

RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart			
1	4	4	THE STREAK Ray Stevens	Janus	
2	3	5	HEY ROCK N ROLL Showaddywaddy	Bell	
3	5	6	THERE'S A GHOST IN MY HOUSE R. Dean Taylor	Tamla	
4	2	7	THIS TOWN AINT BIG ENOUGH FOR BOTH OF US Sparks	Island	
5	—	—	ALWAYS YOURS Gary Glitter	Bell	
6	1	7	SUGAR BABY LOVE Rubettes	Polydor	
7	7	6	JUDY TEEN Cockney Rebel	EMI	
8	17	4	JARROW SONG Alan Price	Warner Bros	
9	16	4	A TOUCH TOO MUCH Arrows	RAK	
10	8	7	I SEE A STAR Mouth and Macneal	Decca	
11	12	7	GO Gigliola Cinquetti	CBS	
12	6	7	THE NIGHT CHICAGO DIED Paper Lace	Bus Stop	
13	15	5	(YOU KEEP ME) HANGING ON Cliff Richard	EMI	
14	12	4	THE 'IN' CROWD Bryan Ferry	Island	
15	9	6	IF I DIDN'T CARE David Cassidy	Bell	
16	24	3	DON'T LET THE SUN GO DOWN ON ME Elton John	DJM	
17	21	4	SUMMER BREEZE Isley Brothers	Epic	
18	22	3	LIVERPOOL LOU Scaffold	Warner Bros	
19	26	4	THE MAN IN BLACK Cozy Powell	RAK	
20	11	9	DON'T STAY AWAY TOO LONG Peters and Lee	Philips	
21	27	3	CAN'T GET ENOUGH Bad Company	Island	
22	29	3	GUILTY Pearls	Bell	
23	14	8	SHANG A LANG Bay City Rollers	Bell	
24	37	2	I'D LOVE YOU TO WANT ME Lobo	UK	
25	—	—	ONE MAN BAND Leo Sayer	Chrysalis	
26	20	11	REMEMBER YOU'RE A WOMBLE Wombles	CBS	
27	10	7	BREAK THE RULES Status Quo	Vertigo	
28	17	9	I CAN'T STOP Osmonds	MCA	
29	19	7	RED DRESS Alvin Stardust	Magnet	
30	38	2	OOH I DO LYNSEY De Paul	Warner Bros	
31	31	4	I WANT TO GIVE Perry Como	RCA	
32	46	2	I WON'T LAST A DAY WITHOUT YOU Carpenters	A+M	
33	23	9	WATERLOO Abba	Epic	
34	—	—	WALL STREET SHUFFLE 10CC	LK	
35	43	2	IF YOU'RE READY (Come go with me) Staple Singers	Stax	
36	25	8	SPIDERS AND SNAKES Jim Stafford	MGM	
37	—	—	GOING DOWN THE ROAD Roy Wood	Harvest	
38	—	—	THE POACHER Ronnie Lane	GM	
39	—	—	KISSING IN THE BACK ROW Drifters	Bell	
40	33	3	PERSONALITY Lena Zavaroni	Philips	
41	28	13	HOMELY GIRL Chi Lites	Brunswick	
42	30	8	T. S. O. P. MFSB	Philadelphia	
43	42	21	WOMBLING SONG Wombles	CBS	
44	48	12	THE ENTERTAINER Marvin Hamlisch	MCA	
45	39	10	BEHIND CLOSED DOORS Charlie Rich	Epic	
46	32	10	THE YEAR OF DECISION Three Degrees	Philadelphie	
47	49	5	TOM THE PEEPER Act One	Mercury	
48	—	—	YOUNG GIRL Gary Puckett and the Union Gap	CBS	
49	—	—	BEACH BABY The First Class	U. K.	
50	35	5	GETTING OVER YOU Andy Williams	CBS	

ALBUMS

This week	Last week	Weeks in chart			
1	1	2	DIAMOND DOGS Bowie	RC A	
2	2	21	THE SINGLES 1969-73 Carpenters	A+M	
3	4	5	JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	A+M	
4	3	4	SCOTLAND SCOTLAND Scotland World Cup Squad	Polydor	
5	7	3	KIMONO MY HOUSE Sparks	Island	
6	5	5	QUO STATUS Quo	Vertigo	
7	10	26	BAND ON THE RUN Paul McCartney and Wings	Apple	
8	8	23	TUBULAR BELLS Mike Oldfield	Virgin	
9	12	32	GODDYBE YELLOW BRICK ROAD Elton John	DJM	
10	—	—	BAD CO. Bad Company	Island	
11	9	13	THE STING Original Soundtrack	MCA	
12	15	25	BY YOUR SIDE Peters and Lee	Philips	
13	6	13	BEHIND CLOSED DOORS Charlie Rich	Epic	
14	14	47	AND I LOVE YOU SO Perry Como	RCA	
15	17	98	SIMON AND GARFUNKEL'S GREATEST HITS	CBS	
16	13	13	GLEN CAMPBELL'S GREATEST HITS	Capitol	
17	27	49	NOW AND THEN The Carpenters	ABM	
18	16	12	DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla Motown	
19	28	8	WOMBLING SONGS The Wombles	CBS	
20	15	35	THE DARK SIDE OF THE MOON Pink Floyd	Harvest	
21	—	—	SHOOT MUSIC 10CC	UK	
22	23	126	BRIEDE OVER TROUBLED WATER Simon and Garfunkel	CBS	
23	37	2	BETWEEN TODAY AND YESTERDAY Alan Price	Warner Brothers	
24	21	2	LIVE Diana Ross	Tamla Motown	
25	—	—	1 INNERSVISIONS Stevie Wonder	Tamla Motown	
26	22	4	HAMBURGER CONCERTO Foc	Polydor	
27	24	11	BUDDA AND THE CHOCOLATE BOX Cat Stevens	Island	
28	46	2	WATERLOO Abba	Epic	
29	—	—	THE BEST OF BREAD	Elektra	
30	—	—	THE WAY WE WERE Andy Williams	CBS	
31	38	10	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie	RCA	
32	18	13	MILLICAN AND NESBITT TALKING BOOK	Pye	
33	—	—	Stevie Wonder	Tamla Totown	
34	41	16	BURN Deep Purple	Purple	
35	—	—	RHINO'S WINGS AND LUNATICS Man	United Artists	
36	20	5	WE CAN MAKE IT Peters and Lee	Philips	
37	25	20	SOLITAIRE Andy Williams	CBS	
38	34	40	THE BEATLES 1962-66	Apple	
39	31	3	NOW WE ARE SIX Steeleye Span	Chrysalis	
40	—	—	DON'T SHOOT me I'M ONLY THE PIANO PLAYER Elton John	DJM	
41	33	2	THE BEATLES 1967-70	Apple	
42	36	2	THE UNTOUCHABLE Alvin Stardust	Magnet	
43	29	—	MONTROSE Montrose	Warner Brothers	
44	28	2	IN FOR THE KILL Budgie	MCA	
45	30	12	THESE FOLISH THINGS Bryan Ferry	Island	
46	—	—	OLD NEW BORROWED AND BLUE Slade	Polydor	
47	49	8	HUNKY DORY David Bowie	RCA	
48	40	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES	Parlophone	
49	—	—	THE WAY WE WERE Barbra Streisand	CBS	
50	42	12	SELLING ENGLAND BY THE POUND Genesis	Charisma	

Chart chatter

IT'S AN EIGHT ENTRY week - that means one of the biggest chart clean-ups for some time. And there's no dumb entry, they should all progress up the 50, just slight doubt about the 48 entry, Young Girl. Gary leads the newbies at 48 and Leo is twenty behind. 10CC are in both charts and you can't stop Roy Wood, bagpipes and all. Now, isn't the Ronnie Lane disc a peach? Drifters bring back an old sport at 39, thought it had died out and First Class, you've got a right good 45, so up you go in chartsville!

THIS WEEK'S risers: Alan Price makes the ten, Arrows do the same. Our Genny is sitting alongside swooning through a Cliff tape, he's up to 13. Elton John jumps eight, now at 16, Bad Company hit 21 and for movement, it's a 13 leaper from second-time round, I've got a hit', Lobo. Note, people, sudden chart surge for UK! Lynsey and the Pearls make reasonable progress. Plenty of chart movers but other than Lobo, no real dramatic cliff jumping in the 30.

CARPENTERS making the pace outside the top discs but wonder of wonders really. They sell albums, have cuts taken off them and still sell like mad. Staples are doing fine, just shows, sometimes when you stick with a disc, they can take-off, though it somehow didn't work out for Steve Miller's, Joker. Hey, you isn't anyone playing his follow-up? DJ's, you gotta spin, now! Good to see Redbone still getting plays, nice tasty disc.

THIS WEEK'S SENSATION! Yes, it's the disappearance of David Essex and America from the 50! Right mystery, in a way. Still, there's Autumn, a new album, live show plus, Stardust, so just a momentary, surprise stumble. THIS WEEK'S TALKING point: have the JS now blown future chart entry with no tour and no personal appearances to promote their excellent US cut, Dancing Machine? They're still struggling at the moment with Boogie Man. Yep, our Gen is still happily a - listening to her Cliff interview. Pete's on the phone and our Mailman is taking lunch - break through a terrifying novel. Next week?

RAY STEVENS to fight off all contestants? Will Gary make a top of the charts challenge with Always Yours? Cockney Rebel, do they stand a chance? Hows about Arrows, then? See ya!

US Soul Charts

- (1) Sideshow - Blue Magic (A&O).
- (2) Hollywood Swinging - Kool & The Gang (De-Lite).
- (3) One Chain Don't Make No Prison - Four Tops (Dunhill).
- (4) I'm Gonna Home - Spinners (Atlantic).
- (5) Finally Got Myself Together - Impressions (Curton).
- (6) Be Thankful For What You've Got - William de Vaughn (Roxbury).
- (7) Son Of Sagittarius - Eddie Kendricks (Tamla).
- (8) There Will Never Be Any Peace - The Chi-Lites (Brunswick).
- (9) On And On - Gladys Knight & The Pips (Buddah).
- (10) For The Love Of Money - G'Jays (Philly).

from Billboard's Specialist Soul Survey.

Breaker S

EASY EASY Scotland World Cup Squad. Polydor 2058 452.
JUST DON'T WANT TO BE LONELY Main Ingredient. RCA Victor APBO 0205.
CENTRAL PARK ARREST Thunderthighs. Philips 6096 396.
LET YOUR YEH BE YEH Brownsville Station. Philips 6073 841.
BETTER GET READY FOR LOVE Robert Knight. Monument 2274.
SAIL THE SUMMER WINDS Lyn Paul. Polydor 2058 472.
LOCOMOTION Grand Funk. Capitol CL 15780.
ZOO GANG Jungle Juice. Bradleys BRAD 7407.
FOXY FOXY Mott the Hoople. CBS 2439.

ARE GRAND FUNK to hit our 50 at long, long last? A nice bit and they'll be over again to perforate our eardrums. delicious. Thunderthighs, I love ya, you were marvellous to me, set in the 50. Brownsville hitting high in U.S. likely here to with the one UK Fioneers hit. Marie showing up after amazing struggle to get even where she is now.

Soul charting

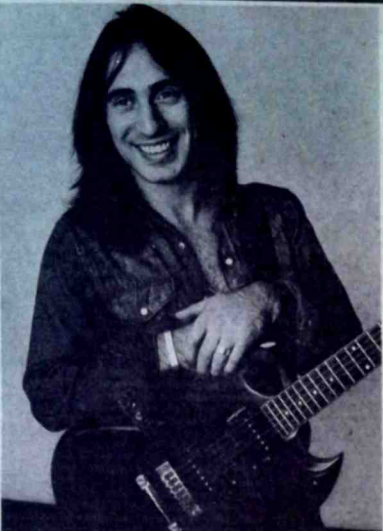
SPACE pressures meant our regular soul info had to be left out three weeks ago and since then there's been plenty of action. Contempo Records have a cleared catalogue from the Altha Jean labels and this means future discs from The Escorts, Barbara Jean English and The Gentleman & Their Ladies. Albums and singles from the three are scheduled for June release.

The singles, The Escorts' Current US Soul chart entry, Disrespect Can Wreck, from Barbara Jean English comes, Breakin' Up A Happy Home and the disco smash from The Gentleman & Their Ladies, Party Bump. Contempo, have also come to agreement with Canyon records and initially set for June/July release are Right On from Nina Simone, Jimmy Reed's As Jimmy Is, Walter Wanderley's Swamp Dogg, and the classic Doris Duke album, I'm A Loser. These Canyon albums will sell for the real bargain of £1.40.

Other new releases for June include To Know Him Is To Love Him, a number two UK smash from 1959 by the original people, The Teddy Bears and just thrill to the girl's erotic soaring voice!

Cliff date

EVEN though Cliff's new album, *Help It Along*, is just out, a further one is planned for October titled *Six of February Street*! The album will comprise a selection of songs looking at various types of love. Cliff fan-club members are getting a big treat on Tuesday, July 9, 4 to 7 pm Cliff will be part of a programme at Hornsey Town Hall, The Broadway, London N.8, arranged by his International Fan Club. Eight hundred is the maximum number able to attend and RRM, Cliff fan-club members should send 50p for their ticket via an UNCROSSED postal order plus a s.a.e. to the movement's British secretary, Annette Bauer, Flat 3, Woodland Rise, Muswell Hill, London N.10. Non fan-club members may apply but tickets will be given first to members and then if any left over, to others. Cliff's BBC-1 television series begins on August 10.



10cc's Lol Gemo

Personality Playlist

YES, these are the current plays and fav raves of the stars at the present time. Who knows, you might keep them company on your turntable. So read on, disc people!

Mick Ralphs: (Bad Company) In The Midnight Hour - Wilson Pickett (Atlantic) The White Album - Beatles (Apple) The Smoker You Drink The Player You Get - Joe Walsh (Probe) Love Joy - Ayala King (Stax)

Barry Blue: Homely Girl - Chi-Lites (London) This Place Ain't Big Enough - Sparks (Island) T.S.O.P. - MFSB (Philly) Band On The Run - Paul McCartney & Wings (Apple)

Suzi Quatro: Wallstreet Shuffle - 10CC (UK) A Touch Too Much - Arrows (RAK) Don't Let The Sun Go Down On Me - Elton John (DJM) Midnight At The Oasis - Maria Muldaur (Reprise)

Label spotlight

A&M is suddenly busy with a flood of album releases. Tyisa born, J. J. Cale has his first for some time titled, *Okie* and surprisingly on reflection, it's his third album release. Naturally and Really were the other two. The current album title cut was recorded on J.J.'s back porch! As usual, plenty of laid-back feel. My rave, Joan Baez has a collection of Spanish songs on *Here's To Life*. Joni Mitchell is right there with Joan on Dids and people, this is a lovely 14 track disc, so listen to it!

Herb Alpert returns after an absence with *You Smile The Song Begins* and all I can say it's a very sad, mood disc with play-life for late at night, when she's gone. **Bill Withers** makes for good listening with *+ Justments*.

He's got a lovely feel, that guy, soft and gentle and you just have to move. And then, **Bertie**'s *Rita Coolidge* with *Fall Into Spring*, a very soft and gentle disc, there's nothing startling about the disc but it's tasty and so relaxing.

CHART PARADE
COMPILED BY TONY JASPER

10cc come crashing in

THE BIG break-through has happened for 10CC. This week sees a double chart-entry for the talented UK Records' group. Their excellent Sheet Music album crashes in at 21 and the single *Wallstreet Shuffle* makes 34.

It's also been champagne popping time at UK records for Sheet Music is their first nibble at the album listings and first move from UK being predominantly a hit singles company.

10CC are currently singing *Wallstreet Shuffle* over the Atlantic water, they are touring there until Mid-July. Both discs were issued in America on May 17.

Past hit singles for 10CC have been *Donna*, *Rubber Bullets* and the *Dean and I*. Their last single *The Worst Band In The World*, surprisingly failed to make the single listings and remained a star breaker for some weeks.

One thing about 10CC - they've got plenty of TALENT!

You write

WE WERE thrilled to get two letters from Alison Fractor and Miss S. Palmer. It's great to know you appreciate our comps for they take a lot of time and sometimes worry!

Alison says: "I've just received my Donny Diamond LP *To You With Love* and it's fantastic! I still can't believe I've won it, as I've never won anything in a competition before. FRM is a great paper - I intend to keep on reading it forever."

Alison, we're checking you on you in 15 years time!

Sally Palmer says: "After years of entering competitions I at last have won something. David Essex's new single, I was feeling utterly terrible this morning, after waiting 20 minutes in the pouring rain the night before for a bus! My mum woke me up and said there was a registered letter for me. Wow, she was so surprised she went shopping early, forgot her key and I had to take the afternoon off school to let her in! Thank you, Tony."

Chart folk

TOPIC have issued two fine albums, one called *Blackberry Fold* with traditional songs and ballads sung by George Spicer and the other is *Best Of T. Bunch* from The Oldham Tinklers. They number three and have a kind of singing tragedy and comedy with convincing style. Another Topic disc is *The Lark In The Clear Air* consisting of Irish traditional music and the Dubliners are around if that's your scene and Polydor has released *The Dubliners Live*, with favourite numbers *Seven Drunken Nights* and *Black Velvet Band*.



Mickey Waller Heavy Metal Kids ATLANTIC

Barry Blue's new single to be won

Miss Hi! And Ban is the title of the NEW BARRY BLUE single on Bell, released on June 21 and YOU CAN WIN this sure-fire hit from hit-maker, chart-smasher Barry. As usual, just answer the hardest questions ever set by any mag or paper, and send in to Barry Blue Comp, Chart Parade, Record & Radio Mirror, 7 Carnaby St., London W1V 1PG and do so by Tuesday, June 25. And how many discs are offered? The answer is 25 and you might be right in there with the first 25 drawn with the correct answers. Remember, POSTCARDS, please and we STRONGLY ADVISE you put a first-class stamp, since second-class mail is taking ages to get this way!

Name.....

Address.....

1 Name Barry's last chart smash.....

2 Name the lady co-writing his new single.....

3 Barry had a different surname when he first started recording, so what was it?.....

Next week: A super duper Andy & David Williams record and pie offer.

No Jacksons -

Parents to blame

SSSSSH

MANY parents are to blame for the cancellation of the Jackson Five tour which was to have started this weekend.

Following the fatal accident at David Cassidy's recent London White City concert, parents have feared the worse for their children and have demanded ticket refunds for

Jackson Five concerts.

Although security arrangements stipulated by the group were met by promoter Danny O'Donovan, many parents were not convinced that the

Jackson Five concerts would be trouble free.

Brian Southall, Tania Motown's press officer, told RRM this week, "Once the Jackson Five heard about the David Cassidy concert at White City, they made certain demands about security arrangements.

"They stipulated there should be a security guard at the end of each row making sure none of the fans either stood up or left their seats other than to go to the toilet or buy refreshments.

"Everybody was quite happy with that but the difficulty was trying to convince parents, who can't really be blamed. You can't guarantee an accident won't happen again."

The decision to cancel the tour which took the Jacksons to London, Manchester, Birmingham and Glasgow, followed lengthy phone calls between Danny O'Donovan and the group's management. The group said they were disturbed and concerned by the recent tragic accident and other injuries at Cassidy's London concert.

"The group were anxious to



avoid a repetition of such scenes and concert was highlighted by heavy ticket refunds by parents who wouldn't allow their children to go to concerts so soon after the fatality of David Cassidy, Whelan," said Mr Southall.

"Although none of the dates were sold out, they were well on the way. Joining gang off as they did, the Jacksons didn't want to be playing to

only half-full houses.

"All ticket money is being refunded and the promoter stands to lose thousands of pounds since he faces bills for promotion, programmes and the venues booked."

