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October 1979

Record World

Music News / Buyers Guide



**ABBA's
American
Arrival**

Album Art's Renaissance Man

Michael Jackson Hot at 21



BANDED TOGETHER
 including:
 I Wish I Was Crazy Again/Good Hearted Woman
 If You Could Touch Her At All
 (Stay Away From) The Cocaine Train
 Wichita Jail



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 nine different directions to be
 "Banded Together."**

The most star-studded musical journey of the year! Great hits starring Willie Nelson, Johnny Cash, George Jones with James Taylor, Johnny Paycheck, The Charlie Daniels Band, Bobby Bare and David Allan Coe.

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**LARRY GATLIN
 AND THE
 GATLIN BROTHERS BAND
 STRAIGHT AHEAD**
 including:
 All The Gold In California/ Piece By Piece
 Gypsy Flower Child/ We're Number One
 How Much Is A Man Supposed To Take



**Crystal Gayle
 Miss The
 Mississippi**

including:
 Half The Way
 Dancing The
 Night Away
 Danger Zone
 The Blue Side
 Don't Go My Love

**Crystal Gayle in
 "Miss the Mississippi"**

The newest album from the lady who just keeps getting better and better. Including: "Half the Way."

**On Columbia
 Records and Tapes.**



Hot

Led Zeppelin— 'In Through the Out Door' Swan Song SS-16002

After nearly three years away from recording, and personal tragedies in the life of singer Robert Plant, Led Zeppelin has returned with an album that is neither—contrary to rumor—new wave or disco. The hard-rock band's style has metamorphosed nevertheless, as the 10-minute "Carouselambra" and other tracks demonstrate.

Kenny Rogers— 'Kenny' United Artists LWAK-979

Kenny Rogers is one of the hottest, and most versatile, artists around today, comfortable with pop, rock, blues and country music. He includes some of all those elements here, all with his smooth, easygoing style. Rock 'n' roll dominates on "Turn The Light On" while "Goodbye Marie" is more pop-oriented. "You Decorated My Life," a love ballad, also is appealing with a number of stylistic influences.

Record World

Music News/Buyers Guide

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Country Joe at leisure



Elton back in the U.S.S.A.



Led Zeppelin alive and well

S O NICE THEY NAMED IT TWICE: New York City and the whole music business have been taking bad raps lately. N.Y.C. because it is N.Y.C.

and the music biz because of the supposed artist/executive excesses that many blame for causing a lack of interest and/or record sales. Well, the musicians and the government decided to do something about it and late last month launched the first annual New York Music Week. Buildings such as the World Trade Center and the Citicorp Atrium were turned into concert sites for free shows and dozens of clubs around town donated door receipts from that week to local charities. Even Michelob got involved with a big disco bash and financial sponsorship of some of the events. It couldn't have been a better celebration of the city and its greatest asset . . . its music.

MONEY NEWS: Pictured above is the ever popular *Country Joe McDonald* in the latest in new wave fashions . . . a slashed polyester leisure suit. Seems Joe's favorite powder blue suit was ruined during a recent photo session so affluent Joe scouted out department stores for a replacement. After making his purchase Joe announced "polyester doesn't breathe" and proceeded to rip the suit to the above pictured shreds in front of horrified salespersons. P.S. Joe's next album is entitled *Leisure Suites* . . . *Dolly Parton*, meanwhile, has obviously managed to save a few shekels over the years and now tours the U.S. in a new bus with a \$150 thousand price tag. Lest she forget her roots, however, the bus includes wood paneling taken from the walls of the Tennessee cabin where she was born.

HAVE YOU NOTICED . . . That there are more television specials on country music than any other kind of music? "The closest thing to

national music in this country is country music," says TV producer *Joe Cates*, responsible for a large percentage of these shows. "Most music shows are not working, rating-wise. Most music is too fragmented in its appeal, but the closest thing I've found that the mass audi-

The Insider

ence is there for is country music." (Maybe so but *Rod Stewart* is cranking up his first TV special for Nov. 23 broadcast over NBC-TV) . . . That there are more customers in your local record store? According to some experts the summer slump in sales got a good kick in the vinyl by the release of the *Led Zeppelin In Through The Out Door* album. Zep's first album in three years sold so many records the week it was out, it came on the national album sales charts at the #1 position. That means it literally sold more copies than any other LP that week. The only other album to come on in the #1 spot was *Elton John's Captain Fantastic and the Brown Dirt Cowboy* record.

ODDS & ENDS: When *Louise Goffin* and the *Greg Kihn Band* played at Nashville's Exit/In last month, in the audience were a variety of living legends. Among them were *Roy Orbison* at one table, and at another, all four members of *Kiss*, without costume or make-up, with a couple of very nervous bodyguards to prevent photographs of the group's real faces . . . New albums in the works this month by *Elton John* (with the *Doobie Bros.* joining in), *Blondie*, *Dr. Hook*, *Steely Dan*, *Mink DeVille*, *Steve Cropper*, *Lobo*, *Hank Williams, Jr.*, *Anne Murray*, *Mac Davis*, and *Barbara Mandrell*.

Pat Baird & Walter Campbell



The Swedish Are Coming! The Swedish Are Coming!

By SAMUEL GRAHAM

If the modern music business can be said to have had a theme song, other than "Rock and Roll is Here to Stay" or some such anthem, it might well be "Hit the Road, Jack." The Road—concert tours to support a new album, to fill in the gaps between albums, to simply remind the audience that a performer is still around—is more than a very tired rock cliché, although it is that as well; it has also long since proved itself one of the truly vital cogs in the workings of success. In fact, any number of groups have reached mighty lofty levels almost entirely on the strength of their interminable touring, while they weren't selling many more records or enjoying much more airplay than, say, the Harmonicats.

