

Courtesy of



September 1979

Record World

Music News/Buyers Guide



The Cars Roll To The Top

Good Times For Chic

Nashville Maverick Jimmy Bowen

INDIVIDUAL ACCOMPLISHMENTS.

CHECK THEM OUT BEFORE YOU CHECK OUT.

Bob James
Lucky Seven
including:
Look-Alike/Friends/Rush Hour
Blue Lick/Big Stone City/Fly Away



Bob James. "Lucky Seven." A sure bet.

2 RECORD SET
STANLEY CLARKE
I WANNA PLAY FOR YOU
including:
Jamaican Boy
Just A Feeling
The Streets of Philadelphia
School Days
Together Again
KZ2 35880



Stanley Clarke. "I Wanna Play for You." How can you refuse?

RONNIE FOSTER
DELIGHT
including:
Argentina/You're The One
Let Me In Your Life/Feel/I've Got Your Love



Ronnie Foster's captured a feeling. It's called "Delight."

DEXTER WANSEL
Time Is Slipping Away
including:
I'll Never Forget (My Favorite Disco)/Funk Attack
The Sweetest Pain/It's Been Cool
Time Is Slipping Away



Dexter Wansel doesn't waste a moment on "Time Is Slipping Away."

Bobbi Humphrey
The Good Life
including:
The Good Life
Sweet 'N Low
Living For The Music
Say The Word
JE 35807



Bobbi Humphrey makes "The Good Life" great.

ERIC GALE JC 35715
PART OF YOU
including:
Lookin' Good/Nezumi
Holdin' On To Love/Let Me Slip-A-To-You
Part Of You/Trino



Eric Gale gives all of himself on "Part of You."

FREDDIE HUBBARD
The Love Connection
including:
The Love Connection/Brightie/This Dream
Little Sunflower/Lazy Afternoon
JC 35915



Enjoy Freddie Hubbard's love notes on "The Love Connection."

WEATHER REPORT
8:30
including:
Birdland/Brown Street/The Orphan
Black Market/Scarlet Women



Three sides "live," one side new studio recordings. That's Weather Report's "8:30."

LONNIE LISTON SMITH
A SONG FOR THE CHILDREN
including:
Fruit Music/A Lover's Dream



Lonnie Liston Smith. "A Song for the Children." For the child in all of us.

MAYNARD FERGUSON
HOT
including:
Rocky II... Knockout!
Naima/Topa-Topa Woman
Theme From Star Trek/Om Sai Ram



Maynard Ferguson's latest isn't just hot. It's "HOT."

MUSIC BY AND FOR INDIVIDUALS.

On Columbia, Epic, ARC, Nemperor, Philadelphia International and Tappan Zee Records and Tapes.

"Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value!"

Nemperor Records and Philadelphia International Records are distributed by CBS Records.

ARC and Tappan Zee Records are distributed by Columbia Records.

"Columbia," "Epic," TM of CBS Inc. © 1979 CBS Inc.

"Tappan Zee," are trademarks of Tappan Zee Records, Inc.

Hot



Chic—'Risqué'
Atlantic SD 16003

Hot on the heels of their "Good Times" single comes an album just as exciting. Masterminds Nile Rogers and Bernard Edwards have, with this release, moved into a trickier musical setting, extending their talents by taking a chance with something a little different. Cuts such as "My Forbidden Lover" and "A Warm Summer's Night" will have you playing this LP for the rest of the year.



The Commodores—
'Midnight Magic'
Motown M8-926M1

The great tradition rolls on with this latest LP. The Commodores present here a tight package of nine tunes of varying tempos. Already heading for strong cross-the-board airplay; watch especially for plenty of action on "Still," "Wonderland" and "Lovin' You."

present here a tight package of nine tunes of varying tempos. Already heading for strong cross-the-board airplay; watch especially for plenty of action on "Still," "Wonderland" and "Lovin' You."

Record World

Music News/Buyers Guide

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) 766-8020

All charts are compiled by the Record World research department.

Contributing writers / editors: Pat Baird, Steven Blauner, Walter Campbell, Brian Chin, Phil DiMauro, Samuel Graham, Joseph Ianello, Marc Kirkeby, Howard Levitt, Sophia Midas, Laura Palmer, Jeffrey Peisch, Mike Sigman, Ken Smikle, Sam Sutherland.

Contributing artists: Stephen Kling, Michele Sawyer, David Skinner, Jill Zisman.



NATALIE COLE



POINTER SISTERS



RACHEL SWEET

LADIES DAY: Rachel Sweet, a scant 17-years old as of last month, has a voice and a sense of humor well beyond her age. The Akron, Ohio native (and

she still lives there) was on her first tour recently and did a number of radio interviews in the cities where she was playing. During a call-in show on a Boston station, a fan bluntly asked, "Are you still a virgin?" Without batting an eyelash Rachel answered: "No, I'm signed to Stiff Records." (Rachel's back-up group Fingerpritz are, in fact, signed to Virgin Records.) If you happen to run into her, don't bring her any more pictures of Bruce Springsteen. Ever since it became known that she was a fan of his, she's been inundated with photos of Bruce. Opening night of her Bottom Line shows, 20 of them were delivered to her backstage and on the second night, Bruce surprised her by showing up himself. . . . And speaking of Springsteen, the Pointer Sisters will be recording his song "The Fever" on their next album. They'll also be doing Graham Parker's "Turned Up Too Late" and The Stones' "Happy."

HAVE YOU NOTICED . . . Something funny is going on with album covers? It all started with the latest Art Garfunkel album that had six different covers. Then Ian Dury's wallpaper motif cover came in four different patterns. Now it's Led Zepplin that has us shaking our heads. There are five different covers but you don't know which one you got until you buy the album and remove the plain wrapping. For once, The Insider has no inside information on this new trend. We can tell you, however, that it's a very expensive proposition. Also, you may have seen a strange opaque wrapper on the new Scorpions album. That cover was released, sans red shrink wrap all over Europe but someone must have thought it too risqué for the American market. It isn't, really, but you'll have to

add it to your collection to find out.

HELPING HANDS: It's been several years since Jackie Wilson was struck down by a stroke but neither his friends nor his fans have forgotten that he still needs some help. Wilson has been in a rehabilitation facility for some time

The Insider

but the recovery process is a long and delicate one. In order to offset his monumental hospital bills, *Southside Johnny and the Asbury Jukes*, plus a number of local hands, performed at a benefit concert at Asbury's Fast Lane recently. A few weeks later, the Apollo West in Los Angeles was the site of another benefit. More benefits are planned around the country and your concert dollars couldn't go to a better cause. Watch for them.