It is hoped the Jackson Five will tour Britain possibly in the autumn. Meanwhile they are remaining in America for cabaret engagements.

Oh, you with the hole in your sock. Get ya finger out o' that cake mix and lend an ear. Yu know David 'diamonds are for ravers' Bowie. Well that's all he craves down the co-op told me that he's got an American import album in the UK taped for NBC's Midnight Special 1968 floor show as recorded at London's Marquee and on it is a track called Hang On To Yourself (third door on the left) with sleeve notes credits "with thanks to Arnold Corns." Well you'll never guess, but the other day I saw a single out on Mooncrest called Hang On To Yourself (third door on the left) by one Arnold Corns. Now then I ask myself what's going on 'ere. What is going on?

Well it's the end of the road for Alvin. No they haven't finally found out his true age but the final date of his tour has come and gone, and on it he band waited on stage in drag to an accompaniment of Red Brown who's created Alvin. I'll repeat that. Which created Alvin. Moving down the road towards Marble Arch our man on the spot reporter spotted Sparks flying between the Mael Brothers and a taxi driver in Hyde Park - this could ain't big enuf for the three of us. 60 members of the London Welsh male voice choir, recently seen singing round the city, were on the spot reporter, have gone pop. No silly, they haven't exploded - where do you see them? They're from - they released a version of that oldie, Remember, Remember? Who wrote the book of love and all that, someone give her a mudge will you.

Dylan re-visited

A NEW double album by Bob Dylan and The Band which was recorded during Dylan's American tour earlier this year, is released by Island on June 28.

The 21 songs cover the full historical range of material of both Dylan and The Band and include Lay Lady Lay, Rainy Day Women No 12 and 35, If Ain't Me Babe, Don't Think Twice, Just Like a Woman and Blowing In The Wind. Retail price is £3.99.

CRUNCH ARE to be the support band throughout the Gary Glitter tour. Their current single is Let's Do It Again on the Young Blood International label.

Free Budgie

BUDGIE - the Welsh power trio who've broken into the album chart - play two free concerts later in the summer as a thank you to their fans.

Venues are still to be arranged but one will be in the Midlands and the other in their home area of Cardiff - a date they hope to record for possible inclusion on the next album.

A spokesman for MCA said this week that one New York importer had ordered 1,000 copies of In For The Kill - the charting album which is set for American release when they tour there in August.

Success sparks off singles

TWO Sparks singles are being released in the next few weeks, one by their present record company, Island, and the other by Warner Bros. for whom Sparks used to record.

Warner has taken a track called Girls From Germany from the Sparks album, A Woof in Tweeter's Clothing, which will be released on June 21. Meanwhile the band are in Island Studios with producer Muff Winwood recording three

tracks from which a new single will be selected for release on July 5.

Sparks, which now sees Te White (second guitar) and Ian Russell (bass guitar), both ex-10cc, joining Rex and Hampton Mael, Adrian Fisher and Dinky Diamond, go on the road this month for their first British tour since re-grouping and signing with Island.

The 15 date tour which starts at Cleethorpes Winter Gardens on June 30 winds up at London's Rainbow Theatre on July 7. Tickets for this final concert go on sale from June 15 and are available from the theatre box office.

Other dates - Hull University (21), Leeds University (22), Cheltenham Town Hall (23), Top Rank, Birmingham (24), Lancaster University (25), Top Rank, Manchester (26), Flamingo, Redruth (26), County Hotel, Taunton (29), Pavilion Theatre, Torquay (30), Mobile Theatre, Higher Home Park, Plymouth (July 2), Victoria Rooms, Bristol (3), Corn Exchange, Cambridge (5), Kursal Ballroom, Southend (6).

Sweet Six Teens

THE NEW Sweet single is another Chain Chapman number called The Six Teens and is released by RCA on July 5.

Meanwhile lead singer Brian Connolly is still resting his voice after suffering a throat injury in an attack outside a pub some months ago which caused Sweet to cancel their British tour.

A spokesman told RRM: "We will be discussing plans for Sweet to get back on the road later this week. A Scandinavian and German tour which was planned for mid-summer before Brian's injury will probably be Sweet's first live dates again. "We hope the group will tour Britain in early autumn."

Nazareth go stateside

NAZARETH are set to depart this week for a major 28 date tour of the States. On some of the dates they will be special guests on the Blue Oyster Cult tour.

The tour, which continues through June and July, will be reinforced by the return to the US by Nazareth in late September for an extensive tour of the mid-west.

In Europe where they have two singles in the German top 10, a top album in Sweden and two LP's in the Swiss top 10, they will be undertaking an extensive five-week tour from mid-August.

Dan back

STEELEY DAN - forced to cut short their British concert tour through illness - may be back in October.

A spokesman for Probe Records could not confirm further tour arrangements but said October was the first break in the band's current commitments.

Brinsley blow

BILLY RANKIN, drummer with Brinsley Schwarz, has been detained in hospital after being admitted unconscious last Thursday following a car accident.

Billy was driving from London to the group's home in Beaconsfield when the accident happened, the circumstances of which are not yet known.

The car was burnt out and no other vehicles are thought to have been involved. Billy is reported to be heavily sedated in hospital.



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The Dates

- Saturday June 29th
- Thursday July 11th
- Thursday July 13th
- Thursday July 25th
- Friday July 26th

The Destinations

- Reading
- Burton
- Bournemouth
- Doncaster
- Manchester

The DJs

- Dave Christian
- Tony Prince
- Peter Powell
- Dave Christian
- Bob Stewart

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Enter the Dee Jay Derby Competition How would you introduce a top ten disc on 208? If you think you could match a Radio Luxembourg DJ, then enter the fantastic Dee Jay Derby Competition. Entry forms in your favourite music paper.



Rod Stewart

Faces, Mott for Buxton bonanza

ROD STEWART and the **Faces** headline an all-star line up for the two-day **Buxton Festival** which is definitely going ahead on **July 5 and 6**.

Mott The Hoople is the other big name from an impressive list which includes Humble Pie, Lindisfarne, Man, Captain Beefheart, Chapman and Whitney, J.S.D. Band and Greenslade.

The festival which is again being held on the 120 acre **Bosch Farm** site is expected to attract more than double last year's attendance of 16,000.

Festival organiser, **Steve Robinson**, told RRM this week: "There are still a few contracts to be actually signed, but I don't think there'll be any problems. I was in London all day Monday negotiating Rod and the Faces who I can confirm are appearing on the Saturday along with Humble Pie."

"In accordance with police instructions Hells Angels are being barred and we have decided against applying for a

music licence which means that on both days the festival doesn't have to finish at midnight."

Two-day tickets are priced at 12.75 and go on sale as from **Friday** at **Virgin** and **Harlequin** record shops and direct from the organisers, **North West Promotions Ltd**, 22 **Hardwick Street, Buxton**.

This year's festival total expenditure is expected to be in the region of **£100,000**.

Improvements to the festival site include extra large marquees on camping sites as well as an arena for overnight accommodation, a five-mile one-way traffic system to avoid congestion and a local bus service.



Ian Hunter

Reeves clue

MARATHA REEVES' long awaited solo album, titled **Martha Reeves**, is now set for release next week (June 21) on **MCA**.

Billy Preston, **Klaus Voorman**, and **Jim Keltner**, as well as **James Taylor** and **Hoyt Axton**.

She is hoping to tour Britain in October.

Bowie sells out



THE LATEST single from **David Bowie** in an edited version of the title track from his new solo album for **RCA**, **Diamond Dogs**. Its release is **June 14** and the flip side is a never before issued, newly recorded version of **Holy Holy** - a song known from his **Space Oddity** period.

first ever Toronto appearance was of similar -henomenal proportions. A second concert was added and promptly sold out."

Bowie is currently in the States finalising plans for his upcoming tour there which is due to start in **Montreal, Canada**, on **Friday**.

A new band has been put together and much of the material featured at the venues will be songs from the latest album, delivered only as **Bowie** can in a series of theatrical presentations.

From our **Mainman** correspondent **RRM** has received this report: "The concert dates at **Philadelphia's Tower Theatre** (July 8-13) were completely sold out within 24 hours and two extra performances had to be added to accommodate demand. Residents in the neighbourhood gathered away from the crowds to witness and comment on the incredible display of emotions.

"One elderly resident said: 'I had never before realised that such devotion for a performer existed.'"

"Ticket demand for **Bowie's**

A record record?

ISLAND RECORDS is set to make one of the quickest releases ever when they put out **Kevin Ayers'** live **Rainbow** recording just 28 days after the concert.

even sooner but for printing problems.

Side one features **Eno** singing **Driving Me Backwards** and **Baby's On Fire**, **John Cale** singing **Heartbreak Hotel**, and **Nico** singing **The End**.

Side two has **Ayers** performing **Shooting In A Bushel Blues**, **Stranger In Blue Suede Shoes**, **Everybody's Sometime**, **Somebody's Alltime Blues**, and **Two Goes Into Four**.

Titled simply **1st of June 1974**, the album goes into the shops on **June 28**. A spokesman for the company said it could have been out

20 years of pop

THAT'S WHAT Record & Radio Mirror has covered since its first issue appeared in **June 1954**.

And the story of these two exciting decades, and of the evolution of your favourite pop will be told in a super, bumper, extra large issue of **Record & Radio Mirror** published on **June 29**.

Record & Radio Mirror's 20th anniversary issue will be packed with stories and pictures of 20 years of pop music. A super souvenir edition you'll want to keep as a record of these wonderful pop years. So fill in the form below and hand it to your newsagent today. There's going to be a huge demand for this extra special anniversary issue.

TO MY NEWSAGENT

Please reserve/deliver a copy of the **June 29th** issue of **Record & Radio Mirror**.

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Live extra . . live extra . . live extra

Alan Price

THE SETTING for this little confrontation with the music business was perfect. Liggers crammed round food and drink stacked tables in the dim and decadent atmosphere of **Ronnie Scott's Club**, all naturally showing their disdain for the event while merrily gorging. At least the orchestra didn't mind. They slid on slugs in shirts, sleeves and mussy a knowing glare. **Price's** own jazzy sidemen looked comfortable too. Very cosy huh? You should have seen **Price's** entrance. All dress suit and polished cheeks, his veiled expression grimly acknowledging applause. He marched straight to the piano and into **O' Lucky Star**. O.K. we loved it, but you know how it is at these record company receptions?

hated every minute of it! Word No! Well **Alan Price** does: He had it that **Warners** laid it on and said "y' gotta do it". So he did it with such venom and contempt I bet not one of us didn't feel a shade uncomfortable at some stage. He could have done that just with his songs - they being so gritty

and true - but he wasn't missing the chance to snub the music business. At one point he looked ready to quit. "You better shut up," he menaced the offenders and in the middle of the next number effed and blinded the band into even more contemptuous a track.

Now a man with so much passion has to demand respect. We hangers on hung on to him. A steely atmosphere made songs clear. This man could deliver; singing better than I've ever heard him - about poor people, **Geordie** people, even **Simon Smith** and **I Put A Spell On You**. The strings, the brass, the sidemen, were hot as hell, and **Price's**, lidded eyes never looking at his audience save for the moment he asked for applause for the band, was as good a working class hero as you'll ever see. P.H.

PRICE AN' TRICEYARD



Ronnie Thomas Heavy Metal Kids



"WE'RE SO VAIN"

THE FIRST TIME I encountered Arrows, they were oozing with confidence and I thought then, 'what a bunch of cocky sods'.

A few months later with one hit record to their credit and still oozing with confidence, I thought, 'what a bunch of cocky'.

"I think the whole group is egotistical to a ridiculous degree," says their lead guitarist Jake Fisher, "as far as self confidence goes. You remember the last time you saw us we were very confident that our record was gonna be a hit!" (S'funny you should mention that!) "There were a couple of reasons for that, firstly the fact that we were with RAK and the team work involved we knew was so good that it HAD to get into the charts - and secondly we believed in it. You can't go into something and say 'I

don't know if it's gonna work - I'm not sure' . . . It's no good talking about it and not believing in it.

"We actually believed in it. Also we've always had this faith that we'd make it. We've had it for a long time.

6 I don't like waiting for things to happen 9

not just this year." And thus spake Paul (the only British member of the group) "Surely the main ingredient for success is confidence. If confidence comes out of you naturally,

people are going to think you're egotistical, the two are very close.

"Another one of our good points - besides being excellent musicians, is that we're VAIN," (you can say that again) "and we're pretty meticulous about the way we dress and anything that goes with music."

It's true confessions folks - and Jake who seems to have taken over the role of spokesman kicked off with

"I think I tend to be a bit aggressive naturally, I've always had a lot of drive and I push a lot. I try to make things happen. It's not just in the music business this is my whole personality - I tend to be that way.

"I'm a bit of an organizer I like to get things done. I'm not aggressive in a bad way like pushing people around or anything. I'm aggressive in the way that I just don't like sitting around waiting for things to happen."



Now over to Alan. "Music takes up most of my personality," he says. "I'm really an introvert. I'm friendly to people but I think in reality I'm introverted."

"Alan's very mellow." Paul throws in and leaves it at that.

"I think Alan's easier to get along with at first. It would be easier to get into a conversation with him straight away, than it would be for me," says Jake. "he's also a perfectionist. I'm more extrovert and Paul's even more of an extrovert!"

"Yeah," agrees the aforementioned, "I'd do anything. I have a kind of ability to get along with just about anybody."

Well so much for that. But now with the success of their first single - Touch Too Much (Chinn and Chapman strikes again) how do they feel about being classed as a very commercial Tennybop / Sweet type band?

"We don't mind being classed as a teenybop band," they say with one accord.

I pointed out the hard time Sweet had breaking out of that very category.

ALAN: "If you don't enjoy commercial music you shouldn't be playing it in the first place, that's where they made their mistakes. If they really wanted to play heavy music they should have started off playing heavy music. We LIKE commercial music, we enjoy it that's why we play it."

JAKE: "Don't forget we're just starting this group off and the most important thing for us is to get a hit record 'cos we've all been in this business for about eight or nine years now. We've released lots of stuff that we've written ourselves. Alan's done three albums in Japan, all of his own material."

"We're capable of writing our own stuff. The point is we have to have a hit to get anywhere. Eventually when we do our own albums we'll have our own material on that. But we enjoy what we're doing anyway so it doesn't matter."

Their follow up - would it be another Chinn and Chapman composition?

"It's whoever writes the best number, we haven't got one lined up, but it will be our own interpretation of whatever song turns up. Really we don't mind the

Ivor Novello award winners writing our songs!"

Oh to be in England now that Summer's here and the GCE exams are well under way. I asked Alan and Jake (both from New York) whether there was an American equivalent.

"We have a thing called SAT which is just like the GCE. It means Scholastically Aptitude Tests or something like that, and they sort of plan your whole life. Actually that's how Jake and I met - at school. I was fifteen and Jake was fourteen we were in the same gym class."

JAKE: "In fact how we met was at the beginning of term, everyone was standing around and we were the only guys with long hair at the time."

6 We were definitely a year or so ahead of everyone else 9

ALAN: "Like Jake wouldn't even get into a gym suit."

JAKE: "Yeah that's right. I was totally unphysical. We started looking at each other across the gym, and everyone was making fun of us calling us Beatles and Goldlocks because of our hair, so we started talking to each other and we soon realised we had a lot in common."

ALAN: "We used to have girls hanging outside our gym classes all the time waiting for us to come out and then they'd scream at us, 'cos it was Beatlemania and all that and they like the long hair. Everyone caught on to it later, but we were definitely a year or two ahead of everyone else."

And what about Paul's school days in Preston? "I only loved one thing at school and that was art. I

didn't like all the sports. I like games but I don't like sport. I liked anything artistic, technical drawing - I wasn't very good at woodwork because the teacher didn't like me very much. When everyone was on coffee tables I was still making joints!"

How does British school differ from American school?

ALAN: "I went to British school when I was ten till I was fourteen. The difference between British school and American school is that in the British school you work a lot harder, do more intense courses. You can get away with a lot more in America and you don't have to do homework or anything."

JAKE: "Also you don't have to wear uniforms which is another thing. But we had rules like you weren't suppose to wear jeans, and the girls weren't allowed to wear pants (trousers). You weren't allowed to have long hair - I used to get suspended all the time! When we left they started getting easier now you're allowed to do almost anything."

PAUL: "Our school uniforms were terrible. They were brown-brown blazers and grey flannel trousers. I never used to wear it - I wore Italian suits! In America they have a lot of high school dances, but in all the time I was at school, I remember only ONE school dance."

"They had a big build up for it, instead of doing PE we had dancing lessons, but it wasn't boogying or anything sensible like that. We had all these barn dances - Gay Gordons and things like that - and Gordon really was!"

Doesn't sound as though these fellows are too high athletic lo does it?

JAKE: "No we don't like sports although we used to have a game of Spin The Bottle and that wasn't too bad!"

Maybe they're saving all their energy for their high powered live performances in the Autumn.

Genny Hall


You want it... you got it!

By public demand we've flipped their single



Andy & David Williams Say It Again

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AMERICA? Huh, "I treated them as if they were just one of the colonies," says a very revitalized-looking Gary Glitter, obviously exhilarated about his recent transatlantic holiday.

The venture into unknown territory for Glitter helped him in more ways than one I'm told. He sussed out the American music scene and got himself one hella'va tan "hello dere Rastus," might have been a more appropriate opening line in the circumstances.

However d'ya know he was also hob-knobbing with such stars as Dustin Hoffman and Liz Taylor? "Yea, she came down later to my Hollywood party," he adds deliberately.

Gary Glitter is the US of A. Yes siree, this boy, a rock 'n' roll star from Europe was thrown in parties in Los Angeles, Detroit, Hollywood and New York.

Who's this

"I travelled in five Cadillac and when Gary Glitter came to town, it looked as if it might have been President Nixon or Elvis himself," says the star proudly.

He may love the US but... "Oh, I went over to discuss a film which looks like coming off at the end of the year but I had three weeks off anyway. I wanted to judge the reaction and I've been puttin' off going over there for the last two years."

Let the argument commence. GC is just about ready to embark on a US onslaught but only if the conditions are right let's say... i.e. he's topping the bill of course.

His spending spree across there cost him a few bob but, he believes it was worth it. He met a lot of journalists and people in the business who assured him that America is ready for the Glitter king.

But back to those demanding conditions. How can he command top billing? He doesn't sell records and as for the glitter thing — what goes down well in Europe, Australia and such like doesn't necessarily follow suit in America. Could he be big-headed?

Arrogance

"Course not, it ain't big-headed. It's more a question of dictation and by topping the bill I can get everything on stage right. I've spent years being the support act and I've worked all my life to get to the position I'm in. Why should I take second best in America?"

Stirring stuff eh. It was this English arrogance bit from Glitter which caused quite a buzz for him during his visit.

"I did the whole bit," he says. "I appeared on chat

I'm just one of those unfortunates who gets fat - so what, it hasn't affected my record sales.

shows and when they asked me why I hadn't come earlier, I said that I'd wanted to get Europe together first and then possibly move out to the colonies. They dug it and it really got their backs up."

Glitter met people like Gruecho Marx who couldn't understand why he was throwing all these parties for pure enjoyment, "he asked if it was a promotion thing and I told him it was simply a party — 400 people turned up in Hollywood!

"Alice Cooper told me he had made it on the pure visual thing and gives me a load of confidence. I was even going to buy one of President Nixon's cars in Detroit. It was a Lincoln, but the quality wasn't as good as my Rolls," he says indignantly.

On a serious note: "The scene is dead there and people want change. The progressive bit is still very much alive and it's like what the jazz scene was here before we had rock 'n' roll."

Disjointed

"I think the drug scene has become much more moderate now though. They don't wake up in the morning with a joint in their mouths anymore — they want fun and I think I can give it to them."

