

372-9384



Melody Record Shops

# Record World

April 1979

## Music News/Buyers Guide

### Allman Bros. Band Is Together Again

The Capricorn picnic in Macon began last August 24 as usual. Two thousand friends and associates basking in the Georgia sunshine were treated to performances by



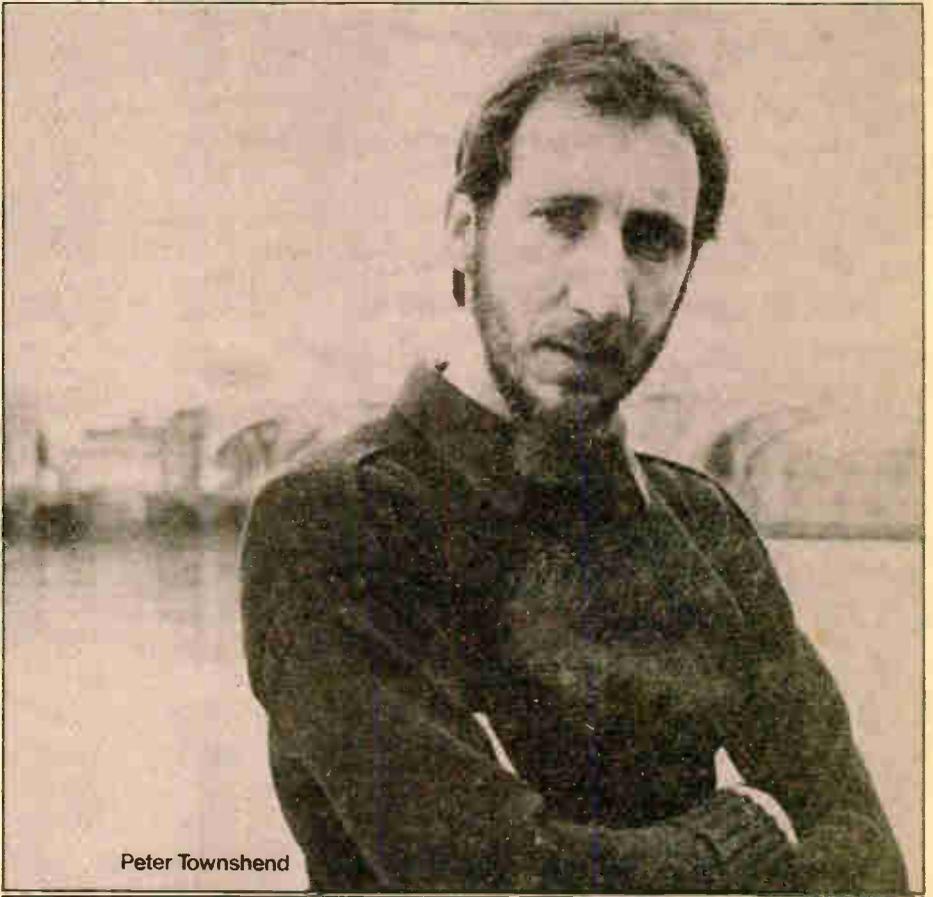
several of Capricorn's recording artists—Martin Mull (as master of ceremonies), Delbert McClinton, Stillwater and Trucks.

The annual gathering began as an informal day-long party for friends of Capricorn and the Allman Brothers Band in 1972 and for the first three years was highlighted by a jam from the Allmans themselves. Since they broke up in 1976, the band has been conspicuously absent, although individual members still showed up and sometimes played with their own groups.

The talk of a reunion spread around the picnic last summer, but as the day wore on and supplies began to dwindle, some of the guests retreated home or to hotel rooms. Then, following a long delay after Trucks' set, Capricorn president Phil Walden made an announcement:

"We would like to close out the day with a special group of friends, the Allman Brothers

*continued on page 3*



Peter Townshend

## Hot



**Bad Company**  
**'Desolation Angels'**  
Swan Song SS 8508



**'The Beach Boys**  
**L.A. (Light Album)'**  
Caribou JZ 35752

## 1979: The Year of The Who

**A**t the moment we're trying to put together what looks to be the craziest, busiest, most lunatic year of our whole career," exclaimed Peter Townshend on the phone from London to talk about The Who's plans for 1979. After the death of Keith Moon last September, the future of one of the world's longest standing and most influential rock groups suddenly appeared uncertain at best. It is only now that Townshend, whose passion for rock has been expressed expansively over the years, can talk with optimism about the challenges ahead.

Two long awaited film productions, "The Kids Are Alright," which contains historic footage, and "Quadrophenia," based on their 1973 album, are finished and set for release with accompanying soundtrack albums. There is the possibility of a tour before the end of the year

and Townshend himself is about to enter an ambitious new phase in his solo recording career—all of which should help to make The Who as vital and resilient a force in its whirlwind fifteenth year as ever before.

The first project, "The Kids Are Alright," is a feature length documentary of The Who's career and is expected to be in movie theaters sometime this spring. "If you're not seeing it by May or June," Townshend wailed, "Roger and I will have slashed our wrists and given up hope of ever getting anywhere in the film business. I too have waited, patiently, and I really want to see this thing out!"

The aim of "The Kids Are Alright" is "to put together a film that is mainly from Who fans for Who fans," Townshend explained, "and what emerged is something that has a very high per-

*continued on page 8*

Real talent for  
spaceat rock & roll™

John R. Rickard III New York Times

# CINDY BULLENS

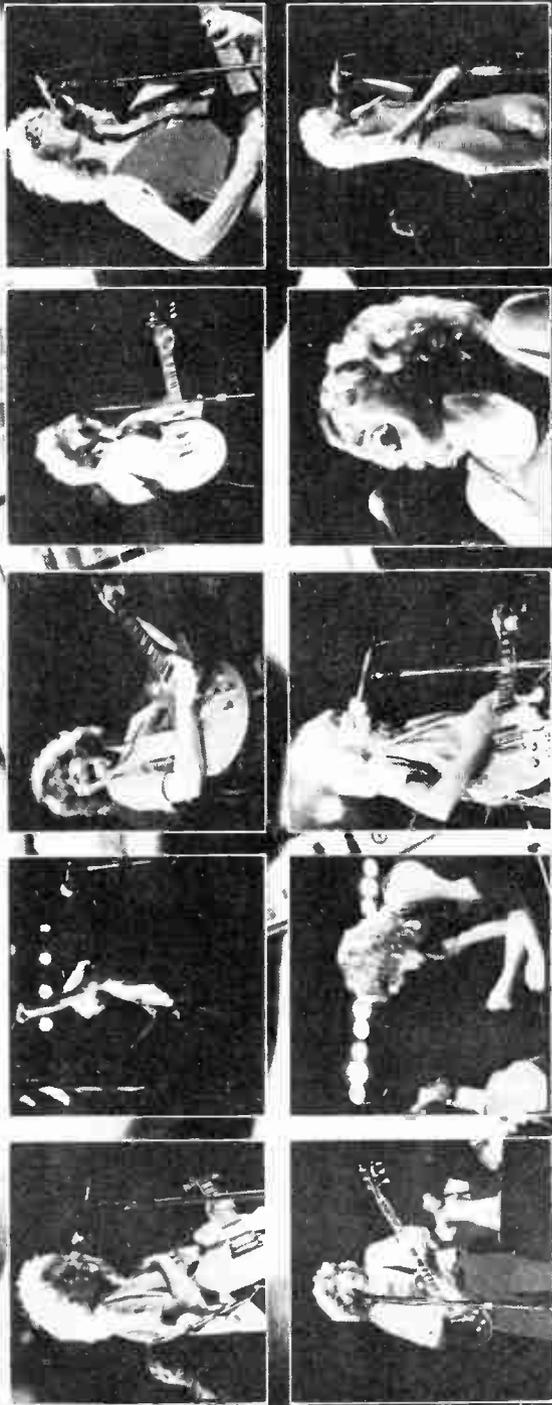
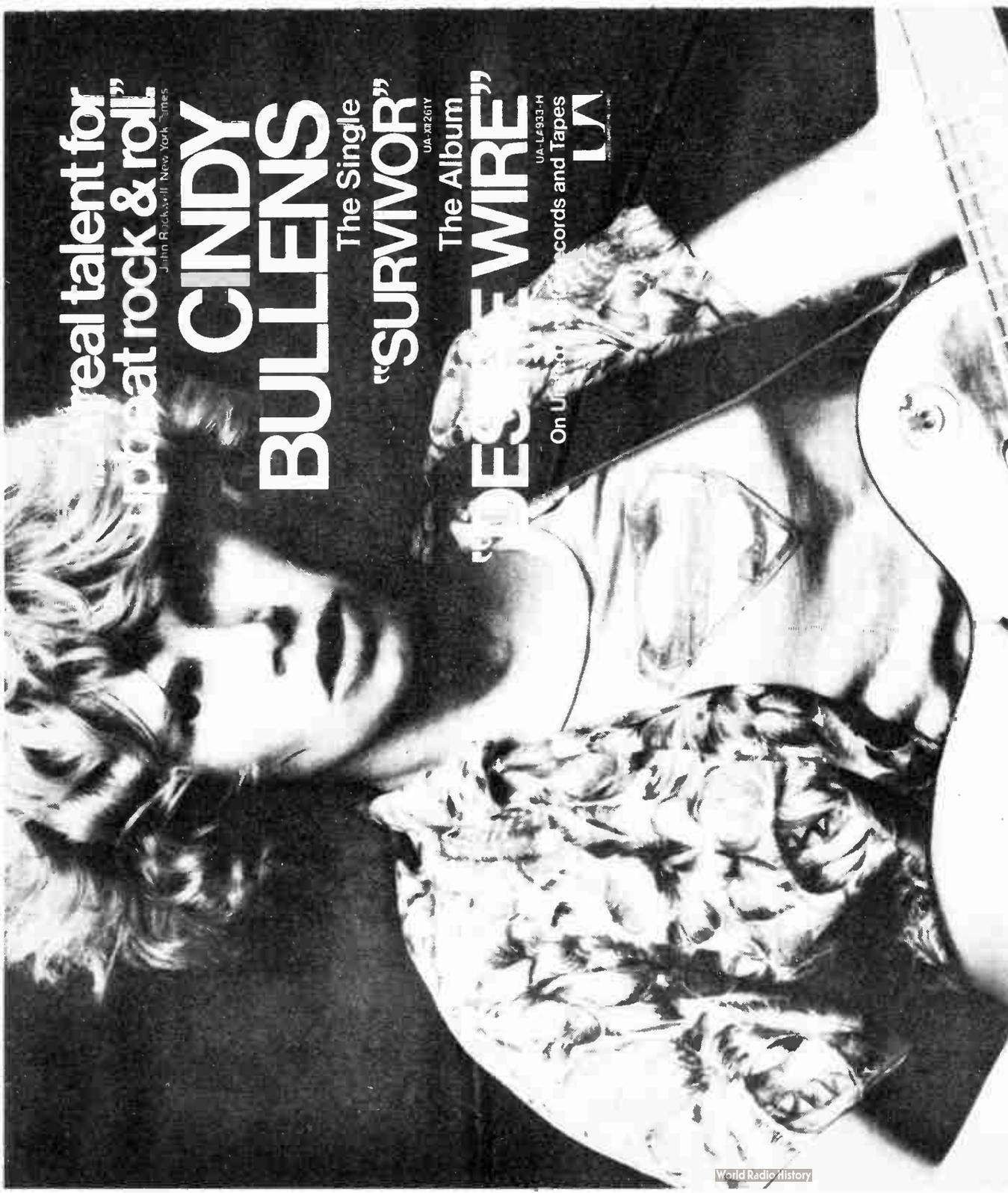
The Single  
"SURVIVOR"

UA-38261Y

The Album  
"THE WIRE"

On UA Records and Tapes

UA



ICM

Quinn & Lance Quinn for MainMan.

MAINMAN

Hello. You're reading the first issue of a new music magazine tailored to the interests of people like yourself who regularly buy and listen to records and tapes.

The Record World Music News/Buyers Guide brings you the latest information on music and new records from Record World magazine, a leading music business weekly. (You may have seen our best-seller charts in your local newspaper.) Our new magazine will give you an insider's look at what's happening and what's going to happen in recorded music—what stars and styles are hottest, what the exciting new records are and which are due for release, as well as what topics are on the minds of key music professionals.