ODDS & ENDS: Willie Nelson will be appearing in three, count 'em three, films: "The Electric Horseman" (starring Robert Redford), "Honeysuckle Rose" and the film version of his hit album "Red-Headed Stranger." Nelson is also recording a new album . . . Marvel Comics, which gave you the Kiss comic, is now working on a new book based on Alice Cooper's "From the Inside" album . . . The multi-talented Natalie Cole has just launched her own wig collection. You can pick from styles called Lola, Bessie, Lena, Chaka, Donna or Natalie. You can fill in the last names yourself . . . There are new albums in the works by Wraym Jennings, Bob Seger, Starland Vocal Band, the Amazing Rhythm Aces, Crystal Gayle and, believe it or not, the Fleetwood Mac album is scheduled for release Oct. 15.

Pat Baird & Walter Campbell



SHIFTING INTO SECOND

By SAM SUTHERLAND

During the summer of '76, the airwaves perked up with songs from a new band whose canny mix of classic, hook-laden rock and teasingly oblique lyrics seemed miles away from the "Fever"-ish hits then dominating the charts.

A year later, it now seems obvious that the Cars knew just where they were going when they opted for rock's high road instead of the disco mainstream. Their debut album has transformed this relatively young Boston quintet from new comers to platinum stars, and in the interim they've been joined on radio playlists by other new breed rockers.

In the process, last year's unknowns are now concert headliners with a second hit album, *Candy-O* (Elektra), a new single ("Let's Giv") designed to sustain the momentum of three previous seven-inch smashes, and an understandable sense of pride in rock's resurgence.

"I'd like to think we had something to do with things changing," agrees drummer David Robinson, whose hypnotic synths of electronic percussion and powerhouse drumming keeps the Cars running. "Over the last year, it looks like things really started to change. Just the fact that people are buying our record amazes me. Not that it's not a great record—either of them—but I thought it was a little too eccentric to be as popular as it was."

Instead, *The Cars* proved one of the year's most impressive debuts, picking up critical support on its high-gear trip to double platinum. What seemed eccentric 12 months ago has since reaped enough public acceptance to tempt at least one Los Angeles band to a transparent attempt at cloning the Cars' stylized red/black/white look

and stately pop-rock playing.

Says Robinson, "As people buy our records, it sort of brings up all the other really bizarre bands to a different level where they're accepted more readily. When I listen to the radio now, I'm real surprised at some of the things that are popular."

Robinson's sense of allegiance with the next wave of rock 'n' rollers emerges as a common theme within the band, one underscored by its lineage. Although formed early in 1977, the Cars reflect the spirit of restlessness that fueled prototypical punk and new wave musicians at mid-decade.

Robinson himself drummed with the original Modern Lovers and DMZ, both early Boston legends, as well as the Los Angeles-based Pop!, whose first major release is expected later this year. Frontmen Ric Ocasek, who has dominated the writing for the first two Cars LPs, and long-time partner Ben Orr fielded a number of shifting rock lineups to play the bars and rock clubs that provided a new local music scene, including one outfit (Cap'n Swing) where they teamed up with future lead guitar Car Elliot Easton.

Their subsequent success hasn't dampened an identification with that sense of adventure. Bassist Orr, who trades lead vocals with rhythm guitarist Ocasek, agrees that the band's first gigs in and around Boston coincided with the first rumblings of a new rock community. "I think we sort of started that," he asserts of Boston's emergence as an important new rock scene, "back when we were playing clubs. Because the Rat was there, but it just didn't seem the same after we'd played there three or four times. It just started jumping."

continued on page 15

THE CARS

Charlie Daniels is takin' the country to hell!



He's doing it with his red-hot new single, "The Devil Went Down to Georgia," from the album ⁸⁻⁵⁰⁷⁰⁰ "Million Mile Reflections." An album that's destined to make you a Charlie Daniels Band follower.

And not even hellfire and brimstone would keep a devout follower of The Charlie Daniels Band from getting all their records.



**The Charlie Daniels Band
Damnation, they're good!!
On Epic Records and Tapes.**

Record World Top 30 Albums

- | | | |
|---|--|--|
| 1 GET THE KNACK
The Knack/Capitol SO 11948 | 11 CHEAP TRICK AT BUDOKAN
Epic FE 35795 | 22 RISQUÉ
Chic/Atlantic SD 16003 |
| 2 BAD GIRLS
Donna Summer/Casablanca NBLP 2 7150 | 12 BREAKFAST IN AMERICA
Supertramp/A&M SP 3708 | 23 VOULEZ-VOUS
ABBA/Atlantic SD 16000 |
| 3 CANDY-O
Cars/Elektra 5E 507 | 13 DYNASTY
Kiss/Casablanca NBLP 7152 | 24 SECRETS
Robert Palmer/Island ILPS 9544 (WB) |
| 4 DISCOVERY
ELO/Jet FZ 35769 (CBS) | 14 CHICAGO 13
Chicago/Columbia FC 36105 | 25 THE MAIN EVENT (ORIGINAL SOUNDTRACK)
Columbia JS 36115 |
| 5 MIDNIGHT MAGIC
Commodores/Motown M8 926 M1 | 15 RICKIE LEE JONES
Warner Bros. BSK 3296 | 26 VAN HALEN II
Warner Bros. HS 3312 |
| 6 IN THROUGH THE OUT DOOR
Led Zeppelin/Swan Song SS 16002 (Atl.) | 16 SLOW TRAIN COMING
Bob Dylan/Columbia FC 36120 | 27 COMMUNIQUE
Dire Straits/Warner Bros. HS 3330 |
| 7 TEDDY
Teddy Pendergrass/Phila. Intl. FZ 36003 (CBS) | 17 FIRST UNDER THE WIRE
Little River Band/Capitol SOO 11954 | 28 WHAT CHA GONNA DO WITH MY LOVIN'
Stephanie Mills/20th Century Fox 1 583 (RCA) |
| 8 I AM
Earth, Wind & Fire/ARC/Columbia FC 35730 | 18 DESOLATION ANGELS
Bad Company/Swan Song SS 8506 (Atl.) | 29 RUST NEVER SLEEPS
Neil Young/Reprise HS 2295 (WB) |
| 9 HEAD GAMES
Foreigner/Atlantic SD 29999 | 19 THE GAMBLER
Kenny Rogers/United Artists UA LA 934 H | 30 BOMBS AWAY DREAM BABIES
John Stewart/RSO RS 1 3051 |
| 10 REALITY . . . WHAT A CONCEPT
Robin Williams/Casablanca NBLP 7162 | 20 BACK TO THE EGG
Wings/Columbia FC 36057 | |
| | 21 MILLION MILE REFLECTIONS
Charlie Daniels Band/Epic JE 35751 | |

Top 15 Disco

- 1 **HERE COMES THAT SOUND AGAIN**
Love De-Luxe/Warner Bros. (12")
WBSD 8827
- 2 **GOOD TIMES**
Chic/Atlantic (12") 4801
- 3 **FRANCE JOLI (entire LP)**
France Joli/Prelude PRL 12170

For Dancin' and

The Isley Brothers
Includes "Winner Takes All," "I Wanna Be with You" and "It's a Disco Night."