Since his return, Gary's been inundated with tour offers for America and he has been offered a chance to do the coast-to-coast Midnight Special television show.

We tend to forget that Mr G and his G band are about to undertake their biggest British tour to date — "it's gonna have lots of surprises this time," he says happily.

In true superstar fashion he's going to be whisked from place to place in a 6-seater helicopter and wower, aren't the kids gonna dig that.

"Sounds flash doesn't it but it's economical 'cause I've got a lot of commitments in London in between shows and I'll be able to get back and forth quickly."

"I'll lose money on this tour but it's my way of paying back the fans who've made money for me. I broke even on the last tour but this

time we'll be playing more places. Gary will also be adding an additional piano player, Vince, to the band for the tour although it won't be on a permanent basis.

"My new single, Always Yours (out last Friday) was a much fuller sound than anything I've ever done and Mike Leander played piano on it — thus the inclusion of Vince on the tour."

The Glitter Band should prove much more adventurous during the tour. Since the success of Angel Face they've been "brimming" with confidence according to Gary.

Competition

"We just came back from doing a warm-up gig in Belgium," he adds, "the band's record is in the charts there and they were walkin' around like stars ya' know."

"They are a backing band though and they always have been but I think it's a good thing all round for them to record."

So amid stringent security arrangements the Glitter "musical" show as he likes to term it, kicks off in London's Rainbow theatre on Saturday next (June 15).

Following the death of a young fan at the recent Cassidy concert, Glitter is taking great care to assure that there won't be any similar fiascos at his shows.

"It's worrying actually and it teaches us that anything can happen when excited kids get together. I don't think my concerts will be as bad because I get quite a lot of boys in the audiences and they seem to calm down the screaming girls a lot."

Never quit

"However I know that Cassidy was really upset over that death and he's had enough and wants to quit."

"I understand him," says Glitter sympathetically, "sometimes I wonder how I can carry on but I'll never quit... when I get that gear on it's great."

Wait a minute, he hasn't got his glitter gear on today. How yar feelin'? "fine, put on a bit of weight during my holiday in Jamaica, Gawd, what a named

MAN"

opper and I'm off to Bournemouth. Ah well, at least I'm skinny . . .

"That's another thing. I'm the first to come along who hasn't followed the Jagger, Bowie skinny boy bit. I am 30 and I haven't had one letter from a kid who says that I'm too fat or old."

Blow-up

It's very touchy talking about his weight problems 'cause the Press have blown it up rather. "I'm a man, he adds growling under his hairy chest, "physically I look like a man."

And suddenly in a complete change of mood: "I'm just one of those unfortunates who gets fat — so what, it hasn't affected my record sales."

Look out, Gary Glitter is back in town!



ALICE COOPER



Radio Waves . . . Radio Waves . . . Radio Waves . . . Radio Waves . . . Radio Waves . . . Radio

Caroline poised

RADIO CAROLINE is poised to sail back to England for 24-hour English programming as soon as the Dutch Marine Offences Act goes through — probably on September 1.

Beeb bulletin

RARE public airing this week for one time Stones' manager Andrew Oldham who will be revealing all and perhaps more to Brian Matthew on My Top 12. Wonder if there'll be any Stones' tracks or there again whether it'll just be a narrated performance of Let It Beed? Also amid the football from Munich take time off on the Saturday before to catch Camel and UFO in concert.

June 15 John Peel — Bob Sargent, Global Village Trucking Co, and Henry Cow; 15 Beach Boys Story Part 6 — Making Waves Again; In Concert — Camel and UFO; 16 My Top 12 — Andrew Oldham; 17 Bob Harris — Jesse Colin Young, Blue, Winkies.

At present the organisation — based in The Hague — is searching desperately for a motor torpedo boat to use as a high speed tender.

Robb Eden would not confirm a specific date for the switch to England but said the Mi Amigo would anchor off the Frinton / Clacton area because of the favourable conditions there.

Meanwhile the disc jockey complement on board has been upped to 12 with three Americans coming in recently following the departure of old stalwart, Norman Barrington.

Eden said: "We are also ready to start broadcasting news on the hour and our English service has been extended by an hour, now starting at 8.00 pm."

"Things have never been better on board. Radio Mi Amigo's advertising space is fully booked and when Ronan O'Rahilly brought George Harrison and Jonathan King to Amsterdam to hear the station recently, they were all impressed."

Eden says political troubles in Holland may prevent the Dutch MOA from going through in the next couple of months but September 1 is considered "the absolute deadline."

THE DUTCH government must be rapidly losing heart. Since announcing their act to stop off-shore broadcasting, three new stations have started (Mi Amigo, Atlantis and Progressive Caroline), and there is news of another two on the way.

The first rumour seems unreliable to say the least. It's about a station called Radio Victoria which apparently put out a 100 watt transmission on 1322 kc/s at 07.15 G. M. T. on April 9, and until 12.45 they used 1270, 1610, 1680 kilo cycles.

They were also on 6225 kc/s — short waves with 200 watt according to this report. The ship was apparently fixed to 12 miles from the French coast. The next day it returned to St. Nazaire at harbour, but will leave soon to broadcast to Belgium. Doesn't sound at all fishy . . . in fact distinctly land based.

The other sounds more probable. The Peace Ship (the MV Clio), which has been lying in Marseilles harbour for the past few months, after the war, is to come north.

I have been told by two different sources that she will soon sail for the Belgian coast and begin broadcasting as Radio Benelux on July 1. Presumably it will have some English programmes since Tony Allen is to be on the staff.

July 1. It seems will be a busy day. On that day the Dutch Act is rumoured to be coming in, and Veronica, I am told again by a reliable source, is due to close on that day — or that is what they

Alternative Voice by Mark Lett

wish people in the know to believe.

Certainly recent programming would seem to support this idea. There has almost been a farewell programme and one day all DJs were broadcasting "live" from Norderney (normally all programmes are recorded in Hilversum.)

English groups like Mid have been appearing saying they know how many English people listen to Veronica and if they want the station to continue they must join the Veronica Broadcasting Association, P. O. Box 218, Hilversum, Netherlands.

Strange considering membership is open only to Dutch nationals . . . very strange in fact the whole way through. Veronica has by no means been granted permission to become one of the broadcasting organization, broadcasting via the state Hilversum network yet they seem to be already closing the only option left open to them — continuing off-shore or are they?

However the tiny Nordeney cannot survive being tended from Spain with no safe harbour nearby. Maybe now you see why I put that near to an item about the 2,200 ton Peace Ship.

At the Crystal Palace festival on the 13th music and amplification is to be done by Radio North Kent . . . Thrilling you may think . . . but Radio North Kent have an interesting story to it — it's a "pirate" turned respectable, headed by a milkman and it seems with excellent chance of getting the IBA contract for their area.

At the end of last week Radio Atlantis was off the air and did not come on till Monday. She went off suddenly on Thursday evening when apparently two output valves and an insulator blew, although more were brought out that night, rough weather stopped them reaching the ship.

The voyage out was not helped by the fact that the ship wasn't where it should have been when the tender arrived. It had in fact drifted to within two miles of the Belgian coast and then northwards.

It is now back in place with a temporary anchor. And the promised linear amplifier? Well it eventually arrived, but first the modification and then a transformer, this was bought but held up by customs. It is now understood to be free and the station will be on soon — we hope.

So the professional programmes on 312 metres will be stronger and will make the other stations sit up even more than they have done up to now.

CAPITAL
539 metres medium wave
95.8 MHz V.H.F.

SCENES OF panic and mass suicides should descend on London on Saturday night when Nicky Horse's Night is gets interrupted by a special announcement.

It's all been done before but . . . Orson Wells' classic reading of War Of The Worlds could make for a gripping evening round the radio. When the programme went out in America back in 1938, there were amazing scenes. We shall see.

For the more stable there's Helen Reddy in the Bag (Saturday 8.00 pm) and earlier still you can hear a re-run of Cruisin's Cowboys, Country, Death and Memphis Rock 'n' Roll show.

Robbie Barrish's Night Flight guests are Halcyon . . . playing live music through until 6.30 Sunday morning.

Sickness seems to be taking its toll of the jocks with Tony Myall out with hepatitis (ugh!) and Sarah Ward with too many ailments. Dave Cash is stepping in for Tony and former pop star turned record company exec. Dave Dee looks after Sarah's spot until Monday.

For the more cultural, Liz Cowley discusses jazz on Sunday night's chat show and Alternatives (Sunday 7.00 pm) has Sheridan Moore talking to Summat Simon.

ENGELBERT My Love

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DECCA

The Decca Records Group, London, England

RADIO WAVES

YOU can smell you're getting near Communications House, home of London Broadcasting, before you even get into the Fleet Street area. There's a distinctive whiff of fresh recording tape and empty Vodka bottles that hits you hard in the chest.

The dustmen have moved in since the quiet staff changes took place, as have the carpenters who are busy boarding everyone into small cubicles. Last week cries went up from the advertising department as two members of the staff were accidentally boarded in behind wood panels. Di Latham, definitely the sex symbol of the whole show, lurks behind a pile of programme tapes, daring anyone to come near. "I bet the carpenters walk off with these overnight!" she says, pointing to her lovingly constructed pile of polyster.

Di is just another ordinary (or not so ordinary) producer at the station. "I've been here since the beginning of the whole caboodle, back last September. It was a chance in a million really coming here, because with my two previous jobs being as a cleaner and a nanny, I hardly seemed qualified to step into the bustle at L.B.C. I have in fact got qualifications on paper, including a Ph.D and a Master of Philosophies degree, but my main qualification is that I love radio.

"Back last October I offered my services to work the night shift because there were literally only two other people working that time of the day. I came off nights last week after doing it solidly for seven months. I got myself so ill that I had to go regularly to a specialist to keep me on my feet, but so what, I was happy to be in radio, and you have to take the rough with the smooth.

"One of the qualifications you must have to work anywhere in radio is an imaginative brain. For instance the idea to use a helicopter for helping with the traffic reports was a superb one. Here at L.B.C. we have a great opportunity of bettering what the BBC does, and we have to be ambitious and set ourselves targets. No-one from the press ever criticises the BBC if they make a mess of one of their news programmes, but if we do anything badly, people are down on us like a ton of bricks. There was a time when the BBC published a survey on comparative audience figures in London, but when they announced their findings, they forgot to say that the research was carried out on a Sunday evening, hardly peak listening for any station, and it could only help but be unfair to Capital and ourselves. We

LBC — where the funny side comes through

were broadcasting a programme on religion, and Capital had on Robin Ray, whereas Radio One had Solid Gold Sixty and the progressive music programme that followed!

"We've had a great many artists come into our studios to do appearances and most of them have been true professionals, but others have come in demanding an eight-track recorder and engineers to balance the sound, and our engineers just laugh at them. Alvin Stardust was simply incredible when he came in to see us, playing his whole act straight off without even a run-through.

"We are essentially a serious station but that doesn't stop the funny side coming through. We did a lovely April Fools Day joke on Adrian Love's show, but to do it we first of all had to get editorial clearance. The situation was that we got Jane Mercer from the National Film Theatre to review an imaginary film for us, and then we followed it by doing an interview with the Producer of this imaginary film. The film had apparently been banned over the whole of Europe and America because it was pornographic, and based on all of this we proceeded in to operating a phone-in to discuss the merits of this film. The discussion was enlivened by a phone call from someone claiming to know all about the film and the cameraman, and surprisingly this person also knew about various other non-existent films which the non-existent cameraman had made! It turned out later that the call had been made by one of our most senior editors.

During the last few weeks, the visitors to LBC have included members of the Radio Invicta staff. Radio Invicta is one of the local land-based stations broadcasting on a limited power in London.

"They are a lovely crowd of people, just in radio because they love it, no other reason. They are all dedicated to the music they play, and therefore they put over the programmes so well. I listened to Radio Kaleidoscope recently, and I don't know who the disc jockey was, but his show was better than I have heard on the radio for a long time. The programmes were so fast and

professional, and beat Radio One and Capital hollow. I think that it is people like these who should be working in radio stations like ours and Capital. We have got some people working here at the moment who don't realise what a privilege they have in working at a station like ours. We are not just a local radio station, because through IRN, we service all of the other commercial stations with our news.

"We may moan and groan about not being able to concentrate more on feature programmes, but what we are doing is making a very valuable contribution to the life of Londoners. Through the phone-in programmes that we and Capital run, during the first six months of broadcasting we managed to lower the suicide rate by nearly 10 per cent. That's a fair achievement in itself!

"We don't deserve the bad publicity that we have had. We are regarded by many people as being a 'heavy' news station, but we do have our human side. I used to produce the Adrian Love Show, and one week he had as his guest Peter Reeves who came in to the station to do conjuring tricks, including the disappearing card trick. One evening Gof Harris came in and gave diving lessons to Ted Rogers, and those are just two of the fantastic acts that we have managed to bring to the ears of our listeners.

"It is also surprising the number of famous people who regularly phone us in the evening, including various actors and actresses. Peter Faulk gave us a call from Heathrow Airport just as he was about to leave the country, and his call sparked off a whole evening's discussion on the quality of life."

Di, having now come off producing the night programmes, moves on to produce several of the weekend and daily feature shows. Starting later this month is a radio talk show on Friday evenings from 7.30 till 9.00. "I am obviously very excited about it, because I don't think that anyone has ever really managed to do a good regular chat show on Radio. Paul Callan will present the show, and it is bound to be good. We have had tremendous response



Up shift in the LBC helicopter

from top names who actually WANT to appear on the show. It's really great. It's a shame though that the young people often don't know what they're missing.

Another show which many people are missing, is the Sounds News show from 9.00 till 11.00 each evening. It is presented by Tony Palmer and Sarah Dickinson. "We are lucky with this particular show because so many top

people want to appear on it. As all of the other commercial stations have the show syndicated to them in various forms, it makes good sense for an artist visiting the country to call in and record an interview or a session. The presenters from Radio Clyde always call in and see us when they are down in London, which is really very nice. They often mention our telephone number over the

air, and we usually get about half a dozen calls from people in Glasgow.

"I think that our next six months is going to prove to be a time when we make tremendous headway. Our advertising staff are being worked off their feet, and on last Sunday's Paul Callan show we had to reduce the programme content because there was such a lot of advertising. After the damage the press did to us when we started, we are really making steps in the right direction."

Di Latham may just be an ordinary radio producer, but LBC certainly must value her services, because when she arrived at work on Sunday morning, she found her office had been closed in, and she didn't have a door. Now that's gratitude for you!

Dave Johns

"HEAVY METAL AIRPORT"



Keith Boyce Heavy Metal Kids



'We're sorry David'

SHARRON PASCUAL, head fan of the David Cassidy Correspondence Club, 74, wants to apologise to David . . . over general fan behaviour at those controversial "final" concerts.

She says: "Please tell David I'm sorry for everything that's happened. I prayed

that nothing would go wrong, hoping we would all behave ourselves and see to it that nobody would get hurt. For I knew that if anything serious happened, most people would put all the blame on you.

"All those fans who started pushing towards the front at White City are to blame for the death of 14-year-old Bernadette Whelan - I know how bad it was down there for I was one of the fans near the front. And I

would have been crushed to death too, had I not asked to be taken out, and that was BEFORE you came on stage.

"I went to see you in Manchester, too, and everyone really behaved there. That's how I wanted your White City concert to turn out for you - I knew you were looking forward to it so much.

"It's a great pity that it took the death of one of your fans to make us all realise that it's just not worth all

the pain and agony trying to push to the front.

"I could hardly believe it really happened. I feel sick every time I think of how YOU must be feeling. But I hope people realise that any accident which happens at any concert is caused by the behaviour of the fans and not because of some fault in the security or organisation.

"On behalf of all the fans at White City, I apologise for what's happened - we are so very sorry, David."

It's a bit of a giggle

AT a recent do when Paul McCartney and Wings were presented with special awards for Band On The Run and Red Rose Speedway, Paul's Scaffold-er brother Mike McGear got talking to veteran comic Arthur Askey - also a Liverpoolian.

McGear said that he'd packed the whole business in because he was fed up with it. But slowly he's realised he'd done the wrong thing - it came to dawn on him that the whole essence was to have a good time and a bit of fun, and also help others to enjoy themselves.

And Askey said: "I've been in the business for fifty years and it's still a joke to me - at least, that is how I've been treating it. A bloke asked me why I don't jack it in, and I said I'd miss out on the lovely meals like this, and having a bit of a giggle."

swing

NEW signing to the RCA Victor label - The Compton Swing Collection. And the CSC is made up of a bunch of schoolkids from Fulham, in West London - all under the expressive baton of ex-publisher, one-time BBC arranger, now music teacher Eddie Rogers.

Band is specialising in the big-band sound of the 1940's and onwards. They feature an unusual uni-sax sound, created by seven saxes playing in unison.

The Compton Swing Collection, in the studios at the end of this month, is made up of musicians between the ages of twelve and 17 . . . and they're playing at the world charity premiere of Mame at the Shaftesbury Theatre on June 26.

Eddie introduced his music classes to swing music in an effort to create more than just a passing interest.

Rumble

QUICK as a flash, now - and you name the top five instrumental records of 1980? No? Merciful heavens, then you haven't got a copy of the magazine called Rumble, a specialist paper for collectors of instrumental records.

Even if you weren't even born in 1980, or have never really got into the sounds of people like Bill Black, the Champs, Jet Harris, Johnny and the Hurricanes, the Spotnicks and so on, Rumble still is interesting. Second edition is available at 24p from SMG Publications, 23 Holmewood Road, Rainworth, Nottinghamshire - and I believe it's the only magazine devoted entirely to this aspect of record collection.

WILF AND



Gary Holton Heavy Metal Kids



IF the Guinness Book of Records is correct, I herewith present not the biggest singer in the business but probably the smallest.

She's Charlie James, and she's 4ft 7 1/2 in precisely. Welsh-born, student at the Royal School of Church Music, protégée of comedian

Les Dawson, stalwart of the New Faces telly series. And now recording in most promising manner on the Polydor label.

Living in Dread

IF you were a chart-starring pop idol, and you went to a foreign country, and you found a performer who was doing much of your own act . . . would you be bloody mad with him?

I ask the question because I would be really mad, yet our very own Judge Dread wasn't when he went to Germany and found a bloke who looked just like him, sang reggae in perfect English, and did a high spot on take off of his Mercurial Worship and Lord.

Said Judge Dread (English-style): "He was standing on stage and pretending to be me. Not easy, that. But the German audiences are not bad judges. This guy Herman Sigfrid is a fine singer. Much better, in fact, than me. Off-stage, he's soft-spoken and well-mannered, in the know about Jamaican music. He's totally me. The face, the figure, the voice."

Adds the mighty Dread: "I bear him no grudge. It must be good publicity for me having a German version of Judge Dread working in Europe. When he appears in Berlin, hundreds of East German Judge Dread fans risk death crossing the Berlin Wall just to see him."

Credulity is now strained. Judge wouldn't tell me a fib, but I have to report that his new single is Big Nine and is on the Big Shot label, and out soon.

Twenty years at the top

AMAZING fact. Bill Haley's Rock Around The Clock has now clocked up world sales of more than twenty million copies. As we've just celebrated the twentieth anniversary of the tune, that's a million sales every year on average.

supertrip

EVEN if they don't have much luck in personal contact with the King, fans of Elvis Presley are certainly super-organised. Coming up this year is the Supertrip . . . that's a visit to the States to stay at the Holiday Inn (South) in Las Vegas, on the Sunset Strip, just a stroll from the Hilton - and cabaret attraction Elvis. And in Los Angeles, they are staying at the Sheraton Beach Inn on Huntington Beach.

And there's also the Supercruise. They've chartered the liner Shota Rustaveli, Russian sister ship to the famed Alexander Pushkin - and the cruise/convention will leave Southampton November 15 and return on November 18. And this club, the official Elvis Presley Fan Club of GB and Commonwealth, with Todd Slaughter as secretary, is still the biggest of 'em all.

