

Koreplay



SEPTEMBER 5, 1979 FPS #24



## LES McCANN

## TALL DARK AND HANDSOME



ALBUM COVER ART WITHOUT TYPE

THE NAME: LES McCANN

THE ALBUM: TALL, DARK AND HANDSOME

THE PRODUCERS: Benny Golson/Bobby Martin Prods.  
Executive Producer: Bobby Martin  
Jeffrey Osborne and Johnny McGee

THE NUMBERS: SP 4780 (\$7.98-list LP)  
8T 4780 (\$7.98-list 8-Track)  
CS 4780 (\$7.98-list Cassette)

HIS PAST: After 55 albums, you don't expect a typical recording artist to get into anything new. But Les McCann isn't your typical recording artist. Having discovered vocalists like Roberta Flack and Lou Rawls, he began discovering one named Les McCann. Album 56, his A&M debut LES McCANN THE MAN, put that man on a new course.

# LES McCANN/TALL DARK AND HANDSOME

## CONTINUED

The part vocal/part instrumental package reached Top 30 on the jazz charts, and started drawing Les a whole new audience based on multi-format airplay. Philadelphia, D.C., Denver, Houston, Cleveland and Detroit responded particularly favorably to the new Les.

The old Les had been touring with the same band for sometime, but ...THE MAN saw him playing with much younger musicians. He picked a young but successful company to produce his follow-up: L.T.D. platinumizer, Bobby Martin Productions. Now Les is starting to sound like some new "tall, dark and handsome" discovery of his own.

### HIS PRESENT:

That TALL, DARK AND HANDSOME title comes from a line in "ALL MY LOVE," a very up tune from the new album, typifying the new directions McCann's music is taking.

Other key tracks include: the disco-fied "DANCE AGAIN" and "PARTY PEOPLE" -- both written by L.T.D. members. Four of their group figure prominently in Les' album: Jeffrey Osborne and Johnny McGee as producer/player/writers, Billy Osborne as writer/player and Alvino Bennett as syndrums sanctifier. The album's other light cuts were produced by Benny Golson, coming off a hit LP with Graham Central Station and several albums of his own. Both sets of producers place Les in a most comfortable vocal position.

Once there, Les finds some friendly help from former Side Effect-er Helen Lowe who sings in featured duet spots throughout the album, most notably the love ballad "I BELIEVE THE SUN IS GONNA SHINE" and the gospel-funkin' "TRAIL OF LOVE."

Sam Dees who co-wrote "TRAIL..." and who contributed more than half of the new tunes here has material in the Top 10 with the Anita Ward package and has written songs for recent Tavares and Temptations albums.

All in all, it's obvious Les has surrounded himself with nothing but the best. But Les McCann as TALL, DARK AND HANDSOME? Well, a voice like his can make you believe anything.

### HIS FUTURE:

1. George Benson proved that the instrumental-to-vocal transition can really work. But it's Les who shows it can really funk.

2. Doors to Disco, A/C, R&B and Top 40 Radio opened last time for Les. So this time, expect more fresh air.

Product Manager: Steve Rowland



**LES McCANN/TALL DARK AND HANDSOME**  
**CONTINUED**

Manager:

Richard Steckler  
Citrus Productions  
9220 Sunset Blvd. #220  
Los Angeles, Ca. 90069  
(213) 273-3693

Agent:

Don Fischel  
Regency Artists  
9200 Sunset Blvd.  
Los Angeles, Ca. 90069  
(213) 273-0744

Catalog:

SP/8T/CS 4718

LES McCANN THE MAN



THE NAME: RITA COOLIDGE  
THE ALBUM: SATISFIED  
THE PRODUCERS: David Anderle & Booker T. Jones  
THE NUMBERS: SP 4781 (\$7.98-list LP)  
8T 4781 (\$7.98-list 8-Track)  
CS 4781 (\$7.98-list Cassette)

HER PAST: Ten years after her first A&M solo album, Rita Coolidge finds her career still growing. In the last two years alone, her singles have sold more than 3 million copies. She's had four Top 20 hits in a row from her last two albums which themselves show combined sales of close to 2.5 million units. Those are just U.S. figures. Her current international profile cannot even be measured in numbers.



# RITA COOLIDGE/SATISFIED

## CONTINUED

Rita's just won the world's most prestigious singer/song competition -- The Tokyo International Music Festival -- from a field of 16 entrants from nine countries. She was the only female performer featured in the historic "Havana Jam" concert. And her music has graced both the TV special and album soundtrack of the UNICEF "Year Of The Child" concert. Meanwhile, in a heavily-running TV promo pushing NBC's Fall music specials, Rita's is the featured female face. All of this since her last album, LOVE ME AGAIN. "I love to sing," Rita Coolidge explains. "I want to be singing when I'm 80...and the best part of this success is that I might just get the chance." That's a "satisfied" woman talking.

### HER PRESENT:

And on the new Rita Coolidge album, there's a SATISFIED woman singing. Side One presenting Rita in her most upbeat mood in years, Side Two allowing her balladry to work still greater wonders. Throughout the package, strong musicianship backs her up. Names which fans of past albums will find familiar:

Keyboard: Booker T. Jones, Mike Utley  
Guitar: Fred Tackett, Stephen Bruton, Dean Parks  
Bass: Tommy McClure, Dennis Belfield, Bob Glaub  
Drums: Sammy Creason, Jim Keltner

Her background vocalists are friends both new and old, including: Doobie Brother Michael McDonald, Booker T., Priscilla Coolidge-Jones and Donny Gerrard. But one of the most pleasant new surprises is the sax work of Billy Joel supporter Richie Cannata, opening up new possibilities for Rita's music. The album itself opens with a song which has waited 16 years for a Rita Coolidge treatment -- the Chiffons' oldie "ONE FINE DAY."