LOU RAWLS
LET ME BE GOOD TO YOU
Includes "Let Me Be Good to You" and "What's the Matter with the World."

THE JONES GIRLS
Features their smash "You Gonna Make Me Love Somebody Else."

McFADDEN & WHITEHEAD
Featuring "Ain't No Stoppin' Us Now" plus "Do You Want To Dance/Mr. Music."

On Philadelphia International, T-Neck and Epic Records and Tapes.

Album Spotlights

- 4 **FOUND A CURE**
Ashford and Simpson/Warner Bros. (12") DWBS 8874
- 5 **GROOVE ME**
Fem Kinnear/TK (12") TKD 401
- 6 **GET UP AND BOOGIE**
Freddie James/Warner Bros. (12") DWBS 8857
- 7 **I'VE GOT THE NEXT DANCE**
Deniece Williams/ABC Columbia (12") 23 10991
- 8 **THE BOSS/NO ONE GETS THE PRIZE**
Diana Ross/Motown (12") Q26, 347 923R1
- 9 **THIS TIME BABY**
Jackie Moore/Columbia (12") 23 10994
- 10 **THE MAIN EVENT/FIGHT**
Barbra Streisand/Columbia (LP cut) JS 36115
- 11 **POW WOW/GREEN LIGHT**
Cory Daye/New York Int'l. (LP cuts) BXL 3408 (RCA)
- 12 **HANDS DOWN**
Dan Hartman/Blue Sky (12") 428 2778 (CBS)
- 13 **WHEN YOU'RE #1**
Gene Chandler/20th Century Fox/Chit-Sound (12") TCD 80 (RCA)
- 14 **ON YOUR KNEES**
Grace Jones/Island (12") DISD 8869 (WB)
- 15 **BAD REPUTATION (entire LP)**
Rinôçère Family/Casablanca NBLP 7166



**Carolyn Mas—
"Carolyn Mas"
Mercury
SRM 1-3763**

Carolyn Mas, a 23-year-old native New Yorker with a debut album that is a milestone, quickly joins the forefront of female pop-rock vocalists. With a voice that was trained in opera and now has the power and control of a Streisand, Mas delivers her sometimes vulnerable, always passionately on-edge lyrics in a rock-hard vein. Monumental arrangements and the crafty production of Steve Burg put this in the "don't miss" category.



**Charlie—"Fight
Dirty"
Arista AB4239**

Charlie's first album for Arista still includes tight melodic hooks with layered-harmony vocal arrangements in the forefront. The subject matter varies, with one notable track already picking up steam, "Killer Cut," a song which deals with writing a dynamic tune specifically to get a girl.



**Ashford &
Simpson—
"Stay Free"
Warner Bros.
HS3357**

Long known as the composers of some of the most beautiful ballads in pop, Nick and Valette are on the verge of extending that reputation into dance tunes as well. This well-rounded release does not forsake any of their best with tunes such as "Follow Your Heart" and "Found A Cure" offering the best of both ends of their creative spectrum.



**Ellen Shipley—
"Ellen Shipley"
New York Int'l
EXL1-3429**

Shipley sings her heart out on this debut collection of original songs, often expressing a woman's point of view with her lyrics. While never losing the pure energy of rock 'n' roll, she can be a woman of grand passion ("I Surrender"), a sarcastic soul-sister ("Man Of The World"), or a sensitive observer of human tragedy ("Horses of Yesterday").

Romancin'



Featuring his two new hits
"Turn Off the Lights"
and "Come Go with Me."



Includes their hot new single
"Sing a Happy Song."



Includes his new single
"Don't Stop Til You
Get Enough."

T-Nek and Philadelphia International Records are distributed by CBS Records.

SCOTTS

DELAYS



Scott Hamilton

FCC The small, unassuming town of Muscle Shoals, Ala., has been the focal point for a variety of musical sounds through the years, from R&B to rock 'n' roll to country to disco. If there is a common denominator running through all the hit records emanating from the handful of studios there, it is the musical expertise and precision of the musicians who play on the sessions.

Such is the nature of FCC, a five-man group of musicians from a variety of musical backgrounds. The group is one of the first acts signed to RCA's new pop label, Free Flight Records, and its first single, "Baby I Want You," from the debut album of the same name easily shows how the group got its name.

Lead guitarist Dennis Clifton, co-writer of the song, is from the Muscle Shoals area and, like many of the earlier hits from there, is most strongly influenced by R&B, specifically the music of Otis Redding and Percy Sledge. Keyboardist J. B. Christian has a more formal background with a bachelors degree in music, and is now on the verge of completing a masters degree. His main musical influence, he says, is straight-ahead rock 'n' roll.

Drummer Jimmy "Be-bop" Evans also comes by his musical talents from the family, with a grandfather who drummed for the Confederate troops in the Civil War. A native of Muscle Shoals, he and noted guitarist and producer Jimmy Johnson years ago formed the Delays, one of the top pop bands in the Southeast. Guitarist Steve "Wichita" Gooch was raised on country music and at one time played in a band that backed up Barbara Mandrell. Gooch is also a skilled steel guitar player. Also a veteran of Nashville session work, bass player Butch Ledford has worked with a variety of bands, also in Muscle Shoals, both country and pop.

Walter Campbell

What's a 24 year old tenor saxman, with slicked-back hair, no sideburns, a Clark Gable mustache, wide-lapeled suit, sunglasses, and sneakers doing playing the swing classics of the '40s? His name is Scott Hamilton and he's doing what he loves most; playing the music from another era with a flair, style and passion that are unlike any other heard today.

Even though Hamilton plays regularly with a small circle of young friends who share his interest in mainstream jazz, his technique and musical preferences are certainly atypical for his age.

What's causing such a fuss among jazz critics and fans alike is not the uniqueness of his appearance or age, but rather the original tonal quality, phrasing, and improvisational interpretations he gives to taken-for-granted standards. Rather than aping the tenor greats like Coleman Hawkins and Lester Young, Hamilton's playing suggests these giant influences while synthesizing them into his own, often spontaneous sound.

