

by Ray Fox-Cumming

SINGLES

DARLIN' DAVID'S BACK

DAVID CASSIDY: *Darlin'* (RCA 2622)

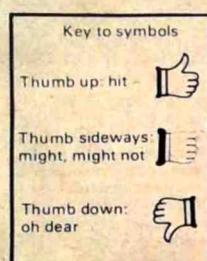
This has been taken from David's *The Higher They Climb* album and been remixed, we're told, to bring out the "strong percussive rhythms". It is, of course, the old Beach Boys number and David has the services of Bruce Johnston as co-producer to help him get it right. It's a good song, quite well done and you can dance to it, so it should do well. The only possible blight on its chances being that it doesn't sound particularly like David Cassidy.

ADRIAN BAKER: *Can-dy Baby* (Magnet MAG 41)

Baker follows Sherry with a new song, which he's half-written himself. He has, however, taken Sherry as the blueprint for his new song so the effect is not that different, although this is a lot more muddy than Sherry and sounds as if it's practically falling to bits around the middle. It should still, though, provide him with a minor success.

WIZARD: *Rattlesnake Roll* (Jet 758)

Haley-esque rock-a-boogie clearly intended as an early contender in the festive Christmas market. Just the thing for putting a little life into a cheese and wine party.

MARK STEIN: *Long And Winding Road* (Phil Spector 2010 008)

Shel Talmy has taken a Lennon/McCartney song and a whole lot of traits from other Beatles songs and welded them all together in an incredible production. Mark Stein's vocal contribution fits into the proceedings perfectly to make this, all in all, a brilliant single and hopefully a huge hit.

CRISPIN ST. PETERS: *Carolina Route* (RT 18)

Crispin enjoyed two big hits in the early sixties with *You Were On My Mind* and *Pied Piper*. Now, after a long absence, he's back with a new song that must give him at least an outside chance of a hit. It's an attractive ballad and he sings it well, though I don't care much for the arrangement.

DAVID CASSIDY: *is this really Cassidy?*OLIVIA NEWTON-JOHN: *Something Better To Do* (EMI 2356)

The flavour of this is very much Bette Midler meets Lynsey De Paul. The arrangement is Lynsey-ish, all chic and lady-like, while the chorus is exactly Bette Midler's brand of camp. For all that, the record's still unmistakably Olivia and even if she's not around to promote it, she should put her back in the charts.

GANG: *Run, Run, Run* (20th Century BTC 1008)

There's such a buzz going for Gang that this, their first single, must be a hit, but it

honestly doesn't deserve to be. The song's a lightweight rocker, dashed with every cliché imaginable (including a built-in clap-along section and a false ending). The singer has great difficulty getting all the words in in the space allowed, with the result that half of them are virtually undecipherable. It quickly gets very boring, but the group's visual appeal will sell it.

BILLY CONNOLLY: *D.I.V.O.R.C.E.* (Polydor 2058 652)

Hysterical take-off of the Tammy Wynette hit, where by the D-I-V-O-R-C-E is brought about by Con-

nolly's dog. Funnier even that Jasper Carrot's *Magic Roundabout* — and a hit.

DON ESTELLE & WINDSOR DAVIES: *Paper Doll* (EMI 2361)

Anyone who wanted *Whispering Grass* will want this one too. If anything, of its kind, it's even stronger.

MICHAEL JACKSON: *Just A Little Bit Of You* (Tamla Motown TMG 1006)

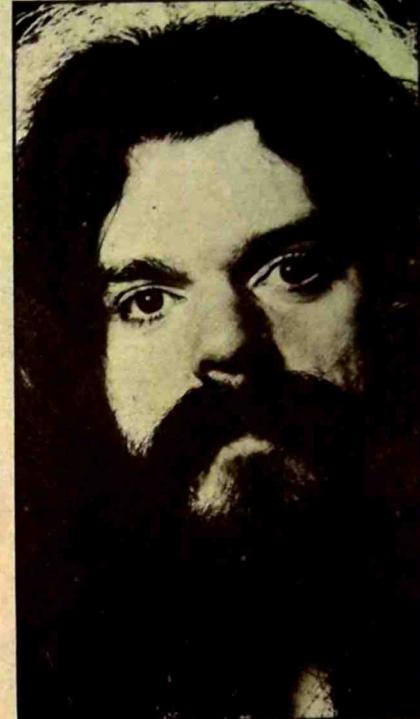
A hundred and one disco soul records have got virtually the same ingredients as this, but where those countless others succeed only in sounding almost exactly like each other, this stands out. The beat really is infectious, the arrangement has just the right edge to be exciting and Michael makes singing this kind of song sound as easy as falling off a log. Irresistible.

SUSAN CADOGAN: *How Do You Feel The Morning After* (Magnet MAG 42)

Susie's official follow-up arrives to compete with a good oldie of hers released last week. This should have no difficulty in ousting its rival. After a slow, dreamy intro, it wops into a fetching little rhythm with Madame C threading her vocals deliciously into the texture. Very nice.

RONNIE WOOD: *If You Don't Want My Love* (Warner Bros. K 16618)

Edited down track from Ron's album *Now Look*. The song's a Bobby Womack one, featuring a good world-weary vocal over a quietly busy backing. Certain disco hit that might easily enjoy greater glories.

WIZARD: *early Xmas contender*LABI SIFFRE: *Love - A - Love* (EMI 2357)

Flimsy, gimmicky and repetitive creation which, to my mind, becomes tedious after one chorus and insufferable after two.

WIGAN'S OVATION: *Super Love* (Spark SRL 1133)

I thought Wigan's *Ovation* had just about run their course as a national force, but this, their best single yet, could keep them hanging on for a while longer. It's much in their usual vein but with the momentous plus of a strong arrangement that's nothing short of sensational.

DAVE BERRY: *The Crying Game* (Decca F 13608)

Decca have not only dug up this genuine 1964 antique but also managed to flush the old spook himself out of wherever he's been hiding to promote it. Their joint efforts should be well rewarded.

THE EVERLY BROTHERS: *Ferris Wheel* (Warner Bros. K 16613)

Re-release from 1965 when it provided the Everly Brothers with a hit but not one of their biggest. I think though that the times may be more right for it now than they were then and expect it to chart, especially since, as a good bonus, you get *Walk Right Back* on the flip.

BERRY: *rewarding*EVERLY BROTHERS: *right time for them now — plus a bonus*

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