



DIANA ROSS—One Love In My Lifetime (3:48); producer: Lawrence Brown; writers: T. McFaddin-L. Brown-L. Perry; publisher: Jobete, ASCAP. Motown 1398F. A strong story line on this well orchestrated tune. An unidentified male singer adds an effective change of pace. A long orchestral injection near tune's conclusion lends a touch of the dramatic.

WAYLON JENNINGS—Can't You See (3:43); producers: Waylon Jennings and Ken Mansfield; writer: Toy Caldwell; publisher: No Exit Music, BMI, RCA 10721. A long but interesting instrumental intro to Jennings' strong vocals. He moves with ease through this pop/country tune. Guitars enhance the overall structure of the song as it builds to an impressive ending.

SILVER CONVENTION—No, No, Joe (2:48); producers: Michael Kunze & Silvester Levay; writers: Silvester Levay-Stephen Prager; publisher: Midsong, ASCAP. Midland International 10723 (RCA). A heavy disco drum beat leads to well blended full vocals. This jumping summer time tune offers strong guitar and string injections. The drum as the bottom instrument sets the pace throughout the record.

THE ANDREA TRUE CONNECTION—Party Line (3:22); producer: Gregg Diamond; writer: Gregg Diamond; publishers: Buddah/Geo. Diamond/MRI, ASCAP. Buddah 538. Vocals blend well on this uptempo number. The arrangements are never relaxed as the vocals build. There is a generous use of instruments on this one. The tune is well produced and arranged with instruments as important as vocals.

recommended

DAVID BOWIE—Stay (3:21); producers: David Bowie & Harry Maslin; writer: David Bowie; publishers: Bewlay Bros./Moth/Fleur, BMI, RCA 10736.

FRANK SINATRA—Stargazer (2:57); producer: Don Costa; writer: Neil Diamond; publisher: Stonebridge, ASCAP. Reprise 1364 (Warner Bros.).

RUFUS FEATURING CHAKA KHAN—Jive Talkin' (3:10); producer: Rufus; writers: Barry. Robin & Maurice Gibb; publishers: Casserole/Flamm, BMI, ABC 12197.

ELECTRIC LIGHT ORCHESTRA—Showdown (3:49); producer: Jeff Lynne; writer: J. Lynne; publishers: United Artists/Jet/Chappell, ASCAP. U.A. XW842.

SILVERADO—(We Can) Fly Away (3:25); producer: Rick Jarard; writers: E. Goodwin-C. Shillo; publisher: Cataclysmic, BMI, RCA 10728.

ROSLYN KIND—There'll Be Time (2:28); producer: Jack Gold; writers: A. Bergman-M. Bergman-M. Legrand; publishers: WB and Max Baer, ASCAP. Columbia 10386.

BLACK OAK ARKANSAS—Fistful Of Love (3:16); producer: Black Oak Arkansas; writers: Black Oak Arkansas-Marius Penczner; publisher: Far Fetchd. ASCAP. MCA 40586.

R.E.O.—Keep Pushin' (3:10); producer: John Stronach; writer: K. Cronin; publisher: not listed. Epic 50254.

ROGER MCGUINN—Take Me Away (3:00); producer: Mick Ronson; writers: R. McGuinn-J. Levy; publishers: Patian/Jackelope, BMI, Columbia 10385.

BLUE OYSTER CULT—(Don't Fear) The Reaper (3:35); producers: Murray Krugman, Sandy Pearlman and David Lucas; writer: D. Roeser; publisher: B. O' Cult Songs, ASCAP. Columbia 10384.

SUSAN COWSILL—It Might As Well Rain Until September (2:59); producers: Trevor Lawrence & Andy Wickham; writers: Goffin-King; publisher: Screen Gems-Columbia, BMI, Warner Bros. 8232.

PILOT—Canada (2:35); producer: Roy Thomas Baker; writer: D. Paton; publisher: Al Gallico, BMI, EMI 4305 (Capitol).

LESLEY DUNCAN—Rescue Me (3:12); producer: Jimmy Horowitz; writer: Lesley Duncan; publishers: Gaff, BMI, MCA 40593.

BOB SEGER—Travelin' Man (3:04); producers: Bob Seger & Punch Andrews; writer: Bob Seger; publisher: Gear, ASCAP. Capitol 4300.

