

Osmonds – will they tour? latest!

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

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7p

RECORD & RADIO
MIRROR

**GARY
GLITTER**

'Fame is
better the
second time
around'



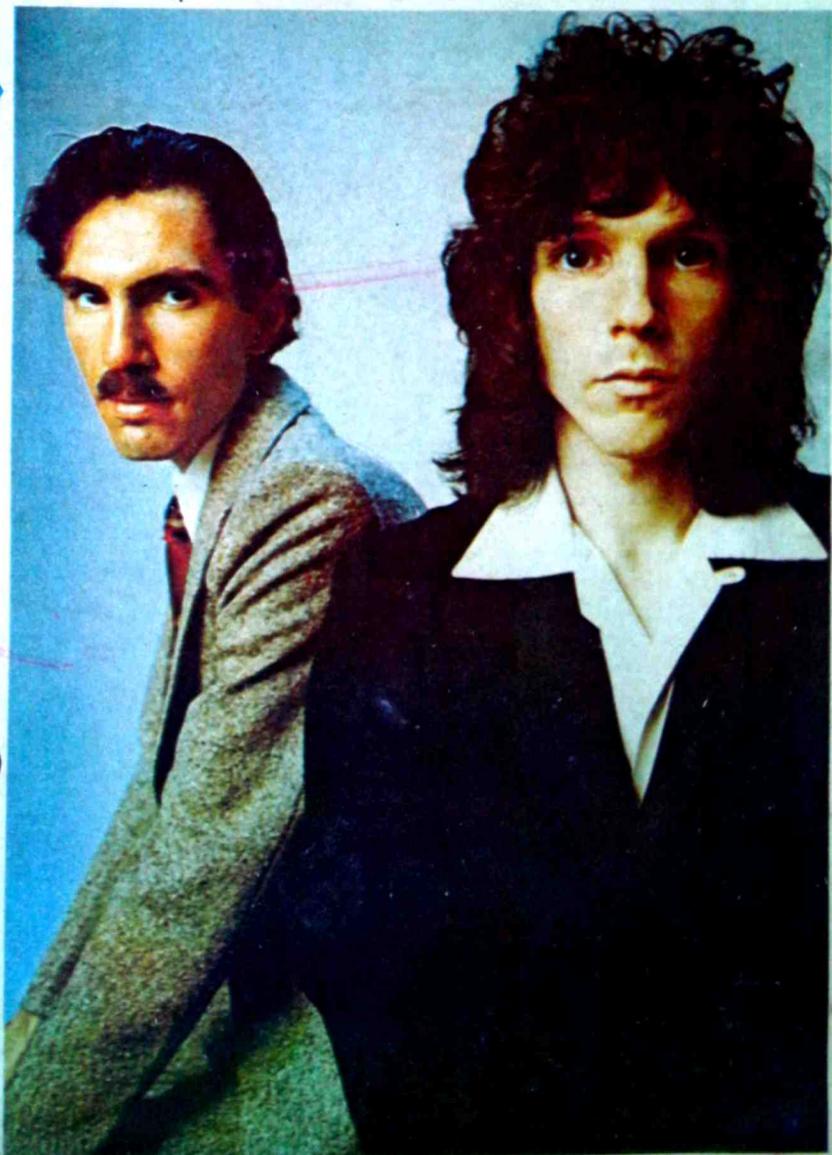
SPARKS:
Tour details
inside.

**PAPER
LACE:**
'See? - We're
not one hit
wonders?'

SCAFFOLD:
Macca's kid
brother back
in the charts.

**MICHAEL
CRAWFORD**
talks about
his pop faves.

The only
paper with
this week's
BBC TOP 50
charts.



RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	SINGLES		This week	Last week	Weeks in chart
1	1	6	SUGAR BABY LOVE	Rubettes	1	—	—
2	2	6	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	Sparks	2	1	20
3	6	4	HEY ROCK AND ROLL	Showaddawaddy	3	10	3
4	13	3	THE STREAK	Ray Stevens	4	2	4
5	4	5	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor	5	3	4
6	3	6	THE NIGHT CHOCOLATE DIED	Paper Lace	6	5	12
7	17	5	JUDY TEEN	Cockney Rebel	7	48	2
8	12	6	I SEE A STAR	Mouth and McNeal	8	4	2
9	9	5	IF I DIDN'T CARE	David Cassidy	9	8	12
10	11	6	BREAK THE RULES	Status Quo	10	6	25
11	5	8	DON'T STAY AWAY TOO LONG	Peters and Lee	11	9	24
12	8	6	GO Giogliola	Cinquetti	12	7	31
13	16	3	THE 'IN' CROWD	Bryan Ferry	13	13	12
14	7	7	SHANG A LANG	Bay City Rollers	14	11	46
15	20	4	(YOU KEEP ME) HANGING ON	Cliff Richard	15	12	34
16	22	3	A TOUCH TOO MUCH	Arrows	16	15	11
17	14	8	I CAN'T STOP	The Osmonds	17	27	97
18	24	3	THE JARROW SONG	Alan Price	18	16	12
19	10	6	RED DRESS	Alvin Stardust	19	18	8
20	19	10	REMEMBER YOU'RE A WOMBLE	The Wombles	20	14	4
21	28	3	SUMMER BREEZE	Isley Brothers	21	—	—
22	36	2	LIVERPOOL LUG	Scofield	22	20	3
23	15	8	WATERLOO	Abba	23	36	125
24	30	2	DON'T LET THE SUN GO DOWN ON ME	Elton John	24	17	10
25	18	7	SPIDERS AND SNAKES	Jim Stafford	25	23	19
26	31	3	THE MAN IN BLACK	Cozy Powell	26	39	2
27	45	2	CAN'T GET ENOUGH	Bad Company	27	19	48
28	23	12	HOMELY GIRL	Chi Lites	28	22	7
29	44	2	GUILTY THE Pearls		29	—	—
30	33	7	T. S. O. P.	MFSB	30	31	11
31	32	3	I WANT TO GIVE	Perry Como	31	46	2
32	25	9	THE YEAR OF DECISION	The Three Degrees	32	—	—
33	50	2	PERSONALITY	Lena Zavaroni	33	43	39
34	21	7	ROCK AND ROLL WINTER	Wizzard	34	—	—
35	43	4	GETTING OVER YOU	Andy Williams	35	—	—
36	26	9	HE'S MISTRA	KNOW IT ALL	36	—	—
37	—	—	I'D LOVE YOU TO WANT ME	Lobo	37	—	—
38	—	—	OOH I DO	Lynsey De Paul	38	33	9
39	27	9	BEHIND CLOSED DOORS	Charlie Rich	39	—	—
40	34	5	W. G. L. D.	Harry Chapin	40	—	—
41	42	12	YOU ARE EVERYTHING	Diana Ross and Marvin Gaye	41	29	15
42	40	20	WOMBLING SONG	Wombles	42	35	11
43	—	—	IF YOU'RE READY	Staple Singers	43	—	—
44	48	3	THE CAT CREPT IN	Mud	44	—	—
45	39	5	AMERICA	David Essex	45	—	—
46	—	—	I WON'T LAST ANOTHER DAY	WITHOUT YOU	46	—	—
47	38	12	SEASONS IN THE SUN	Terry Jacks	47	—	—
48	37	11	THE ENTERTAINER	Marvin Hamlisch	48	—	—
49	47	4	TOM THE PEEPER	Act One	49	—	—
50	29	10	A WALKIN' MIRACLE	Limmie and the Family Cookin'	50	—	—