You can pick up each month's issue, for free, at the store where you got this one.

We plan to stress the up and coming. As a music fan, we assume you've already heard the top hits. Our charts will tell you who those top sellers are each month, but we also want to tell you about the records that are likely to be up there next month. Our business is records. They're what we know best, and they're all you will read about here. And at a price that's hard to bear.



**Clockwise, from left: Bruce Springsteen, The Kinks, Robert Gordon, Foreigner.**

**New York** Bruce Springsteen, we hear, is ending his west coast sabbatical and returning home to record his next album. A mobile recording studio will find its way over to his house in New Jersey where the album will be cut with engineer Jimmy Iovine... Foreigner has begun work on their third album, said to be a departure for them, with producer Roy Thomas Baker at Miami's Criteria Studio... Robert Gordon, who recently appeared here at the Lone Star, is currently fronting what is probably his hottest band yet with guitarist Chris Spedding; bassist Tony Garnier, formerly of Asleep at the Wheel; and drummer Bobby Chouinard, formerly of Pierce Arrow... Blondie is in the studio here working with producer Mike Chapman... Olivia Newton-John, The Village People and former Olympian Bruce Jenner have been set to star in an as yet untitled film scheduled to be shot on the streets of New York this summer. It's about a disco group, natch... "Flash and the Pan"

is the name of the album as well as the group composed of Australians Harry Vanda and George Young about to be released by Epic. Vanda and Young are two of the original members of the Easybeats and were responsible for penning all of their hits, including "Friday On My Mind." Vanda and Young wrote all of the material except for one song on this long awaited album, played all of the instruments and sang all of the vocals.

**Los Angeles** Fleetwood Mac is in the studio recording their first album since "Rumours" and this one's set to be a double album... The Hollywood Bowl will host The Los Angeles Jazz Festival June 15 & 16 a la New York's Newport Jazz Festival... Stephen Bishop has written and will perform the theme song for Columbia Pictures' "China Syndrome" starring Jane Fonda and set for release momentarily... John Denver and his "fantasy band", which includes three of Elvis Presley's long time back-up musicians and several of this city's busiest studio sidemen, are currently touring Europe. As a "thank you" for services rendered, Denver tacked a three-week vacation onto the tour's end and the whole entourage will be sightseeing in Italy, Greece and Egypt... Barbra Streisand and her very good friend Jon Peters have purchased the stage rights to songwriter Alan Gordon's first musical play, tentatively entitled "The Man Who Never Left For Work". Gordon wrote "My Heart Belongs to Me" for Barbra as well as The Turtles' "Happy Together" and Three Dog Night's "Celebrate"...

Chick Corea is finishing up production work on jazz songstress Gale Moran for Warner Bros. Records... Spencer Davis, who's been devoting most of his time to producing other people, is currently in the studio putting himself on tape... And, for you people watchers, Ringo Starr is now being seen around town with former BBC Radio deejay Samantha Just... May looks like a big month for Warner Brothers Records with new album releases scheduled by Neil Young, ("Rust Never Sleeps"), Carlene Carter (pro-

# The Insider

## Allman Brothers

continued from page 1

Band," he said. The remaining crowd immediately perked up and gravitated toward the stage, and beginning with "One Way Out," the Allman Brothers Band was back together.

In the days following, it was announced that the band was indeed back in business and going into the studio with producer Tom Dowd, who worked on most of the Allmans' earlier albums, including "Idlewild South," "Live At Fillmore East" and "Eat A Peach."

The new seven-member band went to Miami's Criteria Studios (site of the "Eat A Peach" sessions) in November and stayed for four weeks. The resulting album, "Enlightened Rogues," is "reminiscent of the original Allman Brothers Band before we lost Duane and Berry," claims Dickey Betts, who wrote six of the eight songs on the lp. "It has one tune in the character of 'Statesboro Blues.' It's an original song, but it's in that character. There's another song that's just a really raucous rock and roller where Bonnie Bramlett's singing a background duet. And then there's an instrumental that's in the style of 'Elizabeth Reed.' The song Gregg wrote is sort of a melancholy mood that's indicative of his writing style, then it builds into a sort of instrumental jam at the end. And there's a tune that's a very pretty love song. So it covers the full spectrum really," he said.

"Now that the band is back to the two-guitar format, the sound is more like the original band. Everybody that's heard the album seems to comment about that more than anything else. They compare it to the Fillmore East sound, you know, with two guitars."

Since the breakup, the influence of the original Allman Brothers Band has shown itself in virtually every solo effort of the individual members, and the development of others such as Wet Willie, The Marshall Tucker Band, The Charlie Daniels Band and Lynyrd Skynyrd.

And for better or worse, forever with the Allman Brothers Band is the memory of its original leader, Duane Allman. Since Duane's fatal motorcycle accident in 1971 and that of bass player Berry Oakley a year later, the band resolved to stay together. Then a dispute between Gregg Allman and Betts brought

duced by Nick Lowe), Gilda Radner and Randy Newman.

**London** Will "Tommy" open on Broadway? It's a good bet that it will eventually wind up there after the enthusiasm generated by its recent West End Production... Since re-joining the Hollies (again), Allan Clarke and the group are currently in the studio recording a new album... The Who's soundtrack album to their "The Kids Are Alright" movie is said to include live excerpts from "Tommy", a live version of their "A Quick One" mini-opera and alternate takes of "Happy Jack" and "Anyway, Anyhow, Anywhere" but not, for some reason, "The Kids Are Alright"... Colin Blunstone is recording his new album here with former Zombies group-mate Rod Argent producing... The Kinks' latest single manages to jump on several bandwagons at once. It's called "I Wish I Could Fly Like Superman" and has a decidedly disco arrangement... Rachel Sweet's new single is "I Go To Pieces", a re-make of the old Peter and Gordon hit... 10cc's Eric Stewart suffered a fractured skull in an auto accident, causing the cancellation of a tour of Japan and Australia... The Stranglers' new live album is titled "X-Cert". Also expected from the group are solo albums from Jean Jacques Burnel ("Euro Man Cometh") and Hugh Cornwall... Bram Tchaikovsky, formerly guitarist for the Motors, has been signed to Radar. His new single, "Girl Of My Dreams," will be released here with an extra limited edition live single in a gatefold sleeve.

Pat Baird and Barry Taylor

about what looked like the final blow to what was once the number one band in America.

"The Allmans were not only a major musical phenomenon in America," explained Phil Walden, originally the band's manager as well as president of Capricorn Records, "they were

continued on page 18

# Record World Top 30 Albums



- 1 **SPIRITS HAVING FLOWN**  
Bee Gees/RSO RS 1 3041
- 2 **BLONDES HAVE MORE FUN**  
Rod Stewart/Warner Bros.  
BSK 3261
- 3 **MINUTE BY MINUTE**  
Doobie Brothers/Warner Bros.  
BSK 3193
- 4 **52ND STREET**  
Billy Joel/Columbia FC 35609
- 5 **DIRE STRAITS**  
Warner Bros. BSK 3266
- 6 **BRIEFCASE FULL OF BLUES**  
Blues Brothers/Atlantic  
SD 19217
- 7 **C'EST CHIC**  
Chic/Atlantic SD 19209
- 8 **TOTALLY HOT**  
Olivia Newton-John/MCA 3067
- 9 **LOVE TRACKS**  
Gloria Gaynor/Polydor  
PD 1 6184
- 10 **CRUISIN'**  
Village People/Casablanca  
NBLP 7118
- 11 **2 HOT!**  
Peaches & Herb/Polydor/MVP  
PD 1 6172
- 12 **GEORGE HARRISON**  
Dark Horse DHK 3255 (WB)
- 13 **LIVE AND MORE**  
Donna Summer/Casablanca  
NBLP 7119
- 14 **BARBRA STREISAND'S GREATEST HITS, VOL. 2**  
Columbia FC 35679

- 15 **GREATEST HITS**  
Barry Manilow/Arista A2L 8601
- 16 **ARMED FORCES**  
Elvis Costello And The Attractions/Columbia JC 35709
- 17 **THE BEST OF EARTH, WIND & FIRE, VOL. 1**  
ARC/Columbia FC 35647
- 18 **BUSTIN' OUT OF L SEVEN**  
Rick James/Gordy  
G7 984R1 (Motown)
- 19 **DOUBLE VISION**  
Foreigner/Atlantic SD 19999
- 20 **CHEAP TRICK AT BUDOKAN**  
Cheap Trick/Epic FE 35795
- 21 **LIFE FOR THE TAKING**  
Eddie Money/Columbia  
JC 35598
- 22 **PIECES OF EIGHT**  
Styx/A&M 4724
- 23 **ENERGY**  
Pointer Sisters/Planet  
P 1 (Elektra/Asylum)
- 24 **GOLD**  
Jefferson Starship/Grunt  
BZL1 3247 (RCA)
- 25 **TOTO**  
Columbia JC 35317
- 26 **THREE HEARTS**  
Bob Welch/Capitol SO 11907
- 27 **YOU DON'T BRING ME FLOWERS**  
Neil Diamond/Columbia  
FC 35625
- 28 **BACKLESS**  
Eric Clapton/RSO RS 1 3039
- 29 **McGUINN, CLARK & HILLMAN**  
Capitol SW 11910
- 30 **HERE, MY DEAR**  
Marvin Gaye/Tamla  
T 364 LP2 (Motown)

# Album Spotlights



## Bad Company— 'Desolation Angels' Swan Song SS 8506

Bad Company's fifth album and their first in over two years is the natural successor to "Burnin' Sky." The group remains unaffected by shifting styles and trends, preferring to rely on its own two greatest assets—the brooding, soulful vocals of Paul Rodgers and the resourceful guitar of Mick Ralphs. When the group manages to combine these qualities, as they do on "Rock and Roll Fantasy," "Gone, Gone, Gone" and "Evil Wind" and throughout most of "Desolation Angels," the effect can be devastating.



## George Benson— 'Livin' Inside Your Love' Warner Bros. 2 BSK 3277

The many devotees attracted by Benson's first three Warner releases will find few surprises in this, the guitarist/vocalist's first double studio set. Tommy LiPuma's lush, string-laden production is the setting for a balanced collection of ballads (including such classics as "Unchained Melody" and "Hey Girl") and gentle, smoothly flowing instrumentals ("Soulful Strut," "Before You Go"). All in all, a pleasant, skillfully-wrought work; jazz lovers may be disappointed by the lack of a harder edge—Benson's playing is in fact quite restrained—but cuts like "Nassau Day" leave little doubt that he remains a guitarist par excellence.



## 'The Beach Boys L.A. (Light Album)' Caribou JZ 35752

The Beach Boys' disco adaptation of "Here Comes The Night," a track that first appeared in a straightforward version on the "Wild Honey" album, has caused some concern among fans. The new album should, however, allay those fears. Their innate sense of harmony and melody has been sharpened on songs like "Good Timin'" and "Sumahama," a couple of the most sophisticated tracks the group has cut in years.

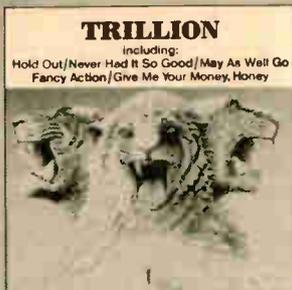


## Roxy Music— 'Manifesto' Atco SD 38-114

With "Siren," Roxy Music's last studio album, the group gracefully bowed out with what was arguably their finest musical statement. Four years later, the group has reformed, eccentricities still intact, but with a refined sense of themselves. A heightened electronic sensibility starting with the smooth, shifting textures of the title track marks side one, the East Side, while the West Side benefits from "Ain't That So" and "Dance Away," proving that Roxy Music has finally come of age.

