

Spectacular BOWIE returns – full report P.8

RECORD & Radio MIRROR

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7p

RECORD & RADIO
MIRROR

THE
GREAT ONES

THIS
WEEK:
THE
JACKSON
FIVE – full story



Gary
Glitter

GLITTERMANIA ROCKS BRITAIN



QUATRO
says: 'I'm not
like that'



WHY CLIFF'S
at the
BOTTOM?



Plus **BBC**
top fifty and
the **BEST** chart
service

RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week			
1	5	ALWAYS YOURS Gary Glitter	Bell	
2	1	THE STREAK Ray Stevens	Janus	
3	2	HEY ROCK AND ROLL Showaddywaddy	Bell	
4	3	THERE'S A GHOST IN MY HOUSE R. Dean Taylor	Tamla Motown	
5	7	JUDY TEEN Cockney Rebel	EMI	
6	8	JARROW SONG Alan Price	Warner Bros	
7	18	LIVERPOOL LOU Scaffold	Warner Bros	
8	9	A TOUCH TOO MUCH Arrows	RAK	
9	4	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks	Island	
10	24	I'D LOVE YOU TO WANT ME Lobo	UK	
11	—	SHE Charles Aznavour	Barclay	
12	6	SUGAR BABY LOVE Rubettes	Polydor	
13	25	ONE MAN BAND Leo Sayer	Chrysalis	
14	39	KISSIN' IN THE BACK ROW Drifters	Bell	
15	10	I SEE A STAR Mouth & McNeal	Decca	
16	17	SUMMER BREEZE Isley Brothers	Epic	
17	16	DON'T LET THE SUN GO DOWN ON ME Elton John	DJM	
18	22	GUILTY Pearls	Bell	
19	14	THE 'IN' CROWD Bryan Ferry	Island	
20	19	THE MAN IN BLACK Cozy Powell	RAK	
21	37	GOING DOWN THE ROAD Roy Wood	Harvest	
22	13	(YOU KEEP ME) HANGING ON Cliff Richard	EMI	
23	21	CAN'T GET ENOUGH Bad Company	Island	
24	12	THE NIGHT CHICAGO DIED Paper Lace	Bus Stop	
25	11	GO GiGiola Cinquetti	CBS	
26	30	OOH I DO Lynsey De Paul	Warner Bros	
27	20	DON'T STAY AWAY TOO LONG Peters & Lee	Philips	
28	34	WALL STREET SHUFFLE 10CC	UK	
29	15	IF I DIDN'T CARE David Cassidy	Bell	
30	—	EASY EASY Scotland World Cup Squad	Polydor	
31	49	BEACH BABY The First Class	UK	
32	26	REMEMBER YOU'RE A WOMBLE Wombles	CBS	
33	48	YOUNG GIRL Gary Puckett and the Union Gap	CBS	
34	32	I WON'T LAST A DAY WITHOUT YOU Carpenters	A&M	
35	35	IF YOU'RE READY (Come Go With Me) Stax	Stax	
36	38	THE POACHER Ronnie Lane / Slim Chance	GM	
37	q	DIAMOND DOGS Bowie	RCA Victor	
38	27	BREAK THE RULES Status Quo	Vertigo	
39	23	SHANG-A-LANG Bay City Rollers	Bell	
40	31	I WANT TO GIVE Perry Como	RCA Victor	
41	—	FOXY FOXY Mott The Hoople	CBS	
42	28	I CAN'T STOP Osmonds	MCA	
43	29	RED DRESS Alvin Stardust	Magnet	
44	—	CENTRAL PARK ARREST Thunderthighs	Philips	
45	—	BANANA ROCK The Wombles	CBS	
46	42	T. S. O. P. (THE SOUND OF PHILADELPHIA) MF52	Philadelphia Int	
47	—	LAUGHTER IN THE RAIN Neil Sedaka	Polydor	
48	47	TOM THE PEPPER Act One	Mercury	
49	43	WOMBLING SONG The Wombles	CBS	
50	44	THE ENTERTAINER Marvin Hamlisch	MCA	

ALBUMS

This week	Last week	Weeks in chart		
1	1	3	DIAMOND DOGS Bowie	RCA
2	2	22	THE SINGLES 1969-73 The Carpenters	A&M
3	10	2	BAD CO. Bad Company	Island
4	5	4	KIMONO MY HOUSE Sparks	Island
5	6	6	JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	A&M
6	8	24	TUBULAR BELLS Mike Oldfield	Virgin
7	7	27	BAND ON THE RUN Paul McCartney and Wings	Apple
8	9	33	GOODBYE YELLOW BRICK ROAD Elton John	DJM
9	11	14	THE STING O. S. T.	MCA
10	4	5	SCOTLAND SCOTLAND World Cup Squad	Polydor
11	6	6	QUO STATUS Quo	Vertigo
12	14	45	AND I LOVE YOU SO Perry Como	RCA
13	20	36	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
14	13	14	BEHIND CLOSED DOORS Charlie Rich	Epic
15	16	14	GLENN CAMPBELL'S GREATEST HITS	Capitol
16	30	2	THE WAY WE WERE Andy Williams	CBS
17	17	50	NOW AND THEN Carpenters	A&M
18	21	2	SHEET MUSIC 10CC	UK
19	12	26	BY YOUR SIDE Peters and Lee	Philips
20	19	—	WOMBLING SONGS The Wombles	CBS
21	32	14	MILLICAN AND NESBITT — THE PSYCOMODO	Pye
22	18	13	DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla Motown
23	—	1	PHAEDRA Tangerine Dream	Virgin
24	—	1	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
25	15	99	INNERVISIONS Stevie Wonder	Tamla Motown
26	25	2	WE CAN MAKE IT Peters and Lee	Philips
27	36	6	BUDDHA AND THE CHOCOLATE BOX Cot Stevens	Island
28	27	12	SOLITAIRE Andy Williams	CBS
29	37	21	HAMBURGER CONCERTO Fats Domino	Polydor
30	26	5	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS
31	22	127	AND OVER Nana Mouskouri	Fontana
32	—	—	BURN Deep Purple	Purple
33	34	17	LIVE Diana Ross	Tamla Motown
34	24	3	FOREVER AND EVER Demis Roussos	Philips
35	—	—	STONE GON Barry White	Pye
36	—	1	LAUGHTER IN THE RAIN Neil Sedaka	Polydor
37	—	3	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Parlophone
38	48	3	ATLANTIC BLACK GOLD Various	Atlantic
39	—	—	BETWEEN YESTERDAY AND TODAY Alan Price	Warner Brothers
40	23	3	NOW WE ARE SIX Steeleye Span	Chrysalis
41	39	4	THE BEATLES 1962-66 Talking Book	Apple
42	38	41	STEVIE WONDER — THESE FOOLISH THINGS	Tamla Motown
43	33	2	JESUS CHRIST SUPERSTAR Bryan Ferry	Island
44	45	13	O. S. T. Songs From Her TV Series	MCA
45	—	1	Nana Mouskouri Hello Status Quo	Fontana
46	—	1	HISTORY OF THE BONZO'S Bonzo Dog Band	Vertigo
47	—	1	IN FOR THE KILL Budgie	United Artists
48	44	2	THE RISE AND FALL OF ZIGGY Stardust and the Spiders From Mars	MCA
49	31	11	DAVID BOWIE	RCA

Chart chatter

HE'S DONE IT! Young Gary takes the top spot and pushes Ray to second place. And now, there's strong challenge from Scaffold with Liverpool Lou but how about She from Charles Aznavour? The night of the television theme has struck again! There's also a dramatic chart jump from The Drifters, yep, it's a 25 place mover. Lobo continues his frantic chart climbing and now, for this week, rests at ten. So, it's a week of BIG MOVERS!

INTO THE CHART, outside of Charles Aznavour, comes the Scottish World Cup Squad, David Bowie, Mott The Hoople, Thunderthighs, The Wombles and Neil Sedaka. Just as well they use the words, "Cup Squad" for my, oh my, there seem to be changes daily in the selection news. The Bowie single is, of course, yet another single culled from an album. He and Elton John must hold the record for this kind of record issuing. Bowie's record for an edited album version, at that! Still, maybe it's the B side, Holy, Holy, a song from Space Oddity time which is the real must.

SLOW BUT steady chart moving from Lynsey de Paul, 10CC, Pearls and Isley Brothers but Cliff is down and Elton not making expected progress. End of the current chart road for Status Quo, David Cassidy and Bay City Rollers plus Alvin Stardust. Bad Company surprisingly drop and The Carpenters not finding life too promising but is it really a single? GiGiola has gone back home and her disc is slipping. Ronnie Lane has moved to 38 from 36 and why, I ask? Cozy is having a difficult time.

NEXT WEEK: Will Gary keep his top spot? Who will take his place, if he goes? Will David Bowie make strides with Diamond Dogs or will it fade like his last? Will First Class come roaring up the charts, even more so, than this week? And for next week's new entries, look at the breakers!

THE MOTT single is taking its time. Just ain't screaming up the charts. Maybe, people are eye tired of seeing the CBS label spinning on their record decks! A slippery entry from the Wombles, have their fruitful times struck begun to split? Thunderthighs are a movin' and about time! Hope they make fast strides up the old 50.

US Soul Charts

- (3) Finally Got Myself Together - Impressions (Curtom)
- (9) On And On - Gladys Knight & The Pips (Buddah)
- (4) I'm Coming Home - Detroit Spinners (Atlantic)
- (1) Sideshow - Blue Magic (Zota)
- (2) Son Of Siggittarius - Eddie Kendricks (Tamla)
- (5) One Chain Don't Make No Prison - Four Tops (Dunhill)
- (7) Hollywood Swinging - Kool & The Gang (De-Lite)
- (6) Be Thankful For What You Got - William de Vaughan (Roxbury)
- (14) Fls Ain't Bittin' - Lamont Dozier (ABC)
- (21) Rock Your Baby - George McRae (TK)

(From Billboards Specialist Soul Survey).

Breakers

STAR BREAKERS
Just Don't Want To Be Lonely. Main Ingredient. RCA Victor AF90 0205.
Beautiful Sunday. Daniel Boone. Penny Farthing PEN 781.
Dancing Machine. Jackson Five. Tamla Motown TMO 90.
Wake Up Little Suzie. Everybody Brothers. Warner Bros. K 16407.
Sail The Summer Wind. Lyn Paul. Polydor 2058 472.
Be Thankful For What You've Got. William de Vaughan. Chelsea 2005 002.
I'll Have To Say I Love You In A Song. Chla Black. EMI EMI 2169.
Let Your Yeah Be Yeah. Brownsville Station. Philips 6073 541.
Everybody's Fool. Bernard Manning. Decca F 13511.
You Make Me Feel Brand New. Stylistics. A&O 8105 028.

LONGER LIST OF BREAKERS
Better Get Ready For Love. Robert Knight. Monument 2274.
Brown Eyed Girl. Van Morrison. London HL 10433.
Changing World. St Chocolate. EAK 274.
Honey Honey. Sweet Dreams. Bradley BRAD 7408.
If You Go Away. Terry Jacks. Bell BELL 1362.
In My Little Corner Of The World. Marie Osmond. MGM 2008 428.
Midnight At The Oasis. Maria Muldaur. Republic R 14331.
School's Out. Alice Cooper. Warner Bros. K 16408.
See You Later Alligator. Bill Haley & His Comets. MCA 143.

Word charts

- Switzerland:**
 1 Waterloo - Abba.
 2 Seasons In The Sun - Terry Jacks.
 3 I'm A Train - Albert Hammond.
 4 The Golden Age Of Rock 'n' Roll - Mott The Hoople.

★★

- Sweden:**
 1 Waterloo (LP) - Abba.
 2 Seasons In The Sun - Terry Jacks.
 3 I See A Star - Mouth and MacNeal.
 4 The Sting (LP) - Soundtrack.
 5 Rampant (LP) - Nazareth.
 6 Sweet Fanny Adams (LP) - Sweet.

★★

- Italy:**
 5 Rimini - Drupi.
 6 Nubbus City Limits (LP) - Ike and Tina Turner.
 10 48 Crash - Suzi Quatro.
 11 Love's Theme - Barry White.
 12 Goodbye My Love - Demis Roussos.

★★

- Japan:**
 15 Enter The Dragon (LP) - Soundtrack.
 No other US, UK listing.

★★

- Finland:**
 4 Waterloo - Abba.
 6 Killing Me Softly - Roberta Flack.

★★

- Denmark:**
 1 Seasons In The Sun - Terry Jacks.
 2 Sweet Fanny Adams (LP) - Sweet.
 4 Was A Writer Not A Fighter (LP) - Gilbert O'Sullivan.
 9 Exotic Birds And Fruit (LP) - Proul Harun.

★★

- Belgium:**
 1 Instant Peety - Golden Earring.
 2 Hollies Hogties (LP) - Hollies.
 3 I Know What I Like - Genesis.
 4 The Hoopie (LP) - Mott The Hoople.
 5 Queen 11 (LP) - Queen.

Char quiz

WANT to try your knowledge once more or did the last few times send you back to pour through back copies of RRM and get some more knowledge in the old head? Anyway, here's another quiz. The answers can be found in column 1 on this page. 1 Did Wilson Pickett's version of Hey Jude make the Top 20? 2 Marvin Gaye recorded the Onion Song with which lady? 3 Who recorded Mambo Rock and put it in the hit-parade? 4 Was When I Come Home the third hit for the Spencer Davis Group? 5 What was the highest position reached by The Air That I Breathe in the RRM charts? 6 Name the first hit of the Supremes when Diana Ross was their lead singer? 7 Who recorded Green Tambourine? 8 The first from Fleetwood Mac called? 9 The second single issued by David Essex in America is called? 10 What was the first hit made by Marianne?

START PARADE

COMPILED BY TONY JASPER

Smash them

CRUNCH, crunch, the hate-filled disc return is back! And what tensions we're busily relieving! Now, here's an odd letter from one, Benito Musollini, sent to the writer, 33rd February, 2000BC! "I was delighted when I heard that you were reviving your "smash them" feature (Hang on, Benito, whilst I eat my way through the latest Marie single - nope, I've taken her name off the disc, I'm not a cannibal) and here are my entries, Billy Don't Be A Hero, Anything you "smash" (no wonder we didn't get the writer's real name, he wants to keep on living) and I would like these records put into a blast furnace. "Benito has an interesting threat to me, "If you don't print this I will enrol you in the Diamonds fan club." I can see, Benito, I'll have to send around Pete, our Mailman, to settle a few things, if you make those frightening threats! Ts, Andrew Hill-yard from Kimbolton for your cross-word, we had lots but please, however long it seems! You just try and work through a boxful! Anyway, if you've observations to make about anything, do write. No chart queries, though, unless you spy a mistake. Yes, you were right, Diana Ross should have been listed in the recent half-year chart analysis. This, I hasten to add, was not my fault (for once). Thanks for all those cross-words! Now, we'll have to see about space to print some of them. Oh, believe it or not, the DJ page has not been forgotten, it's gone to higher authority for reading-through and hopefully then appearing in fab RRM!

You write

YOUR LETTERS are getting answered but have patience, however long it seems! You just try and work through a boxful! Anyway, if you've observations to make about anything, do write. No chart queries, though, unless you spy a mistake. Yes, you were right, Diana Ross should have been listed in the recent half-year chart analysis. This, I hasten to add, was not my fault (for once). Thanks for all those cross-words! Now, we'll have to see about space to print some of them. Oh, believe it or not, the DJ page has not been forgotten, it's gone to higher authority for reading-through and hopefully then appearing in fab RRM!

Lobo - the sleeper of the Seventies

SOME RECORDS refuse to die - that's the story of I'd Love You To Want Me from Lobo. The disc came out several years back and in spite of Lobo having had a big hit with, Me And A Dog Named Boo, made a little impression.

NOW, IT'S a monster selling single blasting its way up the 50. It's a triumph for Lobo and an even bigger one for Jonathan King. King, well-known for his sniffling out good singles, has for some time loved the disc.

Jonathan told Chart Parade, "I said to myself, I must have this disc. I know it's a



hit!" He obtained release of the single for UK records and now has satisfaction in knowing his hunch was dead right.

Lobo arrives in

Britain today, Thursday, and will be filming an appearance for Top Of The Pops. Other radio and television spots are currently being set up.

We asked Lobo for a comment, "I am knocked-out" and he says he is looking forward to his British trip.