Other feature cuts include: "THE FOOL IN ME," a new tune by Dave "Please Come To Boston" Loggins and Randy "You Needed Me" Goodrum... "LET'S GO DANCIN'," the Booker T. tune that in subtler ways has the last word on "Last Dance"... "I'D RATHER LEAVE WHILE I'M IN LOVE," the Peter Allen/Carole Bayer Sager song that's this album's "We're All Alone"... and the first song Rita's written with sister Priscilla, "CAN SHE KEEP YOU SATISFIED?"

When Rita Coolidge is SATISFIED, so are millions of fans.

### HER FUTURE:

1. Top 40 and A/C radio hardly know a more consistent female hitmaker. And certainly none who's so at home on AOR as well.
2. The "ONE FINE DAY" single ships in early August, making LP Release Day an even more eagerly anticipated event.

**RITA COOLIDGE/SATISFIED**  
**CONTINUED**

Product Manager: Dorene Lauer

Manager: Bert Block  
Bert Block Management  
11 Bailey Avenue  
Ridgefield, Conn. 06877  
(203) 438-3728

Agent: Ron Rainey  
Magna Artists  
9200 Sunset Blvd.  
Los Angeles, Ca. 90069  
(213) 273-3177

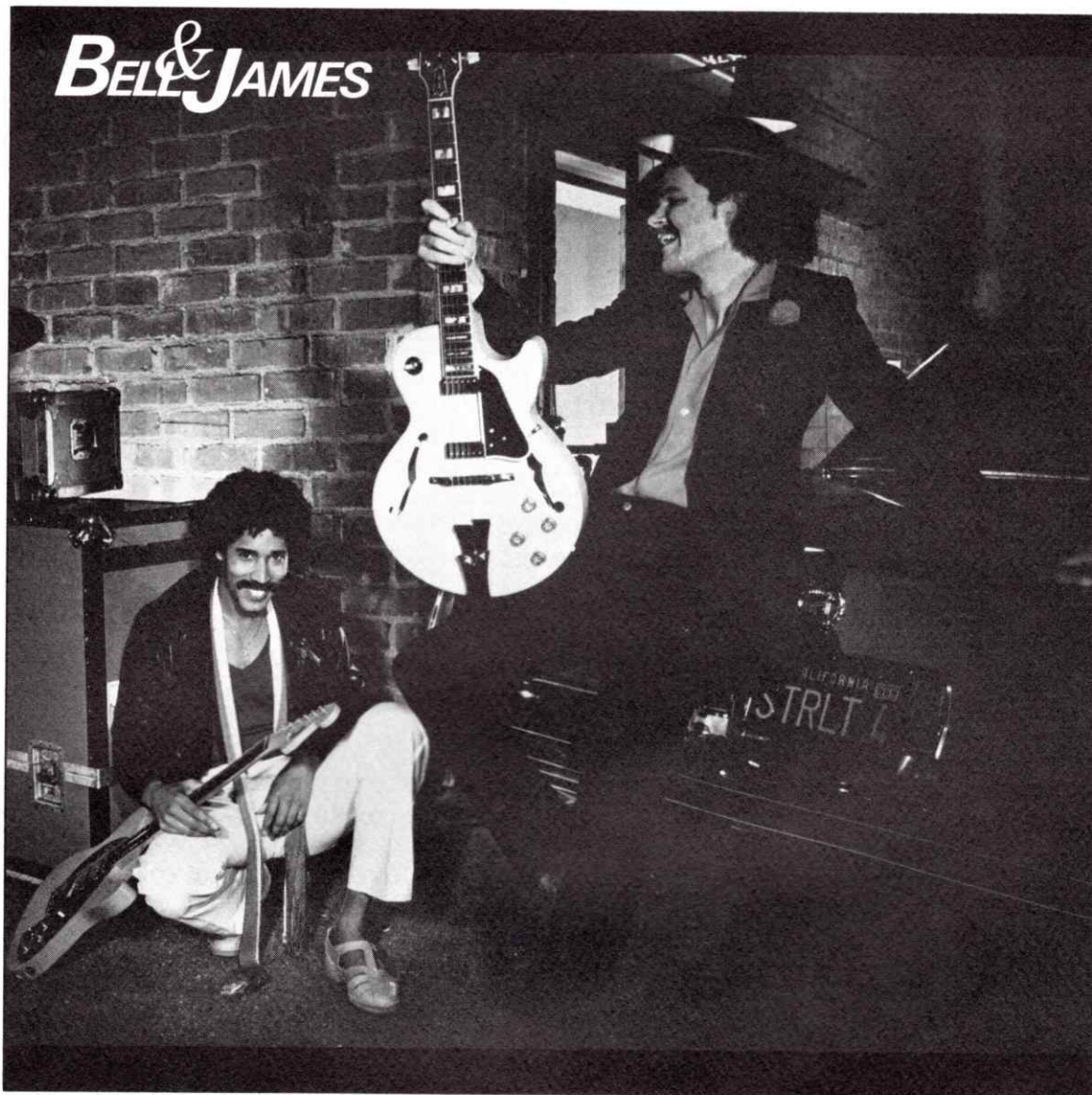
Catalog: (solo)	SP/8T/CS	4699	LOVE ME AGAIN
	SP/8T/CS	4616	ANYTIME...ANYWHERE
	SP/8T/CS	4531	IT'S ONLY LOVE
	SP/8T/CS	3627	FALL INTO SPRING
	SP/8T/CS	4370	THE LADY'S NOT FOR SALE
	SP/8T/CS	4325	NICE FEELIN'
	SP/8T/CS	4291	RITA COOLIDGE

