

CASSIDY & ESSEX -in-depth reviews of new albums by the two **DAVIDS!**

RECORD & Radio MIRROR

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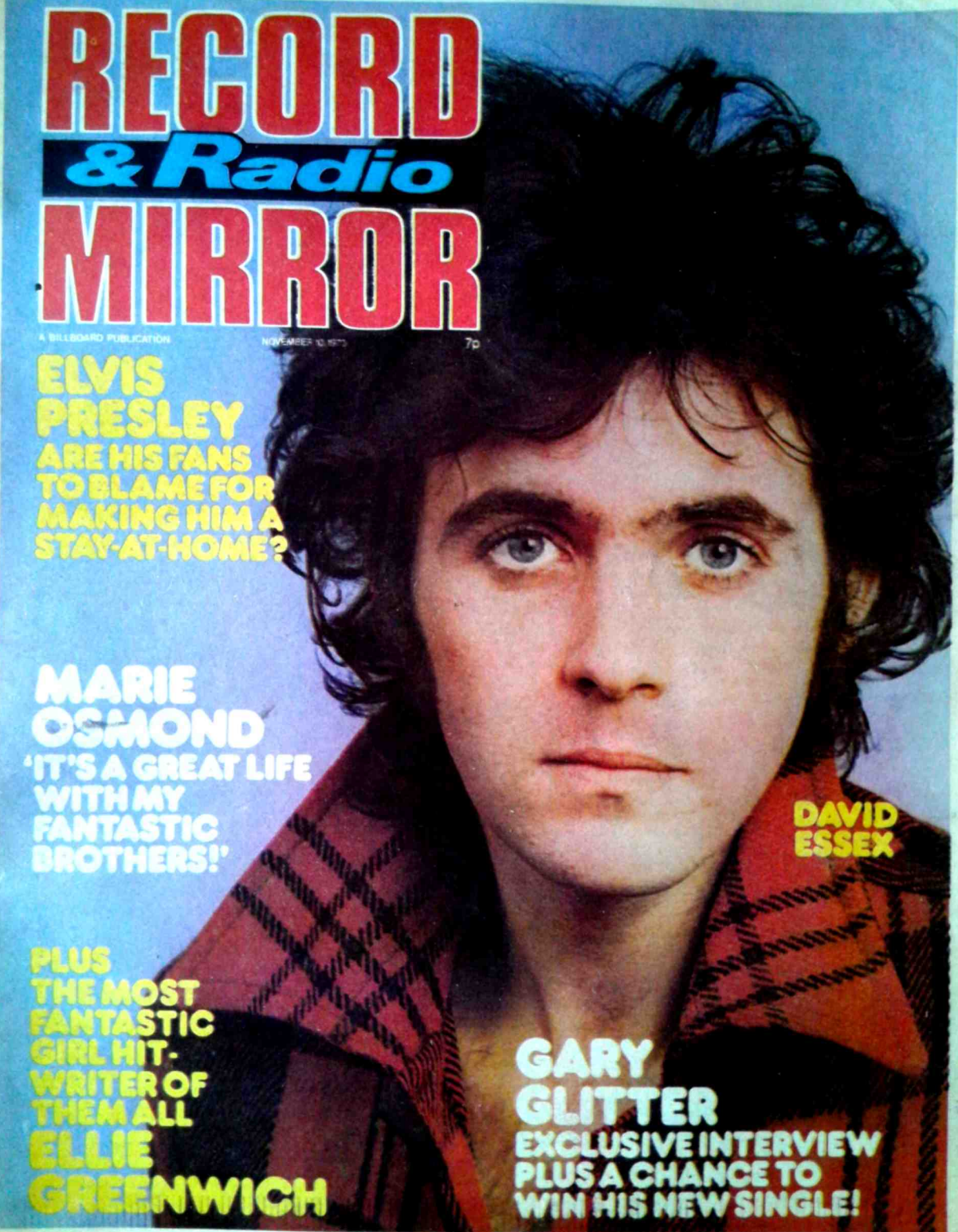
**ELVIS
PRESLEY**
ARE HIS FANS
TO BLAME FOR
MAKING HIM A
STAY-AT-HOME?