ALBUMS

This week	Last week	Weeks in chart	ALBUMS		This week	Last week	Weeks in chart
1	—	—	DIAMOND DOGS	Bowie	1	—	—
2	1	20	THE SINGLES 1969-73	The Carpenters	2	1	20
3	10	3	SCOTLAND SCOTLAND	World Cup Squad	3	10	3
4	2	4	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	4	2	4
5	3	4	QUO	Status Quo	5	3	4
6	5	12	BEHIND CLOSED DOORS	Charlie Rich	6	5	12
7	48	2	KIMONO MY HOUSE	Sparks	7	48	2
8	4	2	TUBULAR BELLS	Mike Oldfield	8	4	2
9	8	12	THE STING	Original Soundtrack Band ON THE RUN	9	8	12
10	6	25	PAUL McCARTNEY and Wings		10	6	25
11	9	24	BY YOUR SIDE	Peters and Lee	11	9	24
12	7	31	GOODYE YELLOW BRICK ROAD	Elton John	12	7	31
13	13	12	GLEN CAMPBELLS GREATEST HITS		13	13	12
14	11	46	AND I LOVE YOU SO	Perry Como	14	11	46
15	12	34	THE DARK SIDE OF THE MOON	Pink Floyd	15	12	34
16	15	11	DIANA AND MARVIN	Diana Ross and Marvin Gaye	16	15	11
17	27	97	SIMON AND GARFUNKEL'S GREATEST HITS		17	27	97
18	16	12	MILLICAN AND NESBITT		18	16	12
19	18	8	PHAEDRA	Tangerine Dream	19	18	8
20	14	4	WE CAN MAKE IT	Peters and Lee	20	14	4
21	—	—	LIVE	Diana Ross	21	—	—
22	20	3	HAMBURGER CONCERTO	Focus	22	20	3
23	36	125	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	23	36	125
24	17	10	BUDDHA AND THE CHOCOLATE BOX	Cat Stevens	24	17	10
25	23	19	SOLITAIRE	Andy Williams	25	23	19
26	39	2	RAMPANT	Nazareth	26	39	2
27	19	48	NOW AND THEN	The Carpenters	27	19	48
28	22	7	WOMBLING SONG	The Wombles	28	22	7
29	—	—	IN FOR THE KILL	Budgie	29	—	—
30	31	11	THESE FOOLISH THINGS	Bryan Ferry	30	31	11
31	46	2	NOW WE ARE SIX	Steeleye Span	31	46	2
32	—	—	A TOUCH OF CLASS	Various	32	—	—
33	43	39	THE BEATLES 1967-70	Beatles	33	43	39
34	—	—	THE BEATLES 1962-66	Beatles	34	—	—
35	—	—	THAT WONDERFUL SOUND OF LENA MARTELL		35	—	—
36	—	—	THE UNTOUCHABLE	Alvin Stardust	36	—	—
37	—	—	BETWEEN TODAY AND YESTERDAY	Alan Price	37	—	—
38	33	9	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS	David Bowie	38	33	9
39	—	—	MONKEY GRIP	Bill Wyman	39	—	—
40	—	—	SGT. PEPPER	Beatles	40	—	—
41	29	15	DEEP PURPLE		41	29	15
42	35	11	SELLING ENGLAND BY THE POUND	Genesis	42	35	11
43	—	—	THE VERY BEST OF THE EVERLY BROTHERS		43	—	—
44	—	—	SONGS FROM HER TV SERIES	Nana Mouskouri	44	—	—
45	—	—	ON THE THRESHOLD OF A DREAM	Moody Blues	45	—	—
46	—	—	WATERLOO	Abba	46	—	—
47	—	—	AFTER THE GOLDRUSH	Neil Young	47	—	—
48	—	—	TOM JONES GREATEST HITS		48	—	—
49	44	7	HUNKY DORY	David Bowie	49	44	7
50	—	—	TOGETHER	The New Seekers	50	—	—

Chart chatter

RUBETTES hang on and fight off Sparks. Showaddawaddy are within reach but could be pipped by Ray Stevens, even Cockney Rebel in with a chance of making that top spot. Can Brian Ferry increase his momentum? Is there an outside chance for Cliff? One thing, David Cassidy doesn't look at all likely and the other David is having a bad run with America, that disc has dropped to 45. And there's a Gary release next week.

SURPRISING SLOWDOWN FOR Status Quo, the all-waves seem to be filled with their sound. Alan Price must be causing some amazed looks in music circles, quality can sell! Scaffold continue to make chart strides and in RRM they have big support from Roy Hill. Elton and the Beach Boys make six places but in slow progress due to lack of Beeb play. Arrows are now in the 20 and Bad Company are going to be pretty soon.

THE PEARLS are away once more and after the way the public treated their knock-out, You Are Everything, all one can say is GREAT! Lena is doing it all over again as she moves Personality to 35 from 56 and says she is no ten-year-old one hit wonder. Andy Williams puts Getting Over You firmly at 35, an eight place jump but Perry is cautious, 32 to 31. The 30 to 40 listing shows Charlie Rich about to say goodbye and Stevie's marvellous single on its last legs. Two newcomers in this section.

JONATHAN KING has got Lobo away with re-release of the very, very commercial, I'd Love You To Want Me. Myerhoff's disc didn't make it first-time. And the record we've been shouting for is there at 34 and that's a hit for Lynsey, Ooh I Do, de Paul. These two discs seem to epitomise commercial pop. Now bring out the flags and the gospel choirs for at long last, after patience and perseverance the Staples are THERE! Heard them here last year, marvellous and Mavis is incredible. Just great!

LAST WEEK: New entries from Elton John at 30, Scaffold, 36, Pearla 44, Bad Company 45, Lena Zavaroni 50. Records leaving the chart were Intruders, Paper Lace, Jimmy Osmond, The Glitterband, Diana Ross. Records leaving from last week David Bowie (49); Mungo Jerry (35); Sue & Sunny (41). *THE BEATLES AND THE CARPENTERS*

US Soul Charts

- (2) Hollywood Swinging - Kool & The Gang (De-Lite)
 - (1) Be Thankful For What You Got - William de Vaughan (Roxbury)
 - (3) One Chain Don't Make No Prison - Four Tops (Dunhill)
 - (6) Sideshow - Blue Magic (A&O)
 - (5) For The Love Of Money - O'Jays (Philly)
 - (4) I'm In Love With A Fool (Atlantic)
 - (7) Don't You Worry 'Bout A Thing - Stevie Wonder (Tamla)
 - (8) Finally Got Myself Together - Impressions (Buddah)
 - (9) There Will Never Be An Kendrick - The Chi-Lites (Brunswick)
 - (15) Son of Sagittarius - Eddie Kendricks (Tamla)
- From *Billboards* Specialist Soul Survey.

