

June 1979

Record World

Music News / Buyers Guide

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Mr. Melody



Wings:
A Family Affair

Beach Boys
Regroup

Bogart's
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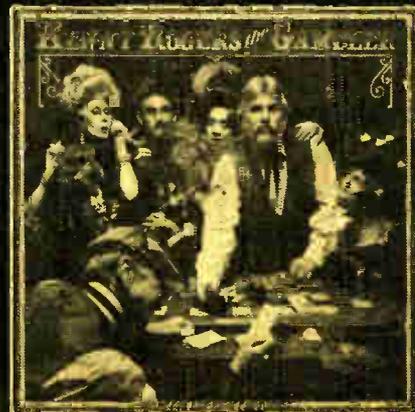
Plus Top Spring LPs

The Gambler's No Gamble.



KENNY ROGERS' latest album,
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On United Artists Records and Tapes

Produced by Larry Butler

Hot



Village People
—'Go West'
Casablanca
NBLP 7144

The fourth album by the country's most recognizable singing group seems to have pieces of two concept albums in it: "Go West" and "Getaway Holiday" look toward the vacation pictured on the cover while "I Wanna Shake Your Hand" and "Citizens of the World" almost pose the group as ambassadors of goodwill. Just a bit less outrageous than previously, but still hot and funny.



Van Halen—
'Van Halen II'
Warner
Brothers
HS 3312

The boys from California who rocked your socks off with their first album have returned with an equally intense album of powerful rockers. David Lee Roth proves that he is a capable and engaging vocalist as he leads the band through their rousing set, including a cover of "You're No Good."



Barry White—
'The Message
Is Love'
Unlimited Gold
JZ35763

Old fans of Barry White will find few surprises on his new album. Most of the release consists of moderate and uptempo tunes with the lush, romantic orchestrations that have become the "Maestro's" trademark. His current single, "Any Fool Could See," and what is a likely follow-up, "It Ain't Love, Babe," are the only tunes cut from a different mold from the rest, both employing danceable rhythms. The slick production and consistency of the lp make it far from a disappointment and a likely success.

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World
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Record World Music News/Buyers Guide is published monthly by REAP Directories, Inc., 1700 Broadway, N.Y., N.Y. 10019. Editorial and business offices (212) 765-5020.

All charts are compiled by the Record World research department.



Left to right: The Eagles, Neil Diamond, The Who, circa early sixties.

NEW YORK So you say you believe in Karma? Apparently some of the promoters of the original Woodstock Festival are believers because they're gearing up to do it all over again. John Morris and Michael Wadleigh,

with some hefty financial support from CBS Records and Orion Pictures, plan to throw the world's biggest generational reunion August 15, 16 and 17, hopefully on the same site (or in the same vicinity) as the last one. If not, a spot in Wyoming is being considered. Talent for the gathering will be arranged by super-agent Frank Barsalona with special emphasis on some of the groups that performed in '69. If the good residents of the original Bethel/Wallkill site agree to play host once again, virtually the entire New York State government is ready to cooperate as part of the "I Love New York" campaign. This time, gate crashers will find ticket check points some 20 miles from the site and the promoters have made firm promises about providing more than enough food and bathroom facilities. Tickets for the three-days will be made available on a regional and international basis and will sell for \$37.50 in groups of four wherever possible. That fee will also include such survival implements as thermal blankets and vitamin/mineral powdered drinks. Is everybody ready?

LOS ANGELES The mega success of such films as "Saturday Night Fever" and "Grease" has apparently spawned a whole slew of new films, some already in production, set to star rock stars with heavy emphasis on the soundtracks. John Travolta has been cast to star in the title role of the "Urban Cowboy" film, based on an "Esquire" story by Aaron Latham, and will be supported by appearances by the Eagles and other country/rock performers. The soundtrack is already being touted as the "country 'Saturday Night Fever'." Justin Hayward of the Moody Blues will appear in the new music version of "Gulliver's Travels" and Ringo Starr and Priscilla Presley are being talked about as co-stars of the upcoming "Mulholland Drive." Meanwhile, the much anticipated Who films, "The Kids Are Alright" and "Quadrophenia," will be previewed at this month's Cannes Film Festival. . . . The Bee Gees will be featured in a TV special set to air during the 1979-80 season on WNBC-TV. The 90-minute show will trace their careers through their music and the help of some home movies. . . .

LONDON Rocket Records will release a 12-inch disc by Elton John entitled "The Thom Bell Sessions '77." The record will contain three tracks with a total running time of 18 minutes. The songs, none written by John,

were produced by Bell with back-up vocal support by the Spinners. That group's latest single is one of the tunes with John's voice erased. No word yet on an American release. . . . More On Film: Peter Gabriel is starring in a feature film titled "The Lamb Lies Down On Broadway" with sound-track written and performed by Ga-

The Insider



briel and the members of Genesis. . . . David Bowie has given the nod to the British-released version of his "Just A Gigolo" feature film. The edited version, released in Berlin, is light on the sex scenes and not to Bowie's liking. . . . Are The Who, with new drummer Kenny Jones (formerly of the Faces), set to perform in Paris May 12? . . . At the preview of his "Wings Over America" TV documentary, Paul McCartney revealed the group has been asked to perform in Moscow just before the 1980 Olympics. . . .

NASHVILLE Studios here are now operating at full tilt, busier than they have ever been. Projects currently underway or recently completed include albums by the Charlie Daniels Band, Kenny Rogers, Waylon Jennings, the Pousette-Dart Band, Don Williams, Eddie Rabbit, Michael Johnson, Gary Stewart, the Oak Ridge Boys, Barbara Mandrell, J.J. Cale, Gene Cotton, Leo Kottke, and the Little River Band. The increased activity is due largely to recent improvements made with new equipment and design. . . .

There's an album in Nashville, as yet unreleased, called the Million Dollar Quartet which includes Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash in an informal 1957 session in the old Sun Studios in Memphis. Shelby Singleton has the record and has tried to release it, but RCA, Elvis Presley's label, sued him to halt distribution of the record on Singleton's Sun International label. There is talk, however, that Singleton and RCA may reach an agreement and the record may someday be released. . . . Waylon Jennings is also scheduled to appear in the upcoming movie "Urban Cowboy." Waylon is also writing the soundtrack for the movie, which will be filmed in Texas. Meanwhile he is on a television special with Johnny Cash soon, also featuring Martin Mull and George Jones taped at the Grand Ole Opry House.

Pat Baird & Walter Campbell

Record World

Top 30 Albums



- 1 **GO WEST**
Village People/Casablanca NBLP 7144
- 2 **SPIRITS HAVING FLOWN**
Bee Gees/RSO 1 3041
- 3 **2 HOT!**
Peaches & Herb/Polydor/MVP PD 1 6172
- 4 **VAN HALEN**
Warner Bros. HS 3312
- 5 **BLONDES HAVE MORE FUN**
Rod Stewart/Warner Bros. BSK 3261
- 6 **MINUTE BY MINUTE**
Doobie Bros./Warner Bros. BSK 3193
- 7 **BREAKFAST IN AMERICA**
Supertramp/A&M SP 3708
- 8 **DIRE STRAITS**
Warner Bros. BSK 3266
- 9 **DESOLATION ANGELS**
Bad Company/Swan Song SS 8506 (Atl)

Top 15 Singles

- 1 **REUNITED**
Peaches & Herb/Polydor/MVP 14547
- 2 **IN THE NAVY**
Village People/Casablanca 973
- 3 **HOT STUFF**
Donna Summer/Casablanca 978
- 4 **LOVE YOU INSIDE OUT**
Bee Gees/RSO 925
- 5 **HEART OF GLASS**
Blondie/Chrysalis 2295
- 6 **MUSIC BOX DANCER**
Frank Mills/Polydor 14517
- 7 **KNOCK ON WOOD**
Amii Stewart/Ariola 7736
- 8 **GOODNIGHT TONIGHT**
Wings/Columbia 3 10939
- 9 **WE ARE FAMILY**
Sister Sledge/Cotillion 44251 (Atl)
- 10 **TAKE ME HOME**
Cher/Casablanca 965
- 11 **JUST WHEN I NEEDED YOU MOST**
Randy VanWarmer/Bearsville 0334/ (WB)
- 12 **DISCO NIGHTS (ROCK FREAK)**
G.Q./Arista 0388
- 13 **SHAKE YOUR BODY (DOWN TO THE GROUND)**
Jacksons/Epic 8 50656
- 14 **LOVE IS THE ANSWER**
England Dan and John Ford Coley/Big Tree 16131 (Atl)
- 15 **DEEPER THAN THE NIGHT**
Olivia Newton-John/MCA 41009

- 10 **BAD GIRLS**
Donna Summer/Casablanca NBLP 2 7150
- 11 **WE ARE FAMILY**
Sister Sledge/Cotillion SD 5209 (Atl)
- 12 **52ND STREET**
Billy Joel/Columbia FC 35609
- 13 **LIVIN' INSIDE YOUR LOVE**
George Benson/Warner Bros. 2BSK 3277
- 14 **PARALLEL LINES**
Blondie/Chrysalis CHR 1192
- 15 **CHEAP TRICK AT BUDOKAN**
Epic FE 35795
- 16 **CRUISIN'**
Village People/Casablanca NBLP 7118
- 17 **BUSTIN' OUT OF L SEVEN**
Rick James/Gordy G7 984R1
- 18 **TOTALLY HOT**
Olivia Newton-John/MCA 3067

