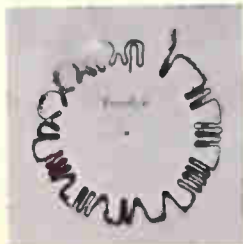
One of the most popular and inspirational cult bands in certain quarters throughout Europe is Van der Graaf Generator, prompting this lp by three of its members. An album of sonorous instrumentals, it is the perfect companion to Van der Graaf's forthcoming "Godbluff."



MIDNIGHT WIRE

CURVED AIR—BTM 1005 (RCA)

Led by singer Sonja Kristina and violinist Darryl Way, Curved Air continues to attract a healthy-sized following. "Air Cut," their last studio album (released in 1973), was a popular item through import sales alone, and following last year's live lp on Janus, this studio set could be their biggest yet.



Italy's Top Ten

SINGLES

- LA TARTARUGA**
BRUNO LAUZI—Numero Uno/Suvini Zerboni
- PROFONDO ROSSO**
GOBLIN—Bixio
- LILLY**
ANTONELLO VENDITTI—RCA/It
- THE HUSTLE**
VAN MCCOY—Ricordi
- IL MAESTRO DI VIOLINO**
DOMENICO MODUGNO—Carosello
- FOOT STOMPIN' MUSIC**
HAMILTON BOHANNON—Melodi
- GAMMA**
ENRICO SIMONETTI—Bixio
- PAGLIACCIO**
ALUNNI DEL SOLE—Editori Associati
- M'INNAMORAI**
IL GARDINO DEI SEMPLICI—Fantasia
- FEELINGS**
MORRIS ALBERT—Argo

ALBUMS

- WISH YOU WERE HERE**
PINK FLOYD—Harvest
- XXI RACCOLTA**
FAUSTO PAPETTI—Durium
- MANACANTALUCIO/LA MINA**
MINA—PDU
- LILLY**
ANTONELLO VENDITTI—RCA
- PROFONDO ROSSO**
Cinevox
- RIMMEL**
FRANCESCO DE GREGORI—RCA
- UOMO MIO, BAMBINO MIO**
ORNELLA VANONI—Vanilla
- CHOCOLATE KINGS**
PREMIATA FORNERIA MARCONI—Numero Uno
- COME TASTE THE BAND**
DEEP PURPLE—Purple
- HACIA LA LIBERTAD**
INTI ILLIMANI—Zodiaco

John Nathan (Continued from page 184)

One aspect of MIDEM which seems to defy the trends is its continued growth. The 1000 companies attending this year represent a 12 percent increase over last year's figure. Nathan comments, "I'm really impressed by the large number of first time companies attending considering that there's a very small percentage of companies who have gone in the past that don't repeat. We're not replacing old companies by new ones. It's a sign that the MIDEM is very vital. It's getting new blood every year."

The strength of any connection is getting a wide cross-section of the industry represented. MIDEM has been particularly successful in this realm. John Nathan states, "It's very interesting that we're getting a lot of smaller publishing, record and production companies who are realizing that they can do business at MIDEM. They find out they don't have to go through a large company to do business

internationally. We're getting many companies that don't come from New York or Los Angeles."

Nathan noted that special travel situations were set up in both the U.S. and Britain to accommodate the record number of MIDEM attendees. Two New York travel agencies have arranged flights to MIDEM and approximately 150 people have taken advantage of the group flights. British Airways has added eight additional flights between London and Nice to handle the heavy British participation.

Event

In conclusion Nathan stated, "MIDEM has in the past been less of 'an event' in the eyes of the public than the Cannes Film Festival, but I feel now it has become as important 'an event,' and a lot of people, not necessarily in the music business, are becoming aware of MIDEM. It's becoming 'an event.' For people seriously in this business you just have to be there."

Granite (Continued from page 194)

Granite has also taken Edwin Starr's international appeal into consideration. Starr has toured through Europe several times, enjoys an African following, and is multi-lingual. His popularity in

Germany, for example, rests at least partially on his translation of his songs into that language, and according to Greenberg, "Granite feels that 'Abysinnia Jones' will be right for Europe."

Germany (Continued from page 193)

On the humorous side, Hans G. Baum, RCA's German president, has released Spike Jones' "Can't Stop Murdering."

America's Harold Orenstein, copyright and music attorney with the firm of Orenstein, Arrow, Silverman and Parcher, has been awarded Germany's Richard Strauss Medallion by the German Performance and Mechanicals Society, GEMA . . . Happy 50th birthday and 25th television anniversary to TV director Truck Branss. He has directed shows with the Mormon Tabernacle Choir and the successful "ZDF Hit Parade."

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Sterling Pubberies Heighten Activities

■ LOS ANGELES — The Sterling Music Company, directed by producer Bones Howe and publisher Fred Ahlert, Jr., from their Los Angeles base, is currently operating in a variety of areas within the music industry, with special concentration on production and publishing ventures.

Sterling's active catalogue includes Sterling (ASCAP) and Gold Sovereign Music (BMI), along with other catalogues containing a variety of standards and contemporary hits. Ahlert, who directs the publishing operation, will be at MIDEM this week with masters to place, as well as an eye to acquisition.

Ahlert has been recognized as a major music publishing figure for more than 20 years. He gained a reputation during some 10 years as a representative for the Big 3 (Robbins-Feist-Miller). He subsequently established his own organization in 1957, supervising, among others, the Bacharach-David catalogues.

The Ahlert-Howe association began when the two placed "One Less Bell to Answer," a number one record for the Fifth Dimension. Howe is currently producing Tom Waits, among others.

Wizard Records:

Spreading The Sounds of Australia

■ NEW YORK — The next major untapped source of music can be Australia, according to Tony Hogarth and Robie Porter of Australia's Wizard Records. "This year American companies will look much more outside the United States than ever before for new product," says Hogarth.

"Quality product no longer has to come exclusively from the U.S. and England because of the growing sophistication of recording studios all over the world," he said. "It's time for Australia to emerge as a viable force in American music."

Hogarth, who heads Wizard operations, is the former national marketing director for WEA (Australia). Porter, a former number one Australian recording artist in his own right, is one of Australia's leading record producers, currently represented on the Australian top 40 with four singles and two albums on the Wizard label. He was also instrumental in the American and international successes of Australian recording artists Daddy Cool and Rick Springfield.

"Australia is the fourth largest English-speaking country in the

world and, thereby, a prime source of English-language music that could appeal to American audiences," says Porter. "We hit and overcame a lot of barriers in trying to establish Daddy Cool and Rick Springfield in the U.S. that won't be there now, especially since the recent American recognition of other Australians, like Olivia Newton-John, Helen Reddy and The Bee Gees."

Wizard Records, manufactured and distributed in Australia and New Zealand by RCA, has the largest roster of local acts in the country, including Hush, whose single, "Boney Maronie," is the largest-selling record of the year, and Marcia Hines, who currently has the number two album in Australia. Other acts include the Daltons, Doug Parkinson, Emma Hannah, Pantha, the Hot City Bump Band and several new artists now in production.

Hogarth explains, "We plan to be at MIDEM this year to sell the acts we have—all available for the world outside of Australia and New Zealand—and to offer our particular kind of situation to artists from outside Australia for our market."

"There are only major record companies in Australia handling the entire world's record product, so we have an advantage in being a small label distributed by a major. We can afford to devote all our energies to promoting each release, and in view of the tight playlist situation in Australia, where only three new records are added each week, we have a better chance of success than a major label coming to the radio stations with several new releases weekly."

A new direction for Wizard in 1976 will be into the r&b market. "The r&b market was almost non-existent in Australia until recently when the disco scene began to take off," says Porter. "Wizard is now spearheading the r&b push in Australia with artists like Marcia Hines, Chuck McKinney and Chris Williams, all Americans living in Australia. There's a healthy r&b market developing now, with the added disco exposure."

Expanding LP Market

Porter also points out that Australia should be a prime market for more companies to look toward because of the expanding lp market. "Australian kids have switched from singles to buying albums at the equivalent of almost \$9 (U.S.) each," he says, "and although a gold record is only 15,000 units, there are now many lps that have sold more than 100,000 pieces in the last year. This is even more impressive when you take into consideration that there's no discounting and only five percent returns in Australia. The market is wide open."

Odyssey to MIDEM

■ NASHVILLE—Jan Robin Meurer, executive international assistant, has announced that she and Louis Lofredo, executive managing director of Odyssey Productions, Inc. will be attending MIDEM '76 to negotiate the releases and lease deals with Dureco (Robert Aardse), Emerald (Merv Solomon), Vogue (Jean-Noel Bourdier), Carrere (Jean Marc Bell) and Golbal (Peter Kirsten) on new artists.

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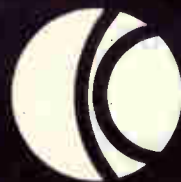
ENGLAND'S TOP 25

Singles

- 1 BOHEMIAN RHAPSODY QUEEN/EMI
- 2 GLASS OF CHAMPAGNE SAILOR/Epic
- 3 MAMMA MIA ABBA/Epic
- 4 IN DULCE JUBILO MIKE OLDFIELD/Virgin
- 5 LOVE MACHINE MIRACLES/Tamla Motown
- 6 KING OF THE COPS BILLY HOWARD/Penny Farthing
- 7 WE DO IT R & J STONE/RCA
- 8 WIDE EYED AND LEGLESS ANDY FAIRWEATHER LOW/A&M
- 9 LET THE MUSIC PLAY BARRY WHITE/20th Century
- 10 MIDNIGHT RIDER PAUL DAVIDSON/Tropical
- 11 ART FOR ART'S SAKE 10cc/Mercury
- 12 FOREVER AND EVER SLIK/Bell
- 13 ITCHYCOO PARK SMALL FACES/Immediate
- 14 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/Jet
- 15 CAN I TAKE YOU HOME LITTLE GIRL DRIFTERS/Bell
- 16 LOVE TO LOVE YOU BABY DONNA SUMMER/GTO
- 17 LET'S TWIST AGAIN CHUBBY CHECKER/London
- 18 DO THE BUS STOP FATBACK BAND/Polydor
- 19 GOLDEN YEARS DAVID BOWIE/RCA
- 20 MILKY WAY SHEER ELEGANCE/Pye
- 21 GET IT TOGETHER CRISPY AND CO./Creole
- 22 ANSWER ME BARBARA DICKSON/RSO
- 23 SUNSHINE DAY OSIBISA/Bronze
- 24 TRAIL OF THE LONESOME PINE LAUREL & HARDY/UA
- 25 BOTH ENDS BURNING ROXY MUSIC/Island