**MARIE
OSMOND**
'IT'S A GREAT LIFE
WITH MY
FANTASTIC
BROTHERS!'

**PLUS
THE MOST
FANTASTIC
GIRL HIT-
WRITER OF
THEM ALL
ELLIE
GREENWICH**

**GARY
GLITTER**
EXCLUSIVE INTERVIEW
PLUS A CHANCE TO
WIN HIS NEW SINGLE!

**DAVID
ESSEX**



RECORD MIRROR

RRM/BBC chart

TOP FIFTY

SINGLES

	This week	Last week	WEEKS IN CHART	Artist	Record
1	1	5		DAYDREAMER/PUPPY SONG	Bell 1334
2	4	3		LET ME IN Osmonds	MGM 21006 321
3	4			SORROW David Bowie	RCA 2424
4	20	3		DYNA-MITE Mud	RAK 159
5	9	4		TOP OF THE WORLD	Carpenters A&M AMS 7086
6	2	9		EYE LEVEL	Simon Park Orchestra Columbia DB 8946
7	5	10		CAROLINE Status Quo	Vertigo 6059 085
8	7	8		GHETTO CHILD	Detroit Spinners Atlantic K 10359
9	10	11		FOR THE GOOD TIMES	Perry Como RCA 2402
10	6	7		GOODYE YELLOW BRICK ROAD	Elton John DJM DJS 285
11	15	5		THIS FLIGHT TONIGHT	Nazareth Mooncrest Moon 14
12	12	6		SHOWDOWN	Electric Light Orchestra Harvest HAR 5077
13	24	3		PHOTOGRAPH Ringo Starr	Apple R 5992
14	17	6		DECK OF CARDS	Max Bygraves Pye 7N 45276
15	14	6		KNOCKIN' ON HEAVENS DOOR	Bob Dylan CBS 1762
16	8	6		MY FRIEND STAN Slade	Polydor 2088 407
17	19	3		WON'T SOMEBODY DANCE WITH ME	Lynsey De Paul MAM 109
18	13	7		A HARD RAIN'S GONNA FALL	Brian Ferry Island WIP 6170
19	18	7		LET THERE BE PEACE ON EARTH	Michael Ward Philips 6006 340
20	31	2		DO YOU WANNA DANCE	Barry Blue Bell 1336
21	11	9		LAUGHING GNOME David Bowie	Deram DM 123
22	28	3		DAYTONA DEMON Suzi Quatro	RAK 161
23	—	—		WHEN I FALL IN LOVE	Donny Osmond MGM 2006 365
24	23	8		THAT LADY Isley Brothers	Epic 1174
25	22	5		5.15 Who	Track 2094 155
26	30	4		DECK OF CARDS Wink Martindale	Dot 109
27	16	10		NUBUSH CITY LIMITS	Ike & Tina Turner United Artists UP 35582
28	33	2		HELEN WHEELS	Paul McCartney & Wings Apple R5993
29	21	11		MONSTER MASH	Bobby Pickett & The Crypt Kickers London HL 10320
30	26	5		THE DAY THAT CURLY BILL SHOT	CRAZY SAM McGee Hollies Polydor 2058 403
31	32	4		DREAMBOAT	Limmie & The Family Cookin' AVCO 6105
32	25	8		BALLROOM BLITZ Sweet	RCA 2403
33	29	36		IE A YELLOW RIBBON Dawn	Bell 1287
34	36	2		KEEP ON TRUCKIN'	Eddie Kendricks Tamla Motown TMG 873
35	34	1		MILLY MOLLY MANDY Glyn Poole	Eryk SYK 565
36	50	2		MY COO-CA-CHOO	Alvin Stardust Magnet MAG 1
37	27	18		SPANISH EYES Al Martino	Capitol CL 15430
38	—	—		LAMPLIGHT David Essex	(CBS 1902)
39	47	2		BY YOUR SIDE	Peters & Lee Philips 6006 339
40	—	—		SWEET UNDERSTANDING LOVE	Four Tops Probe PRO 604
41	37	30		AND I LOVE YOU SO Perry Como	RCA 2346
42	40	4		THE OLD FASHIONED WAY	Charles Aznavour Barclay BAR 20
43	—	—		AMOUREUSE Kiki Dee	Rocket PIG 4
44	15	11		SAY HAS ANYBODY SEEN MY SWEET GYPSY Rose Dawn	Bell 1322
45	34	5		HIGHER GROUND	Stevie Wonder Tamla Motown TMG 889
46	—	—		WILD LOVE Mungo Jerry	Dawn DNS 1081
47	38	10		JOYBRINGER	Manfred Mann Earthband Vertigo 6059 083
48	—	—		WHY OH WHY OH WHY	Gilbert O'Sullivan MAM 111
49	—	—		LONELY DAYS LONELY NIGHTS	Don Downing People PEO 102
50	43	13		I'VE BEEN HURT	Guy Darrell Santa Ponsa PNS 4