Top 15 R&B Albums

- 1 **2 HOT!**
Peaches & Herb/Polydor/MVP PD1 6172
- 2 **WE ARE FAMILY**
Sister Sledge/Cotillion SD 5209 (Atl)
- 3 **BUSTIN' OUT OF L SEVEN**
Rick James/Gordy G7 984R1 (Motown)
- 4 **BAD GIRLS**
Donna Summer/Casablanca NBLP 2 7150
- 5 **INSPIRATION**
Maze Featuring Frankie Beverly/Capitol SW 11912
- 6 **DISCO NIGHTS**
G.Q./Arista AB 4225
- 7 **MUSIC BOX**
Evelyn "Champagne" King/RCA AFL1 3033
- 8 **LIVIN' INSIDE YOUR LOVE**
George Benson/Warner Bros. 2BSK 3277
- 9 **DESTINY**
Jacksons/Epic JE 35552
- 10 **LET ME BE YOUR WOMAN**
Linda Clifford/RSO/Curtom RS 2 3902
- 11 **ROCK ON**
Raydio/Arista AB 4121
- 12 **INSTANT FUNK**
Salsoul/SA 8513 (RCA)
- 13 **GO WEST**
Village People/Casablanca NBLP 7144
- 14 **THE MUSIC BAND**
War/MCA 3085
- 15 **THE MESSAGE IS LOVE**
Barry White/Unlimited Gold JZ 35763 (CBS)

- 19 **THE GAMBLER**
Kenny Rogers/United Artists UA LA 934 H
- 20 **EVOLUTION**
Journey/Columbia FC 35797
- 21 **ENLIGHTENED ROGUES**
The Allman Brothers Band/Capricorn CPN 0218
- 22 **DESTINY**
Jacksons/Epic JE 35552
- 23 **RICKIE LEE JONES**
Warner Bros. BSK 3296
- 24 **INSPIRATION**
Maze featuring Frankie Beverly/Capitol SW 11912
- 25 **BRIEFCASE FULL OF BLUES**
Blues Brothers/Atlantic SD 19217
- 26 **PIECES OF EIGHT**
Styx/A&M SP 4724
- 27 **THE CARS**
Elektra 6E 135
- 28 **DISCO NIGHTS**
G.Q./Arista AB 4225
- 29 **GEORGE HARRISON**
Dark Horse DHK 3255 (WB)
- 30 **PARADISE**
Grover Washington Jr./Elektra 6E 182

Disco Top 15

- 1 **HOT STUFF**
Donna Summer/Casablanca (12"*)
- 2 **DANCER/DANCE TO DANCE**
Gino Soccio/Warner/RFC (12"/lp) RCSK 8788/RFC 3309
- 3 **NO ROMANCE/KEEP ON DANCIN'**
Theo Vaness/Prelude (12"*) PRL 12165
- 4 **RING MY BELL**
Anita Ward/TK (12") TKD 124
- 5 **MUSIC IS MY WAY OF LIFE**
Patti LaBelle/Epic (12"*) JE 35772
- 6 **WORK THAT BODY**
Taana Gardner/West End (12") WES 22116
- 7 **FORBIDDEN LOVE**
Madleen Kane/Warner Bros. (12") WBSD 8772
- 8 **DANCE WITH YOU**
Carrie Lucas/Solar (12") YD 11483 (RCA)
- 9 **LET ME BE YOUR WOMAN**
Linda Clifford/RSO/Curtom (entire lp) RS 23902 (RSO)
- 10 **I (WHO HAVE NOTHING)**
Sylvester/Fantasy (12") D 129
- 11 **WE ARE FAMILY/HE'S THE GREATEST DANCER**
Sister Sledge/Cotillion (12") DK 4710 (Atl)
- 12 **BOOGIE WOOGIE DANCIN' SHOES**
Claudia Barry/Chrysalis (12") 12 2316
- 13 **POUSSEZ**
Poussez/Vanguard (entire lp) VSD 79412
- 14 **ROCK IT TO THE TOP**
Mantus/SMI (12"*) 601
- 15 **AIN'T NO STOPPIN' US NOW**
McFadden & Whitehead/Phila Intl (12") 228 3675 (CBS)

(* non-commercial 12")

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THE DISCO RECORD COMPA

Wings Keep It in the Family



By Val Falloon

The scene is London, a basement cinema in Soho's Wardour Street, where a screening of "Wings Over the World" has just ended. The 90-minute special documented the return of the prodigal, Paul McCartney, to the U.S. in 1976 for the tour which spawned the three-1p set "Wings Over America." America saw the special March 16; the U.K. telecast, on the BBC, was April 8.

• Now the McCartneys themselves are answering questions. They are introduced very formally, shaking hands with everybody. Paul looks thin, but dapper as usual in a suit; Linda looks tired. Lawrence Juber, the new Wings guitarist, is also present.

Denny Laine wanders in halfway through, is practically ignored and as usual doesn't push himself too much. But McCartney's in top

form, and so is Linda. They talk over each other, answering the same question simultaneously or going off on separate tangents. Paul is trotting out quotable quotes, chatting expansively. Then they both start talking at once about the superstar image. So this articulate, humorous man with a 16-year old daughter (whose history books now mention him), a big bank balance, and property all over the place, really is a rock 'n' roll star. Must be his Gemini dual personality. There is a business man there, but he doesn't really want to talk about his investments or the details of his recent re-signing to EMI Records (CBS for the U.S.) which is a five year lease-type deal, with McCartney retaining rights to the masters after that period.

The ex-Beatle, who's just committed himself to rock till he's 40, wants to talk about Wings in the good old days. Through it emerges his slight ennui with the extravagance of the rock world and the supergroup lifestyle.

The special showed clips of Wings' early,

amateurish rehearsals; expensively staged shows at mammoth stadiums from Perth, Australia, to L.A. and, quite a lot more than you'd expect for a rock film: Paul, the paterfamilias, romping around with his two younger daughters while Linda looks on with her benign mum face. How important is it that the family goes with Wings on tour?

"One of the things the special showed is the difference between a Wings tour now and the tours of, say, ten years ago," says Paul. Does he mean the Rolling Stones type of one-nighters? Staying up all night, drink, drugs, groupies? "That sort of thing," he goes on. "You can see from the special that we now work a different way. The kids came along, we stayed in people's houses sometimes, we worked eight hours a day so we could spend time together like any normal family. Using the jet meant we could be 'home' by midnight or one a.m. after each gig. Though we work hard we don't live hard—we knock off sometimes, and take holidays."

It's all to do with keeping life in perspective. After all, if you've been an international rock god for almost 20 years, the city-to-city, 60,000-seat stadium, laser-lit sell-out year-long tour must seem a bit passé.

"When Wings first started it was because I wanted to get back on the road after the break-up of the Beatles," says Paul. "I thought, 'At least I'll be singing again, being with people.' We used to just turn up somewhere unannounced, a college maybe, and offer the group for a night at 50 pence admission."

"Sometimes we played in the lunchroom," says Linda. "The feedback was terrific, and we got to meet everybody."

"I used to love playing ballrooms," Paul goes on, "everyone was dancing and having a good time. In the 67,000 seat stadium in Seattle, we didn't see one of the audience."

Do they want to play small halls and clubs again? They're a little careful how they say this: after all, the main purpose of a tour is to promote records and you've got to reach as many people as possible with one concert to make money for the promoters, especially if the presentation and effects are so expensive. Plus the costs of flying everyone around in a jet.

"Obviously you can't rule out the big venues

continued on page 18

Donna Summer

BAD GIRLS

THE HOTTEST SUMMER ON RECORD
A 2-RECORD SET INCLUDING
"HOT STUFF" "BAD GIRLS" and "DIM ALL THE LIGHTS"



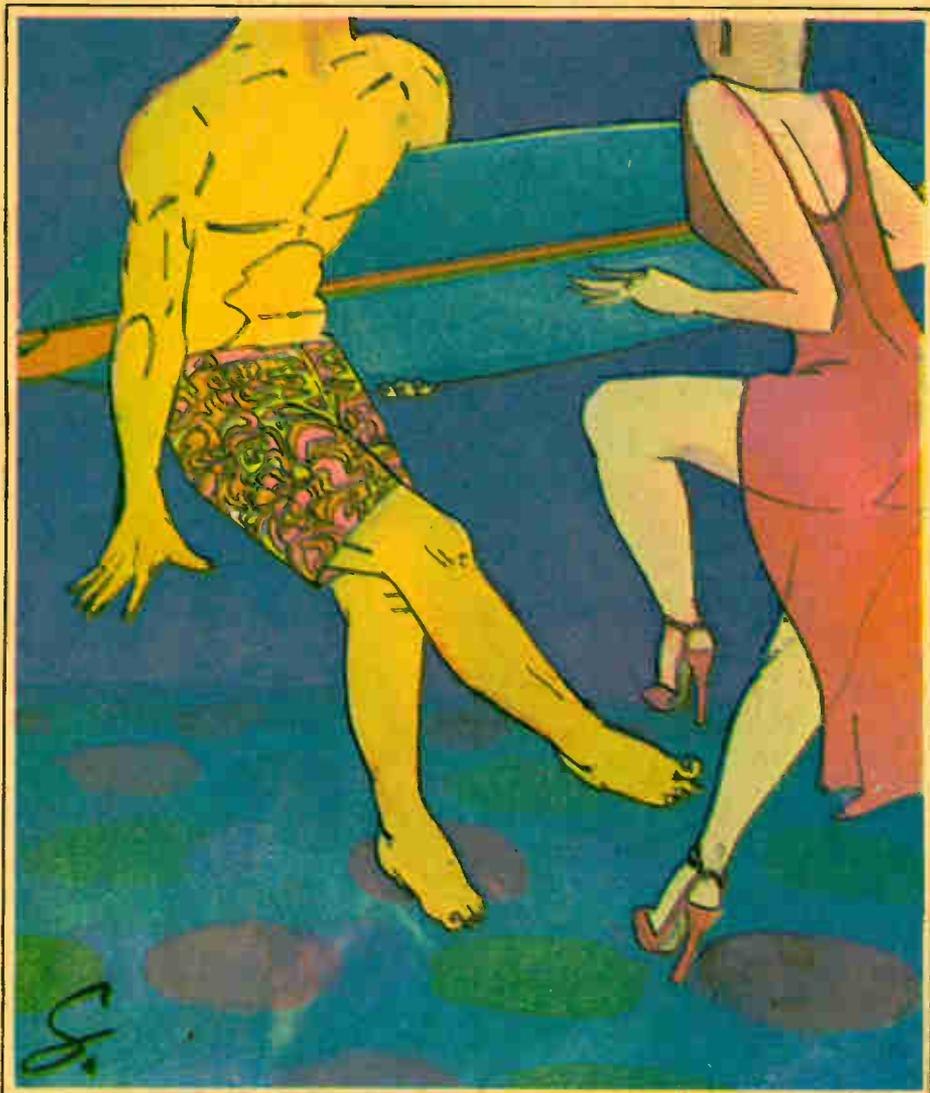
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SUSAN HUNO
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MANAGEMENT

Beach Boys Bounce Back



By Samuel Graham

It won't be long now—a little more than two years, in fact—before the Beach Boys pass the twenty-year milestone. A remarkable achievement, that, positively Herculean when one considers the life span of the average rock band. Yet when they reach that anniversary,

they will not have done so without first weathering some fierce artistic and personal storms.