Breaker S

- EASY EASY - Scotland World Cup Squad. Polydor 2828 432.
 THE ALL STEEL HARPLE - 10 CC. UK UR 09.
 BETTER GET READY FOR LOVE - Robert Knight, Monument 274.
 THE POACHER - Ronnie Lane/Nitin Chance. GM/GMS 094.
 SAIL THE SUMMER WINDS - Lyn Paul. Polydor 3056 472.
 THE ZOO GANG - Jungle Juice, Bradleys BRAD 7407.
 ONLY FOR THE CHILDREN - Stylistics. A&O 0165 028.
 CENTRAL PARK ARREST - Thunderblights. Philips 400 386.
 ONE MAN BAND - Leo Sayer. Chrysalis CBS 3045.
 AMONG MY SOUVENIRS - Vince Hill. EMI 2142.
 BEACH BABY - The First Class. UK UR 06.
 BEAUTIFUL SUNDAY - Daniel Boone. Penny Farthing PEN 781.
 BROWN EYED GIRL - Van Morrison. London HL 10432.
 ENTER THE DRAGON - O. S. T. Warner Brothers R 10363.
 EVERYBODY'S FOOT - Bernard Manning. Decca 2351.
 HONEY PLEASE CAN'T YOU SEE - Barry White. Eye 75 25639.
 IN MY LITTLE CORNER OF THE WORLD - Mark Donnell. MGM 2006 470.
 JUST DON'T WANT TO BE LOVELY - Main Ingredient. RCA Victor APF0-0295.
 LANDSLIDE - Tony Clarke. Chess 6145 030.
 LET YOUR YEH BE YEH - Brownsville Station. Philips 6073 41.
 THE BOOGIE MAN - Jackson 5. Tamla Motown TMO 000.
 THE LOCO MOTION - Grand Funk. Capitol CL 15750.
 YOUNG GIRL - Gary Puckett and the Union Gap. CBS 6085.

CHART PARADE

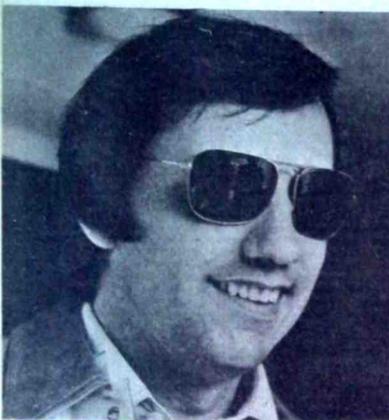
COMPILED BY TONY JASPER

Ray streaks up the chart

HE FLIES INTO Britain as his single makes number four. Yes, Ray Stevens is streaking the

charts and is there in the top ten after only three weeks in the 50.

Ray, who comes from



Clarkesville, Georgia, has had a string of hits like: Everything's Beautiful, Turn Your Radio On and Ahab The Arab. Now, with The Streak, so high he has come to meet the British press. The Streak is a surprising fast mover in Britain. It has already topped the American, Billboard chart but much of its humour seems to be very much part of the USA scene. However having said this it's pretty obvious people over here are turned on to the disc as well. And didn't you think streaking had lost its popularity - vogue? Apparently not!

Ray is quite a prolific comedy disc-maker. Among his laughter records have been such stirring titled numbers, Harry The Hairly Ape, Jeremiah, Peabody's Pills and Butch Babarian.

The Streak should make number one next week.

Chart Quiz

KEITH BARNES, aged 14 from Little Paxton, St. Neot's, Hunts has come up with a novel and fascinating quiz, so here goes. Take the number of E. L. O.'s Overture — and multiply it by how many seasons sang Rag Doll. Subtract it by the number of crashes Suzi Quatro had — divide it by how high Slade's Mama Weer All Craaze Now

entered the Top 50. Subtract the other name for Also Sprach Zarathustra — and add to it how many weeks Double Barrel was at number one. Divide it by how many weeks Cliff Richard's, Take Me High was in the Top 30, add how old Ringo Starr said you are — Subtract how many weeks Telegram Sam was at number 1 and divide how

many Jacksons sang, Doctor My Eyes and THE FIRST CORRECT answer by Tuesday June 15 drawn will win for the incredibly intelligent person with the correct answer a copy of the new album by MONTY ASE. Remember, this was the group recently on tour with Status Quo. Tell you, it's a hard quiz, Keith. Ta for all the answers!

U.S. soul chart

LAST WEEK'S US Soul Chart for compilers fretting at our inability to print last week's run-down. 1 (2) Be Thankful For What You Got-William De Vaughn; 2 (5) Hollywood Swinging — Kool & The Gang; 3 (3) For Love Of Money — O'Jays; 4 (1) I'm In Love — Aretha Franklin; 5 (4) Don't You Worry 'Bout A Thing — Stevie Wonder; 6 (14) Sideshow — Blue Magic; 7 (13) One Chain Don't Make No Prison — Four Tops; 8 (6) Dancing Machine — Jackson Five; 9 (7) The Payback — James Brown; 10 (8) Satisfaction Guaranteed — Harold Melvin & The Blue Notes.

U.S. chart scene

A QUICK run-down this week. Al Stewart enters at 199 with Past, Present & Future. Argent and Strawbs going down, now 175 and 178. FLO slip to 167 but 23rd week for On The Third Day Genesis Live, is heading the right way, now 158. Suzi is 144, up 11 but Savoy Brown now 134. Maggie Bell at 122 but Ten Years After up to 86. On the singles scene things are still bad for UK people but Bowie and David Essex enter at 85 and 80, respectively. It's not British, the group anyway but the song I'm The Leader Of The Gang by you know who here is at 78 from Brownsville Station.

New rock 'n' roll book to be won

HE SENT girls wild and the press loved him. His story is one of the teen idol, a meteoric rise to fame, growing pressures, exploitation and eventual breakdowns. Among his hits were White Sport's Coat, Start Movin' and Stairway Of Love. The name is Terry Deane, Terry knew Harry Webb, or should we say Cliff Richard. He mixed with Marty Wilde and was THE NAME of the late-fifties rock 'n' roll scene for many people. He stunned many by becoming a Christian convert and preaching his faith. His life-story is fascinating and enthralling, from all kinds of life on the early music scene and fan hysteria to just simply a man who has constantly hit the headlines. 25 copies of a new book, published June 24 foreword by Marty Wilde, are offered for this week's competition. We had a good response to the last book we offered, so if you want this paperback get answering those questions! Send your entries to Terry Deane Comp., Chart Parade, Record & Radio Mirror, 7 Carnaby Street, London W1V 1PG by Tuesday June 18. Postcards please!