The disc received extensive coverage from Capital radio, once it was re-issued and a spokesman for UK records said Capital's immediate reaction on playing it was "A smash!". Commercial radio is obviously now an important factor in the breaking of records.

Facts & figures

COURIER Express, during one day in recent weeks, delivered 35 tons of Diamond Dogs pre-release orders!

Current Mid-Price chart listing: 1 Super Had - Various (K-Tel); 2 Scott Joplin Piano Rags - Joshua Rifkin (Nonesuch); 3 On Stage - Neil Sedaka (RCA Int); 4 Crying Time - Sydney Devine (Emerald); 5 Dynamite - Various (K-Tel). Mid-Price albums and TV albums are those selling between 50p and £1.57. Two million selling albums in recent Top 50 listings. One is Bridge Over Troubled Water, the other, Sgt Pepper.

The smallest number for some time of 250,000 plus sales for singles. Just four and they are Sugar Baby, Waterloo, Don't Stay Away Too Long and Wombing Song.

Virgin have released, Gong, Captain Beefheart and Tangerine Dream in tape form but only Phaedra and Unconditionally Guaranteed come in cartridge. The latest London Welsh record effort is in the form of a Phonogram single, Remember Them, coupled with God Only Knows. The Choir, or group, is 45 strong!

The American, Sun catalogue is now distributed here by Hallmark and after only five months, they report heavy sales. The Johnny Cash album, Folsom Prison Blues has sold 100,000 copies; Great Balls Of Fire by Jerry Lee Lewis is on 72,000 and one thousand more than that is the figure given for The Exciting Roy Orbison from the Gentleman, himself.

One American record company is raising its singles to a dollar and twenty-nine cents. Singles in the States have always been priced below a dollar, at 98 cents. In many American cities, singles can be bought for as low as 63 cents, 22 cents cheaper than a half-pound hamburger! (at least, it was that way!).

Led Zeppelin's, 52,000 attendance record for Atlanta Stadium, USA has been broken by the Allman Brothers Band, for they drew 60,000. Paul McCartney has achieved a first-time feat, yes Paul can still find some "firsts" to achieve! The LP, Band On The Run has made top of the charts for the second time, after slipping down for a month. No group has ever achieved this feat in previous chart history. Cat Stevens fans may wish or not wish to know that Cat is currently listed at four in the US Easy Listening Chart! Number of UK singles issued this year (up to June 15) come to 1063 and that is miles behind the figure for 1973 which was 4502. EMI continue to lead, as usual, with 201 releases, CBS has released 111 and Pye 101. Interestingly enough, in view of recent CBS success, is the fact they had far less hits last year and then, by June, had released 182.



Charling U.S.A.

BERYL Davis Associates, you deserve a medal for continually sending news of The Spinners! What do we usually do, just not print it! And now, here's a RRM break, for some Spinners' info. A new LP will be issued, early Autumn and if you want to be around for the recording of it, then make your way on Sunday, June 23, to the Cockney Pride, Piccadilly, London, and there's also a Liverpool date on Wednesday, July 3. If you want to go, you should write to SPINNERS PROGRAMME (in the corner of the sent envelope), Barry Bevins, BBC, Broadcasting House, Piccadilly, Manchester, and remember, enclose a stamped addressed envelope. July 13 sees the Spinners giving a concert, open-air and floodlit, in the grounds of Shrigley Hall.

Andy & David bonanza

HERE, as promised from last week, is a VERY SPECIAL, Andy and David Williams competition. We are offering 25 copies of their single called What's Your Name/Day It Again! That's for starters, for we also have 50 photographs and even more, we have 25 super duper posters of the good looking twins. So, no less than 100 people can win something! So, you must enter! Just answer the questions correctly and if you come out of our magic bin, you're into a prize. Note, you can choose which of the three prizes you want. You will get your choice, provided the people who have won before you haven't claimed those prizes. Make sure, you say, which PRIZES! Send your entries to Andy and David Comp, Record and Radio Mirror, 7 Carnaby Street, London W1V 1PG. And remember, remember, the new postal charges come into operation soon! Save money, by posting this weekend! Postcards please.

Name:

Address:

If I win I would like (cross out, ones not wanted) record - poster - photograph.

I am a new reader of RRM in the last six weeks (cross out which does not apply, Ta!).

1 Who is their famous Uncle?

2 Have they visited Britain in recent weeks?

3 Where do they live when at home in America?

NEXT WEEK: FOR FANS OF THE OLDIES - A KNOCK-OUT 22 track album by the EVERLY BROTHERS!

Glitter promoters hit out at lack of safety

SSS SH

GLITTERMANIA hit London at the weekend despite a massive security clamp-down and threat of a half-empty theatre following the events of the recent David Cassidy concert.

And a spokesman for RAM promotions who handled the Gary Glitter show at the Rainbow hit out this week at

"promoters who give little thought to crowd safety and are more concerned about box office sales."

He continued: "The ticket sales for Gary's concert dropped to almost nothing after the Cassidy show and I had to spend a lot more money on publicising the concert."

Despite many parents keeping their children away, the theatre was full for the two Rainbow shows with RAM providing a security network of 70 men placed at strategic points.

"The idea was instead of lining the front of the stage with 20 or 30 men, we put them on the aisles thus preventing a

full-scale onslaught to the front."

The concert was closely scrutinised by members of the Greater London Council and the inquiry team who are setting up an investigation into pop concerts following the death of Bernadette Whelan at the White City.

"We met council members last week to outline the security arrangements we had planned for Gary," added the spokesman.

"Damages in the theatre were minimum compared to

the first Rainbow tour with Glitter when the bill was over £680 for one night."

"I think the GLC were well satisfied about the security although the audience weren't too hard to handle. A lot of the fans came along with their parents or older people and this made a difference."

Security costs for the Saturday shows amounted to £300 and RAM intend to mount the same kind of policing throughout the tour.

Added the spokesman: "Our methods are not new but they are definitely safe."



Hello, hello... remember me.

... but their own house is in order

There's an old saying that it's the beginning of the end for any performer when the stage theatricals begin to overrun his musical solidity and the show's trappings become the focal point.

With Gary Glitter, though, that theory seems to be nonsense. This bloke with the 60 inch whatever, midriff and sparking personality takes one back to the

carnival atmosphere of the music hall era.

It's an experience in equivalence to a pantomime where everybody goes along to see something spectacular and not necessarily brilliant musically.

Right from the start it was funny and spectacular. The screaming audience was treated to some excerpt shots from the Glitter film, Remember Me This Way in which we saw the he-man himself doing a Kung-Fu scene with some assailants with the background sounds of Do You Wanna Touch Me pounding out.

That was funny but his entrance was hilarious. The theatre lights beamed on four glitter dummies on-stage before the man himself pranced down a special staircase and went into Hello, Hello, I'm Back Again.

The sound system was so bad at the beginning, and because of the historic fact it wouldn't have mattered if Glitter was the best musician in the world.

And surprisingly loud back response during such numbers as Sidewalk Sinner off the Remember Me album. Didn't I Do It Right and the right from the heart song, Make Believe, was probably a direct result of the bad sound.

Gary's physical contortions, eyes a stimulated sex act man, must have raised a few eyebrows during Happy Birthday when he went into detail about what he was going to do to the young chick once she became of age.

Later he shouts to the audience, "what are you? You're beautiful!" and apart from the obvious reply a number of jealous uncouth youths shouted, "ye're a post."

As Gary departed for one of his costume changes the Glitter Band took the limelight to do Angel Face, their successful single. I get the impression that the band really revelled in the atmosphere and providing they don't always sing off-key, they might well become stars in their own right.

But it was Gary's night. Always Yours, Great Pretender, I Love You Love and Always Yours were the songs of highlighting the second half of the show and the audience loved it.

When you go and see Gary Glitter it's not because you want to hear some wonderful riffs, it's simply entertainment. And he knows all about that aspect, I assure you!

JOHN BEATTIE

Macca back

THE NEW single from Paul McCartney and Wings is to be the title track of their album, Band On The Run, and is released by EMI on June 28. The single and album have already topped the American charts.

Paul and Linda are currently in Nashville writing material for a new album which will be recorded in London shortly after they return in about six weeks time.

Average change

AVERAGE WHITE BAND are making a number of date changes.

They will now be appearing at Cardiff University on June 14. Their additional dates are: Kennington College Club, Newport (June 27); College of Education, Dudley (28); Town Hall, Birmingham (30).

Can't get enough of Bad Company

BAD COMPANY, whose first album has shot into the RRM charts recently, have returned from Germany after a series of festival appearances in Frankfurt.

The band start their first American tour on July 12 which continues until August 17 after which they will be doing some recording sessions in New Orleans before undertaking a working holiday in Hawaii which will include at least one concert appearance.

On September 14 Bad

Company leave for their tour of the Far East which includes five days in Japan and a week in Australia.

The band return to England thereafter to complete their second album followed by a nationwide British tour in November. Their current single, Can't Get Enough Of Your Love is still moving up the charts.

Face concerts

FACE Ron Wood, with a solo album due out in late summer, is planning two London gigs to publicly present his new material. Wood's all star backing band will comprise Ian McLagan of the Faces, Andy Newark, Keith Richards and Willie Weeks, Aretha Franklin's bassist.

This is the line up which has

formed the musical backbone of the album, though the package has been augmented by a few "droppers in" including Clapton, Harrison, Stewart and Mick Taylor.

These may make guest appearances at the two concerts, both at the Kilburn State on July 13 and 14.

Buffy swap

BUFFY SAINT MARIE and Roy Harper will be appearing at the London Rock Proms on July 5, 6, 7, in place of Captain Beefheart and Robin Trower.

American Red Indian Buffy files in for her only British appearance this year to headline a re-scheduled first night which now includes Fairport Convention with Sandy Denny, Roy Harper, John Martin, Byzantium and Keith Christmas.

The unexpected withdrawal of Capt. Beefheart and Robin Trower has meant that the Sunday night bill has also been rearranged and will be announced next week.

However the Saturday night bill remains unaltered with Stomu Yamash'ta, Chris Stainton's Tundra, Kevin Ayers and friends, Can,

Natzy

As Fair As The Eye Can See

Rollers back the ballrooms

FOLLOWING WILD scenes at recent Bay City Rollers gigs, the group has decided that its present tour is to be their last taking in ballrooms.

Plans are in hand for a 25-date tour in September which will include a major London venue.

Said a spokesman for the Rollers: "At their recent Stevenage gig 200 girls fainted and 20 were admitted to hospital. The group has been

experiencing similar scenes throughout their tour and so in the interests of safety ballrooms are out on the next tour.

"At Stevenage Locarno the group did nothing to provoke the audience reaction. They decided to cut the set to half an-hour because everyone was over excited and feared someone might get seriously injured."

Maggie

MAGGIE BELL leaves for America this week for the second stage of her mammoth States tour. She works in America for four weeks when she will be discussing her second album with producer Jerry Wechter.

His new US single is Caddo Queen - a track taken off her recent Queen Of The Night album.

WE'RE sure you're all absolutely panting for a juicy morsel so get your fangs into this one... BOWIE WOWIE, now literally living out his Queen Bitch fantasy, was reportedly in danger of collapsing before his eagerly (gasp) awaited Diamond Dogs revue took him back to the stage again in Canada. Our canine columnist hot on the trail reports a startling drop in the man's weight, following his refusal to eat anything during arduous rehearsals. A hot message suggested that the poor darling was unable to awake each morning and that getting him up was a two hour process. Is this the way to meet the end of the World?

Naturally you are all sick of the World Cup but that famous Scottish tartan champion Rod Stewart, could not tear himself away from the footballers of his fatherland when they played their big one against Brazil on Tuesday. Rodden got a free trip out there didn't he? The benefactor being stablemate Billy Gaff who flew him out to Germany as a birthday gift... Who's birthday?

What about those 'Eavy Metal Kids? Did you see all those ads in last week's music Press, are someone's going to catch it if they don't hit now! And talking of making it, 'eard of Nutz? The word is you will before summer's out...

How many beans make five department: If Smith's (W.H. variety) are knocking fifty pence off top albums, are they selling Gong's Camembert Electric for 9p? Answers at your local dealer - if you have the cheek to ask - Forget the Beatles getting back together, we hear (nudge nudge) that The Small Faces (a prime punk band of the Sixties) are soon to reunite. Can Steve Marriott ignore Humble Pie's current rise in fortune for a nostalgic bash with Ronnie Lane, Ron Wood, and Co?

Next week we're celebrating our anniversary - 20 years of blissful marriage between RRM and the music Biz. All gifts, including beetroots for Pete Dinklat - 2/6. Carnaby Street, London W.1. In the present postal crisis we should get them by Christmas. That IS all but consult Street graffiti for clues to next week's stunning instalment.

In brief

HOME have now completely disbanded following the departure of vocalist Mick Slabbs last month. They had originally hoped to continue with a new member, but later decided that a total split would be in their best interests. Bass player Cliff Williams will be joining the new band formed by Dave Skillin, Home's lyricist.

AL STEWART has been forced to cancel the remaining dates of his current American tour due to recording commitments. British dates are now being planned to coincide with his new CBS single, Swallow Wind, due for release on June 21.

REPLY from the Rolling Stone's press officer on the possibility of said band appearing at another Charlton festival in August: "From what I gather it's a big rumour." Asked if the Stones would be playing any dates at all this year, she said: "I can't say yes or no."

CARAVAN dates this month take them to Newcastle Polytechnic (21), Jesus College, Oxford (22), Marlowe Theatre, Canterbury (25), Herford College of Education (28), Reading University (29).

Rubettes hit the road

THE RUBETTES begin a month of intensive rehearsals this week in preparation for their first tour which starts at the beginning of August.

It's understood that drummer John Richardson has been discharged from hospital where he underwent a cartilage operation and is recovering well.

Meanwhile a new Rubettes

single is being released by Polydor on July 5. It's called Tonight and is penned by Wayne Bickerton and Tony Waddington who wrote Sugar Baby Love.

Tour details: Cloethorpes Winter Gardens (Aug 1), Mayfair Ballroom, New-

castle (2), Blackpool Locarno (4), Manchester Ritz (5), Tiffany's, Stoke (6), Tiffany's, Purley (7), Bournemouth Locarno (8), Woods On Sunday, Colchester (11), Stevenage Locarno (12), Tiffany's, Hull (13), Sheffield Top Rank (14), Tiffany's, Derby (15), Birmingham Locarno (18), Coventry Locarno (19), Gt Yarmouth Tiffany's (20), Top Of The World, Slford (21), Portsmouth Locarno (22), Dreamland, Margate (30).



Hyde Park back

KEVIN AYERS headlines the first Hyde Park rock festival for several years, now set for next Saturday (29) at Speakers Corner.

The bill opens at 11.30 a.m. with the Global Village Trucking Company and proceeds through to 5.00 p.m. with Kevin Coyne, Robert Wyatt with Henry Cow, Slap Happy, Chapman & Whiney's Street Walkers, and finally Kevin Ayers.

Blackhill Enterprises Ltd, the organisers, say they will use the area next to Speakers Corner since park authorities will not allow use of the bowl — used for the Stones / Blind Faith concerts.

The festival climaxes Ayers' London Rainbow show which he takes on the road next week. Along with special guests Eno, John Cale, Nico and Robert Wyatt he will play Birmingham Hippodrome on June 27 and Manchester Palace Theatre on June 28.

Meanwhile the triumphant Rainbow concert is to be released as an album on June 28 by Island records. It's live — June 1, 1974. In addition to those mentioned above, Mike Oldfield is also featured on it. Also released on the same date is Ayer's new single, Who's Going To Take Me Home After The Show?

Wakeman's party piece

RICK WAKEMAN will make his sole public appearance this summer at a Crystal Palace Garden Party, set for Saturday, July 27.

Pickford Hopkins, and the band who accompanied him on his best selling Journey To The Centre Of The Earth album.

The concert will run from 12.00 noon to 8.00 p.m. and tickets — at £2.75 — are available from Harlequin Records whose head office is at 32, Great Fowley Street, London W.1.

The concert will run from

Marvin back stage

MARVIN GAYE, after six years away from the stage, set a new attendance record at the Los Angeles Forum when he made his comeback recently.

audience of over 19,000 people crammed in to see the "reclusive" superstar. The Forum show was the first in a series of selected personal concerts which included two shows in Jamaica.