When the Beach Boys played Radio City Music Hall in March, it was obvious that the demands of their audience have changed little over the years: they still want to hear "Little Deuce Coupe," "Surfin' U.S.A.," "Help Me Rhonda" and all the other happy reminders of a more innocent time. That's a shame, in a way, for as great as those early songs are, there is much more to the Beach Boys than shooting the curl and metal-flake paint. The group itself grew up and out in the late '60s and early '70s, creating a body of work that remains obscure beyond a circle of fans who were willing to accept some experimentation and exploration, and the accompanying mistakes and triumphs.

"We're not the kind of people who only play it safe," says Carl Wilson, and their work in the past decade has often borne that out.

The reasoning that most people weren't "ready" for the mature Beach Boys, at least after "Good Vibrations," only goes so far, however. True, albums like "Sunflower," "Surf's Up" and "Holland" had some brilliant, undeservedly overlooked music. But in recent years, as the group itself will confess, the product just hasn't been there, as they say in the biz. The last few albums for the Warner Bros. label—"15 Big Ones," "Love You" and "M.I.U. Album"—have had their moments, mostly in the songwriting, but they have been largely incomplete, unsatisfying works; and except for the very occasional hit, like "Rock and Roll Music," they have been overlooked by the public.

Perhaps recognizing the gravity of the situation—with a big move from Warners to the CBS monolith, it was time to put up or shut up—the Beach Boys labored long and hard over their new album, the "L.A. (Light Album)." Each member contributed at least one fine song; an outside producer was brought in, their first in many years, in the person of former Beach Boy Bruce Johnston; and they worked

especially hard on the vocals, always the Beach Boys' trademark.

Their efforts paid off. Johnston, who was invited along by Brian Wilson (which should help put a dent in the general misconception that Brian is merely a childish invalid) and has been described by Alan Jardine variously as "the sixth Beach Boy" and "the master chef," seems to have been the catalyst for the group's most inspired album in many a year. "What Bruce did demonstrated that we really do need an objective person to work as a sort of creative funnel for all of our individual efforts," says Mike Love. "Bruce has an intimate knowledge of the group creatively, and he's also had a lot of experience producing and writing [he penned the Grammy-winning "I Write the Songs"]. So it worked out real well." Jardine agrees, calling Johnston's involvement "a very healthy thing."

The "L.A. (Light Album)" may just be the one to re-establish the Beach Boys as an ongoing and important musical entity. It is filled with quality songs, like Brian and Carl's "Good Timin'," Al's "Lady Lynda," Carl's "Goin' South" and several others. Johnston's production is bright and full, and the vocals are where they should be, soaring and enveloping. Even so, the momentum of the album might have been slowed by an early tactical error. "Here Comes the Night," which first appeared on 1968's "Wild Honey" album, was given a full disco treatment on the new album and released as the first single, but it seems destined not to be a hit. Beach Boys lovers dismiss it at the very mention of the word disco—although as Love says, "I think it's a little rigid not to dig it as another color in the spectrum"—while discophiles don't seem to regard it as a particularly good example of the genre. "It was just a little adventure," says Carl, "and a stretch record for us vocally. Now I'm really fed up with all of this stink about the Beach Boys going disco. It could be that people just didn't want to accept that from us. Maybe they were saying, 'Cut the crap and do your stuff.'"

A couple of summers ago, the group nearly broke up during what was reported as a squaring off of two distinct factions, the meditators (Love, Jardine) and the non-meditators (Carl and especially Dennis Wilson,) with Brian, the indisposed Beach Boy genius, allegedly the pawn in the middle. Those problems, says Mike, "came up when somebody was either drunk or stoned. Then it gets weird. But really, it's no more than the normal differences of opinion that have gone on for years"—and most still go on occasionally, to guess from Dennis' rather inebriated condition at Radio City. "Dennis and I are the most obviously competitive in the group," Love admits. "Brian's passive, Carl is kind of a moderator, Al is very straight, while Dennis is the rebel and I'm the eccentric. We get on each other's nerves sometimes [Dennis came onstage at one point with a t-shirt reading "Pity About Mike Love"] but it's not a big thing. We're both just very volatile."

Carl Wilson, a self-described "stabilizer," also indicates that such differences are the inevitable by-product of what is quite literally a family affair. In fact, he says, "Underneath it all, I think there's something that's trying to be communicated. It feels to me like one of them, in his own way, is really reaching out to the other one." In any case, "things have mellowed out a lot since that summer tour in '77. Everything is pretty even now."

RICK JAMES

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"BUSTIN' OUT!"

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Chart Busters

The Oak Ridge Boys

Many performers attempt, throughout their entire careers, to "cross over" from one musical field to another, usually from r&b or country to pop. The Oak Ridge Boys are now attempting, quite successfully it seems, the unprecedented step of crossing over twice . . . from gospel to country to pop.

The name Oak Ridge Boys has historical significance in the gospel field (the first quartet began performing in the 1940s) but the current line-up of Bill Golden, Duane Allen, Richard Sterban and Joe Bonsall alone has sold approximately a quarter million albums on each gospel release for four different labels, meanwhile picking up 15 Dove Awards and four Grammys.

Not content to rest on their gospel laurels,



'Have Arrived'
MCA AY 1135

two years ago the Oaks signed with ABC Records (now MCA Records), manager Jim Halsey and producer Ron Chancy and, on the strength of their two "contemporary country" albums, won the Country Music Association's 1978 Vocal Group of the Year Award. The albums also produced five number one country singles.

Their new album shows they're not absolutely content with that image either and the pop charts will no doubt take note of such neo-to-non-country tunes as *Sail Away* and Larry Graham's *My Radio Sure Sounds Good To Me*. The new tunes, coupled with a stage show that compares with those of the Bee Gees and other strong rock harmonizers, all but guarantee the Oak Ridge Boys a new audience and yet another crossover.

Pat Baird



'Squeezing Out Sparks'
Arista
AB 4223

Graham Parker

After four albums, several tours, and an assortment of coveted promotional albums and limited-edition singles, Graham Parker has still only begun to reach the large American public that critics have predicted for the English artist.

For Parker and the Rumour, the band that backs him, the wait for recognition has not been pleasant. They fought with Mercury, their American label, over the support their records received, and last year won release from their contract. A promotional 12" single of *Mercury Poisoning*, Parker's vitriolic commentary on the situation, is already a collector's item.

Parker does not like to be labeled a punk rocker: his music springs more from the British pub scene that also spawned the musicians who make up the Rumour, Brinsley Schwarz, Bob Andrews, Martin Belmont, Stephen Boulding and Andrew Bodnar.

Parker is now signed to Arista Records, which has issued his fifth album, *Squeezing Out Sparks*. Produced by Jack Nitzsche, the record has a cleaner sound than Parker's previous lps, but retains the intensity that made *White Honey*, *Back to Schooldays* and *Fools Gold* some of the best tracks of the seventies. They should be standards. Soon they may be.

Marc Kirkeby

U.K.

Originally a quartet, U.K. has trimmed its lineup to three. Ex-King Crimson and Roxy Music bassist John Wetton remains lead vocalist, while founding member Eddie Jobson, formerly with Roxy and Frank Zappa, continues on multiple keyboards and electric violin. Guitarist Alan Holdsworth has left, as has drummer Bill Bruford, whose replacement is former Zappa cohort Terry Bozzio.



'Danger Money'
Polydor PD-1-6194

The members of U.K. are all "progressive rock" veterans; however, they seem to realize that virtuoso musicianship alone does not guarantee success in today's pop music climate. Their second Polydor album, *Danger Money*, strikes a

balance between extended instrumentals and compact songs. One cut, *Nothing to Lose*, is a straightforward pop tune whose even beat and vocal harmonies easily qualify it for airplay on singles-oriented radio.

The trio format places greater demands on the individual musicians, especially Jobson, whose keyboards must flesh out the complex rhythmic skeletons constructed by Wetton and Bozzio. While this was hardly a problem in the modern studio, it posed a challenge to the group on stage. They took on the task gladly, recently beginning U.K.'s second tour of the U.S. as a three man band.

Phil DiMauro

George Thorogood & The Destroyers

"Bar band": For most rock fans, the term evokes loud, rough-edged versions of rhythm & blues or rock 'n' roll standards played by hard-working musicians who seem to be doing it for love, or at least for free beer.

Heavy FM airplay and an album halfway up the chart are not part of the image, however, and they make George Thorogood & the Destroyers, a bar band with a difference, much harder to pigeonhole.

Thorogood was playing the bar circuit as recently as last year, although tracks from his first Rounder Records album, especially *One Bourbon, One Scotch, One Beer*, kept turning up on the radio. With the release of *Move It On Over*, the band's second album, last fall, Thorogood's no-nonsense readings of rock and blues classics, by artists ranging from Hank Williams to Chuck Berry to John Lee Hooker, started getting national attention.