Albums

- 1 A NIGHT AT THE OPERA QUEEN/EMI
- 2 40 GREATEST HITS PERRY COMO/K-Tel
- 3 WOULDN'T YOU LIKE IT BAY CITY ROLLERS/Bell
- 4 24 ORIGINAL HITS DRIFTERS/Atlantic
- 5 40 GOLDEN GREATS JIM REEVES/Arcade
- 6 MAKE THE PARTY LAST JAMES LAST/Polydor
- 7 FAVOURITES PETERS & LEE/Philips
- 8 BEST OF THE STYLISTICS/Avco
- 9 40 SUPER GREATS VARIOUS ARTISTS/K-Tel
- 10 OMMADAWN MIKE OLDFIELD/Virgin
- 11 STILL CRAZY PAUL SIMON/CBS
- 12 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 13 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
- 14 DISCO HITS 75 VARIOUS ARTISTS/Arcade
- 15 WISH YOU WERE HERE PINK FLOYD/Harvest
- 16 GET RIGHT INTO HIM BILLY CONNOLLY/Polydor
- 17 ELVIS PRESLEY'S GREATEST HITS/Arcade
- 18 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 19 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 20 SHAVED FISH JOHN LENNON/Apple
- 21 20 SONGS OF JOY NIGEL BROOKS SINGERS/K-Tel
- 22 GREATEST HITS OF WALT DISNEY VARIOUS ARTISTS/Ronco
- 23 ALL AROUND MY HAT STEELEYE SPAN/Chrysalis
- 24 WE ALL HAD DOCTORS' PAPERS MAX BOYCE/EMI
- 25 THE SINGLES: 1969-73 CARPENTERS/A&M



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CANADA

By LARRY LeBLANC



■ TORONTO — Ex-Guess Who members are surfacing onto the music scene these days. **Burton Cummings** has officially signed with CBS Records after attaining a release from RCA. An lp has already been recorded. Drummer **Garry Peterson** has formed a new band, named the **Delphis**, which includes ex-James Gang singer **Roy Kenner**. Guitarist **Domenic Troiano** has produced the first **Shawne Jackson** lp for RCA and has started putting together a new group . . . Former Guess Who producer **Jack Richardson** has just completed 4 sides with **Bob Segar** for Capitol and is preparing to cut an lp with **Mike Blotkin** for RCA. He has also produced demos for **Clear** and **Ocean** . . . RCA hasn't announced it yet, but **John Ford** will be named national promotion director for the firm here . . . **Ray Materick** has recorded a new lp for Asylum, titled "Best Friend Overnight, and has released a new single "Feelin." Producer for the set was **Don Potter** and it was recorded at Manta Sound and Phase I . . . As expected **Harry Boyle** has been named as chairman of the CRTC . . . Ex-Lighthouse leader **Skip Prokop** has returned to the music wars with a new 7-piece band named **Harmony**. U.S. record deal is pending . . . Date set for this year's Juno Awards is March 16th . . . Vancouver band **Chilliwack** is moving to Toronto in March.

Folks at GRT Records are happy these days with the news of "Moe Koffman plays Bach" turning gold . . . **Dick Flohil** has been hired by GRT to handle PR activities for the firm . . . Island group **The Chieftains** just completed taping of "Ryan's Fancy" TVer . . . **The Dudes** are preparing for 2nd Columbia lp at Phase I and it's likely that leader **Bob Segarini** will produce the package . . . **Kate Elliot** has resigned her PR post at A&M Records and **Jim Monaco** has been named as a replacement . . . **John Allan Cameron** has been working at Eastern Sound on a new lp with **Robbie MacNeill** producing . . . New **Anne Murray** single is "The Call" written by Gene MacLellan.

Granite Moves into the R&B Field

By ELIOT SEKULER

■ LOS ANGELES—Beginning not quite a year and a half ago as a country label, Granite Records, a subsidiary of ATV Music, has changed its course during the past two months with two important signings in the black music area. Edwin Starr, and more recently, blues artist Lowell Fulson, were added to the Granite roster, both being staff writers for Granite's parent publishing firm and, according to ATV Music president Sam Trust, "The thrust of Granite Records is now in the r&b market."

The initial Edwin Starr lp, "Free To Be Myself," and two singles, "Stay With Me" and "Abysynnia Jones," have all charted, with the latter currently bulleted at 37 on the R&B Singles Chart. "We started with Edwin Starr after hearing a master that he had brought to us," explained Trust. "After some hard work, we started picking up strong sales and airplay, which opened a whole new area for Granite Records." The company also began beefing up its sales and promo staff, adding Del Roy and Michael Walton as promotion director and r&b promotion director, respectively. Saul Greenberg continues as director of marketing.

"We've been working very closely with our acts, building the kind of relationship we hope to maintain with all Granite artists," said Greenberg. "What we try to do is gather their ideas and their thoughts about what we can do together to best merchandise their records. We support their dates in every market, with radio spots, window displays, co-op ads and every suitable merchandising tool. It's the kind of atmosphere where the acts and the label are cooperating on the promotion of records, rather than dictating to each other."

Since ATV Music is extremely influential worldwide, through its affiliates, the Granite label has a keen awareness of the importance of its product in the international market. "R&B is increasing in importance overseas right now, moreso than any time before," said Trust. "We've had a tremendous increase in requests from our overseas affiliates for r&b material. Even in a country like Australia, where Jobete Music, for example, wasn't even a power four or five years ago. Now, they're popping, so the appeal has become worldwide and growing faster than any kind of music."

(Continued on page 197)

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GERMANY

By PAUL SIEGEL



■ BERLIN—We wish a happy tenth birthday to MIDEM and hope it continues to promote business for those who attend. The week of January 23-29 in Cannes will see a turnout of over 5000 MIDEM-ites who will no doubt keep **Bernard Chevry** and his multi-lingual staff busy, especially since **Roddy Shashoua's** Musexpo got the American ball rolling last year in Las Vegas. As usual, the British will supply the largest turnout with EMI world, CBS world, RCA world, etc. BASF will have a booth this year. The Soviets will be present en masse and will have pinpointed conferences with major foreign record companies to import classical orchestras and artists. Professor **Armando Moreno**, the secretary general of FIDOF (Federation Internationales Des Organisations Des Festivals) should succeed in getting new members for his group as international music festivals become a more serious, positive part of the music business. Personally we're looking forward to seeing **Murray Deutch** of New York Times Music, **Dick Broderick**, who just kicked off his own Morning star USA label, veteran publisher **George Pincus**, **Larry Uttal** of Private Stock, **Mike Stewart** of UA Music, **Richard M. Voltter** of Shapiro, Bernstein Music, and RCA's **Ken Glancy** and **Jim Bailey**.

The "bump" craze is spreading throughout Germany like wildfire. Heading the German national charts is "Lady Bump" by **Penny McLean** on Jupiter (Ariola). A brand new single called "Disco Bump" with **R. B. & Company** on BASF has jumped into the top 50 national charts . . . **Gaby Richt's** UA publishing firm has three hot new singles with **The Love Generation's** "Sie Kommt Noch Heut" (She's Comin' Today Yet), **Maxine Nightingale's** "Right Back Where We Started From" and **20th Century Steelband** with "Heaven And Hell Is On Earth."

Franz Lambert is having great airplay success with his album "Organ In Concert," played on the Wersi Electronic Organ and produced by **Friedel Berlipp** . . . Ariola's **Gerd Dornieden** sent a copy of a Melodia recording of **Shostakovitsch's** 15th symphony by the **Moscow Philhar-**

(Continued on page 197)

Fania All-Stars To Open MIDEM

■ New York — Jerry Masucci, president of Fania Records, has announced that he will be heading up an entourage consisting of the Fania All-Stars, several specially selected Latin dancers and key Fania executives going to Europe to attend and perform at the MIDEM Convention and for a concert at London's Lyceum Theatre.

Lyceum Concert

Having left on January 19, the All-Stars played their first concert ever in Great Britain on Jan. 21 at the Lyceum Theatre. Cooperating in the promotion of this concert was Island Records, Fania's British distributor.

The group then went to Cannes, France, to perform in the opening concert of the MIDEM Conference on January 25.

All-Star Cast

For these two occasions, the Fania All-Stars consist of: **Willie Colon** (trombone); **Johnny Pacheco** (flute); **Ray Barretto** (congas); **Bobby Valentin** (bass); **Roberto Roena** (bongos); **Yomo Toro** (tres); **Celia Cruz** (singer); **Cheo Feliciano** (singer); **Ismael Miranda** (singer); **Ismael Quintana** (singer); **Hector LaVoe** (singer); **Santos Colon** (singer); **Papa Luca** (piano); **Pupi Legarreta** (violin); **Barry Rogers** (trombone); **Luis Ortiz** (trumpet); **Vitin Paz** (trumpet); **Louis Kahn** (trombone); **Curt Rano** (trumpet); and **Nicky Marrero** (timbales).

Besides Masucci, the other Fania executives making the trip are: **Alex Masucci**, director of promotion; **Elliott Sachs**, director of a&r; **Jose Florez**, director of international affairs; and **Louie Ramirez**, director of the Tico and Alegre labels.

Fenn To US Talks

■ LONDON—London agent Paul Fenn, head of Asgard Agency will be visiting Los Angeles and New York for ten days from January 21 to finalize negotiations for USA attractions visiting Europe in 1976.

Emmylou Harris

Paul Fenn was responsible for the recent tour of Emmylou Harris; she is returning to Europe for a ten day visit in February.

He can be located via Edward Tickner Management in Los Angeles; (phone): (213) 653-3470.

ESP at MIDEM

■ NEW YORK—The ESP publishing catalogue will be available at MIDEM for international representation. The catalogue includes more than 600 recorded works by "innovational composers of the '60s," according to the company.

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Keca Music Standardizing Jim Weatherly Catalogue

By ELIOT SEKULER

■ LOS ANGELES — Keca Music (ASCAP) is a one-man company, headed by Larry Gordon and representing the song catalogue of basically one artist, Jim Weatherly. Yet within the past four years, Keca has generated hundreds of cover versions of Weatherly songs including several records that have reached the number one position on the pop, country, or r&b charts. There are few songwriters that can boast as Weatherly can of an equal degree of popularity with artists and audiences of every musical idiom.

Weatherly's songs have achieved their greatest exposure through recordings by Gladys Knight and the Pips, whose versions of "Midnight Train To Georgia," "Best Thing That Ever Happened to Me," "Neither One of Us" and "Where Peaceful Waters Flow," among others, have met with commercial and critical acclaim from both r&b and pop audiences. At the same time, Ray Price's treatments of Weatherly songs, as well as the songwriter's own recordings, earned Weatherly, Gordon and Keca Music a total of seventeen ASCAP country music awards

for songwriting, publishing and producing in 1975. By now, Ray Price has recorded some fifty Weatherly songs, while others having covered material from the Keca catalogue include artists that range from Dionne Warwick, Andy Williams and Johnny Mathis to Asha Puthli, Robin Kenyatta and Izumi Yukimura.

Internationally, Keca Music has built relationships with sub-publishers who Gordon describes as "carefully chosen." "We take our time and really try to get the best possible people, ones that really believe in the Weatherly material as I do," Gordon said. The catalogue has done particularly well in the U.K., where it is administered by KPM's Peter Phillips and in Australia, where representative John McDonald has reportedly arranged for between sixty and seventy Weatherly covers. Three more sub-publishing agreements are now being negotiated for Japan, France and Italy. Gordon said that deals could be completed at MIDEM, where Keca will be represented by attorney Owen Sloane, or shortly thereafter.

Weatherly has enjoyed some

Chalice Begins Product Push

■ NEW YORK — Chalice Productions begins the new year with a major push toward the acquisition of new product from Europe. Chalice principals David Chackler and Lee Lasseff are at MIDEM with an eye toward securing additional European masters for development in the United States.

Chackler and Lasseff already have a track record for bringing European product to America, particularly exemplified by their production deals with Mark Ashton and Headstone, whose new album will be released shortly by 20th Century Records, and Charlie, newly signed to Columbia. Chalice also has exclusive representation for North America of the Bradleys Records label, including artists such as Stephanie De-Sykes, The Goodies and Sweet Dreams.