ALBUMS

ALBUMS

	This week	Last week	WEEKS IN CHART	Artist	Record
1	1	2		PINUPS David Bowie	RCA Victor RS 1003
2	2	2		GOODYBYE YELLOW BRICK ROAD	Elton John DJM DJLPD 1001
3	3	3		HELLO Status Quo	Vertigo 6360 098
4	6	17		AND I LOVE YOU SO	Perry Como RCA Victor SF 8360
5	4	6		SLADEST Slade	Polydor 2442 118
6	5	2		THESE FOOLISH THINGS	Brian Ferry Island ILPS 9249
7	8	4		SELLING ENGLAND BY THE POUND	Genesis Charisma CAS 1074
8	1	19		NOW AND THEN	Carpenters A & M AMLH 63519
9	9	2		MOTOWN CHARTBUSTERS VOL. 8	Various Tamla Motown STML 11246
10	15	5		THE DARK SIDE OF THE MOON	Pink Floyd Harvest SHVL 804
11	7	6		I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan MAMS 505
12	18	7		SINGALONGAMAX VOL. 4	Max Bygraves Pye NSPL 18410
13	12	68		SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
14	10	37		ALADDIN SANE	Dave Bowie RCA Victor RS 1001
15	13	8		GOATS HEAD SOUP	Rolling Stones Rolling Stones COC 59101
16	23			HUNKY DORY	David Bowie RCA Victor SF 8244
17	28	12		THE PLAN Osmonds	MGM 2315 251
18	19	10		THE BEATLES 1967/1970	Apple PCSF 718
19	36	2		ERIC CLAPTON'S RAINBOW CONCERT	RSD 2394 116
20	14	12		SING IT AGAIN ROD	Rod Stewart Mercury 6499 484
21	17	8		SINGALONGAMAX	Max Bygraves Pye NSPL 18401
22	21	34		THE RISE AND FALL OF ZIGGY	STARDUST
23	35	4		FOCUS AT THE RAINBOW	David Bowie RCA Victor SF 8287
24	23	4		BERLIN Lou Reed	Polydor 2442 118
25	20	11		TOUCH ME IN THE MORNING	RCA Victor RS 1002
26	22	96		DIANA ROSS Tamla Motown STML 11239	
27	25	10		BRIDGE OVER TROUBLED WATER	Simon & Garfunkel CBS 63699
28	26	5		THE BEATLES 1962/1966	Apple PCSF 717
29	37	25		CLOSE TO YOU	ANGEL CLARE Art Garfunkel CBS 69201
30	24	3		HARMONY Ray Conniff	Epic 65732
31	31	18		TUBULAR BELLS	Mike Oldfield Virgin V 2001
32	—	—		GREAT HITS 2 Rex	EMI BLN 5003
33	29	44		PILEDRIIVER Status Quo	Vertigo 6360 092
34	—	—		CLOCKWORK ORANGE	Soundtrack Warner Brothers K 46127
35	—	—		THE FOUR TOPS STORY	Four Tops Tamla Motown TMSF 1124
36	32	11		INNEVRSIONS	Stevie Wonder Tamla Motown STMA 8011
37	27	20		WE CAN MAKE IT	Peters & Lee Philips 6308 165
38	—	—		TOUCH ME Garry Glitter	Bell BELL 222
39	—	—		LET'S GET IT ON	Marvin Gaye Tamla Motown STMA 8013
40	—	—		A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT	Neilson RCA Victor SF 8371
41	—	—		HAT TRICK	America Warner Brothers K 56016
42	46	3		ALONE TOGETHER	Donny Osmond MGM 2315 210
43	40	7		SING ALONG WITH MAX	Max Bygraves Pye NSPL 18361
44	43	8		JESUS CHRIST SUPERSTAR	Soundtrack MCA MDKS 8012/3
45	—	—		RAZAMANAZ	Nazareth Mooncrest CREST 1
46	—	—		THE MAN WHO SOLD THE WORLD	David Bowie RCA Victor LSP 4816
47	33	7		PAT GARRETT & BILLY THE KID	Bob Dylan CBS 69042
48	—	—		TRANSFORMER	RCA Victor LSP 4807
49	50	2		A SONG FOR YOU	Carpenters A & M AMLS 63511
50	34	17		SPACE ODDITY	David Bowie RCA Victor 4813