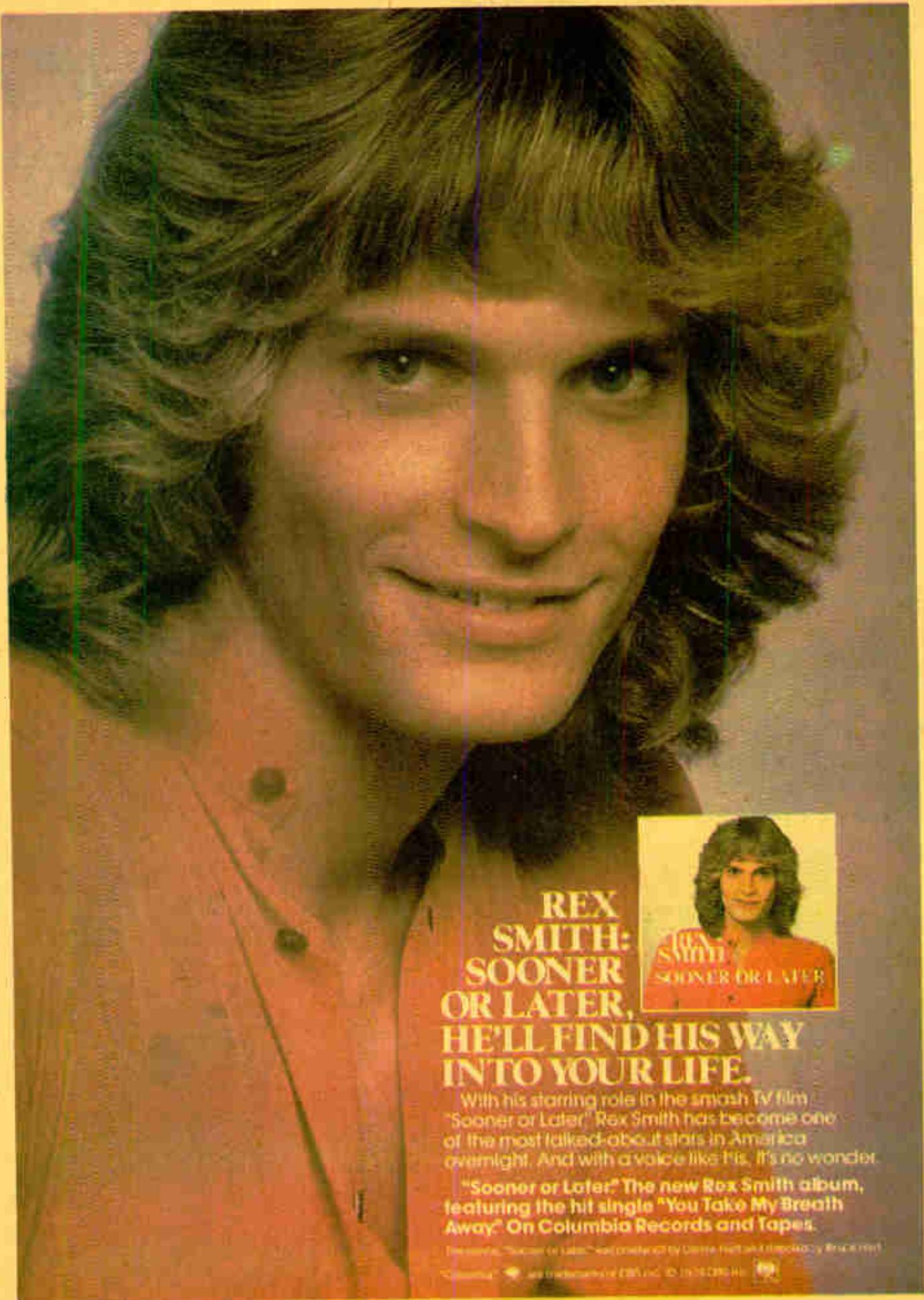
Now the group plays classier joints in support of that lp, the hottest in Rounder's history. The music is far from chic, but it connects



'Move It On Over'
Rounder 3024

up with styles that go underground from time to time without ever losing their power to captivate. Perhaps most importantly, Thorogood still gives the impression that he's having fun, and invites the listener to share it.

Marc Kirkeby



**REX
SMITH:
SOONER
OR LATER,
HE'LL FIND HIS WAY
INTO YOUR LIFE.**



With his starring role in the smash TV film "Sooner or Later," Rex Smith has become one of the most talked-about stars in America overnight. And with a voice like his, it's no wonder.

"Sooner or Later." The new Rex Smith album, featuring the hit single "You Take My Breath Away." On Columbia Records and Tapes.

The musical "Sooner or Later" was created by Doree Hild and librettist Frank Frost.

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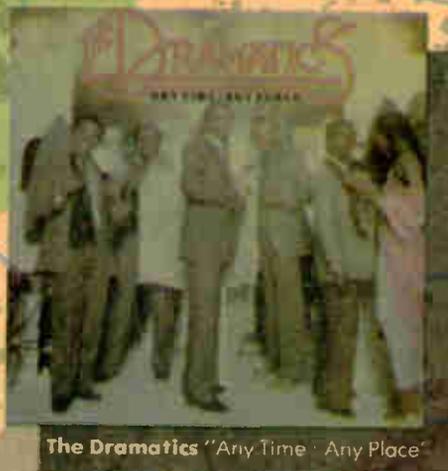
13 Modern Masters



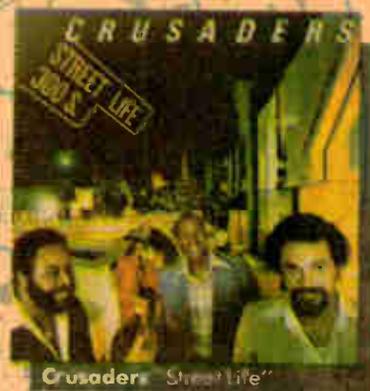
War "The Music Band"



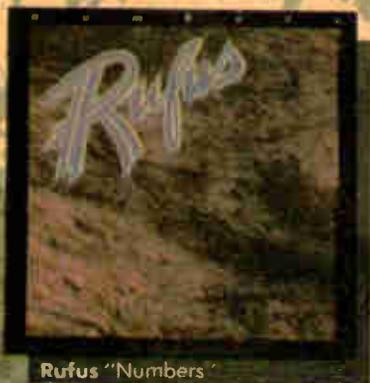
Oakridge Boys "Have Arrived"



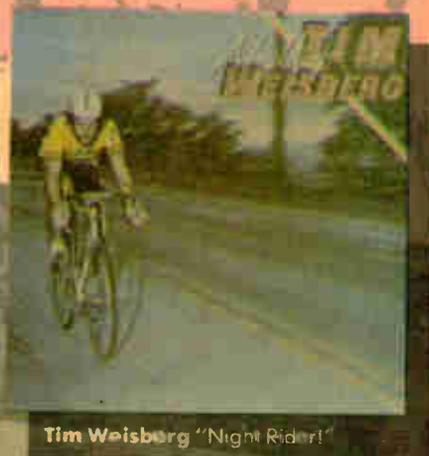
The Dramatics "Any Time - Any Place"



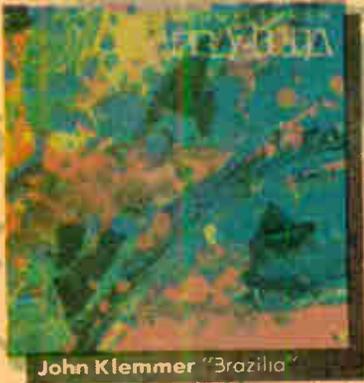
Crusaders "Street Life"



Rufus "Numbers"



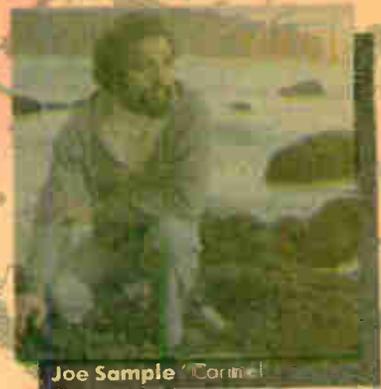
Tim Weisberg "Night Rider!"



John Klemmer "Brazilia"



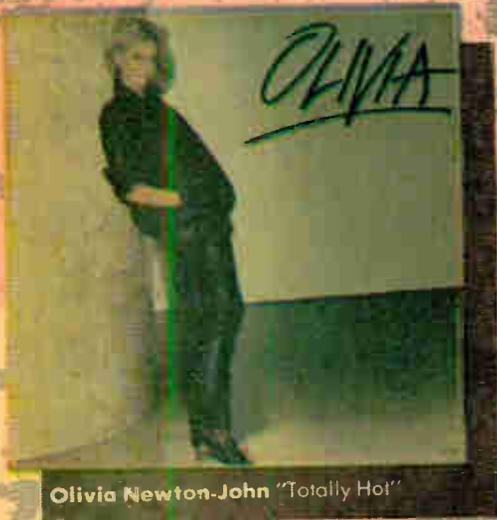
Tanya Tucker "TNT"



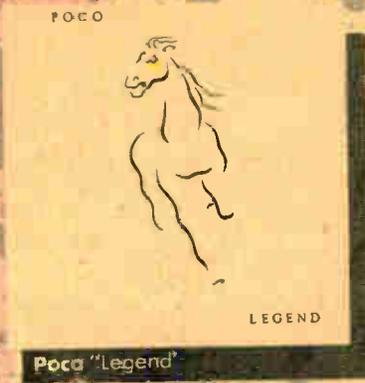
Joe Sample "Corinth"



Barbara Mandrell "Woods"



Olivia Newton-John "Totally Hot"



Poco "Legend"



Chuck Brown "Bushin' Groove"

Selections from the MCA Collection

Neil Bogart: Sultan of Disco



For some music industry observers, the price of billion dollar success is the prospect of a grey new world of corporate control, in which the feisty and independent entrepreneurs who helped shape pop, rock, soul, and most recently disco are seen as a vanishing breed.