Name
Address
1 Name one of the hits made by Terry
2 Name one of the early music stars Terry was friendly with

Visit Marie Osmond's Little Corner of the World

IN MY LITTLE CORNER OF THE WORLD

A New Single from the album of the same name



In brief

ALTHOUGH they're no longer together the New Seekers have a new single out on Polydor called *Sing Hallelujah*. It's another Tony Macaulay number with the lyrics by old Seeker, Keith Folger, and again Lynn Paul features on lead vocals.

★ GEORDIE have added two dates to their current British tour. They are Top Hat, Spennymore, Co. Durham (June 20), and Dudley College of Education, Worcester-shire (28) where they top the bill at the student's annual summer ball.

★ CARAVAN have had to cut short their French tour following the theft of £1,000 worth of instruments and personal effects at the weekend. An appeal on French radio for the return of Geoff Richardson's violin, viola and guitar and Pats Hastings' guitar which were stolen in Paris on Sunday came to no avail. A spokesman for Caravan said the band had cancelled about two weeks of dates worth about £7,500.

★ MEDICINE HEAD, who are currently working on a new album and single for a possible September release and go to the States in August, have a few British dates lined up for June and July. They are - Manor Hall, Ipswich (June 7), Hinkley Festival, Nottingham (8), Town Hall, Cheltenham (21), Tiffany's, Great Yarmouth (July 9), Lymeum, Strand (10), Tiffany's, Bournemouth (11).

★ FOLLOWING the enormous success earlier this year of the Rock 'n' Roll Show, '74, which starred Billy Fury, Marty Wilde, Helen, Tommy Bruce, Carl Simmons and the New Tornados, a second tour goes on the road this week. Dates - Town Hall, Watford (June 5), Empire, Sunderland (7), Spa Royal Hall, Bridlington (8), Victoria Palace, London (9), Colston Hall, Bristol (10), Spa Centre, Leamington (11), City Hall, St Albans (12), Assembly Halls, Barking (13), Top Rank, Swansea (14), Pavillion, Hemel Hempstead (15).

★ HARRY BLUE releases his fourth single called *Miss Hill* and runs on June 21 on Bell. Harry produced the single and co-wrote it with Lynsey de Paul.

★ THE KINKS, who were scheduled to play a one night only concert at the London Palladium, on June 8, have had to put the date back a week to June 16 due to promotion setbacks.

Faces to tour



ROD STEWART and the Faces are to tour Britain for six weeks from 11 November. The final date at a new venue on Christmas Eve. Although the tour dates have been confirmed, they have yet to be officially announced.

Plans are in hand for the band to give two football stadium concerts in August and at the end of that month the group are to tour Europe. On the recording scene, Rod's solo album, *Sentinel*, has been completed but as yet there's no date for its release. Ronnie Wood has also made a solo album which has still to be titled and a September release is hoped. The Harris Wood / Ronnie Lane album which is the film score for *Mohogany's Estate* will be released at the same time as the film. But again no date has been given.

Silver disc for Sedaka

BEFORE returning to the States after his lengthy tour of Britain, singer/songwriter, Neil Sedaka was presented with a Silver Album Award to mark the sale of over 175,000 worth of his MGM album, *The Tra La Days Are Over*. Making the presentation was Polydor's Pop Product Manager, Malcolm Jones. Sedaka has gone back to America for songwriting sessions and plans to return to the U.K. in September to cut an album with 10 C.C. A new Neil Sedaka single, the title track of his recent Polydor album, *Laughter In The Rain*, is released on June 7.

Clapton album

A NEW Eric Clapton album, his first in more than three years, called *461 Ocean Boulevard*, is being released later this month to coincide with Clapton's American tour. Clapton will be doing a five week, 11 date tour of the States which will be immediately preceded by two Scandinavian concerts. The album which is distributed in the UK by Polydor records, was recorded in Miami.

NICO for Island

NICO, the German-born chanteuse and actress who with John Cale and Lou Reed made up the front line of the sixty influential Velvet Underground, has been signed to a long-term worldwide recording contract by Island Records. First release under the new contract, negotiated by manager Jo Lustig with Island's manager Richard Williams, will be an album produced by John Cale for release in early autumn. Lou Reed has expressed interest in writing some songs for the album.

Lee: no split

Alvin Lee is not splitting with Ten Years After and that's official, a spokesman told RRM this week.

"Rumours have been going on for some time that Alvin was leaving TYA because of his work away from the band with George Harrison and Mylon Le Fevre," the spokesman said.

"He's being doing a lot of recording in his own studio but from all reports everything with Alvin and TYA is okay. The band are currently touring America and we've heard nothing to indicate Alvin wants to leave TYA."

Stomu tour

STOMU YAMASHTA'S east Wind bring their first major British tour in June to coincide with the release of their new album, *One By One*, released on Island on June 4. The 11-date tour includes two appearances at London's Biba restaurant and the London Rainbow theatre. Tour dates - Biba's (June 10/11); London Rainbow (14); Leeds (15); Fairfield Hall, Croydon (16); Brighton Dome (17); Bristol Hippodrome (18); Nottingham Playhouse (19); Edinburgh Caley Cinema (20); Glasgow, Kelvin Hall (21); Newcastle City Hall (23).

Budgie: dates

BUDGIE - in the album chart at 29 this week - have added an extra date to their current tour. They now play The Marquee club on June 9. Other dates: Canterbury Westgate Hall (8); Winchester King Alfred's College (7); Liverpool Stadium (8).



MELANIE performed recently at a special Friends of Chile benefit concert held at New York's Felt Forum. Surprise guest of the evening was Bob Dylan, who is pictured chatting with Melanie backstage.

Melanie dates

MELANIE returns to Britain this month to play her first concert in London for two years at the Theatre Royal, Drury Lane, on June 23. The date coincides with the release of her new album, *Madrugada*. Melanie will play just the one show at 8pm and tickets which range from 11 to 12.50 go on sale this week. The concert follows a lengthy and very successful tour of Europe. The London concert is to be broadcast in its entirety by Capitol Radio and will be recorded for posterity as a new album. After the concert Melanie goes to Germany to film a hour long TV special. Plans are in hand for a full European tour in late September.

sssstt

WELL, kiddies, it's been quite a while, it's been quite a while since we've seen Bob Dylan's new double live album titled *Before The Flood*. It is due to be released over here by Island in the next couple of months. It features the band quite prominently, which we don't hearing their record company Capitol none. Don't be too surprised if cuddly Bob reverts back to his old label CBS in the near future either... We also hear that the Beach Boys might be switching their allegiance song for song at the moment their Brother Records label is distributed by Warner Brothers.

What happened to Ronnie Wood at Ronnie Lane's *Passing Show Last Friday*? Melody Maker in one of their famed "we've got no news, we'd better make some up" exclusives had Ronnie billed to appear with his former colleague in the Faces... Our office group has laid very low (we bet) since we walked into the Speakeasy the other night and there she was - occupying prime position on gruppies row - "I'll do what I want in my own club," she was heard to scream. We also heard the FULL story about her and the City City Rollers the other day - might be tempted to part with the details on receipt of 150 and a stamped and addressed envelope.