(With Kris  
Kristofferson): SP/8T/CS 4690 NATURAL ACT  
SP/8T/CS 4403 FULL MOON



**BELL & JAMES**

**ONLY MAKE BELIEVE**



ALBUM COVER ART WITHOUT TYPE

THE NAME: BELL & JAMES  
THE ALBUM: ONLY MAKE BELIEVE  
THE PRODUCERS: Bell & James/Executive Producer: Thom Bell  
THE NUMBERS: SP 4784 (\$7.98-list LP)  
8T 4784 (\$7.98-list 8-Track)  
CS 4784 (\$7.98-list Cassette)

THEIR PAST: One of the two biggest A&M singles so far this year turns out to be a debut disk called "LIVIN' IT UP (FRIDAY NIGHT)." The record went gold and the duo who made it went into orbit. Not only enjoying Top 5 R&B/Top 40 Pop chart success with their BELL & JAMES album, but by helping stage a comeback for one of rock's most notorious superstars.



## BELL & JAMES/ONLY MAKE BELIEVE

### CONTINUED

Elton John cut six Bell & James tunes before the pair's own product hit the streets. But his label first decided to release half of them when Bell & James hit it big on their own. The resulting Thom Bell Sessions -- comprised entirely of three Bell & James tunes -- included "MAMA CAN'T BUY YOU LOVE." And that was enough to turn the hitless tide for Elton. (Of course, LeRoy and Casey helped out even more by singing and playing on the sessions too.)

But Elton's is not the only comeback Bell & James will be remembered for. Jackie Moore, whose career had dimmed since her '70 gold single "Precious Precious" is now shining brightly again thanks to "THIS TIME BABY." This Bell & James tune has given Jackie a #1 Disco charter that's crossing R&B and Pop even as we boogie.

If the whole thing sounds like a fairy tale, maybe you'll appreciate the title of their new album all the more.

#### THEIR PRESENT:

Bell & James call album number two ONLY MAKE BELIEVE. And in reality, it's even more varied and vibrant than their first.

It all opens with "SHAKEDOWN," which follows a "... (FRIDAY NIGHT)" like a Saturday morning. This special effects boogie parade puts LeRoy and Casey in their funkier suits yet.

All of the eight tracks here are unmistakably Bell & James. But the best also blend earlier Pop/Soul styles, placing the pair in the crossover mainstream in the broadest possible sense:

"STAY" melds Sly Stone spry with a Spinners brand of smooth..."FARE THEE WELL" combines Main Ingredient ice with Santana fire...and the ballad "ONLY MAKE BELIEVE" follows in the slow burner tradition that connects sixties Dells with eighties Earth Wind & Fire.

"NOBODY KNOWS IT" is the album's most Pop-sounding track, with its contemporary Doobie Brothers quality. Former Doobie Jeff Baxter is coincidentally featured here on pedal steel.

Seawind's Jerry Hey and The Jones Girls (of "...LOVE SOMEBODY ELSE" fame) show up on "SAY IT'S GONNA LAST FOREVER." Ernie Watts' sax and Chuck Rainey's bass permeate several other cuts. But for most of the album, the line-up is your basic Bell & James:

CASEY JAMES: Vocals, keyboards, synthesizers, guitar, bass, percussion

LEROY BELL: Vocals, drums, guitar, percussion, congas

String and horn arrangements are divided amongst

# **BELL & JAMES/ONLY MAKE BELIEVE**

## **CONTINUED**

Jerry Hey, Thom Bell, Tom Tom 84 and Casey. But the material and most of the instrumentation is all Bell & James.

ONLY MAKE BELIEVE is Bell & James at their believable best.

### THEIR FUTURE:

1. The release of "ONLY MAKE BELIEVE" should soar up a wide radio playlist spectrum and give the follow-up Bell & James deserve.
2. Bell & James follow their initial promo tour with their first performing tour come September.

Product Manager: Jordan Harris

Manager: Dick Broder  
1021 Ocean View Blvd.  
Pacific Grove, Ca. 93950

Agent: Fred Lawrence/APA  
9000 Sunset Blvd. #315  
Los Angeles, Ca. 90069  
(213) 273-0744

Catalog: SP/8T/CS 4728 BELL & JAMES



**1994:**

**PLEASE STAND BY...**



ALBUM COVER ART WITHOUT TYPE

THE NAME: 1994:  
THE ALBUM: PLEASE STAND BY  
THE PRODUCERS: Eddie Leonetti and Jack Douglas for  
Waterfront Productions, Ltd./  
Executive Producer, Jack Douglas  
THE NUMBERS: SP 4769 (\$7.98-list LP)  
8T 4769 (\$7.98-list 8-Track)  
CS 4769 (\$7.98-list Cassette)

THEIR PAST: Get radio behind a band and you've got something.  
From the first, radio's gotten behind 1994:.  
A&M -- who inaugurated the radio-promoted Dollar  
Concert Series back in 1976 -- used this novel  
concept to launch 1994:'s 1978 debut. More than

# 1994:/PLEASE STAND BY...

## CONTINUED

30 AOR stations across the country participated, promoting the dates...and in many cases, airing them live as well. The result brought 1994: to over 100,000 ticket holders...and to hundreds of thousands more via the airwaves.