How then, do you explain Neil Bogart, president of Casablanca Record and Film-Works? Brooklyn-born Bogart has taken more than his last name from the glamorous Hollywood of yesteryear: his tiny record label has grown into a true multi-media (and multi-million dollar) enterprise spanning records, film and television.

Much as Bogart championed bubble-gum music for fun and profit as a top executive at Buddah Records in the '60s, he has transformed his early commitment to disco into late '70s success stories for Donna Summer, the Village People and producer-stars like Giorgio Moroder, Alec Costandinos and Meco. Casablanca has added celluloid hits via its mid-decade merger with Peter Guber's Film-Works, Inc., and the subsequent successes of box office draws like "The Deep," "Thank God It's Friday" and "Midnight Express."

Dressing his execs in sailor suits to dazzle a music biz convention, decorating his Sunset Strip office complex with Saharan abandon, Bogart has maintained a lively, candid and often breathless enthusiasm for the business. "I never wanted to be just a record company," Bogart says of his P. T. Barnum panache, "al-

though I love the record business. I think what we're seeing is an audio-visual era; it's not just that we're making records, or making movies, or publishing books. We're an audio-visual company, because that's the age we're in."

Bogart staunchly dismisses the existence of a Casablanca "formula" and ties his talent strategy to instinct, not science. While stressing the impact merchandising and research have made on Casablanca's sales, Bogart says his own ears are still the most important tool of the trade.

"I don't listen to other people's records, and I don't go to other people's movies," he comments. "If something becomes a huge hit, then naturally I'll be aware of it. But I still go by my own tastes, by what I like."

Casablanca began life as a custom record label distributed by Warner Bros., nearly sinking into oblivion with its first projects, among them a garishly-outfitted quartet of hard rockers named Kiss. After rebounding as an independently marketed and distributed label, Bogart entered a new deal with another major, Polygram, and he agrees that the size and scope of such corporations can evolve into "machines." Cognizant of Casablanca's own growth, and the threat that his company will follow that path, he sees the label's vitality as an outgrowth of what he cheerfully describes as a form of self-delusion.

"The machine is the people," he philosophizes. "What happens with most companies is that the people get old, and tired, and the machine wears down. You just have to keep it well-oiled."

Record Makers

"I'm 36 years old, but I feel like I'm 21 years old. I think I have the body of a 21-year-old, and I act like I'm 21." If he laughs at his own prolonged youthfulness, there is a more serious side. "The day will come—when I'm 45, when I'm 56, who knows when?—when I'll look behind me and say, 'who's this punk trying to catch up?' But you know what? I think I'll be able to recognize him."

Until such a successor does catch up, Bogart plans to keep the fun in his business. Disco's new legitimacy represents the culmination of a decade-old dream for Bogart, whose first taste of the emerging disco jet set came during a visit to Armando's Le Club in Acapulco, and was later "crystallized with Donna Summer." His enthusiasm for Summer's heavy-breathing "Love To Love You Baby," prompted Bogart to set up a conference call with Casablanca staffers from across the country, with their president exhorting his troops to "just trust me on this, whether you see the potential or not."

Bogart sees a common link between his bubblegum days at Buddah and his current disco harvest. Both trends, he asserts, have sought to restore a sense of pure, unadulterated fun to show business. "I think people began to take themselves too seriously," he says of the rock movement that dominated popular music during the '60s and '70s, one he especially delights in spearing when the topic of new wave is brought up.

Instead of profound slogans, his own credo—and the unifying theme behind much of Casablanca's musical output—is a cheerful one:

"Hey, c'mon, lighten up!"

Sam Sutherland

Album Spotlights



**Sweet—
'Cut Above The Rest'
Capitol SO—
11929**

Sweet, without lead singer Brian Connolly, have returned with an album that is

reminiscent in many ways of last year's hit single, "Love Is Like Oxygen." The group, which started out with a bubblegum thrust, engineered by Michael Chapman and Nicky Chinn as shown in "Littly Willy," continues to emphasize hard rock, but now blends in other elements quite comfortably. In addition to the guitar oriented rock, one can find pop melodies and high harmonies, as well as a stripped down "progressive" approach.



**Ohio Players—
'Everybody Up'
Arista AB4226**

As one of the leading producers of r&b/funk, the Ohio Players have again come up with a new album that will further

establish their reputations. Moving forward from the direction of their earlier efforts, this latest lp, their first for Arista, is a good mixture of danceable uptempo numbers and slow ballads.



**Ron Wood—
'Gimme Some Neck'
Columbia JC
35702**

As an individual musician, Ron Wood has always been influenced by the Rolling

Stones. This is his first solo album since he joined the Stones, and they are present in body and spirit. With the exception of "Delia," a brief acoustical interlude, every cut is hard-hitting rock and roll, characterized by Woody's overdriven guitars and half-shout-out vocals.



**Art Tatum/
Lionel Hampton/
Buddy Rich—
'The Tatum Group Masterpieces'
Tatum-Hampton-Rich...
Again!
Pablo 2310 775**

Mere words can add little that the names Art Tatum, Lionel Hampton and Buddy Rich don't already say for themselves. Here are three bona fide legends in a set of performances made over 20 years ago (but unreleased until now); their playing is relaxed and good-natured, full of sly references to a host of jazz standards.

DON'T GO HOME WITHOUT THEM

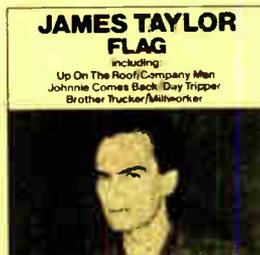
Become part of Gary's Gang and "Keep on Dancin' ". The album also includes the new single "Let's Lovedance Tonight."

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GARY'S GANG

JAMES TAYLOR



The unique genius of James Taylor is being saluted by everyone. "Flag" is the album that's making waves and getting raves.

Produced by Peter Asher.
Engineered by Val Garay.

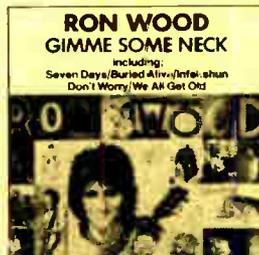
Herbie Hancock is running hard with some great new music. His new album "Feets Don't Fail Me Now" gets off to a fast start with the single "Ready or Not."

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



HERBIE HANCOCK

RON WOOD

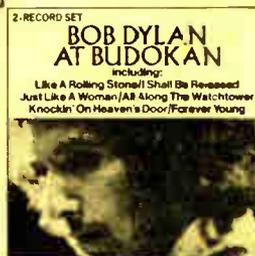


If you've been saying "Gimme some real rock and roll," Ron Wood has heard your plea. Ron's new album "Gimme Some Neck" features some of his well-known friends.

Produced by Roy Thomas Baker for RTB (Audio/Visual) Productions, Ltd.

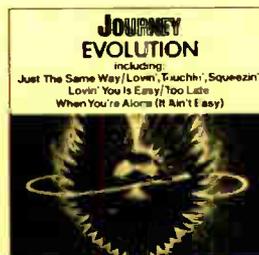
"Bob Dylan at Budokan" is the definitive, live Bob Dylan album. It spotlights classic and contemporary material, and includes lyrics and a knockout, full-color poster.

Produced by Don DeVito.



BOB DYLAN

JOURNEY



"Evolution" is the new Journey album that goes beyond anything the band has done before. Featuring their super-charged new single "Just the Same Way."

Produced by Roy Thomas Baker.

ON COLUMBIA RECORDS AND TAPES

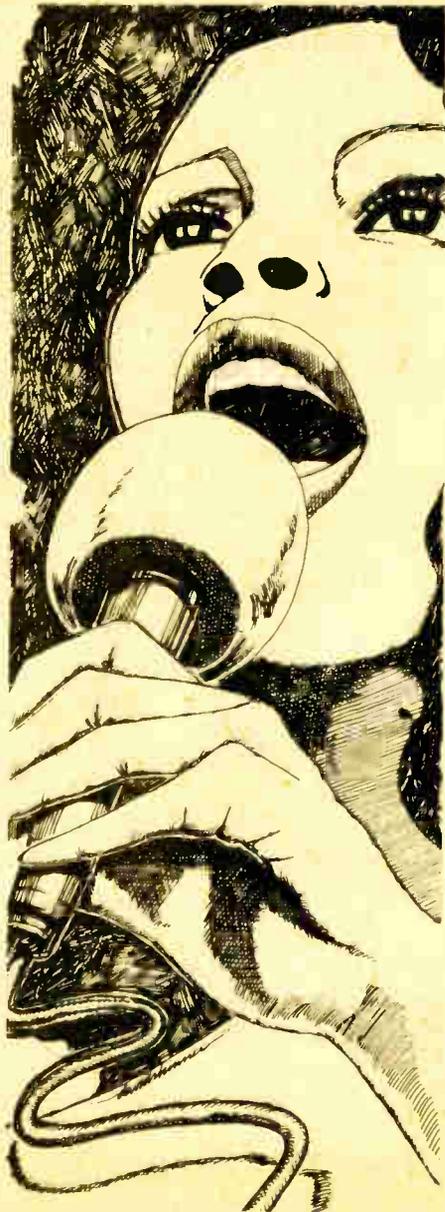
Disco File



The biggest event of the month, inevitably, is the expected release of Donna Summer's seventh album, "Bad Girls" (Casablanca). At press time, one track, "Hot Stuff," had been previewed to radio and clubs, and it turned out to be the latest in her series of hits that always seem to catch or set trends. Wailing like a sixteen-year-old in front of a garage band, Summer seems to have proven herself a performer capable of achieving

whatever she and producers Giorgio Moroder and Pete Bellotte attempt. "Bad Girls" will most likely be on the shelves as you read this; it can't fail to make instant impact, judging from the stomping, roaring "Hot Stuff."