A native of Providence, Rhode Island, Hamilton grew up listening to his father's old jazz 78's. He first began playing the piano, but later switched to the drums, clarinet and finally the saxophone at the age of 17. Four years later, his talent was recognized by such jazz luminaries as Hank Jones and Anita O'Day, both of whom requested his services as a sideman. A year with Benny Goodman and Hamilton was ready for a recording contract with Concord Jazz Records which has resulted in 11 albums as either a leader or sideman.

Hamilton's boyish grin, slight frame and humble, but romantic demeanor easily translate into his partiality for the small club dates rather than the large concert hall gigs. It's this preference and his obsession with jazz that keep him working six or seven nights a week, 50 weeks a year, on the road or in the studio.

Joseph Iannello



The Clash
People

who follow the Clash tend to take their music and message very seriously. But this seems only natural for a band that is beginning to stake its claim as both a world class rock 'n' roll group and an important social/political force.

It was hardly accidental that the last Clash tour left many normally level-headed rock fans mumbling about the greatest shows ever. The Clash have been one of the most important groups in England since the initial impact of the punk rock explosion.

Beyond writing complex lyrics of political analysis and moral outrage, the four members of the Clash, Joe Strummer, Mick Jones, Paul Simonon and Nicky Headon, are committed to making highly exciting and inciting music.

The Clash create an atmosphere that alternates between high tension and ecstatic release. The name "Clash" is highly appropriate for the style, attitude and approach of the group. One gets the impression that there is not much these four individuals are holding back. But though their message—outrage and compassion for the exploited classes—is as explosive as the Sex Pistols', their control and cohesiveness contrasts the latter's overt chaos.

The current release, "The Clash", much of which is culled from the band's two year-old U.K. debut LP, could, despite its time lag, prove that the Clash speak for a large number of people.

Much as Peter Finch's "I'm mad as hell, and I won't take it anymore" declaration in "Network" struck a responsive chord, the raw emotion of Joe Strummer's vocals and the intense, staccato rhythms of the band could become a massive force in the music and youth culture of the '80s.

Steven Blainer



Brooklyn Dreams

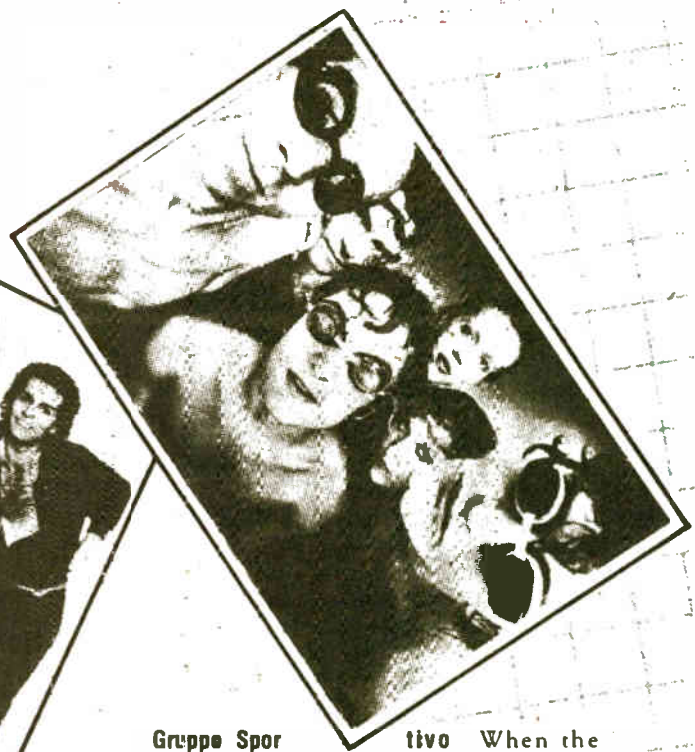
For childhood friends Joe "Bean" Esposito, Eddie Hokenson and Bruce Sudano, the road to success has not been exactly a "Joy Ride." Yet this New York trio known as Brooklyn Dreams has surfaced on the charts with their third album seemingly satisfied, and surprised that the project was "fun", according to both Sudano and Hokenson.

Two years have passed since the three singers found themselves reunited at a recording session with Bobby Womack. Joe and Eddie had done a little recording with various New York bands, while Bruce had a small taste of success when his group Alive and Kickin' hit the top 10 in 1970 with "Tighter & Tighter." When the trio made the decision to move to Los Angeles in 1977, they each had sobered attitudes about the music business; they had vowed to quit, in fact, only to try again with the help of Susan Munao, Donna Summer's manager, who persuaded them to record the demo tape that led to a contract with Millennium Records.

Sudano calls the new LP "the raw blend of what we're about." "We asked (Casa, president) Neil Bogart for a shot to work with Juergen Koppers—who has been the engineer on all of Donna Summer's LPs."

"Juergen wanted to do what we wanted to do, it worked," according to Hokenson.

Laura Palmer



Gruppo Sportivo


When the next spacecraft is sent to Mars with a sampling of music—as Beethoven and Chuck Berry were sent a few years ago—NASA would be wise to send a few sides of Gruppo Sportivo, whose music documents and celebrates every pop and rock style of the past 20 years. Gruppo Sportivo does not like being compared to other bands—their song "Blah Blah Magazine" is a stab at a review comparing the band to ABBA and Blondie. Gruppo's music draws from so many sources, it is easier to say who they don't sound like: Barry Manilow, the Eagles and the Sex Pistols, for example.

A strong sense of hipness pervades Gruppo Sportivo's music. They may satirize and parody with their songs, but the songs definitely stand on their own. Gruppo does doo-wop takeoffs that are, nevertheless, great doo-wop songs. They do a Zappa song that is not so much a steal as a salute. They do silly love songs that make fun of silly love songs and are, nevertheless, wonderful silly love songs. The song "Bottom of the Class" exemplifies the spirit of Gruppo Sportivo well:

"8 o'clock I rise: Eat my cornflakes, that's nice
And I jump on the bus, to the city-o.
Do your homework and your parents love you
Always tell them that you'll get a pass
Cause every school day is the same old story,
You're the bottom of the class."
What a silly spoof of America, or any Western childhood, but what a sweet, touching song also.

Gruppo Sportivo may well be the definitive U.S./U.K. pop band. That they are from Holland probably makes more sense than it seems to. As a fan looking at the growth of pop and rock for years, Gruppo leader Hans Vandenburg has attained a great perspective: he's cynical, he's hysterical, he's satirical, but most of all he's entertaining and fun.