chart chatter

WHO would have guessed? Mud is in everyone's eyes, m'kinds. Donny in at 23. David at 36 but just take a good look at that number four, Carpenters one behind and nearly forgot, Osmonds up to two. Gary Glitter has a new one out, the last few hit the top two straight off so can Gary stop Mud, Osmonds, Carpenters from hilling David off his perch? Will Donny and David suddenly soar fast?

Ringo showing up well but Paul and Wings, what's stopping them rolling toward the top ten? Max still deals a better hand than Wink but the two are having a party with both versions in the 30. Suzi goes to 22, Barry to 20 but down goes Brian Ferry and Laughing Gnome from David.

Talking of downers see the Ike & Tina dive and Sweet plus Slade plus Bobby Pickett. It's hard to keep around for too long but Dawn still manage it, now at 33 with The A Yellow Ribbon. Limmie just one move but the right way but Glyn stands still. Eddie, you've got to climb, Peters & Lee are up by eight.

Unanimous opinion from everybody on Kiki's entry, "Marvellous." We've been rooting for weeks down in the breakers chat. Now let's see the splendid Lesley Duncan taste the 50 and sometime Jimi Hendrix, more of Linda Lewis and Joni, Carly plus the AJ Webber. Long live the girls, some longevity. Hey, Dusty, want you back too!

u.s. soul chart

- (1) Midnight Train To Georgia — Gladys Knight & The Pips (Tamla)
- (4) Space Race — Billy Preston (A&M)
- (2) Hey Girl (I Like Your Style) — Temptations
- (8) The Love I Lost (Part 1) — Harold Melvin & The Blue Notes
- (7) Check It Out — Tavares (Capitol)
- (3) Get It Together — The Jackson 5 (Tamia)
- (12) You're A Special Part Of Me — Diana Ross & Marvin Gaye (Motown)
- (5) Funky Stuff — Kool & The Gang (De-Lite)
- (6) I Can't Stand The Rain — Ann Peebles (Hi)
- (10) Let Me See Your Lovemake — Betty Wright (Alston)

(From Billboard's Specialist Soul Survey)

Breaker S

HE JUST doesn't seem to be able to make it — that's Art. Clifford T. There yet again, so too Dan The Banjo man and Albert and the gorgeous one from Chi-Lites. Surprising to see Sabbath lingering out of the 50 and no upward move from String Driven Thing and Gladys and her big US hit.

Tips for the 50: Sabbath Bloody Sabbath — Black Sabbath, the excellent, You've Got My Soul On Fire — Edwin Starr, O'Jays and Put Your Hands Together.

All I Know, Art Garfunkel, CBS 1777. AND YOU SMILE, Mimi Monro, EMI 2091.

COME AND LIVE WITH ME. Ray Charles. London HL 10432.