Discotheque floor reaction has marked the following cuts as likely hits: Patti LaBelle's "Music is My Way of Life," from her third Epic album, "It's Alright With Me," with a funky, pounding rhythm that LaBelle rides forcefully, effortlessly, dropping an irresistible punchline: "I've gott-t-ta dance." Taana Gardner's "Work That Body," a West End disco disc, has bolted into the disco top ten on Latin percussion, an incredible, boiling bass line that deserves to be bronzed, and Gardner's vocal, almost babyish, but very intimate. Claudja Barry, whose first two albums contained major disco hits (they were on Salsoul), looks ready for a pop crossover with "Boogie Woogie Dancin' Shoes," which follows the style of Sylvester's hits somewhat, but has nifty vocal and percussion touches all its own. Barry's first Chrysalis album is likely to be out now, and one can't help but note



that her voluptuous good looks will also be noticed.

Notable albums aside from our Picks: "Poussez!" by Poussez, on Vanguard, is shaping up as a solid hit that crosses New York and European disco styles with cute pseudo-French vocals. Jazzman Alphonse Mouzon played most of the rhythm, along with top New York sessioneers. Mantus' "Midnight Energy" (SMI) smooths out the street sound of "(Dance it) Freestyle Rhythm," their regional hit, and came up with three mainstream disco cuts, of which the most widely played has been "Rock it to the Top," the latest in what is bound to be a long line of "Rock" songs.

The "other" rock—rock and roll—shows up again this month in a special disco remix of "What a Fool Believes," the number one pop hit by the Doobie Brothers, remixed by New York DJ Jim Burgess to include new percussion tracks and bass range, and Wings' semi-disco "Goodnight Tonight" (Columbia), both of which seem better categorized as pop-rock rather than disco (although both cuts have support among some deejays). Closer to the mark by far are: Santana's "One Chain (Don't Make No Prison)," a smooth, rather moody soul-style cut remixed for a Columbia disco disc by Boston DJ John Luongo; Alicia Bridges' "Body Heat," remixed by Burgess for Polydor; and Carrie Lucas' "Dance With You" (Solar), a bonafide disco record that perfectly crosses Chuck Berry, British rock and American fifties doowop with disco.

Other hits you're likely to hear out of the nation's clubs: "Ain't No Stoppin' Us Now," by McFadden and Whitehead, who produced Melba Moore's hits, "You Stepped Into My Life" and "Pick Me Up, I'll Dance," bringing classic Philadelphia arrangements back into the forefront, on Philadelphia International disco disc; newly remixed versions of Charo's "Stay With Me" and Bunny Sigler's "By the Way You Dance," both on Salsoul disco discs, "Make Your Move" by Joe Thomas and "Ring My Bell" by Anita Ward, both on TK disco disc, and Chanson's "I Can Tell," on Ariola.

Brian Chin

Disco Spotlights



The Mike Theodore Orchestra—'High On Mad Mountain' Westbound WT 6109

Advance word of mouth was extremely enthusiastic on this album; enormous, shifting arrangements of orchestra and percussion alternate with crazy phased rhythm breaks. A wonderful return to the center of the scene for Detroit producer/musicians Mike Theodore and Dennis Coffey. Already looks like one of the season's biggest hits.



Theo Vaness—'Bad Bad Boy' Prelude 12165

Vaness' often nasal, piercing voice is complemented perfectly by rough, near rock (but disco-danceable) rhythm tracks and articulate, even serious songwriting. Five long, excellent tracks, full of brash, bolting energy from the producers of Madleen Kane.



The Trammps—'The Whole World's Dancing' Atlantic SD 19210

With a history that includes "Disco Inferno" and several of the most compelling disco hymns, the Trammps can always guarantee a good time. "Love Insurance Policy" and "Teaser" are standouts in an album of clean, surging Philly soul. This kind of music will never go out of style.



The Salsoul Orchestra—'Street Sense' Salsoul SA 8516

Producer Tom Moulton has taken over from Vince Montana and brought along Munich session star Thor Baldursson to arrange. Together, they've achieved a fresh new sound for the Salsoul Orchestra (as they already have for First Choice). Includes a remake of "Somebody to Love," but the real gems are the sophisticated instrumentals "Zambesi" and "212 North 12th."

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 - **Hair**
 - **Easy To Be Hard**
 - **Good Morning Starshine**
- and **CHERYL BARNES**

Singing the Hit Single
"EASY TO BE HARD"



A LESTER PERSKY and MICHAEL BUTLER Production
A MILOS FORMAN Film of RAGNI, RADO and MacDERMOT'S "HAIR" Starring JOHN SAVAGE
TREAT WILLIAMS • BEVERLY D'ANGELO • ANNIE GOLDEN • DORSEY WRIGHT • DON DACUS
CHERYL BARNES and MELBA MOORE & RONNIE DYSON Based on the Musical Play
Book and Lyrics by GEROME RAGNI, JAMES RADO
Music composed and arranged & conducted by GALT MacDERMOT Vocal arranger & conductor TOM PIERSON Associate Producer ROBERT GREENHUT
Director of Photography MIROSLAV ONDRICEK Screenplay by MICHAEL WELLER Characterography by TWYLA THARP
Produced by LESTER PERSKY and MICHAEL BUTLER Directed by MILOS FORMAN

ORIGINAL SOUNDTRACK RECORDING
HAIR



2 RECORD SET

RCA



Wings:



continued from page 6

at our level for economic reasons," says Linda, "but I think it's important not to lose touch with the streets. And there's nowhere to go after big."

Adds Paul: "We don't want to be locked into the fame thing and nothing else, in that superstar pigeonhole all the time."

He said wistfully, "One of the big kicks about those first Wings dates was the pile of 50 pence pieces we split with the hall at the end of the gig. Before that, I never actually got to see the money. We'd be told we were rich and of course the money was there, invested or wherever, but there was something really good about sharing out those bags of money in the back of the van after the show."

Are the pressures starting to get them down? After all, the whole weight of songwriting and producing for Wings lies on McCartney's shoulders. "Fortunately I still enjoy writing," he says, "and I can write anywhere."

(Juber said that most of the time Paul comes into the studio knowing exactly what he wants to do with a song. Occasionally he hasn't quite finished, then they will all contribute ideas).

So he likes performing, songwriting, making records. But another five years of lps and hit singles? Another world tour? How can you follow "Mull of Kintyre," which in Britain alone

sold almost two and a half million, an unheard of amount? or "Silly Love Songs"? or "With A Little Luck"? Can McCartney keep up his consistent output of perfect pop tunes that become pop standards? He obviously feels he can and so do EMI and CBS.

They escape the pressures and keep their sanity by going to the farm in Scotland, where "Mull of Kintyre" was written. Says Linda, "I go horseriding a lot and Paul looks after the sheep. We both like the open countryside and I feel very free up there."

Last year, despite Wings' absence from the live scene, they were far from idle. There was the "London Town" lp on Capitol/EMI, and setting up various film projects and the TV special: Willy Russell, who scripted the London musical "John, Paul, George, Ringo and Bert," has written a movie tentatively titled "Band On The Run." It's about a group trying to escape the pressures, Paul says. Another project in the planning is a Disney-style film based on the Daily Express cartoon character Rupert Bear. Last year McCartney acquired the film rights and has already laid down demos for a possible soundtrack. There is a Wings concert movie in the can. For cinemas? "Well," says Paul, "I wouldn't go to the cinema just to see a concert film—I'd rather go and see 'Close Encounters.'"

And of course there's the new album. The single cut, "Goodnight Tonight," was released at the end of March; the album is expected later in the spring. It's the first featuring Lawrence Juber and new drummer Steve Holly, who replaced Jimmy McCullough and Joe English. Will there be any surprises?

"Maybe," says Paul. "I suppose we can't help being influenced to some extent by the new music around. After all, we've got a 16-year-old daughter and she plays a lot of new wave stuff at home."

"Some of it's kind of atonal," adds Linda, "but I like a lot of atonal music—Schoenberg for example."

"Anyway, who says you have to sing in tune all the time?" quips Paul. What are we in for, then? Punk Wings? Atonal nasal Linda vocals? Disco? Reggae maybe? "We play reggae for ourselves, for kicks, but other people do it better. We leave disco to the Bee Gees. It would be good to make a fun album, a bad album, but you can't go to someone and say, 'hey, here's a bad album—will you release it?' Just say we've got a whole new bunch of songs, a new band. Maybe a new style tour soon. Who knows?"

Paul brings up the Russia plan again, one he had around the time that "Band On The Run" was officially released there.

"We are seriously hoping to go to Russia, and maybe China, because many good things will happen when those countries open up. If there is an Iron Curtain, I'm for breaking it down." Is this likely to happen? "It's being followed up," assures Paul, "through our management. It's a definite wish of ours."

It will probably work out because Paul McCartney seems to be one of those people who shape their own destinies. He is very much in control of his financial and business affairs. ("We're well advised," he says) and he's good at putting his ideas into practice. One small but significant example: last year he was complaining that he could never book enough time in his favorite studio, EMI's famous Abbey Road. So he had a replica built under his company's offices in Soho Square and with the help of a mobile, recorded part of the new album there.

Album Spotlights



**Randy Crawford—
'Raw Silk'
Warner BSK
3283**

For her third album, Randy presents us with a mixed bag of eleven ballads that are probably the best display of her vocal skills to date. There are a number of cover tunes, including "I Stand Accused," "Endlessly" and "Just To Keep You Satisfied," which run the range of r&b to pop. The arrangements are uncluttered by a heavy use of horns and background vocals.



**Lowell George—
'Thanks I'll Eat
It Here'
WB BSK 3194**

George's first solo lp exhibits the flair for catchy rhythms and diverse vocal stylings found in his work as vocalist/guitarist/writer/producer for Little Feat. Most of the cuts are big production numbers, heavily laden with horns and backing vocals. This treatment is given to remakes of familiar numbers such as Boz Scaggs' "What Do You Want The Girl To Do," Ann Peebles' "Can't Stand The Rain," and Little Feat's "Two Trains," in addition to new George originals.



