

Billboard's

Billboard SPECIAL SURVEY For Week Ending 7/16/77

Number of singles reviewed
this week **87** Last week **125**

Top Single Picks

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DOOBIE BROTHERS—Little Darling (2:58); producer: Ted Templeman; writers: Holland, Dozier, Holland; publisher: Stone Agate, BMI. Warner Bros. WBS8404. A classic Motown hit gets a timely revival in the Doobies' mellow but rocking style with chunky rhythms and perky vocal harmonies. A perfect summer song in its cheerfully basic shout-for-love structure gets crisp contemporary production elements.

YVONNE ELLIMAN—I Can't Get You Outa My Mind (3:05); producer: Freddie Perren; writers: B. J. Verdi, C. Yarian; publisher: Perren Vibes, ASCAP. RSO RS877. A midtempo soul-oriented ballad of parting with a soaring chorus melody line treated with smooth loveliness by this hot-again vocalist. Strings float in and out behind the memorable melody and Elliman's pretty but intense singing.

recommended

BEE GEES—Edge of the Universe (3:01); producers: Karl Richardson, Albhy Galuten; writers: B. Gibb, R. Gibb; publisher: Casserole/Unichappell, BMI. RSO RS880.

ALESSI—Oh, Lori (3:21); producer: Bones Howe; writers: Billy Alessi, Bobby Alessi; publisher: Alessi, BMI. A&M 1955S.

BILLION DOLLAR BABIES—Too Young (3:15); producers: Lee Decarlo, Billion Dollar Babies; writers: M. Bruce, M. Marconi, N. Smith; publishers: Billion Dollar Babies, C.A.M., BMI. Polydor PD14406.

MARY MACGREGOR—For A While (2:52); producers: Peter Yarrow, Barry Beckett; writers: P. Yarrow, K. Hunter; publisher: Silver Dawn, ASCAP. Ariola 7667.

JOHN MILES—Manhattan Skyline (3:06); producer: Rupert Holmes; writers: J. Miles, B. Marshall; publisher: British Rocket, ASCAP. London 5N20094.

BIG WHA-KOO—Love's Been Known (3:54); producer: Roy Halee; writers: D. Palmer, D. Douma; publisher: Wha-Koo, ASCAP. ABC AB12290.

RUBY—Life Is But A Dream (3:24); producer: Tom Fogerty; writers: R. Oda, T. Fogerty; publisher: Woodmont, BMI. PBR PBR 507.



recommended

JIGSAW—If I Have To Go Away (3:03); producers: Peate, Scott, Dyer; writers: M. Sutin, T. Hayashi; publisher: Belsize, ASCAP. 20th Century TC2347.

BRUCE FISHER—Red Hot (3:41); producers: Jerry Schoenbaum, John Lee; writers: B. Fisher, K. Burke; publisher: Rich Fiss, ASCAP. Mercury 73940 (Phonogram).

CLOVER—Take Another Look (3:20); producer: Robert John Lange; writers: S. Hopper, H. Cregg, A. Call; publisher: Chappell, ASCAP. Mercury DJ504.

NEW BIRTH—Deeper (3:27); producer: Frank Wilson; writers: J. Footman, F. Wilson, J. Wieder; publishers: Screen Gems-EMI, BMI/Colgens-EMI, ASCAP. Warner Bros. WBS8422.

SIDE EFFECT—Finally Found Someone (2:53); producer: Wayne Henderson; writer: Esau Joyner; publisher: At Home, ASCAP. Fantasy F796AS.



FREDDY FENDER—If You Don't Love Me (Why Don't You Just Leave Me Alone) (2:35); producer: Huey P. Meaux; writer: Tommy McLain; publisher: Crazy Cajun, BMI. ABC/Dot D017713. Fender's new release has some new instrumental flourishes and feel. Piano is more upfront and the production renders a timeless quality that bridges the country and pop realms. An interesting change of pace that's aided by fresh sounding voices.

CONWAY TWITTY—I've Already Loved You In My Mind (2:45); producer: Owen Bradley; writer: Conway Twitty; publisher: Twitty Bird, BMI. MCA 40754. Twitty returns with another saucy love song. Here the man tells the woman they're not strangers because he has already loved her in his mind. The strategy works. Twitty is flanked by plenty of guitar and a rock-steady bass line.

