

Billboard's

FEBRUARY 15, 1975

Number of singles reviewed
this week 81 Last week 104

Top Single Picks

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AL GREEN—L-O-V-E (Love) (3:03); producer: Willie Mitchell; writers: Al Green-Willie Mitchell-Mabon Hodges; publishers: Jee/Al Green, BMI. Hi 5N-2282 (London). More of the standard Green hit formula that never grows wearisome. Usual smooth vocals and another song that carries perfect sing-a-long words and melody. Expect immediate pop and soul play, and expect even bigger boost than last single since artist is currently on massive concert tour. The kind of mid-tempo rocker that Green handles best.

THE KIKI DEE BAND—Step By Step (3:27); producer: Gus Dudgeon; writer: Bias Boshell; publisher: Yellow Dog, ASCAP. Rocket 40355 (MCA). British songstress follows her top 20 "I've Got The Music In Me" with another excellent rocker, a bit more melodic than the last single but every bit as commercial and just as well suited for top 40 AM play. Fine guitar runs throughout song. Flip: *Amoureuse* (3:22); producers: Elton John and Clive Franks; writers: Veronique Sanson-Gary Osbourne; publisher: WB Music, ASCAP.

MICHAEL JACKSON—We're Almost There (3:33); producer: Brian Holland; writers: B. Holland-E. Holland; publishers: Gold Forever and Stone Diamond, BMI. Motown 1341F. Michael Jackson is most definitely coming into his own as a solo performer, coming out here with what may be his strongest single yet. With a more mature voice and a perfect pop/soul style, the artist comes through with a mid-tempo rocker aimed at discos or just plain listening. Could quite possibly be his biggest hit yet.

MARIE OSMOND—Who's Sorry Now (2:08); producer: Sonny James; writers: Snyder-Kalmar-Ruby; publisher: Mills, ASCAP. Kolob 14785 (MGM). Marie continues her successful covers of vintage rock classics with the old Connie Francis hit. Superb production from Sonny James and a faithful interpretation of the original. Marie's vocals continue to improve and record should garner pop and country play.

CHICAGO—Harry Truman (3:00); producer: James William Guercio; writer: R. Lamm; publisher: Lamminations/Big Elk, ASCAP. Columbia 3-10092. Here's a strange one, Chicago as Randy Newman and doing a good job of it. The sentiments expressed in this low key rocker (Harry Truman, we need you now), are probably shared by a lot of people. And the fun aspects of the song keep it from getting too political. Overall, a good AM and FM possibility from this superstar group.

GINO VANNELLI—Powerful People (3:38); producers: Gino and Joe Vannelli; writer: Gino Vannelli; publishers: Almo/Gemo, ASCAP. A&M 1652. Vannelli's singles creep a bit further up the charts each time and this could be the one that will break him completely to the top. Backed by a full orchestra, the young Canadian moves through an easy rocker with a distinctive synthesizer sound. Extremely commercial in every aspect.

recommended

POCO—High And Dry (2:48); producers: POCO; writer: R. Young; publisher: Fool's Gold, ASCAP. Epic 8-50076 (CBS).

RICHARD BETTS—Rain (3:13); producers: Johnny Sandlin

and Richard Betts; writer: Richard Betts; publisher: No Exit, BMI. Capricorn 0221 (Warner Bros.).

SUPERTRAMP—Dreamer (3:33); producers: Ken Scott and Supertramp; writers: R. Hodgson-R. Davies; publishers: Almo/Delicate, ASCAP. A&M 1660.

REDBONE—Only You And Rock And Roll (2:56); producers: Pat & Lolly Vegas; writers: P. Vegas-L. Vegas; publishers: Blackwood/Novallene, BMI. Epic 8-50074 (CBS).

THE FLAMIN' GROOVIES—You Tore Me Down (2:35); producer: Dave Edmunds; writers: Jordan-Wilson; publisher: Formula, ASCAP. Bomp 101.

ROY BUCHANAN—Rescue Me (3:17); producer: Ed Freeman; writers: C. Smith-R. Miner; publisher: Chevis, BMI. Polydor 14265.



ECSTASY, PASSION & PAIN—One Beautiful Day (2:55); producer: Bobby Martin; writers: Mystro and Lyric; publishers: Big Seven/Steals Bros., BMI. Roulette 7163. The young ladies from New York come up with yet another highly infectious, disco-oriented rocker full of excellent harmony vocals and fine lead singing. On the verge of breaking through for some time now, this could well be the record that will do it for the group. Expect heavy pop as well as soul play.

recommended

HERBIE HANCOCK—Spank-A-Lee (2:35); producers: David Rubinson and Herbie Hancock; writers: H. Hancock-M. Clark-P. Jackson; publishers: Hancock/Back Door, BMI. Columbia 3-10094.