A standing room only

Elton joins up

ELTON JOHN has signed a recording deal with MCA in America believed to be worth £3½ million. Label president Mike Maitland says it's the best deal anybody ever got.

Elton is currently in the States keeping a watchful eye on Kiki Dee during her tour and at a Long Island concert last week Elton went stage to join the Beach Boys for several numbers. Also jamming was Paul Simon. Rocket (Elton's own record company) tells us that he and Bernie Taupin are working on songs for Ringo, possibly for a single.

THE JACKSON FIVE'S single, Dancing Machine, has qualified for a platinum award following American sales of over two million. It's taken just 10 weeks to reach this figure.

BARRY BLUE'S next single, Miss Hi And Run, is out on June 28. The record has been put back due to factory pressing problems.

TRAFFIC DRUMMER, Jim Capaldi, has his second solo album, Whale Meat Again, released by Island on June 28. His second solo single, It's All Up To You, came out last week.

What a Wizzard single

ROY WOOD and Wizzard have a new single out on July 7 called This Is The Story Of My Love (Baby). This is a track from the Warners album, Eddie and the Falcons, which is released during August.

The B side of the single, Nixture, is penned by Wizzard's Nick Pentlow.

Tamla Trotters

A MOTOWN all-stars basketball team played a team of KGFJ radio de-jays last week and raised over £2,400 for charity. The Motown team lost 22-58 and included Smokey Robinson, Jackie, Marlon and Jermaine Jackson, Melvin, Franklin and Dennis Edwards of the Temptations. Cheering on the touch line were Stevie Wonder, Tito and Michael Jackson and Anna Gaze Marvin's missus.



The circus rolls on

SEVERAL NEW dates have been added to the Bonnie Lane Passing Show which is currently on a three-month tour of Britain.

Falkirk replaces Edinburgh

for the week July 1-7 and on July 14 the "show" goes to Newcastle for a special performance in aid of the Flixborough disaster.

Other dates: Barnsley (July 19/20), Lincoln (July 26/27/28), East Anglia (Aug 2/3/4), special one-night open air show at Cardiff castle (Aug 8).

live live live

Trapeze

TRAPEZE, the Wolverhampton band now getting big time promotion through their deal with Warners, played the Marquee this week as if it was Madison Square Gardens. They were incredibly loud and not particularly well received.

The main feature of their act seems to be a rather quaint talent for drawing out song endings into mini electric symphonies. If it wasn't so repetitious it would be funny, but once you've heard one song end that way and laughed at the anachronism, the joke ends.

To be fair, the band tightened up towards the end

of their set and played some tight raunchy guitar-based rock. Cliche-ridden, it's true, but they have the smelt of the hard road about them. All those many months touring America have given them a strong identity — but not one which has a lot to do with British rock in 1974.

PETER HARVEY

Jim Stafford

JIM STAFFORD'S first and only appearance in this country at London's Speakeasy last week was undoubtedly a success.

The audience loved him, his music and his humour. He's a one-man show providing backing to his Spanish guitar and piano by means of bass



and percussion foot pedals and proved himself being doubt a competent musician.

But it's what comes out of his mouth that makes you pay attention. Stafford's material is quite unique and I'll go along with the American critic who said he's a polished and versatile performer, a Victor Borge on the guitar.

During his, however long it was set, he gave us Spiders and Snakes, and My Girl Bill but it wasn't these familiar songs that mattered most once Stafford got on his stool. You found yourself becoming so engrossed in his performance that his chart success fell into a part of the act, but by no means the highlight.

Stafford showed his musicianship with an instrumental, Mason Williams' Classical Gas. He took his talents one step further for a jam session as an encore playing with such renowned people as guitarist Big Jim Sullivan and was obviously enjoying every minute of fitting in with a band and heavier sounds. My only complaint is that he had only one engagement but I hear he plans to return in a few months for more dates. Roy Hill.



As Far As The Eye Can See

TOO



BIG

IT SEEMS LIKE a thousand light years away from the teenage dream. For Cliff — he with the face which launched a million hearts — has hit Bottoms — has hit Bottoms — That's his latest role, a part in Shakespeare's fantasy play of a Mid Summer Night's Dream.

"It's an amateur production I'm doing at my old school," he says with a hint of amusement. "I'm playing with two guys who were in the same class as me — we went through school together and left at the same time. It's going to be great fun, but also I'm thinking to myself that I want to discover how it feels to be playing a part like this.

"I'll be working for the first time with people who know less about the stage than I do. Now all the other times I've worked with marvellous actors and I've been able to lean on them. So in a way it's a good way to

anything without feeling inhibited — well almost!

"My singles are released because we think they're the best of the batch," he continues. "Sometimes you record a song you think could be a great single, and by the time you've finished recording it, it doesn't sound great anymore. Usually I just get a whole batch of songs together, play them through, pick out the ones I like and then it really all depends on how it records. Quite often the most unlikely song turns out really well at the session, and you find that becomes the single.

HE BECOMES curious and wants to know why I dislike his previous single Take Me High — a number which he personally rates very highly.

I replied it was like a lot of his songs — very surfy, it just rides over you, there's no feeling, no depth, no soul, nothing you can identify with.

"You can only put soul where soul is demanded," he points out. "It's like when you hear somebody singing a light sound and they attempt to soul it up — it's disastrous. I think you have to be sensitive enough to know what to do with the

Cliff Richard

talks to Genny Hall

start — it's just another start."

Now let's away with the fantasy world and face reality for just a while. If we've said it once here at RRM we must have said it a hundred times. The only thing preventing the lovely Cliff from coming on strong in our charts — is his choice of recording material. Time and time again we've had to endure his wishy-washy singles, so when we heard his version of the old Joe Simon number You Keep Me Hanging On (also recorded by Ann I Can't Stand The Rain) Peebles, it was kind of refreshing to know that Cliff had come up with a winner.

"I knew that Ann Peebles recorded it recently," he was saying, "but she does it very soulfully, doesn't she? In fact I heard her version and I couldn't even recognise the tune — it was incredible!"

WHAT HAD prompted him to record a country song?

"It's not my first country record," he answered. "I've made two or three before. I had a number one with The Minute You're Gone, and a number two with Wind Me Up. Also I've done country numbers on my albums in the past quite a lot of times. It just happened to be a song we had in the office and I played it through, liked it and decided to record it."

How do you normally choose your singles? I asked. "Cos they're usually a bit feeble aren't they?"

"Oh, I wouldn't agree with that." He looked decidedly hurt, but then talking to Cliff one feels able to say

song. I could never rate Hanging On as a song, not compared with anything on my new album.

D'you mean your current Help It Along album? Says I, thinking well we can't go far wrong there can we?

"Oh, no," he replies, "that's another one which I did last September." (You didn't win can you?) "It's funny, I haven't had an album out for about four years and suddenly I've got three out within nine months. I did Take Me High at Christmas, my current Help It Along, and this new one which is due out in October called the 31st of February Street."

Cliff's written two gospel songs on Help It Along and four numbers on his forthcoming album — were they also religious songs?

"No they're just ordinary songs (grins), although there's nothing ORDINARY about them!"

How does he rate himself as a songwriter?

"I don't know it's difficult to say. My song writing is slow. I'm not a prolific writer — I can't sit down and write dozens of songs. On Help It Along I wrote a number called Yesterday, Today and Forever — now I'm beginning to think that's a good song, 'cos other writers who I admire have come to me and have told me that they've really liked the song. So I feel pretty good about that although I look me three months to write — no I don't find songwriting very easy."

Does he have a hand in producing his own records?



"No not really — I've got a very fine producer called Dave Mackay I'm not into the technical side of recording yet I'd like to produce records though, to me it's a matter of sitting down and hearing in your mind what you'd like to come out on record."

HE MAY not be producing his own records, but over the years Cliff has acquired a most extraordinary colourful and varied career — I bet he could even juggle, walk a tight-rope or teach lions to jump through flaming hoops!

"He laughs. "I can throw two tennis balls up and down and that's about it! I think it appears that way 'cos I've not been too frightened to make an attempt at anything. I did a TV play which was DISASTROUS — I don't think TV plays are for me. Maybe a film for television could work. I've done stage plays which I've enjoyed and have had a certain amount of success with. So I feel in that direction I know where I can go. Then there's my television show, radio and records — so I suppose it seems that I'm doing everything but in point of fact a lot of the things are

"Shucks! He was being very diplomatic — aren't you gonna reveal what sort of rubbishy things?"

He laughs mischievously. "No — because I think it's unfair to the people having the success with it. I mean I've had it said about my records — and I didn't like it, so I'm not going to say it about other people's."

OK then — be uncommittal!

"No," he insisted, "I'm telling you. There are lots of things which make up nonsense records and they get quite high in the charts and I CANNOT understand it. But because I can't understand it, it doesn't mean that they don't have a value 'cos obviously a lot of people DO have an understanding of it."

We've always suspected that our transatlantic brethren are lacking in good taste — now we know (glance at RRM reception area for confirmation!) Maybe that's why Cliff's never made it over there.

DOES HE have any plans for going over to the States in the future?

"Not at the moment. I'd

With a twinkle in his eye the Peter Pan of pop gets down to some serious dreaming

just an extension of singing."

Which gives him the most enjoyment?

"I don't ever want to have to make a choice 'cos I enjoy doing them all. When I'm doing a live concert I think, ah there's nothing like a fabulous live audience and I've got two hours in which to manipulate my music. There's a fantastic feeling about a live concert that you don't get anywhere else. But there again when you're doing a play on stage, there's that feeling again where you won't find anywhere else — it's quite different. If I had to choose then I'd stick to singing, but I don't ever want to do that."

I WONDERED whether or not Cliff kept in touch with the present day music scene?

"To an extent," he replied, "if you're going to make records you have to know what's happening. I watch the charts and listen to the radio a lot, but I can't really say it affects what I do..." he contradicts himself. "No that's ridiculous — it must do — mustn't it?"

"I'm not consciously thinking I must record a song like this or that, but I think if you enjoy a kind of music then maybe the next song you write will be tinted with that style."

What about his opinions on the scene?

"I think it's good. It's been varied for so long it has to be good. I think there are lots of rubbishy things happening, but that's a matter of taste.

like to have a hit record first?"

You haven't exactly been pushing it have you?

"No, if I had a hit record, then I would. But you see I've been spoilt. Now why should I go back and do all the routine — knock down to the DJ's etc. and go through the whole bit — I don't need all that. I just don't need America. I'm not like America. I can't kid you and say that I can't care that much. Maybe they just don't like me!"

Now talking about amazing (which we weren't) don't you think it's amazing how Cliff manages to look younger with each passing year? You don't? Well I do — in fact I've got a seventeen-year-old brother who looks older than Cliff does at thirty-three! He's got so many wrinkles (my brother not Cliff) that we have to iron out all his raven-legs (or should that be crows-feet) regularly with a cool iron!

How comes you look younger every year, Cliff?

"Hmmm I'm not sure about that. I don't actually look younger do I? Well I don't think I look older and I'm grateful for that..."

I have a fantastic young looking mother and I just hope that our genes are the same. She's really quite young for a mother — she's only 20 years older than I am. She was very young when I was born — I was born at a very early age! And she's a very young looking lady, so with a bit of good fortune... I've probably got the genes."

RADIO WAVE

THE UNMISTAKABLY husky rasp on the telephone delivered its apology, murmured about voice-overs, taxis and traffic, and promised to appear in the BBC canteen within 15 minutes. Too much breathless confusion, but... well, they do churn out a decent cuppa at the Beeb.

Her arrival some time later, a vision in satiny polkadots, wispy yellow hair, and low slung whirlwind energy, led to a quick round of telephone calls to placate the next appointments in a busy day, and a swift exit from B.H. (Broadcasting House).

ANNIE talks voraciously like someone who needs to fill the air around her with deep chesty sounds. She explains on the way to Regents Park that her distinctive voice derives from a traumatic experience.

"I went down about two octaves when I was going through a difficult stage in my life," she says nonchalantly, going on to admit to almost public schooling - "but I didn't have to pay, I won a scholarship." Not a precocious kid either, she says, just an only child, terribly spoilt.

Anyway to dispense with the biographics this lady, who fronts with Alan Black the Wednesday review spot on Radio One, has a pedigree as long as your memory. Before rising to the dizzy status of first female disc jockey on Radio One she did the journalistic rounds in most convincing manner on first the local papers (Brighton Evening Argus), then the Daily Sketch (remember?) and while managing/plugging for some redundant group, got



A rare study of the deep-voiced Nightingale caught while feeding.

Annie — first lady of the air

invited to host a television pop show called That's For Me. Now this wasn't entirely by accident though Annie now says it's much easier to break into television than it is to get into radio. She'd written a record column in Brighton and for the Sketch and was generally known in the entertainment business as someone who knew a bit about it - this despite having ruined her school days' record shop by completely failing as a part-time assistant. With memorable aplomb she says: "I didn't realise at the time what it was all going to lead to."

She introduced The Who to television, featured The Moody Blues and Yardbirds, and generally thought she'd arrived until it dawned on her that That's For Me only ran for 15 weeks. Perhaps it was just as well for Annie sounds quite

venomous nowadays when she says: "Television has failed as a medium. I was at a disco last night in Battersea where the kids were doing some sort of shuffle that I've never seen - really quite something. Now in Ready Steady Go days (old television show) they'd have put those kids on and within a week the whole country would have latched on - now it remains isolated. They don't do any live television anymore except maybe some of Old Grey Whistle Test."

So she's a radio champion and a passionately sincere one too. "This is where I get to sound pretentious," she warns self consciously, "but the great thing about radio is that it is the best form of communication there can be. You are talking to just one person and there's something which makes that a fairly magical quality, it really is

And you can feel it coming back when the mikes open, a sort of feedback, you can sort of sense it. Therefore I'd like to do more where I'm actually talking to people. I'm not there just to indulge my own ego but it's this thing about communicating something to people. You do get this situation where you feel responsible. It sounds frightfully ridiculous but they come to rely on you, they latch onto your voice and you never get that with television."

During this extended rap, we've made our way to a tasteful terrace bar in the middle of the park where our John Mackenzie can take his snaps. She orders scotch and dry and settles down to ponder the finer points. "For a start off Annie would like to do a bit more on Radio One. She points out that Alan has his Rock On spot on Saturday nights so one more show for her each week

would even things up. A three hour chat and music show carefully put together transpires as her ideal. "But radio's a drug, you want more and more," she says with some conviction.

"Television doesn't seem to work because it's still too clumsy. I mean a comic working for television can't work for the audience because of this great camera in front of him so he can't see the audience. That kind of thing is always happening but I haven't given up with television. I keep thinking shall I ring up Thames and say 'Look don't you think it's about time you did something in terms of music.' It would be nice, there's an area to be covered that isn't being covered between Top Of The Pops and Old Grey Whistle Test."

"I get letters every week saying why aren't you on Top Of The Pops? I don't know why." Which brings us on to the faithful topic which crops up at most interviews with successful women: liberation. There is a movement called Women In Media which Annie has at least heard of.

"You can't say I have the right to work in something," she says carefully. "Nobody has the right. You get the job because you do it well, it doesn't make any difference if you're male or female."

Females haven't had the opportunities of men because they haven't had the same backgrounds and there aren't that many around who really want to do it that much, or are

prepared to stick it out. It's no use demanding I want this job and you've got to give it to me because I'm a woman. That's ridiculous. You should just get on with it quietly."

Any suggestion that she has had it easy, found the breaks, is hotly denied. Knocking back the scotch and gulping furiously on a cigarette, she says: "It's still hard. You know I've got a wife and two kids to support... no I've got two kids, and I'm divorced and it's a joke really, I'm just pleased I've had the opportunities but I've had to hang around for them. It's not a matter of being in the right place at the right time. It's a matter of being in the right place for a long time until the time is right. It's not that simple."

She lives in Brighton and admits to spending most of every day listening to albums. In between there are the kids to bring up which leads to taking the eleven-year-old to Chelsea, considering the astrological portents of Bill Bremner, and finally living up her show with non-musical chat, which she says is good.

With all the talk about Beeb-jocks moving to commercial stations we inevitably cross that bridge. "Yes I have had offers but I like the concept of the BBC. I like the fact that it doesn't have to make a profit, it shouldn't have to worry about ratings. It does. I'm very fond of the whole idea and rely appalled over this idea to break it up completely and have one huge BBA which is then Government run broadcasting. Don't like it. I know why, because people like Wilson hate the fact that they can be criticised by something which is being paid for out of public money. I think they are very responsible. You won't get anyone straighter. What more can you ask for?"