DEL SHANNON

FROM 16-year-old vestals to the run-of-the-mill honky tonks, the females came marchin' in two by two, three by three and so on. The older they were the more amicable they became but the gathering crowd outside the dressing room had one thing in common — they all wanted to meet Mr 'Runaway' himself, Del Shannon.

He's an aggressive (because of the English beer he says) but likeable sort of guy at any time despite the fact that he'd just completed an unenthusiastic set in the ultra-cool atmosphere of Berkeley's nightclub at Leicester.

"Strange audience here," he murmurs taking another large slug of booze from his lips, "it was that son of a bitch Jeff Lynne who first got me into this tour and I like it." We agree.

One young lady, her name was Anne hits Del with a three minute smacker on his lips and they end up swapping addresses because Del likes the idea of young ladies writing letters to his son back home who has reached the puberty stage and likes the idea of pulling the chicks.

Shannon says he is not a rave from the grave as some tend to believe nowadays although he does look like some sort of ghoul at times — dark penetrating eyes and wide muscular shoulders on the lines of Frankenstein's monster.

Some of the kids who managed to get into the place couldn't have been around at the time back in '61 when he rucked in the business with Runaway followed by Hats Off To Larry, Keep Searchin', Little Town Flirt and many others.

Hip, dig?

Still, on the other hand, some of the audience looked old enough to have been around when Gracie Fields was hip to dig, so why Del Shannon?

Yes, this guy still does all the hits on-stage and his act has hardly changed much since he recorded the Del Shannon Live in England album in Manchester in December, 1972. In admitting it, it's obvious that he gets into a semi-hypnosis state before the show in order to do the hits with such regularity.

"I have to push myself to get there," he says. "I don't get a buzz doing the songs anymore but I'm doing it for the money, for my wife and

family. I'm not satisfied with my music now."

Getting a complete explanation, one has to go back to the early days of Del Shannon's career when music was the number one thing in his life — the days before Runaway when he worked "hard graft" doing four sets, eight hours a day for two long years in some dingy club near LA and next door to the centre of the industry in Hollywood.

"It was number one with me at the time and unbelievably it worked too but I will not take the risk again — even if I had 18 hits in a row today.

Inspiration

"Ya know, I said I owed my wife something for coping in these days — what a woman I've got and now that she has got what I promised, I know that if I promised more, I'd lose her and everything," I said, "honey, I'm goin' to get you out of this shit-hole and I'm goin' to Detroit to cut this crazy, weird demo," this was before Runaway. It didn't happen for me."

But success did come swiftly for Shannon after Runaway started to happen. "I think I've inspired people and it started with that record.

"Back in '61 I was so bloody bored with the business man, I was doin' this club bit then Runaway came which was far out — I was the first to use the early synthesizer on record and it blew a lotta minds 'cause nobody had done it before.

Hooked

"That was a long time ago now. OK so I haven't had a hit in so many years — I put my family first now and maybe that's a mistake. The last thirteen years have been good to me, great money and maybe I am hooked up on materialistic things."

Shannon's escaped from the Hollywood scene to the seclusion of his home — "I don't have many friends 'cause I devote my time to my family. I go shootin' with my boys, go to crazy movies with my daughter and go drivin' in the desert with my other daughter.

"I enjoy it rather than going to town and mixing with all the bullshit. I never have done that sort of thing before and I won't kiss ass in Hollywood because I know what that scene can do to a person. I mean, I've been in the limos and I've mixed with Andrew Oldham and I've seen the unhappiness he was goin' through. Once you get to the top you either freak out and die or else you come

right back downhill to the bottom again."

He talks with all the wisdom and experience he can muster. Shannon says that he managed to get his wife and kids out of a "horse-trailer" into something more correct and he feels an extreme sense of pity for the "bums" who get themselves hung-up doing their own trip!

Whacked

They come to visit him at his house and 'get whacked', and complain about their inability to make it with some record, "their women nag them and suggest they go back to working in factories or something like that to make a decent living."

After 13 years in the business Shannon is NOT doing his own thing — he's not happy with his music and it's his devotion to family life which must take its share of the blame.

"If I didn't have my wife and kids I could do a lotta things which would surprise people. I'm tryin' to do it my way, slow, like a god-damn turtle, but when it comes out I want to blow people's minds just like my old stuff did."

Del's got some things in the bag which aren't quite ready to come out. He's a respect freak and he's got a slight fear of not living up to the respect thing there of the part, "I've gotta have impact," he says fervently.

Wild Willy

One example of his inability to move forward at crucial times came by a chance meeting with Graham Nash and Neil Young in Hollywood, "they were flippin' over me and Young was shoutin' 'Stranger In Town-yea you did that one for me Del, where's your guitar strap, your mink strap man,' I was amazed 'cause I keep myself very foreign from Hollywood."

"Young was flippin' me out the time I was amazed 'cause I wanted me to do somethin' for them but I wasn't ready at the time to meet them and grove with them.

"Maybe I wanted to compete with them but at that time I wasn't writin' much or anything and I wanted to go up and blow their minds and wanted them to do likewise. It wasn't an ego thing or anything but I just didn't feel comfortable at the time. I suppose I've got to get over this respect thing."

Being a respect freak ain't much fun and it's the main reason why Shannon has played London or New York or Los Angeles in so many years. In fact, his contract for the present tour states that he shall not perform within 40 miles of London.

"I don't play any place where the Press are. I'm not

shy, it's just that I don't wanna show my mug yet although I might do it today but in '67 I just took four years off and produced the record company paid me thousands just to sign with them."

Despite obvious suspicions, Shannon didn't intend to quit the road altogether. He wasn't creating anything himself so he went out to do someone else — it turned out to be the group, Smith and Brian Hyland, but personal hassles and ego trips somewhat disillusioned Shannon in that field.

He might never have got into production if things had worked out better for him in '67 — "I worked with Andrew Oldham and we've had an album which has been in the can since then. I also worked with Snuff Garrett and Leon Russell for a time.

Bullshit

"I don't know if I'm hard to produce or not but after Garrett and Oldham, things just didn't work out. It's not that I can't find one it just has to be the right one."

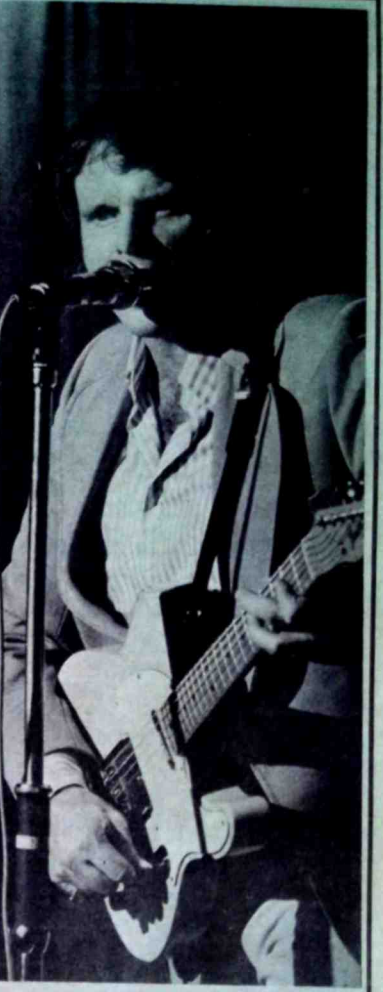
Del recalls the highlights of his producing period like the time he got a buzz about producing Andy Williams and ended up having an argument with Columbia records over it. "They said Andy was a moody and I didn't want to work with a moody or put his own producer out of a job. I just had some songs for Andy Williams but it never materialised in the end, they offered me Santana instead! It was a lot of political bullshit and I didn't want that."

It was almost by accident that Del and Jeff Lynne of Electric Light Orchestra eventually got together last year to record some tracks. It happened in a Birmingham club where Lynne and Jeff Bechtel has been loomin' about together.

"I'd heard one of Jeff's songs called 'D Ya' and that one really tore me up but I really didn't know him. Even when we were introduced I didn't realise he was the guy who had that record. We eventually got together."

Lynne and Shannon have recorded some songs in England and in Los Angeles which sound really promising but the time factor and touring commitments, of both could bring a premature end to the relationship.

"We get on really well though, we're both Capricorns and besides, I like playin' darts with him — I beat his ass once although he's beaten me twice but I just can't get used to his right hand's on the board though, we've only spent five days together in all and that's not the way to produce records. We had a single and possibly by album in mind... in fact a lot could come out of this if only we had the time."



It's no secret that Shannon is a country music freak and is very much a Hank Williams fan. In fact, he's always regarded himself as a country music artist — "my roots are in that stuff," he says firmly.

So it's no surprise to find that Del's main venture in the next year or so will be based round this particular theme.

England . . .

"I've cut some things which I feel very strongly about and they're goin' with me and ride the crest as well as the rock things Jeff and I have got."

"Really, I've got some great ideas for England," he says enthusiastically, "cause I think it's a separate thing here from America. Look at your charts and it's man, give the kids the top ten," tell me, do you really get ye're jilles off in the top ten 'cause I don't. Some of the records are pathetic although I thought the recent one by Hot Chocolate was a gas."

"I've cut this country song which I got from a group who had a hit with it in this country about a year ago but because I've been on the road since February I haven't had time to do anything with it — it's the

best thing I've done in years really. I'm gettin' nearer the time when I'll have to make it again or forget it."

Shannon's been through the pain of working himself up before and it's understandable that he's slightly apprehensive about this doing it again this time.

"You've got to experience hardship and pain before you make it," he explains. "Janis Joplin was in pain. Can you imagine her singin' the blues in the back of a limo? And Lennon, he lives in pain and therefore he can still rock on but there's never any ultimate happiness anyway you turn."

"I don't get a buzz out of my hits now — I'd rather be at home with my wife and kids but there again, I went nuts back there with nuttin' to do. I'm makin' great money but it can drive you insane because I've seen it destroy people — they either lose it or it whacks them out of their skulls."

Rather than reflect on the past, Shannon prefers to ponder on the future — "What future? He's not too sure yet but until he feels that he's got something explosive to offer, we'll still find him laurin' the midland clubs each year and avoiding his destiny, whatever that may be!

John Beattie

TWISTED LOGIC & PURPLE PROSE - FROM THE DAN MAN

THE GOSPEL according to Steely Dan has been spread around the music establishment like the ultimate truth: they are the best band around... bar none!

Donald Fagen - an elf-like figure in leather jacket and faded denim - is the one who stopped the Steely Dan tour blitz of Britain when a throat infection overtook him. You can bet he was doubly sore about that. Apart from seeing the band hailed as THE new force in rock, Don was making his first trip out of the States. He describes himself as a "closest Anglophile" - someone who quietly admires our own bit 'a culture.

stouched in the corner of a settee drily commenting in a very strange voice. He sounds like a parody of the New York hipster. Imagine a brittle drawl? Talking about the band's latest album, Pretzel Logic: "I can see why the title doesn't make sense here. A pretzel is not unlike a doughnut only instead of being round with a hole in it, the dough is in a strip then it's laid over in a twisted configuration - actually I suppose what a scientist would call a mobius strip twisted into three entwining rings - then it's got salt on it and it tastes dry and salty... and then you need a beer."



STEELY DAN Fagen centre.

The significance of all this rests with the twisted part of all - twisted logic - y'see? Now here's the first due to the make-up of the Dan: Humorous even aardonic lyrics that look obliquely into the melting pot. Fagen writes the songs with bass player Walter Becker and the two

have been together since pre Steely Dan days - as staff all - at the ABC Dunhill record company. Someone sneezes prompting a question from Don: "What d'ye say here when someone sneezes?" We go all through that including continental terms too until some lady asks: "What d'ye say in Egypt when someone sneezes?" "Oh," comes back Don, "you just shake the dust off I think." "Very droll eh?" Back to the plot. Writing songs to order wasn't Don's idea of fun: "The music we write is mainly conceptual in that the lyrics are a little funny and we needed a group. Walter and I had been playing together for years - though, mainly as a duo, and bass and piano isn't particularly exciting. But when we found the other musicians they all seemed to have their own eccentricities and seemed to fit in rather well with what we were trying to do as writers." He says he and Becker had been watching soap operas for so long on television they had quite a backlog of bizarre material by the time the band came together. First of all they put an album down - Can't Buy A Thrill which produced two hit singles in the States - then they went on the road.

Now to the music. Those early days, they admit, were not so hot performance-wise but during their visit here they've had some of the best reviews ever. The early band with Benny Dias, Jeff Baxter (guitars), Don and Walker, and Jim Hodder (drums) has been bumped up to an eight piece with an extra drummer (Jeff Pocar), a conga player / singer (Royce Jones) and another keys player / singer (Mike O'Donald). They got together a few months ago for an "astonishingly successful" thirty day tour of the States and decided to stay an eight piece - for the time being at least.

If you haven't heard them, they are best described as jazz influenced harmony rock. Dias and Baxter are both fine, but widely differing guitarists. "One is virtuosic, the other plays be-bop," says Don. "He's a keyboard wizard and also has a very distinctive voice. Listen to Rikki Don't Lose That Number, their current single - "a love song about a lady".

The name of the band comes from William Burroughs. It's been described as a metallic sex device but like Don says: "It's not important. I've never thought it's very important for the audience to have any articulate explanation of lyrics or anything like that because eh it's sort of free associative (?) and subjective on the part of the listener as to what his interpretation is."

That means don't sit down and analyse the music? "Oh yeah, it's purely a sonic experience y'know?" The words, we write for their sonic effect although many of the songs are based on experiences, fantasies... Shostakovitch, the opening track on Countdown To

Ecstasy (second album) and also the song that opens their set, is an example of the way they write: "That's some sort of a parody on the way Western people look at Eastern religion - sort of over-simplify it. We thought it was rather amusing, most people don't get it."

Their influences are quite wide ranging from old time jazz to John Mayall. Mostly Don reckons British music now suffers from high watt overkill and he hasn't noted much subtlety since the Beatles. "There's a lot of blues in us," he says, "particularly a lot of jam inspired blues."

His own musical background was minor in composition at college, back in Boston before he, like the rest of the band, moved over to the West Coast.

"I play good enough for what we do," he says modestly. "but I wouldn't like to get into this blowing contest with Eric Wakeman." On stage his personality grows even more bizarre when he leaps out in front of the band. "I've got some particularly intricate phrases. Similarly the emotional impact of his phrases on the grand piano always Steinway has him leaning backwards and proud in the grandest of poses. Despite this he says Steely Dan are not theatrical, they just get up and play naturally. He's not against theatre in rock though: "except that most of the things I've seen so far haven't been that successful as far as satisfying me, except perhaps some of the things Frank Zappa used to do in the late sixties. Aside from that I've seen nothing that really interests me. I'm amused by Alice Cooper but the music is certainly a terrific racket to me. David Bowie is musically a bit more together, although I find his music to be nothing more than watered down Beatles sort of stuff, it's what it sounds like to me. I saw a film of his stage performance and that looked rather oriental and interesting."

But all that leads to music as an accompaniment, he decides: "like music written for the ballet that doesn't have much of its own intrinsic value. I'm interested in music for music's sake... just the sound of music."

It follows then that the star bit and rock 'n' roll culture don't mean a lot to him. In Los Angeles too, where the band is now based, there's not so much of the glittery scene.

"My roots go back to jazz where you're lucky if the guys are all there, y'know when you get to the club. Y'know the bass player walks in three hours late. They didn't think of music as a show, just play, and that's where I'm coming from."

That's how it is with Steely Dan: "Right. If one of our guitarists starts leaping about it's because he's playing something he's particularly satisfied with."

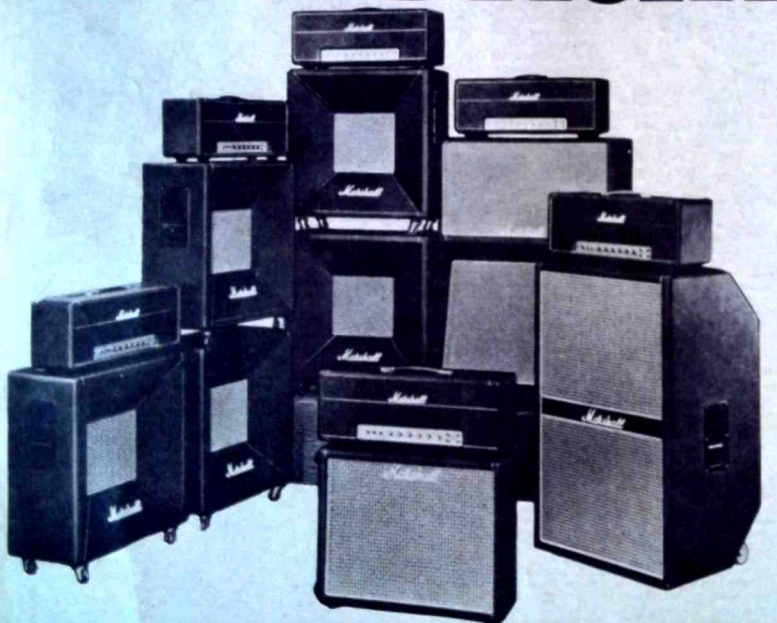
For the future, Don looks to developing the dreams he keeps having of getting a more complex harmony sound.

"I can't describe it, but when the fourth album comes out it'll probably be there."

Finally, talking about their recording of an old 1926 Duke Ellington tune (on Pretzel Logic) he says: "It was one of our favourite pieces on years and the only way you could hear it was on an old recording that went 'kerrrrrrrrr' so we thought we'd recreate it with as much accuracy as we could so we could listen to it without the noise. Y'know we record for ourselves. There's hardly anything for us to do if we have to sort of do it ourselves. Not much music interests us. It's a shame too because in the States there seemed to be an abundance of interesting intriguing music and in the Seventies there isn't to me. Just my opinion."

PETER HARVEY

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Dave Bowie

MANAGEMENT whizz-kid Tony DeFries speaking. "Bowie is setting a standard in rock and roll which other people are going to have to get if they want to stay around in the Seventies. He's THE major artist of the Seventies.

"In 1975, he will be at his peak in music. What he does after that is going to depend on what his talents are in other fields. Films, feature films — mime, acting. Writing more serious music."

The mind begins to boggle. Bowie not at his peak yet? More to come? Next year for the REALLY big musical break - through?

DeFries then says: "He is one person of many facets and many talents who can be and will be an industry on his own. I've always seen David as a building. I visualise him as a building — something like the PanAm building on Park Avenue."

The mind boggles some more. In fairness, my mind has boggled over Bowie since . . . oh, since 1964, when there was this lean, gaunt, slightly - affected character sliding round Soho as David Jones, head of the Lower Third. That band was to become The Buzz for a while, and there were a couple of records and a lot of ballyhoo to boost it all.

There was an evening spent watching a mime company in action. And Bowie standing out even when wordless. The hands fluttered and the face pouted, and everything was so clean-cut, direct. He learned a lot from Lindsay Kemp, boss of one mime company — learned enough to set up his own Feathers Mime Company.

Had David really made it big there and then it wouldn't have surprised me. He was ferreting round all parts of the entertainment industry, letting the good things rub off on him. And eliminating the bad with an intuitive show of good taste.

Maybe that's why so many writers see so many different influences coming through in the shape of David Bowie, superstar. Go through Bowie's cuttings books, sift through the acres of "what - makes - David - tick" features. Different scribes have compared him to . . . Bob Dylan, Tiny Tim, Winston Churchill, Greta Garbo, Andy Warhol, Lizbeth Scott, Veronica Lake, Anthony Newley. Pause for breath.