DAN THE BANJO MAN. Dan The Banjo Man. Rare. Zebra RES 110.

DOWN AT THE CLUB. Chaos. Polydor 2068 892.

GALLOPING HOME. London String Orchestra. Polydor 2068 280.

IT'S A GAME. String Driven Thing. Charisma CB 215.

LOVE ON A MOUNTAIN TOP. Robert Knight. Monument 1875.

MIDNIGHT TRAIN TO GEORGIA. Gladys Knight & The Pips. Buddah.

MOUNTAINS OF MOURNE. Don McLean. United Artists UP 36607.

OUR HOUSE IS ROCKIN'. Marmalade. EMI 2071.

PEACE MAKER. Albert Hammond. MUMS 1759.

PUT YOUR HANDS TOGETHER. O'Jays. Philadelphia FIR 1895.

(REACH OUT AN) HELP YOUR FELLOW MAN. Junior Campbell. Deram DM 403.

SABATH BLOODY SABATH. Black Sabbath. WWA WWS 025.

SOLITAIRE. Andy Williams. CBS 1824.

STONED OUT OF MY MIND. Chi-Lites. Brunswick BR.

VACO. VU Dupree. A&M AMS 7063.

WE'VE GOT TO DO IT NOW. New Seekers. Polydor 2068 897.

WHEN YOU SMILE. Robert Flack. Atlantic K 10571.

WHEREWITHAL. Clifford T. Ward. Charisma CB 212.

WONDERFUL. Colin Blunstone. Epic 1779.

YOU'VE GOT MY SOUL ON FIRE. Edwin Starr. Tamla Motown TMG 878.



Country girl Marie is no paper rose

BEING the only girl in a family called The Osmonds may have a few disadvantages but the advantages most certainly outweigh them, especially being able to share in the fun that goes with being one of the world's top performing groups.

Outside the Britannia Hotel, in London's Gloucester Square last week there were hundreds of screaming girl fans, all hoping to catch a glimpse of their idols. Inside Donny and Jimmy came out of their hotel room, followed by big brother Alan. It was

Wednesday morning and their 14-year-old sister Marie was due to give a press conference.

Growing up against a background of singing and show business it seems only natural that the time would come when Marie would branch out

into singing and follow in the footsteps of her brothers. Marie opted for country and Western music and her first single, Paper Roses went into America's Top Ten ever overtaking her brothers' Let Me In single which is a pretty neat achievement. Marie has also recorded an album of the same name which has had just as much success.

Pretty

Marie, dressed in black trousers and a white smock top, looking very pretty and older than 14 said: "I never really thought about being a singer till about a year ago, then I just decided that I really liked it, and really loved seeing them getting up there on stage and having fun and so I decided why not?"

Marie said that she would still have taken up a singing career even if she wasn't sister to the Osmonds.

She recently appeared in cabaret as a guest on The Osmonds show in Las Vegas and said that the opening night there has been the only time she has really been nervous about going on stage.

She said, about her tastes in music, "I admire Karen Carpenter, she's got a great voice, it's fantastic. I also admire country and Western singers like Lyn Anderson."

"When I got back to America I'll have a week of learning songs then I'm going back to Nashville to record another album. My whole family decides on the songs but I'm usually the one who makes the final choice."

A little

What did she think of her brothers?

"Well Alan's really neat. A real big brother. He helps me with all my problems. Wayn's great too. He answers all my questions and gives good advice. Merrill, he's crazy, he's a lot of fun and so is Jay who's the joker. I think I'm most similar to Merrill and Donny. We're a lot alike - crazy Jimmy's really cool. He's probably quite shy in public but when he's at home he's really active. I'm probably closest to Donny. We always liked to run around as kids."

We once set our backyard on fire. We were really mischievous.

"Being their sister is fantastic. It's really a lot of fun. We're a crazy family. We like doing the same things."

While Marie was over here she had a lot of fun going on shopping sprees.

She said about her second visit to Britain:

"It's beautiful. I've had a lot of fun taking Mary, Merrill's wife, around the shops and stores of London. I love British fashion. I like all styles."