Jeffrey Peisch



Southside Johnny With a new label, a new producer and two new band members, Southside Johnny and the Asbury Jukes are entering a crucial period. If there is any justice in the world, the Jukes will soon gain the mass acceptance that they have deserved for so long. Their first three LPs (on Epic) were critically acclaimed but only had moderate sales.

With the recent release of their fourth album *Jukes* (on Mercury) and a renewed sense of direction and confidence, Southside and the Jukes are prepared for their challenge.

Jukes presents the band in a new light. The LP was produced in Muscle Shoals by veteran Berry Beckett, ending a three-album working relationship between the Jukes and E. Streeter Miami Steve Van Zandt. While Beckett doesn't change the sound of the Jukes, his seasoned touch highlights all the best traits of the band. *Jukes* is a punchy, air-tight album.

Jukes is also the first LP written entirely by band members. Vocalist Southside, guitarist/vocalist Billy Bush and bassist Allan Berger collaborate on or write individually the LP's ten songs.

Talking about the new album, Southside said, "While we were making the record I thought to myself 'What can I do to make this LP more commercial?' I thought the last record was really commercial and the fact that it didn't do better depressed me. There wasn't anything I could do on the new record that I didn't do, without feeling I was compromising myself."


Growing up in the South Jersey town of Ocean Grove (next to Asbury Park), Southside submerged himself in R&B and Chicago blues. While most of white America listened to the Beatles and Jan & Dean, Johnny listened to the Temptations. "My high school was 50 percent black," says Johnny. "The dominant music was the Motown, R&B sounds. The guys I hung out with, for example, were much more into the Stones than the Beatles."

In the early '70s, Southside played in a variety of bands that included then-unknowns Steve Van Zandt and Bruce Springsteen. By the time Southside recorded his first album in 1970, he had a large following in South Jersey.

The Jukes are currently touring the U.S., and will travel to Europe soon.

Jeffrey Peisch

Chart Busters



Little River Band What comes to mind when you hear Australia? Kangaroos maybe? How about boomerangs? If you've been listening to music lately, you'll probably say Little River Band, and, with little surprise, that's because Little River Band is currently in the midst of a gargantuan popularity explosion that's earned them platinum-selling album status and the title "Australia's #1 Export."

Ever since their inception in 1975, the six-man band has been stealing the headlines from more established acts, and the hearts of music lovers everywhere with their well-crafted pop-rock music from the land "down under."

And now, with the release of their fourth album, *First Under The Wire*, Little River Band is on the threshold of superstar status. The initial release from their new album, "Lonesome Loser," has been racing up the charts since the day it started, and the band is currently keeping an equally hectic pace while traveling coast-to-coast on a three-month tour.

Striking three-part harmony vocals, in the finest tradition of the Hollies and Crosby, Stills & Nash, are Little River Band's forte. Delivered by lead vocalist Glen Shorrock and Beeb Birtles, who doubles with Graham Goble on harmonies, acoustic and electric guitars, the thickly textured vocal assault ranges from gospel inflections to brilliant a cappella bridges and breaks.

Rock has played a big influence on the band as everyone paid their dues with Australian rock 'n' roll outfits before forming Little River Band. During that period, Shorrock, Birtles, Goble and lead guitarist David Briggs had the opportunity to develop and refine their songwriting skills. This variety of influences and input gives Little River Band an extra dimension which is actually the key to their vitality and appeal.

Winning and losing in life and love is the concept around which *First Under The Wire* is built; a theme that's approached intelligently on this their most adventurous effort to date. Experiments with a disco-rock beat ("Man On The Run") and a striking three-part opus ("Hard Life") by Briggs and Goble document the band's maturation.

With an audience that continues to grow as fast as their list of hits, the band from "down under" has hit the top.

Joseph Lemello

POINT BLANK



AIRPLAY

MCA-3160

Down to Earth Rock 'N Roll. Their long awaited new album "AIRPLAY" on MCA records.

Available on 8-track & Cassette



Produced by Bill Ham
for Lone Wolf Productions

©1979 MCA Records, Inc. | **MCA RECORDS**



Is There Life After "Le Freak"?

By KEN SMIKLE

Sitting leisurely in a dimly lit control room of a New York recording studio are several people listening to tapes of rhythm tracks. After a few minutes of intense concentration, the bodies present relax and limbs gradually respond to the insistent vamp blaring from the monitors.

Seated at the far end of the board is Jerry Greenberg, Atlantic Records' president, slumped casually in his chair. He faces Nile Rogers and with a broad, contented smile, nods approvingly. Rogers relays the feeling with a nod of his own directed at Bernard Edwards. Others in the room show their satisfaction and finally someone says aloud, "That's it, that's it," and it becomes obvious. They were on their way to yet another hit.

Few people in the recent history of music have had as consistent a string of hits as Chic's Nile Rogers and Bernard Edwards. Since the introduction of the group's first single, "Dance, Dance, Dance," in the fall of 1977, all of their releases have sold in multi-million quantities.

Rogers and Edwards first came together in 1972 when Bernard was asked to organize the Big Apple Band, the backup group for New York City. Nile was recruited as guitarist. This was followed by studio work, road work and backup for such artists as Carol Douglas until 1976. Then it was time for the pair to combine their talents into one entity.

Bernard was born in Greenville, North Carolina and has lived in New York since the age of 10. In elementary school he was already a seasoned reed player and studied sax in junior high school. When he entered Performing Arts High, he abandoned the horns for electric bass and was soon into a straight-ahead, James Brown-rooted trip that he's never forsaken.

Nile was born on the Triborough Bridge en route to Queens General Hospital and was raised in Greenwich Village and Hollywood. He has

moved from hard rock guitar to classical studies, then into jazz. Before joining the Big Apple Band, he had a regular job with the Apollo house band and the "Sesame Street" band.

They began laying down tracks for "Everybody Dance" in February 1977, with disco-DJ Rob Drake acting as engineer. Drake, who worked at the Night Owl, played some of the tapes at the club and the word began to spread fast. After coining the name Chic, they hired a couple of promotion men who took the tapes to several labels, all of whom rejected them. They were able to get them to the president of Atlantic, who saw the potential and had them signed immediately. The records were in the stores two weeks later.