QUINCY JONES—Body Heat (4:00); producers: Quincy Jones and Ray Brown; writers: O. Jones-L. Ware-B. Fisher-S. Richardson; publishers: Quicksand, BMI/Almo, Preston, ASCAP. A&M 1663.

WHISPERS—All I Ever Do (Is Dream Of You) (3:10); producers: Meco Monardo, Tony Bongiovi and Jay Ellis; writer: Chocolate Syrup; publishers: Elbomo/Ira, BMI. Janus 247 (Chess/Janus).

TIMMY THOMAS—You're The Song (I've Always Wanted To Sing) (3:37); producers: Steve Alaimo and Willie Clark; writers: T. Thomas-S. McKenney; publisher: Sherlyn, BMI. Glades 1723 (L.K. Productions).

THE FINISHING TOUCH—Sunshine and Promises (3:07); producer: Stan Watson; writers: Herbert Harris-Caron McDuffy; publishers: Silk/Pistol Pete/Herby Harris, BMI. Philly Groove 203 (Arista).

LOU COURTNEY—Somebody New Is Lovin' On You (3:35); producers: Lou Courtney and Jerry Ragovoy; writer: L. Courtney; publishers: Ragmar/Emalou, BMI. Epic 8-50070 (CBS).

TYRONE DAVIS—Homewrecker (2:59); producers: Carl Davis and Otis Leavitt; writers: Sam Dees-David Camon-Tyrone Davis; publisher: Moon Song, BMI. Dakar 4541 (Brunswick).

THE PERSUASIONS—I Just Want To Sing With My Friends (3:19); producer: Jeff Barry; writer: J. Berry; publisher: Broadside, BMI. A&M 1658.

RICHMOND EXTENSION—Let's Get Into Something (2:46); producer: Van McCoy; writer: Van McCoy; publishers: Oceans Blue/Van McCoy/Warner-Tamerlane, BMI. Polydor 14264.



Note: These are new artists deserving of exposure.

THE STANKY BROWN GROUP—Rock 'N' Rollin' Star (3:10); producers: Jim Mason and Clive Davis; writer: Paul Parrish; publishers: WB Music/Kittyhawk, ASCAP. Arista 0104. The epitome of a commercial single, combining a title that works well throughout as a hook, a kind of "Mandy" feeling to the song's structure and some fine changes of pace. Expect a major AM hit from this one.

MUDCRUTCH—Depot Street (3:26); producer: Denny Cordell; writer: Thomas Petty; publisher: Tarka, ASCAP. Shelter 40357 (MCA). Good reggae cut that fits in with the current commercial standards as well. Closest thing to actual reggae to have a chance to be a major AM hit to come along in some time.

JILL BABY LOVE—I Just Got To Find Someone To Love Me (2:50); producers: Walt Kahn and Andy Kahn; writers: Andy Kahn-Bernie Loew; publishers: Scully/Clef Note/Sunbury, ASCAP. RCA JH-10172. Young soul singer comes up with pleasing, mid tempo rocker that should pull in pop and soul play. Good catchy lyrics help. Expect major push from RCA.

THE BAKER GURVITZ ARMY—Help Me (2:36); producers: Ginger Baker, Adrian Gurvitz and Paul Gurvitz; writer: A. Gurvitz; publisher: Lead Music. Janus 248. Strong and skillful hard rock from the Gurvitz brothers (with superb guitar work from Adrian) and the always frenetic drums of Ginger Baker. LP already beginning to show strength.

MICHAEL WALKER—I Got The Motion, You Got The Motion—Part 1 (3:30); producer: Philippe Wynn; writer: P. Wynn; publishers: Mighty Three/Wynn's, BMI. Thunder ZS8 5253 (CBS). Soulful combination of the sound of the Spinners and several other major artists. Well done throughout.

MYLES AND LENNY—Can You Give It All To Me (2:48); producers: Micky Erbe and Maribeth Solomon; writer: M. Cohen; publisher: not listed. Columbia 3-10099. Fun-filled country rock cut with lots of good harmony vocals, fiddles and country sounds. Already getting FM play.

SPICE—Sweet Norma Jones (2:26); producers: Pal Rakes and John Davis; writers: Frank Fioravanti-Pal Rakes; publishers: Melomega, ASCAP/Philimela, BMI. Sound Gems 101. Soul cut with strength on all fronts, from strong lead vocals, strong storyline, good vocal backup and excellent instrumentation. Watch for fast soul play.

