



**STARS TURN OUT FOR ANKA** — United Artists recording star Paul Anka is returning to play New York City for the first time in ten years — Anka will play ten nights at Gotham's Palace Theatre beginning Sept. 25. Shown at a backstage party during Anka's recent appearance at the Westchester Premiere Theatre are (from left) tennis champ Jimmy Connors; Anka; Summer Bartholomew, Miss USA; UA recording artist Oda Coates; Dan Ingram of WABC Radio; UA's Gene Armond; Neil McIntyre of WPIX-FM; and UA's Bob Skaff. Anka will play piano on the Sept. 20 Howard Cosell TVer for Connors' singing debut of the Anka-produced song "You Turn Me On."

## CTI Jazz Show Plays West Coast

HOLLYWOOD — The CTI performing blitz continues as that label's artists extend their touring to key appearances on the west coast. Hubert Laws, Esther Phillips, Ron Carter and Joe Farrell have all scheduled performances in support of current albums and upcoming releases.

Flautist Hubert Laws will debut the west coast leg of his national tour with a Sept. 21 appearance at the Monterey Jazz Festival. Laws will then be featured with the San Francisco Symphony Orchestra, under the direction of Dennis Decoteau. This will take place in a special performance at Oakland's Paramount Theater, Sat., Oct. 4.

Vocalist Esther Phillips' "Esther Phillips w/Beck" has spawned a disco single, "What a Difference A Day Makes." Ms. Phillips will headline at the Oakland Paramount on October 10, and proceed to Concerts-At-the-Grove for a three day appearance Oct. 16-19. In San Deigo, Ms. Phillips will appear at the Back Door on Oct. 20.

Bassist Ron Carter, whose upcoming "Anything Goes" album will feature dis-

## Gold 'Lady' For Arista

NEW YORK — The "Funny Lady" original soundtrack album on Arista Records has been certified gold by the RIAA, indicating sales in excess of 500,000 units.



**BERNSTEIN HAS FAITH (& HOPE & CHARITY)** — Sid Bernstein has signed a management contract with Faith, Hope & Charity, one of RCA Records' new singing groups. Shown celebrating the new agreement are: Van McCoy, who produced, arranged and conducted the group's current RCA LP under the aegis of his Whitehouse Productions firm; Diane Destr ("Charity"); Charles Kips, vice-president of Whitehouse Prod.; Albert Bailey ("Hope"); Brenda Hilliard ("Faith"); Bernstein; and Elliot Horne, RCA Records manger of press and information.

## Wayne Enters 2nd Year Trying To Stay Alive

HOLLYWOOD — "Looking back, I'd have to say 1974 was not the best time to go into the publishing business," says independent publisher Artie Wayne. "Record companies complain about having to wait 90 days to get paid by distributors, but a publisher has to wait at

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To the accompaniment of a very special trio (Joe Carrero, drums; Paul Stallworth on bass; and impressionistic pianist Tom Canning), Jarreau recedes into his art and becomes the ultimate poet. He uses every sinew in his body to not only sing in the conventional form but deliver, from somewhere deep within, *flawless* vocal imitations of flutes, strings, woodwinds, harmonicas, birds, *dialects* (African, Latin, Middle-Eastern) to accentuate and shade the total picture. This purest, simplest offering, tapped by the child within the man is let go with such grace and boundless energy that the audience drops its fourth-wall inhibitions and potential self-embarrassment to sing along at Jarreau's beckoning, providing a spine-tingling chorus for him to set further lyric improvisation to.

Between songs, Al Jarreau mops his face and carries on a relaxed conversation with total outgoing ease, as if he knew every face in the dark as an intimate. There's simply not enough space available to contain the positive outlook this man emits; that's a good thing, it means there's plenty for everybody. Everybody's going to want more of Al Jarreau.