"One of our considerations for the new year is the possibility of getting back into manufacturing with either independent distribu-

success as a recording artist in his own right, scoring on The Singles Chart with the song "The Need To Be." A recently completed deal with ABC Records calls for two albums per year for the next five years, with the first lp scheduled to be released on March 1.

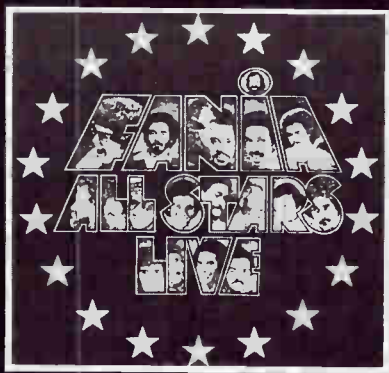
tion or distribution through a major," says Lasseff. "But we feel strongly that we must go into it with a catalogue to use as a foundation while trying to break a new act."

Chackler and Lasseff preceded their trip to Cannes with a stop-over in London for conferences to coordinate the direction of exploitation campaigns for soon-to-be-released Chalice product, and to acquire new product for release in the U.S. Chalice also plans to get into putting American product into the European market.

There is also a solid body of activity at Chalice in the area of international publishing, through the representation of numerous catalogues, including the Queen catalogue. Chackler and Lasseff will be looking toward the acquisition of additional publishing catalogues for Chalice representation.

Through Chalice's representation of producers in their production endeavors, the company is involved in producing acts outside their own roster. Currently in the works is the Joe Renzetti-David Chackler co-production of British artist Max Merritt for Arista/Bell, as well as Flash Cadillac and the Continental Kids for Private Stock and a disco instrumental project for 20th Century Records.

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ENGLAND

By **RON McCREIGHT**

■ LONDON—Appropriately, **Elton John** tops this week's stack of singles with another "Westies" track, "Grow Some Funk Of Your Own" and "Robert Ford" (DJM). Another great album cut becomes a single for **The Bee Gees**—"Fanny (Be Tender With My Love)" (RSO) with other potential hits coming from **Gary Benson** ("Tiffany"—State), **Chris Spedding** ("Jump In My Car"—Rak), **Brian Johnson** ("I Can't Forget You Now" — EMI) and **Guys 'N' Dolls**, who revive **Dusty Springfield's** vintage "You Don't Have To Say You Love Me" (Magnet). A safe bet for a no. 1 album is **10cc's** "How Dare You!" (Mercury), which the band promotes on an extensive UK tour which takes in two shows at the Hammersmith Odeon on February 16th and 17th. Good albums too by **String Driven Thing** ("Keep Yer 'And On It") and **Bo Hansson** ("Attic Thoughts") both on Charisma.

The Kinks will be the subject of the first of several TV Specials planned by **Mike Mansfield** for London Weekend Television. **Ray Davies** discussed format with Mansfield immediately prior to the group's departure on a February tour of America while several dates are set here on their return to back up the release of their "School-boys In Disgrace" album (RCA).

Competition from British girl group **Baby Face** (Pye) for the American hit by the **Wing and A Prayer Fife & Drum Corps** (Atlantic) who revive the 50 year old "Baby Face." The Atlantic version is way ahead on airplay but Pye isn't giving up easily. Recognition due here too for other Americans **Eric Carmen** (Arista) and **Dan Fogelberg** (Epic). Carmen's brilliant "All By Myself" track is gaining some airplay while Fogelberg's "Fallen Angel" album was featured on BBC-TV's "Old Grey Whistle Test" recently.

DJM senior executive **Geoffrey Ellis** joins **John Reid Entertainments** on March 1st as chief administrator and **David Evans** has already joined the company as general manager after five years with **Barry Krost Management**. **Martin Nelson** has been appointed EMI regional promotion manager, being replaced in north regional promotion by **Martyn Cox**.

Tony Christie has hit the charts again with the **Geoff Stephens-**produced "Drive Safely Darling" (MCA). His "Happy Birthday Baby" recently topped the charts in Australia and New Zealand. Christie interrupts an extensive British cabaret tour to present **Tony Macaulay** and **Geoff Stephens'** title "Queen Of The Mardi Gras" in the Song For Europe contest being staged at the Royal Albert Hall on February 25th in order to find our 1976 Eurovision entry.

Guy Fletcher and **Doug Flett** are taking their Big Secret Music catalogue to MIDEM for the third year and are looking for catalogue deals in Germany, France, Scandinavia and Italy. Their new proteges include **John Dawson Read**, who scored recently Stateside with his Chrysalis album "A Friend Of Mine;" **Rogue**, who came close in the UK with "Dedication" (Epic) and scored in Holland with "Fallen Angel," which has just been released here; **Chris De Burgh**, whose second album, "Spanish Train and Other Stories" was produced by **Robin Cable** for A&M; and **Timothy Allen**, who composed the theme tune to **Cliff Richard's** new BBC-TV series.

Concluded just prior to MIDEM was a 5 year world-wide recording and publishing deal between DJM and the Thompson Bethell Organisation for new artist **Mel Dean**.

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SEE YOU AT MIDEM
BOOTH 473

Strong Competitive Posture for Coco

■ NEW YORK—When Coco Records principals Harvey Averte and Sam Goff attend this week's MIDEM conference in Cannes they will be armed with new signings and production programs which put the fledgling Latin music company in a strong competitive position in the Latino field.

Averte and Goff recently decided to expand their company's market by making a strong effort in the Latin pop field to go along with their "Salsa" product. As a result, a new label was formed in partnership with Danny Rivera, whose responsibilities include artist recruitment in addition to recording performances. The new label name is Graffiti.

The partnership has already born fruit in that another major Puerto Rican talent is expected to be signed before the MIDEM conference which will provide the label with both performing and composing talent in the area of "baladas," and will also provide their artists with English-language crossover product.

Rivera's popularity among young Puerto Rican and other Hispanic talents should aid the label's potential in signing more artists in the near future.

With the expansion into the

Latin pop field, Coco opens up market areas for itself and its licensees in the international field which were closed to them in terms of salsa.

"This will let us produce enough varied product so that our licensees can maintain a steady flow into both their natural market areas in Europe and South America as well as for the Salsa market which is just starting to open up," Goff says.

As it is, because of the extensive background of both Goff and Averte, in the three years since Coco was formed, the label has been among the leaders in international licensee signings in the Latin music field.

Averte, a former musician and bandleader, has a varied background in Latin music. He headed his own orchestra, known as Arvito, and once headed United Artists' Latino label. He has also been a record producer and a talent agent, and was an original staff member of Fania when the company was formed.

Goff was executive vice president and general manager of Scepter Records for a number of years before leaving to form Coco.

The result has been that the label has garnered a stable of well-known artists in the Latin

Shane at MIDEM

■ LONDON — Always an active MIDEM participant, Cyril Shane once again takes his catalogue to Cannes with the knowledge that several hits are already in the pipeline for his company in 1976. This week he has released the new Peters & Lee single, a German composition—"Hey! Mr. Music Man" (Phonogram), and re-released is Amen Corner's "If Paradise Is Half As Nice" (NEMS). Another Shane title hitting the stores is Al Wilson's "Show and Tell," a no. 1 in America but not played when originally released here on Bell. Other forthcoming releases include the New Foundations' "Something For My Baby" (Pye), Nicky North's "Baby Blue" (EMI) and album by Art Farmer.

Three important new deals have also just been concluded by Shane: he has representation of Vulcan Records Publishing, he has formed a joint company with Des O'Connor named King-size Songs Ltd. and he has signed new writer Doug Taylor.

music field, such as Eddie Palmieri, Orchestra Broadway, Cortijo y Su Combo, Joe Quijano, Yolanda Monge, Fajardo, Noraida More, widow of the late Cuban superstar Beny More, and now Danny Rivera.

Blue Canyon, PBR

Set Licensing Pact

■ LOS ANGELES — PBR International of Los Angeles will act as sole foreign licensing representative for Blue Canyon Records of Los Angeles, PBR president Patrick Boyle announced.

Boyle, who formerly worked in the international divisions of United Artists Records and Universal Music Services Corp., the international representatives for Fantasy/Prestige Records, currently manages jazz organist Jimmy Smith's Mojo label.

Peer Southern Sets MIDEM Meet

■ LOS ANGELES — The Peer-Southern Organization will hold a European directors conference in Cannes in conjunction with MIDEM. Areas of discussion will cover PSO's "Spark" label operations and coordination of international publishing activities.

In addition to Mrs. Monique I. Peer, those attending will include Mario Conti (N.Y.), Bob Kingston and Marjorie Murray (London), Michael Karnstedt (Hamburg), Fernande Fay (Paris), Manuel Salinger and Pepine Moysi (Barcelona), Yolanda Barta (Madrid), Peter Van Epen and Han Dunk (Amsterdam) and Alberto Carisch (Milan).

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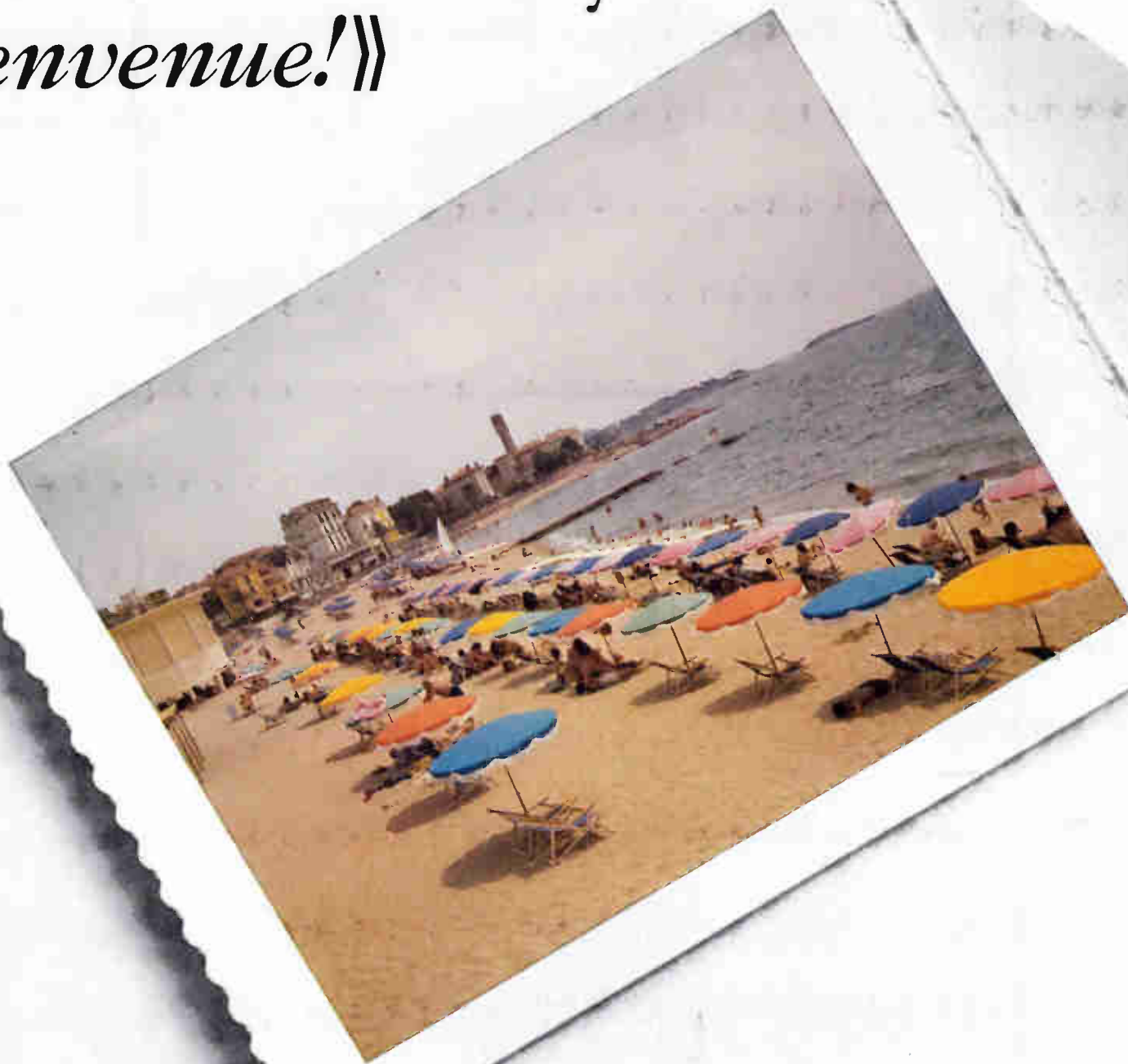
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AOA Pacts Worldwide with Decca