JEFFREY COMANOR—Love Me Not (3:16); producer: John Boylan; writer: J. Comanor; publisher: Chicken Key, BMI, Epic 50523.



recommended

MIGHTY CLOUDS OF JOY—You Are So Beautiful (3:49); producer: Dave Crawford; writers: B. Preston/B. Fisher; publishers: Irving/Web, BMI & Almo & Preston, ASCAP. ABC 12196.

BETTY WRIGHT—If I Ever Do Wrong (3:42); producer: Willie Clarke; writers: B. Wright-W. Clarke; publisher: Sherlyn, BMI, Alston 3722 (T.K. Productions).

CURTIS MAYFIELD—Only You Babe (2:30); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI, Curtom 0118 (Warner Bros.).

THE TEMPREES—I Dare You (3:15); producers: Regina Bennett and Lester Snell; writers: L. Snell-R. Bennett; publishers: My Women/Kennicott/Every Knight, BMI, Epic 50258.

LITTLE JOHNNY TAYLOR—True Lovin' (3:10); producer: not listed; writers: P. Montgomery-O. Smith; publisher: Pollyday, BMI, Ronn 87 (Jewel).



TANYA TUCKER—Here's Some Love (2:59); producer: Jerry Crutchfield; writers: Jack Roberts-Richard Mangeria; publisher: Screen Gems-Columbia, BMI, MCA 40598. "Here's some love/take a little bit of it home with you." Tanya sings in a lyrically powerful drama with tremendous crossover possibilities.

Sung with a voice mature long before its time and effectively produced by Jerry Crutchfield, this could be the record that turns Tucker's career more toward the pop arena.

DEL REEVES & BILLIE JO SPEARS—Teardrops Will Kiss The Morning Dew (2:49); producer: Milton Blackford; writer: Paul Craft; publisher: Rocky Top, BMI, United Artists UA-XW832-Y. A catchy sing-a-long type of tune enables Reeves & Spears to successfully follow their initial duo chart record. Fiddles and downhome country production showcase country music's latest pairing—and insure loads of airplay with its uptempo energy.

recommended

CLEDUS MAGGARD—Virgil And The \$300 Vacation (3:28); producer: Jerry Kennedy; writers: Jay Huguely-Jerry Kennedy; publisher: Unichappell, BMI, Mercury 73823.

JONI LEE—Baby Love (3:00); producer: Snuffy Miller; writers: E. Holland-L. Dozier-B. Holland; publisher: Stone Agate, BMI, MCA 40592.

BILLY THUNDERKLOUD AND THE CHIEFTONES—Try A Little Tenderness (3:21); writers: Harry Woods-Jimmy Campbell-Reg Connelly; publisher: Robbins, ASCAP. Polydor PD-14338.

AMAZING RHYTHM ACES—The End Is Not In Sight (The Cowboy Tuna) (3:11); producer: Barry "Byrd" Burton; writer: H.R. Smith; publisher: Fourth Floor, ASCAP. ABC 12202.

LAYNG MARTINE JR.—Summertime Lovin' (2:12); producer: Layng Martine Jr.; writer: Layng Martine Jr.; publisher: Ahab, BMI, Playboy P-6081-A.

DEL REEVES—Nobody Touches My Baby (2:58); producer: Milton Blackford; writers: M. Blackford-J. Dougherty-D. Gilson; publisher: Famous, ASCAP. United Artists UA-XW829-Y.

DAVID ROGERS—Whispers And Grins (2:59); producer: Dave Burgess; writer: Lore; publishers: Golden West Melodies/Singletree, BMI, Republic IRDA-R-256-A. Flip: Use Me Up (2:15); writer: Don Earl; publisher: Singletree, BMI.

AL BOLT—Wait A Minute (2:58); producers: Scotty Turner-Hal Freeman; writer: Tom Acres; publishers: Flashback/CinKay, BMI, CinKay CK-109A.

JIMMY ANGEL—Nobody's Perfect (3:19); producers: E. Hickey-R. Lieberman; writer: Joan Ryan; publisher: King Tut, Rameses II RADJ-2002A.



SONS OF ROBIN STONE—Let's Do It Now (3:12); producer: Bo Eli; writers: B. Eli-L. Phillips; publishers: Oceans Blue/Friday's Child, BMI, Epic 50257. Joyous uptempo cut has the excellent highly commercial pop soul sound of the Spinners' biggest hits. Strings and horns well arranged by Vince Montana.