They went on to produce their first album, which went gold in April 1978 as the group was just making its first live appearance. With a num-

CHIC

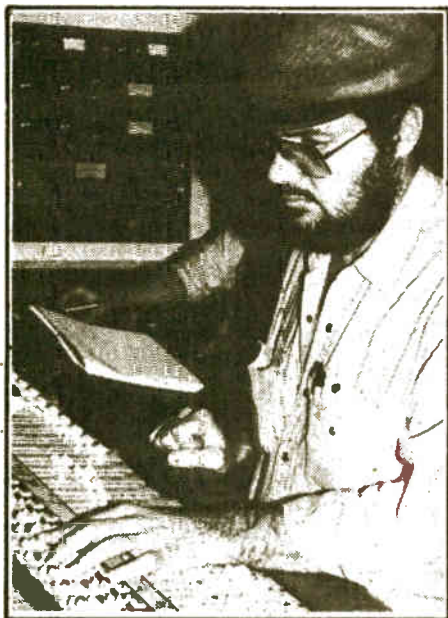
ber of groups at the time being the "creation" of a producer, audiences in many places were surprised to find that the group behind the songs was black, since the LP cover offered no visual clues. "But the good thing," says Nile, "is that the people seem to appreciate the music. We have a low-key image, but people still buy the records and they'll come to the concerts, regardless of what happens."

Having written, arranged and performed songs for Sister Sledge, Norma Jean Wright (the group's former lead singer, now a soloist for the Bearsville label) and the upcoming Sheila B. Devotion, the talented pair maintains a staggering work load. In September they will release "My Feet Keep Dancin'," the follow up to the "Good Times" single. It is indicative of the direction of their third album, *Risque*. "It's a little different sound for us musically," says Edwards. "There's some tap dancers on it from the old days; one of the Nicholas Brothers and one of the guys from 'Our Gang.'"

Though the group was first identified with disco, Chic is beginning to

continued on page 15

Jimmy Bowen On "New Wave Country"



By WALTER CAMPBELL

Veteran producer and one-time recording artist Jimmy Bowen has recently emerged as one of the more progressive, and sometimes controversial, voices in today's growing and increasingly diverse Nashville music scene. One might not expect such a stance from someone who was instrumental in the creation of '60s hits by the likes of Frank Sinatra, Dean Martin and Sammy Davis, Jr., but change has been a priority in his 23-year evolution to country music producer and record company executive.

Now vice president of Elektra/Asylum Records' Nashville division, Bowen entered the music business in 1956 as an artist and songwriter for Roulette Records, cutting a hit single, "I'm Sticking With You," in 1957. ("I was a teen idol for all of six months," he claims.) Then in 1960 he became an A&R man for Warner/Reprise Records in Los Angeles, and produced Sinatra, Martin, Davis and an aspiring group called Kenny Rogers & The First Edition ("Ruby, Don't Take Your Love To Town," "Something's Burning").

Two long stints as an independent producer and a two-year term as president of MGM Records brought him to MCA Records in 1978, as

vice president of its Nashville division, with plans to greatly expand the already sizeable operation. It was then that he began to raise a few eyebrows by questioning some of the ways of country record production, calling for more consistent quality in albums instead of the accepted practice of including several filler cuts with two or three hit songs.

"In many cases the record buyer has gotten burned by some country albums," he said in one interview. "They can hear a single by the artist on the radio, go buy his album, and find that it's the only good song on it. Country albums will sell better as soon as people find that more care is taken choosing quality material and the sound is the highest quality it can be, using state-of-the-art studios."

Bowen also created a small stir when he produced a country version of Rod Stewart's "Tonight's The Night," recorded by Roy Head. "A lot of people said radio stations wouldn't play it because the lyrics were a little risqué," he said, but the record put Head back on the charts, peaking at number 34.

After a change of MCA's administration in Los Angeles, Bowen resigned in late 1978 and was hired to head up Elektra/Asylum's Nashville division a few weeks later, where he has produced Hank Williams, Jr. (whose "Family Tradition" recently hit the country top five), Mel Tillis and a new artist named Dennis William Wilson.

Record Makers

which means taking on the formidable operations of labels like RCA, MCA and CBS. Eddie Rabbitt is Elektra/Asylum's most successful Nashville artist so far, but in the past six months Bowen has signed 16 artists to the label, including Tillis, Williams, Head and Jerry Lee Lewis.

Bowen emphasizes the rise of what he calls "New Wave Country" (which has nothing to do with skinny ties or Elvis Costello backed by a steel guitar). "I think that country music—its artists, songs, sound and all other areas—is going through a tremendous change," he explains. "It has been for several years, starting with Waylon Jennings taking control of his music. Dolly Parton did the music the way she wanted it done, and look at the star she is today. This happened in the '60s with rock, and I think country is just now getting to that, where young artists are very studio-wise. They understand recording techniques better and how to make albums that are competitive with any album in the world. Their music is more reflective of the times."

Not content merely to preach on the subject (although he does not hesitate to give his opinion when asked), Bowen is literally putting his words into action, in the studio as well as record company office. "Country music, however the hell you define it, is going to get bigger and bigger in the '80s," he says, "and Nashville is going to be even more of a music center, for all kinds of music."

Bowen's goal at E/A Nashville is to make the label "number one in Nashville in five years,"

Album Spotlights



Mutiny—'Mutiny On The Mamaship'
Columbia JC 36117

Although the leader of Mutiny, drummer/vocalist/writer Jerome

Brailey has recently broken away from Parliament/Funkadelic, Mutiny's sound is definitely close to that of P-Funk. Plodding, yet dancy rhythms, unorthodox vocals (often two or three different vocal tracks on a song), and a dense but lively mix, are all qualities that Mutiny uses to their advantage.



John Cougar—'John Cougar'
Riva RVL-7401

The only American currently signed to Rod Stewart's Riva Records, Cougar comes on as an urban

songwriter, especially with the prime cut "I Need a Lover," but the mood and the themes of his songs don't stop there. When he sings "The Great Midwest," it's obvious that the Indiana-born Cougar knows exactly what he's talking about.