We heard Neil Young's new album the other day. Entitled *On The Beach*, it has no release date set as yet. One side is brilliant the other side terrible. The last sounds so wasted it's good... Captain Beefheart is in the country, and it's well worth catching his show if you can. We spoke to him briefly after his second night and complimented him on the show. "Yeah," he was drawn. "But we're busting to go to the lavatory half way through. When I get there I couldn't do anything. I mean, what's the matter with me? When we complimented him on his loss of weight he replied "Yeah... I bought these pants at Yves St Laurent and look at 'em, they're falling off me." Captain Beefheart is shopping at Yves St Laurent - are all our illusions to be shattered? Uriah Heep's reception for their new album was a washout last week, but a medal for courage in the field goes to Rod Lynton, who entertained us excellently afterwards... It was nice to see Robert Wyatt again at the Rainbow last week. He played with Kevin Ayers and there were those who said it was the best thing laid down all evening... Who is Patsy?

Alan Price's new album is well worth a listen as those who saw him on last Sunday's Omnibus will no doubt vouch for. These bloody Wombles get in everywhere, we hear that their new single is a version of *Your Mother Should Be A Bee*. Now if you were the Beatles and wanted to get back together - how would you do it? "Well I'd be dressed in furry animal costumes" - forget it. I wonder if Rentkall have a Wombles extermination unit. Oooooo the office gossip just brought us all an increase into the office, how nice. Dingbat is thinking of buying a Mar Bar by way of a thank-you.

HOT CHOCOLATE

Cicero Park



A tasty first album from Hot Chocolate

Album SRAK 507 . Cassette TC-SRAK 507 . Cartridge BX-SRAK 507

*on tour**

June 4th SHEFFIELD City Hall
 June 5th HANLEY Victoria Hall
 June 6th GUILDFORD Civic Hall
 June 8th IPSWICH Gaumont

June 9th BRISTOL Colston Hall
 June 10th MANCHESTER Free Trade Hall
 June 11th BIRMINGHAM Town Hall
 June 12th RAINBOW THEATRE LONDON

new single **CHANGING WORLD**

RAK 174

* SPECIAL GUEST ARTISTE **LINDA KENDRICKS** NEW SINGLE "SYMPATHY FOR THE DEVIL"

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PHIL WRIGHT

IT'S been a hectic past 24 hours for Paper Lace. Their final day of a week's cabaret in Liverpool was not spent lazing around their hotel swimming pool as I understand they had on previous days, but in Holland appearing on a TV special. And from this they had had to fly back to Liverpool in time for the club date.

So it was hardly surprising the lads all looked knackered when I met them for breakfast the following day. They were still asleep when the hotel receptionist rang their room for me and I can't say I was exactly wide awake either. Half an hour later Chris Morris walks out of the lift like a zombie saying the others are following soon and together we stagger into the dining room.

While Chris is relating the events of the day before Cliff joins us and we give the waitress our orders. Just how is the band now finding the pressures since Billy, Don't Be A Hero was not

even in the charts when we last met back in February. "It's all starting to get a bit much," confesses Cliff.

"We're gradually building up a resistance to it all. It's three months since Billy took off and we were told (Cliff laughs) once Billy made it, the pressures would ease off. It's just as bad now."

"We're doing one-night stands as well as cabaret for a week at a time, but we can't possibly keep one-nighters up all the time. Like last week we went from Bournemouth to Yarmouth to Bolton which is quite a long haul really."

At that the waitress brings our respective orders and Cliff asks her if she'd like to say something into the microphone of my tape recorder.

"But I definitely think cabaret is going to be a big part in our future. If we can cater for all the ages great." Cliff continues tucking into a plate of greasy bacon and eggs.

"The thing is that cabaret is good for long term prospects anyway."

Quite content with just a coffee, I ask Cliff if any criticism had been levelled at either Paper Lace or Billy. Don't Be A Hero following

the tremendous success of both.

"The criticism we've got off everybody is what's a record like Billy doing in the charts? What are the charts coming to?" Cliff replies.

"What needles me is it's sold over 600,000 records and it wouldn't be in the charts if people weren't buying it and didn't want to know it. What's the point in knocking it. I think it's proved itself. I wasn't surprised by its international success. It will probably make the top 5 in America, but unfortunately not by us as Bo Donaldson and the Heywoods who are an Osmond type of group, have done a cover version which was released just before us. I've not heard their version so I can't make any comments on it."

So with Billy going to the top of the charts, did Cliff ever worry that Paper Lace might repeat themselves and so earn that one-hit wonder label?

"Not really because by the time we got to number one we'd already heard the next song 'Chicago', he says in between mouthfuls.

"I say we'd heard it, in actual fact we'd heard a couple of lines as it hadn't been written completely. But that's what Mitch and Pete (songwriters Mitch Murray and Peter Callender) do, they say they've got an idea for a song, play a couple of lines of melody to you and you tell them the feel of the song from those lines. At the same time it was in our minds we could just have the one hit. You can't guarantee hits. Now we're worried about being a two hit group. Our next single, Black Eyed

wiped the sleep from his eyes.

"We used to have the whole group and the roadies as well as staying in the one bedroom when we could afford digs. This is going back three years or so. Some of the places we stayed in were terrible.

But the laughs we used to have after gigs with the other bands on the club circuit like Mud compensated for the bad conditions."

Mud I enquired?

"We met them years ago. We used to have a pianist in the band who left us about three years ago and joined Mud for a month. It was through him we got to know Les Grey and the lads."

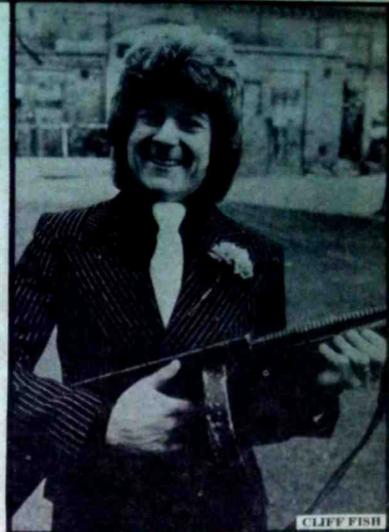
So it's hardly surprising Paper Lace received a congratulations telegram from Mud when Billy got to number one.

"The last time we met Mud was at Top Of The Pops, they were at number one and we were a star breaker. We had a great booze-up in the bar afterwards and we all agreed that in some ways we missed those old days. 'Phil continues, by this time tucking into more of that greasy bacon and egg. Yuck.

"You could go out and have a drink and all that before a show without giving it a second thought," said Cliff somewhat disconcerted.

"Now you obviously can't, I remember how we all used to say it would be great if we made it and did all the local papers just to see our names advertised appearing somewhere," Phil adds.