Like all rules, this one has its exceptions, and a more vivid one than the Swedish quartet ABBA would be hard to imagine. This is "the largest selling group in the history of recorded music," according to the t-shirts willingly proffered by their American label, Atlantic Records. But ABBA (an acronym derived from the first names of members Benny, Agnetha, Anni-Frid and Bjorn) has never toured America. Until now, that is. This September, a good five or six years after "Waterloo," "SOS," "Honey Honey" and their other marvelous little pop pastries first made their way on to American airwaves, ABBA began their first series of live dates in the Western Hemisphere.

Mortal fear of flying? Utter distaste for Howard Johnson's food and the Magic Fingers in Holiday Inn beds? No, ABBA's absence from these shores has been a more practical matter, keyboardist/co-writer/co-producer (with Bjorn Ulvaeus) Benny Andersson explained recently.

"We said from the beginning that we didn't want to tour America until we knew that we could headline," said Benny. What's more, "A tour is sort of a half a year's lack of time for us, in terms of making our records. We like to perform, but the touring itself kills almost everything. Nothing happens, really—it's those two or three hours on stage and that's about it. There is no chance to be creative.

"I personally feel that records are our main instrument for producing our music," Andersson continued. "I feel more comfortable in the studio than I do onstage. I guess it has to do with the result that comes out of being in the studio compared with being on the road."

On record, those results are indeed impressive. Out of a broad variety of influences and preferences, some of them absorbed naturally (the European penchant for rich, romantic melodies) and some of them consciously adapted (the rhythmic solidity of R&B and rock), the group has consistently turned out what critic Ken Emerson, writing recently in *High Fidelity*, described as "a perfect pop puree." ABBA's music is shamelessly commercial—whether or not it was intended as such—and determinedly un-profound. It is also in large part irresistible.

Rarely has what Emerson called ABBA's "unique combination of ingenuity and inanity and of shrewd commercialism and naive high spirits" been more effectively displayed than on the quarter's newest album, *Voulez-Vous*. For rocking types, there's "Does Your Mother Know," the fairly sizeable hit single and one of their most infectious offerings. For hopeless romantics, try "I Have a Dream," with its children's choir filling out the lovely melody and delightfully jejune lyrics ("I believe in angels, something good in everything I see . . ."). For you dancing fools, there are the jaunty, almost Baroque quality of "As Good as New's" chorus and intro or the Asian steppes instrumental theme and lusty "ah-hahs!" of the title track, in both tunes wedded to a pounding Eurodisco beat. Somehow, like the disparate crew and cargo of some international merchant vessel, it all fits together in the common cause—and, remarkably, without sounding formulaic.

It's no mystery why ABBA's music is a balance of so many elements, said Andersson. "I've always listened to music. I don't know why, but when I hear a song it seems like I remember it forever. All music that interests me I take notice of—I sit down and I listen, and if I like it I play it over and over again. It doesn't matter if it's rock 'n' roll or classical, or even accordion music, as long as I like it.

"We always feel that every song has to have a melody, which I guess is very European. It has to be a tune. The thing that changes is the pulse of the music, the change from rock 'n' roll to pop music, to disco or new wave, or whatever there is. We're listening to records, we're out at discos and so on—we have ears open, and we listen to what's happening. Everything you enjoy keeps you inspired (sic) to do something yourself."

In the pre-ABBA years, said Benny, the various members did "a lot of strange things. I was in a rock band long ago, and Bjorn was singing the

continued on page 15

ABBA

**Q: What is the only thing hotter
than the Commodores'
new single "SAIL ON?"**

**A: The Commodores' new album
"MIDNIGHT MAGIC!"**

midnight magic

The smash new album from the Commodores
On Motown Records & Tapes
Includes "Sail On"

MA-1466f



© 1979 Motown Record Corporation

MB-926M1

Record World Top 30 Albums

- 1 **IN THROUGH THE OUT DOOR**
Led Zeppelin/Swan Song SS 16002 (Atl.)
- 2 **GET THE KNACK**
The Knack/Capitol SO 11948
- 3 **MIDNIGHT MAGIC**
Commodores/Motown M8 926 M1
- 4 **CANDY-O**
Cars/Elektra 5E 507
- 5 **DISCOVERY**
ELO/Jet FZ 35769 (CBS)
- 6 **THE LONG RUN**
Eagles/Elektra 5E 508
- 7 **OFF THE WALL**
Michael Jackson/Epic FE 35745
- 8 **FIRST UNDER THE WIRE**
Little River Band/Capitol SOO 11954
- 9 **HEAD GAMES**
Foreigner/Atlantic SD 29999
- 10 **BREAKFAST IN AMERICA**
Supertramp/A&M SP 3708
- 11 **I AM**
Earth, Wind & Fire/ARC/Columbia FC 35730
- 12 **BAD GIRLS**
Donna Summer/Casablanca NBLP 2 7150
- 13 **KENNY**
Kenny Rogers/United Artists LWAK 979 H
- 14 **COMEDY IS NOT PRETTY**
Steve Martin/Warner Bros. HS 3393
- 15 **TEDDY**
Teddy Pendergrass/Phila. Intl. FZ 36003 (CBS)
- 16 **RISQUÉ**
Chic/Atlantic SD 16003
- 17 **ONE VOICE**
Barry Manilow/Arista AL 9505
- 18 **SLOW TRAIN COMING**
Bob Dylan/Columbia FC 36120
- 19 **DREAM POLICE**
Cheap Trick/Epic FE 35773
- 20 **MILLION MILE REFLECTIONS**
Charlie Daniels Band/Epic JE 35751
- 21 **VOLCANO**
Jimmy Buffett/MCA 5102
- 22 **DIONNE**
Dionne Warwick/Arista AB 4230
- 23 **STAY FREE**
Ashford & Simpson/Warner Bros. HS 3357
- 24 **EVE**
Alan Parsons Project/Arista AL 9504
- 25 **IDENTIFY YOURSELF**
O'Jays/Phila. Intl. FZ 36027 (CBS)
- 26 **REALITY . . . WHAT A CONCEPT**
Robin Williams/Casablanca NBLP 7162
- 27 **UNCLE JAM WANTS YOU**
Funkadelic/Warner Bros. BSK 3371