To John Lennon, Graham Nash, Liberace, Cleopatra, Elton John, Ray Davies, Tab Hunter, Peter Frampton, Salvador Dali, Myra Breckinridge. And all the Bee Gees.

Here's one critic, stunned and numbed after gazing at a record sleeve picture of Bowie. "I saw the picture and this photograph of a rather youngish, angelic, blond - haired lad who looked like either: (a) a child of Tibet; (b) a cross between a very young Joey Heathcington and Tab Hunter with long hair and make-up; (c) Peter Frampton soaked in cashmere bouquet with a hair-do that would make even Keith Richard blush; (d) all of the above and more.

Some artists like to leave 'em laugh-



ing; some prefer to tense up the emotions and leave 'em crying. The beautifully different Bowie likes to leave 'em baffled.

He looks so vulnerable. Not at all tough enough, you'd think, to stand up to superstar batterings. He's tough enough, though. When Space Oddity was a hit, first time round, 1969, he was suddenly transported from the folk clubs and shoved into huge ballrooms. Just himself on stage, acoustic guitar and a chair. The fans wanted an act based on what was in the charts, but Bowie didn't have that kind of act.

So he sang his gentle folksey songs. And they hurled lighted cigarettes at him, and booed and jeered, and they resented very much. . . . what he appeared to be deliberately trying to look like Bob Dylan.

Bowie coped with fair dignity and a lot of courage. His first hit came at the age of twenty-two. The age of Dylan, come to that. David used to say that he sounded the way he imagined Dylan would have sounded had he been born in London. Bowie was born in Brixton, moved to Bromley in Kent. Moved to Beckenham. At Bromley Technical High School he was into the mod scene, then thriving, and a close classroom mate was Peter Frampton.

At fourteen he was playing saxophone. And into Buddhism, naturally. And he equally naturally gave his services to the Tibet Society, which was formed with the main aim of helping the Lamas driven out of that country in the war between China and Tibet.

And, of course, he progressed naturally to setting up a monastery in Scotland. After all, isn't that what every normal lad from Beckenham Tech wants to do?

He lived through the Beatles era of screaming hysteria. And was more personally involved in pop when the Monkees were manufactured to fill a teenybop gap.

Listen to Kenneth Pitt, who managed Bowie early on. "I saw David at the Marquee Club, in Wardour Street. He virtually lived there. He was a city type by then, and he used to eat, sleep, exist in a van which was parked near the club. He was something special. David Jones, he was then. But I went over to America with another client, Crispian St. Peters, and ran straight into the Monkee thing, with Davy Jones from Manchester the key figure.

"So I sent David a cable — change your name, for goodness sake. And the planning was on. The pop boom was on, but there were few artists with the all-round skill of Tommy Steele. He was a rocker who had gone on to become a top stage and film star. Someone like Anthony Newley — that's how I saw Bowie progressing. David Jones and the Lower Third hadn't made it. . . . the group scene was difficult anyway.

"David could earn twenty-five quid for a gig, and have to pay his musicians thirty. Just for the joy of risking his neck rushing up and down the M1. No joy in that. So he went solo — his acoustic act, and in fairness he did build up a pretty big following.

"And whenever we could, we'd go to the West End theatres. Maybe Shakespeare one evening, and Cliff Richard in pantomime. He loved the atmosphere of the theatre. And he had a taste of acting — he was one of the crowd in the film of Virgin Soldiers. And he did so many auditions. For instance, he was in the line for the Murray Head part in Sunday Bloody Sunday."

The development and dedication of David was helped, too, by listening to all the records of Velvet Underground, and studying any utterance by Andy Warhol,



and working on the style of Nico. He got into so many different thought processes. . . . his Maoist philosophy, the Buddhist bit. With his manager determined to make him number one in the world as an entertainer.

Of course he had setbacks, but David learned how to cope with setbacks. His early childhood was in a tough neighbourhood. His dad was public relations man for a children's home. David fought when it was necessary — though the principle of "he who fights and runs away lives to run away another day" was a sound one. Nevertheless, one punch in a stand-up scrap nearly cost him his left eye. . . . he had a series of operations and was in bed for months.

Dropping out from school, he dropped into a job with an advertising agency, and dropped right out again. He was to be the centre of attraction, not a back-room boy. So when the breaks in show business came, he worked things out very carefully. He rehearsed for two weeks nonstop at an East End theatre to get it all right. . . . and lay awake most nights dreaming up the most spectacular costumes for the Spiders from Mars. The snakeskin suit, dyed hair, touches of real flash.

And all the time the deep thinking about his place in music. In one interview he said: "It's so difficult to determine which way the future will go in rock. But there's a resurgence of spirit in entertaining.

"It's a cross-mesh of social significance, and it's quite hard to determine whether the next artists are going to exist as large stars on their entertainment merit, as Doris Days or Engelbert Humperdinck, or whether they're going to be large because they have some kind of redeeming social value.

"Now me, I don't know which I fit into. But I feel rather like an actor when I'm on stage. . . . more than feeling like a rock artist. I very rarely have felt like a rock artist. I don't think that's much of a vocation, being a rock and roller."

But rock was still his world. When he came to do what we believed then was his last live performance, at the Hammersmith Odeon in 1973, he was said to be the best-loved and most-hated performer in the world scene.

Loved by those who thought he had genuine powers to heal and soothe, and musical magic; and hated by those who thought he was a jumped-up, pretentious, overbearing charlatan.

And there were the older folk who were somehow frightened of this married man (wife Angie, son Zowie) who talked so much of his being bisexual, and camping it up so deliberately. Those who feared his influence over the fans were surprised, no doubt, to find that on TV chat shows he was capable of saying lucid and intelligent and modest things. "Never believe it just to look at him, would you, dearie!"

Mind you, the musical highlights were there through the years — for those who had the ears to appreciate the strange meanderings of Bowie's brain. Take *The Man Who Sold The World*, a classic album, which still throws out new nuances and ideas each time it is played.

Heavy rock, menacing rock. One critic pronounced it: "A lengthy exercise in paranoia. But it grabbed the ears of millions, and was a worthy first breakthrough for Bowie in the States. Tony Visconti, who produced, played bass. . . . and the other main musicians were two ex-members of a blues band from Hull the Rusts. They were Mick Woodmansey, alias Woody, on drums; and guitarist Mick Ronson. Round about this time, there were changes in Bowie's set-up. Enter fast-talking legal eagle Tony De Fries, a change of label from Mercury to RCA Victor, and out *CAME THE LIGHTER*, *TIGHTER* *Hunky Dory* album.





David's personal tributes decorated this eloquent album. Kooks was written on behalf of his son Zowie and his mis-sus; Song To Bob Dylan needed no explanation; and his devotion to Lou Reed and the Velvet Underground flared through Queen Bitch. As for The Bewlay Brothers ... well, that was a song that nobody seems to understand, least of all this writer. And David himself keeps so quiet about the source of it that one wonders whether he, in retrospect, knows that it was all about.

Bowie, with his orange-hued hair, was persuaded to show himself on tour, this time free from insults and lighted cigarettes, and with Trevor Bolder on bass. Visually it was something else. If you could tear your eyes away from the quilted jump-suits, you were attracted by the long, trailing, silver-dyed sideburns of Mr. Bolder, or the peroxidized barnet of Mr. Ronson.

And it was but a few months before the arrival of The Rise And Fall Of Ziggy Stardust And The Spiders From Mars, and an instant outbreak of Ziggymania.

Apart from the extravagant star aura of David Bowie, there was the persistent management performance of Tony De Fries. Bowie was built up to be a mystical kind of figure. Nobody was supposed to get near him and dig deep. He'd go on stage, and perform in some of the boldest lighting experiments ever, and then he'd disappear, apparently to his home and family. His non-availability to be pestered with futile questions led to some terrifying knocks from certain newspapers. But as they decried Bowie, for personal rather than musical reasons, so the cult hysteria grew up.

There were some who felt that Bowie was a cold sort of fish ... a man who, when not actually performing, appeared to have iced water rather than blood flowing through his veins. In fact, Bowie himself has said: "I really am a pretty cold person. A very cold person. I have a strong lyrical and emotional drive, though, but I'm not sure if that's the real me coming out in the songs. I listen to them sometimes and find myself thinking that whoever wrote them really does feel strongly about things."

"And yet I don't believe I can think or feel that strongly. I feel sort of numb much of the time. Just walking around and feeling numb, like I'm some kind of an iceman."

A very cold sort of fish. But flash with it.

Marriage obviously suits Bowie. There are some who say that the unusual rela-

tionship he has with Angie keeps him from cracking up and departing pop altogether. She matches him, in a clothes sense, outrage for outrage.

She was eighteen when first she clapped eyes on David. She'd gone along to a concert with the boss of a record company. When he opined: "That bloke up there is a right load of rubbish", she was forced to point out the error of his ways, bid him a terse goodnight, and was later to end up marrying the "load of rubbish".

The Bowies spend only fifty per cent of their lives together. Angie, as Jipp Jones, world-travelling model, actress and writer, says: "There's always talk of us splitting up. Fact is that if things weren't right between us, we'd split immediately. But in fact he's a generous, warm and loyal person ..."

Cold to his critics; warm to his wife. It figures.

David has this knack of cold self-analysis. He says firmly and often: "Musically and creatively, I have always been an instigator, rather than an artisan. I want to retain the position of being a photostat machine with an image, because I think most songwriters are anyway."

But he works at the image he portrays. He says: "I never do anything by half. The costumes for the act are outrageous. I've had twelve or fifteen made up ... for the group, too. I'm out all the time to bloody well entertain, and entertain bloody well."

"I'm not the type to just get up there on stage and knock out a few songs, I couldn't live with myself if I did that. I'd rather go out and be a colour television set."

And he tries to explain the influences on his own songwriting. He says: "My music is a sort of outpouring of the subconscious. I don't question much. I relate ... in fact, I see my answers in other peoples' writings. I think the best summing-up would be that my own work is rather like talking to a psychiatrist. My act is my couch."

If Bowie himself is rather wordy when the mood is upon him, then so are some of those who professionally have to assess the man. American critic Henry Edwards, writing in a critical daze after first hearing the Hunkey Dory album: "David Bowie is not just another pretty face. And that's saying something in an age where beauty is only skin deep and more than enough to get anybody almost everything ..."

"David's flaxen hair, his piercing blue eyes, his blush-red lips, have made him the inevitable envy of the world's aspiring starlets. Happily, however, these purely physical traits are attached to a sensibility and that special Essence of David makes this record so special."

"I am sure that, one day, the fist of the Almighty invaded the boy's skull, plucked his brain from his cranium, and after gingerly admiring and caressing it, decided it was too precious to share ... and smashed it into smitherereens."

"So the result is much like the outpouring of a gaily coloured kaleidoscope, fragmented but dazzling, jagged bits and pieces of unusually-shaped objects, incessantly changing patterns with every gust of wind — each one a very special Bowie song."

"It's not surprising that his voice can easily transform itself into Bob Dylan's or even Tim Tins, while maintaining its own distinctive sense of truth. David is Greta Garbo, and Bob Dylan; he is Andy Warhol and Winston Churchill. He creates a self-legend composed of legends. His unique persona is based on the fact that he understands contemporary phenomena. That kind of crinkly intelligence is, in itself, phenomenal."

Quite, quite. Of course. But naturally. There's another way of putting it when trying to sum up the fantastic David Bowie influence on contemporary pop music. A shorter, more terse, less complex way of summing him up.

He is a true GREAT ONE of pop.

Peter Jones

Discography

Singles

PYE: Recorded eight tracks in 1966. Four re-issued on a maxi-single on October 6, 1972: Do Anything You Say / I Dig Everything / Can't Help Thinking About Me / I'm Not Losing Sleep (FYE TN 8002). The last track was originally recorded as David Jones And The Lower Third. Other tracks originally issued on deleted singles: And I Say To Myself; Good Morning Girl.

DECCA: The Laughing Gnome; Gospel According To Tony Day (DM 123) — APRIL 1967.

PHILIPS: Space Oddity; Wild-Eyed

Boy From Cloud (BF 1801).
MERCURY: The Prettiest Star; Conversation (MF 1135). Memory Of A Free Festival (parts one and two) (6052 026). Holy Holy; Black Country Rock (6052 049).
RCA VICTOR: Changes; Andy Warhol (2160). JAN 72. Starman; Suffragette City (2199). APRIL 72. John I'm Only Dancing; Hang On To Yourself (2262). SEPT 72. Drive In Saturday (Seattle-Phoenix) (2352). APRIL 73. The Jean Genie; Ziggy Stardust (2302). NOV 72. Life On Mars?; The Man Who Sold The World? (2316). JUNE 73. Sorrow; Amsterdam (2424) OCT 73. Rebel Rebel; Queen Bitch (5009). FEB 73. Rock 'n' Roll Suiteide; Quicksand (LPBO 5021) APRIL 74.

Albums

DECCA: The World Of David Bowie; Uncle Arthur; Love You Till Tuesday; There Is A Happy Land; Little Bombardier; Sell Me A Coat; Silly Boy Blue; The London Boys; Karma Man; Rubber Band; Let Me Sleep Beside You; Come And Buy Me Toys; She's Got Medals; In The Heat Of The Morning; When I Live My Dream — Decca SPA 58 — MARCH 1970.

PHILIPS: David Bowie; Space Oddity; Unwashed And Somewhat Slightly Dazed; Letter To Hermione; Cygnet Committee And Janine; An Occasional Dream; Wild-Eyed Boy From Free Cloud; God Knows I'm Good; Memory Of A Free Festival — Philips SAL 3644.

MERCURY: The Man Who Sold The World; The Width Of A Circle; All The Madmen; Black Country Rock; After All And Running Gun Blues; Saviour Machine; She Shook Me Cold; The Man Who Sold The World; The Supermen — Mercury SBL 7912

— RCA re-issued the Philips and Mercury albums in 1972, with a title change on one — from David Bowie to Space Oddity.

RCA: Hungry Dory; Changes; Oh You Pretty Things; Eight Line Poem; Life On Mars; Kooks; Quicksand; Fill Your Heart; Andy Warhol; Song For Bob Dylan; Queen Bitch; The Bewlay Brothers — RCA SF 8244 — DEC 1971.

The Rise And Fall Of Ziggy Stardust: Five Years; Soul Love; Moon-Age Daydream; Starman; It Ain't Easy; Lady Stardust; Hang On To Yourself; Ziggy Stardust; Suffragette City; Rock And Roll Suicide — SF 8287 — JUNE 1972.

The Man Who Sold The World: The Width Of A Circle; All The Madmen; Black Country Rock; After All; Running Gun Blues; Saviour Machine; She Shook Me Cold; The Man Who Sold The World; The Supermen — RCA OLSP 4816 — DEC 1972.

SPACE ODDITY: Space Oddity; Unwashed And Somewhat Slightly Dazed; Letter To Hermione; Cygnet Committee; Janine; An Occasional Dream; The Wild-Eyed Boy From Freecloud; God Knows I'm Good; Memory Of A Free Festival — RCA OLSP 4813 — NOV 1972.

ALADDIN SANE: Watch That Man (New York); Aladdin Sane (1915-1938-1977) (RHMS "Ellipsis"); Drive In Saturday (Seattle-Phoenix); Panic In Detroit (Detroit); Cracked Actor (Los Angeles); Time (New Orleans); The Prettiest Star (Gloucester Road); Let's Spend The Night Together (Comp. Jagger & Richard); The Hean Genie (Detroit and New York); Lady Grinning Soul (London) — RCA ORS 1001 — APRIL 1973.

PIN-UPS: Rosalyn; Here Comes The Night; I Wish You Would; See Emily Play; Everlasting's Alright; I Can't Explain; Friday On My Mind; Sorrow; Don't Bring Me Down; Shapes Of Things; Anyway, Anyway, Anywhere; Where Have All The Good Times Gone — RCA ORS 1003 — OCT 1973.

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Gordon Lightfoot

CANADA'S well-known troubador, Gordon Lightfoot, made his annual appearance at London's Albert Hall last week and although he's not getting any younger, his voice is still in fine form.

The singer-songwriter did most of his own work with the exception of Kris Kristofferson's Me and Bobby McGhee, accompanied only by a bass guitar and lead guitar.

He sang for about two hours with a short intermission. His voice was still as strong at the end of the concert as it was at the beginning. Lightfoot started out basically as a country singer in Canada and his performances still incorporate some country numbers, although he is known more for his folk numbers and his ballads.

Although Lightfoot has established himself as a superstar, he isn't a pretentious and vain performer and displays a surprising sensitivity towards his audience. At the end of one of his love ballads,



he said: "I hope I don't embarrass you guys." He also did one number for the people in the rows behind him with his back toward the bulk of the audience.

PETE BOULDEN

Charlie and the wide boys

CHARLIE and The Wide Boys? Never heard of them? Neither had I until recently when the six-man band started to perform in such reputable places as London Dingwall's club or the celestial Marquee.

They've been going together for almost a year now and they're led by an original wide boy himself, vocalist Charlie Ainley.

In terms of product, the band have yet to put their material to plastic but I understand they are toying with three numbers from their set for a single release.

It's obvious from their stage act at the Marquee on Saturday night that they've still a distance to go in the professionalism stakes but it's their rough 'n ready approach which is attracting the audiences.

Although the band were hampered with sound prob-

lems early on, it was Ainley's leadership which heralded the start of a fairly impressive set.

The band are still finding a settled formation though. Drummer Simon Fraser, who has been helping out, is leaving the band in due course and a guy called Foxy looks the probable replacement.

The highlight of the set, in fact, was when Fraser and Foxy both came on to play twin sets. Charlie And The Wide Boys' appeal is growing and their material is varied and interesting.

JOHN BEATTIE

Randy Pie

RANDY PIE, A German group, made their British debut last weekend at London's Riba. This trendy restaurant is hardly the place for a band to show their all, and indeed in terms of sound equipment the band was obliged to leave half of it in their truck.

Nevertheless, they did show musical versatility in a brand of music quite impossible to narrow down into a particular label to give you some impression where they're at. They have pop, rock, jazz, classical and spacey overtones plus some of the mood on a Santana and three part harmony attack of the Doobies.

Randy Pie kicked off with plenty of throbbing sounds via Cassin's. It Be, followed with their best commercial

sound titled Autumn and then into Hello Folks. Also featured was their debut single here on Polydor, Highway Driver. One thing which can't be bad as a sign to the future, they ended with plenty dancing their old hearts out at front.

They have some moog sounds, though I'm assured it comes from a very unusual Dutch organ plus plenty of brass and screeching sax. Their vocal work was slightly untidy and not too well balanced with the tensions moving between drums, bass and Fender Rhodes-Piano. Still, as I said, you couldn't expect the world in view of the conditions. I fancy we will hear more from Randy Pie and we'll be none the worse for it.

TONY JASPER

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Daydreamer

A WATCHED PUB never opens does it? Not that I was dying of thirst or anything, but I'd arrived ten minutes before opening time and my appointed meeting with Richard O'Sullivan (Bingham). And hanging around waiting for his favourite tavern to open made me feel like a loose woman!

"A loose woman — eh," says Richard, giving one of his famous lop-sided grins (Bingham special). "I'm sorry about that." Yeh, he looked it!

Poor old Richard, he's really nothing like the smug, obnoxious character he portrayed in the 'Doctors' series, but you still can't help thinking of him as Bingham the creep, can you?

Not even his more recent television role as the highly amicable Robin in *Man About The House*, is able to completely wipe away his toady image. Looks like your stick with it mate.

What prompted him to leave the ever popular 'Doctors' series in the first place?

"This other series, *Man About The House*, came up, and it was a different type of thing. For a short while I was doing both of them at the same time, then I thought people would get fed up of my face. After all, you can have too much of a good thing! So seeing as I'd been in the *Doctors* for three years — for which I'm eternally grateful for — I decided to try something else."

Which of the two series had he preferred appearing in?