And it is, and it is, the excitement of having two hit records and seeing their fees for a night do more than



CLIFF FISH

know that's true 'cos we do so much of it, but it's a word I dislike and I don't like being labelled as such. We're not just a cabaret act and this is what people fail to realise. We're a band capable of doing good ballroom gigs. I wish people would give us a chance and not just judge us on Billy." Mick said looking a bit annoyed at me suggesting earlier on that Paper Lace could end up just playing their hits on the cabaret circuit in years to come.

Certainly Paper Lace seem to be gathering more and more supporters. Their fan club which became defunct because no-one was interested in it, is starting to blossom.

"It's being re-opened in a big way," says Cliff with an air of triumph.

"We're getting a secretary and all that."

Next month the group do a fortnight at the London Palladium on a bill which is being topped by Mama Cass of the Mamas and the Papas fame. They hope later in the year to be touring New Zealand and possibly Australia so all in all this is

their year. "Hell knows when we'll get a holiday," says Phil.

"I wanted to go to Gurnesey, but the island's booked up so it'll probably be Skegness or Burton-on-Trent. We'd never do anything like a summer season 'cos no matter where we are, we're always fed up after a week. It doesn't matter how good the place is. We've always liked travelling about but there again we get fed up with one-night stands."

"The trouble is with our band," continues Phil shooting off at a slight tangent.

"We haven't a showman amongst us. I mean I'm the front man at the back, but we've not got someone who is a real extrovert. There's very little difference between the content of what we do in cabaret and in the ballrooms. Still, the way things are right now we're not complaining."

And so breakfast over with, I decided to give Paper Lace that direction they said they were looking for, namely heading for the bar.

No lazing for Lace

by Roy Hill

Boys, isn't written yet, but it sounds good. If no idea when it will be released, but our first album comes out next month.

"The songs aren't all Mitch and Pete compositions, there's some from our act. The emphasis isn't really on harmony - you say harmony and a lot of people get the idea of Beach Boys' Four Seasons type which it's not."

That was the cue for Phil Wright to make his entrance and he no sooner sits at the table, than he's got his head on it and about to go to kip.

The subject of money though quickly brings him to.

"When we were having to clear all the old bookings after Billy was hit we were really losing money," Cliff enlightens me.

"We were only getting £500 a week between us and we still had to have all the stage gear, equipment, roadies, posh hotels. The bills at the end of the week were just about covered by our fees."

But are posh hotels really essential, was the image creating that important?

"Well, well, not only that you've got to have somewhere where there's a phone all the time," answers Cliff slightly evading my question. "You've got to be in constant contact with the managers or whatever."

Does this mean that there are now great restrictions on the band's movements?

"Oh yes, you can't turn round without reporting it," agrees Cliff.

"It's a 24 hour job now, we're on call all the time. It's not like the old days which were pretty rough for us," recalls Phil having now

equal what they were getting for a week not so long ago. Cliff and Phil face the extra pressures of combining their lives with that of being in a hit group. Mick and Chris are the bachelor boys.

"We don't see our wives half as much as we'd like," says Cliff.

Whereas before we'd get a day off and it would be a day off, now the time goes to doing interviews or photo sessions or something. To some extent life in Paper Lace interferes with our married life."

"When you talk about it, it sounds worse than it is," Phil comes in.

"We're not really making anything yet, so our wives aren't seeing any financial benefit. But they've been with us for as long as we've been in groups and they know it's something you just have to get used to."

Right now Paper Lace are faced with having to find what sort of direction they want musically.

"I don't think people really know what we're into," says Phil looking a little baffled.

"It's still a question of finding some sort of direction. At the moment as far as songs, we could probably do anything and not really surprise anyone. I mean Billy or Chicago isn't totally representative of us." At that time, Mick who'd been having his breakfast at another table since I'd taken his place, came over and joined us.

"Everyone seems to be calling us a cabaret group. I



CHRIS MORRIS



MICK VAUGHAN

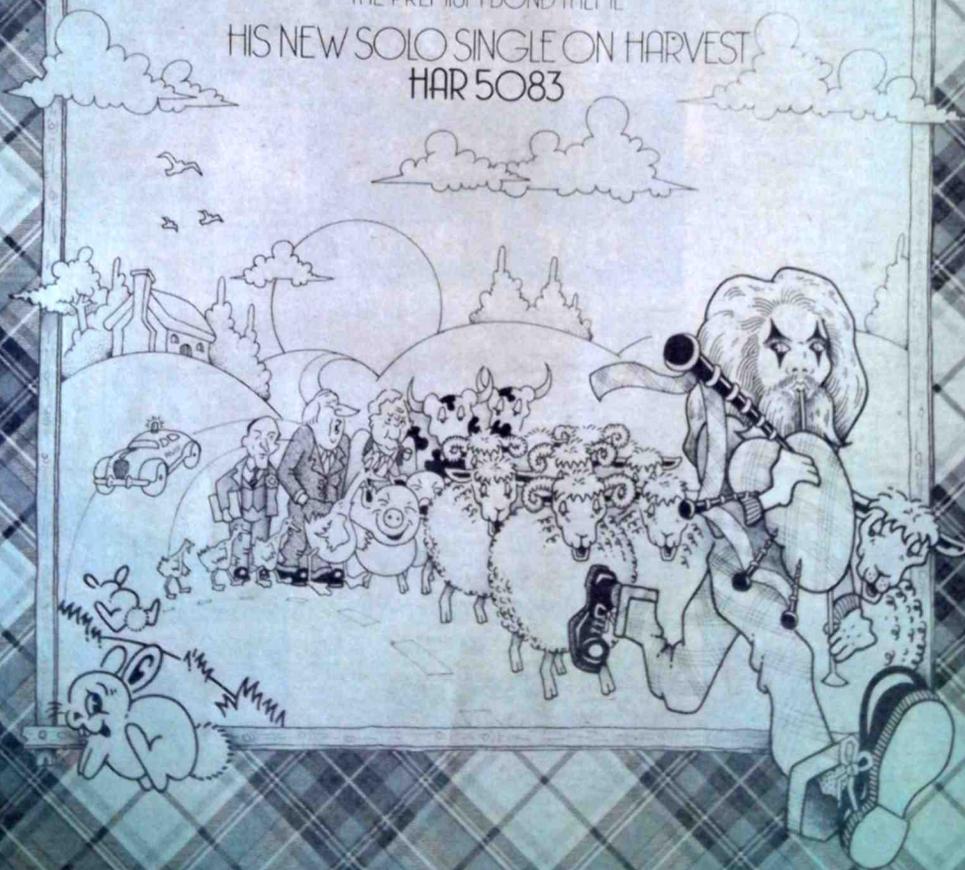
ROY

GOIN' DOWN THE ROAD

(A SCOTTISH REGGAE SONG)

C/W
THE PREMIUM BOND THEME

HIS NEW SOLO SINGLE ON HARVEST
HAR 5083



EMI

RADIO WAVES

In tune with the world

CAPITAL RADIO programmes are to be heard world-wide and all over Britain in a new marketing deal set up by Richard Price Radio Associates.