- 28 **THE BOSS**
Diana Ross/Motown M8 923M
- 29 **THE GAMBLER**
Kenny Rogers/United Artists UA LA 934 H
- 30 **THE CARS**
Elektra 6E 135

Top 15 Disco

- 1 **DON'T STOP 'TIL YOU GET ENOUGH/WORKIN' DAY AND NIGHT/GET ON THE FLOOR**
Michael Jackson/Epic (LP cuts) FE 35745
- 2 **COME TO ME/DON'T STOP DANCING/PLAYBOY**
France Joli/Prelude (LP cuts) PRL 12170
- 3 **GET UP AND BOOGIE**
Freddie James/Warner Bros. (entire LP) BSK 3356
- 4 **LOVE INSURANCE/YOU GOT THE LOVE**
Front Page/Panorama (12") YD 11677 (RCA)
- 5 **MOVE ON UP/UP, UP, UP/MY #1 REQUEST**
Destination/Butterfly (LP cuts) FLY 3103 (MCA)
- 6 **THE BREAK**
Kat Mandu/TK (12") TKD 155
- 7 **FANTASY**
Bruni Pagan/Elektra (12") AS11423
- 8 **FOUND A CURE/NOBODY KNOWS/STAY FREE**
Ashford and Simpson/Warner Bros. (LP cuts) HS 3357
- 9 **POW WOW/GREEN LIGHT**
Cory Daye/New York Intl. (12") YD 11669 (RCA)
- 10 **THE BOSS/NO ONE GETS THE PRIZE**
Diana Ross/Motown (LP cuts) M7 923 R1
- 11 **POP MUZIK**
M/Sire (12") DSRE 8887 (WB)
- 12 **GROOVE ME**
Fern Kinney/TK (12") TKD 401
- 13 **LADIES' NIGHT**
Kool and the Gang/De-Lite (LP cut) DSR 9513
- 14 **HARMONY/OOH LA LA**
Suzi Lane/Elektra (LP cuts) 6E 207
- 15 **WHEN YOU'RE #1**
Gene Chandler/Chi-Sound/20th Century Fox (12") TCD 80 (RCA)

Album Spotlights



**Van Morrison—
'Into the Music'
Warner Bros.
HS 3390**

Van Morrison's periodic album releases are welcome, often un-even offerings.

His latest, "Into the Music" is thoroughly enjoyable, if not outstanding. The music is lighter than the music on Morrison's last couple of releases, calling to mind the airy tone of "Veedon Fleece" rather than the rock found on "Wavelength." Highlights are "Angeliou" and a great remake of "It's All in the Game."



**Jimmy Buffett—
'Volcano'
MCA 5102**

Images of the tropics and the sea abound on Buffett's new album, most of which was recorded in the

West Indies. The general pace of the LP is also tropical, although a few cuts, notably "Fins," really rock out. The majestic orchestral backing of "Survive" lends the lyric extra dimension, while the calypso humor of the title cut won't fail to raise smiles.



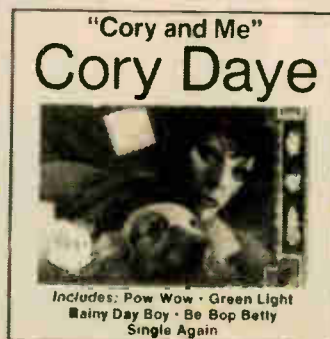
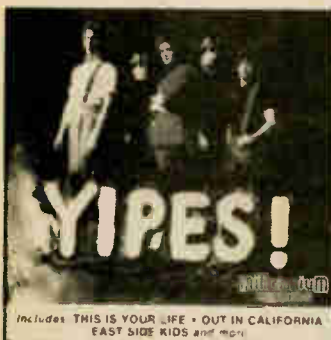
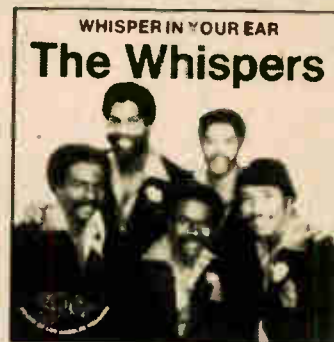
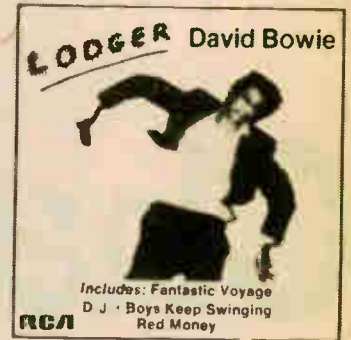
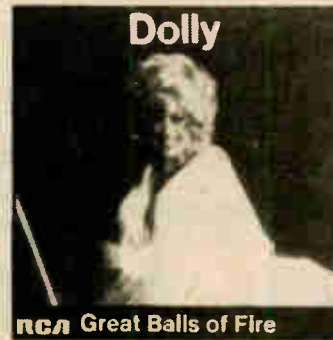
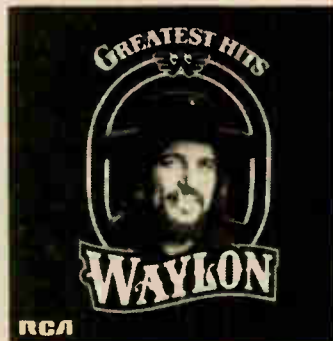
**Karla Bonoff—
'Restless Nights'
Columbia JC
35799**

