

picks of the week

QUEEN (Elektra E-45318-A)

You're My Best Friend (2:50) (B. Feldman T/As Trident Music) (Deacon)

Their most commercial sounding single yet, Queen will attack the charts with this one. The harmonies are smoothly designed to accentuate the hook of the chorus. This should grace the summer airwaves in heavy rotations. The beat is really good, on the edge of bubblegum, but still classy.

PHOEBE SNOW (Columbia 3-10351)

No Regrets (2:58) (Miller Music — ASCAP) (H. Tobias, R. Ingraham)

The second single from the "Second Childhood" LP, we feel that this one will get a lot more airplay. This is a perfect showcase for Snow's unique stylistic shifts — the introduction is elegantly restrained, and then, on the second verse, the tune starts to swing. Already getting play as an album cut, this should get tons more, on jazz, FM progressive, and smart AM stations.

CHEECH & CHONG (Ode/A&M 66124)

Framed (2:40) (Quintet/Freddy Bienstock — BMI) (Lieber, Stoller, additional lyrics Chong, Marin)

The Spanish accent on this rock classic is hilarious, and the music is really good. With this coupling, this tune is a sure shot at the pop charts. The comedy duo, by using excellent musical arrangements with their routines, will get a lot of radio play, much more than a pure novelty or comedy record. Flip: Pedro's Request (3:36)

BILLY PAUL (Philly International/CBS ZS8 3593)

People Power (3:10) (Mighty Three — BMI) (J. Whitehead, G. McFadden, V. Carstarphen)

The second single from the "When Love Is New" LP, this is an upbeat tune with a great musical introduction. Paul's voice is couched in a heavily syncopated arrangement that will bring this to every R&B playlist. The lyrics, optimistic and uplifting, are sung with conviction.

SOUTHSIDE JOHNNY & THE ASBURY JUKES (Epic 8-50238)

I Don't Want To Go Home (3:30) (Blue Midnight — ASCAP) (S. Van Zandt)

Southside Johnny has received some heavy advance promotion in a number of Bruce Springsteen songs. He lives up to his rumors in this single written and produced by guitarist Miami Steve. It's a good rock melody. Johnny's voice has real presence in an overall upfront mix. No muddiness here — everything about it is compelling. Great choice for FM programmers.

SYL JOHNSON (Hi/London 5N-2308)

Bout To Make Me Leave Home (2:46) (Jec — BMI) (E. Randle)

Johnson's voice is raw and expressive, it seems to leap off the track. The tune has a steady funk beat, with punctuating horns and guitars. Should get a lot of R&B airplay, and would be a good choice for any disco programmer. It's got a full, chunky sound.

MILLIE JACKSON (Spring/Polydor SP 164)

There You Are (4:02) (Double AK/Shun Music Pee Wee — BMI) (M. Jackson, K. Sterling)

Millie Jackson talks an introduction to this piece that's a terrific hook, all about a party she's at where, at first, there's nobody she wants to see. Suddenly, the man appears, and Jackson breaks into a powerful soul melody, with all of her famous emotion. This will get a lot of airplay at R&B stations.

MICHELLE PHILLIPS (A&M 1824)

No Love Today (3:05) (Irving/Fox Fanfare — BMI) (Almo/20th Cent. — ASCAP) (R. Nichols, W. Jennings)

This is Michelle Phillips' first single for A&M, and it's a rather auspicious beginning. It's a beautiful ballad, drawn from the soundtrack LP of "Mother, Jugs, and Speed." Arranged by Gene Page and produced by Jerry Moss, this tune will hit the charts strong, aided, of course, by what appears to be a successful movie tie-in. MOR and pop play is mandatory.

THREE DOG NIGHT (ABC 12192)

Everybody Is A Masterpiece (3:05) (WB — ASCAP) (G. Clinton, R. Reichag)

A laid-back rock hymn to humanity, this is an intelligent single from Three Dog Night that will serve to broaden its already extensive audience. The instrumentation — particularly the organ fills — is lush, and the vocals are equal to the task. Look for this to show up strong on all pop radio outlets; it's really an affecting tune.



THE BEATLES (Capitol P-4274)

Got To Get You Into My Life (2:27) (Maclen — BMI) (J. Lennon, P. McCartney)

This is the first single from the upcoming "Rock 'N' Roll Music" package of Beatle material. This is a great tune that, when first released, paved the way for innovative horn work in rock music. Paul McCartney's vocal is strong and attractive — there are a lot of hooks for a song that's under two and a half minutes. Part of a big Capitol marketing plan, this will get the Beatles exposed to a new audience.



CARPENTERS (A&M 1828)

I Need To Be In Love (3:25) (Almo/Sweet/Harmony/Hammer & Nails/Landers-Roberts — ASCAP) (R. Carpenter, J. Bettis, A. Hammond)

A beautiful string introduction here, then Karen Carpenter's voice slips in with a sweet ballad melody. The power builds in this song and culminates with the chorus, which is a real hook. This will add at pop and MOR stations everywhere, and should achieve a serious measure of chart success.



CARLY SIMON (Elektra E-45323-A)

It Keeps You Runnin' (3:56) (Tauripin — ASCAP) (M. McDonald)

With the Doobie Brothers backing her up, and Ted Templeman producing, Carly Simon has come up with a winning combination. Her vocal is always clean and sensuous, and sensitive to the excellent backing. An upbeat cut, with attractive chord changes and hook-filled lyric, this will hit the upper regions of the pop charts with speed.



JAMES TAYLOR (Warner Bros. WBS 8222)

Show Me The People (3:52) (Country Road Music — BMI) (J. Taylor)

From the "In The Pocket" LP, Taylor has drawn a meaningful ballad that will pick up a lot of FM airplay. Taylor has always had a way with melody and phrasing — this tune is no exception.