"I enjoyed them both," he replied. "I know that's the easy way out, but I had a great time with the *Doctors*, we all got on extremely well together and had a lot of laughs. I never thought I'd have a happier time, but then I met the girls (Sally Tomsett and Paula Wilcox), and we all get on hysterically. It's nice 'cos I go and watch the *Doctors* at London Weekend when I can, and they come over to Thames and watch *Man About The House*, we're all great mates."

Richard was born in Chiswick in 1944 of Irish parents. He attended the Conna Theatrical School and was appearing in motion pictures at the tender age of eight.

"The first film I ever did," he recalls, "was in Venice with Trevor Howard. It was called the *Stranger's Hand* or something like that."

Eight was a very premature age to be involved in the celluloid jungle, were his parents associated with the business?

"No my father is a mechanic and my Mum's just an ordinary housewife, but I just sort of fell into it. I used to go to these drama classes on Saturday mornings and I got really hooked on them. I really loved them so I started going there full time. We had academic education in the mornings (tuition) and in the afternoon it was dancing, acting and mime — that sort of thing."

"I was very fortunate because I started working immediately."

He admits to perhaps

missing out a bit on his education but his only real regret has been giving up piano lessons.

"I started having piano lessons when I was about nine, and was doing quite well, the only slight problem was my music teacher — she used to terrify me, I was really scared of her and I used to have nightmares. I kept up these lessons till I was about thirteen, then I gave them up. It was very stupid of me as I was doing very well. I'd done well in all my exams and was very interested in arranging, but because I was so scared I gave up the lessons."

His advice to anyone in the same predicament is to stick at it, no matter how greasy the teacher appears to be. "It's worth it in the long run, and anyway," he says, "I know her now and she's really a lovely person."

Young Richard was steadily working as a child when to his dismay his voice broke at the age of sixteen, and he found himself out of work for two agonising years.

"I was still young and I had a bad time. Then I did the Cliff Richard musicals, *The Young Ones* and all that which was great fun."

He followed that up with *Cleopatra*.

"Quite an experience," he claims, not only was he working alongside the famous Liz Taylor, Richard Burton and Rex Harrison — but — "I did eight days' work in the eight months we were out on location, and just lazed about for the rest of the time."

Then came another bad patch where he found himself out of work for another year during which he decided to seriously take up writing music for the first time. Something which now takes up a lot of his spare time along with supporting

Chelsea, and playing for the Showbiz 11 football team.

"I actually sold a couple of records to some obscure record label, which was probably very big in Bangia Deah or somewhere like that."

"I'd bought myself a Hammond organ, sold that and bought a clarinet — electric piano — a Stevie Wonder special. He's my ideal, he's the king for me."

"I went to see him in concert when he was over here and I was amazed. By some freak I got into his dressing room afterwards. I can now see how girls feel about their pop idol, I can see how they go all rubber-legged, for I COULD NOT SPEAK — I WAS DUMFOUNDED. I started talking to his road manager saying how great I thought he was and everything, and he said 'why don't you go over and say hello to him.' But I couldn't, I couldn't even say goodbye and thank you for a great evening."

"I've always loved music especially jazz and Stevie's very jazz orientated, very exciting, he's clever and musically brilliant. My hero when I first got into music was Andre Previn. Bill Evans and Miles Davies — I was mad about Miles Davies. Jazz was definitely my scene, I still enjoy it very much, but now because of people like Wonder, Stevie Winwood, Elton John — people like that, well they've taken over. It's so near to jazz that they've joined, they've used jazz background for all their stuff."

"Emerson, Lake and Farmer, Yes, King Crimson are also firm favourites of mine."

He leans over with a confidential air and confesses that he has these recurring dreams! Please don't feel compelled to reveal them says I, reminding him

that everything he said would be taken down in evidence... "Oh no these are NICE dreams," he assures me.

"I keep dreaming that I'm in a studio for some unknown reason, and there's Miles Davies, Bill Evans and a host of other people at a recording session. Suddenly their pianist FAINTS, and Miles Davies says 'Christ there must be someone here who can play the piano.' The somebody says 'well Richard can play,' so I say, 'no no no — I couldn't possibly, but then Miles tells me not to worry and that it's only a straight blues. So I play and I get carried away, and everyone's saying how great I am... and that's when I wake up. It's a nice dream, I have it about twice a week."

"Another dream of mine is that I've taken my clarinet to Stevie Wonder's concert — I just happen to be carrying it around with me! Anyway his breaks down so I give him mine and he tells me to come up and play with him — it's wonderful."

Well you know what they say about dreams don't you? Meanwhile Richard can concentrate on his bright and busy future. He's already completed the film version of *Man About The House* and has another two television series lined up. So as the former Bingham hits the dust, it looks as though we'll be seeing a nicer shade of character from Mr. O'Sullivan.

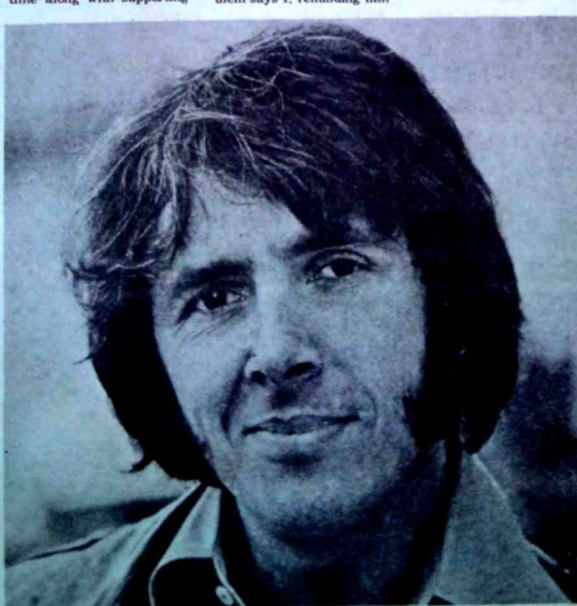
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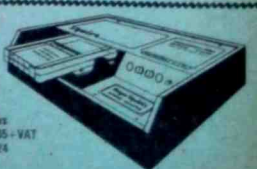
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Reviews
Peter Jones



BOWIE: Diamond Dogs (RCA Victor 0253). From the album, of course, but that won't stop it courting up the charts. Song is of typical Bowie construction, which means he doesn't just lump lyrics together and hope they'll hold on. There's that bizarre yet direct approach, with the whining, droning backing. However this track has already been much heard, so no point going on about it — except to tag it . . . **CHART CERT.**

GARY GLITTER: Always Yours (Bell 1356). Back to normal, thanks very much. Back to the hefty percussive efforts, with plenty of vocal back-up and eventually Gary emerging with a pretty fair old performance. It thuds along in foot-stomping jole de whatisit. Despite flirting with the ballad scene there's surely no doubt that Gary is essentially a rocker all heart. Watch it take off. — **CHART CERT.**

RONNIE: The Poacher (GM 024). That well-known circus impresario, one-time bass man with the Faces, now a highly respected solo singer and writer. This is, first of all, a good song — it's constructed in an original, tinkling sort of style, and is satisfactorily different to Home Comedy, and the lyrics bear close inspection. The lightweight but appealing voice is used economically. Got a round of applause, this, when first played in the office. — **CHART CERT.**

JUNIOR CAMPBELL: Sweet Lady Love (Deram 414). Piano introed, sturdy basic beat. Junior's voice isn't at its highest, but that's not to say weak. There's a rolling, almost Gospel feel to this once it gets under way. It'll be a hit, because it has excitement and a strong all-round vocal arrangement, and also because it never lets up. Could turn out to be Junior's biggest yet. — **CHART CERT.**

PAUL DA VINCI: Your Baby Ain't Your Baby (Penny Farthing PE 048). This is the actual owner of that high-flying voice on the Rubettes' chart-topper, and he's up there floating in the false-to areas on this one too. Up, up, up he goes, but down he comes for the more obvious chorus line, with ladies' voices in the background providing the height for a while. It's not a great song, but reasonably commercial start for Paul on his Todd. — **CHART CHANCE.**

MOTT THE HOOPLE: Foxy, Foxy (CBS 2438). Good thumping stuff — baby, baby, come on home where you belong, he says. Splendid atmospheric sound on this one. It's incessant pop, written by Ian Hunter. It's kind of relentless. A strange semi-strangled mood about it. Have to define, but you do. Good one. Great repetitive waves of sound behind. Cunning pop, I suppose. Which could explain the foxy-foxy tag. — **CHART CERT.**

ROCKIN' BERRIES: Looking Glass (Pyo). Very much into a cabaret-stage scene now, but the group has had plenty of hits in days gone by — either in comedy or in balladizing. This is an ambitiously laid-out beat number, well-performed.

JACKIE ROBINSON: Homely Girl (Harry J). Lifting reggae opus, with pipe-organ in the background.

PHIL CORDELL: Laughter In The Rain (MoWest 3015). Summer, despite the "rain" fall in the title; reminiscences of happy days; and so on and so on. Phil is a talented musician, full of ideas. There's a sax solo mid-way. Could be a hit under his own name . . . after all he's tested chart success already as first Springwater and then Dan The Banjo Man. — **CHART CHANCE.**

MUSTARD: Good Time (EMI 265). This one already has had a lot of air-play and subsequent public support in the London area, and it sounds about right for the charts. The vocal sound is determined and there's a sort of rough-shod blate about it all. It's plain commercial, nothing at all that special in construction, but it does make a hard-hitting point, no argument. — **CHART CHANCE.**

CLODAGH RODGERS: The Stone The Way I've Always Heard It Should Be (RCA Victor 5031). Strange thing is that Clodagh had hits with her lesser singles, doesn't get 'em with the really good ones. This one, the Carly Simon song, and with Three A Crowd backing up vocally, is a first-rate one, which presumably is the final kiss of death. Still, Clodagh sings it beautifully, softly, warmly. And coolly, if you get the gist. — **CHART CHANCE.**

ROY WOOD: Goin' Down The Road (Harvest 5083). Despite some really big-name competition, Roy is an easy "pick of the week" artist. Now if only the others had thought of producing some Scottish reggae! True . . . that's what he's come up with this time. Probably afraid of falling into a rut, or something. The reel is there first, then the voice, some boom-boom vocal bits, mandolin (I think), bagpipes, a pig (I think), and an insane engineer (I'm sure). Terrific good-time pop. — **CHART CERT.**

AMERICA: Mad Dog (Warner Brothers 17419). Jog-along feel, with good lead voice. . . Nothing wildly insane about it, just a gently sort of song with a plaintive air to it. America good band, dependent entirely on material for chart success or not. This one is melodic enough, relaxed enough, to make it. — **CHART CHANCE.**

SLOWBONE THE WON-DEBBOYS: Happy Birthday Sweet Sixteen (Rare Earth 116). From the murky depths of the East End of London come the band hailed as "London's answer to everything." Lea, Jeff, Keith and Jim have already built a big local following, but for somewhat heavier stuff than his poppy treatment of the Sedaka-Greenfield big one. Not a misjudged move, however, they can heavy up later on disc if they want. — **CHART CHANCE.**

DAVE BERRY: My Baby Left Me (Decca 201). One of the best performers of the old British beat scene — and a very distinctive voice. The moodiness is still there, but this is essentially an up-tempo swinger, despite the title.

HALCYON: Hey Friend (Wm Ya Join The Band) (Warner Bros). Very promising sounds from a promising band who are just building a reputation. Gritty lead voice and some tightly together back-up sounds.

STAMPEDERS: Me And My Stone (Regal Zono-Phone). Top Canadian trio on perhaps their most commercial but yet for British chart-dom. Good whining, droning and some, which grows on me fast. Repetitively commercial.

JORDAN YORK: Goodbye Ladies (Seachy). There's a very offbeat sort of vocal style on show here, and I find myself fascinated, even if the rest of it is a bit thin on the ground. Yes, it's an offbeat talent.



Reviews
the week



MICHAEL EDWARD CAMPBELL: Roxanne (You Sure Got A Kine Design). Roll It Over (Rare Earth RES 115). With more than a touch of Chuck Berry's "Madine" about the jaunty staccato structure and chugging rhythm, this lighthearted little ditty about a sleek chick who's expensive to love (she only does it for cash) is good unpretentious fun and I like it a lot. Self-produced Campbell gets beefy support from a spirited girlie group and something called The Boogie Band on both equally enthusiastic sides, but the flip is less punchy. **PICK OF THE WEEK.**

THE DRIFTERS: Kissin' In The Back Row (The Movies). I'm Feeling Sad (And Oh So Lonely) (Bell 1356). With barely the most perfunctory of Macaulay and Greenaway re-writes, 1964's "Saturday Night At The Movies" resurfaces with a new title and all the old much-loved noises. The Jackson 5 having completely lost their impetus here, it's probably just as well that their show has been cancelled, for one look at how grown-up and un-cuddly Michael has become would be enough to lose their younger fans. Still living in the past, however, Motown have dredged up this old album title track, a sweet little slowie sung in unbroken squeak, which would have had hit prospects were the show to go on. **MoPICK.**

MICHAEL JACKSON: Music And Me; Johnny Raven (Tama Motown TMC 900). The Jackson 5 having completely lost their impetus here, it's probably just as well that their show has been cancelled, for one look at how grown-up and un-cuddly Michael has become would be enough to lose their younger fans. Still living in the past, however, Motown have dredged up this old album title track, a sweet little slowie sung in unbroken squeak, which would have had hit prospects were the show to go on. **MoPICK.**

ARETHA FRANKLIN: I'm In Love; Oh Baby (Atlantic K 1047). Completely changed around, the Bobby Womack penned Wilson Pickett idole becomes a frothy and somewhat insubstantial concoction given a new swirling treatment and complex rhythms. Dead slow flip.

GRAHAM CENTRAL STATION: We've been Waiting / It Ain't No Fun To Me; Can You Handle It? (Warner Bros K 1338). Good value for the determinedly trendy, here's a nifty segue of two tracks "adapted" from this Family Stone offshoot's debut album. c/w the full 5:10 of their current US hit. They're too cold and calculated for my own taste, but many find 'em fine.



Reviews
James Hamilton



TERRY JACKS: If You Go Aways; Me And You (Bell 1367). Another from the same composing team who penned "Seasons In The Sun", this plodding and thudding slowie finds Canadian Terry rendering the words which Rod McKuen put to Jacques Brel's "Ne Me Quitte Pas" in a torturately earnest style, full of yearning breathiness and sibilant S's. His own slow clip-clop flip appeals more to my own ears. **MoR PICK.**

BLOODSTONE: That's Not How It Goes (Decca F 1352). George Harrison-ish auldin' guitar and a lazy "My Sweet Lord" lilt blend beautifully with Al Greenish chugging drums and some wailing falsetto to behind the unhurried lead vocal on Mike Vernon's finest ace production. Wood is that walling! **SOUL PICK.**

WILLIE HENDERSON: The Dance Master, Part 1 (Instrumental) and 2 (Vocal) (Comptone-Harles CM 900). Re-issue for this recent ponderous funkier by Chicago's famous horn-blowing arranged.

STEPHANE MILLS: I Knew It Was Love; The Passion And The Pain (Parnament PAK 306). Arranged and co-penned by Bert Keyes, these two Diana Ross-ish (but more Soulful) slowies are likely to become collector's items amongst femme fans, who will probably prefer the much better and rather sensuous flip. Got it now while it's still cheap!

BINGO: We Can't Get Enough; Mumbin' Man (Polydor 2066365). Arranged / co-produced by Warner Bros. The Philly Sound guys do a if unexceptional medium beater with all the usual trappings; however, the bery-jerky flip revolves around B's mumbin' in slurrin' central figure and is much more distinctive as a result.

VAN MORRISON AND THE CALEDONIA SOUL EXPRESS: Caledonia (What Makes Your Big Head Hard?); What's Up Crazy Pup (Warner Bros K 1338). While the CBS lay down a brassy big band beat, shrill-voiced Van romps along through Louis Jordan's old '45 jump 'n' jive with an obvious regard for the original yet also his own blues shouting style. The new flip's similar, with a long brassy intro. And don't forget to Boogie! **MUSIC PICK.**

THE YOUNG RASCALS: Groovin'; You Better Run (Atlantic K 10134). Although it was replaced two years later by Tommy James and the Shondells' "Crystal Blue in my affections, for a while in 1967 Summer smash was my favourite blue-eyed New York vocal group record . . . and for many others it remains, possibly along with The Lovin' Spoonful's "Daydream," one of THE all-time Summer Sounds, full of chirruping birds, dancing sunbeams and creaking hammocks. The noisier 1968 flip has an interesting if dated approach. **SUMMER PICK.**

THE DELLS: Sing A Rainbow / Love Is Blue; Give Your Baby A Standing Ovation (Chess 614001). Even if it is only as the B-side to their re-issued 1969 British hit, the Dells' lovely sound-effects and rap-introed recent US R&B smash deserves an ovation of its own here. Much the same tempo as "Homely Girl" and with a similarly intriguing concept, it's an abnormally wailing and barbe voice-switcher which is cheered almost every inch of the way by surging bursts of whistling and clapping . . . the very ovations they ask for. **B-SIDE PICK.**

BILLY JOEL: The Ballad Of Billy The Kid (Phillips 607801A). Billy has an American hit called "Piano Man," so what do naughty Phillips do? They get one of their British signings (Doug Browne) to cover it. AFTER they've released this boring older story song of Billy's instead of his hit. It may have been unintentional, but nevertheless it seems pretty rotten.

BARRBA STREISAND: All In Love Is Fair (CBS 2384). With her usual theatrical enunciation, Barbra soars away on Stevie Wonder's much-praised love song. "Who's this 'Mister Rec.' then, Barbie? Oh, you mean 'mystery,' 'do you'!"

JAMES GRIFFIN: She Knows; Father And Son (Polydor 2066468). His mother's pride, James affects a Nilsson-esque approach on the romantically pretty-pretty dead slow Colin Hiattonesque top-side, while on the flip a nimble beat adds crust to the facile lyrics before the tempo slows for a while. A slice of the old leaf, the long-suffering fellow is ex-Broad.