It's been two years since Karla Bonoff endeared herself with critics and consumers alike

following her masterful debut LP, and her new, much anticipated "Restless Nights" will undoubtedly deepen the love affair. The trademark lyrics are everpresent with searing guitar support on the rockers from Dugmore & Wachtel, and smooth harmony backing on the ballads from Souther, J.T. and Andrew Gold.

Q. What's round, shiny, and groovy, cheaper than a concert and longer than a movie?

A. Records from RCA and associated labels.



RCA 
AND ASSOCIATED LABELS



**"BUY IT ONCE. ENJOY IT A LIFETIME.
RECORDED MUSIC IS YOUR BEST ENTERTAINMENT VALUE!"**

THE KINKS In the midst of a career dotted with peaks and valleys that would rival Fred Sanford's electrocardiogram, the Kinks are on an upswing. It's a steep enough rise to kindle a small, secret worry in every Kinks fan.

They might have difficulty imagining Ray Davies, who bellows out "Low Budget" with such authority, living the life of a blasé multi-platinum zillionaire. The pigeon-chested protagonist of "(Wish I Could Fly Like) Superman" just wouldn't seem in place swaggering before crowds of 50,000. The man who loves and understands his fans enough to write a song about them like "Rock 'N' Roll Fantasy" might be so overwhelmed by success that he forgets who they are.

The Kinks' new Arista album, *Low Budget*, is the most successful in some time for these original British invasion survivors. There's no doubt that the material is timely. The single, "Superman," was advance-released right in step with a hit movie and the disco beat, while "Catch Me Now I'm Falling" and "A Gallon Of Gas" are veritable anthems to the current economic anxiety. Not that the Kinks



have compromised themselves for the sake of timeliness; Ray Davies' acute perceptions and sense of irony just happen to be exceptionally appropriate to the end of this nondescript decade. As Ray himself has said, "I still write from the ground level, where a lot of my contemporaries write from outer space. Maybe that's what keeps my perspective o.k."

If any question remains as to whether success might spoil the Kinks' ground-level appeal, one live concert is enough to dispel all doubts. On the 1979 tour, Ray still sweated enough to demand the traditional

three or four shirt changes per show. Original members Dave Davies (guitar) and Mick Avory (drums) never played a note that didn't belong, supported by bassist Jim Rodford, keyboardist Ian Gibbons and saxophone player Nick Newall. All the music was executed, of course, with no more polish than necessary.

The increasing population of Kinks fans should not have to worry about success dulling Ray's razor wit or dampening the exuberance of the band's stage show. The Kinks and Ray Davies will handle it all with grace.

And perhaps an occasional wiggle.

Phil DiMauro

Chart Busters

THE GREG KIHN BAND Greg Kihn calls his music "American rock," which he says has to do with short, simple songs played by small, fundamentally-minded bands. If this sounds like the sort of music that has fueled the rock renaissance of 1979, the association probably has added much to Kihn's steadily-growing popularity.

In the process of evolving from Baltimore folkie to Berkeley rock 'n' roller, Kihn has retained the lyric-consciousness of his early songs and blended it with a taste for punchy guitar leads and a four-four beat.

The move west brought him into the original lineup at Beserkley Records, with Jonathan Richman, the Rubinoos and Earthquake. Four albums (not counting the Kihn cuts on the *Chartbusters* anthology) later, his reputation with FM rock radio stations and with critics is secure, and he is becoming established as a touring artist.

The newest record, *With the Naked Eye*, has gotten attention chiefly because of two rocking cover versions, Kihn's readings of the Modern Lovers' "Roadrunner" and Bruce Springsteen's "Rendezvous." Springsteen has been a



fan ever since he heard Kihn's spirited, thoughtful interpretation of "For You" (from Springsteen's first album) a couple of years back, and offered Kihn the song, one Springsteen himself hasn't recorded but occasionally performs.