**Waylon Jennings—
'Greatest Hits'
RCA AHL
1-3378**

Waylon's first greatest hits album dates back as far as 1968 and includes a pretty fair cross-section of his evolution from rebellious outlaw to one of the biggest country stars in history. The 11 songs constitute only a small sampling of his outstanding cuts, but that's only because there are so many of them.



**Jerry Lee Lewis—
'Jerry Lee
Lewis'
Elektra 6E-184**

Recently switching record labels, Jerry Lee has teamed up with veteran producer Bones Howe and the result is one of his best albums in years. The Killer is allowed to do what he does best which is straight-ahead rock and roll with a tip of the hat to country and blues.

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OUT OF THE BLUE
KZ 35530



A NEW WORLD RECORD
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JZ 35528



FACE THE MUSIC
JZ 35527



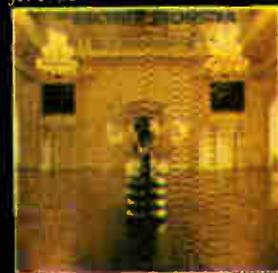
ELDORADO JZ 35526



ON THE THIRD DAY
JZ 35525



ELECTRIC LIGHT
ORCHESTRA II JZ 35533



THE ELECTRIC LIGHT
ORCHESTRA JZ 35524

Album Spotlights



**Con Hunley—
'Con Hunley'
Warner Bros.
BSK 3285**

One of Nashville's most promising new artists, Hunley has the kind of voice which really defies classifica-

tion with its range, versatility and smooth quality. He incorporates a little country and a little blues in the style of Brook Benton and Ray Charles in the warm, mellow cuts on this album such as "That's All That Matters," "Let's Try Again" and "Week-End Friend."



**Rockets
'Rockets'
RSO RS 1 3047**

The Rockets are for those who are tired of the sololess direction in which rock seems to be headed. 'Rockets'

(RSO), the group's second album, is full of fast, blues based, lead guitar solos and screaming vocals. The man responsible for the hot licks is Jim McCarty, whose past reads like an early '70s history of rock: Mitch Ryder, Buddy Miles, Cactus, Edgar Winter and Bob Seger.



**Triumph
'Just A Game'
RCA AFL1-3224**

Already a growing concert attraction in their native Canada, this power trip trio now seems to be ready to invade the

United States. The focal point of Triumph's sound is facile-fingered Rik Emmett, a lead guitarist in the Jimmy Page tradition who plays both single and double-necked instruments. Emmett shares the vocals with drummer Gil Moore, and together they create vocal harmonies that float lightly above the heavy metal rhythm section.

**Various Artists
featuring
The Ramones
—Original
Soundtrack of
'Rock 'N' Roll
High School'
Sire SRK 6070**

The soundtrack of the Ramones' fea-

ture film fantasy contains two new songs: the title track, a pop rocker reminiscent of "Rockaway Beach," performed in two versions by the Ramones and the film's female lead, nubile P.J. Soles; and "I Want You Around," a doleful ballad with a solid backbeat. There's also a live medley of five Ramones standards, and "Come On Let's Go" performed by the group and Sire artists the Paley Brothers.

Future Stars

Pat Metheny When it comes to musical labels—and these days it usually does—standard procedure dictates that anyone playing instrumental, largely improvised music must be a jazzman. Guitarist Pat Metheny is comfortable with that tag; yet he hardly confines himself to John Coltrane and Joe Pass. He tends to introduce his band onstage to the strains of "Gloria." He names "Please Please Me" as a source for one of the tracks on his new ECM album. Hell, he pulled Weather Report's Jaco Pastorius from the crowd one night to jam on the Temptations' "My Girl."

After gaining some notoriety with vibist Gary Burton, the Missouri-born Metheny came into his own with last year's "Pat Metheny Group," the surprisingly mature debut album by his young quartet. Perhaps its most refreshing aspect was its taste for the musical fundamentals—like texture, dynamics and melodic composition—so rarely apparent in most of what's passed off as "jazz rock."



**'New Chautauqua'
WB ECM-1-1131**

Metheny's newest offering, "New Chautauqua," matches languid ballads with lively skirmishes between electric and acoustic guitars. It is his first all-solo project.

Samuel Graham

Ian Hunter is back, and he's as compelling, eccentric and confused as ever.

Probably best known for his classic rendering of Lou Reed's "Sweet Jane" with Mott the Hoople seven years ago, Hunter has not been heard from for some time. A British release a year and a half ago was never released here. His new Chrysalis album, "You're Never Alone With A Schizophrenic," is his first U.S. album in three years.

Hunter has definitely kept pace with the rock scene, though. Backing him up on the album is part of Bruce Springsteen's E Street band: drummer Max Weinberg, pianist Roy Bittan and bassist Gary Tallent. These three give the album a big brash sound.

One of the highlights of "Schizophrenic" is a song called "Cleveland Rocks," a tribute to the burgeoning music scene in Ohio (Devo, Tin Huey). The song starts with a recording of Allan Freed introducing one of his radio shows from the 50's: "It's time for another one of your favorite rock and roll sessions."

"You're Never Alone With A Schizophrenic" is full of classic Hunter rockers. Jeffrey Peisch



Steve Forbert Rising from streetcorner singing in New York City to national touring and critical acclaim in less than two years, Steve Forbert has burst upon the music scene with enough talent and pizzazz to warrant the hype he's received.

The document to Forbert's busy two years is his recently released Nemporer album, "Alive on Arrival."

Forbert is a singing minstrel in the tradition of Jimmie Rodgers, Van Morrison, and, yes, Bob Dylan. Like those before him, Forbert sings about the things he is closest to: his experiences and his thoughts. His intimate delivery and believable stance make his experiences the listener's experiences also.

Although Forbert borrows equally from country, rockabilly and rhythm and blues, his style is, ultimately, his own. He shifts effortlessly from funk ("Big City Cat") to rock and roll ("What Kinda Guy?") to ballads ("It Isn't Gonna Be That Way").

Having played at several Greenwich Village-area clubs, Forbert was ironically discovered at the new-wave rock club CBGB.

Part of a family of 10 from Meridian, Georgia, Forbert is all of 23 years old.

Jeffrey Peisch



**'Alive On Arrival'
Nemporer JZ 35538**

**'You're Never Alone
With A Schizophrenic'
Chrysalis CHR 1214**



Sister Sledge is the newest project of the producing/writing/arranging/playing team of Bernard Edwards and Nile Rodgers.

Edwards and Rodgers are the producers and players behind Chic, one of disco's hottest acts. Their first album with Sister Sledge, "We Are Family," is gold also. The single "He's the Greatest Dancer" has been at the top of the disco charts for several weeks.

But Sister Sledge is by no means an impersonal disco product. First of all, Edwards and Rodgers are masters of restraint. They use orchestration sparingly, achieving a punchy, rhythm and blues sound. And not every song is for the dance floor. The album contains bluesy ballads and funk. "Thinking of You" has a great hesitation beat that shows both the producer's and the Sledge sisters' rhythm and blues roots.

Sister Sledge are not newcomers to music. Hailing from Philadelphia, the four sang in churches when they were young, and later did session work for producers Gamble and Huff. Since 1973, the group has played in Europe, Japan and even Zaire. With the help of Rodgers and Edwards, they've found an audience here too.



'We Are Family'
Cotillion SD 5209

Jeffrey Peisch

Linda Clifford Many black artists have come to prominence via the gospel route, but Linda Clifford's path to show business was short and direct. Linda explored her talents in acting, singing, and dance in New York schools geared to students interested in entertainment careers. Making her singing debut in the Catskills, she performed "everything from Bar Mitzvah music to down home funk," and by the age of 17, Linda was touring nationally, eventually entering (and winning) the Miss New York State beauty pageant.

Clifford's first recording contract came on Gemigo Records, but what really propelled her career was her association with the president of Curtom Records, Marv Stuart, who signed Linda in 1977 and arranged for Gil Askey (at one time Diana Ross' musical arranger) to produce her first album, "Linda Clifford."

Linda's musical success story began in earnest with her second album, "If My Friends Could See Me Now," which established Linda's first disco success and also produced the r&b hit, "Runaway Love."



'Let Me Be Your Woman'
RSO RS-2-3902

Laura Palmer

Linda's third lp, "Let Me Be Your Woman," features an unlikely disco version of Paul Simon's "Bridge Over Troubled Water."

'The Blend'
MCA-3058



Dwight Twilley was growing up in Tulsa, Oklahoma when the Beatles appearance on the Ed Sullivan show changed his life in classic rock and roll fashion. In the 60s he worked on songs and demos with drummer/singer Phil Seymour, eventually bringing the tapes to Sun Records in Memphis, Tennessee, the label that gave Elvis Presley his start. The Sun artists, Presley in particular, had a strong influence on the Tulsan's early career.

Twilley's first single, "I'm On Fire" on Shelter, had the "nervous" rockabilly feeling of Presley's early recordings, and went on to become a top twenty hit. His second single, "You Are So Warm," was also promising, but problems developed at the record company, and the single stalled.

In 1977, Twilley signed with Arista, and released the album "Twilley Don't Mind." Phil Seymour, Twilley's longtime partner, departed in 1978, but 1979 brought a new band, featuring Bill Pitcock IV on guitar, Jerry Naifeh on drums, and Jim Lewis on bass, to supplement Twilley's vocals, guitar, and keyboards.

"Twilley," the second album on Arista, was put out in February 1979. It shows a softer side of Twilley, featuring Beatles-Paul McCartney type ballads with strings, as well as rockers with more complex instrumentation. With Arista solidly behind him, Twilley could be making a return to the charts in the not too distant future.

'Twilley'
Arista AB 4214

Steven Blauner

The Blend Hailing from New England, the Blend have had two regional hit singles on their own label and their appearances in the Southeast have gained them many fans.

The fact that most people outside of the North and Southeast sections of the country haven't heard of them is not entirely surprising. These five musicians play a brand of music that is a combination of country, rock and rhythm and blues influences and has sometimes caused them to be labeled a "southern" rock band. The band disputes that label and while it is true that their debut effort on MCA does have a certain "southern" feel to some of



it, their powerful live show will convince anyone that this is simply a good rock 'n' roll band.