She said that at some time she would like to do solo

touring. I've met the fans when I've been out shopping and they're all very sweet. They talk to me and give me little notes to send back to Donny."

Touring with her brothers must be very enjoyable but there is one thing that worries her.

"I'm afraid someone's going to get hurt when they jump in front of the cars. There's nothing else I dislike about travelling apart from my clothes getting creased. It's really a lot of fun. It's nice to go back home for a month or so and unwind but you always want to go back out on the road."

Because of her Mormon religion Marie can't go out with boys until she's 16 but that's O.K. with her as she says "It's smart to wait till then."

And her personal views on marriage - "I think a woman's place is in the home. I don't think Women's Lib is for me. My ultimate ambition is to get married."

Most of her spare time is spent in school where her favourite subjects are English and maths and she also wants to learn French for when she travels.

Meanwhile she is continuing to study shorthand and typing as at one time she wanted to become her brothers' secretary.

But with her own singing career coming on strong it seems that's one career she won't be following now.

by
Sue James

concerts in Britain and if she did tour it would be with her mother who helps choose her stage clothes.

While Marie was talking the fans were still screaming and chanting outside the hotel.

What did she think of the Osmondmania going on outside?

"It's kind of neat. It's part of the age thing that you

Bad news from Tony

by
Peter Jones

TONY DE FRANCO, front man of the big selling De Francos, telephoned, Record and Radio Mirror from the States. He needn't have bothered. For he brought only bad news.

"HE - and say hi to everybody who has been writing to us in recent months. And would you just say that we've now finalised plans to visit Europe this year after all. . . . All I can say is that the whole family wants to come, and maybe it'll be in the New Year when we have a new stage act ready."

"But even though we haven't yet cracked the charts in Britain, we're warmed through by the mail we're receiving. We almost feel we know our fans in Britain, even though we've never yet visited Europe. But we know our history. . . . and there are things like Changing



of the Guard and the River Thames that we just want to see for ourselves, not through a movie or in books."

"Some of our British fans have asked whether we have been influenced, as artists, by anybody else. Tell you one thing, my personal favourites at the moment are Sonny and Cher. Now don't tell me that we De Francos sound anything like THEM!"

"There's always somebody around trying to create a feud.

Let me just tell you that we've met the Osmonds and David Cassidy, but though we get on well with everybody we don't see ourselves as trying to take over from any of them. Incidentally Marisa, from the De Franco gang, has done a lot of modelling work with David Cassidy for various fashion magazines, so there's obviously no feud there!

All change

"As for our own family unit, we've been working together for about eight years. Until we got a big hit record, it was mostly weddings and banquets. All round the Niagara Falls area."

Boy, has it all changed now. We play in front of audiences of thousands, all the way across the country, from Los Angeles to New York. And there's so much television, which really is getting our faces known. . . . like on the Dick Clark Show, or the Larry Kane Show."

Say, just let me answer a few questions that crop up in

our mail all the time. For a start there's no chance of marriage breaking up O.K. art, because none of us has regular dates as of this exact moment! Just say we're looking. . . .

"As for me, well I'm still attending school for show-biz kids in Hollywood - only twenty pupils. The school authorities are great when it comes to giving us time off for work."

"Only Benny writes songs for us. And the choice of material rests with our producer Walt Meskell. And on a personal note, I'm a sports nut, and especially like ice-hockey and tennis."

"I guess that's all for the moment. But I'd just like to assure all those lovely fans that we really ARE trying to get across to the whole Year. You see, being citizens of Canada, we've always thought of Britain as being our second home. . . . and we really look forward to meeting and singing for everyone over there."

There was a gurgling noise on the other end of the phone. But it was just Tony De Franco, fast-rising young pop sensation, signing off.

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That Record?



Celentano
Adriano
from
that's storming Europe
That's the title of 'That Record'
Prisencollmenismaincusol

Essex and Cassidy

head for the album charts

Peter Jones reports

Dream come true

THERE'S 38 seconds precisely of quiet-voiced introduction on David Cassidy's new album, *Dreams Are Nuthin' More Than Wishes*. He strains lyrics like *Life Is A Serious Game* through his tonsils, with delicate piano behind... and it's easy to get lulled into a false sense of security.