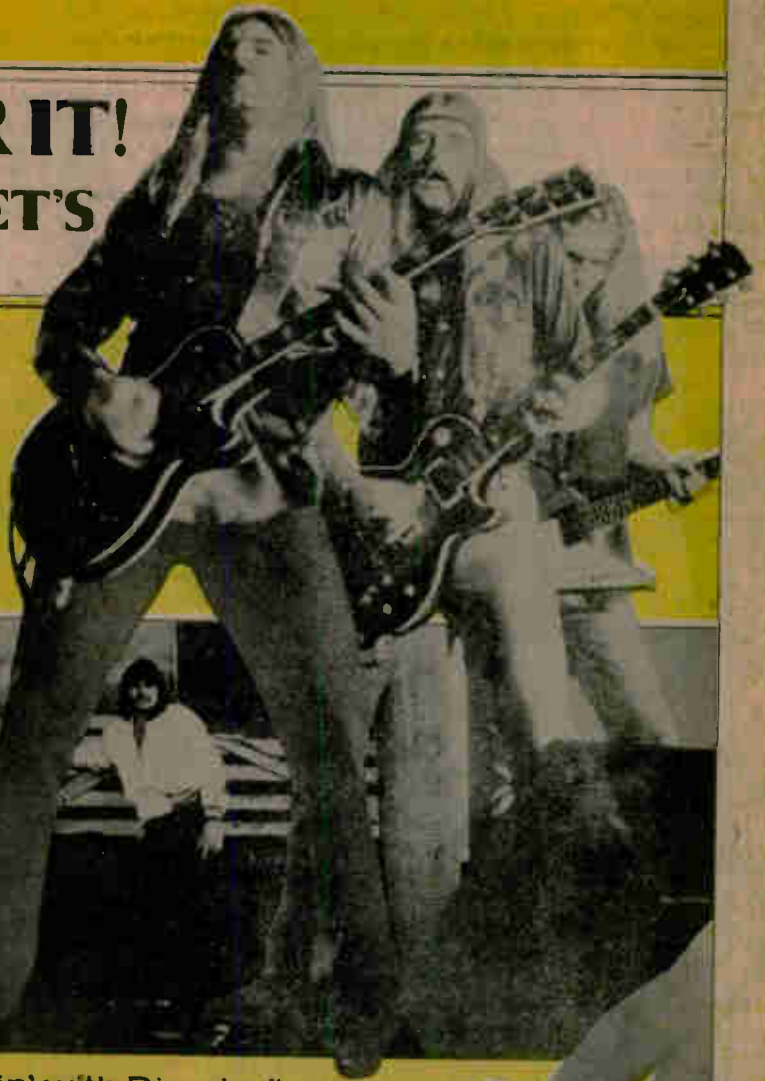
Kihn and his fellow band-members—Dave Carpender, lead guitar, Larry Lynch, drums, and Steve Wright, bass—seem to enjoy life on the small, eccentric Beserkley label, and have resisted offers to move to a bigger—and better-paying—company, despite the occasional periods when distribution hassles have made Kihn's records and other Beserkley releases hard to find. The quartet partakes of the Berkeley lifestyle with avowed pleasure, and shows no inclination to pursue platinum sales with any great frenzy.

Which is not to say that Kihn doesn't shape up as a performer to watch. The open, fresh quality he projects—call it American innocence—goes well with the infectious rock style of his songs, in a way that can sound new wave and mainstream at the same time. Such music merits a big audience.

Marc Kirkeby

YOU AXED FOR IT! AND MOLLY HATCHET'S GOT IT.

Molly Hatchet made themselves a whole lot of friends last year with their raucous debut album and sensational live show. Which left you plenty hungry for more triple guitar leads, more double-barreled vocals, more no-nonsense boogie.



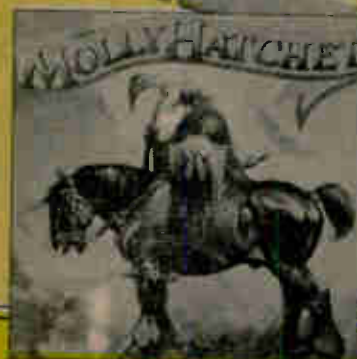
A hunger you can satisfy by "Flirtin' with Disaster."
The triumphant return of the Hatchet, the second onslaught in their conquest of slashing rock 'n' roll. They've got the cutting edge.

Molly Hatchet's "Flirtin' with Disaster."
On Epic Records and Tapes.

**The first stroke
of the Hatchet:**



Including: "Jakin' City," "One Man's Pleasure,"
"Let The Good Times Roll," "Long Time,"
and "It's All Over Now."



Including: "Bounty Hunter," "Gator Country,"
"Big Apple," "Dreams I'll Never See,"
and "Trust Your Old Friend."



Michael Jackson Won't Stop

By KEN SMIKLE

At age 21, 10 years after he began his career with four other brothers, Michael Jackson is the proud owner of a hit solo album. Assisted by Quincy Jones, Jackson's *Off The Wall* LP and the current single taken from it, "Don't Stop 'Til You Get Enough," are both rapidly rising to the top of the charts. But then what would you expect from an artist who earned his first Grammy award at the ripe age of 13?

Since they made their debut out of Gary, Indiana in 1969, Michael Jackson has been considered the "star" of the Jackson Five. Singing his heart out and standing less than five feet tall, this youngest member of the group found it easy to make an impression, and the press anxiously proclaimed the new child prodigy. But time would prove that these youngsters were more than just another show business novelty.

The Jackson Five, then Motown's latest sensation, established their reputation quickly by racking up four consecutive hits, "I Want You Back," "ABC" (which was the 1971 Grammy award winner for Best Pop Song), "The Love You Save" and "I'll Be There." With his agility on stage and natural sense of showmanship, Michael was labelled as the major talent within the quintet, and while remaining with the band, he recorded a number of hit singles as a soloist.

In 1975 the group left Motown to sign with Epic Records, thereby enabling them to stretch out creatively. Their father, Joe Jackson, said in a recent interview that "when they were with Motown they were quite young and they did what they were told to do. Now they're no longer kids and they have a new contract with Epic which allows them to write their own material. They have their own publishing company, and they can produce their own albums. Those are some of the key things I've always wanted for them."

Many thought that leaving the label that had nurtured the five brothers into international stars would be the ruin of them. And, in fact, their first two Epic LPs, "The Jacksons" and "Goin' Places," proved to be something less than the stuff platinum records are made of. However, once the boys were given the go ahead to produce on their own their third album, "Destiny," things returned to their multi-million norm. Michael teamed up with his brother Randy (the newest member of the group, replacing Jermaine who stayed at Motown) to write material. The pair are apparently very potent, having penned the gold single "Shake Your Body Down To The Ground."