MARCBALAN — The Beguiling Of Dolores — (Track Select 2410 201). The beginning of Bolan, too... this is a collection of very early material, much of which has not before been released. Track had the group John's Children in which Marc sang and for whom he wrote most of the material. This album comes from that era... and Track had a lot of urging from fans keen on comparing the early Bolan with the current model. The imaginative style of writing is there, even if there's not as much confidence or flair in the vocal department. There's a thinness, too, about the instrumental side, but the almost-vaudevilian style of Marc comes through. Hard to equate this with Marc 1971 onwards. **P. J.**

GLADYS KNIGHT AND THE PIPS — Claudine — (Buddah 2318 097). The movie Claudine stars James Earl Jones and Diana DiHannah Carroll. The title track there is instrumental, but the rest is sung by Gladys and her gang, and as ever they are in high-perfect form — the score is by Marvin Hamlisch and arranged and produced by Curtis Mayfield, who also makes few mistakes in terms of taste of style. But the real star of the show is that wondrous voice of Miss Knight. **P. J.**

MARVIN GAYE — Anthology (Tama Motown TMSF 1238). This is the fourth in the excellent series of Anthology albums... it traces Marvin's career right from 1962 to the present day, including his work with Tammi Terrell, Kim Weston, Mary Wells and Diana Ross. All the classics are there, How Sweet It Is, Your Unchanging Love and of course I Heard It Through The Grapevine. My only criticism is that the past four years have been compressed into one side of the album, with only one track each from Let's Get It On, Trouble Man and Marvin and Diana, but still a lot of people will have all those albums already. A great record tracing a great career. **C. P.**

EMPEROR ROSKO — I'll Take You There — (Atlantic K 40502). Second in the Rosko Show series where he composes, in Radio One true style, a programme of soul artists including Aretha, Wilson Pickett, Otis Redding, wonderful Brook Benton and the Detroit Spinners. Have Rosko in your very own home — at but a fraction of the usual "live-show" fee. **P. J.**

CHIP TAYLOR — Last Chance (Warner Brothers K96036). Well Mr Taylor has a fine pedigree, apart from many many country hits, he was responsible for writing Wild Thing for the Troggs and Son Of A Rotten Gambler, the Hollies current outing which also appears on this album. He has benefited immensely from the breaking down of the barriers between country and rock and he has gathered some of the best players from both fields to play with him here. Coupled with his fine songs they have produced a bloody great album. **C. P.**

RICHARD DIGANCE — England's Green And Pleasant Land... (Transatlantic 277). Folk singer, singer-composer in fact, and he sings of interesting subjects with a rather dry sense of humour never far from the surface. He sings of The Hijacker, a particularly successful song, and the title song is no hymn of praise

... "Rule Britannia's lowing ground." And of the hang-ups of being a street singer. Mr. Jailer. One of the strongest albums in this field in a long while. **P. J.**

LIZA MINNELLI — Live At The Winter Garden (CBS 69075). Answered by a positive battery of different arrangers, and with a high-swinging orchestral backing, this is Miss Show-Itz in the best of her best — a big theatre and a packed audience. She closes with the now inevitable Cabaret sequence, and by a positive battery of different hard and furiously all the time. **P. J.**



Preview Preview Preview Preview Preview

Elton's Genny

— Office punks, Dingbat and Genny, squabble over E.J.'s new album

ELTON JOHN CARIBOU:
Side One
 The Bitch Is Back
 Pink
 Grimsey
 Dixie Lily
 Solar Prestige & Gammon
 You're so Static

Side Two
 I've Seen The Saucers
 Stinker
 Don't Let The Sun Go Down On Me
 Ticking

PETE: Well the cover looks a bit bilmsy...
GENNY: No the album's gotta be good — Lay it on us El.
PETE: The first number's jolly good, it's a pop rocker. Reminds me of Teacher from I'm only the plan...
GENNY: Sounds like a Stones rip to me — Brown Sugar or Bitch. It's interesting to note that Dusty Springfield is on back up vocals.
PETE: The next one is sort of a Rocket Man number — slow ballad.
GENNY: Didn't think you could get a FAST ballad — Pete. Pinky eh, reminds me of the colour of your eyes.
PETE: The brings us over to Grimsey...
GENNY: A little town near Scunthorpe...
PETE: Interesting this — Taspin's usually on a pseudo Yanky trip like on a Tumbledown Connection. But this time he's used an English idiom very different from his normal flirtation with the American dream. It reminded me of a Crocodile type of number.
GENNY: NO — I couldn't disagree with you more. Crocodile was rocky this one's definitely funky. So what if you think of Dixie Lily.

PETE: Well it's his country rocker number which chugs along.
GENNY: Nice bit of honky tonk fun. It's countryified, nicely rocky tie, with a soprano sax, madolin and a whistle thrown in for good measure.
PETE: The next one's really WIERD.
GENNY: Very alien — almost French.
PETE: Sounded more like a Frank Zappa parody because of the words. It's like something out of Overnight Sensation.
GENNY: Darling you're sooo static...
PETE: Ah this is the one with an Otis intro and the castanets — I didn't like that at all.
GENNY: Neither did I. I only liked the clucking of the castanets at the beginning — nothing else. What we need are more castanets and I've seen the light.
PETE: Or I've Seen The Saucers... A really good number with congas and a dramatic piano intro.
GENNY: And deep backing vocals — it's a bit passe now I mean NOW it's all UFO's isn't it?
PETE: Exactly, and we must also remember that Jefferson Airplane did a track called Have You Seen The Saucers, so this is a bit of a stinker... which happens to be the next number. It rocks along puncherly.
GENNY: It's just a very simple 12-bar blues with everyone playing the same riff.
PETE: No, no, no, come to his latest single, Don't Let The Sun Go Down On Me — with a shine a light intro.
GENNY: Now this is what I personally associate Elton with. I think it's the best track on side 2 — I like the Beach Boy backing.
PETE: The next number's my favourite, it comes over really soulful and meaningful.
GENNY: Certainly the longest number on the album, featuring just the piano and a synthesiser.
PETE: A beautiful exit. All in all a good fun album with good rockers.
GENNY: Have you noticed side one bears the rockers and side two carries his soulful overtones.
PETE: A much better album than Yellow Brick Road — much tighter much funkier.

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deserved some of it not. But to give credit where credit is due, they have consistently moved on over the years and have refused to be restricted by the heavy metal format. Then again they are hardly pioneers, this album is fairly light in feel, it certainly ain't no heavy metal bash. David Byron doesn't go in for that all screaming any more — he used to sound as though he was being castrated in mid song. There is no extended soloing, though Ken Hensley and Mick Box get the occasional outing. There's even an orchestra on The Easy Road. Ten out of ten for an eight of ten achievement. **C. P.**

J. J. CALE — OK! (A&M, AML588261): Ma's back in the kitchen cookin' up some vittles, there's a pa out in the yard, 'n' here's J.J. hisself out on the porch, rockin' his chair 'n' pickin' the blues. Yep, of smoky voice is back, an' it don't seem to matter one maple buckwheat that its pretty much the same as the first two 'cos of the whole charisarama that the Guy evokes. It's just another down-home backwoods masterpiece from the king of laid-back himself. A real home-cured recipe for those long lazy afternoons 'n' them havanas and cognac evenings under the magnolias with Elle-Mae. **F. D.**



MARIE OSMOND — In My Little Corner Of The World (MGM 2315 287). She's really finding her feet in the country corner of the world, is Marie. Produced by Sonny James, himself a giant figure round Nashville, and with vocal accompaniment from the Jordanaires and from the Nashville Edition, she's singing with confidence and style and all that early hesitancy has gone. She sticks mainly to fairly straight melodic songs — things that don't stretch her technique too far, but songs like I Love You Because have long stood the test of time. When she is forced to stray into the higher register she strains a mite, but that's a minor gripe. In the main it's a pleasant, safe, personable album and all power to her tonsils. **P. J.**

BAD COMPANY — Bad Co. (Island LPS 6259). It's been a long time coming, but it's certainly been worth the wait, for this, the first album from Bad Company, has all that we would have expected and more. You have to compare the band with Free, it's nearly the same line-up and the style is naturally similar, but forget Free, now because Bad Company are going to surpass even the heights that Free reached. The album kicks off with the chart single Can't Get Enough which you must have all heard, and then moves into a classic Paul Rodgers song Rock Steady. Mick Ralphs' composition Ready For Love, which appeared on The Young Dudes album, is the best track on the album, with Rodgers himself vocally outstanding. The last track Don't Let Me Down is the only number on the album that drags and it's dirty. Side two is consistently good without hitting any high notes though Ralphs' Moving On stands out. All in all, a great debut album, recorded when Bob had only been with the band a couple of weeks and all the more creditable for that.

TIM BUCKLEY — Sefronia (Discreet K. 49201). Mr Buckley seems to be a much neglected man, his last album Greetings From L.A. was a gem and did little, this one is even better. Tim started as a folk singer, but has moved on, this is rock and roll pure and

simple. His voice has improved immeasurably and it seems to get more soul. The backing band is immaculate throughout. This one is worthy of a place in anybody's collection. **C. P.**

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URAHNEEP — Wreathworld (Bronze LPS 9286). Heep have come in for their fair share of slugging over the years, a lot of it well

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TIM BUCKLEY — Sefronia (Discreet K. 49201). Mr Buckley seems to be a much neglected man, his last album Greetings From L.A. was a gem and did little, this one is even better. Tim started as a folk singer, but has moved on, this is rock and roll pure and

simple. His voice has improved immeasurably and it seems to get more soul. The backing band is immaculate throughout. This one is worthy of a place in anybody's collection. **C. P.**

RICHARD DIGANCE — England's Green And Pleasant Land... (Transatlantic 277). Folk singer, singer-composer in fact, and he sings of interesting subjects with a rather dry sense of humour never far from the surface. He sings of The Hijacker, a particularly successful song, and the title song is no hymn of praise... "Rule Britannia's lowing ground." And of the hang-ups of being a street singer. Mr. Jailer. One of the strongest albums in this field in a long while. **P. J.**

URAHNEEP — Wreathworld (Bronze LPS 9286). Heep have come in for their fair share of slugging over the years, a lot of it well

Rock 'n' Roll



"WE PICKED up the name from the Diamonds recording of 'Little Darling,'" says Buddy Gask, explaining how this eight piece band had acquired the short and sweet name of Showaddywaddy.

I met up with four of the lads just before they were due to support Cassidy on his three day British tour. And to say the band were eagerly awaiting this course of events would have been putting it mildly! As Buddy enthusiastically points out:

"Look at how many people we'll be playing to - 100,000 people - it's incredible. I know they'll be going there to see Dave, but we'll MAKE them listen to us. They'll SEE us anyway unless they're all going to turn their backs and face the other way."

As it happened Waddy doesn't have worried for they ended up by putting over a riotous act and managed to divert the attention of thousands of 'possessed' fans for the

whole of their thirty minute set.

Their entire stage act was heady, kaleidoscopic, exciting and nostalgic. It was kinda hard to pinpoint exactly who was doing what in the band, for they all sing, dance, and all play instruments.

Dave Bartram (the young looking one with the big mouth), "Buddy and myself do the bulk of the lead singing. Russ and Trevor do the bulk of the guitar playing and there are two main instruments, Romeo and Malcolm."

Although Showaddywaddy as such only formed a mere nine months ago, the lads have known each other for a number of years, and have played together in different bands.

"We've been friends for a long time and fancied the idea of getting together and forming this idea of a visual rock 'n' roll band 'cos that's what we were brought up on."

Were they playing this type of music in their former bands?

"Some of us were," says Dave, "some of us have never stopped playing it.

Others sort of went commercial but still had their roots in rock 'n' roll. We've all done the jeans and the T-shirt bit."

The next logical thing was to talk about the success of their first hit single Hey Rock And Roll.

"We're all knocked out, because we wrote it and it's a hit," says Buddy. "The wholeband contributes when we're writing songs, it's all done by teamwork. I don't know where people get the idea that it's the glitter sound - 'cos it's not."

"Hey you shouldn't keep bringing that up", Rod Dees suddenly comes up with, "let her bring it up."

I told them I wasn't even going to mention it - hadn't dreamt of bringing it up.

"No, she hasn't even mentioned it," continues "and we're at it. It's a nice commercial single which appeals to the kids. We've got a hundred songs that we've written between us. We wanted a song that the kids could clap their hand to, stomp their feet and sing along to. It's a jolly single and it represents what we're like on stage."

By this time it was

becoming apparent that this bunch of merry men were reluctant to voice their opinions or to say anything which might have incriminated them in any way. So naturally I asked them their opinion on their closest rivals - The Rubettes.

"I think Sugar Baby Love is a great song 'cos it was written for us," stated Russ Field, "well it wasn't exactly written for Showaddywaddy, but it was offered to us six months ago, before it was recorded by the Rubettes, we almost signed with their record company."

Why didn't they record the song at the time?

"Cos our own material is just as strong, and also we signed with Bell instead of Polydor."

You've only got to mention (casually) America's Sha Na Na, and the band will fly at you - like all hell

breaking loose.

"We're nothing like them," explodes Buddy, "they're very tongue in cheek and we're not. We're sincere about our music."

"We're a Victorian band," he adds "No we're not," interrupts Dave, "we're an EDWARDIAN band - we've had the image for quite a while now 'cos it's smart, we don't want to be associated with dirt, we're trying to create a 1974 rock and roll image."

A few days after the Cassidy concerts I spoke to Dave and asked how the band felt-supporting David.

"It was amazing," he replied, "and quite an experience for us. We didn't do at all badly did we! The thing that surprised me the most was the way the kids joined in - they even knew all the words to Teenager In Love. It was great - just

like playing on Cracker Jack!"

How did they find the 'kid' himself?

"There again it was quite an experience, 'cos he's the next big thing to Elvis and we were all looking forward to meeting him.

We saw him first at Glasgow and as soon as we walked through the door, he raised his arms in the air and shouted - Hey Rock And Roll - he knew our song. We got on really well with him and liked him a lot, but then we like everybody and everything - we're just a bunch of fun-loving guys."

That's the trouble with Showaddywaddy - they're so controversial!

Genny Hall

around the country

tony byworth

Canadian country

MEETING up with an attractive lady is always a pleasant task - but meeting up with Lynn Jones proved doubly rewarding as it also allowed the chance to find out a little about the Canadian country scene.

I would love to work over here" she explained, just prior to making her U.K. radio debut on Bob Bova's London Country. "Part of my reason for coming over was to investigate the situation, as well as having a little holiday."

Back across in Canada, Lynn - home based in Toronto - keeps up a pretty busy schedule. Up until recently she handled most of her business affairs which including property maintenance as well as radio, television and public appearances.

"I'm now in my

sixth year with Channel 11 TV, Hamilton working on various shows so I'm now starting to feel part of the woodwork. I'm also now in my second year as a featured member of George Hamilton IV's television series.

"In fact, when I'm not working on television programmes, I use George's television band on my public dates. George doesn't use the band as he lives in the States, so I can use them in Canada. Basically I use three or four musicians from the TV show and I tour mostly in the areas where the show is seen. However we're now syndicated and seen from coast to coast, so I'll have to get another band together because these guys do not travel extensively."

Lynn's success, however, is not limited to Canada. In 1968, following the success of her record, Applause in both the US and Canadian charts, she set up temporary residency in Nashville.

"I moved there primarily because Canadian broadcasting were not playing Canadian talent, that was before the CRTC law was passed which ensured regular plays for Canadian artists. Before that law came into effect there was really nothing in Canada for anyone - the stations were all playing foreign records, foreign in the sense of American, British or whatever. I went to the States to record and try to get something going.

"The only thing I found out about working in Nashville was that I could have

just about worked anywhere. I spent more time on the road when I was in Nashville than I did when I was working in Toronto. I never did work in Tennessee, although I did play most other States as well as Europe."

However the Canadian scene has now opened up and Canadian artists have now established their own rightful places.

"The country music is growing steadily although it's divided into various forms. A lot of it is more folk, especially on the eastern seaboard because this area is predominated by Irish and Scottish ancestry. The music there is evolved as more folksy because of the heritage, although it's classified as country on broad terms by most people and record companies."



Currently Lynn has a Tony Hatch/Jackie Trent song I Love Your Kind Of Lovin' as her current single

which proves, yet again, that music is able to bring countries closer together. Perhaps it won't be

too long before she's singing that song, along with her Canadian and US material, before UK audiences.

Award winners

The latest set of U.K. country music award winners were revealed last Thursday week (May 30) when Country Music People and Fulham Country Music Club announced the results of their recent polls at a special show staged at Wimbledon's Tennis Centre.

The results of the Country Music People poll, held in conjunction with the British Country Music Association were: US Section - Male Singer, Johnny Cash; Female Singer, Dolly Parton; All-Time Favourite, Jim Reeves; Songwriter, Kris Kristofferson; Most Promising Artist, Johnny Rodriguez; Favourite Album Artist, Merle Haggard; UK Section - Top Solo Singer, Bryan Chalker; Top Country Group, The Hillsideers; Top Recording Artist, Bryan Chalker; TV & Radio Programme, Country Club.

The winners of the Fulham Country Music Club Awards, which centre around artists playing the club, were: Top Group, Barrett Brothers and Original Shakin' Joints winners; Promising Group, Sounds Country; Female Singer, Little Ginny; Male Singer, Kevin Stewart; Country Music Programme, London Country.



Cliff Richard's brand new album, recorded 'live' in London, and featuring a collection of some of Cliff's own favourite songs - James Taylor's 'Fire and Rain', 'Day by Day' from *Godspell*, Hank Marvin's 'Silvery Rain', the Ray Stevens classic 'Mr Business Man', the traditional songs 'Higher Ground' and 'Amazing Grace', along with superb versions of his hits 'Jesus', 'Help It Along' and 'Sing A Song Of Freedom'. Also included are two of Cliff's own compositions 'Yesterday, Today, Forever' and 'Jesus Loves You'.

The album is produced by David Mackay, and arranged by Barrie Guard, and features the musicians Cliff has worked with during his recent concert appearances.

CLIFF RICHARD Help It Along

Album EMA 768 • Cassette TC-EMA 768 • Cartridge BX-EMA 768



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

Bernie boost

stateside newies James Hamilton

WHAT IS happening in soul music; or better still, what is the source of what's happening in soul music? Very little is an immediate reaction. Billboard charts indicate a steady rise

for Kool and The Gang and continued placement in the first 20 slots for such notables as Stevie Wonder, Aretha Franklin and the Four Tops.

Perhaps the most surprising

incident, both for Elton John and his people, was his being and the Jets invading soulville. Elton's free-range, paid for by many of the soul stations is foreshadowed, and there must be something obviously lacking in the soul music diet that encourages soul fans to hang out with Bernie and the Jets during these lull periods.

Since there has been a drastic and much needed cut back in biexploitation movies, which also means a cut back in black music themes, that might appear to be another reason for the lack of excitement on the soul music scene.

The lull, however, might be considered advantageous for some. Herbie Hancock's most recent release, *Head Hunters*, and the track *Chameleon*, have reached a considerable amount of interested young major response. Not since Hancock's soul-inspired *Watermelon Man* of some years past, has there been any excellent pianist's contributions to the so-called soul market.

VICTOR TRUMPER: The President Song (MCA 40260). Remember all the fuss (and the big sales) caused by "The Americans", earlier this year? It was an ultra right-wing commentary written and narrated by Canadian broadcaster Gordon Sinclair, and taken to platinum status on the Hot 100 by Byron MacGregor, which got played quite a bit on Capital Radio's "You Don't Know What You've Got" show but which never came out here. Well, victor Trumper remembers it well, and with splendid sacrifice has laid aside his trusty willow to enter the political arena in the hopes of making big sales (and big bucks) with HIS tribute to some particular Americans. Beginning with the beginning, American Presidents, pausing momentarily after the assassinated ones, and interspersing each bit of the list with an enigmatic little chorus along the lines of "They all made you what you are today, please don't throw it all away". After the last chorus,

he gets to Lyndon Johnson and Richard Nixon, and then the record just stops. Now, already ultra-patriotic in intent, already the record is causing wildfire controversy in America, where some radio stations are banning it from their airwaves with the argument that it is an incitement to assassinate Nixon too! Currently big in Boston and banned in New York (a switch from the usual record), yet with many more radio stations uncommitted in the latter city, it's obviously the sort of single that'll either sell a million over night or else die a rapid death. It's actually good enough to deserve the former fate, which ought to please Victor (whose identity might surprise some: despite the American patriotism, he is in fact British and a broadcaster himself). Now ain't that nice?

LAMONT DOZIER: Fish Ain't Bim! (ABC 11438). It seems strange that Lamont Dozier (currently up 11 to 14 with a bullet on the R&B Chart), who after all was one of Motown's legendary producers along with the Howells, is scoring a hit himself with which he has no

connection other than as singer. Produced, arranged and co-penned (but not with Lamont) by McKinley Donato, and culled from the *Mr. Dozier* album, it's an effectively lurching medium-slow rhythm jigger that's sung with the Levi Stills type of stragglingly hoarse irony.

TAVARES: Too Late (Capitol 3382). This one plays looking Lamont Dozier R&B but it above him at 77 Pop, the Tavares brothers' latest is a slick, smooth, creamy, rhythmic groove with slightly chuggy with slightly Latin rhythms during the gradually building intro and Spinners-style professionally good vocal work behind the coolly impassioned lead singer. Penned and produced by prolific funksters Dennis Lambert and Brian Potter, it gets credited as a Haven Records Production yet is not actually on that duo's new Capitol distributed Haven label.