The Records—'The Records'
Virgin VA 13130

This English quartet was introduced to U.S. audiences by the single "Starry Eyes," included on this im-

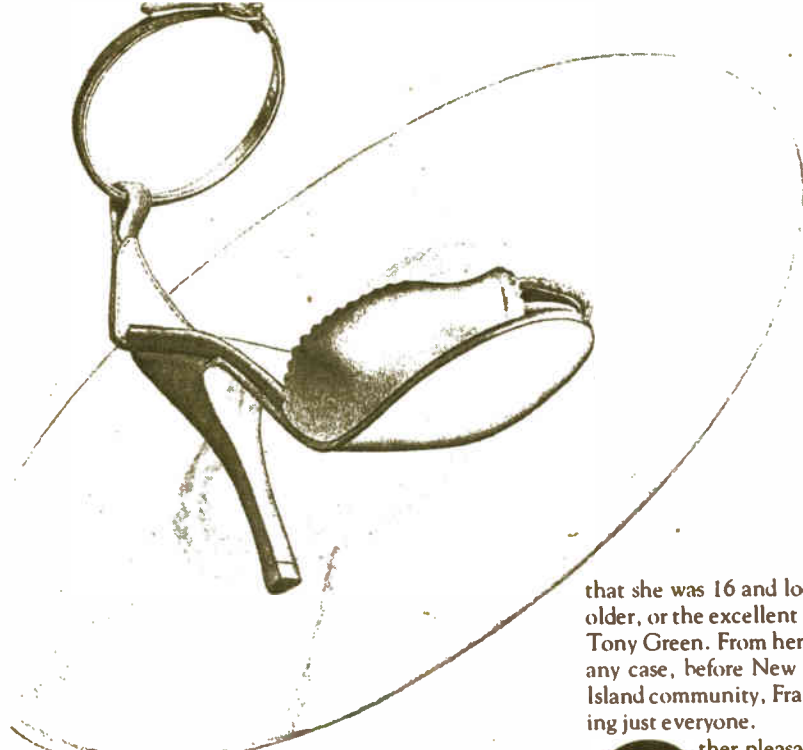
pressive debut LP with equally catchy tunes like "Teenarama," "Insomnia," and "Another Star." The group's trademarks are smoothly blended vocals and guitars. Extra: The first 25,000 albums to reach the stores will contain an EP of four rock classics interpreted by the Records, so pick 'em up fast, kids.



Talking Heads—'Fear Of Music'
Sire SRK 6076

Can avant garde music be funky? Talking Heads say yes. The group's third LP represents a departure

and advancement from their past work and what most of the rock world is doing. Abstraction in lyric and arrangement combine with singer David Byrne's intense, high strung approach to create a record that may stand as a manifesto of '80s music.



Disco File

By BRIAN CHIN

Late summer, and the biggest hits of this season are likely to be the biggest of the year: summer has always been disco's rush period. A flood of new records has been causing DJs to complain that there's barely enough opportunity to become familiar with one item before another demands attention.

Two sensational hits were racing up the chart at press time: an offbeat remake of King Floyd's "Groove Me," on TK, by Fern Kinney, and the debut album of Canada's France Joli, on Prelude. Something of a successor to "Ring My Bell," "Groove Me" features heavy use of electronic devices like syndrum and rhythm box; interestingly, too, they also make rhythmic departures from mainstream disco music, "Ring My Bell" giving a boost to the Rock, and "Groove Me" introducing to a wider audience the slower, sexy, "sleazy" tempo that's previously been the sound of a smaller core of devotees. Along with Chic's *Risque* album, "Groove Me" seems to be teaching dancers how to appreciate the slower rhythms that have always occurred in disco although they've been best appreciated by die-hards who've been on the floor for hours. *France Joli*, on the other hand, is an album firmly rooted in pop-disco forms, that somehow captured the fancy of DJs and dancers without taking them anywhere they hadn't already been. Perhaps it was the arresting cover shots on the jacket, the fact

that she was 16 and looked and sounded years older, or the excellent songs and production by Tony Green. From her first live appearance, in any case, before New York's trendsetting Fire Island community, France Joli has been charming just everyone.

Other pleasant surprises this month: Herb Alpert's "Rise" (A&M), which suddenly bloomed into a New York underground hit, despite its extremely slow tempo; it was used often to cool out a peak and begin a new build in the rollercoasting style of earliest disco clubs. Double Exposure also comes in on the funky side on their newest, "I Got the Hots For Ya" (Salsoul), one of the increasing number of Philadelphian productions which alter the form creatively. Its hard-rocking groove sets a new sort of pace for Philly records, and, incidentally, the cover sleeve is also an eyeopener, featuring a candid shot of the group, scheduled to be changed after the initial run.

In the mainstream peak-climax style, and on their way up the chart at press time: Dan Hartman's "Hands Down" (Blue Sky), which actually went "Instant Replay" one better with a guest cast that included Stevie Wonder on harmonica, Jimmy Maelen on percussion and DJ-turned-label head John Luongo at the mix board. The break-release structure of "Hands Down" is much more intricate than "Replay," its twists even more ingenuous. Other strong cuts from established artists: Grace Jones' spirited "On Your Knees," from her *Muse* album, on Island, which is her best song in some time (written by D.C. LaRue), finds her in her best, most abandoned style since her savage initial hits. *Revanche* is the work of Jacques Petrus and Mauro Malavasi, producers of *Macho* and the Peter Jacques Band; their *Music Man* (Atlantic) offers more of the same, as well as occasional ventures into a funkier sound that makes for the album's most interesting cut, "You Get High in NYC." Gregg Diamond's *Starcruiser* has the same session lineup as his *Bionic Boogie* band; he's written especially well for his newest *Starcruiser* twelve-inch, "Danger" and "Stand Up and Dance," on TK, billed, appropriately as "This Side" and "That Side" on the label to avoid overshadowing one excellent cut with another.

Disco Spotlights



The Ritchie Family—'Bad Reputation'
Casablanca
NBLP 7166

The group's latest fantasy (they have been seen and heard as Africans, Arabians and all-Americans) is a dance-and-raw-sexuality mix that works mainly on a camp level. The music, though, cuts in a way that Jacques Morali's other recent productions (Village People, Patrick Juvet) seem to have missed. Pick: the medley "It's a Man's World" / "Where are the Men."



Bruni Pagan—'Just Bruni!'
Elektra 6E-215

Hardly the modest effort its title implies, this album brings together an extravagantly talented cast of names and newcomers (including Patrick Adams and Jimmy Simpson) and the result is a simply, elegantly crafted and intelligently written gem. Despite the laid-back atmosphere of "Lovers" and "Fantasy," the club jocks were in love instantly.



Cory Daye—'Cory and Me'
New York Intl.
BXL1 3408 (RCA)

The former lead singer of Dr. Buzzard's Original Savannah Band debuts on a solo album that carries much the same style and wit of that group's best work. Her songs, especially the club hits "Pow Wow" and "Green Light," often have a childish, playful feel, but, judging from the sly, articulate lyrics, this child knows enough to play for keeps. And make you smile at the same time.



France Joli—'France Joli! Prelude'
Prelude
PRL 12170

This 16-year-old newcomer caused a sensation in the clubs with this excellent set, well-written and richly produced by Canadian Tony Green. Not only are "Come to Me," "Don't Stop Dancing," "Playboy" and "Let Go" (yes, the entire album) skyrocketing club hits, Joli has demonstrated irresistible charisma in her live performances. Cross-over!