■ LOS ANGELES — Artists of America Records has finalized a world-wide record licensing agreement with Decca Records (England). The deal was confirmed by Sir Edward Lewis, chairman of Decca Records, Ltd., and AOA president Harley Hatcher.

Based in Los Angeles, California with branch offices in New York and Florida, AOA entered the U.S. record scene only last August, with their Paul Delicato "Ice Cream Sodas, Lollipops and a Red Hot Spinning Top" single, a follow-up lp, and a nationwide tie-up with Farrell's Ice Cream Parlour Restaurants. With former Capitol and MGM executive Gordon "Bud" Fraser heading the management of the new AOA company as executive VP, the label has begun a steady build-up and is distributed independently in the U.S.A.

Label Arrangement

Decca-England will control AOA product worldwide, excluding Australia, New Zealand and the Philippines, and will issue the recordings on a split label arrangement featuring the London and AOA logos. Arrangements are now being worked out with Decca-England for the coordinated release of AOA masters on a day-and-date basis,

not only in England, but in other key markets internationally.

Following a personal meeting with leading companies in England, Bobby Weiss and his One World of Music Agency, global representatives of AOA Records as well as Songwriters of America, the publishing wing of AOA, negotiated with Sir Edward Lewis and W.W. Townsley of Decca, on the finalization of the AOA licensing agreement. Weiss is now working out the worldwide sub-publishing deals for AOA, to be firmed shortly.

Hatcher & Curb

Featuring the production of Harley Hatcher plus Mike Curb (also a shareholder in AOA), and various indie producers the current talent line-up includes Paul Delicato, Robert Goulet, Sean Morton Downey, Richard Roundtree (of "Shaft" fame), Loveland, Stefan, Patrice Hart, Bluewater, Gabriel, David Allan, Brian Bal, The Muglestons, etc. AOA features product in all categories of popular music including rock, MOR, pop, c&w, soul, etc.

Release Date

Decca is planning to issue the initial AOA masters prior to the end of January or by early February according to present projections.

Wakeman To Perform At MIDEM Gala

■ CANNES, FRANCE—A&M recording artist Rick Wakeman will break the black-tie tradition when he performs at the MIDEM Monday night (26) gala. Dress for both performers and attendees will be optional when Wakeman appears as the sole headliner in the opening gala. This will be another break in tradition as this event usually features several artists who represent various nations.

At a cost of over \$40,000, Wakeman is bringing from London his complete band, sound and lighting equipment and crews. This will add to the improved seating and acoustics in the gala tent. There will be live Eurovision coverage, simultaneously broadcast to all European countries, except England, of the Wakeman concert.

Eagle Records Pacts Quality, Toshiba EMI

■ LOS ANGELES—The Eagle Record Company has leased its disco-oriented album, "The Cream of Muscle Shoals," to EMI Toshiba Japan and Quality Records Canada, according to Peter Tevis, general manager of Eagle. The album was produced in Alabama by Peter Tevis with David Johnson of Broadway Sound Studios.

Cherniavsky To Rep Foreign Licensing Orgs.

■ NEW YORK—Leo Cherniavsky, who recently retired as vice president of BMI's foreign relations department, will now represent a number of foreign licensing societies. At present, the Belgian society SABAM, SUISA of Switzerland and ARTISJUS of Hungary have named him as their American representative.

Several other societies in the field of performing, mechanical, dramatic and literary rights are discussing use of his knowledge and experience. A 20-year BMI veteran, Cherniavsky reached mandatory retirement age in 1975, but will remain in the music field with these and other connections with foreign licensing groups.

Mountain Studio Opens

■ MONTREUX, SWITZERLAND—The official opening of the Mountain Recording Studio in Montreux was celebrated on January 21. The studio first opened its doors on July 3, 1975 in time for being assigned all the recording work for the 1975 Montreux Jazz Festival.

Westlake

The modern facilities were designed by Westlake Audio Inc., of Los Angeles, under the direct supervision of Tom Hindley, and the studio is managed by Anita Kerr and Alex Grob.

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MIDEM '76

Many First Timers Join MIDEM in 1976

■ CANNES, FRANCE—Growth in the areas of total participation, companies represented and countries attending will make the 10th annual MIDEM the biggest to date.

The British delegation of 130 firms is the largest from any single nation. It accounts for about 30 percent of the total attendance. Last year's record number of participating nations was bettered with the addition of Guatemala this year. Participation by Eastern European lands and the Soviet Union is also on the rise. In fact, VAAP, the Soviet copyright agency first represented at MIDEM last year, was the most active nationally controlled company at this year's convention.

United States participation at MIDEM continues to grow with the following companies making first time appearances at the Cannes meet: Ariola America, Avco Records, Bicycle Music, Buckhorn Music, Concept Marketing International, Concorde Record Distributors, Filmways Inc. Far Out Productions, Frank

Lawyers Discuss International Issues

■ CANNES, FRANCE—The 1976 MIDEM was to be the occasion of a specialized international lawyers' meeting, offering to all the professionals attending the possibility of a free flow of information and expression of opinions on the subjects that were debated.

Topics Chosen

According to Frédéric Chartier, chairman of the lawyers' meeting, "Show businessmen are confronted daily with legal problems which are getting extremely complex. They often can be solved either by statutory provisions or by a better application of existing national laws, or of diplomatic conventions presently in effect. This meeting held simultaneously with the MIDEM should encourage research and intensify information as well as recommend eventual legislative modifications."

The two topics chosen by the working committee of specialized lawyers were: (1) The protection of copyrights and reproduction in the eastern countries, especially in the USSR. The implications of the latest East-West
(Continued on page 198)



MIDEM Chief Bernard Chevy

and Nancy Music, Gillette-Madison Co., Good Karma Productions, GTO Music Publishing, Audio Arts Publishing, Savoy Leather, Next City Music, Velvet Records, South Eastern Records, Jem Records, Lifesong Records, Magnetic Video Corporation, MC Productions, Motor Music, Outgoing Music, Record Shack, Roadshow Records, Sorkin Music, Scotti Bros. Entertainment, Sterling Music Company, Sutton Records, William Ashwood Productions, Ulmathule Records, Devonshire Productions, Music America International and Studio in the Country.

Past participants who took booths for the first time are Peters International and ABC in both the recorded music and publishing divisions. This year's total of 150 U.S. and Canadian firms represents an increase of 20 percent over last year's total of 125 companies attending MIDEM from these two nations.

This Year's MIDEM Is Biggest Ever

By HOWARD NEWMAN

■ NEW YORK — "It will unquestionably be the biggest MIDEM yet," stated U.S. MIDEM representative John Nathan in an interview with **Record World** prior to his departure for the Cannes meet. Nathan mentioned the vital statistics for this year's MIDEM as being the largest ever: over 1000 music-related companies with 5500 individual participants. This includes 150 companies from the United States and Canada, a 20 percent increase over last year's figure. Many of these firms are first time participants at MIDEM.

The success of MIDEM '76 was assured two months prior to the Friday, January 23 opening because, as Nathan noted, "for the first time all the booth space has been sold out well in advance of the opening day." The continued rate of inflation and the economic hardships that have plagued the economies of many of the world's nations apparently

has not had a detrimental effect on MIDEM. Nathan said, "Whatever ups and downs the business has doesn't seem to effect the attendance at MIDEM, and from what I understand the music business in Europe and the States has been good this past year."

International Meet

MIDEM is an international meet that serves the needs of music people who wish to function in the worldwide markets. As such the trends of provincialism as opposed to eclecticism in musical tastes would affect MIDEM. Again, Nathan sees this force working for MIDEM '76. He notes, "In some countries, Germany for instance, where American music is representing more and more of the market share, this is driving German companies to MIDEM to try to acquire American companies for distribution. At the same time, the American companies sense the increased interest on the part of European companies which makes them want to go to MIDEM." Nathan continues, "There are trends outside the States in which local product becomes more or less important. I sense this is a period when English and American product is particularly in demand."
(Continued on page 197)



John Nathan

RW To Present Spanish Music Awards

■ MADRID — **Record World**, in conjunction with the Spanish Ministry of Culture, will be presenting Spain's Music Awards for 1975 at the Florida Night Club in Madrid on February 2, 1976.

Wakeman Will Attend

Attending the festivities will be A&M recording artist Rick Wakeman, who will be honored there on behalf of all American recording artists who have achieved success in Spain. The award Wakeman will accept expresses Spain's gratitude for the maintenance of cultural ties between the two nations and acknowledges Wakeman's great achievements in Spain.

The evening's events will be broadcast on network TV in Spain to a potential audience of 30 million viewers. The entire program will be videotaped to be shown to all Latin American countries in the world.

MIDEM AGENDA

January 23rd	Opening Day Cocktail Party in Winter Casino
January 23rd & 24th	International Lawyers Meetings
January 25th	Midem Gala—Fania All Stars, Morris Albert, Esther Phillips, Silver Convention, Gloria Gaynor
January 26th	Variety Club International Evening with Tony Bennett, Rick Wakeman Concert
January 28th	Midem Gala with Joan Baez, Henry Mancini, Nicole Croisille
January 29th	Closing Day

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **INJURED BUT NOT HURT:** Deep Purple guitarist **Tommy Bolin** was almost a rock 'n roll casualty at the group's concert in Largo, Maryland last week when he slipped on a patch of ice created by the group's smoke machine, and fell 12 feet off the stage. Bolin, who refuses to use nets, was OK and returned for the group's encore . . . After months of speculation as to **Peter Gabriel's** replacement in **Genesis**, it has been learned that the group's vocals will now be handled by drummer **Phil Collins** who will front the group on its next tour sometime this spring. Replacing Collins at the skins will be **Bill Bruford** who was most recently with **Yes** and **King Crimson** and reportedly turned down a lucrative offer from **Pavlov's Dog** in favor of the Genesis opening. Bruford most recently completed sessions for the next **Pavlov's Dog** album. With both Collins and Bruford among the ranks, the group now boasts two of the world's foremost progressive rock percussionists . . . **Led Zeppelin's** "Presence" now scheduled for the end of February (and it's a short month) . . . New Virgin Records group **Boxer** is a powerful quartet composed of **Mike Patto**, **Ollie Halsall**, **Keith Ellis** and **Tony Newman**.