Her two hours each week she describes as: "Two hours of euphoria... Alan and I deliberately hold back before going on the air so that it's totally spontaneous, that's the only way you can do it."

She believes Radio One has slightly missed the boat, and now it has competition must opt for the lowest common denominator in terms of listeners - therefore tight top forty formatting. "And it could have been so good," says Annie. "It could have been the best possible radio. Still it's all an accident, me being involved. I never intended it, and I'm very grateful because some people go all through their life never finding what they really want to do."

Peter Harvey

Letters

IT SEEMS that there will always be someone running Radio One down, but let's face it, they didn't have an enviable task in supplying the public with a "replacement" to Offshore Radio. However, they didn't hesitate in securing the services of some of the Top D.J.'s, and I think they have made an excellent job of entertaining the listeners from 7 a.m. to 7 p.m.

I am an enthusiastic supporter of Free Radio but I don't mind admitting that I still enjoy the programmes on Radio One, especially Johnnie Walker's wonderful show from 12 to 2 p.m.

However, after 7 p.m. I always switch to "Radio Caroline" and must admit that I'd be lost if the remaining Offshore Stations were to cease. Andy Archer is a marvellous D.J. and well worth listening to in the evenings. I hope that all the Offshore Stations will survive the threatened Law prohibiting them from broadcasting and I hope they will receive the support of all the listeners who enjoy their programmes.

(Mrs.) Olive Shafto,
162, Uppingham Avenue,
Stammore,
Middlesex.

I MUST agree with what Jeremy Caborn says in the May 26th issue of *It* and RM. But I feel that Tony Blackburn is a much better DJ than David (Lady) Hamilton, not saying that he is good, but he plays more music than DH ever does. I agree that RADIO ONE is CRAP, but there are one or two DJ's who show a sign of life. Never, except for Roger Day has there been such a good programme as that of Andy Archer. Not only does he play a lot of good and varied music, but there is always a time when he features one group a night. R.N.I. is fantastic but I think that music wise it is having a hard job keeping up with Caroline and Atlanta. I hereby end my epistle; "Long live the freedom fighters."

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Jackson Five

THEY'RE KNOWN as The First Family Of Soul, and that's not bad going when you think that Michael, soul brother number one, won't be sixteen until August 29 this year.

In fact, Soul magazine in the States, an info sheet run by one of the top black radio stations, ran a weekly page on the Jacksons around the time of their first album, I Want You Back. At last black kids had a group with which they could identify.

Much was made of the fact that the Osmonds, on the whiter shade of pale, were also there . . . one top black comedian opined without humour: "Leave it to the whites to always have to follow."

But war was never officially declared between the two terrifyingly talented families. They found their own corners. Donny and his gang were into sweetness and brightness and puppy-fat pop; but those Jackson boys had . . . SOUL! Soul was there in January 1970 when it all started on the record scene; soulfulness has reached new heights ever since.

And there was the citation: "It is important to recognise and pay tribute to the family unity that has made the Jackson Five the number one soul group in the United States. Indiana and the whole nation are proud of the Jackson Five."

That citation appears in the Congressional Record, which is the equivalent of British Parliament's Hansard. And there was more, summing up in governmental language just why the Jackson Five are true Great Ones of pop.

Quote: "The Jackson Five, young men ranging in age from twelve to twenty, have captured the imagination of today's youngsters, especially black youth, as no musical group since the Beatles in 1964. The Jackson Five have become a symbol of pride among black youth who can readily identify and relate to them."

That had President Nixon nodding in agreement. What had started with a bunch of brothers, soul brothers, messing round with pa's guitar and singing along with radio records, what had become disciplined through Tito Jackson's determination, what had led to regular rehearsals after homework in the evenings . . . that had led to an official citation in US Congress.

Joe Jackson, poppa Joe, was the inspiration for the boys. He was a migrant who settled into the steel town area of Gary, Indiana, to work and raise a family. He raised plenty of family. He worked hard, but all the time was fighting a nagging determination to be an entertainer. He was with a band called the Falcons . . . but in the end he



invested his enthusiasm, time and money on helping the boys make it big in music.

"We turned the house over to the boys. My wife and I would fight because I paid out on new instruments that cost so much. When a woman's a good mother and finds all the money going into musical instruments, she doesn't like it."

"She wasn't all that knocked out by the way that Poppa Joe would get home after a sweaty shift in the steel-works, then go out and watch other local bands, picking up ideas on dance steps and songs which he could pass on to his lads."

"The boys' act always looked good; the little ones on the side and the tall one in the centre. And their voices blend well because of the family scene. There's a basic tonal quality that's common to all of them."

All of them: Tito (real name Toriano), born October 15, 1963, guitar and singer; Jackie, born May 4, 1961; Marlon, born March 12, 1967; Jermaine, born December 1964; and Michael's birthdate we've already mentioned.

And there was sister Maureen, the oldest of the whole gang; and another sister Latoya; and then there's Randy who has already made his mark on Jackson stage shows; and there's little Janet who'll probably join the family band because she's already showing a lot of talent . . . and soul.

First it was just the three oldest boys, with Jermaine singing lead. Marlon and Michael joined when there was a talent show at Roosevelt High, and they won, and they went on winning.

And, as with the Osmonds, the emphasis on one member. Michael for the Jacksons, and Donny for the Osmonds. Incredulous journalist to Michael: "I heard you were a midget and at least forty years old!" Michael: "You're only the millionth person to come up with a crack like that!"

The first songs Michael remembers singing were the Drifters' Under The Boardwalk and Twist And Shout, which was originally a hit for the Isley Brothers. But at the age of four he was doing a perfect imitation of James Brown . . . perfect right down to the last hip-thrust and shoulder-wiggle. He's one helluva mimic is Michael. And he is a skilled artist, specially on cartoon subjects. And he keeps saying how he'd like to move into movies, in a kind of Sidney Poitier scene.

Who discovered the Jacksons? Well, there's a bit of a hassle there. Diana Ross gets most of the credit, and she's remained very friendly with the boys. But Gladys Knight also helped a lot. However, what matters is that somebody DID introduce them . . . and they were performing in the Daisy Discotheque in Beverly Hills in September, 1969, doing an act that really opened eyes and ears. A routine which ranged from Ray Charles, through the Monkees, to Liberace. If that ain't versatility, then versatility don't exist.

As time goes by, Michael's tastes in music level out. Blues and soul he figures come to him intuitively, so he can't claim much credit for that side of it. But he loves to listen to soft balladeers like Johnny Mathis, and he was also very deeply into Three Dog Night.

Fan-scene hysteria, shows carried out to a non-stop barrage of noise — the Jacksons, like most of our Great Ones, have had a lot. But Michael doesn't mind his vocal nuncios being drowned out by the racket. . . . "If it weren't for the screaming, it wouldn't be exciting. The kids help us by being the way they are."

Which is uninhibited, loyal, dramatically receptive.

Michael Jackson uses the stage like a true professional. He's a natural-born mover. His amazingly easy-running riffs just come to him on

the spur of the moment. And he converses so confidently with his audience. "Wanna tell you about the blues. Yeah, the blues. Don't nobody nowhere have the blues like I do. Maybe I'm kinda young, but I know what it's ALL about."

America was conquered first. Then came the rest of the world. Heathrow Airport one memorable, mad, day. The Osmonds were due to fly in for their second visit to Britain; the Jacksons for their first. The Jacksons came at the ungodly hour

Watch the Jacksons being photographed, study the good-natured banter and facial expressions . . . they're a real family act all right. In the early days much was made of how they had to do jobs around the house. Down-to-earth Poppa Joe: "Just because they could be millionaires, don't mean they don't have to work real hard at home." So Marlon got on with making the beds, Michael polished the floors, Jermaine did the washing up . . . and then they'd go out in superstar limousines

whose real name is Sigmund; who feels he'll one day write a classical symphony; who hangs a "Love Always" pendant round his neck; and who keeps up with his schooling, despite superstar-dom.

Jermaine, who was the second (Michael was the first) to break off and bring out solo recordings; who is the most pinned-up Jackson and dreamy with it; who has already been compared with Smokey Robinson on the song-writing scene . . . and who personally likes the neo-classical romantics of pop, like Henry Mancini and Peter Nero.

And speaking of Smokey Robinson — this is what he says about the Jackson Five. "One of the biggest thrills in the world is having a hand in helping a genuine talent to the top in show business. And I'm really proud to have been a part of the group of people who gave the world the Jacksons. They have this quality that makes people want to hear more of their sound. It's like they had these huge magnets in their pockets that's pulling your eyes and ears toward them. They have stage presence that makes everybody feel like joining in their songs and dances."

And Donny Osmond says: "We love 'em . . . their business is great music. We finally got to meet them during a concert in Canada . . . I wish we could have gotten our meeting on film. It had to be one of the funniest and messiest first meetings ever. Here were ten guys all trying to introduce themselves and their brothers to each other."

"Both groups have a lot in common. And the biggest similarity is that we're both family groups. We knew from the start that all those stories about how close they were weren't just stories . . . they love and respect each other a lot."

The real rivalry between the Osmond organisation and the Jackson job-lot is on the sports field.

But back to the Jacksons. Poppa Joe: "The first engagements were hard to come by. I'll sure say that. But where the boys did auditions, there was always a job waiting at the end of it. I used to be a real bad case of nerves watching them do auditions, but what made me so proud was that they never gave less than their best. Those talent contests . . . they won almost all of them, no trouble at all. In that way, you kinda force people to take notice of you."

And now people notice the Jacksons because they do so many things better than ever soul-saturated experienced artists. Like Bill Withers did a magnificent job on Ain't No Sunshine, but it didn't break through into the charts in Britain, yet in July 1972 Michael Jackson seared into the Top Ten with a memorable treatment.

You can use the same kind of argument over songs like Never Can Say Goodbye, which was out in mid-1971. All kinds of big, lived-in voices (Isaac Hayes to mention but one), had come out with the required tortured anguish of love gone wrong.

And yet again Michael Jackson, though still a kid, was the one who hit home with the lyrics. It was as if he was twice his real age, and had stumbled from one busted affair to another. Yet Michael, even now, retains a basic modesty.

He says: "First time I heard Ray Charles sing Georgia, it brought tears to my eyes. And it still happens . . . every time I hear him singing that particular song, I feel the tears well up. It's emotion, but it's also a tribute to a guy who really does sing with soul. If I could bring half the meaning that Ray Charles does to a song, I'd be the happiest guy on earth."

Yet there are many who genuinely believe that an on-form Michael already outstings, soul-wise, the giants.

At first, there was a hang-up in the



of six am, but there were still thousands and thousands of dedicated, devoted disciples there. The Beatles? Even they would have gasped at the sheer volume of approbation.

And there were scenes, unbelievable scenes, when the Jacksons turned up for a Press conference and show at London's Talk Of The Town. It was a siege. Nothing less. Jackson fans owe me a good few quid for ripping the lapel of my jacket . . . I was wearing the "official" pass to get me into the shin-dig. As for their show . . . well, cold though an audience of journalists and dee-jays may be, the heat was soon on.

The Jacksons proved, there and then, that they were true greats.

and break some box-office record or other in a huge stadium.

Let's not overdue the praise for Michael Jackson, though. Fact is that he's destined all the way to be a lasting international star, no matter what field he goes in. But the others, the rest of the gang, early on built up individual fan-followings.

Marlon, who'd like one day to be a comedian; has a zany sense of humour; dances like a dreamy dervish; plays saxophone; is a keen and highly competitive sportsman. Tito, who is really the "serious" Jackson; who wants to get more into record production; who idolises B. B. King; and who is an ideal management candidate, being the group organiser.

Jackie, who is the oldest and



Jackson's rush towards full international fame. To white eyes, as it were, they all tended to look alike. Same with Orientals, of course. But the white fan-fraternity took time to pick out with certainty which one was Jermaine, which one Marlon and so on.

Later, in an interview, Jermaine said: "As things improved in that line, so the solo roles became more clean-cut. Now people know our names and they call us by our names. I'm the romantic; Tito goes funky; Jackie blows the harmonica and gives us sweet melodies and so on and so on. But whatever happens we're into the live-show scene. We get nothing better out of life than doing a show for people . . . grabbing the attention, and giving a little excitement."

Strangely enough, the Jacksons basically are shy-guys, and they cringe when the sex-symbol tag is put on them. Though Jermaine is now reported to be coming to terms with the title of group heart-throb.

From instrument-ridden tenement to huge twelve-bedroom home with electric fences round it . . . either to keep the fans out or keep the fun-loving Jackson boys in . . . all in a few short years. Says Michael: "There's only one hang-up to the action."

"It's not so easy to go strolling round town, visiting the local drugstore, so we have most of the things we need right there in the house. Swimming-pool, basketball area, volleyball, pintable machines, my own menagerie . . . everything."

"When I do go out, I generally have a security man with me, or my own chauffeur or whatever. But don't make it sound like I'm some kind of prisoner. I've had a lot of lucky breaks so far, and it's no hardship that I'm sometimes not as free as when I was unknown."

Michael has grabbed his education wherever he can . . . usually on tour with a special tutor. Poppa Joe Jackson is adamant that his kids will get all the learning they need . . .

"even if it looks like they'll never be short of money."

He's the wise one. Acts have come and gone before they even got on nodding terms with their bank managers. But the Jackson Five really are something different. They've already sampled most of the highs in the pop music business, and they have individual talent enough to carry on for a long while.

When the Jacksons themselves get together to talk music they chat about the Supremes, Bread, Temptations, Gilbert O'Sullivan, Three Dog Night, Rolling Stones, Chit-Lites, Four Tops, Be Gees, Sly and the Family Stone . . . and again one gets the impression of a band of folk who have extremely catholic tastes in music.

The Jacksons are among the Great Ones because of their soul, style and ability to create sensationalism. The biggest-selling band in the whole stary history of the Tamla Motown organisation. Sophisticated black pop.

Great — except they could still be unknowns if it hadn't been for the lucky break that took them to a benefit concert for Mayor Richard Gordon Hatcher in Gary, Indiana, and the fact they were invited only because the Mayor was a baseball fanatic and the boys had mostly played ball at local league level.

Since then, they've most certainly played ball with their fans. On every show, they've worked . . . to their utmost, and they've produced some of the finest junior-soul discs to come out of America.

If that doesn't make them Great Ones of pop, then it's impossible to know what is required.

They used to live in Jackson Street, Gary . . . though were honest enough to admit the avenue wasn't named after them. But don't be surprised if, in the end, Gary (Indiana) is finally changed to Jackson (Indiana) . . .

Peter Jones



Discography

THE ALBUMS JACKSON FIVE

Diana Ross Presents Jackson 5: Zip-a-Dee-doo-Dah, Nobody, I Want You Back, Can You Remember, Standing In The Shadows Of Love, You've Changed, My Cherie Amour, Who's Lovin' You, Chained, I Know I'm Losing You, Stand, Born To Love You. — Tamla Motown STML 11142.

ABC: The Love You Save, One More Chance, ABC, 2468, Come Round Here, Don't Know Why I Love You, Never Had A Dream Come True, True Love Can Be Beautiful, La La Means I Love You, I Bet You, I Found That Girl, The Young Folks. — Tamla Motown STNL '3156.

Christmas Album: Have Yourself A Merry Little Christmas, Santa Claus Is Coming To Town, The Christmas Song, Up On The Housetop, Frosty The Snowman, The Little Drummer Boy, Rudolph The Rednosed Reindeer, Christmas Won't Be The Same This Year, Give Love On Christmas

Day, Someday At Christmas, I Saw Mommy Kissing Santa Claus. — Tamla Motown STML 111168.

Third Album: I'll Be There, Ready Or Not Here I Come, Oh How Happy, Bridge Over Troubled Water, Goin' Back To Indiana, Can I See You In The Morning, How Funky Is Your Chicken, Mama's Pearl, Reach In, The Love I Saw In Your Eyes Was Just A Mirage, Darling Dear. — Tamla Motown STML 11174.

Maybe Tomorrow: Maybe Tomorrow, She's Good, Never Can Say Goodbye, The War, Petals, Sixteen Candles, We've Got Blue Skies, My Little Baby, It's Got To Be Here, Honey Chile, I Will Find A Way. — Tamla Motown STML 11188.