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milk bottle. His father, he explained, taught him the blues. "It was a higher quality blues — he was successful in real estate." Martin stated matter-of-factly. "They called him Blind Lemon Pledge." What strains, what wails! This guy really had the blues: "I woke up this mornin' and saw both cars were gone/ actually I woke up this afternoon and saw both cars were gone/ well I felt so low-down and dirty/ that I threw my drink across the lawn." Sung painfully slow, this tune without a doubt featured some of the best flat-picking milk-bottleneck slide runs ever heard on a ukelele. Blind Lemon Pledge would have been so proud had he been able to catch a flight from Leisure World, but even if "Howlin'" Mull's main influence wasn't there to express his appreciation, the audience made up for it.

After requesting some after-show activities by singing "I've slept with thousands of girls/ please be one of them," one of the best tunes from his solo album on Capricorn, Mull suggested that since everyone was too broke to go to Europe this year, he would bring Paris to us. Moments later, with his cranium encased in a large and floppy beret and his lap full of checkered tablecloth, French bread and grapes, Paris was personified in downtown Santa Monica.

In addition to the serio-comic stage presence and the well-articulated use of props, Martin Mull injects the same spirit of humor into his guitar playing, which is quite good. His keyboard accompanist, Eddie Wise, was also quite good. It's been said that it takes a great deal of intelligence to act daft or lame; Mull's total set is bright and keeps the audience's attention on him at all times. Martin Mull, as we used to say down south, is no mullet.

s.p.

least a year to see revenue from the record companies, and then, because of the 'reserve policy,' he may only see half of it. It can take another two years to get paid in full."

Wayne, who left his post as executive director of A&M's Irving/Almo Music operation last Sept. to form The Artie Wayne Organization, has survived despite the economic crunch, but it's been a struggle. "I've had 56 records cut on the songs in my catalog, but I've yet to see a nickel in royalties. I keep going because I know once the cash flow gets moving, publishing is a very lucrative business.

The cash flow situation has caused Wayne, who had planned to concentrate on publishing, to branch out. In conjunction with English-based producer Lou Reizner, Wayne entered into a production deal with Pye Records covering

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### Bethlehem To Cayre fr. 9

ing "Bethlehem's Best" will have a special price yet to be determined. Distributors are the same as for Cayre's other labels and browser cards, window streamers and counter display easel backs are being prepared. Dealer co-op advertising will be available in certain market areas.

Coordinating the Bethlehem reissue projects is Chuck Gregory, vice president of marketing for Cayre. He stated that every effort would be made to maintain the original concepts of marketing, recording quality and processing. "We are going back to the roots so to speak," he commented, "for the packaging, and using the original when available but recreating the total look where the authentic artwork has disappeared with time."

Cayre himself considers the covers designed by Burt Goldblatt "with his inventive use of stark photographic images set a new trend for album cover designers at the time."

The Tennessee Recording and Publishing Co. is associated with Hudson Bay Music in New York, whose principals include Freddie Bienstock, Jerry Leiber and Mike Stoller and Johnnie Bienstock.

### David Allen Coe fr. 17

part experience, and make you exercise the grey matter; his set is not oriented solely to kicking buffalo chips with lamentations of cuckolded love. His selection of material projects this concept for those willing to read between the notes; Coe's "Piece Of Wood And Steel" stands out as a state-of-being statement using excellent changes and teeth-clenching vocals. John Prine's "Everybody's Livin' A Lie" is another. The "Mysterious Rhinestone Cowboy" is not really so mysterious; the actual question remains whether or not people are willing to expend the mental energy to tune into a very real and basically accessible artist.

The Tennessee Hat Band is a conglomeration of some of the finest individual talent that has played the Troubadour — Fred Spears licks clean on dobro, electric guitar and harp, Donny Soapes plays drums and acoustic; both sing backup vocals and both were with Sammi Smith's band until recently. Sam Kendrick doubles on keyboards and bass and James Richmond plays steel, mandolin, fiddle, lap steel, electric and acoustic guitars. David's band earlier this

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