In addition to his acquired fame as a recording artist, Jackson's appearance as the Scarecrow in the film version of "The Wiz" earned him accolades for his acting ability. He has since been given offers to do such films as "A Chorus Line" and the life story of legendary dancer Bill "Bojangles" Robinson.

It was following that filming of "The Wiz" that Michael asked Quincy Jones, the film's musical director, if he would recommend someone to produce his next album. Jones volunteered himself for the job. Said Jackson, "I never expected Quincy to produce my album because he's so busy and in such demand, but I'm really grateful that he decided to do it."

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Kosh: COVERING THE MUSIC

By DAVID SKINNER

A chance meeting with John Lennon launched John Kosh as one of the most prominent designers in album-cover art, a career that Kosh has now expanded to take in projects ranging from roller-rink discos to video.

In late-sixties London, Kosh was a freelance designer and self-described "frustrated rock 'n' roller." Lennon was, of course, a Beatle. On the heels of psychedelia, album art had suddenly come of age, and Lennon, himself a former art student, chose Kosh to coordinate graphics for Apple Records.

One of his first projects for the Beatles was the cover for their *Absey Road* album. It was to become an album wrapped in mystique. The now-famous cover, Kosh's first, featured McCartney walking barefooted, fueling the mysterious "Paul is Dead" theory. The truth behind the myth, Kosh explains, was that McCartney's shoes were too small, so he kicked them off before the picture was taken. So much for mystique.

Kosh went on to design *Let It Be* as well as *Get Yer Ya-Ya's Out* for the Rolling Stones and the infamous *Who's Next* cover.

In 1974 Kosh moved from England to Los Angeles to catch up with clients who were "leaving England in droves because of the tax situation." Having worked with the Beatles, he picked up new clients in this country easily enough but his big breakthroughs were the Eagles' *Hotel California* cover and Rod Stewart's *Atlantic Crossing*.

The former, with its graphics epitomizing the 1950's architecture and neon that dominate a large part of L.A., won him the respect of designers in this country. The latter won him a Grammy nomination.

The album cover which Kosh calls his favorite, Linda Ronstadt's *Simple Dreams*, is the one that finally won him a Grammy. With its warm, fresh typography, it is a prime example of Kosh's philosophy of album design.

"Basically, one has to remember that you're there to sell records," he says. "We're not there just to go out on an artistic limb. People have

to pick the package up. It has to appeal intrinsically to them. The name of the artist and the title of the album has to be legible. And above all else, it must reflect the style of music—if more or less, should indicate what is in the groove."

When Kosh designs an album cover, he first tries to get a cassette or a rough mix of the LP. If these are unavailable, he will go into the studio while the album is being recorded. "You don't put a soft cover on a hard rock 'n' roll album," he explains, "and you don't do it the other way around. Every job, of course, is different."

Another important element of a Kosh-designed album is the involvement of the artists themselves. "I like them to really enjoy the experience of having a photograph taken of their portrait painted," he says, "and ultimately, the artist must feel that that's the package that he or she really wanted." Today Kosh has more than 60 album covers to his credit. His most recent ones include the new Eagles album and the latest Pointer Sisters album, both of which he ranks among his finest works.

As for the future, Kosh feels that album will evolve into video as well as recording projects. "The video disc is obviously the next great medium on the horizon," he predicts, "and we'll all be very silly if we don't start locking ourselves into it. Obviously, as people dig into the medium they will come up with different directions. There will be concept footage, there will be studio footage, and there will be what are more or less, in fact, glorified promo films. I also assume that someone will come along and start putting together rock operas. The medium is so fresh that I think doors are wide open."

Kosh's ultimate goal, however, doesn't necessarily have anything to do with the packaging of albums. His dream for the not-too-distant future is to design a campaign to celebrate the year 2000. "It strikes me as an incredible excuse for us to celebrate," he says, "because not only is it the end of the century, it's the end of the millennium."

"At the moment, it's just a dream, but compared to other people's dreams," he laughs, "it's pretty harmless."



Record Makers

Album Spotlights



Isaac Hayes—*'Don't Let Go'*
Polydor PJ-1-8224

This is the 17th album Isaac Hayes has issued in the last 12 years. That says a lot for his longevity as an artist despite the shifting trends in music during the same period. With this newest release, Hayes proves that disco is nothing new to him, and in fact, he may be considered one of its forerunners. The album contains his usual use of strings and horns, plus two infectious cover versions of "Don't Let Go" and "Fever." It's certain that it takes him to his old heights.



City Boy—*The Day The Earth Caught Fire*
Atlantic SD 19249

This British sextet achieved moderate success with last year's single, "5,7,0,5." With this debut effort for their new label (Atlantic), City Boy shows continued promise, with "Modern Life Affair," the "Ambition" medley, and the lively title cur being the prime examples. The similarity in the guitar work and harmonies between City Boy and Queen during the latter's *A Night At The Opera* stage is especially noteworthy.



Crystal Gayle—*'Miss The Mississippi'*
Columbia JC 36203

Crystal continues its venture beyond the boundaries of country music on this album, using elements of pop, blues and a little rock 'n' roll blended into her smooth, sweet style. Songs like "Half The Way," "Miss The Mississippi And You" and the Amazing Rhythm Aces' "Dancin' The Night Away" show her adaptability, but her own signature is also given each selection.