COMING COVERS AND OTHER ASSORTED TRIVIA: **Robbie Robertson** on the front of the next **Crawdaddy** with **Kiss** adorning **Circus'** newsstand face; and the previously-reported-as-recorded **Peter Knobler** (**Crawdaddy** editor)/**Chris Hillman** tune "Step On Out" is the title of the latter's up-coming lp . . . (Don't worry—this sentence'll be shorter.) **Hall & Oates** are said to have recorded two **Joe Higgs** songs in Jamaica while **David Bowie** was reportedly staying at **Mick Jagger's** apartment and jamming around the island . . . For those searching for **John Rockwell's** Pop Life column in the Friday Times the last two weeks, it appeared on Thursday . . . **Robert Christgau** finally published his opus on the Rock Press Establishment (himself, Rockwell, **Dave Marsh**, **Paul Nelson**, **Jon Landau**) in the Village Voice, supporting the notion that the Rock Press is alive and well and building stars (**Bruce Springsteen**, in particular) in New York. We're not convinced, though, that the press deserves as much credit as it takes for Springsteen (or **Patti Smith**, or **Lou Reed**). Sans the hype machines and some basic mass-level gut appeal, it ain't gonna happen . . . **Vince Aletti's** birthday was marked with a special mid-week disco celebration at The Loft in Soho . . . **Jefferson Starship** drummer **John Barbata's** recovering from an emergency appendectomy that's delayed group rehearsals and the start of recording the "Red Octopus" follow-up . . . Two full-color pages in Time with a story on "Pacific Overtures," the musical garnering an incredible amount of love/hate press (nothing in between) with critics on the same papers usually taking opposing sides. (That's the way we always heard it should be?) . . . Winner of Chicago FM'er **WXRT's** second annual college disc jockey competition was **Richard Doering**. The award is given each year in conjunction with the Loyola University College Radio Conference. The winner receives an engraved scroll, a cash prize and an hour on **WXRT**. The award was presented to Doering by 'XRT's **John Platt** and **Bob Shulman**.

THE AMERICAN ELTON JOHN?: The comparison has been favorably made between **EJ** and **Billy Joel** and with **Dee Murray** and **Nigel Olsson** currently contributing to sessions for Joel's next lp, there may be more truth in those words than anyone suspected. Producer is **James Guercio**, and just to add a note of the absurd, Joel had the piano from San Francisco's Columbia studios trucked to New York for the sessions. A release (accompanying a photo, no less, of the piano in transit) said Joel "likes its 'funky' sound."

NEW AND NEWER AT THE BOTTOM LINE: **Elayne Boosler**, who opened for **Kenny Rankin**, won obviously unfamiliar audiences over with ease. A **Lily Tomlin** with a well-focused Brooklyn-Jewish bent and the ability to deliver even one-liners in a way that makes you think she's just given a whole dissertation on the subject, she will delight any audience fast enough to keep up with her . . . Hitting the Line the 26th and 27th is **Peter Serkin's** group **Tashi**, a classical chamber group. Tashi's appearance marks an experiment by the club at presenting something other than standard rock/jazz/folk fare.

CONDOLENCES: To the family of **Herb Spar**, who passed away January 16th. The ICM vice president and agent was an articulate spokesman on the concert scene and a friend to many whom others would have considered just business associates.

'Choice' Cuts



"First Choice" is the debut lp for Zembu/Productions, which is distributed by Epic Records. The lp, recorded by Lee Ritenour and produced by Skip Drinkwater, will be released next week. Pictured above are (standing, from left): vice president, Epic a&r Steve Popovich; manager, Epic a&r Becky Shargo; Gregg Geller, director, Epic a&r; co-president Zembu Productions, Jerry Schoenbaum; and (seated, from left): Lee Ritenour and Skip Drinkwater, co-president Zembu Productions.

Curtom Announces New Promo Set-Up

■ CHICAGO — Curtom Records co-presidents **Curtis Mayfield** and **Marv Stuart**, along with **Emmett Garner**, have announced that Garner will be leaving his Curtom position as national promotion director to pursue various independent projects.

Garner announced that he will co-manage Gemigo artists the Notations and will have his own publishing company called Trina Music. Garner will be doing independent consultation for Curtom, as well.

New Promotion Set-up

In addition Mayfield and Stuart announced Curtom's new promotion set-up as being: **Charles Matthews**, southeast; **Tony Price**, southwest; **Charles "Stevio" Stephens**, midwest; **Rocky G Productions** will handle the east coast on an independent basis; Garner as an independent consultant; **Tom Ray**, west coast on an independent basis and **Barry Resnick** as an independent on the east coast.

Sedaka Sets Tour

■ LOS ANGELES — Rocket Records' artist **Neil Sedaka** is set for his largest concert tour to date which begins at **Harrah's** in Lake Tahoe on February 20 and will cover a period of five months. The tour will coincide with a new album, distributed by **MCA**, slated for spring release.

Highlights of the tour include **Avery Fisher Hall**, headlining dates in **Las Vegas**, **Lake Tahoe** and **Reno**, an appearance at the **NARM Convention**, major theaters - in - the - round, and a European tour that includes his first appearances in **Paris**, **Amsterdam** and **Frankfurt**.

Newark Trial

(Continued from page 143)

case, and the chief government witness.

In his testimony **Hurley** named several firms as allegedly participating in illegal cash and merchandise sales. The firms named are **Pat's One-Stop** of Richmond, Virginia, which **Hurley** claimed made cash deals, and **Double-B Records** and **Tapes of Freeport, L.I.** and **Cardinal Export** of New York City who he claimed made merchandise exchanges. **Hurley** testified that he saw **Tarnopol** pocket the money from the cash deals at various times. He said that he personally made cash sales on "one or two occasions" and told **Greelish** when asked what he did with the money, "I gave it to Mr. Tarnopol."

Much of **Hurley's** testimony is based on documents from the 1700 items that the government assembled, including cancelled checks, postal money orders, etc. These items were examined previous to trial by handwriting analysis expert **Joseph P. McNally**. The government claims that **McNally's** research verifies that the documents in question were in the handwriting of **Tarnopol** and the other **Brunswick** executives. The defense has argued vigorously about the admissibility of these documents as evidence.

The U.S. has not yet called on **Edward Portnoy** of **Record Shack** or on any of the members of the **Chi-lites**, all of whom pleaded guilty to income tax evasion charges (13).

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101 THE ALBUM CHART 150

JANUARY 31, 1976

JAN. 31	JAN. 24	
101	103	CRACK THE SKY/Lifesong LS 6000
102	109	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
103	80	BARRY WHITE'S GREATEST HITS/20th Century T 493
104	116	EQUINOX STYX/A&M SP 4559
105	65	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/ Capricorn 2CP 0164 (WB)
106	108	INSEPARABLE NATALIE COLE/Capitol ST 11429
107	81	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
108	110	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
109	93	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)
110	—	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247
111	125	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
112	98	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)
113	123	BAD LUCK ATLANTA DISCO BAND/Ariola-America ST 50004 (Capitol)
114	129	I LOVE THE BLUES/SHE HEARD MY CRY GEORGE DUKE/ BASF MC 25671
115	117	BOHANNON HAMILTON BOHANNON/Dakar DK 76917 (Brunswick)
116	99	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
117	120	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
118	130	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)
119	119	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)
120	122	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
121	134	HAIR OF THE DOG NAZARETH/A&M SP 4511
122	100	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422
123	126	HOT JAMES BROWN/Polydor PD 6059
124	124	TIME FOR ANOTHER ACE/Anchor ANCL 2013 (ABC)
125	113	TOUCH JOHN KLEMMER/ABC ABCD 922
126	114	MASQUE KANSAS/Kirshner PZ 33806 (Col)
127	138	AEROSMITH/Columbia PC 32005
128	105	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
129	135	X RATED BLACK OAK ARKANSAS/MCA 2155
130	106	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900
131	—	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022
132	—	CONY ISLAND BABY LOU REED/RCA APL1 0915
133	101	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884
134	—	BRASS CONSTRUCTION/United Artists LA545 G
135	—	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
136	136	BARRY MANILOW I/Arista 4007
137	104	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227
138	112	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815
139	118	SHAME ON THE WORLD MAIN INGREDIENT/RCA APL1 1003
140	121	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 G
141	111	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)
142	127	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)
143	147	IT'S ONLY LOVE RITA COOLIDGE/A&M SP 4531
144	—	GET YOUR WINGS AEROSMITH/Columbia PC 32847
145	131	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
146	132	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845 (Col)
147	148	LED ZEPPELIN IV/Atlantic SD 7208
148	150	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
149	142	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)
150	137	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)

151-200 ALBUM CHART

151	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233	176	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
152	BARBI BENTON/Playboy PB 406	177	RUSTY WIER/20th Century T 495
153	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	178	PARIS/Capitol ST 11464
154	WHEN LOVE IS NEW BILLY PAUL/ Phila. Intl. PZ 33843 (Col)	179	DAN HILL/20th Century T 500
155	BARRY MANILOW II/Arista 4016	180	THE VERY BEST OF RAY STEVENS/ Barnaby BR 6018 (Janus)
156	THE CHIEFTAINS 5/Island ILPS 9334	181	THE ROCK THE FRANKIE MILLER BAND/Chrysalis CHR 1088 (WB)
157	THAT NIGGER'S CRAZY RICHARD PRYOR/Reprise MS 2241	182	JERRY JEFF RIDIN' HIGH JERRY JEFF WALKER/MCA 2156
158	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003	183	WHO'S TO BLESS & WHO'S TO BLAME KRIS KRISTOFFERSON/ Monument PZ 33379 (Col)
159	WOLFCREEK PASS C.W. McCALL/ MGM M3G 4989	184	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
160	SKYHOOKS/Mercury SRM 1 1066	185	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899
161	TRACK OF THE CAT DIONNE WARWICK/Warner Bros. BS 2893	186	FIREBIRD TOMITA/RCA Red Seal ARL1 1312
162	SUNBURST FINISH BE-BOP DELUXE/ Harvest ST 11478 (Capitol)	187	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
163	PLANET END LARRY CORYELL/ Vanguard VSP 79367	188	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG/Soul Train BVL1 1287 (RCA)
164	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis CHR 1098 (WB)	189	FINGER LICKIN' GOOD DENNIS COFFEY/Westbound W 212 (20th Century)
165	JIGSAW/Chelsea CHL 509	190	TOMMY ORIGINAL SOUNDTRACK/ Polydor 9502
166	FRANKIE VALLI GOLD/Private Stock PS 2001	191	HISTORY OF BRITISH ROCK VOL. III/ Sire SASH 3712 2 (ABC)
167	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS/UK UKL 56000 (Phonogram)	192	SYMPHONIC SOUL HENRY MANCINI/ RCA APL1 1025
168	DARYL HALL & JOHN OATES/ RCA APL1 1144	193	OMMADAWN MIKE OLDFIELD/ Virgin PZ 33913 (Col)
169	SHOWCASE SYLVERS/Capitol ST 11465	194	FLEETWOOD MAC IN CHICAGO Sire SASH 3715 2 (ABC)
170	BARRY LYNDON (Soundtrack) Warner Bros. BS 2903	195	SUPERSOUND JIMMY CASTOR/ Atlantic SD 18150
171	OUR DAY WILL COME FRANKIE VALLI/Private Stock PS 2006	196	RIVERBERI PA/USA 7003
172	TROPEA JOHN TROPEA/ Marlin 2200 (TK)	197	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 2008
173	RAISING HELL FATBACK BAND/ Event EV 6095 (Polydor)	198	ROYAL RED BOUNCER KAYAK/ Janus JXS 7023
174	VENUSIAN SUMMER LENNY WHITE/ Nemperor NE 435 (Atlantic)	199	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
175	LOOK INTO THE FUTURE JOURNEY/ Columbia PC 33904	200	TAPESTRY CAROLE KING/ Ode SP 77009 (A&M)