The new company is likely to find markets in the States, Canada, Australia and New Zealand and already enquiries are rolling in.

Richard Price, who already has success marketing British television programmes abroad, will also handle radio programmes from overseas. These will be available to other U.K. stations in return for local programmes to be used by Capital on a reciprocal basis.

John Whitney, Capital's Managing Director said: "London is still the most exciting entertainment centre in the world and we think it makes sense that radio stations world wide will want to buy programmes that hitherto only Londoners could listen to."

Capital is looking into the royalty situation before going ahead with the plans.

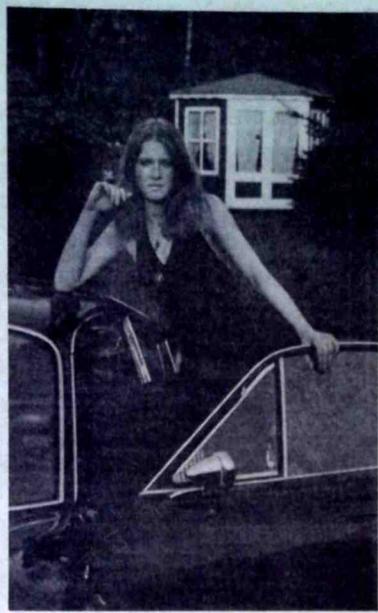
Rory live

BBC RADIO Birmingham has a couple of interesting music programmes upcoming - the first featuring **Rory Gallagher** live (10.00 - 12.00 midnight) on Tuesday June 18.

The second is a John Meier's special on unknown country artists which goes out at 6.00 p.m. on July 3.

Daily dolly

FAMILY Favourites girl **Sandi Jones** will become the first woman to host a daily music show for the **Beeb** when **Jimmy Young** goes on holiday "sur le continent" next week. She takes over his **Radio Two** lunchtime slot for three weeks while **JY** suns in the South of France.



THIS IS the winner of RNI's Miss Wide and Wonderful competition which drew more than 700 entries from the luvvy ladies of le continent. She is **Patsy Vanderpoller** from Wassenaar, near The Hague. What more can we say?



Mighty Quinn

MIKE QUINN - the Carnaby Street boutique manager who became a television celebrity and D. J. Paul Barrett - has returned from a two year stint on the continent with a "Europe's number one jock" title under his belt.

He was voted top by readers of a Danish national newspaper after living a gypsy type existence with the Mike Quinn roadshow.

Naturally he's hoping to find a spot as radio D. J.

Beeb bulletin

JOHN Peel rounds the week's live music spots off tonight (Thursday) with **Supertramp**, **Lindisfarne**, and **This Time**, then it's all down to **Tony McPhee** and the **Groundhogs** in Saturday's In Concert.

In between to delight you there's **Rock** speak on Friday night - will the **Beeb** extend it into the Autumn - and the fifth episode in **The Beach Boy's** story (Saturday afternoon).

Sunday's **My Top 12** guest is **Andy Williams** whose guarantee to turn a few older listeners to 247.

On **Jazz Club** (Sunday night) there's the **Mike Fyne** society and **Allan Holdsworth-Ray Warleigh** quintet.

Bob Harris's guests on Monday night are **Janet Collin Young** and **Alan Hollisworth** - **Man**, and **Bridget St. John**.

As you've probably heard, **Paul Barrett** - hosting the **Johanne Walker** show until he gets back from the continent in one week's time - a good job that **Paul** is having his introduction to **Radio One**.



CAPITAL

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

Sold out

CAPITAL RADIO created some sort of record when they got rid of 7,000 rock concert tickets in just seven hours.

The tickets - for **ABC** television recordings at **LONDON'S Rainbow** theatre - were offered in just seven on air promotions. Within two hours of the first mention hundreds of listeners had crowded into **Euston Tower** including **London buskers** and a street theatre company of **Clowns** to entertain.

Alternative voice

HIG NEWS is **Jason Wolf's** re-appearance on **Radio North Sea**. The revival of this much loved "Pirate" of old, has been brought about by **Graham Gill's** desertion to the **MI Amigo** and **Radio Caroline**, which he obviously thinks has a surer future than stations affected by the **Dutch Act** to outlaw support for off-shore outfits.

Jason is remembered by fans for his **Wolf-pack** club and his time with **Caroline North**, and the almost legendary **"Pirate"** **Radio Free London**. Only one thing sticks out in my mind about **Jason Wolf**; at **Free Radio Association** rally in 1970, he stood up and made a speech for mad supporters against an idol. Well, from hazy recollections he said off shore stations were not undesirable and almost

dead with the coming of such wonders as **LBC** and **Capital** - one or two didn't agree with him, I wonder why?

There is an explanation for this speech, though. At about this time he had fallen out with the **Free Radio Association** (who had arranged the rally) and he had then helped set up the **Free Radio Campaign**. At this time the rivalry between the two was at its height and the rally seemed the ideal time to poke fun at the **FRA**. I'm glad to say that things have calmed down since then.

The only other things I know about **Jason** are that his parents live in **Southern Africa** and that he's about the most sensitive DJ - even his friends on **Caroline North**, although they knew **Jason Wolf** was not his real name, were told to call him **Jason**.

Things seem to have heated up on the **MI Amigo**, (go back to the penultimate paragraph to use the words of a famous

Portland Place pensioner!) A certain DJ who for reasons which will become obvious we shall call **Mr. X**, was recently complaining very vocally about the restrictions on **Caroline's** broadcasting staff.

A listener wrote in protesting over the fact that there were not enough talk-type programmes on the new **Caroline** as opposed to **Seagull**, which often had problem spots (we've all got our skin problems, write to **Cleairs c/o Radio Luxembourg**) discussion spots.

Mr. X, went on to say that this is what the listener wanted and what the DJ's wanted but one or two people higher up, insisted on all music. If certain DJs sidappear suddenly we'll know where to point the finger and I shall be first to point it.

Andy Archer and other **Caroline DJ's** seem to be getting frequent name checks on **RNI** after the arrival of **Jason Wolf**, (who's

appearance has caused as much excitement as the gift of a muscle magazine on Christmas Day). First **Don Allan** while talking about **Jason** says as follows, "He's very experienced with music and we've worked together before, but he hasn't had his hand in it for a long time . . . er . . . **Andy Archer** in case you're listening that's music and not what you're thinking about."

Secondly comes **Rob** in **Banks** with this, "Johnny Jason's just come into the studio . . . on! I don't mean that I mean **Jason Wolf** - I'll be fired given all these name checks to **Caroline DJ's** . . . I'm not supposed to mention that name either."

Radio Jackie, the **London Island** station has one of it's DJ's **Brian Anthony** at the **Zoom Zoom Club** just outside **London**. He's there every **Thursday**, **Friday**, and **Saturday** night with reduced admission for **Jackie** listeners, full details

from any information service number.

On the bad side of **Jackie** though she lost a 500 watt mw, smaller mw, and a short wave transmitter last week to our friends at the **GPO** but only the small medium wave was in a usable condition.