BOBBY BARE—Red-Neck Hippy Romance (3:11); producers: Bobby Bare-Bill Rice; writer: Shel Silverstein; publisher: Evil Eye, BMI. RCA JB11037. Another outlandish number from Bare who loves to shock. Shel Silverstein supplied the wit and wisdom behind the lyrics and melody. It's about the ultimate cultural gap between a redneck and a hippie, solved only (in the song) by the former getting drunk and the latter getting stoned. Radio programmers should be aware that one side is edited for airplay while the other contains a four-letter version of a five-letter word.

FAL RAKES—Til I Can't Take It Anymore (3:05); producer: Norro Wilson; writers: Clyde Otis-Ulysses Burton; publisher: Eden/Time Square, BMI. Warner Bros. WBS8416. Rakes went high with his last number and return with a love song made powerful by his strong singing style. An effective use of steel guitar and strings adds to the song's potency.

recommended

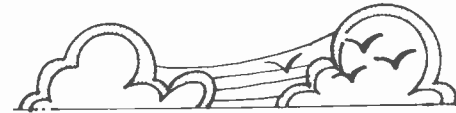
NAT STUCKEY—Buddy, I Lied (2:58); producer: Snuffy Miller, writer: Glenn Martin; publisher: Tree Publishing Co., Inc., BMI. MCA MCA40752.

AVA BARBER—Don't Take My Sunshine Away (2:28); producers: Dean Kay & Mac Curtis; writers: Foster-Rice; publisher: Jack And Bill Music Co., ASCAP. Ranwood R1080.

RED STEAGALL—Freckles Brown (2:59); producer: Glenn Suttan; writer: Red Steagall; publisher: Otter Creek Music, BMI. ABC/Dot D017709.

MARIE OWENS—Ease My Mind On You (3:47); producer: Jean Zimmerman; writer: Chuck Riddle, Jr.; publisher: Sing Me Music, ASCAP. Sing Me SM4512A.

CATES SISTERS—Throw Out Your Loveline (2:11); producers: Margie & Marcy Cates; writers: Joe H. Hunter-Roger J. LeBlanc; publisher: Sound Corp. Music, ASCAP. Caprice CA2038B.



Easy Listening

recommended

MICHEL LEGRAND—The Other Side Of Midnight (Noelle's Theme) (3:47); producers: Michel Legrand, Norman

Schwartz; writer: Michel Legrand; publisher: 20th Century, ASCAP. 20th Century TC2346.

GEORGIE AULD—Theme From "New York, New York" (2:47); producer: not listed; writers: J. Kander, F. Ebb; publisher: Unart Music Corp., BMI. United Artists UAX1030.



recommended

HAMILTON BOHANNON—Bohannon Disco Symphony (3:46); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: Bohannon Phase II, ASCAP. Mercury 73939.

SUNRISE—Dirty Mind (Part I) (2:51); producer: G. Thomas; writers: G. Thomas, R. Manigault; publisher: Sambo, BMI. Polydor PD14403.

MANZEL—Space Funk (3:19); producers: Shad O'Shea, Manzel Bush; writer: M. Bush; publisher: Counterpart, BMI. Fraternity 3401A.

CASSIANO—Onda (7:50); producers: not listed; writers: Cassiano, Paulo Zdanowski; publisher: not listed. Polydor.



MICHAEL KATAKIS—I Got No Lights (2:54); producers: Michael Katakis, Joel Cohen; writers: Michael Katakis, Milo Angelo Adamo; publisher: Hampstead Heath, ASCAP. A&M 1958S. The tribulations of the down and outer are chronicled in a realistic tone that dramatizes the plight of aspiring artists with empty pockets. Katakis' keyboards and direct vocal permeates the tune which falls in the Billy Joel vein of socially-oriented works.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard LPs

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and work especially well against the smooth background vocals of a female chorus. **Best cuts:** "Into Something," "You Gotta Have Love," and "Precious, Precious."

TYMES—Diggin' Their Roots, RCA APL12406. This vocal quartet serves up eight solid numbers, helped by a full, rich Billy Jackson production featuring a multitude of strings and horns. The album's title takes on added relevance via a musical tribute to Kunta Kinte of "Roots" fame. **Best cuts:** "How Am I To Know," "Girl, You Blew It," "Kunta Kinte (He Dug His Roots)."