DON NIX—Rollin' In My Dreams (2:45); producer: Don Nix; writer: Don Nix; publisher: Deerwood, BMI, Cream 7608. Country-tinged mid tempo cut with excellent pop arrangement and vocal. Fine storyline and catchy melodic hook that avoids being overtly commercial.

BLAZE—Jaime (3:15); producers: Shad O'Shea & Stan Hertzman; writer: T. Paulus; publisher: Counterpart Bumpershoot, BMI, Fraternity 237 (International). Direct and personal but not over-dramatic vocals highlight this lyrical pop ballad. Clean arrangement makes this a low-key but memorable first effort.

RARE PLEASURE—Let Me Down Easy (2:55); producer: David Jordan; writers: D. Jordan/A. Smith; publisher: Diversified, ASCAP. Cheri 505 (Springboard). Slick pop disco arrangement features excellent, soulful female lead vocals. Clean, uncluttered sound with a great sax break.

DANCER—Magical Eyes (3:27); producer: Bill Schnee; writers: Dante-Douglas-Espinoza; publishers: Symphonola Music/Hazeltunes, BMI, A&M 1838. Commercial pop entry has the appeal and even bass line of the Miracles' "Love Machine." Tight arrangement and good harmony backup.

L.D. PEARL—Flying High With You (3:02); producers: Garrison Leykam and Leslie Pearl; writer: L. Pearl; publisher: New York Times, BMI, London 236. Song is like a Carole King ballad about the values of friendship, with the vocals even sounding like King in spots. Direct and personal at first, it builds into a commercial, midtempo cut.

TOM SPARKS—Long Hard Ride (2:45); producer: J. Wolfe; writers: Sparks, Wolfe; publisher: Otherworld, BMI, Wolf 76-102. Solid midtempo pop cut with a country rock feel. Fairly tight arrangement makes this perfect for hip AM stations.

WEBSTER LEWIS—Do It With Style (3:59); producers: Webster Lewis and David Horowitz; writers: C.T. Perkinson-B. Gray; publishers: Tosci, ASCAP/Mighty Three Music/Golden Fleece, BMI, Epic 50256. Classy midtempo pop/soul cut with excellent male lead vocal and horn-filled arrangement. Extensive use of slick female backup chanting the title.

CHUCK ARMSTRONG—Give Me All Your Sweet Lovin' (2:38); producers: Marla Tynes & George Kerr; writers: Maria Tynes, Drake McGilbert; publishers: Lerobal & 5th Music, BMI, R&R 15313. Expressive, soulful lead vocal with sexy female backup. Spoken segment near the end.

HOSEA—Love's Come At Last (3:38); producers: Hesh Yarmark and Murray Cohen; writer: Hosea Cobb; publisher: Irving Music/On The Street Music, BMI, A&M 1846. Male lead singer has a wild vocal workout on the soul/pop entry. Slick arrangement throughout, but the expressive wide ranging vocal builds it into a powerful soul cut.

DAVE ANTROBUS—Kentucky Tobacco (3:10); producer: Bob Stone; writer: Bob Stone; publisher: Rock Garden, BMI, Shock 1. Intricate arrangements and unusual sound effects are the attention grabbers on this country flavored pop rocker.

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—Nat Freedland.

Billboard's Recommended LPs

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jazz

CARMEN McRAE—Can't Hide Love, Blue Note BN-LA635-G. There is a combination of the old and the new, but mostly the new. Carmen puts her special touch to "Can't Hide Love" for a contemporary tune with jazz overtones then slides back into a standard ballad. The instruments are arranged to merely present the vocalist and not showcase the musicians. Six arrangers were used on this album, Gerald Wilson, Johnny Mandell, Larry Carlton, Thad Jones, Dale Oehler and Dave Grusin. **Best cuts:** "Music," "Can't Hide Love," "All By Myself," "A Child Is Born."

SONNY STITT—Stomp Off Let's Go, Flying Dutchman BDL-1538 (RCA). Veteran altman plays relaxed and cool in a program of oldies with super fire assistance from a stolid team of Bucky Pizzarelli, Richard Davis, Louis Bellson, Frank Owens, Lew Soloff and Jon Faddis. Why the four old tunes is another matter; Stitt has a good time. So do his cohorts on these tunes with wide open charts and nothing but freedom to play along the organized rhythms. **Best cuts:** "Sama De Orpheo" (which starts off with a lengthy drum "intro"), "Duke's Place," "Perdido," "Little Suede Shoes."