Greatest Hits: I Want You, ABC, Never Can Say Goodbye, Sugar Daddy, I'll Be There, Maybe Tomorrow, Little Bitty Pretty One, Got To Be There, The Love You Save, Who's Lovin' You, Mama's Pearl, Goin' Back To Indiana, I Found That Girl, Rockin' Robin. — Tamla Motown STML 11212.

Lookin' Through The Windows: Ain't Nothing Like The Real Thing, Lookin' Through The Windows, Don't Let Your Baby Catch You, To Know, Doctor My Eyes, Little Bitty Pretty One, E-Ne-Ne-Ne-Mi-Ne-Ne, If I Have To Move A Mountain, Don't Want To See Tomorrow, Children Of The Light, I Can Only Give You Love. — Tamla Motown STML 11214.

Skywriter: Skywriter, Hallelujah Day, The Boogie Man, Touch, Corner Of The Sky, I Can't Quit Your Love, Uppermont, World Of Sunshine, Ooh I'd Love To Be With You, You Made Me What I Am. — Tamla Motown 11231. — July 1973.

Get It Together: Get It Together, Don't Say Goodbye Again, Reflections, Hum Along and Dance, Mama I Gotta Brand New Thing (Don't Say No), It's Too Late To Change The Time, You Need Love Like I Do, Dancing Machine. — Tamla Motown 11243. — November 1973.

Michael Jackson

Go To Be There: Ain't No Sunshine, I Wanna Be Where You Are, Girl Don't Take Your Love From Me, In Our Small Way, Got To Be There, Rockin' Robin, Wings Of My

Love, Maria, Love Is Here And Now You're Gone, You've Got A Friend. — Tamla Motown STML 11206.

Ben: Ben, Greatest Show On Earth, People Make The World Go Round, We've Got A Good Thing Going, Everybody's Somebody's Fool, My Girl, What Goes Around Comes Around, In Our Small Way, Shoo Be Doo Be Doo Da Day, You Can Cry On My Shoulder. — Tamla Motown 11220.

Music And Me: With A Child's Heart, Up Again, All The Things You Are, Happy (Love Theme From Lady Sings The Blues), Too Young, Doggin' Around, Johnny Raven, Euphoria, Morning Glow, Music And Me. — Tamla Motown 11235. — July 1973.

Jackie Jackson: Love Don't Want To Leave, It's So Easy, Thanks To You, You're The Only One, Didn't I (Blow Your Mind This Time), Do I Owe, Is It Him Or Me, In My Dreams, One And The Same, Bad Girl. — Tamla Motown 11249.

Jermaine Jackson

Jermaine: That's How Love Goes, I'm In A Different World, Homebound, Take Me In Your Arms (Rock Me For A Little

While), I Only Have Eyes For You, I Let Love Pass Me By, Live It Up, If You Were My Woman, Ain't That Peculiar, Daddy's Home. — Tamla Motown 11221.

Come Into My Life: Sitting On The Edge Of My Mind, You're In Good Hands, I Need You More Now Than Ever, If You Don't Love Me, A Million To One, The Bigger You Love (The Harder You Fall), Does Your Mama Know About Me, Come Into My Life, So Much In Love, Ma. — Tamla Motown 11238.

The Singles
Jackson Five
I Want You Back/Who's Lovin' You, Tamla Motown TMG 724, January 1970.
ABC/The Young Folks, TMG 738, May 1970.
The Love You Save/I Found That Girl, TMG 746, July 1970.
I'll Be There.
Mama's Pearl/Darling Dear, TMG 866, April 1971.
Never Can Say Goodbye/She's Good, TMG 778, July 1971.
Sugar Daddy/I'm So Happy, TMG 889, March 1972.
Little Bitty Pretty One/Maybe Tomorrow, TMG 826, September 1972.
The Bigger You Love (The Harder You Fall)/I'm In A Different World, TMG 832, October 1972.

Hallelujah Day/To Know, TMG 806, May 1973.
Skywriter/Ain't Nothing Like The Real Thing, TMG 865, August 1973.
Get It Together/Touch, TMG 878, November 1973.
Boogie Man/Don't Let Your Baby Catch You, TMG 896, April 1974.
Dancing Machine/It's Too Late To Change The Time, TMG 904, June 1974.

Michael Jackson
Got To Be There/Maria, TMG 797, January 1972.
Rockin' Robin/Love Is Here And Now You're Gone, TMG 816, May 1972.
Ain't No Sunshine/I Wanna Be Where You Are, TMG 896, July 1972.
Ben/Put Your Head On My Shoulder, TMG 834, November 1972.
Morning Glow/My Girl, TMG 863, July 1973.
Music And Me/Johnny Raven, TMG 900, May 1974.

Jermaine Jackson
That's How Love Goes/I Lost My Love In The Big City, Daddy's Home/Take Me In Your Arms, TMG 861, April 1973.
The Bigger You Love (The Harder You Fall)/I'm In A Different World, TMG 834, October 1973.

JIM STAFFORD, the American in the charts for the first time with his own song, *Spiders and Snakes*, sticks to his own philosophy: be happy and you should make those around you happy.

His shows are highly amusing, zany, original, entertaining and so the adjectives go on. He's a talented guitar-banjoist and on stage provides his own backing by using bass and percussion foot pedals.

And for those interested... he's tall, dark and good looking. During Jim's promotional visit he made only one live appearance in London — but hopes to be back in a couple of months for a string of dates.

"Actually this is the first time I've ever been to England and I really like the place," he told me at his hotel last week.

"I've managed to see some museums and the Tower of London. The people themselves I really like. The English have that traditional desire to be a gentleman or a lady. That's still very alive and makes the people more concerned and considerate."

Of course he is unaware that we are a nation continually striking over something and on the whole very lazy. But getting back to the philosophy bit, it's certainly apparent when you see him in concert. He's an amusing character although like most people he does have a serious side.

"I like to have fun especially when I work", he explains.

"When it's time to perform you can't get out of it, it's a job so you might as well be happy. It seems when a person performs it's contagious — if the performer appears disinterested in what he's doing on stage, the people around him feel the same way.

"I'm usually happy when I go out which is why I didn't care too much for that movie



Jim Stafford... in London this week.

SPIDERS AND SNAKES AIN'T ALL IT TAKES

"Love Story". I couldn't see the challenge in writing a sad story about a fellow in love with a dying girl, my god, that's pathetic. It was terribly depressing, I mean who needs to be brought down like that. I left half way through and went to a bar 'cos I couldn't take it."

Jim has been described by one American critic as the Victor Borge of the guitar.

Borge incidentally is a Danish pianist-comedian known as the Great Dane. How does Jim feel about this?

"Borge has been one of the biggest influences in my career, he's the zaniest fellow alive, so it's really good that I'm considered to be like him," he answers.

"Mark Twain and Edgar Allan Poe have also been influences on me. I've always

been in love with the way Twain said things. A classic example was his 'man is the only animal that blushes' and that's so true."

Does that mean Jim has great ambitions to try his hand at writing in a big way?

"I'm working on a screen play at the moment, it's coming very slowly because I'm used to working in a small area like a song where you

think about a word at a time. In my songs they don't have a particular message, but I like them to have twists and stories."

My latest single, *My Girl Bill*, is about two guys who've just had a consultation about a girl but the girl decides who she wants. *Spiders and Snakes* was about a fellow who clowned around a lot when all he had to do was get on with it

which is what the girl tells him to do."

Jim has recently been touring America with Charlie Rich and is frequently appearing in country music columns and charts. But his music is of such a wide variety that it's difficult to say just where it belongs.

In his concerts he does country, instrumental on the Spanish guitar, *Spiders and Snakes* type songs and hard rock.

"I would like to get a group together," he says and then lapses into silence.

"Obviously you notice I have a problem collecting thoughts. When somebody asks me something it takes a moment to adjust in and say what I'm trying to say. Like now I've forgotten the question. Oh yes, I was never really in any good groups, we would kick around here and there but it was so much trouble organising everything I just found that working alone gave me more movement."

I began to trim my songs a little bit and the comedy material came in. I did mostly comedy but now with my recording success it's back to more music than comedy."

But Jim's big hang up is that he feels he's not terribly well-educated.

"I'm not really well-schooled because when I should have been getting an education, I was devoting as much time as I could to music," he confesses.

"I'm not really as well read as I should be. Most people have experienced all the classics, but not me and so whenever possible I like to bury my head in a book."

Jim went on to talk about all sorts of things like *Houston* which really interests him, politics which he refuses to bring into songs and films. The *Sitting* prompted him to give me an exclusive recording of some rag time guitar which led to a few squeaks from his antique fiddle-horn. But that's another story... **ROY HILL.**

Budgie... Budgie... Budgie... Budgie... Budgie...

HEAVIEST OF the heavy metal brigade, and one of the first chapters in Welsh Rock, three-piece Budgie have just had their fourth album, *In For The Kill*, go into the charts. They've just finished their first headlining nation-wide tour, but after nearly seven years on the road feel they've still got a long way to go.

The line-up is Tony Bourge on lead guitar, Burke Shelley on bass and vocals, and Pete Root — who's been on the road for eleven years! — on drums.

One of the first topics to arise at our interview was his ambitions — and Tony's rather unusual one: "I'd like to have a 250,000 watt stack on top of a hill, and then at about six o'clock in the morning — like something out of *Cape Kennedy*, go up there with a special suit on, and special uniforms. Imagine all you've got your guitar and the power's there, and there's a volume control in front of you. All you got to do is bang the guitar, push that control and you get a lift off! It would give people an idea of what power's all about. It's just the thought of having all that

Heavy bird gets lift off

power behind you, which I think everybody aims for in some way. If I could get that together I would feel really secure." Wow, we hope so anyway. Tony experienced some rather more unpleasant feelings of lift-off when he caught dysentery on the recent tour: "I had to keep playing, even though I was really ill. We were travelling round Plymouth and London, and I never ate anything for four days, and I actually lost a stone."

"It was bad enough just travelling about, but a couple of times I nearly collapsed on

stage. I thought to myself 'I'd better tuck my trousers in my boots', in case I let myself go too much, which I did fear... you know? I was coming off stage and heading straight for the toilet — I missed the toilet out every gig we went to anyway. Like when Pete did his drum solo towards the end of the set I'd head straight for the toilet real quick. A couple of times I missed the end of the solo."

Eventually he missed a gig, went home to Wales and made a rapid recovery. At the moment he's still putting on weight.

Budgie's material is all

written by Tony and Burke, and although *Heavy Metal* is an apt description, the material doesn't consist of long one chord jams and thrudding riffs. Their songs are all concise and well balanced, as well as featuring melodies which can be remembered. The live sound is very bassy, so listeners don't get caught by piercing lead breaks or vocals — it's loud, sure but the actual heaviness is more inherent in the music than the amplifiers.

They're well pleased that *In For The Kill* has gone into the charts, but it's logical after the way each album sold better than the preceding one. Burke's pleased, but not over-excited.

"It's not that I don't appreciate what it is, but after six and a half years non-stop on the road you don't get too excited about anything, because of all the disappointments and things falling through."

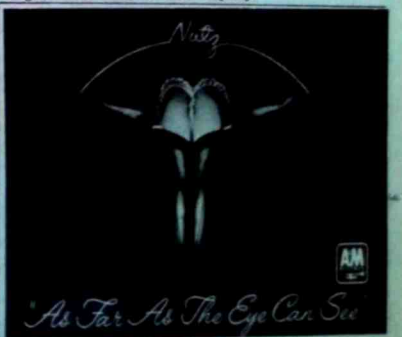
"You always get what you deserve. I always think of it as a test — each time something's gone wrong, I've thought it's a

test, just to see if we can make the final rail."

"All I want out of the group is to be able to make a living at it, be appreciated for doing it, and be able to continue doing it — which I've achieved."

At the moment their new single, *Zoom Club*, is also

getting a lot of air play, so things could be finally breaking for Budgie. After six and a half years in the cage they certainly deserve a flutter. But it seems the heavier the bird, the harder it is to take off. Best of luck anyway.



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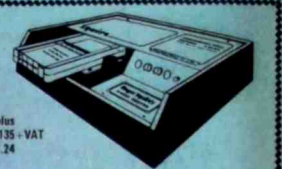
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REFLECTIONS

Edited by Peter Jones

DREADful naughties

JUDGE Dread emerges next week with his latest single, *Big Nine*.

He says: "This is probably the naughtiest and most outrageous rude reggae record I've ever made. My producer had to line the walls of the studio with old War Crys to stop passers-by being scurched by the red hot lyrics."

"I think Mary Whitehouse will have a fit if I get to

perform it on TV's Stars on Sunday." And his Judgement is to star in a movie called *Fear Tuck Wore A White Raincoat* — which he says is a reggae version of *Deep Throat*.

"That's two Dread warnings I've given you. Be grateful."



Mud lark

So Mud went to Holland and were presented with their first Gold Disc award for Continental sales — for *Dynamite*. So the floor of Interroom, one of Holland's most luxurious clubs, was

completely covered with mud for this gala occasion — and visitors were issued with special plastic Mud-boots.

Another piece of proof that Mud sticks . . .



Look 'ere Elvis!

"So I walk across under the patio and there's a back door. I turn the knob and it opens. Hell — am I dreaming? I'm in the dude's house — he's somewhere within fifty feet of me now, but I don't go further. I knock loudly and this maid appears.

Mott's raid on Presley's place

MOTT THE Hoopie's intrepid Ian Hunter was in Memphis, Tennessee, and had an hour or so to kill. So he went along to view Elvis Presley's pad, Graceland — the one with musical notes etched in iron on the gates.

Ian admits to having had the odd drink. So he asks one of Elvis' minders if he can drive up the main pathway, and he says no, but gives Ian a picture postcard of the Presley palace.

One of the Hunter party distracted the guard, and Ian slipped past and off, unnoticed, through the trees. To be unnoticed was something, seeing as he was wearing a flash afghan coat.

Says Ian: "So there was the house. Not really a huge house — in fact quite modest for the size of the grounds. A TV eye stands out sharply against the uneven bark on the trees, and I keep to the wall, bending down to stuff my pockets with a few leaves for the lads as souvenirs.

"I've come four and a half thousand miles to see Elvis Presley — is it possible to see him? and she says he's tired

and ain't seeing anybody. Well, sorry for the inconvenience.

"I felt elated. I didn't really want to meet the guy. He'd have only gotten angry at me staggering in in the middle of the night and invading his privacy. I felt like a 14-year-old groupie. But I'd been in the King's house and fooled the entire Army."

Except he hadn't ACTUALLY fooled them. When he got round the front of the house, a wagon was waiting, with an exceedingly worried guard. And he was forced to walk slowly to the gates, with the wagon driving behind.

Says Ian: "What a high, just like kids who'd been scrumping and got away with it. Thank Christ they know I was harmless, or those Dobermans would have torn us to shreds. But I felt sorry for Elvis. He can't have much of a life if idiots like me are pulling stunts like that. Still, El, count your royalty cheques and forget all about it."

One of the many yarns related by Ian Hunter in his book *Diary Of A Rock And Roll Star* — (Panther Books, 50p — out now . . .)



What's that punk? Tull's genius pull

LIFE with Jethro Tull leader Ian Anderson is not all that easy. Says manager Terry Ellis: "He's there at a theatre at 4 p.m., on stage, before a concert. He wants everything absolutely perfect. Sometimes 99 per cent of the things will be right, and he'll still blow his top because it wasn't 100 per cent perfect. I tell you the only reason I can still continue to manage him is because he is a glorious, brilliant genius."



Lobo's yo yo stop-go

THIS is Kent Laviole (left), but you'd know him better as Lobo. This guy, part French and part Indian, comes from Tallahassee in Florida, had a big hit some years back with *Me And You And A Dog Named Boo* . . . and now is back high in the charts with *I'd Love You To Want Me*.