TONY JOE WHITE (Twentieth Century TC-2276)

It Must Be Love (2:50) (Tennessee Swamp Fox — ASCAP) (T.J. White)

A kind of bluesy shuffle from White this time around. His voice is always right there; this is an excellent love song. The tune reminds one of a J.J. Cale tune at times; the arrangement is slick. Look for this to show up on FM playlists immediately.

DONNA SUMMER (Oasis/Casablanca OC 406)

Try Me, I Know We Can Make It (4:14) (Sunday/Rick's Music — BMI) (G. Moroder, P. Bellotte, D. Summer)

Donna Summer wraps her sultry voice around the suggestive lyrics of this tune. The arrangement, disco-oriented, has a lot of sparkle and versatility. There is a passage that relies almost entirely on a steady-thumping bass. With her track record, and the quality of this single, the song should get immediate and heavy airplay and sales.

SONS OF CHAMPLIN (Ariola America P-7627)

Hold On (3:01) (JSH — ASCAP) (B. Champlin, L. Allan)

The first single from "A Circle Filled With Love" LP, this is a driving, energetic rocker from the Sons. Their trademarked horns are in full force, and the vocals, laid over that dynamic arrangement, give the whole tune a feeling of hook — it sticks in the mind. Great for summer FM and AM airplay.

BUDDY MILES (Casablanca NB 859)

Where You Gonna Run To Lady (3:05) (Miles Ahead — ASCAP) (B. Miles, B. Schultz)

Miles moves in a more sophisticated musical direction with this one. Like Paul Butterfield's recent work, Miles has gotten into some complicated arrangements and instrumental voicings. It's a good move — tune is successful, not distracting. Should get a lot of play on FM stations and widen Miles' following.

THE ATTITUDES (Dark Horse/A&M DH 10008)

Honey Don't Leave L.A. (3:21) (Kortchmar — ASCAP) (Ganja/Screen Gems — BMI) (D. Kootch)

The Attitudes take this Danny Kootch tune (he's a renowned session and tour guitarist) and punch it up with a lot of sparkle and good taste. The instrumental tracks are well-arranged, and the voices, wrapped around a good hook line (the title) makes this a strong contender for the pop charts.

KINGFISH (Round — UA RX-XW794-Y)

Hypnotize (2:35) (Good Grazin' — ASCAP) (Torbert, Kelly)

This tune, the second from the "Kingfish" LP, shows a healthy jazz influence. Chording, particularly on the guitar, is always interesting, and there is a fluid solo and break. The title is apt, for the listener is truly drawn into the center of the song. This should get some serious FM play.

LARRY GROCE (Curb — WB WBS 8221)

Old Fashioned Girl (3:34) (Peaceable Kingdom — ASCAP) (L. Groce)

Hot on the heels of his top-charting "Junkfood Junkie," Groce has come up with a delicate country ballad. It's a pretty melody and a fine arrangement. This should get a lot of play on pop and country stations.

MAJOR HARRIS (WMOT — Atlantic 45-3336)

It's Got To Be Magic (3:39) (Friday's Child — BMI) (B. Eli, T. Collins)

Major Harris' voice is really an instrument, carefully controlled and well-directed. A touching love ballad, this particular tune, with its ultra-clean production, will find a quick home on the R&B charts. Should get some pop play too.

JIM WEATHERLY (ABC 1219)

(Apples Won't Grow In) Colorado Snow (3:30) (Keca — ASCAP) (J. Weatherly)

A country-flavored ballad from this accomplished balladeer. Truly a lovely melody here, and Weatherly sings it with careful phrasing. As usual, Weatherly has come up with some great lines, like "Roses don't bloom on the dark side of the moon." Pop, MOR.

L.A. JETS (RCA PB 10668)

Money Money (2:33) (Koppelman/Bandier — ASCAP) (Hanson) The first single from their debut "L.A. Jets" LP, this is a hard rock tune from a straight ahead rock band. The band understands the genre, and has created a full sound. Rhythmic shifts kick the piece along with an air of excitement. The song should get a lot of FM and AM pop play, in part because of the innovative guitar solo.

TINA WELLS (Janus J-260)

You're All I Need To Get By (2:40) (Jobete — BMI) (N. Ashford, V. Simpson)

Tina Wells takes this Ashford & Simpson tune and really works it to its full potential. Every nuance of melody is explored. The arrangement is full, with backing voices and carefully layered harmonies. It's an upbeat pop tune that should get a lot of AM and FM airplay. Her voice is attractive, and the song's got some good hooks.

LIQUID PLEASURE (Midland International JH-10695)

Take A Little (3:29) (Bach-Track — ASCAP) (Karl, Wurzbach)

An unusually fine disco cut — the arrangement is really unusual. The melody line is just as sleek as the disco rhythm; all the components of this tune seem to be striving toward the same goal. That is, to make a good dancing song. It works.

SKIP MAHOANEY, & THE CASUALS (Abet 9465)

Where Ever You Go (3:47) (Excellorec Music/Skip song — BMI) (S. Mahoaney, J. Purdie)

Skip Mahoaney sings this in a high sweet voice, much like a fifties ballad. The overall performance, however, is slick and modern — the Casuals are terrific backup singers. This should show up on more than a few R&B playlists.

CHARLIE CALELLO (Ariola America P-7626)

Mystery Movie Theme (3:30) (Leeds Music — ASCAP) (H. Mancini)

A disco version of the title music for Columbo, et. al., this is a classy arrangement of a great Mancini melody. The lilting chorus, laid over a strong beat, combines the best of MOR and disco, and should get played in both areas. Good synthesizer work.