A resultant fixture on Bill Hard's AOR tipsheet chart for more than 20 weeks, the 1994: album also charted firmly in the three weekly trades. One press observer defined the music that created the positive reaction thusly: "Their brand of rock 'n roll is real. Loud. Energetic. Party music." The energetic parties in the current line-up are:

KAREN LAWRENCE	Vocals, piano, tubular bells
RICK ARMAND	Guitars, vocals, piano
BILL RHODES	Guitars, clavinet, bass
TERRY LINVILL	Bass
JOHN DESAUTELS	Drums, percussion

### THEIR PRESENT:

PLEASE STAND BY...is an LP that stands proud and tall, but never still. As producers Jack Douglas (Aerosmith, Cheap Trick) and Eddie Leonetti help the band develop a maturity far beyond typical "second albums."

The title track opens things, as sharp as a broken "Heart Of Glass" -- but with all its pieces still intact. "DON'T BREAK IT UP" combines reggae and doo-wop touches into a post-punk spectacle of equally powerful proportions. And in their hands, "WILD IN THE STREETS" becomes the definitive cover version of the Garland Jeffreys classic.

All three tracks are of historical as well as musical interest...being among the most exciting yet recorded via the new 3M Digital Recording System technology.

But even via standard studio equipment, Karen's vocal performance on "OUR TIME WILL COME" comes across as crystal clear genius. "WAIT FOR ME" varies the pace but never the intensity. And "KEEP RAVIN' ON" closes this particular rock carnival with one of the greatest thrill rides of the year.

PLEASE STAND BY...1994: will resume broadcast and sales activities as soon as their latest hits the street.

### THEIR FUTURE:

1. Watch for sales breakouts from Cleveland, Milwaukee and Minneapolis, the markets that gave 1994: such tremendous debut support.
2. Watch for Karen's radio friends to support her again as well. (She scored mucho AOR points with personal visits to stations last time out.)



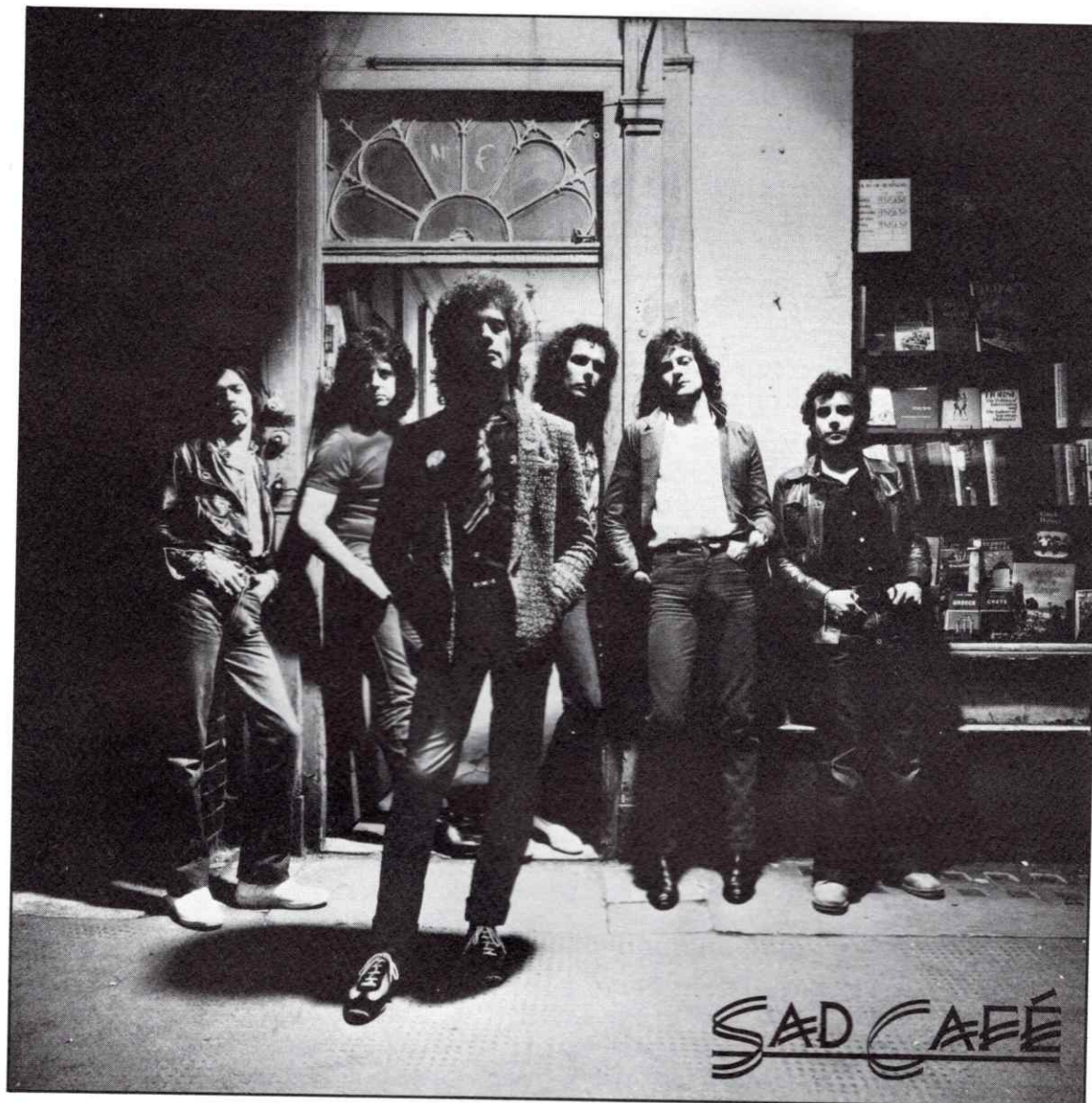
**1994:/PLEASE STAND BY...**  
**CONTINUED**

3. Watch for band identity to come across even stronger this time out, with cover art that really puts the group out front.