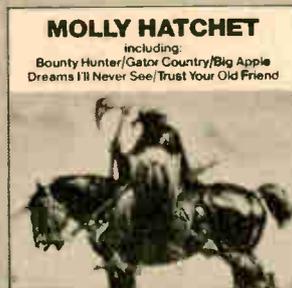
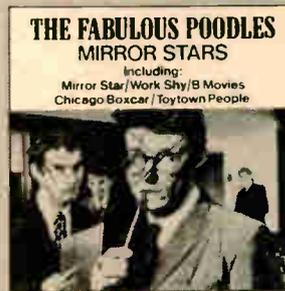
(Based on sales information compiled by the Record World Research Department)

# What you're in store for.



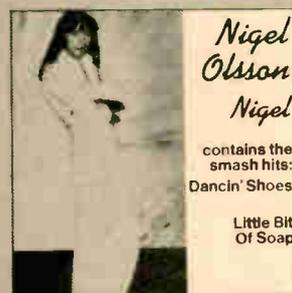
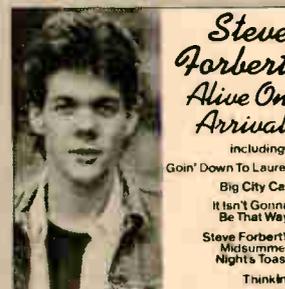
Get inside Trillion's debut album and ride it. You'll be part of one bright streak of moving music...a sound so big it's staggering. It features the ferocious single "Hold Out."

Right now, The Fabulous Poodles are the band everybody's howling for. So trot briskly to that recorded boner, their American debut album "Mirror Stars." It includes the smash single "Mirror Star."



This razor-sharp first album proves that Molly Hatchet's reputation for rock 'n' roll rowdiness is well deserved. It features their striking single "Dreams I'll Never See."

"Alive on Arrival" is Steve Forbert's debut album. John Rockwell, of *The New York Times*, described it as "...a gratifying success...highly recommended."



This new album will put you on a first name basis with one of today's fastest rising stars. Just ask for "Nigel." The album that features the hit "Dancin' Shoes."

Yes, "Cheap Trick at Budokan" is the exact same live album that was previously available only as a Japanese import. But now it's available to you at lower domestic prices. It includes the smash single "I Want You to Want Me."



## On Bang, Nemperor and Epic Records and Tapes.

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# Chart Busters



(Spotlights on new and emerging recording artists destined for success)



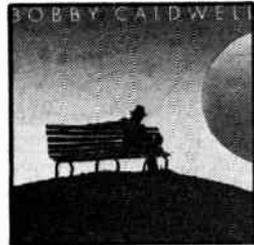
**Bobby Caldwell** While the mercury dropped near to zero this past winter, a single called *What You Won't Do For Love* warmed hearts as it climbed the pop and r&b charts. The record also introduced a wide new audience to Bobby Caldwell, whose debut album is enjoying across-the-board success.

Bobby Caldwell taught himself to play guitar at age 11. He picked up keyboard, arrangement and production skills while playing studio sessions as a Miami teenager. Caldwell soon made his way out to the west coast, where he scored a regional hit with *The House Is Rocking*.

Unfortunately, the single's success failed to spread. Caldwell began a frustrating period of beating down the doors of Los Angeles record labels. His failure to receive recognition, combined with a love affair gone sour, caused him to decide to go back home to Miami. He was ready to leave the music business forever.

His mother convinced him to take his songs down to Miami-based TK Records, where he was immediately signed to the Clouds label. Bobby was soon working day and night, writing songs and recording his album, *Bobby Caldwell*, on which he played guitar and keyboards, and performed all lead vocals.

Bobby Caldwell's single, *What You Won't Do For Love*, was recently released in a special limited edition pressed in heart-shaped red vinyl. *Phil DiMuro*



"Bobby Caldwell"  
Clouds 8804

**Kayak**  
"Phantom of the Night"  
Janus JXS 7039

## The Police

Once they replaced guitarist Henri Padovani, "a bona fide punk," with Andy Summers, who has played with groups ranging from the Animals to Soft Machine, less than a year ago, the Police—Sting, bass; Stewart Copeland, drums—recorded its debut album for A&M in the U.K. A short promotional visit of the U.S. last December, masterminded by manager Miles Copeland, brought them to clubs such as CBGB's in New York and stirred considerable interest in the relatively unknown threesome. Their album, *Outlandos d'Amour*, suddenly became one of the country's hottest imports, prompting A&M to release it domestically.

While their music cannot be classified as "punk," Copeland admitted in an interview recently that "the new wave made it a lot easier for us. The first record would not have been technically possible without the climate generated by the new wave."

Far from new wave, the group's first single, *Roxanne*, after a slow start, has begun to show up on top 40 playlists. The song has an alluring reggae backbeat, but rather than an authentic island feel, the rhythms have been filtered through a rock sensibility and sung passionately by Sting, who shows all the potential of becoming a bona fide rock personality.

*Barry Taylor*  
**The Police**  
"Outlandos d'Amour"  
A&M SP-4753



## Kayak

Dutch artists are not unknown on American charts—the Shocking Blue, Focus and Golden Earring have all had hits here in the past decade. Kayak has little in common musically with those bands, but seems likely to equal or surpass their popularity with its new lp.

Now in its seventh year, Kayak has evolved into a blend of "art rock," classical and pop influences. The keyboards of Ton Scherpenzeel, Kayak's founder, still underlie the group's music, but three new vocalists—lead singer Edward Reekers and backing vocalists Irene Linders and Katherine Laphorn—provide most of the band's new identity.

Johan Slager (guitar) and Max Werner (formerly singer and mellotronist for the group, now its drummer) remain from previous editions of the group. Peter Scherpenzeel, who used to be Kayak's lighting engineer, has now joined the band on bass.

*Phantom of the Night* is Kayak's fourth American album. It follows two Janus lps, *Royal Bed Bouncer* and *Starlight Dancer*, which won critical raves and helped build a following for the band with the help of several FM rock radio stations. Kayak has never toured here, but the response to *Phantom* will reportedly bring the group to America.

*Marc Kirkeby*



## Angela Bofill

Angela Bofill has been singing, playing and writing music for half of her 24 years, and her strong, expressive style is now bringing her national attention.

While taking piano lessons at age 12, she started writing her own songs. In high school, she played in her first band, the Puerto Rican Supremes, going on to sing with the Ricardo Morrero Group, with whom she recorded her first single, *My Friend*.

From there, she went on to become a lead soloist with the Dance Theater of Harlem Chorus. Recently, she has sung at jazz clubs on the east coast, at Madison Square Garden and at the Newport Jazz Festival.

On her first album for Arista/GRP, *Angie*, now moving up the charts, Angela Bofill is showcased in a variety of musical settings. *The Only Thing I Would Wish For* and *Share Your Love* are Latin-oriented; the single, *This Time I'll Be Sweeter*, is a bluesy ballad. There are several pop songs and even a light disco cover of Ashford and Simpson's *Rough Time*.

*Jeffrey Peisch*



**Angela Bofill**  
"Angie"  
Arista/GRP 5000

## Cindy Bullens

"In these days of pre-programmed electronic disco," to quote a famous Blues Brother, few artists can truly be said to embody the spirit of rock 'n' roll. Cindy Bullens is one of the few.

Hailing from Boston, Bullens has done nothing but eat, sleep and drink rock since she was in high school and over the years she has acquired that elusive talent that separates mediocre rockers from truly good ones. But don't think that Bullens is a newcomer to the music scene. She's practically a seasoned veteran. She's toured with Elton John and Dylan's Rolling Thunder Revue, collaborated with Bob Crewe on *Hollywood Hot* and *Street Talk*, sung back-up on albums by Rod Stewart, the Alpha Band and Elton John and contributed lead vocals to three tracks on the *Grease* soundtrack.

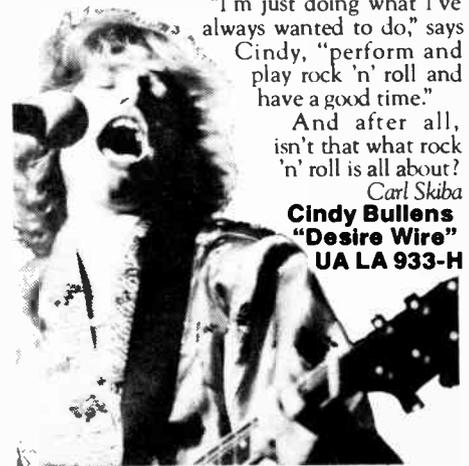
But with all those credits to her name, it is her new album, *Desire Wire*, and her exciting live performances that are causing a stir now. *Desire Wire*, *High School History*, and *Survivor* (the single) showcase her talent for gutsy, no-holds-barred rock 'n' roll.

"I'm just doing what I've always wanted to do," says Cindy, "perform and play rock 'n' roll and have a good time."

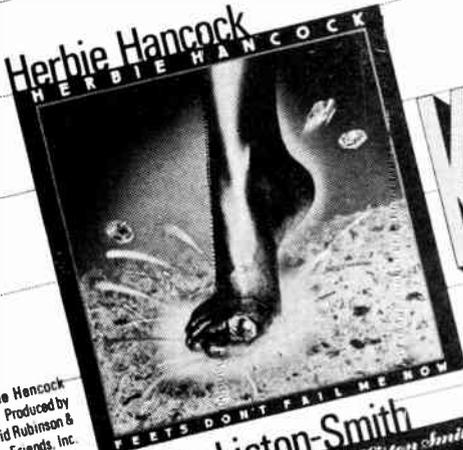
And after all, isn't that what rock 'n' roll is all about?

*Carl Skiba*

**Cindy Bullens**  
"Desire Wire"  
UA LA 933-H



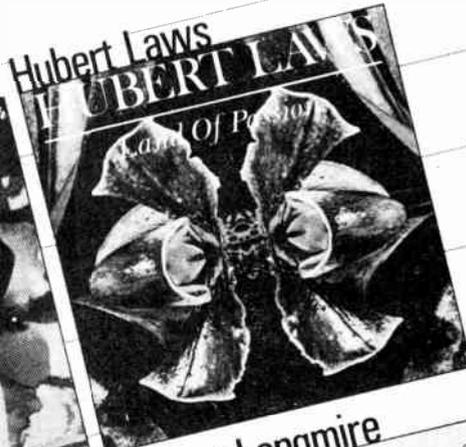
# KNOW-HOW.



Herbie Hancock  
Produced by  
David Rubinson &  
Friends, Inc.  
and Herbie Hancock.



Lonnie Liston-Smith  
Produced by  
Bert deCoteaux and  
Lonnie Liston-Smith.



Hubert Laws  
Produced by  
Hubert and Ronnie Laws.



George Duke  
Produced by  
George Duke.



Wilbert Longmire  
Produced by  
Bob James and  
Jay Chattaway.



Irakere  
Co-produced by  
Mike Bemiker and  
Bert deCoteaux.

Music for people who  
know the original.

By people who are  
the originals.

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# The Who

continued from page 1

formance content."

The film will contain performance clips of The Who mixed in with about 20 percent interview material, according to Townshend. "In the first three or four years of The Who's career, filming a performance was an expensive affair, and we didn't do it very often. The only early footage was shot in television studios. As often as not, it's the group miming and it's quite funny to watch. After 1968, we start to get into some really good live footage of the band, with surprisingly good sound. We never knew it was there! There's some extremely funny early footage with me and Keith, and some new footage that Keith did himself. We tried to select material that is fairly light, well, not light, but something we can all laugh at. Some of the bits of the film that I'm supposed to laugh at actually make me cry."

Townshend explained that while much of the material comes from obvious sources such as Monterey, the Smothers Brothers Show and Woodstock, some of the things "came out of the woodwork. We literally went around the world with a fine tooth comb and dug up stuff from everywhere. We looked at hours of fan footage, stuff that was shot with super eight cameras, bootleg material, and some surreptitious recordings of our New York concerts at the Fillmore East we got from Bill Graham."

"Quadrophenia," the film based on The Who's 1973 album, will be released in September. "Hopefully with some large scale promotional backup from the band to show it's not a tombstone!" Townshend quipped. "I'd like to see the new Who performing sections of 'Quadrophenia' in some promotional concert campaign in September or October."

Drummer Kenny Jones, formerly with the Faces, who joined the group earlier this year, has already recorded new sections for the "Quadrophenia" soundtrack including three songs which did not appear on the original album. One of them, "Joker James," Townshend mentioned, dates back to 1967.

"I submitted it with the other material when we recorded 'Quadrophenia' in 1973, but it sounded too '67, so we didn't include it," he laughed. "We recorded it again and I just love it. 'Get Out, Stay Out' was intended as a fill-in track, but never used. We did a track of it this time with Kenny and the director used it twice in the film soundtrack. It was done in one take, we just knocked it off... it's got a slight Nashville feel to it. The other new cut is titled 'Four Hang Up.' I wrote it originally as a theme for the whole 'Quadrophenia' project," Townshend recounted. "It actually has some archival Keith Moon drumming on it. We've added a few things, did a new vocal line, and we're hoping to put it on the album."