Hopefully, their second album, due this summer, will capture more of that energy.

Carl Skiba

Eddie Rabbitt Brooklyn has never been a hot-bed of country music. That's why it's a pleasant surprise that Eddie Rabbitt, who was born in Brooklyn and brought up in East Orange, New Jersey, is such a big success in the country scene.

Rabbitt arrived in Nashville in the late sixties, hung out with such other unknowns as Billy Swan and Kris Kristofferson, and eventually signed on as a publishing company staff writer for \$37.50 a week.

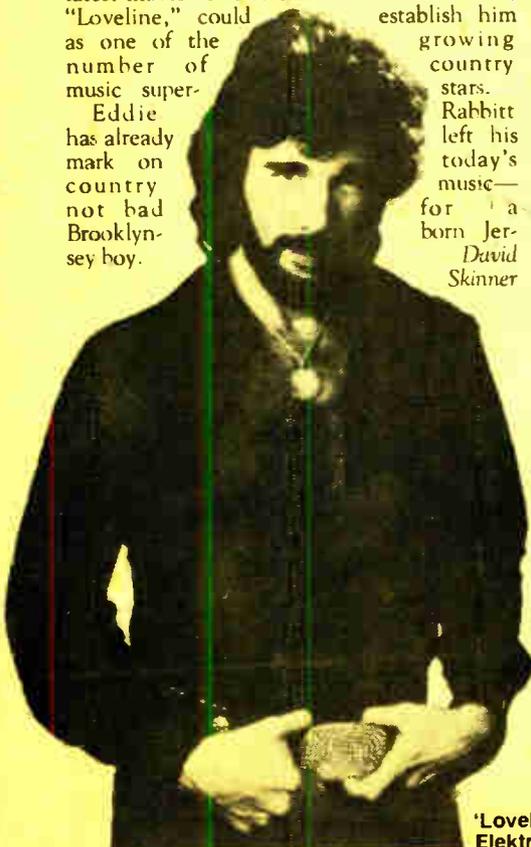
After a few years of hard times and knocking on doors, his "Kentucky Rain" became Elvis Presley's 50th million-seller. Then, in 1973, Ronnie Milsap scored a number one country hit with Rabbitt's "Pure Love."

Within a year, Eddie was recording for Elektra's country division. In 1976, his "Rocky Mountain Music" (from the album of the same name) established itself as a country hit and then crossed over into the pop charts.

Since then, Rabbitt has had a steady stream of hits ranging from his honky-tonk drinking songs to his recent hit "Every Which Way But Loose," the title song from Clint Eastwood's latest movie. The release of his latest album, "Loveline," could establish him as one of the growing number of country music super-

Eddie has already mark on country not bad Brooklyn-sey boy.

Rabbitt left his today's music—for a born Jer-David Skinner



'Loveline'
Elektra 6E-181

Album Spotlights



**Cam Newton—
'The Motive Behind the Smile'
Inner City 1059**

There are touches of everything from Oregon and Shakti to Leo Kottke and the Pentangle here, all of them blended attractively into a kind of eclectic stew. Newton is an extremely accomplished acoustic guitarist, and the instrumentation on the ensemble numbers—he is joined by flute, electric violin (by Michal Urbaniak) and tablas—is texturally unique.



**Bill Evans—
'Affinity'
Warner Bros.
BSK 3293**

Toots Thielemans' virtuoso chromatic harmonica is the element that makes an already first-rate jazz album truly exceptional. The title says it all: Evans' piano and Thielemans' harp are as comfortable together as the proverbial hand and glove.



**Sparks—
'No. 1 In Heaven'
Elektra 6E-186**

Sparks' debut on Elektra shows the group working in a disco vein. The album, which is produced, and in a large part co-written by, Eurodisco whiz Giorgio Moroder, combines the trance structure of disco with the pop song format and patented weird/funny attitude of Ron and Russell Mael, the principals of Sparks. This album preserves the humorous lyrics tradition of early Sparks, as evidenced in "The No. 1 Song In Heaven" and "Tryouts For The Human Race," though they are somewhat obscured by the thick disco mix.



**The Writers—
'All In Fun'
Columbia
JC35768**

This second collaboration by six of today's most respected session musicians is a more thoroughly conceived album than their first. With the added assistance of Harvey Mason, the Brecker Brothers, Jon Faddis and others, "All In Fun" displays the varied musical tastes of the group's members. "A Shift In The Wind," by guitarist Jeff Mironov and the only instrumental piece, is the stand-out, followed by Jerry Peters' "I Wanna Get The Feelin' Again."



**Tommy Overstreet—
'I'll Never Let You Down'
Elektra 6E-178**

Overstreet is a veteran country singer, but his recent shift in record labels and work with producer Bob Millsap has resulted in a pleasant surprise with an improved sound and a well-rounded collection of songs. Cuts are generally smooth and mellow, but the sound is bright and crisp with a minimum of the lush string arrangements used on so many albums like this.

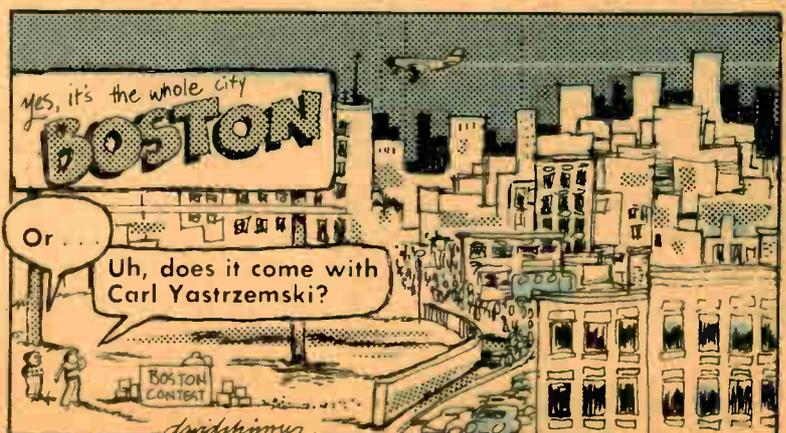
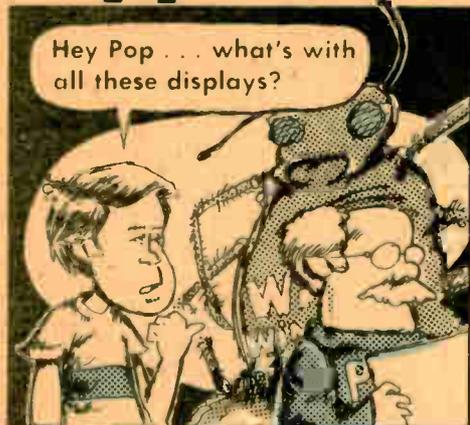


**Michael Gregory Jackson—
'Gifts'
Arista/Novus
AN 3012**

Guitarist Jackson is writing some very unusual music: challenging and fairly cerebral, but with enough melody and other familiar landmarks to keep it from getting too far outside. Jackson is a capable, if not outstanding, soloist—his real strength is in his writing ("Theme For In Eyes," "Vivid Violet," "Unspoken Magic"). Lovers of the ECM school should feel at home here.

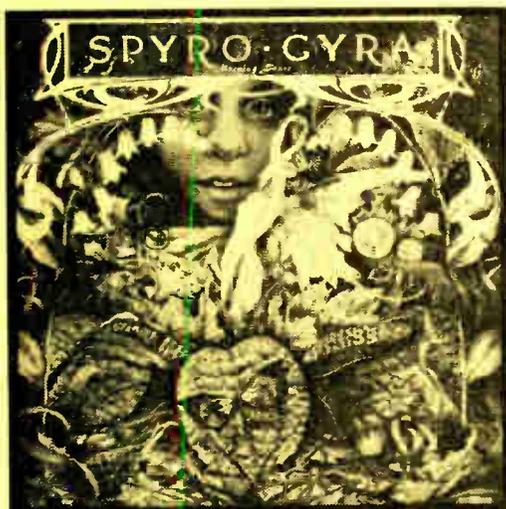
Contributors to Album Spotlights: Steven Blavner, Walter Campbell, Brian Chin, Phil DiMauro, Samuel Graham, Jeffrey Peisch, Carl Skiba, Ken Smikle.

Slipped Discs

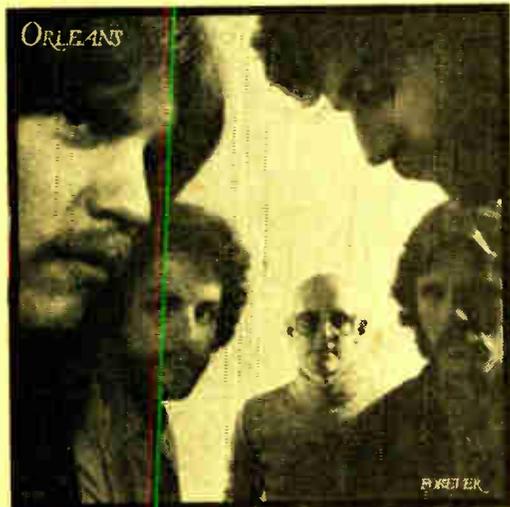




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INF 9006

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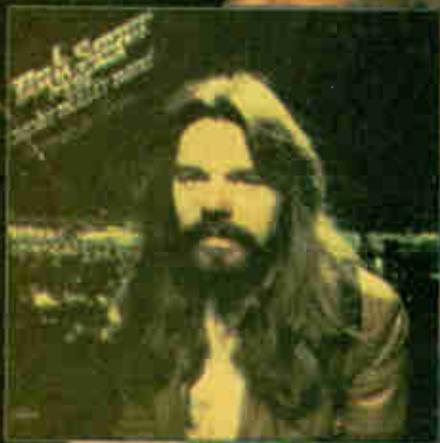
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