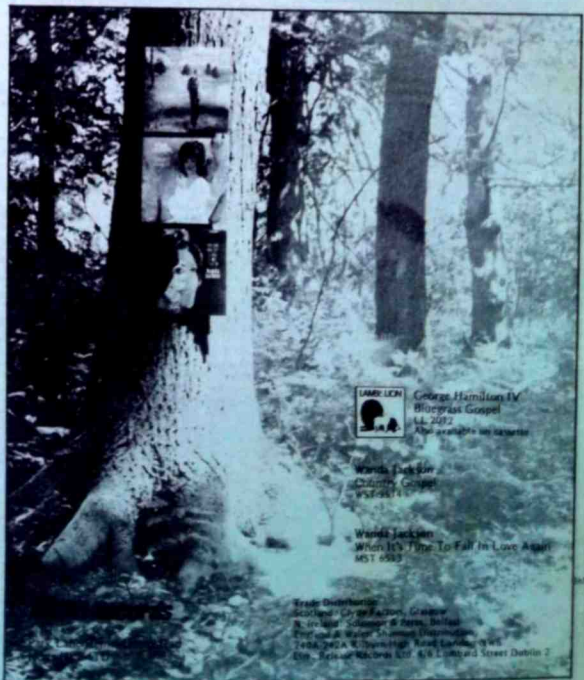
Generally speaking, he's had an up and down sort of career. He dropped out of college, worked with a band by night. Met Phil Gerhardt, still his producer, publisher and mate. While with a band call Me And The Other Guys, Lobo got into writing — had the million-selling *Dog Named Boo*, followed with *She Didn't Do Magic* and *I'm The Only*

One, and *A Simple Man*, and *I'd Love You To Want Me* . . . the latter topping the charts most everywhere except Britain.

So it was that old shrewdie Jonathan King decided to re-release *Love You To Want Me* and, second time round, whoosh! — into the charts. 'S a funny old world.

FLASH FANNY

If you can't beat 'em, then you have to join 'em! The girls of Fanny, going from strength to strength on tour in the States, decided they wanted to look as glamorous on stage as male stars like Marc Bolan and Alice Cooper. So they checked on Alice who admitted his "tailor" was a lady named Mary Bassel. So the Fanny girls got on to Mary. Result is they are now wearing some outrageously revealing gear, risking their all at the hands of panting fans.



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ED WELCH has done just about everything in pop music — except getting a hit record for himself, and he's probably about to do that with his RCA latest, *The Parson Knows*.

Eton College; was head chorister at Oxford Cathedral; got a music scholarship to Ardingley College; studied composition at the Trinity College of Music in London; switched from classical music to pop.

And has had his songs covered by Cliff, Val

Doonican; has done arrangements for Françoise Hardy, John Baldry, the Furdies and others.

Pretty comprehensive, eh? But what really impresses me is that he's a keen cricketer and a genuine leg-spinner. Not many of those chappies around these days!

RECORDS

SANDY DENNY

Like An Old Fashioned Waltz — (Island ILPS 9258). AND now for your summer pleasure, a lady who deserves to win your hearts — an old fashioned blooming English rose. Her roots are still hidden amid the folkys airs of Fairport Convention but the gentle quiver of her voice betrays her origins. For the rest this is a mature collection of songs, delicately arranged in a fabric of rich orchestrations, simply bluesing out front of a night club jazz setting with the likes of Dr Disley (guitar) adding the authentic instrumental touch.

All the songs are by Sandy except Until The Real Thing Comes Along, all have something to say, it's a very warm, thoughtful collection which establishes Sandy Denny as our major female music talent.

P. H.

ALAN PRICE

Between Today and Yesterday (Warners K56032)

UNDOUBTEDLY this is the finest collection of songs to come from the ex-Animal keyboard man during all his years in the music business. It's his autobiography from his days on Tyneside to where he is now put to words and music which I had the pleasure of hearing Price perform recently and was absolutely knocked out. His music has matured so much and his singing has never sounded quite so good as on this album. My personal favourites on Between Today and Yesterday are City Lights, Left Over People, Look At My Face and Jarrow Song. Price has produced the album and a fine job he's done.

R. H.

CLIFF RICHARD: Help It Along (EMI EMA 788).

THIS is Cliff's couple album recorded last September in aid of The Tear Fund.

Not only does this album capture the atmosphere of a live concert, but a lot of time and effort spent in the studio ensures that we're treated to a high fidelity sound quality, something which is normally lost on live albums.

This man who seems to have captured the secret of eternal youth reverts back his way through a fine selection of songs — Fire And Rain, Mr Business Man, Amazing Grace and the classic orchestrated version of Day By Day from the Gospell musical. Each number is introduced by a short sermon. And two of Cliff's own compositions — Jesus Loves You (inspired by the Festival of Light held last year), and Yesterday, Today and Forever (a number which emphasises that Jesus was indeed the Son of God), establish him as a successful writer in his own right.

My personal favourite tracks include Silvery Rain which is sung with all the sensitivity of a surgeon about to perform a complex operation, and the very delicate number, The Way of Houses written by his backing guitarist Terry Britten.

Yes a good album this, superbly arranged and produced and for the ardent fans must!

G. H.

RARE BIRD

Born Again (Polydor 2383 274). A strange species indeed, maybe a hybrid alien? They successfully synthesize American soul and our cold English aggression but there's only Steve Gould's liquid voice and Dave Kaffnetti's keyboard work to hold interest.

Like so many proficient English bands who are honest about their influences, Rare Bird deliver the sound but miss out on the music. Maybe next time!

ENGELBERT HUMPERDINCK

My Love — (Decca SKL 5181). There's some kind of theory that Engle doesn't have to worry about his records now, because he's a cabaret superstar. But that's so much rubbish. Every artist likes to have hits, and the obvious care put into this LP shows the on-diac perfectionist. The arrangements are by the talented Laurie Holloway, and to him goes much of the praise.

And the material comes from a variety of sources — Steve Wonder (You Are The Sunshine), the McCartney's My Love, George and Ringo's Photograph, and there's a very strong performance of the much recorded Killing Me Softly With His Song.

P. J.

HERB ALPERT

You Smile — The Song Begins — (A and M 63620). It's been a long wait. Herb figured he could rest up on his trumpet and the Tjans Brass, but now after four years he's back. A long sabbatical, but fact that nobody emerged to take Herb's place in the swinging instrumental scene, so the gov'nor just had to come back. He's obviously recharged his batteries, because the band swings with youthful zest, and Herb himself seems even more authoritative than before. Items include the familiar Up Cherry Street, and O'Sullivan's Alone Again, and Last Tango In Paris. Quincy Jones and Burt Bacharach lend a hand on the arrangements, and there's a Mrs. Alpert (Lani Lau) vocal touch on Save The Sunlight, which is one of the nicest tracks.

P. J.

CARMEN MCRAE

Gold — (Mainstream MSL 1025). One critic opined: "Carmen is the finest interpreter of ballads and the greatest jazz singer of our time." Praise indeed, and borne out at least in part by this set, arranged and conducted by Peter Matz and Don Sebesky. She uses her voice like a musical instrument.

TOMMY OVERSTREET

Welcome To My World Of Love — (Ember 5073). An experienced country voice — Tommy reckons it took him fifteen years to achieve overnight success! He deals mostly in romance, and has a particular talent for making "old" material sound fresh again. . . as on Tie A Yellow Ribbon.

MARTY ROBBINS

Have I Told You Lately That I Love You — (CBS 80176). Though he can handle most kinds of material, Marty has always shone particularly brightly on the big romantic ballad. And there are eleven such songs herein. . . Loves Gone Away, You Only Want Me When You're Lonely, I'm So Lonesome I Could Cry, Mucho schmatziness.

PETER COOK AND DUDLEY MOORE

The World Of . . . (Decca PA 311). The duo packed eight of their own favourite sketches — including Art Gallery, Father And Son, and The Psychiatrist. Their world is a zany comic world in which logic walks hand in hand with lunacy.

AHMAD JAMAL

Jamaica — (Pye Int 28196). Jazz pianist, boosted by drums and bass, but with some very interesting vocal arrangements laid down in the back. Marvin Gaye's Trouble Man is a big success, and the song from M - A - S - H an excellent closer.

P. H.

STRIDER

Misunderstood (GM Records GML 1012). Does the title mean they are misunderstood? Hardly. Ever since Rob Elliott brought his screaming vocal chords to their front line, Strider have been groomed as the Uriah Heep of 1972. They are heavy, gritty, and full of rock clichés. Nevertheless . . . this second album is 10 times better than their first. It's full of crunching metal and at least a few good heavy rock classics like Seems So Easy. The pity is that it's all been done before, not necessarily better, but at least with some originality. This one should boost their following and prepare the metal man's really stunning third album.

P. H.

Remember me this way

GARY GLITTER

Remember Me This Way (Bell 237). It's all happening. A live recording at the Rainbow for the soundtrack of the movie, and from the start it is all highly hysterical and chaotic. The yells and roars, and that pounding drum beat, and the sound of revving motor bikes, and those dirty guitar chords, and 'ole Gary hammering it up gloriously with a long anguished plea . . . then c'mon, c'mon, thump-thump-pob, and he's ruddy obviously the leader of the gang. Then Sidwalk Sinner, and Baby Please Don't Go and then Do You Wanna Touch Me, with oh yeah in brackets

of it before, but now there is the added attraction (?) of hearing how he whips up an audience and how the audience responds. Gary is very much the live-show guy, and if he does a lot of the fluctuating with tongue in cheek, well, that's the end product is the same. He's probably pleased to be called a rabble-rouser, and his composing partner Mike Leander, though behind the scenes, is every bit as guilty! It's earthy, hearty, samey stuff built to a formula which needs skill, timing and professionalism to get across and Gary Glitter is jampacked with those ingredients.



and all that. Side two opens with Rock and Roll Parts One and Two, which started off the whole Glittering scene. Hello Hello I'm Back Again and on to that near-peaceful closer Remember Me This Way. So that's the truth of it — addicts will have much

ANDY MACKAY

In Search Of Eddie Riff (Islands ILPS 9278). This seems to follow a well-trodden path. Following Bryan Ferry's lead, fellow Roxy Music man, Mackay, takes a nostalgic ride through the great riffs of rock and roll. Mr. Ferry chose the great songs, Mackay has charted the rise and fall of the saxophone. He goes from formal mornings at the Pittdown Men (an old group) on Ride Of The Valkyries to futuristic tootings on the innovative Past Present & Future suite which closes side one.

In between there's some real teen tube rendering on The End Of The World — a jukebox favourite from Tuesday mornings at the coffee shop days — and a sensitive tenor solo on The Hour Before Dawn — one of four adequately self-penned numbers. Over one side two he nonchalantly rips off the old Telstar theme (Tornadoes disc 62/68) for another teen tube hook called Walking The Whippet, then the man sings! Just what he sings will probably never be known, but in the time honoured traditions of such anthems it all slows down — just after the bit about "solar radiation turns on the nation" — and whines about paradise being not half as nice.

There follows a fairly straight rendering of What

Becomes Of The Broken Hearted which develops into a gutting jam. This could have been the point that Eddie Riff got dropped in favour of the fully blown (sic) Seventies tube artist, but still Andy holds back and hangs onto his honking stance with its oversimplistic style. Now does this mean that this is merely an intellectual exercise in purism? Never mind, we get Four Legged Friend — yes the old horse dung favourite — to fill in the gap presumably, and finally Andy's own arrangement of Schubert's An Die Musik — very moody and slightly electrified.

The purpose of all this can only be guessed at: it keeps young rock stars in the studios (Phil Manzanera, Roger Glover, and Eddie Jobson included in the credits); it keeps the wheels of commerce turning and the vinyl shortage imminent; it also provides Andy Mackay with the opportunity of saying "this is what I can do". On the strength of this his musical ability is somewhat formal and restricted, but as a monument to the teen tube it works remarkably well. P. H.

LYNARD SKYWARD

Second Helping (MCA MCF 254) seems a lot of Andy Kooper's much heralded Sounds Of The South material from the Southern States of America has passed unnoticed here but there's every reason why this lot should end the

KRIS KRISTOFFERSON

Spooky Lady's Slideshow — (Monument 69074). In terms of surprises and clever song ideas, this is probably the best of Kris so far. He sings of the 1 hard graft of finding pop success with a band, of Star - Spangled Bummer, of Stairway To The Bottom. With artists like Rita Coolidge in the backing vocal team, and with Jim Horn and Bobby Hall, and others in the instrumental team . . . it's a good-sounding album, not too deep, not too shallow. But it is the material that matters. And it's uniformly mind-grabbing.

LIGHTNING HOPKINS

The Blues — (Mainstream MSL 1020). Recorded in the early 1960's, a peak period in the Hopkins' career. He sings of real-life events of hospitals and love affairs, of strikes and domestic arguments. He's a talker-singer in style, and his guitar approach is almost conversational.

WILMA READING

Take A Closer Look — (Pye NPSL 18434). Part Tahitian and part British, Wilma arrived to make guest appearances galore on top-rated telly series and to star in cabaret. A wide-ranged voice, versatile enough to be able to sing Stevie Wonder as well as near-religious ballads.

ORIGINAL CAST

Billy — (CBS 70133). The stage show of Billy Liar, dominated all the way by Michael Crawford, who has some very good songs included on this album. . . music by John Barry and lyrics by Don Black. Songs about a world of make-believe — set in Ambrosia, the Imaginary world which gives peace and reputation to a young Billy Fisher. A really bright, entertaining album.



American news . . . American news . . . American news . . . American news . . .

Madison Square Garden, New York. NOT since the marriage of Tiny Tim to Miss Vicky, telecast to a national viewing audience on the "Tonight Show" several years back, has there been such a pronounced media interest as in this public, show business wedding June 5. The house vibes were warm and quite anticipatory as Eddie Kendricks opened the programme with a good sampling of the smooth, pop-soul sound that fronted so many of the great Temptation hits. Kendricks slapped palms, shook hands and generally coveted throughout his set. He's got a fine flair for showman-

Married on stage

including such appropriate titles as "It's A Family Affair," "I Want To Take You Higher," "Dance To The Music" and "If You Want Me To Stay." Sly revealed a new song from an upcoming album titled "Mother Beautiful" and introduced the gracious lady to the audience. The crowd went wild. Sly's amalgamation of rock, jazz and blues reached his zenith when everyone in the bulging arena arose and joined in on the chorus of "Stand." Sly,

although glowing, appeared slightly nervous and has been hither. But then how man groups really perform well on their wedding night?

TAKE YOUR pick of superlatives to describe the Who at Madison Square Garden, June 10—they'll all apply.

This UK group delivered what has to be considered one of the finest concerts ever in the Garden. But just what were we're supposed to expect from Messrs. Peter Townshend, Roger Daltrey, Keith Moon and John Entwistle?

Having ironed out a number of "difficulties" from their opening night's performance, the Who was in the groove from the outset, opening with such tunes as "Can't Explain" and "Summertime Blues."

Daltrey's vocals were crisp and incisive, and the blues' harmonizing efforts; Townshend, master of the stage with his prancing and gyrating, and Moon, superb; and Moon, drums, and Entwistle, bass, while not up front visually, were in there throughout.

To their credit, the group's main emphasis was on providing the audience, all 20,000 plus, with what they came to hear—namely, the Who classics as "Pinball Wizard," "Tommy," "See Me, See Me," "My Generation," and from their latest, "Quadrophenia," LP "Bellboy" and "Behind Blue Ice."

Unlike a number of newer rock bands, the use of stage histrionics was not overbearing. Rather, it was controlled throughout, blending in just enough with the music. They were as professional as they were creative and energetic.

Their four-hour performance was the only appearance slated for the MCA group in the US this year, as they'll be continuing work on the film

version of "Tommy." And, without a doubt, it further enhanced their reputation as one of the prime movers of rock music in the last decade.

Track Records' rock group Golden Earrings opened the show. Possibly considered as excess baggage by many of those who turned out primarily for the Who, the band worked its way through a number of selections from their recently released "Moon-tan" LP. They seemed to be too concerned with stage trappings and effects, and their material led to tedious

ASPHEN, Colo. — The first annual Snowmass Summer Pop Concert series, produced by Wally Bier, Bob Schuster and Steve Phillips, has completed setting dates. Artists appearing at the 2,500-seat tent in Snowmass, resort area adjoining Aspen, are: Loudon Wainwright and Home Brew, June 18; Gordon Lightfoot, July 13; Jackson Browne, July 20; Bread, July 27; The Ozark Mountain Daredevils, June 27; Doug Kershaw, Aug. 3; Jose Feliciano, Aug. 15; Bonnie Raitt, Aug. 24; New Riders of the Purple Sage, Sept. 3.

Each performer will do two Saturday night shows at the facility. Entire series will be taped for broadcast in Denver over KJFF-FM. A July Fourth concert will still be a strong possibility.

occurred in the decision to end the rock concert, blaming much of the trouble to the way "police have been over-reacting" and in their use of "excessive violence and force." Electric Factory Concerts had to foot all the bills for the damage done.