For there's a sudden earhole bashing wham of jangle piano and David himself ups the volume as he injects full personality into John Sebastian's outstanding song *Daydream*... and good timing through it with touches of falsetto.

It's a good start to what has to be David's best album excursion yet. *Tony Romeo's* number, *Sing Me*, didn't register half as strongly, maybe because of the lack of real melodic content... but David says: "It's just gotta be the most personal song that has ever been written for me. Means more to me than any of the others. Tony never ceases to recreate the most beautiful pictures for me to sing my way into."

So that leaves David Cassidy one side of the fence and me the other. Nothing against the performance, or the lushly-laid down voices, or the electric piano (Larry Knechtell, or the delicate conga rhythms. Just that it's no instant-appeal song, surely.

And you start in to check the musicians, and big names crop up all over the place... like Victor Feldman turning up on vibes for the *Ball Ha! track*... that's the song from the Rodgers and Hammerstein stage musical *South Pacific*. And there's an "island" vocal touch from a chap named Vincent Comanaualeya III. On this one David opts for safety and breathes the lyrics rather than trying to tonalise and it's a pleasant vocal image of grass skirts.

David picks up his guitar to help the sounds on *Mae*, a Gary Montgomery song. He says it's a song for his mummy. David in his most earnest mood, but again it's a somewhat



rambling song. By no means the best...

Next surprise, from David is his entry into the realms of Peggy Lee (note for beginners: Peggy Lee, white jazz singer whose version of *Fever* is still a classic). Now David's persistent, sometimes pungent version, will pull up no tress on the jazz estate, but it really is surprisingly good for all that. Spasms of girls interjecting... a lot of heavy breathing from the star.

Says David: "We ad-libbed it... didn't take it in just a few minutes." That being so, it adds even more to the obvious developments in David's vocal skill.

Tony Romeo returns to the royalty-earning scene with *Summer Days*, and it's a song which jogs amiably along. It's really infectious stuff, summery (obviously). David more than holding his own over the souly ladies behind. It's also one of the best arrangements of the whole set.

The *Puppy Song*, by Harry Nilsson, is either a masterpiece or it's a superb masterpiece. Good-time jingle-jangle music, already familiar to everybody, so let's all join in right now... "dreams are nuthin' more than wishes and wish is just a dream you wish to come true." And remember to be kind and a companion to your puppy. A stand-out Cassidy-ism which is likely to stand all the tests of time.

There's also a song called *Daydreamer*, written by Terry Dempsey, and it's nothing like the aforementioned *Daydream*. Again there's a lot of emphasis on piano (electric and ordinary), and it's not a bad chorus hook.

apparently double-tracked, but it's harmless rather than impact-y. Maybe it's just that this one, and one of two of the others, suffer by comparison with the really good ones...

Some *Old Woman* is better, it's by Bob Gibson and the redoubtable Shel Silverstein, and David puts on his growling voice, and there's Vic Feldman doing nice things on vibes. Somebody called *Gorilla Monsoon* gets a label credit, but mostly it's a vaudevillian Cassidy, swinging willy-nilly.

The Cassidy song-writing talent is at least partly revealed on *Can't Go Home Again*, but it turns out that he had problems deciding which lines to leave in and which to ditch. "In fact, I think we could have done an hour and forty-five on the chorus alone," he says. But it pruned down well enough.

He's also involved on *Previn's On My Mind*, with Latin percussion pointing the lyrics, and it's one that stretches the range of the Cassidy voice. Builds better than it starts.

Finally there is *Hold On Me*, the Mike McDonald song. Back to the breathiness, and the picture I get is of the microphone half disappearing down David's throat. Listen to the lyrics. Good lyrics.

And that's it. There's a dreamy-cum-swinging approach to it all. David sings better now than ever before. He copes with intricate touches from top-class backing musicians... copes with what appear to be intuitive skills. He's often said he feels he's now worthy of better things, musically.