ALBUM CROSS REFERENCE

ACE	124	LITTLE FEAT	133
AEROSMITH	35, 127, 144	LOGGINS & MESSINA	76
ALLMAN BROTHERS	105	LOVE UNLIMITED ORCHESTRA	70
AMERICA	5	C. W. McCALL	8
PAUL ANKA	32	MAIN INGREDIENT	139
ATLANTA DISCO BAND	113	BARRY MANILOW	9, 136
BAD COMPANY	148	MARSHALL TUCKER BAND	141
JOAN BAEZ	94	HAROLD MELVIN & THE BLUENOTES	19
THE BAND	24	MFSB	146
BAY CITY ROLLERS	23	BETTE MIDLER	67
BEACH BOYS	69	MIRACLES	93
BEE GEES	40	JONI MITCHELL	29
BRASS CONSTRUCTION	134	MICHAEL MURPHEY	52
ARCHIE BELL & THE DRELLS	117	NAZARETH	121
ELVIN BISHOP	87	WILLIE NELSON	96
BLACKBYRDS	72	OLIVIA NEWTON-JOHN	74
BLACK OAK ARKANSAS	129	TED NUGENT	75
HAMILTON BOHANNON	115	OHIO PLAYERS	36, 64
TOMMY BOLIN	73	O'JAYS	15
JAMES BROWN	123	ORIGINAL SOUNDTRACKS:	
BTO	31	LET'S DO IT AGAIN	107
DONALD BYRD	119	MAHOGANY	99
GLEN CAMPBELL	39	PARLIAMENT	131
CAPTAIN & TENNILLE	22	PINK FLOYD	53
GEORGE CARLIN	109	RICHARD PRYOR	137
ERIC CARMEN	51	PURE PRAIRIE LEAGUE	110
CHICAGO	2	QUEEN	27
STANLEY CLARKE	150	KENNY RANKIN	80
NATALIE COLE	106	HELEN REDDY	7
COMMODORES	59	LOU REED	132
RITA COOLIDGE	143	LINDA RONSTADT	45
CRACK THE SKY	101	ROYAL MUSIC	68
J. CROCE	85, 130	DAVID RUFFIN	41
DAVID CROSBY & GRAHAM NASH	66	RUFUS	16
DEEP PURPLE	95	LEON RUSSELL	149
JOHN DENVER	6, 43, 48, 84, 108	SALSOUL ORCHESTRA	102
GEORGE DUKE	114	TOM SCOTT	60
BOB DYLAN	4	SEALS & CROFTS	12
EAGLES	21	NEIL SEDAKA	26, 28
EARTH, WIND & FIRE	1	SILVER CONVENTION	112
ELECTRIC LIGHT ORCHESTRA	37	CARLY SIMON	18
FREDDY FENDER	77	PAUL SIMON	3
FLEETWOOD MAC	13	SIMON & GARFUNKEL	145
FOGHAT	81	PATTI SMITH	56
FOUR SEASONS	50, 128	BRUCE SPRINGSTEEN	30, 83
REDD FOX	79	SPINERS	78
PETER FRAMPTON	97	CHRIS SQUIRE	88
ART GARFUNKEL	34	RINGO STARR	122
GRAND FUNK RAILROAD	89	ROD STEWART	116
HAMILTON, JOE FRANK & REYNOLDS	86	CAT STEVENS	14, 57
ISAAC HAYES MOVEMENT	71	STEPHEN STILLS	44
EMMYLOU HARRIS	63	BARBRA STREISAND	138
HOT CHOCOLATE	120	STYX	104
HOT TUNA	142	DONNA SUMMER	38
STEVE HOWE	46	SUPERTRAMP	54
JANIS IAN	47	SWEET	92
ISLEY BROTHERS	88	TEMPTATIONS	98
JEFFERSON STARSHIP	17	JETHRO TULL	42
ELTON JOHN	11, 20, 49	ROY AYERS UBIQUITY	111
KANSAS	126	VARIOUS ARTISTS:	
KC AND THE SUNSHINE BAND	25	OUTLAWS	135
EDDIE KENDRICKS	118	WAR	140
KISS	62	GROVER WASHINGTON, JR.	100
JOHN KLEMMER	125	BARRY WHITE	103
LED ZEPPELIN	147	WHO	33
GORDON LIGHTFOOT	65	WINGS	82
		GARY WRIGHT	90
		NEIL YOUNG	58
		ZZ TOP	55

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more zan romance,
more zan mere music,
it is more like ze
rock'n roll!

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Glenn Cornick, and
Thom Mooney.



ST-11464

Produced by Jimmy Robinson

Management Larry Larson



THE ALBUM CHART

PRICE CODE

E — 5.98 H — 9.98
 G — 7.98 J — 12.98
 I — 11.98 F — 6.98

TITLE, ARTIST, Label, Number (Distributing Label)	JAN. 31	JAN. 24	WKS. ON CHART
1 2 GRATITUDE EARTH, WIND & FIRE Columbia PG 33694			9 G
2 1 CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900			10 F
3 4 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540			15 F
4 30 DESIRE BOB DYLAN/Columbia PC 33893			2 F
5 5 HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894			11 F
6 3 WINDSONG JOHN DENVER/RCA APL1 1183			18 F
7 7 HELEN REDDY'S GREATEST HITS /Capitol ST 11467			9 F
8 8 BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008			8 F
9 12 TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060			13 F
10 9 KISS ALIVE KISS/Casablanca NBLP 7020			17 G
11 6 ROCK OF THE WESTIES ELTON JOHN/MCA 2163			13 F
12 10 GREATEST HITS SEALS & CROFTS /Warner Bros. BS 2886			12 F
13 15 FLEETWOOD MAC /Reprise MS 2225			27 F
14 14 NUMBERS CAT STEVENS/A&M SP 4555			9 F
15 16 FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)			10 F
16 17 RUFUS FEATURING CHAKA KHAN /ABC ABCD 909			10 F
17 18 RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)			29 F
18 13 THE BEST OF CARLY SIMON /Elektra 7E 1048			9 F
19 20 WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)			9 F
20 25 GREATEST HITS ELTON JOHN/MCA 2128			63 F
21 22 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039			32 F
22 23 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552			43 F
23 19 BAY CITY ROLLERS /Arista 4049			17 F
24 21 NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/ Capitol ST 11440			8 F
25 26 KC AND THE SUNSHINE BAND /TK 603			26 F
26 27 SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)			28 F
27 31 A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053			6 F
28 29 THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)			17 F
29 11 THE HISSING OF SUMMER LAWNS JONI MITCHELL/ Asylum 7E 1051			9 F
30 24 SPINNERS LIVE /Atlantic SD2 910			7 I
31 36 HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067			5 F
32 34 TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G			6 F
33 28 THE WHO BY NUMBERS THE WHO/MCA 2161			15 F
34 33 BREAKAWAY ART GARFUNKEL/Columbia PC 33700			19 F
35 40 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479			40 F
36 35 HONEY OHIO PLAYERS/Mercury SRM 1 1038			7 F
37 42 FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G			15 F
38 37 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)			14 F
39 41 RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430			8 F
40 48 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)			24 F
41 49 WHO I AM DAVID RUFFIN/Motown M6 849S1			10 F
42 64 M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)			2 F
43 44 JOHN DENVER'S GREATEST HITS /RCA CPL1 0374			112 F
44 47 STEPHEN STILLS LIVE /Atlantic SD 18156			6 F
45 46 PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045			18 F
46 38 BEGINNINGS STEVE HOWE/Atlantic SD 18154			6 F
47 72 AFTERTONES JANIS IAN/Columbia PC 33919			2 F
48 50 BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548			74 F
49 32 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142			35 F
50 52 FOUR SEASONS STORY /Private Stock PS 7000			8 G
51 62 ERIC CARMEN /Arista 4057			4 F
52 54 SWANS AGAINST THE SUN MICHAEL MURPHEY/ Epic PE 33851			8 F

53 39 WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453			19 F
54 60 CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560			6 F
55 55 FANDANGO ZZ TOP/London PS 656			38 F
56 59 HORSES PATTI SMITH/Arista 4066			7 F
57 58 GREATEST HITS CAT STEVENS/A&M SP 4519			30 F
58 45 ZUMA NEIL YOUNG/Reprise MS 2242			10 F
59 56 MOVIN' ON COMMODORES/Motown M6 848S1			13 F
60 71 NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)			4 F
61 63 GREATEST HITS TONY ORLANDO & DAWN/Arista 4045			29 F
62 43 SCHOOLBOYS IN DISGRACE KINKS/RCA LPL1 5102			9 F
63 89 ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236			2 F
64 73 RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)			4 F
65 61 GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237			10 H
66 53 WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902			17 F

CHARTMAKER OF THE WEEK

67 — **SONGS FOR THE NEW DEPRESSION**
 BETTE MIDLER
 Atlantic SD 18155



68 57 SIREN ROXY MUSIC/Atco SD 36127			9 F
69 70 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307			56 F
70 74 MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA/ 20th Century T 480			3 F
71 88 DISCO CONNECTION ISAAC HAYES MOVEMENT/ Hot Buttered Soul ABCD 923 (ABC)			2 F
72 75 CITY LIFE BLACKBYRDS/Fantasy F 9490			8 F
73 84 TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)			3 F
74 86 CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148			17 F
75 78 TED NUGENT /Epic PE 33692			5 F
76 — NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578			1 F
77 66 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020			38 F
78 92 FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159			2 F
79 91 YOU GOTTA WASH YOUR ASS REDD FOXX/Atlantic SD 18157			2 F
80 90 INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)			2 F
81 95 FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)			2 F
82 82 VENUS AND MARS WINGS/Capitol SMAS 11419			34 F
83 87 PICK OF THE LITTER SPINNERS/Atlantic SD 18141			26 F
84 51 ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201			11 F
85 85 PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835			3 F
86 102 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407			1 F
87 115 STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)			1 F
88 83 THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)			33 F
89 — BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482			1 F
90 107 THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868			1 F
91 68 BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795			21 F
92 94 DESOLATION BOULEVARD SWEET/Capitol ST 11395			3 F
93 97 CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)			2 F
94 96 DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527			34 F
95 76 COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895			7 F
96 79 REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482			13 E
97 — FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703			1 G
98 67 HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)			11 F
99 77 MAHOGANY (SOUNDTRACK) /Motown M6 858S1			11 F
100 69 FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)			13 F

SALESMAKER OF THE WEEK



DESIRE
BOB DYLAN
Col

TOP RETAIL SALES

- DESIRE—Bob Dylan—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- AFTERTONES—Janis Ian—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

CAMELOT/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Capitol
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- FACE THE MUSIC—Electric Light Orchestra—UA
- FEELINGS—Marris Albert—RCA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THOROUGHbred—Carole King—Ode

MUSICLAND/NATIONAL

- BARBI BENTON—Playboy
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- FACE THE MUSIC—Electric Light Orchestra—UA
- FALLIN' IN LOVE—Hamilton, Jae Frank & Reynolds—Playboy
- FOOL FOR THE CITY—Foghat—Bearsville
- HAIR OF THE DOG—Nazareth—A&M
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- WHO I AM—David Ruffin—Motown

RECORD BAR/NATIONAL

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- IF THE SHOE FITS—Pure Prairie League—RCA
- NATIVE SONS—Loggins & Messina—Col
- OUTLAWS—Various Artists—RCA
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
- BRASS CONSTRUCTION—UA
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- PARIS—Capitol
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- WAKE UP EVERYBODY—Harold Melvin & the Bluenotes—Phila. Intl.

