Before we embark on this week's burst of bubblegum and garage a gobs on you. Firstly, I was guilty of a blooper error in a recent review. John Cale, of course, wrote in to point out that when I reviewed "Dock Of The Bay" by Otis Redding I suggested that this and Presley's "One Night" were one and the same song. The original "One Night" was by Smiley Lewis. I did in fact know all of this (even if "Ed" is another one. Poor!) but I apologise for being a silly little thing and doubling my inaccurate information. Secondly, this has been such a rich week for singles that I have taken the liberty of reviewing a few imports. These will doubtless be released here early in 1974 — a year that promises to be a whole mess of fun.

JONI — A LEADER ONCE AGAIN

JONI MITCHELL "RAISED ON ROBBERY" (ASYLUM).

I FORGOT to mention that John Cale suggested that for my sins I should be considered to a weekly knee to "Topographic Oceans". Can't we be reasonable people and just wring both the buts? When I first heard Joni Mitchell all those years ago I was bewitched by her. At one period I became less enchanted, feeling that she is someone with so many selves, had fallen back on making names by making the wrong people squeamish of her (by "For The Roses" LP it was carried out. She has become good again, I think. "Raised On Robbery" affirms me, it's beautifully sung and the lyrics are superbly observed and highly realistic. The piano is a total lyric, the characters a mixed bag/sentence and I only refer to it as they are no better than she should be — who ever did more than just into the game with kindness. Sugary like harmonies over a sing backing stuffed with wah wah guitar. The whole thing along at a fair pace and there's never the slow pacing. Please go under for your sugar now.

CHARLIE RICH "THE MOST BEAUTIFUL GIRL" (EPIC).

CHARLIE RICH made one of the great records of all time when, in the mid'60s, he did "Lonely Weekends". His "B" side, "Everyday I Do Is Wrong", was even better — and also came pretty close to summing Charlie up. Lugging his country past as a "Kid" ring from he's a Evangelical, lonely and sensitive man working his way in a business where sensitivity is about as useful as having your legs sewn together. Therefore it's not to late that this single is number one in the American — in some charts anyway (and he country himself is sure the bands chart gives him the lie). Charlie does some pretty bland stuff and he sings another song of love lost in a thousand to push to go wins. A flurry of strings and choruses cannot detract from the pain that's in here. All the same the chorus is almost three times as catchy as a '60s one and you may catch a whisper of some tears (and, gosh, this reminds me record of a'60s that a grand record for all that).

MARTIN MULL "SAN TAFLY" (CAPRICORN).

MARTIN MULL has made a couple of really entertaining LPs and he's a fish hard at taking the piss out of the record biz when. The year, as has may have guessed, he's recorded an "Insanely" We've needed a few Pinkeny lyrics to deflate the pretensions of the rock scene and Martin Mull will fill the bill for the time being. "Hi, hi, hi, hi, hello there, how are you, up here on Steve's knee and tell me what you wanna get," writes hernelfe. "I wanna get down." comes the response. Then added to the Smiths Beaker Chic Chic Marine girl, and a fairly accurate Carly Manfred over a right brass backing. There are no jokes — it's just totally charming stuff that you might enjoy. The "B" side is an eight minute [illegible] called "Santa Doesn't Cop Out On Dope". It's another record.

PABLO & FAY "BEDROOM MAZURKA" (TRANSFYR).

WELL, WELL, well, for the record, eh? After the singer ended it he that we're all going to have to return to Beverley's Dance Studios (Third Floor — Walk In) to master the polka, the schottische and the mazurka? How splendidly European somehow Pablo and Fay sound more West Indian than European though, and Wave Hymn of R & C records sounds on that, the single was made with him in mind. Let's see, shall we? If this is really the way to do the bedroom records, I'm taking up dancing, somewhere a middle ware (Pablo's "Come here, Miss I'm sure," comes the only effort) and the pervasive bedroom smell, there is no mistaking. Dean with the record to tell you how to do the bedroom like this through Bonnie at this Barn also there's a rough average reggae record and when they sing Pablo and Fay sing well. There are occasional gasps of pleasure to indicate that the action is going well and at the end they graduate together. Some people have all the luck. Is it the cheese hairpiece I'm wearing?

DEXTER REDDING "GOOD BLESS" (CAPRICORN).

SHEESH'S OF Satisfaction! the screaming fake rave when I read that Otis Redding's son had made a single. When I heard that Dexter was only 12, or there abouts, my credulous increased fifty-fold and plunged to the dusty nards of the age where no Empire Music lover shall to the road withered and died. Therefore, I am often delighted to be able to tell you that young Dexter has not only avoided being embarrassing, but has demonstrated that he's really a chip off the old block. He has an admirably awful vocal for a kid of his years — in fact, for a lot of any age — and he makes the [illegible] sound genuinely alive and exciting. A striking arrangement. He's nearing six believers have you are, and he leans for this Sunday praying for the Easter Bunny. Santa Claus, the Good Fairy, Tinker Dave, Tiny Tim, Donald Duck, Hyacinth Bucket, Elton John, Rupert the Bear and Mother Goose. That must look well on print for Dexter Redding's [illegible] mother but it really is a good single and I'm going to give it the full benefit of the doubt.

MARVIN GAYE "COME GET TO THIS" (TAMLA MOTOWN).

OH DEAR. I love Marvin Gaye to bugely scientist these days — a cult figure. Folks come up to me in the street, mention "Marvin Gaye" and start into the moaning crowd with beatific smiles on their weather beaten faces. Actually I made that up but you know what I mean. Given that the man's a bit of a hero it's a pity that he makes records like this. You'll be hard put to say exactly what was wrong with it — but I would be equally hard to say what was right. The arrangements by Gene Page and David Van De Pitte haven't exactly pushed me out and grab you by the short and confuse for a start. After the deliberately opening drum and bass and the first few moments of Marvin sings charmingly but there's not much you'll do [illegible] Marvin sings charmingly but there's not much you'll do [illegible]

THE DONNETTES "MY DONNY" (JAM).

[illegible]

● *JONI MITCHELL beautifully sung*

LLOYDIE & THE LOW RITES "PUSSY CAT" (HARRY J).

[illegible]

NEIL YOUNG "TIME FADES AWAY" (REPRISE).

ANOTHER DISHOT — [illegible]

GALLAGHER & LYLE "HEAVY LOAD" (A&M).

[illegible]