For "Quadrophenia," The Who chose an unknown young British director, Franc Roddam, who previously directed "Dummy," an acclaimed British TV documentary about a deaf mute girl. "Instead of using proper actors, he used people that weren't actors at all," Townshend said. "That's what attracted us to him because 'Quadrophenia' is about a kid on the street, and we wanted to use ordinary kids from the street." There are no "name" actors in the film, but Townshend feels that by the time of its release, "a few of these kids will become extremely well established because there are some geniuses in there. But then anybody who's into rock and roll knows that the street is full of

geniuses anyway, if you'll just open your eyes and ears.

"The interesting story, for me, on 'Quadrophenia' is: Will the American public understand what the kids are saying?" Townshend wondered. "The language is totally authentic. I can go out on the street in black Harlem, and I just cannot understand what those kids are saying, and I'm very worried that the reverse will happen. This is a story about London's Harlem, and every second word is a swearword, but most of it is in extreme Cockney dialect."

Does Townshend have similar reservations about the American public's appreciation of the "Quadrophenia" theme? "I don't think it's a problem. It's a simple story, just the story of a kid who goes through all the normal changes we all go through, and suddenly wakes up one day and decides to buck the system. I don't mean President Nixon, etc., I mean he tries to buck the system that surrounds him... It's better timed for 1979 than for 1973, when it was originally released," he enthused. "I'm not saying we were ahead of our time—the original story was about 1964. It's just that 1964 has more to do with 1979 than 1973 had... I don't know why that is. Maybe it's because bands like the Stones and The Who are well into middle age by now... I don't know about the general cinema-going public, but the kids, if they do go, the picture will really come through to them."

Townshend recently signed a new solo recording contract with Atco Records, and he promises that his new album will be a "hot rock album with the same energy we put into a Who album. It's the current thing I'm focussed on," he said, "and it's very necessary for me to do it before the next Who album."

"When I say solo, I mean it will be a solo album. A good drummer, that's all I need. I'd like to use Phil Collins (from Genesis), or alternately Tony Newman. Somebody who has the technical fluidity I feel Keith Moon used to have at his best. The rest of the stuff, the piano playing, the bass playing and such, that I want to do myself... beat Todd Rundgren at his own game," he chuckled.

"I'm looking for recognition and respect from the American public as a recording artist. There are only two places in the world that really matter to me—I don't want to be some kind of a fascist and say I don't care about Australia, Japan, South America or the other major markets—but the two that I care about are Britain and the States. I feel that in Britain, I'm recognized and accepted as an individual in my own right, but I live here, and I work here. I'm certain that the only way I can touch as many people as an individual in the States as I have here (in Britain) is by working and making a record of my own. The Who and everything that it does is still very important to me, but I would say that at this particular point, the most urgent feeling that I've got inside of me is to actually prove to myself that I count as Pete Townshend in the USA. And that's about it."

The major question for Peter Townshend and The Who remains, will they ever exist again as a touring group? "I'm not interested in intense exposure. I'm not hungry enough for it to sacrifice everything anymore," Townshend responded. "If ever we do go on stage again, I want it to be as good as we can possibly get." According to Townshend, the possibility exists that the band will be supplemented by another musician or two if it were to tour again. This would include a second guitarist to free Townshend to play keyboards and synthesizers as well as guitar. "The kind of musician I would look

## Album Spotlights



**Devadip Carlos Santana—  
'Oneness'  
Columbia  
JC 35686**

Santana's provocative guitar style shines through on his latest solo lp of mostly spiritual music. With titles such as "The Chosen Hour," "Arise Awake" and "Guru's Song," it is evident that Santana has come forth with a musical statement of a personal vision. "Oneness," a particularly melodic cut, portrays the artist's famed ability to make his instrument express the full spectrum of emotions; the musicianship is highly advanced, displaying superb articulation. As one mood/cut blends into another, Santana gracefully moves through Latin and jazz genres.



**Dixie Dregs—  
'Night Of The Living Dregs'  
Capricorn  
CPN 0216**

With their third album, the group continues to defy categorization as their instrumental flights cover a spectrum of musical styles and influences. Producer Ken Scott constructs a vivid setting for songs like "Punk Sandwich" and "The Riff Raff" and keeps the sound varied enough to sustain interest. Side two was recorded live at the Montreux Jazz Festival last July.



**Seawind—  
'Light The Light'  
Horizon  
SP-734 (A&M)**

Sensitive lyrics in a jazz/pop format makes for a winning combination. Tommy LiPuma earns his production credit on this album. The lead vocalist sounds a little like Angie Bofill on "Hold on to Love" and the title song.

for to play with The Who has either got to be somebody brand new, who can stimulate the band and challenge it, or alternately, somebody whose qualities are known. What worries me about that is if you invite somebody like Eric Clapton or Steve Winwood or Joe Walsh to do a stint with the band, you're in this supergroup thing and I hate it. I think everybody hates it and I know that those three guys I just mentioned would hate it.

"The big unasked question is whether Roger Daltrey, John Entwistle and now Kenny Jones feel they can live without the kind of intense road activity that tradition has stated every rock and roll band needs to survive. What I'm basically saying is that I can't do that, and if The Who really needs that to be a rock and roll band, then I can't be there... But I don't think there's any doubt that as a band in the recording studio, as filmmakers and as fellow musicians on certain live work, The Who have a positive future."

Barry Taylor and Phil DiManno

# How Can You Refuse? When Cher Says... Take Me Home

NB 9123

© 1975 Casablanca Records and FilmWorks, Inc.

Includes the hit single  
"TAKE ME HOME"

Produced by Bob Esty NB 9123

Cher's Debut Album  
"TAKE ME HOME"

On Casablanca Record and FilmWorks  
Produced By Bob Esty

And Additional Songs Produced By Ron Dante  
Executive Producer: Charles Koppelman  
For The Entertainment Company



# Disco File

The twelve-inch disco disc is now a familiar consumer item, but its availability and purpose has often confused buyers and shops alike. It first appeared as early as four years ago, when extended versions of disco songs made seven-inch singles obsolete. Companies like Salsoul, Mercury and Atlantic pressed long versions of disco hits onto promotional discs which served two purposes: the size caught deejay attention, and, more importantly, increased vinyl area allowed deeper, wider grooves and resulted in better sound quality. Salsoul introduced the first commercial twelve-inch in 1976, "Ten Percent," by *Double Exposure*. In the following year, Motown, Casablanca and RCA twelve-inches appeared, and a new market seemed to open. Not without problems, though: some companies seemed to release disco discs recklessly, to little buyer response—stores were alarmed. Some disco discs, a bargain at their original price of about two dollars, cut into album sales—companies were alarmed.

Happily, the boom of the disco industry has resolved, rather than aggravated the situation. With the advent and success of disco radio, consumer demand for the special disco mixes has forced record companies either to release the disco disc commercially or to replace the album cuts with the "remix" appearing on the twelve-inch. Most record companies do both, and buyers should be aware of their pattern of release. To keep the twelve-inch from competing with album sales, companies press only limited numbers of any disco disc, so that they sell out by the time the album containing the special version hits the stores. This means that twelve-inch copies of *Gloria Gaynor's* "I Will Survive" and *Alicia Bridges's* "I Love the Nightlife" are almost impossible to find—Polydor pressed no more than 50,000 of each. Like the remixed version of *Musique's* "In the Bush," the extended versions have been placed on the album. In another solution, *Dash/TK* has packaged the twelve-inch disc of *T-Connection's* "At Midnight" along with the album, as a bonus. So, when you shop for twelve-inch discs, remember that they're likely to go out of circulation when an album arrives.

**SHAKE IT TO THE FLOOR:** Among the best of the month's releases: "(Everybody) Get Dancin'," by the *Bombers*, on West End disco disc (album to come very soon). An instant favorite with just about everyone, combining American soul with European flow that's perfect for both hustle and freestyling. Another cut that everybody seems to like is *Bunny Sigler's* "By the Way You Dance (I Knew it Was You)," a churning, sizzling slice of Philadelphia soul revved up for the discos. It comes from Bunny's "I've Always Wanted to Sing" album (Gold Mind/RCA), one of the most solid, satisfying soul albums yet this year. *Instant Funk* played background on it, and they have their own major hit, "I Got My Mind Made Up," a cut from their "Instant Funk" album (Salsoul/RCA). This tough, chunky jam has the stay-

ing power that will probably make "Say whaa-a-at?" the catchphrase to succeed "Excuu-use me!"

Other disco hits you're likely to hear often: *Kleer's* "Keep Your Body Workin'"; an Atlantic disco disc. It's a truly freaky freak song with a dizzy but aggressive sound that has to be heard to be believed. The Rock has caught on as the Next New Dance, and *G. Q.*, a group of four on Arista, has a hit that covers both bases, "Disco Nights (Rock-Freak)." The easy groove will probably heat up dance floors large and small for months to come—like *Shalamar's* "Take That to the Bank" (Solar) and *Mantus's* "(Dance it) Freestyle Rhythm" (SMI), heavy radio play has sparked especially strong "street" reaction. *Cher* is also guaranteed a large radio audience for "Take Me Home," available on Casablanca album and disco disc. Bright pop arrangements and *Cher's* melting, inviting vocals make easy listening at home or in a club.

**ROCK ME, BABY:** Following the massive success of disco-oriented cuts by the *Rolling Stones* and *Rod Stewart*, the *Beach Boys* move onto the dance floor with "Here Comes the Night," on Caribou disco disc. It wanders furthest of all into disco territory, with European-style bass drum and rich strings scored by *Bob Esty*, a producer who's worked with *Roberta Kelly*, *Donna Summer* and *Cher*. Disco remakes of rock hits also appear in force this month: *Chilly's* "For Your Love" (Polydor) gives the *Yardbirds's* song a thumping synthesizer arrangement with newly written passages varying the cut at crucial points, sustaining the lengthy treatment effectively. *Led Zeppelin's* "Stairway to Heaven," redone on the *Wonder Band's* "Stairway to Love" album (Atco), is given a relatively straight reading by lead vocalist *Phil Anastasi* but forceful rhythm playing makes the cut move and "Whole Lotta Love" almost bursts at the seams with hot vocals and percussion breaks. "Witch Queen" combines rising Canadian producers *Gino Soccio* (see our Picks) and *Peter Alves* with the *Muscle Shoals Rhythm Section* (who have backed *Millie Jackson* and *Paul Simon*) for off-beat, creative remakes of *Free's* "All Right Now," *T. Rex's* "Bang a Gong" and *Redbone's* "Witch Queen of New Orleans." Eerie, echoed vocals and bold string arrangements stand out on this startling Roadshow/RCA album. *Amii Stewart* has already made a version of "Knock on Wood" a major hit; her *Ariola* album also works over "Light My Fire," with a zippy arrangement that starts off slow and easy, then busts loose with near-gospel fervor.

**COMING ON STRONG:** New releases that look like hits include: "Midnight Rhythm" lp by *Midnight Rhythm* (Atlantic); "Asha" lp by *Asha* (Dash); "Like an Eagle" lp by *Dennis Parker* (Casablanca); "Cheri" lp by *Madleen Kane* (Warner Bros.); "Doin' It" lp by *Alma Faye* (Casablanca) and "Belle de Jour" lp by *Saint Tropez* (Butterfly).

Brian Chin



**'Ultimate' — Casablanca NBLP 7128**

Juliano Salerni steps to the forefront as the producer on this album. A strong beat and a full sound stand out on "Love is the Ultimate" and "Touch Me Baby." The energetic sound could very well make this one a winner.

# Disco Spotlights



**The Wonder Band—'Stairway To Love' Atco SD 38-11**

This unusual disco medley of *Led Zeppelin's* classic "Stairway to Heaven" and "Whole Lotta Love" is blessed with excellent orchestration. The production and concept of this album goes to top sessionmen *Armando Noreiga* and *Silvio Tancredi*.



**Gino Soccio—'Outline' Warner Bros. RFC 3309**

Instant club reaction has made this album the hit of the moment. "Dance to Dance" and "Dancer" combine subtlety and insistence, edging audiences into frenzies. Indispensable.



**Peter Jacques Band—'Fire Night Dance' Prelude PRL 12163**

Insane, hysterical rhythm breaks highlight four lengthy cuts of pile-driving, colorful European disco. Not a moment is less than top-notch. From the producers of *Macho*.