RECORD WORLD-TSS STORES/LONG ISLAND

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Mercury
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESIRE—Bob Dylan—Col
- FISH OUT OF WATER—Chris Squire—Atlantic
- GRATITUDE—Earth, Wind & Fire—Col
- KISS ALIVE—Casablanca
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MUSIC OF VICTOR HERBERT—Sills/Kastelanetz—Angel
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TIMES OF YOUR LIFE—Paul Anka—UA

TWO GUYS/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESIRE—Bob Dylan—Col
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crafts—WB
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- WHO I AM—David Ruffin—Motown

GARY'S/RICHMOND

- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- KISS ALIVE—Casablanca
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- RATTLESNAKE—Ohio Players—Westbound
- RELEASE—Henry Gross—Lifesong

FOR THE RECORD/BALTIMORE

- BEAST FROM THE EAST—Mandrill—UA
- CITY LIFE—Blackbyrds—Fantasy
- CRACK THE SKY—Lifesong
- DESIRE—Bob Dylan—Col

- ELITE HOTEL—Emmylou Harris—Reprise
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- RUFUS FEATURING CHAKA KHAN—ABC
- SPINNERS LIVE—Atlantic
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

WAXIE MAXIE/WASH., D.C.

- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- I LOVE THE BLUES—George Duke—BASF
- IF THE SHOE FITS—Pure Prairie League—RCA
- JEALOUSY—Major Harris—Atlantic
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- SALSOL ORCHESTRA—Salsoul
- THE WHO BY NUMBERS—The Who—MCA
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/MIDWEST

- AFTERTONES—Janis Ian—Col
- BEGINNINGS—Steve Hawe—Atlantic
- DARYL HALL & JOHN OATES—RCA
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
- RATTLESNAKE—Ohio Players—Westbound
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

HANDLEMAN/DETROIT

- AEROSMITH—Col
- AFTERTONES—Janis Ian—Col
- AGAINST THE GRAIN—Rory Gallagher—Chrysalis
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- RATTLESNAKE—Ohio Players—Westbound
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THE ROCK—Frankie Miller Band—Chrysalis

RECORD REVOLUTION/CLEVELAND

- BORN TO DIE—Grand Funk Railroad—Capitol
- CONY ISLAND BABY—Lau Reed—RCA
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FUTURAMA—Be-Bop Deluxe—Harvest
- IF THE SHOE FITS—Pure Prairie League—RCA
- LOOK INTO THE FUTURE—Journey—Col
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THOROUGHbred—Carole King—Ode

ROSE DISCOUNT/CHICAGO

- AFTERTONES—Janis Ian—Col
- BLACK BEAR ROAD—C. W. McCall—MGM
- DESIRE—Bob Dylan—Col
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis

- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- STILL CRAZY—Paul Simon—Col

LIEBERMAN/MINNEAPOLIS

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- DREAM WEAVER—Gary Wright—WB
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- FOOL FOR THE CITY—Foghat—Bearsville
- LYCURGUS—Peter Lang—Flying Fish
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

POPLAR TUNES/MEMPHIS

- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- ERIC CARMEN—Arista
- FACE THE MUSIC—Electric Light Orchestra—UA
- FISH OUT OF WATER—Chris Squire—Atlantic
- FOOL FOR THE CITY—Foghat—Bearsville
- OUTLAWS—Various Artists—RCA
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TURNING POINT—Tyrone Davis—Dakar

PEACHES/FT. LAUDERDALE

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NEW YORK CONNECTION—Tom Scott—Ode
- STEPHEN STILLS LIVE—Atlantic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TIME FOR ANOTHER—Ace—Anchor

SPEC'S MUSIC/FLORIDA

- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FIREBIRD—Tamita—RCA
- HELEN REDDY'S GREATEST HITS—Capitol
- LOOK INTO THE FUTURE—Journey—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- RUFUS FEATURING CHAKA KHAN—ABC
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TROPEA—Marlin

MUSHROOM/NEW ORLEANS

- BUTTERFLY BALL—Roger Glover & Guests—Mercury
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- EQUINOX—Styx—A&M
- NEW YORK CONNECTION—Tom Scott—Ode
- TEASER—Tommy Bolin—Nemperor
- THEY CALL US WILD—Wild Magnolias—Barclay (Import)
- TROPEA—Marlin
- BOB MARLEY & THE WAILERS LIVE—Island (Import)

TAPE CITY/NEW ORLEANS

- COME TASTE THE BAND—Deep Purple—WB
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic

- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- SIREN—Raxy Music—Atca
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TEASER—Tommy Bolin—Nemperor
- TROPEA—Marlin

INDEPENDENT RECORDS/DENVER

- AFTERTONES—Janis Ian—Col
- BARRY LYNDON—WB (Soundtrack)
- CCNEY ISLAND BABY—Lou Reed—RCA
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- EQUINOX—Styx—A&M
- FISH OUT OF WATER—Chris Squire—Atlantic
- IF THE SHOE FITS—Pure Prairie League—RCA
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- OUTLAWS—Various Artists—RCA

CIRCLES/ARIZONA

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- ELITE HOTEL—Emmylou Harris—Reprise
- FIREBIRD—Tamita—RCA
- HE'S A FRIEND—Eddie Kendricks—Matawn
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- NATIVE SONS—Loggins & Messina—Col
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

LICORICE PIZZA/LOS ANGELES

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- STEPHEN STILLS LIVE—Atlantic
- TEASER—Tommy Bolin—Nemperor

TOWER/LOS ANGELES

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- FLEETWOOD MAC—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- THOROUGHbred—Carole King—Ode
- WAKE UP EVERYBODY—Harold Melvin & the Bluenotes—Phila. Intl.

EVERYBODY'S RECORDS/NORTHWEST

- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- ELITE HOTEL—Emmylou Harris—Reprise
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- NATIVE SONS—Loggins & Messina—Col
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TOUCH—John Klemmer—ABC

Columbia's New Star & A Marketing Plan

By SPEIGHT JENKINS

■ NEW YORK—Though the music business is filled with new comets supposedly on the rise, the number of real debut surprises have been few indeed. Certainly the most famous of this century was Kirsten Flagstad's. The audience at the Metropolitan Opera on February 2, 1935, had not been prepared in any way for the sound of Miss Flagstad's voice, and they, as well as the radio audience, could not believe what they heard. With the world now much smaller, we think that such surprises cannot come.

Lazar Berman

Well, within the last few weeks, some sort of surprise has occurred. Lazar Berman, 45 years old and a citizen of the Soviet Union, has appeared almost out of nowhere and everybody is taking notice. The pianist was hailed by Emil Gilels some 20 years ago, but no one paid any attention. He has recorded virtually nothing for Melodiya; impresarios or conductors in the West

have not asked for him. One simply cannot believe that Sol Hurok, Eugene Ormandy, Leonard Bernstein or Herbert von Karajan ever knew such a man existed or would have played with them.

Liszt Records

Repeatedly, since New York agent Jacques Leiser "discovered" him last summer in Russia after having heard a rare 20-year old disc, Berman has been asked, "Why didn't you play in the West?" "Because no one asked me" is the invariable response. There seems to be no question of Russian anti-Semitism or any other political problems involved.

Berman, at any rate, was finally snapped up, and Columbia has just issued three of the most fantastic Liszt records to hit anyone's turntable in a long time. The records, which contain the Transcendental Etudes, the Mephisto Waltz, the Sonata in B minor as well as a few other pieces, have appeared coincidentally with Ber-

(Continued on page 201)

CLASSICAL RETAIL REPORT

JANUARY 31, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT
Angel

BEST SELLERS OF THE WEEK

- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA

KORVETTES/NATIONAL

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- HANDEL: MESSIAH—Davis—Philips
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 10, KINDERTOTENLIEDER—Baker, Bernstein—Columbia
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- RICHARD TUCKER IN MEMORIAM—Columbia

KING KAROL/NEW YORK

- CHOPIN: PRELUDES—De Larrocha—London
- GLIERE: SYMPHONY NO. 3—Rakhlin—Melodiya/Columbia
- HERRMANN: PSYCHO—Herrmann—London
- SONGS AND ARIAS OF ERICH KORNGOLD—Baker—Entr'acte
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips
- WAGNER: DAS RHEINGOLD—Goodall—Angel

FRANKLIN RECORDS/ATLANTA

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- 19th CENTURY AMERICAN BALLROOM MUSIC—Nonesuch
- CARLOS BY REQUEST—Columbia
- PACHELBEL: KANON—Muenchinger—London
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOWER RECORDS/SAN DIEGO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: HAROLD IN ITALY—Mehta—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PAGANINI: SIX VIOLIN CONCERTOS—Accardo, Dutoit—DG
- PROKOFIEV, DEBUSSY, WEBERN: SONATAS FOR CELLO—Harrell, Levine—RCA
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- SCHUBERT, CHOPIN: PIANO WORKS—Richter—Columbia/Melodiya
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

DISCOUNT RECORDS/SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: SYMPHONIE FANTASTIQUE—Karajan—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- CHOPIN: PRELUDES—De Larrocha—London
- FASCINATING RHYTHM—Menuhin, Grappelli—Angel
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Martinon—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

ODYSSEY RECORDS/SAN FRANCISCO

- CHOPIN: PRELUDES—De Larrocha—London
- GLUCK: IPHIGENIA IN AULIS—Moffo, Fischer-Dieskau, Eichhorn—RCA
- ORFF: CARMINA BURANA—Jochum—DG
- ORFF: CARMINA BURANA—Thomas—Columbia
- PACHELBEL: KANON—Muenchinger—London
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: NUTCRACKER SUITE—Fiedler—London
- VIVALDI: FOUR SEASONS—Muenchinger—London
- WAGNER: DAS RHEINGOLD—Goodall—Angel

CLASSICAL PICKS FROM COLUMBIA

RENATA SCOTTO

Three Great Roles At The Met
Two Great Recital Albums



M 33435



M 33516

* Winner of 4 Major Awards *

CUE
OPERA NEWS

ODYSSEY RECORDS, S.F.
STEREO REVIEW



Far-Out Taps Epstein

■ LOS ANGELES — Steve Epstein has been appointed director of east coast operations for Far-Out Productions, it was announced by co-principals Jerry Goldstein and Steve Gold. He will headquarter at Far-Out's new east coast office in Ambler, Penn.