Manager: Khristine Desautels  
Heart of Gold Productions  
314 East 69th St.  
New York, N.Y. 10021  
(212) 744-3026

Product Manager: Jordan Harris

Catalog: SP/8T/CS 4709 1994:



ALBUM COVER ART WITHOUT TYPE

THE NAME: SAD CAFE

THE ALBUM: FACADES

THE PRODUCERS: Eric Stewart/Sad Cafe

THE NUMBERS:  
 SP 4779 (\$7.98-list LP)  
 8T 4779 (\$7.98-list 8-Track)  
 CS 4779 (\$7.98-list Cassette)

THEIR PAST:

In the rush of last Christmas' holiday shopping and Winter ARBs, only two bands managed to break and break big. One was Dire Straits, the other was SAD CAFE.

The debut album from this six-member band sold well into six figures -- a Top 60 charter with a key Top-40-playlisted single in "RUN HOME GIRL."



## SAD CAFÉ/FACADES

### CONTINUED

Finding their niche with MISPLACED IDEALS, SAD CAFE quickly earned the tag "the thinking man's rock band":

PAUL YOUNG	Vocals, percussion
VIC EMERSON	Keyboards
DAVE IRVING	Drums, vocals
JOHN STIMPSON	Bass, vocals
IAN WILSON	Guitars, vocals
ASHLEY MULFORD	Guitars, vocals

And the U.S. press also found their IDEALS to be "seething with listenable hard rock." Now with a fellow Manchester-ite in the producer's seat, these British boys are out to "out-seethe" their debut.

#### THEIR PRESENT:

10cc-founder Eric Stewart (one of Wayne Fontana's original Mindbenders) produces SAD CAFE's follow-up. And in Stimpson's words, the result is "slightly more oriented towards rock 'n roll...We did less overdubs... (and) put more into the basic tracks."

Transpose the letter of SAD CAFE and you get the anagram that titles it all -- FACADES. \* Transpose all the best features of MISPLACED IDEALS and you get some idea of how it sounds.

Once again, the material's all original, penned by five members of the band. And once again, the only outside musicianship here is the sax of Lenni Zaksen. Two of FACADE's highlights were introduced to U.S. audiences on the band's debut tour last Winter: "TAKE ME TO THE FUTURE," with its nostalgic slant on things to come...and "MY OH MY," a strutter that gets standing ovations wherever its performed.

Other key tracks include: "STRANGE LITTLE GIRL," with its gothic horror plot and ELO-ish flourishes... "NOTHING LEFT TO LOSE," a song about being down-and-out that's rich with musical surprises...and "EMPTINESS," which could prove to be their answer to The Stones' "Miss You."

FACADES. A good front, a great middle and a dynamite finish from SAD CAFE...and their success is just beginning!

# **SAD CAFÉ/FACADES**

## **CONTINUED**

THEIR FUTURE:

1. Their first got 6 months of heavy AOR rotation... so when this one comes 'round, watch the happy faces.
2. To quote a third assessment from the U.S. press: "(SAD CAFÉ is) a rarity among new bands. Having achieved everything they set out to do on their first American album...the only way is up."

Manager:

Harvey Lisberg  
Kennedy Street Management Ltd.  
7th Floor, Brazennose House East  
Brazennose Street  
Manchester M2 5 AS, England (061) 833-0382

Product Manager:

Dorene Lauer

Agent:

Barry Bell  
Premier Talent  
3 East 54th St. New York, N.Y. 10022 (212) 753-4900

Catalog:

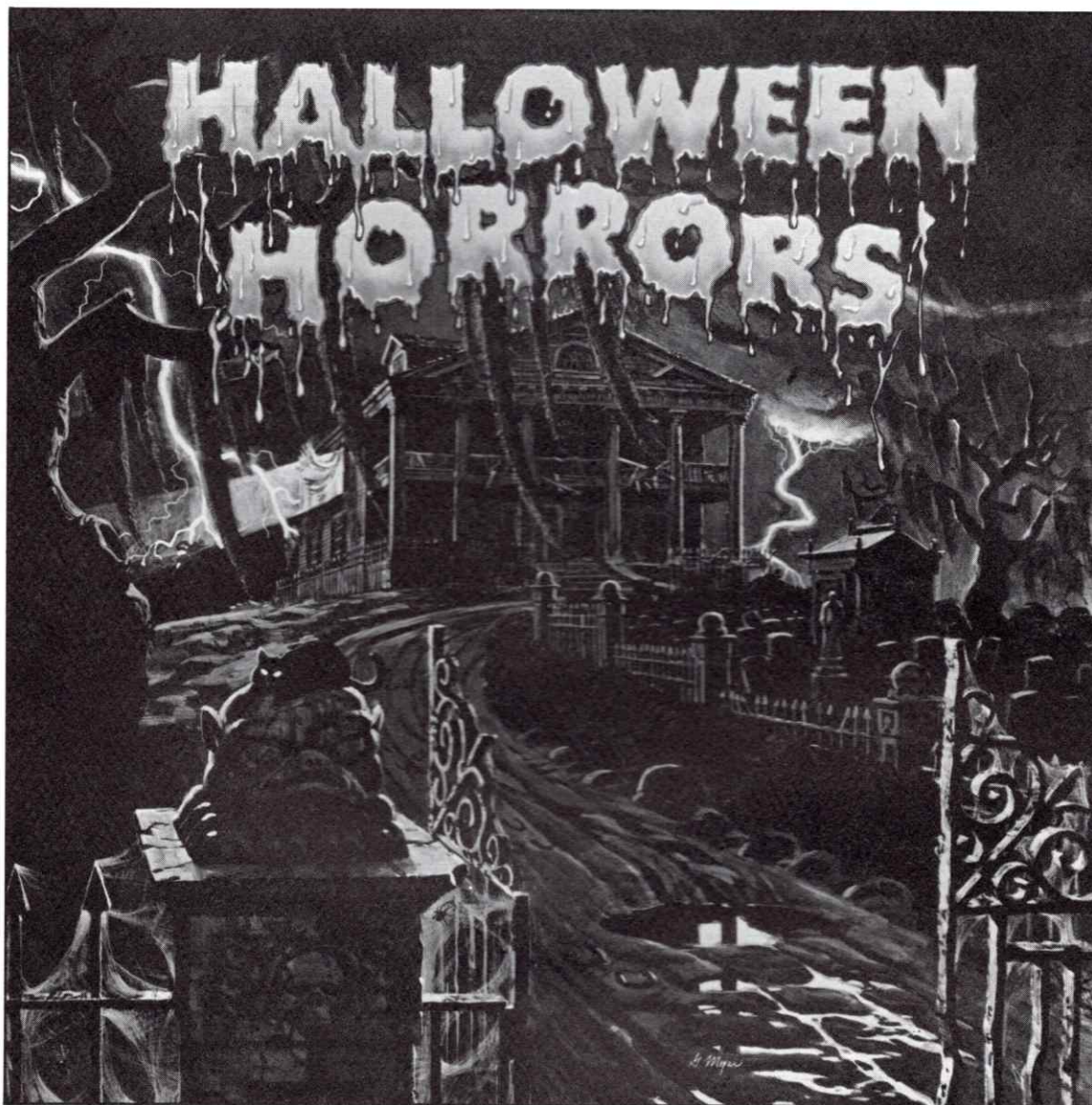
SP/8T/CS 4737

MISPLACED IDEALS



## HALLOWEEN HORRORS

## HALLOWEEN HORRORS



THE ALBUM: HALLOWEEN HORRORS

THE PRODUCER: J. Robert Elliott

THE NUMBERS: SP 3300 (\$4.98-list LP)  
8T 3300 (\$4.98-list 8-Track)  
CS 3300 (\$4.98-list Cassette)

ITS PAST: Halloween was first conceived by The Druids. But it took A&M to conceive the first record album released by a major label to commemorate it. The project haunted Bob Elliott of A&M's national sales staff for several years -- until he was driven to produce it himself. Since its first spooky appearance in 1977, the album has gone on to become a horror and holiday classic. It brings new frightfulness to October 31st each

# HALLOWEEN HORRORS/HALLOWEEN HORRORS

## CONTINUED

season. And it brings new six-figure sales to reality each year.

Now HALLOWEEN HORRORS is ready to scare up a whole new bunch of record and tape buyers.

### ITS PRESENT:

HALLOWEEN HORRORS contains two distinct ghost stories: the first scripted by the producer, the second by the listeners' own imagination.

Characters on Side One -- "THE STORY OF HALLOWEEN" -- include a young man, a gas station attendant and the inevitable ghost. (What transpires is even more scary than the current prices at the pump.)

Side Two -- "THE SOUNDS OF HALLOWEEN" -- is probably the most hair-raising special effects or "environment" album ever to see the vinyl black of night. There are seven tracks of sounds here, each daring you to listen with the lights out. Ranging from screams, haunted house noises and things that go crash in the night to demonic animal howls, Mother Nature shrieks and sci-fi fantasy transmissions.