**First Choice—'Hold Your Horses' Gold Mind GA 9502**

The group rings in the new year with a fresh new look and sound that's already won over the clubs. Both the *German* and *Philadelphian* cuts are first-rate.



**Sister Sledge—'We Are Family' Cotillion SD 5209**

The team-up with *Chic's* writers and producers has brought out pop and soul facets that make this album a particularly well-rounded effort. A long-term favorite, from all signs.



**The Raes—'Dancing Up A Storm' A&M SP 4754**

This debut album contains several disco songs including their current bouncy hit, "A Little Lovin'—(Keeps the Doctor Away)." This song is effervescent, and has great potential in the pop area as well, like so many other *Freddie Perren* tunes. *John Luongo* produced the album.

# The Bee Gees

## *"Spirits Having Flown"*

Includes the hit singles:

"Tragedy" RS-918

"Too Much Heaven" RS 915

"Love You Inside Out"

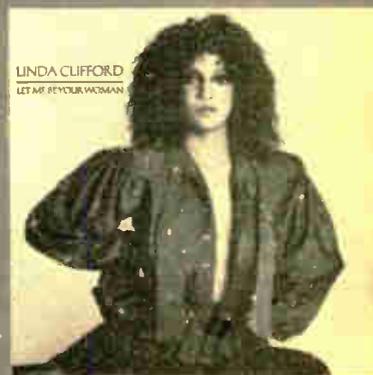
## Great Expectations...

Finally fulfilled... **SPIRITS HAVING FLOWN** an all new studio album from The Bee Gees. A year in the making and crafted with meticulous care.



**"Spirits Having Flown" All new, all Bee Gees. All better than ever.**

# Linda Clifford



## *"Let Me Be Your Woman"*

**V**oted 1978's #1 Most Promising R&B Female Vocalist, Linda Clifford's new album, "Let Me Be Your Woman," is the fulfilment of that promise. Linda delivers... with a sensuous disco beat that makes you know Linda Clifford doesn't make promises she can't keep... **On RSO/Curtom Records—**

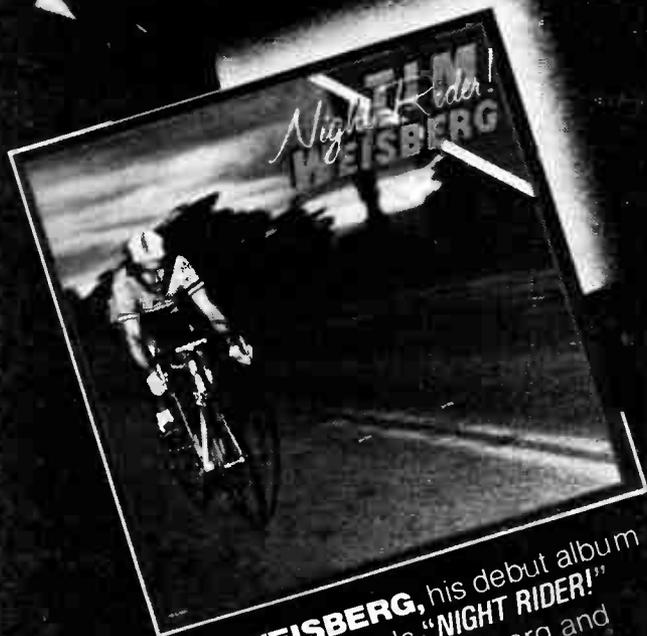
**Specially Priced Two Record Set**



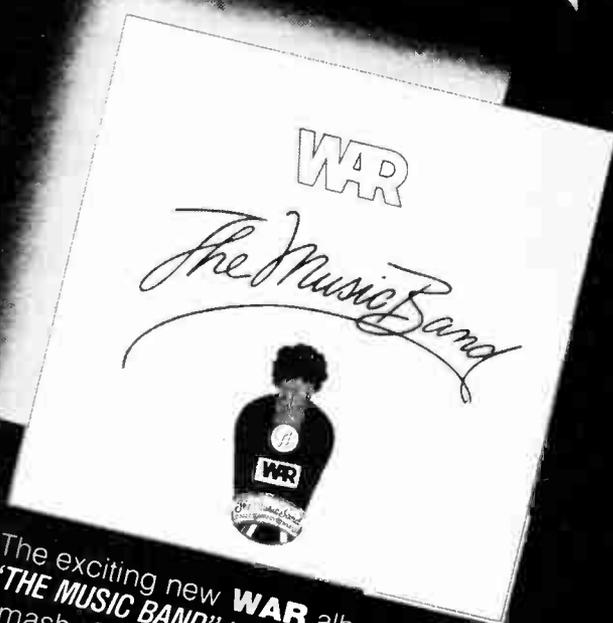
**The first single, "Bridge Over Troubled Water."**

RS 921

# THE BEST ON M



**TIM WEISBERG**, his debut album for MCA Records "NIGHT RIDER!" Produced by Tim Weisberg and Lynn Blessing. MCA-3084



The exciting new **WAR** album "THE MUSIC BAND" featuring the disco smash "Good, Good Feelin'". Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions. MCA-3085



**Olivia Newton-John**  
"TOTALLY HOT" MCA-3067



**Lynyrd Skynyrd**  
"SKYNYRD'S FIRST AND... LAST"  
MCA-3047

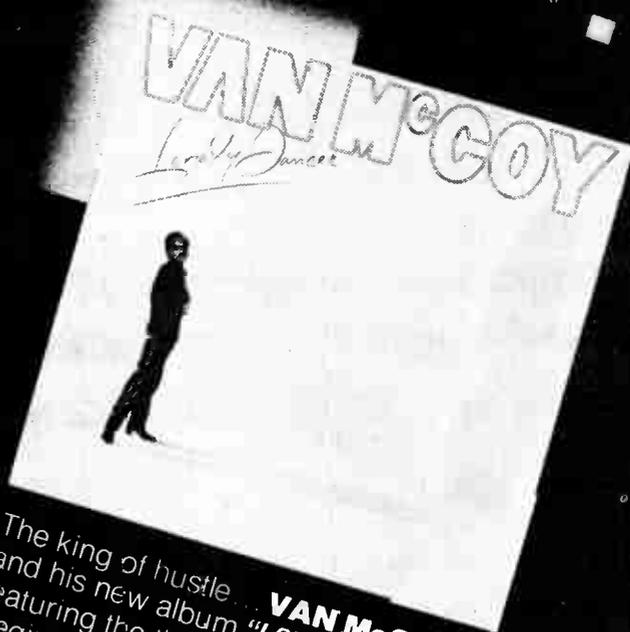


**THE WIZ**  
Original Motion Picture  
Soundtrack  
MCA2-14000

# MCA RECORDS!!!!



Joe Ely, his third album "DOWN ON THE DRAG" includes "Crawdaddy Train," "Fools Fall in Love" and "Crazy Lemon." Produced by Bob Johnston. MCA-3080



The king of hustle... VAN MCCOY and his new album "LONELY DANCER" featuring the title cut and "I'm Beginning To Feel Like My Old Self Again." Produced by Van McCoy and Charles Kipps for McCoy-Kipps Productions, Inc. MCA-3071



Elton John  
"A SINGLE MAN" MCA-3065



Tanya Tucker  
"TNT" MCA-3066



The Who  
"WHO ARE YOU" MCA-3050

MCA RECORDS

# Gloria Gaynor's Triumphant Return

**A** disco hit with feeling? Sure—look for it at the very top of the soul, disco and pop charts. *I Will Survive* marks the return to the spotlight of Gloria Gaynor, three years after two trendsetting albums, *Never Can Say Goodbye* and *Experience Gloria Gaynor*, established her as one of disco's pioneers. How does it feel to be Queen of the Discos again? "It feels fabulous," she exclaims. "I was crowned Queen of the Discos by the National Association of Discotheque Disc Jockeys in 1975. I felt it was a great honor and I've kept it with me throughout the years... if people feel I've regained that honor, I'm that much happier."

Undoubtedly, *I Will Survive* is a landmark in three careers: Gaynor's as well as those of Freddie Perren and Dino Fekaris. In February of 1978, Perren signed Fekaris to his three-year-old Grand Slam Productions, as a producer and singer. Both had shared tenure at Motown as staff producers and writers. At the same time, Polydor Records had been approaching Perren with the suggestion that he produce Gaynor, but other commitments forced its shelving. In August last year, Gaynor visited Perren in the studio with a project in mind: a cover version of the worldwide hit, *Substitute*. When he suggested Fekaris as a possible producer, Perren says, Gaynor and Polydor "stuck their necks out" to go with him. "I was thrilled," recalls Perren; "I know what he can do, but in this business you have to prove it with a hit record." The version of *Substitute* turned out to be less than a hit, but the "B" side, to which Fekaris applied similar "meticulous care," began to break out from New York's Studio 54, with the personal interest of deejay Richie Kaczor, as east coast radio and clubs followed closely.

In clubs and over the radio, audiences have

been amazed by the fire and honesty of Gaynor's performance, considered by some to be her finest moment. Gloria hesitates to call *I Will Survive* the very best song she has ever sung, but notes that "it is the most purposeful... I do mean to inspire people. If we entertainers are concerned, we have to involve ourselves with people. 'I Will Survive' says that, yes, we have problems, but we are strong enough to handle problems and go on to something new and better. I've had many people come to me, inspired to go through with college, with operations, to find a new job—or a new man." Lyricist Fekaris agrees: "It's meant to be a positive voice... I love touching (people) with something that will give them courage. We can go on and give each other strength."

Is *Survive* necessarily a woman's song? Fekaris, who wrote lyrics in the direction of the drama that Perren's music suggested, reflects that personally, "last year was sort of a comeback for me... I was thinking of survival and I explored this in the context of the dynamics of a romantic question: what if? I'm not deeply involved in the political aspect of it, but I do aim to be conscious and sensitive... It's a strong voice for women." Gaynor, on the other hand, asserts that while "many women have claimed the song," it's "not especially" a song for women and that she does not identify herself personally with women's liberation. "I don't feel that any of us can do it alone." In fact, she has written some follow-up songs to *I Will Survive* to the effect that "I am self-reliant—but I sure would like to have help from a male or female counterpart." In the future, Gaynor intends to "keep it basically as serious, but lighthearted at a pop level."

In career perspective, noting that "the heat does not have to be so prominent any more," Gloria feels that her identification with disco has not restricted her: "I have chosen disco and have been extremely well-blessed: it is the first music with such a wide appeal. I would never have gotten to so many people otherwise." She "doesn't presume to know where the music is going," although she feels that the trend has returned to benefit her stress on presenting strong lyrics and melodies.

And obviously—overwhelmingly—a vast audience relates to Gloria Gaynor's message of hope. The striking immediacy and eloquence of her performance is understandable, and her conviction affirmed that she can attempt to "bring to people peace of mind and love of fellow man." In rendering *I Will Survive* with such technical command and emotional radiance, Gloria Gaynor and her collaborators Freddie Perren and Dino Fekaris have lifted spirits: survived, yes, and achieved victory.

Brian Chin

## Album Spotlights



**Peter Allen—  
'I Could Have Been  
A Sailor'  
A&M SP 4739**

Allen's latest release once again bears out the vocalist's lyrical songwriting abilities. The title song is a sure winner, characterized by emotive lyrics and an infectious hook that should gain acceptance on the radio. A master of the ballad, with tunes such as "Two Boys" and "I'd Rather Leave While I'm Still In Love," Allen also presents his creative abilities with a disco-flavored cut entitled "Don't Wish Too Hard," and the funky up-tempo composition, "Angels With Dirty Faces."



**Dwight Twilley—  
'Twilley'  
Arista AB 4214**

Twilley's affection for Elvis Presley, British invasion music and jangly guitars is still very much in evidence as he carries on despite the departure of his songwriting partner/singer/drummer, Phil Seymour. It was Seymour's pop sensibilities that played an integral role in the Dwight Twilley sound and in his absence, strings and additional instrumentation are frequently heard. "I Wanna Make Love To You" and "It Takes A Lot Of Love" still manage to retain the sound of previous Twilley albums.