Epstein previously served as national promotion director for WMOT Productions in Philadelphia. While with WMOT, Epstein handled Blueknight and Major Harris, whose "Love Won't Let Me Wait" has been nominated for a Grammy in the best r&b male vocal performance category.

As director of the east coast office, he will be responsible for management and creative marketing of Far-Out artists, such as War, Eric Burdon, Jimmy Witherspoon, Redbone and Ronnie Laws. In February, Epstein will join War on the group's national tour. He also will promote the first solo album of War's Lee Oskar, due for release in mid-February.

Epstein was previously associated with Far-Out Productions before joining WMOT.

Skynyrd Promo Planned by MCA

■ LOS ANGELES — Rick Frio, MCA vice president of marketing, has announced a promotion and sales campaign to coincide with the February release of Lynyrd Skynyrd's MCA album, "Gimme Back My Bullets" and part one of the group's "America '76" tour.

MCA has prepared radio spots for airing in key markets. In addition, print ads will appear in all major trade and consumer publications to tie in with Lynyrd Skynyrd's American tour dates. Special promotional items have also been prepared. In-store and window displays will be shipped to key dealers.

Lynyrd Skynyrd began "America '76, Part One" in January with concerts throughout the south. After five appearances across England and Scotland in February, they return to America for the continuation of the tour through March and April.

New Bowie LP

■ NEW YORK — RCA recording artist David Bowie heads into 1976 with the release of his tenth album for the label, "Station to Station." Bowie comes off a banner 1975 which saw him garner two RIAA certified gold records and number one records both in the United States and England.

Coinciding with the release of "Station to Station" is the previously announced world tour that Bowie will kick off in Vancouver on February 2.

Billy Paul:

Making The Pieces Fit

■ LOS ANGELES — In late '72 and on into early '73, Billy Paul's "Me And Mrs. Jones" became a staple on stations ranging in format from r&b to top 40 to MOR, hanging onto the Singles Chart for 17 weeks and twice capturing the number one position. The record did equally well internationally, eventually selling over three million copies worldwide. Three years later, Philadelphia International has released Billy Paul's third lp since the "Me And Mrs. Jones" phenomenon, titled "When Love Is New" and described by the artist as "the best album I've ever done."

"I wasn't shooting for a 'Me and Mrs. Jones' kind of impact," said Paul in a recent **Record World** interview. "That was a very special record and you just don't go out and try to beat something like that. A record like that can sort of scare you sometimes because it comes so fast that you start to wonder what's gonna go wrong." "When Love Is New," like all of Billy Paul's albums, was produced and largely written by Gamble and Huff. Unlike Paul's other lps, though, it also features a couple of songs written by the artist.

"Everybody has always told me that I should be writing and so I started working with Donald Level," Paul said. Together, they've come up with a handful of tunes, one of which, "Let The Dollar Circulate," has been included on the new lp. (Paul and Level also receive co-credit on one other cut.) "We've got a couple of songs right now that we might do on the next album, but Gamble and Huff are still coming up with quite a bit of material for me and in many cases, I'll like their songs better than I'll like mine. Just because I wrote it doesn't mean that I'm gonna record it; I'm interested in selling Billy Paul, in recording what the public wants to hear." Paul is currently trying to squeeze writing and composition classes at California's Grove College into a schedule already crowded by touring and recording commitments.

Touring commitments currently include a series of eastern dates that are about to commence on which Billy Paul will be featured along with MFSB. In addition, the artist is scheduled for his third South American tour this spring; he has enjoyed considerable popularity, especially in Brazil, since the success there of "Me and Mrs. Jones."

"When Love Is New" took some two and a half months to record, more time by far than Paul has

ever spent on an album project. "You can tell we spent more time on it cause there's more concentration in that record than there'd been on anything we've done before," he said. "And I'm particularly pleased because I think it's telling a story. Just look at the song titles and you've got it." The artist Paul pointed to such titles as "Let The Dollar Circulate," "America We Need Your Light," "People Power" and finally, "Let's Make A Baby." "You see, everybody needs some money, everybody needs the country and at the moment, I'm trying to have a baby," said Paul. "So every piece fits, and I think that's a helluva achievement, right there." **Eliot Sekuler**

Waters Exits Chess

■ CHICAGO — Muddy Waters has exited Chess Records ending a recording relationship of nearly 30 years with the label, according to Scott A. Cameron, Waters' personal manager.

Waters' career with Chess began in Chicago in 1947 with the recording of "I Can't Be Satisfied" which appeared on Aristocrat, the original label owned by Chess.

RCA, Music House Set Prod. Pact

■ NEW YORK — RCA Records has entered into a production agreement with Richard Lavsky, owner of music production company The Music House, it was announced by Mike Berniker, division vice president, popular artists & repertoire.



Pictured from left (standing) Richard Lavsky and Neal Rosengarden; (seated) Mike Berniker, RCA Records division vice president, popular artists & repertoire.

Lavsky's first production project for RCA, Berniker noted, is the single "Hold On" b/w "The Wall" by singer/songwriter Neal Rosengarden.

Rosengarden plays all the instruments and sings all the vocal parts on his debut single. Rosengarden has done studio and/or road work with such performers as Gladys Knight and the Pips, Herbie Mann, the Pointer Sisters, Randy Newman, Jack Jones and Peggy Lee.

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JANUARY 31, 1976

1. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
2. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
3. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
4. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
5. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
6. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
7. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
8. **WHO I AM**
DAVID RUFFIN—Motown M6 84951
9. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
10. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
11. **KC & THE SUNSHINE BAND**
TK 603
12. **MOVIN' ON**
COMMODORES—Motown M6 84851
13. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
14. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
15. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ
33844 (Col)
16. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
17. **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA—
20th Century T 480
18. **THE SALSOUL ORCHESTRA**
Salsoul S2S 5501
19. **DISCO CONNECTION**
ISAAC HAYES MOVEMENT—Hot Buttered
Soul ABCD 923 (ABC)
20. **YOU GOTTA WASH YOUR ASS**
REDD FOXX—Atlantic SD 18157
21. **BRASS CONSTRUCTION**
United Artists LA545 G
22. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
23. **BOHANNON**
HAMILTON BOHANNON—Dakar
DK 76917 (Brunswick)
24. **TRACK OF THE CAT**
DIONNE WARWICK—Warner Bros.
BS 2893
25. **DRAMA V**
DRAMATICS—ABC ABCD 916
26. **HOT**
JAMES BROWN—Polydor PD 6059
27. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD
6057
28. **CITY OF ANGELS**
MIRACLES—Tamlia T6 33951 (Motown)
29. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamlia T6 34351
(Motown)
30. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
31. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
32. **THE BEST OF GLADYS KNIGHT
& THE PIPS**
Buddah BDS 5653
33. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
34. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE—BAS F MC 25671
35. **RAISING HELL**
FATBACK BAND—Event EV 6905
(Polydor)
36. **TURNING POINT**
TYRONE DAVIS—Dakar DK 76918
(Brunswick)
37. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
38. **BAD LUCK**
ATLANTA DISCO BAND—Ariola-America
ST 50004 (Capitol)
39. **BLUE MAX**
OLIVER SAIN—Aber 407
40. **CONFESSION' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680

Soul Truth (Continued from page 166)

any agreement, what other steps did you take in your own interest?

Pendergrass: Well the point of it is that I'm not by myself. The rest of the Bluenotes left with me. At the point when I was walking away I didn't care. I know that I can negotiate a deal with any given company that I please, or any that I want to go with.

RW: Do you have any inclinations as to whether you're going to another record company?

Pendergrass: I would love to stay right where I am. But of course that last decision is up to the company itself.

RW: So you intend to maintain your recording with Philly International for the time being?

Pendergrass: By all means I would love to stay. On my last trip to L.A., when I terminated my relationship with Harold, the group left too. We got back with the original member, Lloyd Parks, and right now we're calling ourselves Theodore Pendergrass and the Bluenotes.

RW: Can you use the name the Bluenotes? Isn't that name Harold's?

Pendergrass: He didn't start it. That name has been around since '52, before Harold was in the group.

RW: So you're maintaining Theodore Pendergrass and the Bluenotes and there will be a Harold Melvin and the Bluenotes?

Pendergrass: Right. But now you have to look at the recordings to see who is singing what. The best I can go is saying that Harold's group will continue singing the tunes that we had done previously.

RW: Those tunes were written specifically for you?

Pendergrass: I would say so. Don't you think that the writer is going to write for the voice that is going to record and sell the song? I'm saying that for the group, they were the group's tunes. When a tune was written for Harold it was written for him. When his part in "Weak For You" was written for him then that part was written for him. And not many writers will write for too many people. They keep themselves down and they concentrate on that performer. They have everything in mind — the sound, the person's projection, the way they deliver and everything when they're writing a tune. That's why they have the edge to write a song. Because they imagine being the artist themselves and how they would deliver a song.

RW: Getting off the subject of breaking off from Harold Melvin, what do you see for the future?

Pendergrass: I see fantastic things happening. You would be surprised how hard everyone is working. Everything is comfortable. Everybody is working without that harsh feeling. Even though the group is named Teddy Pendergrass and the Bluenotes I don't make them feel that they are separate.

RW: When will you be appearing?

Pendergrass: I've been working all along and haven't had any problems being booked with promoters anywhere. All promoters are aware of the change. We've been in the Marco Polo in Miami Beach. We're going into Radio City in New York and right after that, Jan. 30-31, we're in San Francisco at the Circus Star Theatre. And then we're coming down and working on Merv Griffin and Johnny Carson through my new company.

RW: And what's the name of that?

Pendergrass: Teddybear Productions, which consists of the direction and handling of the organization itself and other things to come as the company grows. Things are spreading very, very nicely and I have no regrets that I left.

JANUARY 31, 1976

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU
2451 (Motown)
2. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
3. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
4. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
5. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
6. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
7. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
8. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
9. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
10. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
11. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G
(UA)
12. **BELLA VIA**
CHUCK MANGIONE—A&M SP 4557
13. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
14. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE—BAS F MC 25671
15. **CLAUDE BOLLING: SUITE FOR FLUTE &
JAZZ PIANO**
RAMPAL—Columbia M 33233
16. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
17. **FROM SOUTH AFRICA TO
SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
18. **ANYTHING GOOD**
RON CARTER—Kudu KU 2551 (Motown)
19. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
20. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
21. **JIM HALL LIVE**
HORIZON SP 705 (A&M)
22. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435
(Atlantic)
23. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
24. **TRIDENT**
McCOY TYNER—Milestone M 9063
25. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
26. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
27. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU
2051 (Motown)
28. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
29. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
30. **PLANET END**
LARRY CORYELL—Vanguard VSP 79367
31. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
32. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
33. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
34. **GATEWAY**
JOHN ABERCROMBIE—ECM 1061
(Polydor)
35. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
36. **1975: THE DUETS**
BRUBECK/DESMOND—Horizon SP 703
(A&M)
37. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
38. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064
39. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note BN
LA550 G (UA)
40. **BEFORE THE DAWN**
PATRICE RUSHEN—Prestige P 10098



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