Mott the Hoople came to Philadelphia from a week-long stand at Broadway's Uris theatre, which went off with no incidents and was hailed as a milestone in bringing theatrical rock into intimate concert settings.

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SHORTS

Have Anne Murray and Pink Floyd already signed contracts for splitting Capitol when their contracts run out in early '75? . . . And isn't Sir Doug Sheam close to exiting Atlantic for Warner.

Also, T-Rex off Warner to Neil Bogart's Warner custom label, Casablanca, Bogart has regularly gotten maximum attention for glitter and bubblegum acts, both current specialties of T-Rex Marc Maron.

Curtis has only a couple of months left on current Buddah distribution pact. Curtis Mayfield & Mary Stuart are shopping for a deal on both coasts.

Holling Mesner London office says only US 1974 concert plans, despite consistent rumours the Stones are on the way by late summer.

Bill Neumeck moving from Colorado to Miami and will produce out of Criteria Studios, starting with five in July with five weeks of Washburn Ash.

Yes needs a keyboard monster to replace Rick Wakeman. Group's trying solo LP this summer — Charlie Rich debuts as Vegas headliner July 2 at the Hilton. . . . Olivia Newton-John in support.

Following Kendricks and an extended intermission, the wedding procession slowly began to fill the huge stage. Friends, family and fashion models joined in the best couple while Bishop E. R. Stewart read the vows.

The ceremony was about as solemn as one would expect to be in a church of 20,000. The Garden roared its approval as Sylvester Stewart and Kathy Sly were pronounced man and wife. Columbia executive Stephen Paley served as the best man. The newlyweds posed for photographers before Sly got down to business.

Actually, the set seemed anticlimactic following such a dazzling event. The bride performed all the hits,



stateside newies James Hamilton

BOWIE: Rebel Rebel (RCA APBIO 0237). Although the label credits its source as "Diamond Dogs" (which, incidentally, also has a new version set to be Darling David's US best yet), this is neither the British single nor album version!!! Totally different it starts to bring straight into "Hot tramp, I love you so" before the much altered backing (which seems to have phased and then a running tape (which becomes to be playing "la-la-la-la-lu" backwards) confuses the sound even more. Whether by intent otherwise, when run in reverse the "rebel rebel" parts also seem to come out with undertones of "woman woman I Heavy! Is this one of those cryptic Beatles-like "hidden messages"?? When played in the right direction, the whole effect is being much more exciting than the original Stones-styled sound to which we have become accustomed here. The single — following this (exclusive?) revelation — is obviously destined to become a much imported collector's item overnight. But, what's it all about, Bowie? And is the American album the same as the British?

BROWNVILLE STATION: I'm The Leader Of The Gang (Big Tree BT 15005). Here's something else that's different — instead of Gary Glitter's motorbikes, this US hit cover-version (at 52) by the "Boy's Room" guys starts out with the pounding bass and snare drum entering here stamping rapturously along at a faster lick than Gary's. Without the gimmicks and flash, it's just another nifty rocker.

KISS: Kissin' Time (Casablanca NEB 0011). The subject of a massive publicity campaign, this rather ugly updating of the Bobby Rydell

olde is still moving awfully slowly (83 after five weeks) for the Neil Bogart-owned label, which specialises only in easy-to-promote products, and to which Marc Bolan and T. Rex are now signed for the US! However, Kiss are still the leaders of America's own mild Rock Revival trend, as they're above FANNY's updating of the Belinotes' "I've Had It" (also on Casablanca, NEB 0009). JOHNNY T. ANGEL'S of Ray Peterson's "Tell Laura I Love Her" (Bell 45,472) and WENDENBAY'S of Mark Dinning's "Teen Angel." The guys you might expect to be leading the Rock Revival movement, FLASH CAHILLAC & THE CONTINENTAL KIDS, have in fact (and quite sensibly) done a cover-version of Barry Blue's old-sty yet new "Beats" on a Saturday Night" (epic 5-1102).

RAZZY: I Hate Hate (MGM 14728). Evidently called Razy Bailey, this lolla's at 47 with his soulful message song, smooth tempo, rhythmic semi-slow which reminds me of the Winstons' "Color Him Father" (and veteran readers may remember how much I loved that). There are also traces of the Classics IV, which is nice too. He's not hit the R&B Charts yet but sounds more black than blue-eyed. Mmm, very nice!

THE COMMODORES: Machine Gun (Motown M 1307F). Despite the title of this almost completely synthetic instrumental dancers of the Billy Preston type, and given its sort — the sound of gunfire is neither present nor even hinted at. However, the whole thing is very choppy and staccato, with a few synthesizer runs that resemble the rapidity of machine gun fire. In short, it's a mess, this rather ugly updating of the Bobby Rydell

ofrescent synthesizer fills over a boulder-sold beat". Dancers will dig! It's at 66 Pop, 34 R&B . . . both of which are enough to build. THE HUES CORPORATION: Rock The Boat (RCA APBIO 0232). Running away up the Charts like a finally freed steam train (12 Pop, 16 R&B), this one's a real beauty. It's the girls in the group, the first and shows why they've been likened to the Friends Of Attraction. The music provides a catchy rhythmic repetitive chorus while the rest of the tune is eased along by a futuristic bass and snarky cymbal behind the smooth singing. Sophisticated . . . with MoB pretensions . . .

MADRILL: Positive Thing (Polydor FD 1425). When this great and exciting "get down" funk came bursting onto the charts, it was a big one I must say that I expected it would be a lot higher than its slow-moving 37 by now. Practically the ultimate in funk, it's a funk and a pretty hot as a chanter too — it is created by an incredibly complex meshwork of twangs, wukks-wuks, clucks, thumps, brass blasts and (most important of all) little gaps between them. Uh, ooh, yeah — get down, y'all — UNHHH!

CHAIRMAN OF THE BOARD: Everybody's Party At Night (Invictus ZS 1368). Speaking of which, here are the CoB (at 84 R&B) with an almost Hendrix wab-wab intro to which emerges a pretty fairly funky dancer. The yowling and scurrying guitar remains in there all through, while the plectr builds via a rhythmic blast of the funk power along in the middle of what can only be described as a hustling tempo. Almost a classic in its field, it's too exciting and recommended.

S. CHARTS

Singles		Albums	
1	BILLY, DON'T BE HERO	2	GORDON LIGHTFOOT Sundown
2	YOU MAKE ME FEEL BRAND NEW	3	PAULEY CAITH & WINGS Band On The Run
3	The Stray Gypsies	4	THE STING/SOUNDTRACK
4	THE STRIKER Ray Stevens	5	Buddah & The Chocolate Box
5	THE THANKS YOU GOT YOU	6	JOHN DENVER GAUL
6	BAND ON THE RUN	7	JOHN MITCHELL Court And Spark
7	Carly Simon Joy Division	8	SHIMON ON SHIMON
8	IF YOU LOVE ME (Let Me Know)	9	ELTON JOHN
9	DANCING MACHINE The Jackson 5	10	THE TATEL Brick Road
10	HOLLYWOOD SWINGING	11	LOGGINS & MESSINA
11	THE BATTERED Marvin Hamlisch	12	ON STAGE
12	MIDNIGHT AT THE OASIS	13	FLORIAN PAAP (Apostrophe '7)
13	THE BOAT	14	CHICAGO Chicago VII
14	THE HOOPER Corporation	15	BACHMAN TURNER OVERDRIVE I
15	FOURIE THE LOVE OF JOHNNY	16	BIBIN TROWER
16	HAVEN'T GOT TIME FOR THE PAIN	17	OHIO PLAYS Skin In Tight
17	Carly Simon Joy Division	18	DOOBIE BROTHERS What Were Once Vices Are Now Habits
18	ROCK YOUR BABY	19	EAGLES On The Border
19	YOU WON'T SEE ME Ann Murray	20	DAVID BOWIE Diamond Dogs
20	ON AND ON	21	STEELY DAN Pretzel Logic
21	GLADYS KNIGHT & THE PIPS	22	Z. TOP Trae Horns
22	SAVE THE LAST DANCE FOR ME	23	STEVE WONDER Interiors
23	The Deference Family featuring Tony DeFranco	24	EDGAR WINTER Group
24	ONE HELL OF A WOMAN	25	LYNND SWIND Second Helping
25	Mac Davis	26	Let's Put It All Together
26	I'M COMING HOME Spinners	27	HERRI HANCOCK
27	AND THE WINNERS TAKE THE THALIA	28	EARTH, WIND & FIRE
28	MIL GIRL Jill Jim Stafford	29	Open Our Eyes
29	HELP ME John Mitchell	30	UNBORN CHILD
30	AND THE WINNERS TAKE THE RIGHTEOUS BROTHERS	31	GORDON LIGHTFOOT Moon-tan
31	RIKKI, DON'T LOSE THAT NUMBER	32	THE HOOPLE
32	SHEDSHOW Blue Magic	33	WILF BRIDLED Tubular Bells
33	WARRIEN'S JOHN Denver	34	RICK WAKEMAN Journey To The Center Of The Earth
34	IF YOU WANNA GET TO HEAVEN	35	CHARLIE RICH Behind Closed Doors
35	Ozark Mountain Daredevils	36	IMAGINATION
36	EDGIE Edgier	37	CARLY SIMON Hotcakes
37	OH VERY YOUNG Cat Stevens	38	PAULEY CAITH & WINGS Side of the Moon
38	TRAIN OF THOUGHT Char	39	OZARK MOUNTAIN DAREDEVILS MOTT THE CLOP Body Heat
39	FOURIE THE LOVE OF JOHNNY	40	WAR War Live
40	THREE DAY NIGHT	41	CHARLIE RICH Very Special
41	SUN OF SAGITTARIUS	42	JIM CORLETT I Got A Name
42	ALREADY GONE The Eagles	43	MBF Love Is The Message Philadelphia Int'l
43	I WON'T LAST A DAY WITHOUT YOU	44	CLAUDE Soundtracks
44	WARRIEN'S JOHN Denver	45	DEEP PURPLE Burn
45	DON'T YOU WORRY ABOUT A THING	46	MAYHESHVNU ORCHESTRA
46	Steve Wonder	47	CHARLIE RICH I Got A Name
47	IN LOVE Anthea Franklin	48	MBF Love Is The Message Philadelphia Int'l
48	I've Been SEARCHIN' SO LONG	49	CLAUDE Soundtracks
49	Chicago	50	DEEP PURPLE Burn
50	RADAR LOU Golden Earring	51	MAYHESHVNU ORCHESTRA
51	TSDP MFSS Philadelphia International	52	EMERSON, LAKE & PALMER Brain Sated Surgery
52	THE DOOBIE BROTHERS	53	OJAYS Ship Ahoy
53	LA GRANGE ZZ Top	54	EMERSON, LAKE & PALMER Brain Sated Surgery
54	FINALLY GOT TOGETHER (It's A Changed Man) The Impressions	55	EMERSON, LAKE & PALMER Brain Sated Surgery
55	TAKING CARE OF BUSINESS	56	EMERSON, LAKE & PALMER Brain Sated Surgery
56	IF YOU TALK IN YOUR SLEEP	57	EMERSON, LAKE & PALMER Brain Sated Surgery
57	Ernie Prasley	58	EMERSON, LAKE & PALMER Brain Sated Surgery
58	THE SLOWDOWN New Birth	59	EMERSON, LAKE & PALMER Brain Sated Surgery
59	WRACKIN' AT THE CAR WASH BLUES	60	EMERSON, LAKE & PALMER Brain Sated Surgery
60	Jim Croce	61	EMERSON, LAKE & PALMER Brain Sated Surgery
61	FING IN THE VEIN Steve Miller Band	62	EMERSON, LAKE & PALMER Brain Sated Surgery
62	COME MONDAY Jimmy Buffet	63	EMERSON, LAKE & PALMER Brain Sated Surgery

Suzi says to Roy Hill

The Q's for cute

not cweer

MEETING Suzi Q for the first time you don't quite know what to expect. Having heard all these stories about her f-ing and blinding, how she dislikes incompetent interviewers and ego trippers and doesn't hold back in speaking her mind, at least you can be sure the petite queen of rock will give you a run for your money.

In fact I found Suzi a nice chick. There's no flannelling or trying to talk from down below when in the company of Miss Quatro. She's frank and not quite the hard case you might think.

Our encounter took place in a boozey just a few doors along from RAK, the headquarters of Mickie Most, the ace producer who brought Suzi here from America and launched her into a man's world of rock.

Suzi just came back from a gruelling tour of her fatherland which was such a success that she's going back for a second helping very soon.

"The tour was just great," beams S.Q. as we settle ourselves at a table.

"It was the first time I'd been back to the States in three years and what was nice was the fact that the tour kicked off in my hometown, Detroit. Me and the band were given a candle encore which meant fumbling about in candle light. It was too much. My folks were there and they thought the smell of marijuana was quite strong in the hall. They hadn't seen my act before and they're trying very hard to understand it."

"Obviously they're proud, but parents are parents. They're into rock 'n' roll only at a different level to me."

Despite the tight schedules Suzi found time to look up some of her old mates and visit some of the joints she frequented as a kid. Back on the road her two month tour took her to 17 cities and on to Australia.

"We started off in the States as a support act but went on to headline a few gigs," continues Suzi.

"Among those bands we supported were Grand Funk and the Blue Oyster Cult which I knew nothing about till I got there. We weren't known that well over there in terms of records although the album was receiving good radio coverage. But the buzz was there, they knew the name Suzi Quatro and as soon as we started to do the gigs it all started to happen."

Was she apprehensive at all about the tour before going?

"No," answers Suzi abruptly.

Nervous

"I have great confidence in myself performing. I know what I can do on stage and I knew that once I got there and did my gig which is what I'm all about, there'd be no nerves. I'm nervous in a recording studio, but never on stage. In fact I couldn't wait for the tour to start."

When she went to Australia Suzi was the hearts of the Hells Angels and they took upon themselves to act as her bodyguards.

"When they're around there's never any trouble. Nobody dares start anything so we had a good time," she explains.

There was one incident where the Angels were giving Suzi a motorbike escort when one of the riders and his bird on the back came off their machine right in the path of Suzi's limousine.

Type of Suzi's concern for others she stopped and insisted on taking the injured girl to hospital in her limo. "I got a name and a fortune changed Suzi at all?"

"No, that's why I'm always in trouble," she promptly replies.

"Material things don't mean that much to me, my happiness is the most important thing. I can go out and be really extravagant if I want to, but I won't. It would take all the fun away."

"I've bought guitars and some leather suits, but that's about all I've bought with the money I've made so far. I'll buy a house pretty soon around London, but otherwise my money's just sitting in the bank. I'm not a great spender, if I see anything I want I'll buy it but I'm not frivolous."

For someone whose way of life is constantly on the go, Suzi who was 24 last week, certainly looks very relaxed.

Shame

Does she indulge in drugs, I asked.

"No, they're okay if you can handle them but I think it's a shame that anybody who can't handle drugs or drinking continue to do it 'cos it makes everybody else uncomfortable," came the reply.

"In Detroit the dope is free and so easy. You can have anything you want anytime you want it. I went through them all when I was 14 and found out that I didn't really like any of them. They didn't do anything for me."

"I don't want to be out of control, I like to get stoned or high on booze but I still like to be able to know what I'm saying. I found that on drugs they affected me so much that I didn't know what I was doing, so I just blew them out before they blew me out."

"I drink to relax when I'm on the road - bacardi and wine I like most."

Suzi confesses to being a tough little chick which she says is her ability to survive. She's been kicked around in her time but it's taught her to be independent and keep her individuality.

"Maybe it's not normal for a girl to be able to handle herself in every situation which is why people say I'm tough, but that's the way I grew up. I've always wanted to do things for myself," Suzi explains.

"They say it's a man's world, but I like to be treated equal. I'm a campaigner for my own women's lib. I think women should be independent if they want to be but it's a very thin line as a lot of girls are very happy being the old stereotype of girl. I think if a girl wants to break out, she should have the chance to do so."

"One day I'll get married, but it'll be my terms as an equal and I'll still be doing what I'm doing now. Marriage doesn't mean you're not independent. To me marriage is one of the greatest things that can happen to somebody if it's for real. When I get married I'll take whoever I'm married to with me on the road."