**Suzi Quatro—  
'If You Knew Suzi'  
RSO RS 1-3044**

Suzi Quatro has been recording for several years and has made an impact in Europe with a number of hit singles. American audiences, however, are just discovering her via her continuing role on "Happy Days." Under the superb direction of producer Mike Chapman, and his writing partner, Nicky Chinn, Quatro has released her most accessible album to date. The songs are pop perfect with a strong rock foundation provided by her own bass guitar work. Fine new versions of Tom Petty's "Breakdown" and Rick Derringer's "Rock and Roll Hoochie Koo" stand out alongside her recent hit duo single, "Stumblin' In," with Chris Norman of Smokie.



**Gary Stewart—  
'Gary'  
RCA AHL1 3288**

Stewart's blues technique encompasses country and much more with its range and versatility. Produced by Roy Dea, material included here allows him considerable room to stretch out, and the result is one of his best lps yet. Superb instrumental accompaniment gives support. Stewart has been around for awhile, but he remains relatively obscure in a time of country superstars. Songs like "Shady Street," "I've Just Seen the Rock Of Ages" and "Walk-away" show his strength and versatility.





# new music on A&M records & tapes

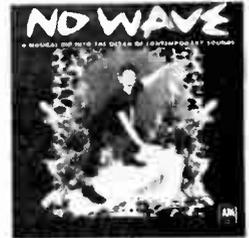
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Discovered in a garage in Beaver Falls, Pa., the Granati Brothers surge with the power of the streets. The energy that re-ignites the flames of rock & roll... Rock & roll with a capital "G." Produced by Ray Shulman with Hermie Granati and The Granati Brothers. SP 4748



The man with the mandolin created the original soundtracks for "King of the Tyspies." He calls what he does "dawg music," an amazing blend of styles by a brilliant musical innovator. Combined with the violin work of Stephane Grappelli, this is in a class by itself. Produced by David Grisman. SP 731



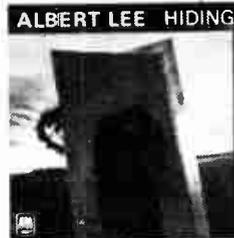
Already a fave among the collectors, this "new music" compilation includes some of the best tracks that are currently making big waves. It features: The Police, Joe Jackson and The Dickies. And it's all on water-blue vinyl! SP 4738



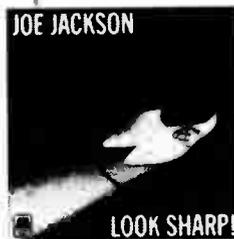
This new band consists of members from Montrose, Humble Pie, Leo Sayer and New York Central. The combination makes for one powerful new force which, in a word, has magnetism. Produced by Stepan Gelfas. Production Assistance: Magnet. SP 4740



With two hits already on the British charts the Dickies make their American album debut with some of the most refreshingly satirical material that's very solid rock & roll. Produced by John Hewlett. SP 4742



Lightning guitar wizard Albert Lee founded Head, Hands & Feet. And is known for his work with Emmylou Harris and Joe Cocker. His first solo album comes at a very special time — he was recently asked to accompany Eric Clapton on his upcoming tour. That's recognition! Produced by Brian Ahern. SP 4750



Joe Jackson has vision. And above all he's got a musical style and lyrical edge that cut clean and deep. Sounds called his album "one of the strongest debut albums in years." He's the emergence of rock & roll as it was, is, and always will be. Produced by David Kershenbaum. SP 4743



The Tubes have done it like never before! With some beautiful fine tuning by producer Todd Rundgren, the new album includes the pre-ordained smash single "Prime Time." Produced by Todd Rundgren. SP 4751



Quite possibly the sensation of the year! One listen to the smash hit single "Roxanne" tells you the Police are one of all-out leaders of the "new" music. Produced by The Police. SP 4753

# this new music is turning Rock & Roll upside down.

# Bigness Has Its Problems

The most important trend in the record business today is a simple one: a few big record companies are rapidly growing bigger, while many smaller labels are faced with a choice between hitching their wagon to a conglomerate or going out of business.

Stan Cornyn, senior vice president and director of creative services for Warner Brothers Records, one of the largest labels, is one executive who worries that runaway bigness may work against musical creativity.

"Something that concerns me, only philosophically at this point, is, 'Are we crowding out the young entrepreneur companies?'" he says. "Major companies, by their success, and by their definition, have a tendency to raise their sights. Ford Motor Company is not going to be very thrilled by selling a thousand of a new model of car that they may introduce, whereas somebody who has started a grass roots automobile company—to make a rather absurd analogy—if they could sell a thousand, might very well have some new ideas, and make a decent profit for themselves. Ford would obviously lose money selling a thousand of a new model."

In music, the Fords and General Motors—the nationally-distributed major labels such as Warners, Columbia and RCA—are indeed aiming for much higher sales plateaus than were previously attainable, making competition from smaller, independent entrepreneurs a more costly process.

"Now, if it happens that a venturesome label finds that it cannot meet its marketplace, lacking the kind of distribution that would only come with one of the major distribution organizations, then I think we have a problem in the future of the art," continues Cornyn, "because many, many of our contributions in recorded music have come from people who said, 'I don't care necessarily to be big, I care to be good; or I want to do what I want to do.' And the question there goes to the future of independent distribution, which has been the haven to many of these labels."

In the process, Cornyn notes such musical styles as rhythm & blues, rock 'n' roll and disco have received

their vital first support.

Cornyn himself joined Warners when the label was a struggling independent. He went on to forge a new image for the company as head of its creative services department, developing a series of late sixties advertising campaigns that signalled the label's move into rock and pop frontiers while projecting a refreshingly candid—and often self-kidding—image.

Bigness isn't necessarily bad, in Cornyn's view, and the sophistication of the most successful record companies has helped them find audiences for adventurous artists, just as it has for mainstream pop stars. But with the escalation in both sales and costs, and the toll it has taken on smaller, poorer labels, Cornyn does question whether size remains a matter of choice.

"My analogy is to the television networks," he says. "It's very difficult for you to come up with an interesting television program and then go around, house to house, to sell it."

"But at least there exists, in television, a thing called public broadcasting, which does not exist in the record business at all. There's no non-commercial recording distribution system, or access system, right now. Independents are as close as we had to that, in that they would take on labels and hope that something would happen."

As a mass-produced art form, records and tapes pose additional challenges. "We happen to be in a medium unlike other arts," says Cornyn, "where, if you're in the theater, you can find that dingy hall with 45 seats and go in and put on your shows." Record companies can no longer start on a comparably modest scale.

"If you go through four albums, you've invested a million dollars in an artist," Cornyn comments. "At that point, you've got to say to yourself, as a company with commercial responsibilities, 'How many of these can we sustain?' It's not a question of whether we should, because I think any record company will. It's a question of quantity, and quantity means variety, the variety of art in front of the public, the variety of new artists that are possible there."

Without its own "off-Broadway" or PBS, how can the music industry keep supporting more specialized styles and keep exposing new performers? "I think it's time for our industry to recognize that we've made it. We've made some big bucks, and like people who become millionaires at 45, they train their attention to what they can pump back into the land of the free and the home of capitalism. It is time for us to do something for the state of the art."

Sam Sutherland



Stan Cornyn

# Album Spotlights



**U.K.—  
'Danger Money'  
Polydor  
PD-1-6194**

So-called "progressive" rock groups are a rare breed in today's fickle marketplace. Few groups consistently show the courage of their convictions and even fewer have the determination of U.K. Terry Bozzio, formerly with Frank Zappa, has rounded the group out as a trio and the transition has been a smooth one with keyboardist Eddie Jobson easily tying together the loose ends on this second lp. Despite U.K.'s tendency to sound like ELP in its current format, John Wetton offers sufficient character in his vocals and bass playing to give them a uniqueness all their own.



**Granati Brothers—  
'G-Force'  
A&M SP 4748**

Anybody who can be discovered at one of their garage rehearsals by Derek and Ray Shulman of Gentle Giant has got to be good, right? The Granati Brothers are. They play a gutsy brand of serious rock 'n' roll that is neither punk nor pop, but it has just the right hook to make you want to listen. Actually four brothers and their cousin, the Granatis write all of their own material, which ranges from searing rockers like "I Can Do Without You" to engaging ballads like "April" with some reggae and rhythm & blues thrown in for good measure.



**Arthur Blythe—  
'Lenox Avenue'  
Columbia  
JC 35638**

Alto saxophonist Blythe is a new face, and with a bit more focus in his music—i.e., less lengthy soloing over ostinato patterns and more ensemble work—he could become a potent force in jazz. He injects a compelling, slightly raw flavor into all four of his compositions here; the title track, with Cecil McBee and Jack DeJohnette laying the foundation for Blythe's febrile blowing, brings to mind John Coltrane.

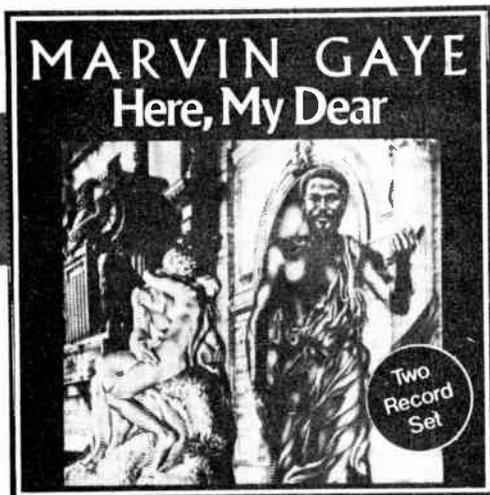


**The Kendalls—  
'Just Like Real People'  
Ovation OV 1739**

The pure country styling of this father-daughter team is refreshing in these days of country music's steadily decreasing identity. The interesting catch is that people not tuned to unadulterated country will more than likely find this album just as pleasing as those who cut their teeth on the Grand Ole Opry.

(Contributors to album spotlights: Barry Taylor, Samuel Graham, Pat Baird, Carl Skiba, Stan West and Sophia Midas.)

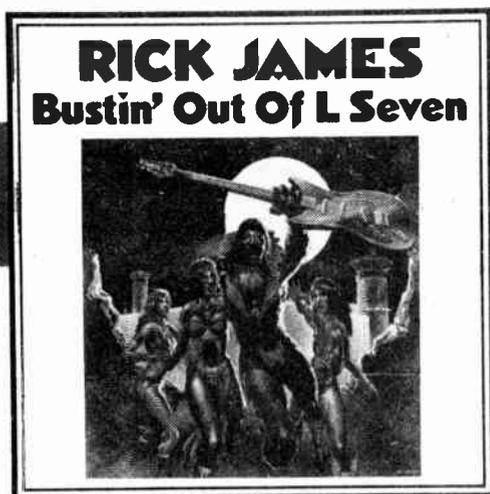
# TWO MUCH!



## **"Here, My Dear"** **Marvin Gaye**

A love that once was...love promised...love denied...love gone astray. "Here, My Dear," a two-record set that is Marvin Gaye's first all new studio album in three years!

*Includes the single "A Funky Space Reincarnation"*



## **"BUSTIN' OUT OF L SEVEN"** **Rick James**

Hot on the heels of 1978's double platinum premiere album, "Come Get It," Rick James, the king of punk-funk, returns with "Bustin' Out Of L Seven."

*Includes the single "High On Your Love Suite"*

**On Motown Records & Tapes**



© 1979 Motown Record Corporation

# Allman Brothers

continued from page 3

also a social phenomenon. And quite often as it is with people that become very close to each other, it's very easy for emotions to cause separations. I felt that the break-up at that particular time was healthy from the standpoint that they all needed to get away from each other and kind of spread their wings, do some things that were more related to their individual personalities."

"It was sort of like a trial separation," said Betts.

For a number of reasons, the disintegration of the band seemed to have the strongest effect on Gregg. He recorded and toured with a band of his own and married Cher. Other band members headed out on their own as well. Chuck Leavall and Lamar Williams concentrated their energies on Sea Level, which is still going strong; Dickey Betts signed with Arista Records; and Butch Trucks formed his own jazz-rock band, simply called Trucks. After a barrage of publicity, the birth of a baby and finally a separation from Cher, Gregg dropped out of the picture and returned to Georgia.

"I guess it was a year ago this past January I came back from Los Angeles fairly disillusioned about that place and thought that enough time had passed to heal a lot of things over," he said. "I guess I talked to all of them, mainly Dickey and Butch Trucks and Jaimoe, and they wanted to do it, but they had their own projects going, their own bands. All the different projects kind of overlapped. Like after Dickey would get through with a tour and it looked like there would be time to start, then Butch would be starting something with his band.