Disco File

By BRIAN CHIN

Disco has come to an important point in its development. It established itself with the images, styles and sounds of *Saturday Night Fever*, the Hustle, and pop crossovers from "Disco Inferno" to "Ring My Bell." It gained a direct line into the country's ears through the disco radio boom. It even spawned an authentic backlash reaction among rock critics and fans, that if anything was unsolicited testimony to disco's appeal to America's young, the potential teen rock audience. There has come to be some apprehension, though, in the disco industry, because of several real or imagined difficulties. The buying market for disco is, especially for club-oriented hits, still very much a minority, a fraction of the size of the rock market. That's why it's not surprising for a group like the Knack to shoot to the top of the charts. Rock has become the "pop" music of this generation because of its dominance in the marketplace. On the other hand, top 10 records coming out of the discotheques have to be counted as major, unexpected victories—albums like Peaches and Herb's *2 Hot!* and Anita Ward's *Songs of Love*. It's not too realistic, then, to expect top 10 disco chart records to sell triple platinum a year after disco radio began and two after *Saturday Night Fever*. In a general industry slowdown (a slight downturn, it seems), it's been easy to look at disco as a particular area of disappointment. But store owners and record companies need a truer idea of how disco works and how it sells records. In the week preceding press time, at least 30 new records were released, including albums and 12-inch singles, far too many to be played frequently enough to become real hits. Record companies don't need to rush for a disco hit now—remember, New Yorkers have been dancing for years and constant shifts of style have constantly kept the scene fresh and interesting. At the retail level, it should be noted that disco styles have resulted in hits for pop artists like Barbra Streisand and Rod Stewart. More selective releasing by companies and improved support, such as playing the records in the stores, would help consumers identify and remember the club hits. There's certainly no lack of excellent music or club excitement in disco; all that's needed is the time to expand naturally.

The early fall disco scene was buzzing with speculation over possible disco-rock fusions, while the charts reflected a predominance of R&B-oriented disco. Michael Jackson's *Off the Wall* (Epic), an artistic breakthrough for him (supported by Quincy Jones, Stevie Wonder and Paul McCartney, among others), shot into the top 10 immediately with the release of "Don't Stop 'Til You Get Enough," while the intense word-of-mouth associated with a big hit also seemed to be developing for Kool and the Gang's *Ladies' Night* (De-Lite), which brought this pioneering group's raw funk style into a disco flow, under the direction of Eumir Deodato. At the same time, pop material, like the extremely durable (and crossing over) *France Joli* (Prelude) and *From Beginning to End*, by Destination (see our Spotlights), on Butterfly, were also among the most heard records. The pop-soul "Love Insurance" by Front Page (Panorama/RCA) was winning over everyone, with the light, clean sound of a top 40 crossover; and, inescapably, the worldwide smash, M's "Pop Muzik" (Sire) was sparking all kinds of talk about the further blending of rock and disco, as Capitol pressed up "My Sharona" on a disco disc for club play.

Just out at press time and on the way: ABBA's surprising "Voulez-Vous," sharpened considerably from the album and drawing lots of early play; Mighty Pope's "Sweet Blindness" (WB/RFC), a solid R&B-style number from Canada with a fantastic punchline; Karen Silver's "Hold On, I'm Comin'" (Arista), also Canadian, a remake of the Sam and Dave oldie in disco style; Melba Moore's "Miss Thing" (Epic), which has Moore singing harder and freer than ever; Taana Gardner's first album (West End), which celebrates New York's Paradise Garage in "Paradise Express" and makes a fine statement for women in "When You Touch Me." Just a bit further down: Simon Soussan's *Simon Orchestra* (Polydor), named after the band that's backed Pattie Brooks, Arpeggio and French Kiss, with a fuller sound than ever; *Just Take My Body*, by Rudy (Polydor), the latest from the producers of Macho and Peter Jacques Band; three albums by Boris Midney: *USA-European Connection II* on Marlin, a disco adaptation of Pinocchio on Prelude and *Caress* on RFC; Chantal Curtis' *Get Another Love* (Keylock), titled after her subtle summertime East Coast cult hit and including the much more dynamic "Hit Man."

Disco Spotlights



**Cerrone—
'Cerrone V:
Angellina'
Atlantic SD 19250**

After exploring sex, science fiction and the human condition, the center of Cerrone's latest is a touchingly direct and emotional group of love songs. The title cut and "Call Me Tonight" are both gorgeous, melodic pieces, the first disco-rock fusion (much richer than the sparse "Rock Me"), the second patterned after the lush, understated "Look for Love." As usual, it's a surprise, and one that merits the close attention it needs to be totally appreciated.



**TJM—'TJM'
Casablanca/Tom
'n Jerry NBLP
7172**

The father of the disco remix, Tom Moulton, turns in his first "solo" project, a group of four songs produced and arranged in classic Philadelphia R&B style and lengthened for disco play by edited breakdowns and percussion passages. At its best ("I Don't Need No Music," "Put Yourself in My Place"), it's as perfect a marriage of earthiness and gloss as Gamble-Huff, Bell or any of the Philly masters have achieved.



**The Duncan
Sisters—'The
Duncan Sisters'
Earmarc/
Casablanca
EMLP4001**

The vocalists leading recent THP and Sticky Fingers albums receive star billing here. Backed by the THP rhythm section, the Duncans' strong suit is their aggressive vocal attack, a big, brassy shout, sort of more passionate Love Unlimited. There are country and folk-rock overtones on the best cuts: "Boys Will Be Boys" and "Sadness in My Eyes."

Album Spotlights



Yachts—'Yachts'
Polydor/Radar
PO-1-6220

"Yachts" is the second U.S. release by the British Radar Records through Polydor. The Yachts play

pure pop: bouncy, fun, often silly, yet always danceable. Any of the 12 well-crafted tunes on the LP could be singles. "Love You Love You" has a great surprise ending in the Beach Boys tradition. "Suffice to Say" is a live reading of one of the Yachts' trademark songs. It's wonderful.