Album Spotlights



**Neil Larsen—
'High Gear'
Horizon SP 738**

No doubt about it, Larsen (a frequent accompanist to the likes of Dr. John and Rickie Lee Jones) has a

knack for simple, catchy instrumental tunes; and if "High Gear" isn't a lot different from his 1978 debut, well, that's OK, because that one was good, too. Larsen's keyboards and Buzzy Feiten's febrile guitar take most of the solos.



**Bama—'Touch Me When We're Dancing'
Free Flight AHLI-3440**

This new group from Alabama (where else?) uses a style that ranges

from smooth and easy pop to downright funky R&B. The combination makes for an impressive showing by a group that should be around for some time. The title cut and "Slowly" show the group at its best on ballads, while "She's The Lady Of The House" and "I Like You 'Cause You're Funkable" highlight the funky side.



**David Johansen—
'In Style'
Blue Sky JZ 36082**

David Johansen's second solo release shows the former New York

Doll working in a number of contexts from reggae to pop to flat-out rock 'n' roll. Each selection is rendered with great passion and style. Highlights include "Justine" and "She Knew She Was Falling Love," which suggest the Beatles' "Rubber Soul" melodies, and "Flamingo Road," a dramatic epic.



**The Sinceros—
'The Sound of Sunbathing'
Columbia JC 36134**

Another fearsome foursome from Britain, the Sinceros have extensive club/pub experience and an impressive track record with Lene Lovich and the Stiff people. This debut album is top shelf pop-rock, produced by Joe Wissert (Boz Scaggs, J. Geils and E.W.&F) with plenty of sterling hook savvy. "Take Me To Your Leader" is the best of the hit-filled lot.

The CARS

continued from page 4

"We began bringing all the record people down to see us play, and it got real hot and heavy there for a while."

The Rat, perhaps Boston's best-known rock club and a major supporter of young bands through its bookings and live LP compilations, now seems a prototype for the rock 'n' roll clubs opening in a number of U.S. cities. The Cars themselves have since tried to help that process of finding adventurous new rockers along by inviting experimental bands like Suicide to open Cars shows.

If the Cars' private listening confirms that affection for the avant-garde through the individual members' respective tastes, their own music deliberately offsets its dark, sometimes surrealistic imagery with bursts of rhapsodic pop. Ocasek, until now principal songwriter, has observed, "We have plenty of tapes piled away which are experimental. If we wanted to, we could put out a whole album nobody would understand."

The same tension between pop directness and a more abstract experimental bent informs the band's arrangements, which have mated keyboard player Greg Hawkes' electronic keyboards and Robinson's blend of acoustic and synthesized percussion to Elliot Easton's full-throttle guitar leads. Hawkes and Robinson have continued to expand their respective arsenals of electronics, yet their approach continues to be restrained when compared to higher-decibel outfits whose electronics overshadow their playing.

Instead, the Cars excel at devising smoothly-meshing keyboard lines and filigreed synthesizer and percussion effects that seldom impede the punchy momentum of Ocasek's songs. That instrumental restraint again illuminates the band's long-term interest in new wave minimalism, much as Ocasek's lyrics bespeak his receptivity to new wave's English and Ameri-

can precursors from the early '70s.

The Cars' regard for sustaining both mystery and impact in their work extends to the band's very look, guided from the beginning by Robinson, influenced as much by the band's short finances during their scuffling days as by his long-term criticism of most bands' haphazard approach to developing a distinctive visual impact. "We didn't have a lot of money to buy clothes," he recalls, "but it was easy to pick a color, black, and everybody had something black in their wardrobe. Then we just added red and white."

He sums up the power of that unifying scheme by adding, "I think psychologically those are real strong colors. People associate them with uniforms and authority. Also, under strong lights they don't wash out like a lot of colors do."

The current tour makes the last aspect particularly important, given an ambitious lighting system that combines conventional stage lighting with black tube lights and tungsten carbide outdoor beams to achieve a startling range of live visual effects.

With their tour scheduled to extend into November, the Cars will have to wait before going back into the studio—despite an apparently insatiable eagerness to cut, based on the band members' impatience to start their third model.

Orr may provide another clue to this quintet's readiness for a long journey as rock stylists by turning suddenly reflective. As Ocasek's singing and performing partner of nine years, Orr says he's never really been crippled by the potential frustrations posed during the duo's dues-paying pilgrimage from Ohio to Boston to the speed and comfort of the Cars.

"I don't think we were really frustrated," he concludes softly. "If it got to the point where something didn't work out, you'd just go on to something else. We were just two happy musicians wandering around, depending on each other. It's been a really good relationship." He pauses, and then adds dreamily, "I wouldn't have changed a minute of it."

CHIC

continued from page 12

demonstrate some of the broad range of musical talents its members possess. "People are slowly beginning to accept us as musicians as opposed to just a disco group. We also hope to do an instrumental album some time in the fall with the Chic Orchestra and get a chance to stretch out."

Even though they have managed to consistently come up with chart busters for themselves and other artists, Nile and Bernard are aware that there are no sure things in the music business. "We never say that anything that we write is going to be a hit. We're very apprehensive about that. With each one we're waiting, we're hoping that people won't say 'Hey, I'm tired of this stuff,' which is what happens in this business. The problem that black bands have is that when they get big, everyone wants a copy of that group. Everyone wants to copy your sound and your music. You're forced to run from your own sound in order to stay original. It's just a matter of time before people fig-

ure it out because it's only music. Sooner or later someone is going to figure it out. But we're not scared. Business-wise we're setting ourselves up so that even if it crumbles, we'll be able to function as a company."

The company, the Chic Organization, is perhaps the one other thing, besides their unique sound, that set Rogers and Edwards apart from other success stories. Through their firm, they are entirely self-owned and controlled. Bernard described how it operates. "Basically Nile and I are the working force. The Chic Organization consists of about 30 people, including the band, our touring crew, accountants and secretaries. All of our productions are for the company. We have a music publishing company which owns all the copyrights. We are now going to manage other people. We're already producing other acts like Norma and Sheila. We're getting ready to create another group to expose some time next summer. These are our things for the future. This is our way of getting security because when they're tired of Chic, we don't want to be stuck, pushed aside and slowly disappear."

robin
williams

reality...
what a
concept



Reality... What a Concept
The debut album
from Robin Williams

on Casablanca Record
and FilmWorks
Produced by Brooks Arthur
and Neil Bogart