"To tell you the truth, at first I thought it was kind of a nice way of saying 'thanks, but no thanks' so I split and went down to Daytona.

"A few of my friends blew through town playing, and I played with a few different bands and got hooked up with Mama's Pride, which is a really good band out of St. Louis. We did a few gigs over the summer together and had a lot of good fun. Before that I had played around with a band called the Night Hawks from Washington, D.C.

"Anyway it just wasn't the Allman Brothers. I mean nothing against those bands, but it just flat wasn't the Allman Brothers. I'm a believer in everything happening for the best, and so sure enough one day the phone rang and it was Dickey. He said he had talked to Butch and that Butch had disbanded Trucks and that he had

**"People make mistakes...you can carry them around with you the rest of your life or you can get over it."**

talked to everyone else. He said if I was still into it, it sure would be nice to get the band together.

"I said name the time and place and I'll be there. So we had a couple of meetings up in Macon. One of them was the Capricorn barbeque.

"We hadn't decided anything at that point," said Betts. "We had decided that the four of us were going to get back together, but we didn't know who the other two guys were going to be at that point. We had friends that play from California and New York and every place else to jam with us and see what kind of chemistry we could come up with, and as it turned out, the band liked the guitar player ("Dangerous Dan" Toler) and the bass player (David "Rook"

Goldflies) from my Great Southern band, which made it really easy on me because I had worked with them."

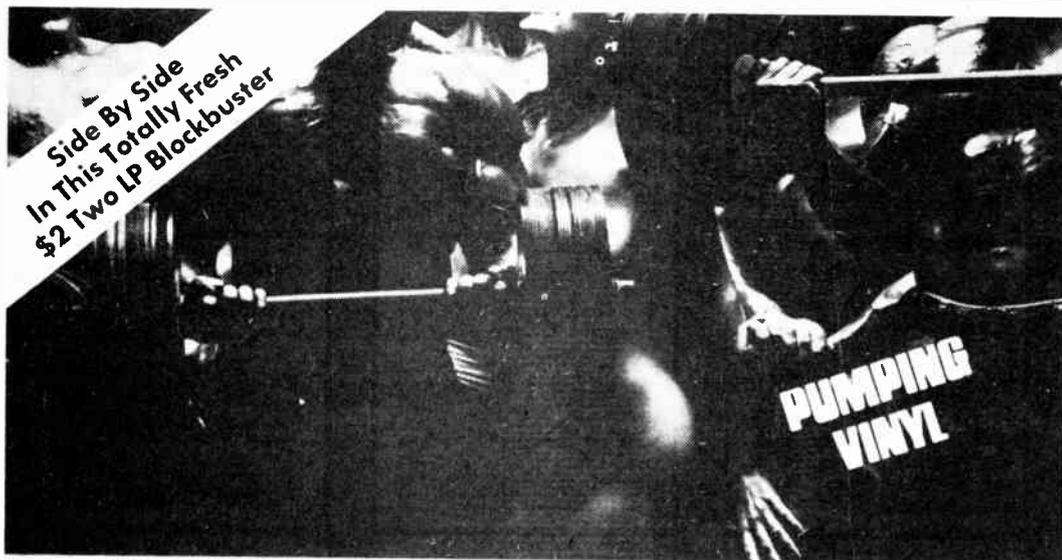
The 7th band member is Jim Essery, a harmonica player whom Gregg discovered. "He's from Boston, and I found him down in Marathon, Fla.," he said. "I was down there doing a little scuba diving, and I went into this pizza place where he was making pizzas. He recognized who I was and asked if it was me, and I told him yes. I mean he had flour and dough all over his hands, and he reached up under the counter and dug out this harmonica and just started to burn right there in the place. So I said, 'man, you gotta take off that apron and come on and go with me.' And that he did."

To kick off the release of the album and celebrate the reunion, the Allman Brothers Band is playing a free concert in mid-April at the Fairgrounds in Atlanta. "There is the idea of a worldwide radio broadcast by satellite, and it's a free concert," explains Betts. "So it should be an enormous live appearance. From there we're going on a tour doing every major city in the States and then going overseas."

"I think it probably will be the biggest effort in the history of our company," said Walden. "The radio broadcast will involve somewhere between 250 and 300 stations. This will be the first date they have played in about three and a half years. The Macon performance was more of an impromptu thing. This will be completely planned."

Both Betts and Allman insist that whatever misunderstandings they had before are now gone. "People make mistakes, you know," Betts concluded, "and people have misunderstandings, and you can carry them around with you the rest of your life or you can get over it."

Walter Campbell



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Nicolette Larson  
Funkadelic  
Rose Royce  
The Staples  
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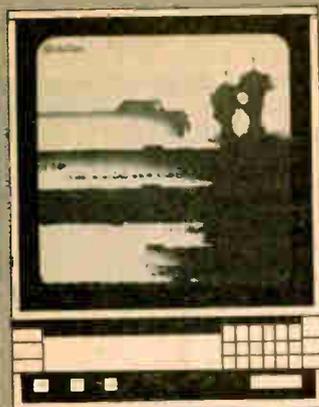
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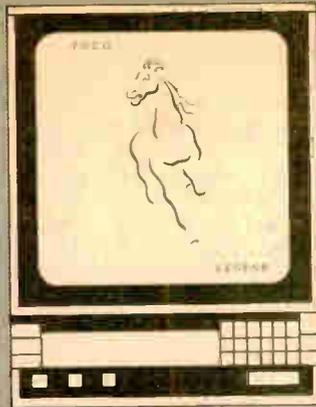
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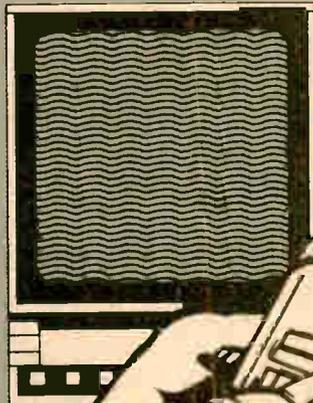
**The Atlantics/Big City Rock**  
AA-1134



**The Keane Bros./Taking Off**  
AA-1122



**John Klemmer/Brozillo**  
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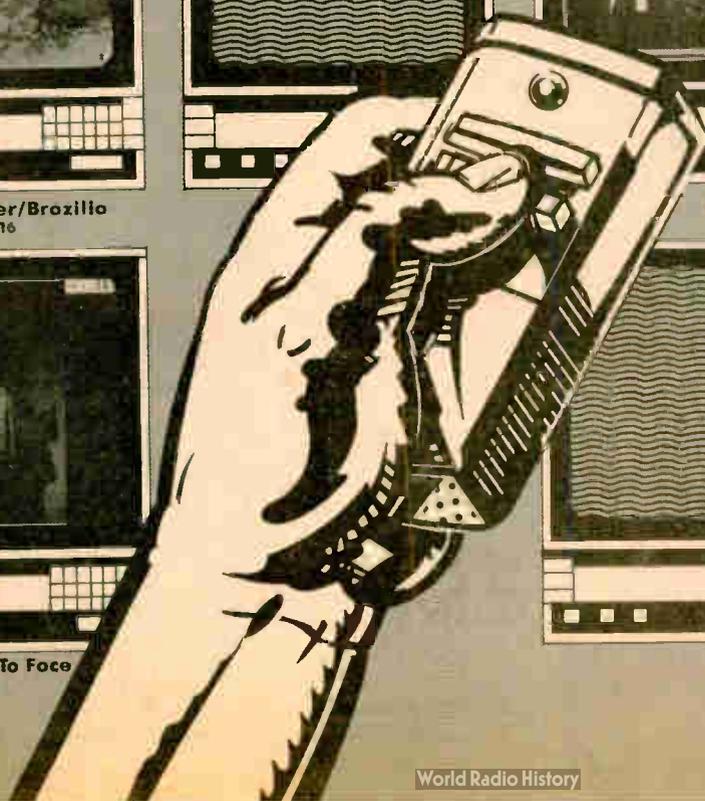
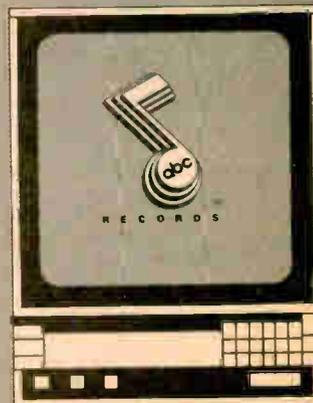
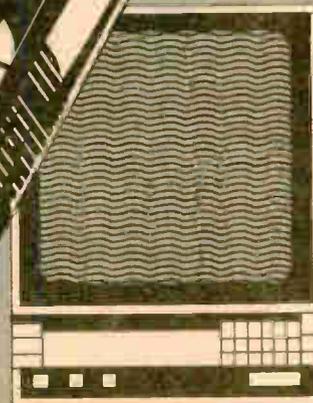
**Moulin Rouge**  
AA-1120



**Shotgun/III**  
AA-1118



**The Dells/Face To Face**  
AA-1113



# Future Stars

## McGuinn, Clark and Hillman

It's been nearly 14 years since the Byrds scored a number one hit with their classic rendition of Dylan's "Mr. Tambourine Man." That song, along with "Turn! Turn! Turn!" the same year and "Eight Miles High" the following year, introduced the fusion of folk, country and rock into the music scene of the late '60s. The Byrds' music and their approach to it were instrumental in ushering in a whole generation of country rockers.

Now, a decade later, the nucleus of the Byrds, Roger McGuinn, Gene Clark and Chris Hillman, have rejoined and embarked on a brand new project. The resulting album, the recently-released "McGuinn, Clark and Hillman," is an interesting insight into perhaps where the Byrds were headed. The album combines a variation of musical styles into a neat little package. The songs range from nearly-disco to middle-of-the-road rock, each commercial in its own style.

McGuinn, Clark and Hillman, however, are all quick to point out that their recent reunion is not to be confused with a Byrds reunion, the last of which in 1973 led to an album which they felt was artistically disappointing. McGuinn, Clark and Hillman, they add, is a completely different group. What's more, their music reflects this. Some of the tight Byrds-style harmonies are still there, but the way they present them is entirely different. They have one foot in the mainstream of late '70s rock, and the other in the folk/country-rock tradition which they mastered years ago.

David Skinner



**'McGuinn, Clark & Hillman'**  
Capitol SW 11910

## Fabulous Poodles

On the stage of New York's Bottom Line, the Fabulous Poodles are headlining the show as part of their first visit to this country. Their new album, "Mirror Stars," has just been released and the club is near capacity in anxious expectation of one of Britain's hottest new exports.

Actually, the Fabulous Poodles are not a new group. They were formed in late 1974 in England and have had an album released there on Pye Records, produced by John Entwistle of The Who. From that lp, four songs have been re-mixed for "Mirror Stars" with the balance of the album produced by Muff Winwood subsequent to his work with Dire Straits. Over the past year, the Poodles have earned a reputation in England for their satirical stage presence and eclectic music which combines an acute sense



**Amii Stewart**  
'Knock On Wood'  
Ariola SW 50034

Pat Baird

of humor with a traditionally pop sound that owes to the early music of The Who and the Kinks.

Onstage they strike a formidable stance, with violinist Bobby Valentino's sophisticated Clark Gable looks, bassist Richie C. Robertson's clean cut image and guitarist Tony de Meur in spiked hair and red framed glasses standing in a row in front of drummer Bryn B. Burrows, whose pugnacious pose would find him equally at home on a streetcorner with the Bowery Boys. Somehow, the disparate personalities seem to come together as the group leans into its music.

Barry Taylor

**Fabulous Poodles**  
'Mirror Stars'  
Epic JE 35666

**Rachel Sweet** Ironically, one of the most played albums on FM rock radio over the past couple of months has been a record that was never released by an American record company. To further confuse matters, the artist, Rachel Sweet, is American born and still living in Akron, Ohio.

At the age of 16, Rachel Sweet is already a seven year veteran of the music business. She made her stage debut at the age of five, sang on commercials by eight, and at ten toured with a 24 piece band. Two years later, she recorded for Nashville's Ray Baker and entered her first song on the country chart, a version of "We Live In Two Different Worlds."