Now he's proved it.

Not just a pretty face

DAVID ESSEX has a pretty face. But he's not JUST a pretty face. Before the multitudes started taking notice of that face, David was into a British blues scene... and vocally gave so much effort he bashed himself into chronic bronchitis.

He bought, borrowed or nicked records by Buddy Guy, a black blues specialist. And he dug the sounds of Buddy Holly, and Little Richard. David reckons that had it not been for music he'd have ended up in jail.

Those blue eyes turned people on... photographers, talent scouts, ladies. But the blues mattered to David. In parts, that love of his shows through on his album *Rock On* (CBS 65823). No wonder his biography lists his favourite colour as blue.

But the album. Apart from putting up his comparatively new reputation as a rocking super-star singer, David also amply demonstrates his songwriting talents. There's one Paul Simon (For Emily Whenever I May Find Her), and one from the Pomus-Shuman team (Turn Me Loose) and a couple of odds and what-ifs, but mostly it's David's own material.

Moan about the two hit singles being included if you must, but it's still very hard to imagine a better lead-in than the instantly catchy *Lamp Light*, and it shows that bluesy touch but without overdoing it.

And *Turn Me Loose* extends the touch a shade further... turn me loose, I'm gonna get a thousand chicks. There's a lot happening in the back-up vocal group, and it's worth noting here that the voices include Jimmy Helms, the Chanter sisters, Julie Covington, Paul Vigrass and Gary Osborne, and Billy Laurie... all recording artists in their own right.

Good riff-ridden stuff is *Turn Me Loose*. David obviously enjoys every moment of it. On *On An Essex original*, is plaintive material, and it does not pass unnoticed that despite the relaxed pure-pop appeal of his voice it's also a well-



trained instrument. He holds notes well. He bends them, shapes them, flexes them. Let nobody underestimate the genuine musical content as shown on this outstanding track... *Street Fight* is a kind of shuffler like out of *West Side Story*, and the drama is there, with the hudding accentuating bass figures, and it's full of menace and threatening behaviour and David's voice could well be coming out of the business end of a gurgling sewer. But, in truth, maybe it's all a bit too contrived for comfort.

Rock On needs introduction only to those just back from a lengthy jail sentence in *Outer Mongolia*, and that handful of folk have probably got other things on their mind anyway.

Quote from David: "I used to be in a tough kind of crowd, caused havoc at school, nearly got myself expelled. I worked on the dogdams in fairgrounds. I was a bit of a tearaway."

The tearing away shows through. Side two opens with *Ocean Girl*, which is another imaginative bit of scoring, is lighter in vocal strength and kind of shudders along.

Now the Jeff Wayne - Tony Hertz track *Bring In The Sun* is nice. And it's another showcase for the Essex voice and the fulsome big-orchestra arrangements. Semi-classical treatment of the familiar theme.

Paul Simon's entry is a good song. Slightly strangled feel in the Essex voice. Good keyboard

touches. But I felt a bit uneasy about this one...

David's *We All Insane* has a lot of power locked in. Big heavy thumping beat from the start, and the voice is direct, less gritty maybe, but really direct. And *Tell Him No*, by Terry Pritchett incidentally, has tremendous appeal considering all things... it's a pleading, heart-breaking David, much softer, string-entwined, and I really like this song.

Finally there is *September 15th*, another David ditty... voice coming through very smokily, which is strange seeing as how David abhors the tobacco habit even to the point of giving the old heave-ho to any asphyxiant he finds in his presence.

And the important thing about the whole album is the way it reveals the so-far unrevealed facets of the Essex vocal artistry. The blues is the keynote... blues still lurk within the white-suited frame. Not, as I was saying, just a pretty face.

And the album is but another step forward. Already his performance in *Godspell* has been described as "the best in London" by a very high-brow critic. The movie *That'll Be The Day* had David nominated most promising newcomer - and they've sold more than 500,000 copies of the soundtrack from the film.

Beats flogging vegetables from East End barriers - that's for sure.