THE DELLS: I Wish It Was Me (You Loved) (Cadet CA 3702). And smooth creamy delectable Dells do Jackie Avery's lush slowie with shimmering strings, hurtling over the top with some interruptions and a whole lotta soulful beauty. It's deep and not particularly Poppy, but soulful. Group Franks will lap it up. Slurp, slurp!

SMOKEY ROBINSON: It's Her Turn To Live (Tama T 4202). And smooth creamy "Smokey" album (already available here), Bill's 31 R&B/33 Pop Chart climber is a slick rhythm shuffle with a basic ONE two THREE, four beat thinking buoyantly along under his multi-tracked quavering high pitched but pushy - singing. Quite a groover, modern style, it must be going great guns in the hipper discs.



Enter Fanny

PEOPLE ARE at last getting into Fanny. Straight in at number 89 in the Billboard charts goes the single I've Had It.

These hard-rocking four girls have won lots of respect but no previous chart singles in their three-year career. Now, under banner of Richard Perry Productions and switched to Neil Bogart's new Casablanca label Fanny has a tight up-tempo disc perfectly formatted for AM acceptance

without losing their trademark funky drive.

Patty Quatro, Suzi's sister, has replaced June Millington on lead guitar, along with Nickey Barclay on keyboards, bassist Joan Millington and drummer Brie Berry. Roy Silver is their manager. Current Fanny project is an elaborate "rock cantata" they're touring this summer. "Rock 'n' Roll Survivors," complete with costumes and theatre settings.

Soundings

The Soul Survivors (remember "Expressway to Your Heart" a few years back) who signed with Philly International, are currently cutting a single at Sigma Sound Studios in Philadelphia with Kenny Gamble producing. Also at Sigma is a new Philly International duo, Derek & Cindy Floyd, being produced by Thom Bell, and Bobby Martin is getting ready to produce Labelle's first Epic LP at Sigma.

At Cherokee Studios in Topanga, Calif., Del Shannon (who had a number of major hits a few years back including "Runaway" and "Keep Searchin'") has been cutting a single, "Runaround Sue." Working with Shannon, who is producing himself, is Jeff Lynne, leader of the Electric Light Orchestra. Also at Cherokee, Rocket Record's *Hotone* is cutting tracks for their CBS-TV show, the

"Hudson Bros. Comedy Hour." The show will be one of the summer replacements for Sonny & Cher. The brothers are also cutting tracks for an upcoming fall show on CBS, "Razzle Dazzle." Cherokee was presented with its first gold record recently for their part in the mixing and overcutting of Steely Dan's "Pretzel Logic" LP.

The Record Plant East in New York City has been busy with Neil Stookey cutting for Warner Bros.; the J. Geils Band working on an Atlantic LP with Bill Szymanski producing; Neal Smith, Alice Cooper's group member, cutting with Jack Douglas producing; Michael Bruce, Douglas's gain handling production chores; Edgar Winter in working with Rick Derringer; Johnny Winter is set to come in and Chuck Corea has also made plans to work at the studio. Currently in progress are Harry Nilsson's next with John Lennon producing, and the Raspberries next set, with Jimmy Ienner producing.

U.S. CHARTS

from Billboard

singles

1	BILLY DON'T BE A HERO	ABC
2	YOU MAKE ME FEEL BRAND NEW	Mercury
3	SUNDOWN	Gordon Lightfoot
4	THE STRIKE	Ray Stevens
5	BAND ON THE RUN	Paul McCartney & Wings
6	DANCING MACHINE	The Jackson 5
7	BE THANKFUL FOR WHAT YOU GOT	William DeVaughn
8	THE ENTERTAINER	Marvin Hamlisch
9	FOR THE LOVE OF MONEY	O'Jays
10	MIDNIGHT AT THE OASIS	Maria Muldrup
11	IF YOU LOVE ME (Let Me Know)	MCA
12	HELP ME	Joni Mitchell
13	HOLLYWOOD SWINGING	Olivia Newton-John
14	MY GIRL BILL	Jim Stafford
15	THE LOCO-MOTION FUNK	THE HAVEN'T GOT TIME FOR THE PAIN
16	THE SHOW MUST GO ON	Three Dog Night
17	YOU DON'T SEE ME	Anne Murray
18	OH VERY YOUNG	Cat Stevens
19	I WON'T LAST A DAY WITHOUT YOU	Carpenters
20	SAVE THE LAST DANCE FOR ME	The DeFranco Family
21	ON AND ON	Gladys Knight & The Pips
22	ROCK THE BOAT	The Hues Corporation
23	MY COMING HOME	Spinners
24	ONE HELL OF A WOMAN	Max Davis
25	IT'S BEEN SEARCHIN'	SO LONG
26	THE AIR THAT I BREATHE	The Hollies
27	SON OF SAGITTARIOUS	Eddie Kendricks
28	DO YOU REMEMBER 'BOUT A THING	Stevie Wonder
29	IF YOU WANNA GET TO HEAVEN	Three Dog Night
30	RIKKE, DON'T LOSE THAT NUMBER	Stevie Nicks
31	SIDESHOW	Blues Magic
32	ROCK AND ROLL HEAVEN	The Righteous Brothers
33	YOUR LOVE	George McCrae
34	I'M IN LOVE	Aretha Franklin
35	TUM DON'T WANT TO BE LONELY	J.M. Knorr
36	ANNIE'S SONG	John Denver
37	SENNE & THE JETS	Elton John
38	TRAIN OF DOUBT	Cher
39	TOP MFSB	Philadelphia International
40	ANOTHER PARK, ANOTHER SUMMER	The Doobie Brothers
41	ALREADY GONE	The Eagles
42	COME AND GET THIS	Redbone
43	WIGHTLY MIGHTY	Air Wind & Fire
44	MILDFLOWER	New Birth
45	CHAIN DOK'T MAKE NO PRISON	Four Tops
46	THE PA CACI (Part II)	James Brown
47	WARRIOR	Martha Montgomery
48	CAN YOU HANDLE IT?	Graham Central Station
49	LA GRANCE	Z.Z. Top

albums

1	PAUL McCARTNEY & WINGS	Band On The Run	Apple
2	THE STING/SOUNDTRACK	MCA	Mercury
3	GORDON LIGHTFOOT	Sundown	Mercury
4	CAT STEVENS	Buddah & The Chocolate Boss	Mercury
5	MARIA MULDRUP	Capitol	Mercury
6	JOHN DENVER	Greatest Hits	RCA
7	GRAND Funk	Shine On	Mercury
8	ELTON JOHN	Goodbye Yellow Brick Road	MCA
9	JONI MITCHELL	Court And Spark	Mercury
10	CHICAGO	Chicago VII	Columbia
11	BACHMAN/TURNER OVERDRIVE II	Mercury	Mercury
12	LOGGINS & MESSINA	On Stage	Columbia
13	FRANK ZAPPA	Apocalypse No. 1	Diesiret
14	ROBIN TROWER	Bridge Of Sighs	Mercury
15	DOOBIE BROTHERS	What Were Once Vices Are Now Habits	Warner Bros
16	THE WONDERS	Inevolution	Mercury
17	AMERICAN PRAFFIT	Soundtrack	MCA
18	EAGLES	The Border	Asylum
19	STEELEY DAN	Pratt & Logie	Mercury
20	HERBIE HANCOCK	Head Hunters	Columbia
21	OIL PLAYERS	Skin Tight	Mercury
22	LYNRYD SKYTRID	Second Helping	MCA
23	THE NEW POWER GENERATION	Mercury	Mercury
24	EARL THURMUND & BIRE	Open Our Eyes	Columbia
25	MIKE OLDRED	Tubular Bells	Mercury
26	THE SPINNERS	Mighty Love	Atlantic
27	CHARLIE RICH	Behind Closed Doors	Epic
28	WAR	War	Mercury
29	TOP TERS	Hombres	London
30	EDGAR WINTER	GROUP SHOCK Treatment	Epic
31	MOTT THE HOOPLE	The Hoople	Columbia
32	SEALS & CROFTS	Unborn Child	Warner Bros
33	STYLISTICS	Let's Put It All Together	Mercury
34	WADYS KNIGHT & THE PIPS	Imagination	Buddah
35	JIM CROCE	You Don't Mess Around With Jim	Mercury
36	CHARLIE RICH	Very Special Love Songs	Epic
37	GOLDEN BOND	Mercury	Mercury
38	PINK FLOYD	The Dark Side Of The Moon	Mercury
39	JIM CROCE	Got A Name	Mercury
40	THREE DOG NIGHT	Hard Labor	Dunhill
41	DEEP PURPLE	Warner Bros	Mercury
42	MFSB	Love Is The Message	Philadelphia Int'l.
43	GOLDEN BOND	Mercury	Mercury
44	SARBA STREISAND	The Way We Were	Columbia
45	O'JAYS	Sing	Philadelphia Int'l.
46	DAVID BOWIE	Diamond Dogs	RCA
47	ARETHA FRANKLIN	Let Me In	Your Life
48	ARETHA FRANKLIN	OBLIVION EXPRESS	Mercury
49	QUINCY JONES	Body Heat	Mercury

The young Kay country

NASHVILLE - In the "youth movement" - country music's signing of 17-year-old Janice Kay, a youngster just graduated from high school in Louisville.

Even at her tender age, she formerly recorded for GRT and Nugget, and was brought to Mercury by Fred Carter Jr.

Mercury's Kay is the industry's youngest ever to sign a booking contract with the Hubert Long Agency. The action points up the industry's growing interest in the young, Columbia's Tanya Tucker, Mercury's Johnny Rodriguez, Capitol's LaGrange and RCA's Debra Barber are recent examples. MGM's Hank Williams Jr., although a seasoned veteran, still is quite young. Others who fit into this young mould include Hoyt Axton, Moe Bandy, Larry Gatlin, Brian Collins, Brian Shaw, Les Wanda, Lindsey and others.

The signing of young artists is reflected in the audiences. Samples of audience around the nation show more young people attending country music shows, and the age level at the "Grand Ole Opry" which drew a record 17,539 last weekend) is appreciably younger. Mercury's Frank Mull says Miss Kay will be the next in Nashville, living with the family of her producer, Glen Keener, until she is of legal age.

Mailman



Legendary Dingbat devours your letters.

Write to: Peter Dignam, 7 Carnaby Street, London W1V 1PG

A NUMBER of listeners have sent in birthday cards saying the letters are too silly to be real; you should see the kind of thing we don't print. In fact, you are, and here they come . . .

DEAR Mr. Dangler, I have been a faithful reader of RRM for some years but just lately the letters page has turned a bit silly. (A BIT? Just wait till later on - MM).

Mr. Dugnim, will you please stop including bloody stupid letters which purport to come from neurotic leeches weeping over something "A Bolan Fan" has said in reply to a letter from "Two Donny Fans." It really makes me ill to read unconstructive pieces of literary twaddle.

Mr. Dingnam, which I dare say you edit blindfold. Mr. Dognim, when will you realise that readers are fed up with week after week reading letters signed "P.G." (no address supplied), "Beverly, Ipswich," or "Two Furious Mud Fans," which merely ridicule other equally daft uncreative garbage from the week before.

Dear Mr. Dogley, reconstruct your letters page and take them bloody silly

shades off. AND in future ensure that all correspondence printed is genuine giving full names and addresses, etc. . . .

Yours forever,
A. Pratt (Mrs.)

OVER to our unshaded reconstruction expert:

"Zounds, methinks thy dost suit thee verily, forsooth, thou hast deemed it unworthy to include thine own address!" Thank you, and since you mention P.G. . . .

EVERYBODY sends in weird names and they write daft letters.

You're not a very intelligent letters page are you?

Jimmy Riddle,

Back Room,
Fred's Cafe.

P.S. Niddle pom snick pah fo.

YES, thank you, er, Jimmy, and isn't it just rather that somebody with rather similar handwriting wrote in to say . . .

DON'T you realise Niddle pom snick pah fo is Mongolian for "get 'em off"?

Mother Nora (hard-up nun)

P.S. Hey Pete, could you send me your inside leg? I make trusses for the inmates of our local Monastery up the road.



bless their Holy Socks.

SEE what I mean? (Bacardi AND Coke? Man you're so HEAVY!) And this isn't exactly kid's stuff either. . . .

IT'S about time you had a bit of leg and bum and girl in Record Mirror, Dignam. (RM 1.6.74). Oh La La. WHO was she? And no kickers (sic - MM). Keep it up. Next week a long-legged woman in black or a Rock 'n Roll suicide. I love you Dignam you freak I do.

A Pop and Girl Fan,
P.S. Did she have knickers on? Say no. Cor.

HMM, yes, bulbous also tapered. Think about it. Constantly. Do you read me Bridgewater, Somerset, do you read me? (No, I just look at the pictures. . .)

ATTENTION all personal, be on the lookout for one "Bugs Bunny" (alias Crackpot Sid).

Last heard of on the letters page of RM, 18.3.74. Do not, repeal, do NOT, converse with this human (human?) as he has a very rare disease known as "Osmondjealousitis."

This illness mainly attacks stupid little boys.

and starts by a streak (don't look Ethel! - MM) of green below one's eyeballs. (Too late! - MM). This is quickly followed by a disturbing urge to ruin normal people's enjoyment and pleasure. (This particular symptom usually involves people's choice of music, e.g. The Osmonds, especially Donny).

We must track down and subdue this lunny (sic) so that the ones who wish to enjoy Donny can do so in the sanity which once belonged to the world of Osmondities.

For it is obvious that this twit needs to insult normal people's pleasures to subdue his frustrations and lack of affection from his mummy.

Manfield,
Bridgewater,
Somerset.

P.S. You must not scorn this lunny, you must him. And here endeth the sermon!

AMEN. Sister Angie, Amen, come into the garden of delights Maud and gitcha little feet around this Dixie chicken:

WHILEST reading a recent letter I saw someone say: For God's sake leave Donny alone.

The poor lunatic who wrote the letter went on to say that he, D.O., is a clean, healthy living, 16-year-old boy who has a good voice, fantastic looks and a great personality.

All I can say to that is - Knickers! (Well at least he can spell). He is a dirty zombie with buck teeth and has a face like a frog's bum and voice like the noise it makes. (Even if he is rather abusive).

Only one point in the letter was true, D.O. (not to be confused with B.O.) couldn't have put a girl in the club, he wouldn't know which end of a girl to start with.

I reckon that if that Yankee git was banned from this country along with his mummified brothers we would be a lot better off.

An Osmond Hater and Beatles Fan.

EH, gringo, looks disa, issa too mucho plenty handsome Osmondos disa wik, eh? -

NEXT WEEK: Maurice Escargot And The Trail-Blazers. PLUS, the Truth about Lies in Black AND White. Well Bye-Bye.

NEW SINGLE FROM
HECTOR
"Bye Bye Bad Days"
by "Lady"
on DJM Records
OUT NOW DJC 303

HECTOR FAN CLUB
The Suite 75 The Tricorn
Portsmouth Hants

Who is Ray Stevens?

WHEN THE pundits come to write their reviews of 1974 the chances are that they will declare Ray Stevens' recording of "The Streak" the most successful record of the year. Already these same pundits are claiming that world sales could exceed five million copies, and, to date, the record has been released only in the USA, Canada and the UK!

But what of the record itself, and, more important, the man responsible for it? The song is the latest in the long line of highly amusing epics in which Ray Stevens poses gentle fun at the human race, and its idiosyncrasies.

The fun began in 1960 with a spoof on the well-known soap opera hero "Sergeant Preston of the Yukon" and continued in 1961 with Ray's testament to hypochondria "Jeremiah Penbody's Polyunsaturated, Quick Dissolving, Fast Acting, Pleasant Tasting Green And Purple Pills". 1962 saw the arrival of "Ahab The Arab" and his camel named Clyde. A year later they were followed by "Harry The Hairy Ape", a record which posed a lot of fun at pop singers, and pop music generally.

Many other unforgettable characters followed in the wake of these immortals. "Speed Ball", "Butch Bubarrarian (Sure Footed Mountain Climber, World Famous Yodelling Champion)", "Bubble Gum The Bubble Dancer", "The Rockin' Teenage Mummies", and "The Olde English Surfer" to name but a few. Each one a gem, and each one the creation of Ray Stevens' fertile imagination.

Time passed, and at the end of 1965, a 'new' Ray Stevens emerged. After the

From Sergeant Preston of the Yukon up to The Streak, Ray Stevens has remained the topical freak.

humorous ditties which formed the majority of record releases throughout the first half of the sixties the succeeding years were to reveal a more serious side to this popular American jester.

Only one aspect remained unchanged, he was, for the most part, still recording his own songs. For the next two years record releases were few and far between. The breakthrough came at the beginning of 1968 with a song called "Unwind" which describes the tensions of modern-day life. People identified themselves with the sentiments expressed in the lyric, and the record began to sell.

Then, in the middle of the same year, came a song that was to make history. "Mr. Businessman" took a long, hard look at the world of big business, and the people involved in it. This scathing attack was to give Ray his most successful song, and his most successful record, in years. Now regarded as a classic it is, for many people, his best known record although it is not his most successful in terms of sales.

This classic was soon to be followed by another, which marked Ray's return to humour — "Gitarzan", a glorious belly-laugh of a record which is as funny today as it was when first released in 1968. The record achieved enormous popu-

larity, and sales soon passed the million mark giving Ray his first gold record.

His second was not long in coming. In 1970, with yet another change in style, he released the well named "Everything is Beautiful". His recording of this, his best known song, earned him a Grammy award in 1970. Another change in style was to be the feature of his next big success "Bridget The Midget (The Queen of the Blues)".

So to the present day, and "The Streak", his biggest hit to date. With few exceptions all of Ray's most successful records have been recordings of his own songs — he writes both words and music. He writes all the arrangements and produces all his own records. He can play almost any instrument, and often plays quite a few on each of his recordings his main instrument being the piano.

He not only sings lead vocal but will, in most instances, sing ALL the backing voices as well. For the finest example of this hear "Bridget The Midget (The Queen of the Blues)" — listen, and marvel at the fact that every voice heard belongs to Ray Stevens. Another stupendous example of this technique can be heard on the yet-to-be-released "Moonlight Special", a spoof on the successful

USTV series 'Midnight Special', in which Ray is the announcer. "Sheepdog" (alias top US disc jockey Wolfman), as well as singing and playing all the 'acts', 'Midred Queen and The Dips' (Gladys Knight and The Pips), 'Gladys Stupor' (Alice Cooper), and 'Jerry Harry Lee Jilly Billy (Jerry Lee Lewis). Unbelievable!

Or is it? Just who is this man who possesses so much talent; who can produce so much variety, and create so many emotions? He is a man of considerable intelligence whose perception of human nature, and the ways of the world is acute. His ability of being able to express himself so well so often, as in "Mr. Businessman", or "Night People" makes him the envy of many.

He has a knack of taking aim at a funny situation, and hitting his subject right on target, as in "Gitarzan" or "The Streak", which is almost uncanny. His powers of imagination are limitless. He is a perfectionist who will work endlessly to ensure that each record is as good as he can make it. In every sense of the word he is a professional.

And the man as a person? A lesser man would be conceited, pompous, unbearable. Ray Stevens is none of these things. At this point I am almost lost for a word which can best describe him — the only one that comes to mind is 'ordinary' in the best sense of the word. He has never allowed himself to be overwhelmed by any of his successes. When he is not recording, or touring, or attending to his many interests and hobbies, he enjoys the company of his family, and friends in Nashville. He is quiet, modest, and unassuming. Perhaps here lies the secret of his greatest success — his success as a person. He has never forgotten that he is a part of the human race. He is, undeniably, genius. Undeniably too he is a remarkable human being.

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back!!!



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