ALLAN RICH—Friday Night (3:08); producer: Don Ellis; writer: C. Allan Rich; publisher: Makamint, ASCAP. Epic 8-50067 (CBS). Charlie Rich's son comes up with a good slow rocker with both pop and country shot.



MERLE HAGGARD—Always Wanting You (3:05); producer: Fuzzy Owen; writer: Merle Haggard; Shade Tree (BMI); Capitol 4027. Merle could have another two-sided hit here, with a pair of strong songs. This side, however, is another of those great ballads he handles so well, and says so much. Flip: *I've Got A Yearning*. All credits same.

DAVID HOUSTON—A Man Needs Love (2:17); producer: Norro Wilson; writers: Norro Wilson, George Richey, Carmol Taylor; Al Gallico/Algee (BMI); Epic 8-50066. A little different sound for David, with Wilson producing, but it shows his versatility, his incredible range, and his ability to put an idea across. Flip: No info.

KRIS KRISTOFFERSON & RITA COOLIDGE—Lover Please (3:03); producer: Fred Foster; writer: Billy Swan; Lyn-Lou (BMI); Monument 8636. Teamed together in a duet from their recent album, with a Swan song. Very harmonious, very commercial, and great listening. Flip: No info.

recommended

RAY PILLOW—Simple Things In Life (3:18); producer: Larry Rogers; writer: E. Rowell; Blue Crest (BMI); ABC-Dot 17543.

CHARLIE MCCOY—Everybody Stand Up And Holler For The Union (2:14); producer: not listed; writers: Hugh X. Lewis, Wayne Walker; Cedarwood; Monument 8638.

CONNOR VAN DYKE—I'll Never Make It Easy (3:19); producer: Jim Foglesong; writer: Ben Peters; Ensign (BMI); ABC-Dot 17524.

BOBBY HARDEN—One Step (2:44); producer: Johnny Slat and Larry Henley; writers: S. Pippin, L. Keith; Windchime (BMI); United Artists 597.

TOM BRESH—You're The Best Daddy In The World (4:17); producer: John Guess; writer: Tom Bresh; Papoose (BMI); MGM 14783.

MIKE WELLS—Sing A Love Song, Porter Wagoner (3:08); producer: Eddie Kilroy & Bobby Dyson; writer: Linda Darrell; Excelsorec (BMI); Playboy 6029.

LEFTY FRIZZELL—Life's Like Poetry (2:25); producer: Don Gant; writer: Merle Haggard; Shade Tree (BMI); ABC 12061.

KAREN WHEELER—I'm Getting Tired Of Holding Hands (2:41); producer: Jerry Bradley; writers: Karen Wheeler, Nat Stuckey, Onie Wheeler; Monkhouse (BMI)/Onie's (ASCAP); RCA 10196.

JOE STAMPLEY—Roll On Big Mama (2:33); producer: Norro Wilson; writer: D. Darst; Algee/Al Gallico (BMI); Epic 8-50075.

ROY ACUFF—Roof Top Lullaby (1:51); producer: Wesley Rose; writer: Kallie Jean; Milene (ASCAP); Hickory 341 (MGM).

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

Billboard's Recommended LPs

Continued from page 56

dium. And, aside from a Buddy Miles LP on Columbia, this is the best quad version in that whole spectrum of music to date. In perfect counterbalance, executive producer Gene Russell has used the back wall, usually undeveloped and without maximized potential on most matrix LPs, with dramatic effectiveness. Even during the more thunderous passages, the electric piano stays rearward; part of his definitive directional, of course, comes from use of the super decoder that Sansui has only available in limited quantities—the X-2. But, even relying only on the decoder built-in to the Sansui QRX-6500 4-channel amplifier, the listener still has excellent separation. And Keys is outstanding on such cuts as "Trade-winds," "Proceed With Caution," and "Night Cry." A very excellent quad LP.

PERRY COMO, Perry, RCA APD1-0585 (CD-4 Quadrasonic discrete). Though no quad credits are given, this LP was produced by Pete Spargo and Spargo has tastefully balanced the warm softness of Como's voice with orchestral accents—horns here, voices there—into what is a very nice quad LP. Some tunes, such as "Temptation" and "Eres Tu," are excellent quad with perfect separation; others are mundane quad representations, though beautiful Como works. While this LP lacks the technical quad excitement of efforts in discrete by such as Hugo Montenegro and Brad Miller, Pete Spargo can be pleased with the results and the listener might look forward to his future quad mixes with considerable interest.