YOUNGHEARTS—All About Love, ABC ABC1032. This trio has re-emerged maintaining its mellow sound but with a new maturity and vocal control. If there's a flaw on this LP, it's the sameness of the lead singer's falsetto vocal style. Instruments are kept at a minimum. **Best cuts:** "Let's Fall In Love Again," "Sho' Nuff Must Be Love," "Number One Attraction," "If."

MAXI—Blue Note BNLA738H. (United Artists). Co-produced by Gene and Billy Page, the music on this LP is an appealing blend of pop, MOR and r&b, with some jazz combo touches thrown in for flavor. Most cuts are smooth ballads or medium tempos and vocalist Maxi sounds fine on both. Besides arranging and producing, Gene Page shares keyboard duties on some cuts. **Best cuts:** "Dancin' To Keep From Cryin'," "This One's For You."

JACK JONES—With One More Look At You, RCA APL12361. A collection of mostly ballad material, this LP should please Jones' old fans. He sings well and the arrangements and orchestration are functional without breaking any new ground. **Best cuts:** "With One More Look At You," "Belonging," "Dixie Chicken."

HARNELL, Capitol ST11657. Keyboardist-composer Joe Harnell had a '60s hit with "Fly Me To The Moon" and has been a prime force in studio work, currently scoring the "Bionic Woman" television series. This is a tasty, contemporary MOR keyboards-orchestra package combining standards and off-beat soundtrack themes. **Best cuts:** "For A Brief Time," "Bionic Woman Theme."

country

RONNIE SESSIONS, MCA MCA2285. This lively LP—a series of strictly uptempo songs from a wide variety of writers—has a timely release in the heart of summer. Recorded at the Youngun' Sound Studios in Murfreesboro, Tenn., the LP receives some spirited vocalizing from Sessions and potent background contributions from such musicians as Bobby Wood, Johnny Christopher, Joe South and Chip Young, Sessions' producer. **Best cuts:** "Wiggle Wiggle," "There Goes My Heart Again," "The Losing End," "Me And Millie (Stompin' Grapes And Gettin' Silly)," "I Like To Be With You," "Wonder Woman."

disco

TINA CHARLES—Rendezvous, Columbia PC34807. Charles' second LP is a standard collection of disco material mixed with some ballads. Her wide-range vocals coupled with the orchestrally dynamic danceable instrumentals, keeps the LP moving without boredom. **Best cuts:** "It's Time For A Change Of Heart," "Dr. Love," "Dance Little Lady Dance."

EDDIE DRENNON & THE B.B.S. UNLTD.—Would You Dance To My Music, Casablanca NBLP7062. This tasty collection of predominately disco material offers more than the standard repetitious dance beat. The five-piece B.B.S. Unltd. fronts Drennon's cool vocals with some soulful instrumentals. A string and horn section also varies the pace. **Best cuts:** "Would You Dance To My Music," "If You Really Don't Love Me," "Save Your Love For Me."

BECKETT—Disco Calypso, Casablanca NBLP7059. This new rhythmical hybrid was introduced in Casablanca's film "The Deep." Expanding the theme, composer Beckett (nee Alston Cyrus) offers an album whose celebrative spirit is infectious. The idea also brings a welcome fresh approach to the standard disco formula. Vocals are rendered in the distinctive accent of islands as intricate Caribbean percussion underpins most cuts. An alternate name for the style could be reggae disco. **Best cuts:** "Disco Calypso," "St. Thomas Mas."

jazz

DAVID AXELROD—Strange Ladies, MCA MCA2283. The noted jazz composer's return to MCA is an introspective view of six ladies in his life pictured through a fusion of jazz with quasi rock and Latin rhythms and played with verve and zest by some of L.A.'s top studio blowers. The problem with Axelrod's writing is its lack of string pullout melodies. The orchestral works are multi-hued but the LP is too little rock and too little jazz. **Best cuts:** "Aunt Charlotte," "Mujer Extrana," "Terri's Tune," "Sandy."