"I also love kids and I'll have a couple whom I'll teach to be musicians. I definitely want them following in my footsteps 'cos I like my life. I think I've lead a very good one. I'll be more like a friend to them as I don't think there has to be a generation gap. There has to be a certain amount of respect and authority, but no great age gap."



Back from the US of A

footsteps 'cos I like my life. I think I've lead a very good one. I'll be more like a friend to them as I don't think there has to be a generation gap. There has to be a certain amount of respect and authority, but no great age gap."

Romance

Suzi is frequently seen out with Len Tuckey from her band. Is there any romance?

"No, Lenny and me always go out together. We're very close, like brother and sister. Nobody messes when he's around, he's like a personal bodyguard," Suzi says.

"In fact all the band are good buddies. I auditioned them and there's no ego trippers which is what I like."

Another thing Suzi likes is honesty. She admits to stealing as a kid in Detroit, but with people she can't stand the two-face type. She can take criticism but a recent Lyndsey de Paul comment in HRM did upset her.

Miss de Paul was reported saying Suzi's not feminine is she? She's much more butch - in fact I think she looks like a lesbian and I say that quite candidly etc etc.

"I think it's a shame myself that somebody of her stature has to knock somebody else," said Suzi who had seen the interview.

"I've had the chance on countless interviews and I've never once knocked anybody male or female. I've never

called anybody anything. I figure all artists should stick together - we're all performers of a sort, we're all doing our thing but at the same time should be together."

Silly

"I think Lyndsey de Paul is very good for what she does. When I read that it hurt me. I wondered why she had to say something like that unless she was drunk at the time and then I could perhaps understand her inner feelings came out. Otherwise I think it's very nasty."

"Even if I was to meet Lyndsey de Paul, I don't even know her, I've met her once I think, and I hated her. I'd still have to say I like what she does musically."

"If she thinks I'm butch that's her hang up. And the lesbian bit... the whole thing is so silly I can't even be bothered to talk about it."

So what shall we talk about? Well S. Q. fans will be pleased to know there's a new single on the way called Too Big. And there's plans in hand for a British tour in October and a new album in September.

"Lenny and I are writing a lot and most of the album will be our songs," says Suzi.

"We're not interested in penning a single 'cos I can't write commercial music. Nicky Chinn and Mike Chapman are very very good for us. They write things which are fan winners and get you known."

Legendary Dingbat devours your letters.

WE'RE flying at an altitude of thirty-nine thousand feet, Captain Blimp at your service... fasten your suspender belts while I hand you over to our Vibe Rater...

I think it's true, about (Linney De Paul) being a Lesbian and (Suzie Quatro) who flashes her tiny boobs and her tight leather suit off. They both like the men's bulging eyes popping out at them. The way she leaps about makes people wonder whether she's in pain. Lynsey's not far off with her hat and Tail.

"I may be a (Bloody) Poet."
"But you don't (Bloody) No it"
(No Address)

Des & Jay

Bulging what! Enough of this cheap smut, bring on the dancing girls...

What does this punk Chris Poole have against a certain group called Queen? He has the bare faced cheek (I-MM) to say that their great album Queen II was Torted Up Drivel, I repeat, Torted Up Drivel!

Does he think he's God? What does he want from the four fellers, blood? You cannot compare Queen with Sparks or vice versa. They are two totally different groups playing absolutely different music.

This noggin who talks out the back of his head would like

to keep it (what good is it to him) I suggest he keeps his sarcastic remarks to himself. 96, Standfield Drive, Lancs.

A Disgusted Queen Fan,
Nicola Fletcher.

My husband and I have great pleasure in informing (MM) you that our dear Acid Queen has now taken his talons elsewhere. BUT, just because this venomous little viper has stunk away, don't for one moment imagine that vitriolic verbals about queens are fagged out yet dearie... Dear Sweetie Pete:

(Yes, they're still dragging that one out of the closet) Why the hell are people like Bowie thought so b--y wonderful? He pounces and pounces about like some God's Gift To Women, him being that hairless, shapeless, boneless lump of nothin'.

As for men, I'd rather have a hairy tanned hulk of male any day, not some freaky pouff like Bowie, as for his music it's more like cats dragging tin legs across corrugated rooves.

Bring back good ol' Rock n Roll or at least shove that son of a gurkin back in the gurkin patch where he belongs and while you about shove them other gurkins there too, oh by the way, them others meaning Bowie freaks.

Superthingy 5,000, Mushroom House, Thingy Lane, Blicard in Curry.

P.S. Your a gurkin but a nice gurkin.



... And now, by word association, we go over... To the bum who likes 49 bus

inlet manifold gaskets:— The reason Showaddy waddy got on TOTP was because they were in the Top 50 after being seen live by myself, and many others, who, on hearing their fantastic single, went out and bought it.

And, like you said sweetie, you only saw them for three minutes so how the hell can you judge what they're like? From someone who is a Showaddywaddy fan and hates 49 bus inlet manifold gaskets. Canterbury.

Or, for the more sewer-minded reader... I WAS reading Mollman and was sitting on the loo at the same time, and the letter from "Orpington" made me +?! myself. He or her have better watch out they write.

Sparks are not a commercial group. Hear their LP Kimono My House, and you will find out Rus, the singer, sings the way he does can he's been singing like that since he was five.

Why did 4 1/2 thousand people buy the record? I'll tell you why, cos This Town, is music, when I first heard it I couldn't wait for it to come out in the shops. So that Womble from Orpington can go and wash your mouth in 'L' & 'A'.

A Bowie Fan
175, Ashburn Rd., Luton.

This one's gonna shock whole buncha peoples; it's SERIOUS: HAVING been Quo fans for ages, my friends and I

managed to get a ticket for one of their concerts in The Apollo, Glasgow. We had the time of our lives. It was great, phenomenal, fantastic nothing could describe it.

The next night we phoned The Albany Hotel, to see if they were staying there. Of course we were told they weren't, but we knew for a fact that they were. On Thursday at dinner time we decided to phone Terry put on her postbox voice and asked if she could speak to Mr. Francis Rossi.

After several interruptions we were put through to their manager who went off to get him in the next room. By this time we were nearly collapsing with excitement. Then, before we knew it, we were talking to Francis Rossi. We still can't believe it, we spoke to him for fifteen minutes, asking him questions and how much we enjoyed his concert. He was dead friendly and kept up the conversation when we didn't know what to say.

We've heard people say that popstars think themselves so high and mighty that they can't talk to their fans, well, they can rule it out with Quo. Frances, Irene and Terry, Three Status Quo Fans 2, Loch Loyal, Forever. St. Leonards, East Kibride.

And another serious letter: Is this the end? Has sanity finally conquered Captain Blimp? Don't miss next week's... blah-blah... ouvre le chion... THEY say there are two sides

to every story, and that is very true in this case:

Re John Beattie's article titled Cuckidy In Town. He mentioned a security bloke throwing buckets of water over the fans directly behind the fans, consequently causing panic from the thirty crowd.

Well, I am that security bloke and would like to point out that I was not throwing buckets of water over the crowd for a lark as he puts it. Some of the girls asked me to get them a drink so I asked a St. John's Ambulance man to get some water for them, which he did.

He gave me the water in a plastic container and I started giving the girls some. All of a sudden there was a surge towards the barrier by the crowd for the water. I knew I couldn't give some to them all, so I poured it in my hands and started spraying them to cool them down. I then went backstage and re-filled the container, returning to give more girls a drink.

In fact, I would go so far as to say that my actions stopped a lot more of the fans fainting. I would also like to point out that I have worked at several concerts like the one at White City and have never yet treated the whole business as a joke.

I don't expect an apology from Mr. Beattie, I would just like you to print this and get things straight in future articles.

Steve Walker.

35, Ashton Ave., Cheshire.

around the country

BY THE time this column appears, everyone will be fully aware that Marie Osmond has a new album available — and titled, of course, *My Little Corner Of The World*.

So, what else is new? Anyway, just to throw a little different light on the release, there's a few snippets of information about the background of the album.

Apart from the most obvious feature — and that's a delicious photo of Marie on the cover — the album, like her first release *Paper Roses*, is another trip into the realm of contemporary Nashville pop/country sounds where string sections are just as highly as country instruments and titles include such standards as *Invisible Tears*, *I Love You Because*, *Crazy Arms and Singing The Blues*. Scratch your mind a little and you'll recall that a number of the songs made the UK Charts, some while back, when released in their earlier versions.

Also look back and you'll realize that the album's producer, Sonny James, the man behind Marie's debut album, is also no stranger to the British best sellers list. In 1957 he took the original version of *Young Love* into the Top Twenty and later followed it with another success, a novelty number titled *The Cat Came Back*.

Nicknamed *The Southern Gentleman*, Sonny has subsequently followed these early recordings with a phenomenally successful track record which, in the last ten years, includes well over twenty number one recordings in the US Country Charts.

Marie has already stated that Sonny James is her favourite male country artist, and he's now backing her recordings with the same sound that's brought him success over the years. The album also includes Marie's version of his 1966 chart-topper *True Love's A Blessing*.

There's little need to

What's new?

This little lot for a start

mention that in *My Little Corner Of The World* (Polydor 2315 287) will be a very strong selling album — and that Marie Osmond will once again find a following with both pop and country fans!

Another very popular release will be the new album by that frequent UK visitor George Hamilton IV. It's titled *Bluegrass Gospel* (Lamb & Lion LL 2072) and was recorded following the termination of his US RCA contract and before the start of his new contract with RCA of Canada.

The album presents a change of pace for George and finds him completely at home with a selection of

familiar gospel numbers laid down with a basic instrumentation that recalls the rural sounds of old before country became involved with contemporary recording techniques and sophisticated arrangements.

Bluegrass Gospel is the fulfillment of a dream. During his recent UK visit George mentioned that he had long wanted to record an album that centred around this material and — as Martin Haerle's liner notes state — it's not only a proud musical presentation but also a proud personal statement.

The album presents a change of studios for George and was recorded at Arthur

Smith's Studios in Charlotte, North Carolina. It's very much a local affair as George now makes Charlotte his home and, each week, is a featured member of Arthur Smith's syndicated television show.

So, if you want to hear country music rooted in its traditional sounds, you'll be well advised to take a listen to this release. *George Hamilton IV* accompanied by mandolin, banjo, guitars and other instruments makes for very pleasant listening.

Whilst on the subject of gospel music, the second album by the First Nashville Jesus Band — titled *Peace In The Valley* (Lamb & Lion LL2008) — continues the high standards set by their first release a few months back. In actual fact, whether you're a devotee of gospel music or not, the FNJB provide fine country sounds as a straight instrumental band. The lineup — Johnny Gimble, Paul Charron, Billy Linneman, Jimmy Caspa, Jeff Newman, David Reese and Jerry Whitehurst — presents a band of musicians who are not only well known as session musicians but also through their appearances on the road with many of Nashville's leading entertainers. Their skills are clearly evident with original workings on such numbers as *Life's Railway To Heaven*, *Keep On The Sunny Side* and *Liby Of The Valley*.



tony byworth



"get this . . . moved off stage"



SWEET PEACE

A KICK in the mouth is worth two in the stomach as far as Brian Connolly of Sweet is concerned. Only, when he got kicked in the mouth and stomach a few months ago he didn't know much about it.

There's probably 101 reasons why he was attacked by thugs near his home, thus ruining Sweet's chance of completing their British tour. However, the most aggravating result of the mugging according to the band, was missing the Charlton Festival billed alongside the Who — "our friend Pete," remarks drummer Mick Tucker, who seems to have developed a hero worship for Townshend since his much-publicised comments about the NICE Sweet.

"Nice Sweet huh? somebody likes 'em at least and I reckon they're not a bad bunch of coppers anyway — I wish I knew why people dislike us — no, they do like us it's just that we're not so instantly nice," says Connolly emphasising the nice bit.

Connolly's even got himself a gun these days as a form of protection: "Yea a real one and it's licensed legally," he adds, "only thing is I'm not allowed to carry it around with me."

Why is Connolly disliked in Scotland where he was brought up by foster parents? The Scottish Press did a big splurge on him a couple of years back about how he ignored his foster parents as soon as he became a pop star. "Maybe that's why they spat at us during a concert up there," says Andy Sweet, casting a suspicious grin at his lead singer.

"What a load of old rubbish," replies Connolly looking surprised. "I was thrown out by them because I was a big-haired no-good job, fortunately it was before we made it, but I left home penniless. My foster parents

live in bleedin' Middlesex anyway."

Steve Priest is probably the least offensive in the group and maybe it's got something to do with the fact that his brother is about to be ordained as a real Priest.

However, I think if Sweet are to gain that "musical acceptance" they're after, Priest will need to quit that gay-boy image on-stage.

Put the suggestion to him and it's: "Umm, yea dear, I suppose I'll have to," imitating his best Kenneth Williams lingo.

The animosity towards Sweet may have started four or five years ago when the band were doing their early gigs. Mick recalls.

"We were doin' this gig with a spare support band who wouldn't move their equipment and Brian went on-stage and said, 'Is the lead singer of the support band out there and would they get this shit moved off-stage?'"

"It really came from the heart," says Mick laughing, "and I was trying to calm these spades down sayin' it was only a joke and they were saying, 'I wanna see your lead singer man and I'm gonna f kill him man.'"

Fortunately Connolly came out of that one unscathed to fight another day. And what about Top Of The Pops?

"Dunno, we haven't done it for so long," they say remembering a certain incident there when Steve Priest wore a jacket sporting some rather rude poetry on the back.

Sweet'll be hoping that the trouble has died down now seeing as they've got a new single. Six Teens coming out shortly.

writing duo.

There's been rumours and rumours about the inevitable split between the group and the writing team, especially since the selling success of Sweet's first album, Sweet Fanny Adams.

"I see a better working relationship with them," adds Connolly being serious for once, "we've sorted out a lot of problems. They supply the diamond and we cut it so to speak."

"No, they supply the diamond and we take it round the back and see how much it's worth," retorts Mick.

"The personal thing is still there seeing as we were their first hit group but the involvement isn't 'cause we've got various other things going on."

"They realise that they can probably gain a lot more respect for themselves by working with us rather than any other product they work with. I know it's rude but it's true and they appreciate that we're better musicians than the rest," says Andy.

"That's slagging," says Mick. "You can't put them down 'cause the song's there and it's brilliant. I reckon it would have been a chart entry for an unknown group but an unknown lot wouldn't have made it the same way that we've done the song."

"It's got star quality, presentation we gave it and content is 10 out of 10," adds Connolly. "If there was a better single on the album then I'd be dead against releasing Six Teens."

Andy: "The best thing they've written, the best thing we've released, the best thing we've produced and their heads are still hot." Obviously a comment on Chinn Chapman's recent visit to the west coast of America.

So what about America?

"We'll just sneak in and doas there but who wants to be seen with Suzzy (Alice Cooper),

Grocho (Mark) and taso (Gary Glitter) who were pictured together in another publication in Hollywood.

"I don't think it's the money thing but we've got to crack the market. Ask our friend Townshend if he wants us to support the Who in the States," adds Mick.

Andy: "If we did a fifteen day tour we'd end up something like 60 grand in the red out there. Anyway I heard a rumour that the Who were gonna do five more gigs in the States, break up and then come back three years later as a soul band with the Beatles!"

Whatever the future, Sweet's immediate plans are to get back on the road in preparation for a British tour.

"The idea is to get a full European tour in beforehand and we've got dates in Spain lined up. We've had problems with our equipment and really, our stage looks like some electrical menagerie," says Brian.

And the British gigs: "We're gonna do more colleges this time and we're going to carry our own stage around with us. After all we supply everything else so we may as well add the stage."

Sweet intend to have a new and massive PA system ready in time. "It's a quality one and it's costing around £30,000," adds Connolly proudly.

So the system's gonna last a long time?

"Yea, it's costing so much I reckon we'll be handing it down to our children and grandchildren if they LIKE us," adds Mick.

It just so happens that somebody likes Sweet — i.e. Connolly's sister but Steve Priest's daughter doesn't like her daddy's band so is it back to square one? Who knows!

JOHN REATTE.

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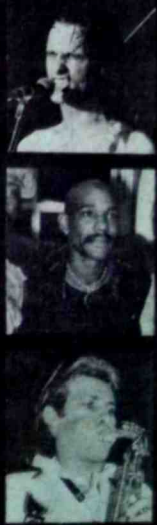
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