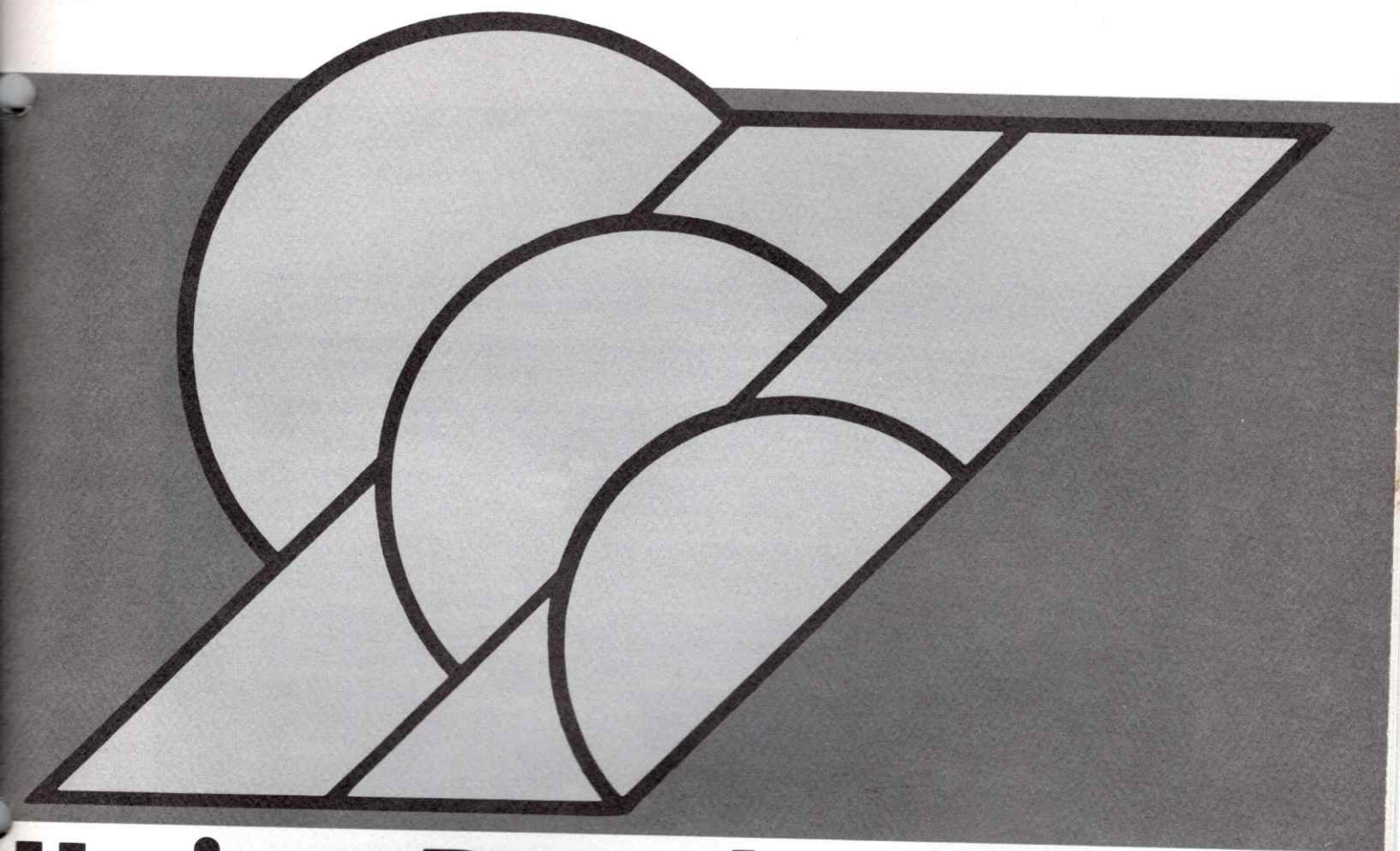
So whether your preference is Poe-type tales or the inner sanctum of your own mind, HALLOWEEN HORRORS is just the album to scare you silly.

### ITS FUTURE:

1. The list price is more competitive than ever this year. Now for the price of a disco single, you can shake with fear for an entire album's worth.

2. Halloween is an impulse holiday. And this is just the album for it.





# **Horizon Records and Tapes**

## BEN SIDRAN

## THE CAT IN THE HAT



THE NAME: BEN SIDRAN  
THE ALBUM: THE CAT AND THE HAT  
THE PRODUCERS: Mike Mainieri and Ben Sidran/Bulldog Prod. Inc.  
THE NUMBERS: SP 741 (\$7.98-list LP)  
8T 741 (\$7.98-list 8-Track)  
CS 741 (\$7.98-list Cassette)

HIS PAST: It's time to take The Ben Sidran Multiple Choice Test. Begin by completing the following:  
"Ben Sidran became famous for...  
A) Starting a jazz trio in the early sixties whose other two-thirds were Steve Miller and Boz Scaggs.  
B) Studying semantics and seeing his PhD dissertation published by a major publisher under the title "Black Talk."  
C) Writing 'Space Cowboy,' playing keyboards, singing



# BEN SIDRAN/THE CAT IN THE HAT

## CONTINUED

back-up vocals and producing for The Steve Miller Band.

D) Hosting a late-night TV show in Wisconsin.

E) Doing session work with Peter Frampton, The Rolling Stones and Eric Clapton.

F) Producing two specials for PBS-TV's 'Soundstage.'

G) Writing for Rolling Stone.

H) Recording eight albums, the most recent of which was a Top 30 jazz charter."

The correct answer is "I) All of the above."

Although you may soon also choose "J) His first solo album for Horizon Records."

PRESENT:

Ben himself chooses to talk about J), THE CAT AND THE HAT, this way:

"(Retailers) don't know whether to put my records in the jazz bin or the rock bin...So, to set the record straight, I decided to record a whole album of well-known -- and not so well-known -- jazz songs to which I've added original lyrics. The music's by the likes of Miles Davis, John Coltrane, Thelonius Monk. But it still isn't 'fusion music' at all...It's simple common music...played by some of the most uncommon players around..."

Players like Lee Ritenour, Steve Gadd, Abraham Laboriel, Michael Brecker, Joe Henderson, Tom Harrell, Buzzy Feiten and co-producer Mike Mainieri. Plus Seawind's Jerry Hey, Tom Scott, Max Gronanthal, Mike Finnegan and Paulinho Da Costa. While Ben handles vocals, keyboards and synthesizers.

There are nine tracks in all, and each adds a special something to the original. Highlights include:

"HI-FLY," a Randy Weston tune with Jon Hendricks lyrics and a Ben Sidran smile..."BALLIN' THE JACK," an up-dated X-rated version of the 1913 classic...

"GIRL TALK," the Neil Hefti and Bobby Troupe standard...and the late Frank Rosolino's "BLUE DANIEL."

Cats have only nine lives. But Ben's ninth album turns out to be his liveliest yet: THE CAT AND THE HAT.