In 1977, her formidable singing talents were first recognized by England's Stiff Records, which recorded her along with a half dozen other local artists for the "Akron Compilation" album before signing her as an artist in her own right. Her album, "Fool Around," recorded with long time friend/producer Liam Sternberg, was released in the U.K. last summer to coincide with the Be Stiff Tour '78 which ultimately played four nights at New York's Bottom Line and saw Rachel Sweet emerge as the outstanding artist of the evening.

Since then she has been well represented on the airwaves across the country with her version of Carla Thomas' 1966 hit, "B-A-B-Y," and Liam Sternberg's "Cuckoo Clock," among others, even if they have only been available as imports.

Barry Taylor



**Rachel Sweet**  
'Fool Around'  
Stiff SEZ 12  
(import)

## Linda Evans

Linda Evans is a very diverse and talented lady. She models, acts and writes, but her main love is singing. She received her first and only formal music training while in her early teens at her school's glee club. A Los Angeles native, Evans recorded some demos while in her early teens and in 1968 won the talent contest sponsored by KGFJ, a local radio station, that resulted in her first single, "Having A Good Time," on Liberty Records.

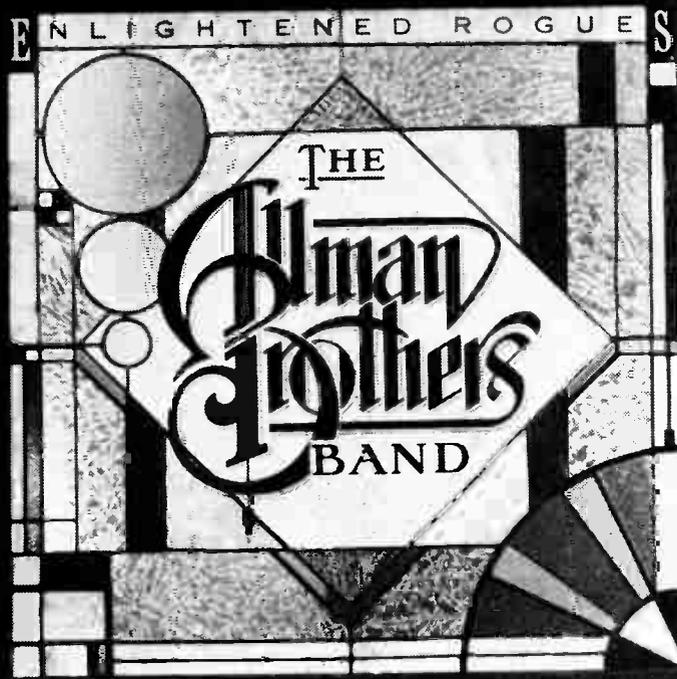
This first venture wasn't an overwhelming success and neither was her second, a single released by a small company known as Watt-sound. Despite the fact that her own singles did not reap commercial success, within the next two years Evans was partly responsible for hits by people such as Quincy Jones, Bobby Martin and Johnny Bristol. It was while working with Bristol that she met James Jamerson Jr. and David Williams, who eventually formed their own group (Chanson) and invited her to appear with them. As a matter of fact, it was her rendition of "I Can Tell" on the Chanson album that led to her own solo album, "You Control Me" on Ariola Records. With production by Jamerson Jr. and Williams, the sky is the limit for this talented and persistent lady.

Basil Nias



**Linda Evans**  
'You Control Me'  
Ariola SW 50045





THE LEGEND ENDURES. AND THE LIGHT SHINES ON.



Enlightened Rogues is the new album by The Allman Brothers Band. On Capricorn Records... where it all began. Produced by Tom Dowd.

# Future Stars

**Joe Jackson** "Look Sharp!" is the title of Joe Jackson's debut album, released by A&M late last month. It is an exclamation he has apparently taken to heart judging by his pin-stripe suit, polka dot tie and white Denson shoes. Yet, as one of the most written about new artists in the British press since the beginning of the year, it is not his sartorial elegance that has attracted people to him, but his music which he prefers to classify as Spiv Rock. According to the dictionary, a spiv is a shady character who avoids honest work and lives by his wits.

Jackson is backed by the trio of Graham Maby on bass, Gary Sanford on guitar and Dave Houghton on drums. His songs are short and articulate and made all the more forceful with an economic use of instrumentation and an intelligent production by David Kershenbaum. Comparisons have been made to artists ranging from Chuck Berry to Steve Miller to Elvis Costello, which, if nothing else, indicates the scope of his talent.

Jackson's lyrics do not contain the bitterness or overt cynicism of Costello, but rather brim with wit and at times defiance as evidenced by "Happy Loving Couples" and "Sunday's Papers."



**Joe Jackson**  
**'Look Sharp!'**  
**A&M SP 4743**

His sense of melody is heard to best effect on "Is She Really Going Out With Him," a song that should be Jackson's first single and establish him as a bright new talent.

Barry Taylor

**Marc Tanner** On their debut album, "No Escape," the Marc Tanner Band gives a refreshing display of good American rock in the best British tradition. No new wave degeneracy or decadence here. No sir. Tanner and producer Nat Jeffrey have created a solid album of touching ballads and Southern California boogie rock, complete with scorching solos, power chords and sad tales of broken hearts.

"No Escape" fits very comfortably into the niche carved out by Bob Seger and occupied by Boston, among others.

Tanner's roots and influences are pure and straight. Born of artist parents (his father was a painter/designer and his mother was a big band vocalist), he was raised in Los Angeles. In his teens he played cover songs in several bands. In high school, Tanner enrolled in an exchange program and spent time studying in London and Rome. It was in London that he discovered his heroes, the people who would shape his writing and performing styles: The Kinks, Mott the Hoople, The Stones. Tanner strongly believes that a performer must *perform*, and not just stand and sing. When Tanner tours this spring he promises that it will be a real show.



**Marc Tanner**  
**'No Escape'**  
**Elektra 6E-168**

After returning from London, Tanner paid his dues. He worked as a teacher, waiter, truck driver and messenger, while writing and rehearsing each night. After some encouraging words from Elektra, Marc spent three intensive months with producer Jeffrey, doing nothing but writing songs. Nine of the ten songs on "No Escape" are written or co-written by Tanner. Not a bad start!

Jeffrey Peisch

**Tim Krekel**  
**'Crazy Me'**  
**Capricorn**  
**CPN 0219**



While Tim Krekel may not be a household word, his musical work has already been heard by several million people who have either bought records, listened to the radio, or gone to concerts.

A native of Louisville, Ky., Krekel spent the last year as lead guitarist for Jimmy Buffett's band, the Coral Reefers. The last time he played with the group was in an appearance on NBC's "Saturday Night Live."

In addition to his guitar playing, Krekel is a songwriter, and has had songs recorded by Buffett, Jerry Reed, Ronnie Sessions, B.J. Thomas and Rick Nelson.

Krekel has been playing the guitar since the age of 12 and began writing songs at age 20. One of his first musical efforts was with his own rock and roll band in Louisville in the early '70s. He later joined Billy Swan's band right after his "I Can Help" hit, several years ago. The two years he played with Swan proved to be valuable, according to Tim. "Billy was not so strict as a band leader," he recalled, "but what he did was take me out on the road and sort of show me the ropes. One of the most important things he taught me was to be myself, to do music my own way."

Shortly after he hooked up with manager Don Light in Nashville, Tim landed a recording contract with Capricorn Records in November, 1978. His first album, "Crazy Me," is the result. "Tony Brown, my producer, and I went to Los Angeles and used the Enactron Truck, which is owned by Brian Ahern and Emmylou Harris," he explained. "When it's not on the road, the equipment is installed in an out-of-the-way house. It turned out to be a great place to work in."

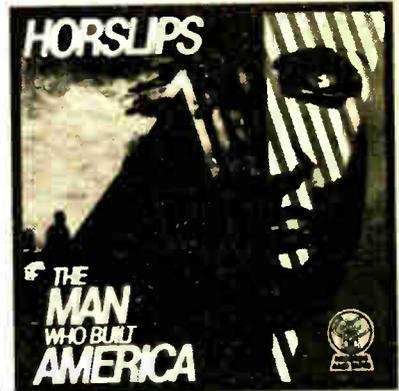
Tim calls his band the Sluggers, and they play rock and roll as well as smooth ballads. "As for the future," he says, "I'm looking forward to getting out on the road and expanding the band soon."

Walter Campbell

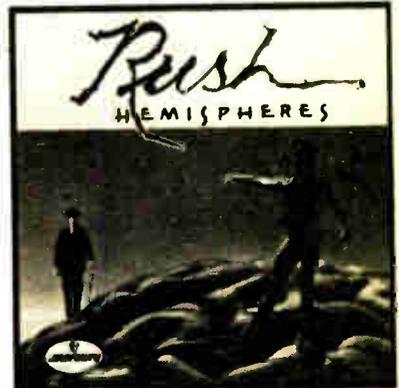
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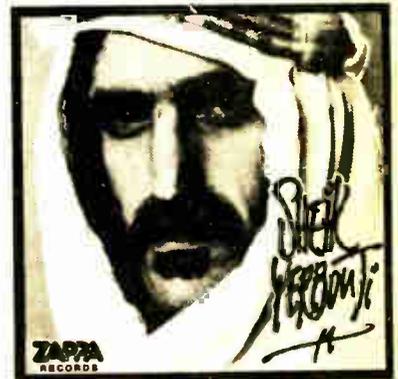
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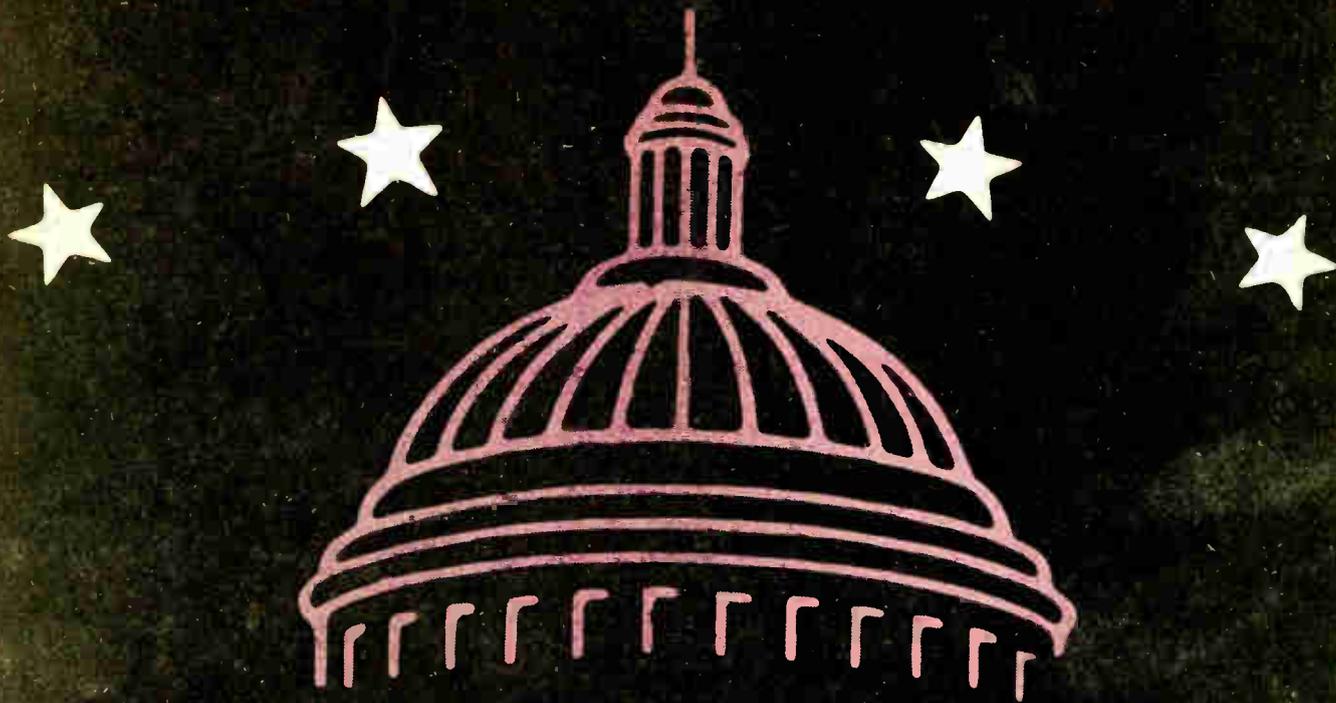
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