Garland Jeffreys—'American Boy & Girl'
A&M SP 4778

With "Wild In The Streets," one of the most often covered rock

songs of the last decade, Garland Jeffreys established his credentials as a powerful New York writer. "American Boy & Girl" fills much of that earlier promise with songs that are accessible, honest and direct. Jeffreys connects with true tales of New York street life on "Livin' For Me" and "City Kids."



Barbara Mandrell—'Just For The Record'
MCA 3165

"Woman To Woman" and "(If Loving You Is Wrong) I Don't Want To Be

Right" proved Mandrell's abilities as more than your average female country singer. Tunes like "Fooled By A Feeling" and "My Love Can Do No Wrong" are further proof, as she takes on pure pop sounds as well as more country-sounding material like "She's Out There Dancin' Alone" and "Using Him To Get To You." Whatever style you call it, she sings with a classy, expressive style.

The Swedish Are Coming!

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Kingston Trio type of folk tunes." Later came a period of nightclub gigs and occasional recordings. most of them in Swedish. "But we were with the girls—they were singers, and we were songwriters—so we said, 'Let's do exactly what we would really like to do deep inside when it comes to music. And let's do it in English, so we have a chance to reach outside Sweden and Scandinavia.'"

If Andersson and Ulvaeus needed any assurance that they could in fact succeed with their own ideas, it came indirectly, from England. "We simply realized that there was a group called the Beatles," Benny explained, "and they wrote their songs themselves. I mean, they had a band, and they had their own songs. Before that, it was somebody singing other people's music, and you didn't pay any attention to who wrote the song. I thought, 'Well, maybe I can do this.' I sat down at the piano and tried to do something, and it became a song—not too good, but not too bad, either. From that time, it's been mainly American and English contemporary music that appeals to me."

Production-wise, *Voulez-Vous* has even more depth and fullness than previous ABBA albums, in some part due to the group's new Polar Music Studio, built in an old cinema in Stockholm. The new facility—much of the credit for which should go to engineer Michael Tretow, said Andersson—is "a great studio, and not only for us. I've been into a lot of studios, and I honestly think this is the nicest sounding one I've ever heard." Apparently others do as well: Led Zeppelin's new *In Through the Out Door* and a Genesis project have already been recorded there.

Michael Jackson

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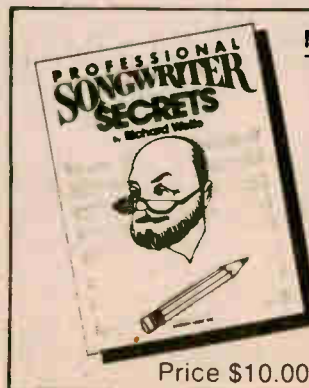
The chemistry between Jones and Jackson is strong throughout the "Off The Wall" LP, and it is considered a top contender for a Grammy nomination. Jackson demonstrates his gifted talents as composer and producer on such tunes as "Working Day And Night" and "Get On The Floor." When asked if there are any artists he would like to write for, he says, "Diana Ross and Barbra Streisand. There are some things that I think I could compose for them that would be really good." Michael works out tunes in his head and then has someone else (often his brother Randy) work out the notation.

Polar Music Studio is only one aspect—ABBA's own brand of clogs is another—of a group business that, according to manager Stig Anderson, is very likely the most profitable in Sweden, on the basis of profits vs. turnover. These people have their careers very much under control; they realized long ago, for instance, that the use of televised film clips, lip-synched visualizations of their current hits, was a far more effective means of self-promotion than touring.

Except in America. "Everywhere else, it's almost silly how good things have worked without touring," Benny laughed. "So we said, 'Why shouldn't it be the same with the U.S.?' But it's not, because a television show there doesn't give the impact that it does in Japan or Australia or England, which is something we found out very late. We feel now that we haven't reached the ultimate in America—we know that, because we can compare it with all the other territories—and that's why we want to give it a real try."

Hence the 1979 tour (featuring a 13 member band, including three extra vocalists) of this particular "territory," which Benny agreed would make a suitable final jewel in a glittering international crown. "We know that what we get back from the films and promotional tour is tremendous," he said. "But America is a continent, really, not just a country. It's essential to be there, so people can get in touch with you, and also to feel what's really happening. We can always look at the sales figures, but it's not the same." Even more than a canny business move, however, one gets the impression that conquering America is a matter of pride. "It's a bit of a frustration not to have made it to the same magnitude in America as we have in the rest of the world," said Andersson. "That's the major reason for us going there now."

Though he is constantly asked, Michael says that he has no plans of leaving the Jacksons, just as he has no intentions of leaving home any time soon. It's probably good judgement, since it's at his parents' home that he seems to be able to work best. "The Jacksons are still in evolution," he explained. "It's just not the time to make any drastic change. I'll do more films and my own albums, but right now the group comes first. Anyway, I don't do very many things until a certain force tells me to do them. The force tells me when and then I make my move."



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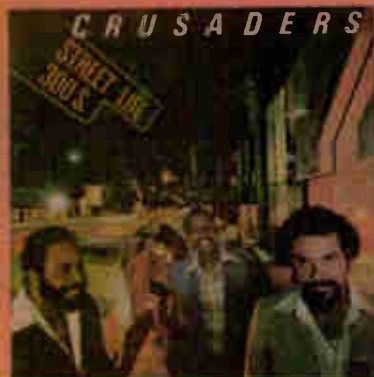
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