FUTURE:

1. Classic material like this can quickly turn a cult artist into a progressive AOR staple.

2. Crossover product like this can make for some sales-spurring in-store play as well.

Product Manager: Eileen Basich

Manager:

Emily Shenkin/Rosenfeld, Kassoy & Kraus  
8383 Wilshire Blvd. #510  
Los Angeles, Ca. 90211  
(213) 657-3100

**DR. JOHN**

**TANGO PALACE**

DR JOHN

TANGO PALACE



THE NAME: DR. JOHN  
THE ALBUM: TANGO PALACE  
THE PRODUCERS: Tommy LiPuma & Hugh McCracken  
THE NUMBERS: SP 740 (\$7.98-list LP)  
8T 740 (\$7.98-list 8-Track)  
CS 740 (\$7.98-list Cassette)

HIS PAST: Dr. John broke three years of recording silence with his first Horizon album, CITY LIGHTS. And High Fidelity broke into immediate praise: "He makes songs that have thirty years of New Orleans rock 'n roll in their blood." Another critic put past triumphs like "Right Time, Wrong Place" and "Such A Night" into even more promising perspective: "The Dr. John of today is even more street-wise than his past counterpart." The streets of New York, Boston, Los Angeles, San



# DR. JOHN/TANGO PALACE

## CONTINUED

Francisco -- and of course his native New Orleans gave CITY LIGHTS a strong sales reception. While his loyal AOR programming friends did likewise. But the funky original fans call Dr. John and friends call Mac Rebennack, is never to be second-guessed. He's no more likely to do the same dance twice than he is to blindly follow someone else's steps. And speaking to a Chicago Sun-Times reporter, he explained: "They want me to follow the trends. But I'm the guy who sets the trends...I can't adjust to that Muzak disco they play today."

So on his new album, Dr. John prescribes several antidotes to "disco-follow-the-leader." Always looking for a "a little more meat in the music," he turns rhythms inside out to find new prime cuts for rockers to dance to.

### HIS PRESENT:

More than half of the tunes on TANGO PALACE were co-written by Dr. John and another Doc, Doc Pomus. (Pomus is so prolific, he once wrote three Top 5 hits for Elvis Presley in less than a year.) This joint practice between Dr. and Doc which began on CITY LIGHTS continues to provide several new highlights here:

"BON TEMPS ROULER," a party tune to end all party tunes..."TANGO PALACE," plotted like a greasier, small-town version of "Saturday Night Fever"... and "FONKY SIDE," reminiscing some bad times and coming off like a Bootsy's Rubber Band reading of Sinatra's "A Very Good Year."

The "RENEGADE" here -- co-written by The Dr. and Gerry Goffin -- pre-dates the Styx like-named hit by some ten years with similar subject matter. And in the even more familiar oldies department, there's his re-working of Alvin Robinson's '64 soul classic "SOMETHING YOU GOT." Alvin's still alive and well, as he proves by co-writing "DISCO-THERAPY," containing the great line: "Is this reality or is this a test?"

But the focal point of the entire album has to be "KEEP THAT MUSIC SIMPLE," disco tongue-in-cheek at its cheekiest.

Nine tunes in all find the Dr.'s keyboards backed by the musicianship of Steve Gadd, Andre Fischer, Neil Larsen, Abraham Laboriel and Paulinho Da Costa. With his vocals supported by a line-up that includes Tami Lynn, Jim Gilstrap, Ronnie Baron and Alvin Robinson.

It used to take two to tango. But the only company you need at Dr. John's TANGO PALACE is your imagination.

### HIS FUTURE:

1. The danceable "KEEP THAT MUSIC SIMPLE" ships up front of the album as a single -- both in 7" commercial and 12" disco-deejay-only steps.

# **DR. JOHN/TANGO PALACE**

## **CONTINUED**

2. AOR programming loyalty to Dr. John finds itself rewarded this time with an album that rocks more than his last effort.

Product Manager: Eileen Basich

Catalog: SP/8T/CS 732 CITY LIGHTS

Manager: Fred De Mann/Weisner & DeMann  
9200 Sunset Blvd./Penthouse 15  
Los Angeles, Ca. 90069/(213) 550-8200





# A&M RECORDS & TAPES ORDER FORM

ACCOUNT

ORDER NO.

STREET

DATE

CITY-STATE-ZIP CODE

**CURRENT RELEASE: SEPTEMBER 5, 1979**

ARTIST/TITLE		SP-ALBUM \$7.98		8T-8-TRACK \$7.98		CS-CASSETTE \$7.98	
		ORDER	INV.	ORDER	INV.	ORDER	INV.
LES McCANN/"Tall Dark and Handsome"	4780						
RITA COOLIDGE/"Satisfied"	4781						
BELL & JAMES/"Only Make Believe"	4784						
1994/"Please Stand By ..."	4769						
SAD CAFÉ/"Facades"	4779						
HALLOWEEN HORRORS/"Halloween Horrors"	3300						

**RECENT RELEASES:**

ARTIST/TITLE		SP-ALBUM \$7.98		8T-8-TRACK \$7.98		CS-CASSETTE \$7.98	
		ORDER	INV.	ORDER	INV.	ORDER	INV.
LENNY ZAKATEK/"Lenny Zakatek"	4777						
PROPAGANDA/"Propaganda"	4786						
GARLAND JEFFREYS/"American Boy & Girl"	4778						
MARC BENNO/"Lost In Austin"	4767						
THE REDS/"The Reds"	4772						
GATO BARBIERI/"Euphoria"	4774						
ALESSI/"Words and Music"	4776						
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