LONDON PHILHARMONIC ORCHESTRA (Conducted by Jose Serebrier), Symphony No. 4 by Charles Ives, RCA (Red Seal) ARD1-0589 (CD-4 Quadrasonic discrete). Phenomenal classical LP that will, no doubt, disturb the traditionalist classical buff who is more used to hearing his concerts within the

confines of a box—to wit, a symphony hall. However, this LP portends the future of classical music, many think, for Serebrier and his producer Max Wilcox have separated the orchestra into its components and surrounded the listener. This was attempted once before in classical music—an LP in SQ matrix on Columbia. But this is the first time that the separation has been effectively pronounced and the listener can accurately pinpoint every section. There's even a diagram on the jacket showing that the chorus is dead rear and, for example, the violas about 45 degrees to right front. And that's where they are! Many authorities in quad believe that RCA is recording and mixing down and pressing some of the finest quad product in the world; this LP is a beautiful example of that outstanding quality and, hopefully, a forerunner of things to come in the classical field.



pop

RICHARD TORRANCE—Belle Of The Ball, Shelter SR-2134 (MCA). Torrance has mastered the "Southern rock" style as well as anyone else around today and has turned in a good commercial album. The more laid back material does not work, but the hard cuts do. Expect FM play on this one and watch for possible singles from the uptempo material. Best cuts: "Southern Belles," "Hard Heavy Road," "Don't Let Me Down Again," "Singing Springs."

FLEETWOOD MAC—Vintage Years, Sire SASH-3706-2 (ABC). Double set featuring the original lineup of this top British blues band, including Peter Green and Jeremy Spencer on guitar. Lots of strong blues and rock cuts, and a must for anyone interested in the beginning days of the British blues and one of the finest groups to come out of this period. Excellent blues throughout. Best cuts: "Black Magic Woman" (the original), "Albatross," "Man Of The World," "Doctor Brown."

FOCUS—Dutch Masters, Sire SASD-705 (ABC). Worth collection from the first of the European instrumental groups to really make it big in this country, featuring material from 1969-1973 and keying in on the band's distinctive keyboard and guitar work. Best cuts: "Hocus Pocus," "Sylvia," "Moving Waves."

KRAAN—Andy Nogger, Passport PPSD-98006 (ABC). New group lifts off with a vocalist who sounds alternately like Jack Bruce and Jimi Hendrix and a fine set of rock/jazz instrumentals. Jazzy things work best. Best cuts: "Son Of The Sun," "Nam Nam."

TOM SCOTT In LA., Flying Dutchman, BDL1 0833 (RCA). Ever since touring with Joni Mitchell and George Harrison, people have been taking more notice of reedman Scott, and for good reason. This album is a compilation of tunes that were previously issued by Scott. Utilizing the cream of the L.A. sessionmen, the tunes on this record are older sounding, but the playing is super. Best cuts: "Head Start," "Beatle Ballads," "Aquarius."

soul

BEN VEREEN—Off-Stage, Buddah BDS 5627. Well done set highlighted by a couple of disco oriented things, some fine

ballads and some standard soul rockers. Vereen works best in front of a big production, which is what he gets most of the time here. Best cuts: "Stop Your Half Steppin' Ma Ma," "What's The Reason," "Signed, Sealed, Delivered (I'm Yours)."

SOUL SURVIVORS—TSOP KZ 33186 (CBS). Some strong blue-eyed soul from a group that can do it all. They have a natural feel for soul and the production of Gamble and Huff is superb throughout. Best cuts: "What It Takes," "City Of Brotherly Love," "Beedo."

REUBEN WILSON—And The Cost Of Living, Cadet CA 60033 (Chess/Janus). Pleasing mix of soul and blues, with some good disco possibilities in the instrumental cuts. As the title says, there is some emphasis on the recession here, and it works. Disco material almost a Kool & The Gang type. Best cuts: "In The Booth, In The Back, In The Corner, In The Dark," "Tight Money," "Together (You And Me)."

jazz

BILL EVANS—Symbiosis, BASF MC 22094. Claus Ogerman has written a brooding score which is livened up by the oft-times enchanting playing of pianist Evans. The two-part movement with its varying tempos and moods is an intense listening experience. Evans' trio blends into the second movement with the large string section.

OSCAR PETERSON—Tracks, BASF MC 20879. Peterson's solo piano is a delight, moving through a variety of melodies but concentrating on the smooth, relaxing things that allow him to show off his subtlety and versatility. Best cuts: "Honey Suckle Rose," "If I Should Lose You."