GENE HARRIS—In A Special Way, Blue Note BN-LA634-G. Voices enhance this LP which are displayed on "Theme For Relana," "Love For Sale" splits the spotlight between the vocals and Harris' piano. This LP offers full instrumental sections that are well arranged, sharp and uncluttered. An interesting keyboard twist is given to "Five/Four." **Best cuts:** "Theme For Relana," "Zulu," "Naima."

EDDIE HENDERSON—Heritage, Blue Note BN-LA636-G. A compilation of jazz and contemporary jazz tunes, carried out in a mellow vein. Trumpet solos offer the listener a chance to

appreciate Henderson's full musical range. Sharing the spotlight with Henderson are Julian Priester, Patrice Rushen, Hadley Caliman, Paul Jackson, Mtume, Mike Clark, Woody Theus and Billy Hart. **Best cuts:** "Inside You," "Time And Space," "Dark Shadow."

BOBBY HUTCHERSON—Waitin', Blue Note BN-LA615-G. This LP is so simply arranged each instrument is identifiable. "Waiting," a sweet pretty easy to listen to composition not only focuses on Hutcherson's vibes, but offers an impressive blend of flutes by Hadley Caliman, Mguanda Dave Johnson and Emanuel Boyd. This album has ballads, swinging tunes and whatever is in between. **Best cuts:** "Searchin' The Trane," "Waiting," "Hangin' Out (With You)."

AHMAD JAMAL—Steppin' Out With A Dream, 20th Century T-515. Only five tracks in this package but they're all eminently listenable as Jamal darts about the keyboards effortlessly, laying down lightly swinging, tasteful jazz with assists from Calvin Keys, John Hurd, Frank Gant and Selden Newton. Jamal and Paul Gayten produced the LP together. **Best cuts:** "Prelude To A Kiss," "Handicapper."

BENNY CARTER—The King, Pablo 2000-768. As far back as 1930, Carter was tagged as "underrated" by musicians. He still is. On these eight tracks Benny and a disciplined backup combo perform tunes composed by Benny through the years with his alto sax deservedly spotted. Sharing the microgrooves are Joe Pass, Milt Jackson, Tommy Flanagan, Jake Hanna and John B. Williams and each is impeccably "right." This is sleek, polished, immaculate jazz that's easily understandable and deserving of wide dissemination. **Best cuts:** "Malibu," "A Walkin' Thing."

SONNY STITT with RED HOLLOWAY—Forecast: Sonny & Red, Catalyst CAT 7608. This is far away among the best straight

ahead jazz LPs. Featuring two great saxophonists with the aid of a rock steady rhythm section, things swing from the first note. The interplay between these two reedmen is excellent, as is the support of the rhythm section (pianist Art Hillary, bassist Larry Gales and drummer Clarence Johnston). **Best cuts:** "The Way You Look Tonight," "Forecast: Sonny & Red," "Lester Leaps In," "Just Friends," "All God's Chillun Got Rhythm."

ART BLAKEY & THE JAZZ MESSENGERS—Backgammon, Rou-

lette SR 5003. This is the first new Blakey LP in several years and it's definitely one of his best ever—possibly due to the fine band on this record. Playing alongside the jet-propelled drums of Blakey are Albert Dailey on piano, Bill Hardman on trumpet, David Schnitter on tenor saxophone and Chin Suzuki on bass. Many of Blakey's jazz standards are included as well as some new surprises. **Best cuts:** "Uranus," "Whisper Not," "Backgammon," "Blues March," "Third World Blues," "I Can't Get Started."

Notographic Scoring System Issued

CHICAGO—A new system for preparing musical manuscripts, with applications for education and music publishing, has been issued here by GIA Publications, Inc.

Titled "Notography," the method utilizes simple mechanical tools and advocates scoring in pencil.

It is explained in a 64-page instruction book that can be purchased in kit (\$24.95) with specially designed drafting board, template and straight-edge employed in the system, or separately (\$4.95).

"Instructing people to write legibly is one of the biggest problems in music education," explains Gerald Myrow, the system's inventor. A

composer, Myrow teaches music at Governors State Univ. in Park Forest South, Ill.

"The system trains people to use their hands correctly," he says.

Myrow believes that pencil can be used for composing and part-copying in conjunction with Notography, thus eliminating the hassle of making changes in ink.

According to Myrow, the Notographic system has received endorsements from professors at California State Univ. (Sonoma); Florida Technological Univ., St. Johns Univ., Tufts Univ., Univ. of Saskatchewan and Vandercook College.