HENRY FRANKLIN—Tribal Dance, Catalyst CAT 7618. Sterling blowing by this septet of young modernist instrumentalists cooks up a brew of modern and avant-garde patterns. Leader Franklin's acoustic bass has a distinct foreground position in the ensemble for straight ahead chording and arco passages. Charles Owens' tenor and soprano is violent yet works well with Jerry Rush's equally implanting trumpet. **Best cuts:** "Tribal Dance," "For Penny."

DAVE FRISHBERG—Getting Some Fun Out Of Life, Concord Jazz CJ37. There's an abundance of humor in Frishberg's piano and vocals as he ripples through 12 tunes with backup by Marshall Royal's alto, Bob Findley's trumpet, the bass pluckings of Larry Gales and Steve Schaeffer's drumming. **Best cuts:** "Lotus Blossom," "In A Mist," "Dear Bix," "Violet Blue," "Wonderful One."

EARL HINES & MARVA JOSIE—Jazz Is His Old Lady And My Old Man, Catalyst CAT7622. Josie dominates this 10-song program with her vocals, but it is the aged Fatha at the piano who sparks the album with solid assists from Rudy Rutherford, Tom Griffin, Benny Morton, Johnny Letman and a laudable rhythm section. Some of the tunes are old and lyrically feeble but all in all, it's a pleasing if unexciting LP, well-produced and with informative Stanley Dance annotation. **Best cuts:** "Just Squeeze Me," "Hey Love."

JAKE HANNA QUINTET—Jake Takes Manhattan, Concord Jazz CJ35. Noted for his sensitivity as well as his physical skills on drums, Hanna weds his talents with John Bunch, Danny Stiles, Michael Moore and Carmen Leggio on a swinging well-programmed LP. Commendable engineering by Phil Edwards adds to the package's attractiveness. **Best cuts:** "Them There

Eyes," "Lester Leaps In," "A Smooth One," "Sultry Serenade."

VARIOUS ARTISTS—Jam Session 102, Jam Session 102. California label serves up four LPs, of which this is representative, offering jazz of the early '50s featuring Jimmy Rowles and Paul Smith, piano; Gerry Mulligan, Dave Pell, saxes; Joe Mondragon, bass; Howard Roberts, guitar, and others in informal romps taped at the old Haig niteroy on Wilshire Blvd. in Los Angeles. **Best cuts:** "I Cover The Waterfront," "Out Of Nowhere," "Lullaby Of The Leaves."

MCCOY TYNER—Supertrios, Milestone M55003 (Fantasy). This double LP features pianist Tyner with Ron Carter and Eddie Gomez, bass, and Jack DeJohnette and Tony Williams, drums. Carter and Williams assist on two sides; Gomez and DeJohnette on the other two. It doesn't sound that different. Tyner dominates as player and composer although there's some good interchanges among all players. Mostly fast-paced, predictable jazz. **Best cuts:** Any one.

HANK CRAWFORD—Tico Rico, Kudu KU3551 (CTI-Motown). Crawford plays mellow alto sax in a jazz-funk vein. Here he is aided by such studio heavies as Steve Gadd, Eric Gale and the Brecker Bros. The LP is almost all instrumental and producer Creed Taylor has made it all very lush and smooth. **Best cuts:** "Tico Rico," "I've Just Seen A Face."

BARNEY KESSEL & HERB ELLIS—Poor Butterfly, Concord Jazz CJ34. Two celebrated guitarists again collaborate on a technically sleek, faultless program of nine titles, five of them classy standards. Monty Budwig's bass and Jake Hanna's drums lend impeccable support. There's a wide variety of tempos and ingenious "chase" passages reflecting marvelous interplay between the two virtuosi. **Best cuts:** "Early Autumn," "Hello," "Poor Butterfly."

RICHIE KAMUCA—Drop Me Off In Harlem, Concord Jazz CJ39. Another excellent disk produced by Carl E. Jefferson in San Francisco. Dave Frishberg, piano; Ray Brown, bass, and Herb Ellis, guitar, back the gifted Kamuca's tenor sax improvisations on seven old but rarely recorded titles plus Frishberg's new "Dear Bix" sporting an odd Kamuca vocal. It's moving, pretty mainstream jazz and uncluttered with clumsy electronic effects. **Best cuts:** "Drop Me Off In Harlem," "It Must Be True," "Dear Bix," "All Alone."