It is thought they'll get the two back but not for six months or so.

Jackie is still on the air however, every **Sunday** on 227 metres mw, between 10 a.m. and 3 p.m. **Radio Kaleidoscope** is also on at the same time and also on the **London area** on 266 metres medium wave.

The **Independent Broadcasting** information service will answer any of your questions about radio at: 01 679 9328 8 p.m. - midnight, 061 775 9149 7 p.m. - midnight. At 4180 and 972335905 between 8 p.m. and 11 p.m. and 086331945 between 9 a.m. and 4 p.m. The last three numbers are **Mon. - Sat. only**. Please never phone any number outside the time given or you're likely to get a very rude reply.

by Mark Lett

CAPITAL's policy of getting out and about in the sunroom is now gaining power with a string of concert events lined up for the Jack and Tuesday.

This week they are playing host in a series of **Stanly Dorfman** in **Concert** in **London** shows being recorded at the **Rainbow** for **ABC** in America. They will be for simultaneous release on television and FM radio.

Among those appearing were: **Joe Stafford**, the **Kinks**, **Procol Harum** (Monday); **Foetus**, **Blue Swede** and **Maggie Bell** (Tuesday); **Eno**, **America**, **Joe Stafford** (Wednesday); **Roxy Music**, **Leo Sayer**, **Humble Pin**, **Alex Har** (Thursday).

On **Sunday** (9) **Tony Myatt** introduces **Henri Mancini** and **Labi Siffre** at the **Albert Hall** this week's special music jock **Greg Edwards** hosts the **Jackson Five** shows at **London's Empire** **Fool**, **On June 20 Sarah Ward** steps out to introduce **Melanie** at the **Drury Lane Theatre**.

Meanwhile, jet-setting **Joan Smeaton** arrived back on **Tuesday** from her five day trip to **America** with just space for a good night's sleep before the helicopter flight to **Epsom** for a **Derby** day champagne lunch with the winners.

Keery **July** gets the **Boyer** **Scott** show for a month from the 12th when the **Cruiser** takes off for a rest. On **Sundays** the best of the **Crutain** rock 'n' roll shows will be repeated. But this week **Tim Rice** gets a four hour slot.



GARY GLITTER

ASKED to explain the moral of Gary Glitter's success, back in 1972, this renowned pop-music cynic said: "It's simply proof that life really does begin at forty."

An unkind quip. Gary isn't forty. No where near it. But prior to breaking through with that out-of-the-blue his single Rock And Roll Parts One And Two, he been a long-term prisoner of the pop scene. Virtually in solitary confinement, it seemed, considering how few people knew him despite having been involved from 1959 to 1971.

He was Paul Raven then. He'd been Paul Gadd before that, when he'd stood up in school at Sutton, Surrey, and said: "I don't want to be a bank-clerk or anything boring like that. I want to be a rock and roll singer."

Which is precisely what he is now. He's one of the Great Ones — through having learned, the hard way, how to put on really spectacular and I'm-in-charge stage shows, through having sold millions of records round the world — through having proved, in pop music anyway, that like love, life can be that much sweeter the second time around.

Why, Gary Glitter has been described as "the best" by no less a source than the Sunday Times colour supplement. Maybe it was a bit tongue in cheek, but the tribute was: "Gary Glitter can sell a million copies of a record whose entire lyric seems to consist of 'hey, hey, hey'. He is undoubtedly THE BEST 'hey, hey, hey' man in the business."

Explain away

Lots of shrewdies have tried to explain away Gary Glitter in the past couple of years. Comedians have taken the mickey... yet like the guy immensely once they'd actually met him. In days gone by, Gary was a bit of a mickey-taker himself, so he knows that part of the business inside out.

One writer said: "Gary has none of the long, hard, leanness of Jagger or Chuck Berry, the beautiful nakedness of Bowie, or the delicate slender frailty of Bolan. Gary's is a thicker, manlier presence made up of hairy chest, strong thighs, garage mechanic's eyes and the boxer's movements. Garage mechanic's eyes? Ah, well..."

He's thirty, is Gary. Let's get that straight right now. Born May 8, 1944, in Banbury. Real name Paul Gadd, though his mum married again (he never knew his real father) and his stepfather is named Russell, so Paul was known at school as "Wake up at the back, there Russell."

Now all budding rock and rollers have an influence. Gary used to pick up a tennis racquet, convert it in his imagination into a guitar... and strum it, singing along the while in the style of Buddy Holly or Elvis Presley. He's very into Presley. And it's only fair to point out that Elvis, going strong after twenty years, is a good bit older than Gary.

But the real influence wasn't Buddy or Elvis — it was Johnny Gadd, known in the Banbury area as the life-and-soul of any party and who would play guitar and sing for the populace, any time, any place. As a matter of plain hard fact,



Johnny Gadd was really a driving instructor, but show him a party and he'd become an instant entertainer.

Childhood memories remain with Gary. He remembers the local fancy-dress balls. Recalls how even the staid members of the community would dress up as Tarzan or Quasimodo... and she says now: "It rubbed off on me, because of the fantasy. Now, when I do a concert, I dress up and glitter along, and so do the fans, and it's right that I'm The Leader Of The Gang, I Am."

"I look at the early pictures of me, when I was struggling around as Paul Raven — and the suits are sombre, the hair-cut ordinary, and the general image was earnest, anxious-to-please, but boring. Dead boring. But I learned a lot in those days..."

I witnessed much of what he had to learn. He learned that record company executives aren't necessarily the best judges of what a singer should sing. They lumbered the talented and good-

looking Paul with some right slabs of rubbish. We wrote that he had obvious basic talent but that not even King Presley himself could put over some of the material that Gary had been given early on.

Not all the songs were bad, though. There was Tower Of Strength, but the trouble was that was Frankie Vaughan having a number one hit with it. That was in 1961. His recording of Walk On Boy seemed okay to me, but the fact was that Paul Raven wasn't getting hits.

Tough ones

But Paul went on learning. He learned how to handle audiences of all kinds, including the tough ones where they'd rally come along to see a comedian, like Bernard Bresslaw, and regarded any pop-singing intruder as a drag. Paul learned how to sing rock and roll in pubs, where the patrons had only come

for the beer. He nearly learned how to become a comedian and comper, but he was no threat to Jack Benny or Bob Hope.

And he learned how to avoid the promise-makers. The guys who latched on to any good-looking guy and offered to provide the wherewithal for instant stardom. He learned, though with due modesty, that his face COULD be his fortune, who he showed it (mostly off-camera) to audiences at the then top-rated telly-pop show Ready, Steady, Go. He was doing his 'hey, hey' routine even then... getting the audiences into a good mood for actual transmission by making them get into an extrovert frame of mind.

All this he learned during his comparatively anonymous era. He also learned that in the end you can't fight the Establishment, specially when the Beatles had taken over the Establishment, so he went to Germany where he stayed for five years. The Beatles,

ironically, had come FROM Germany to find fame in London... but in Hamburg, in the sweaty beat clubs like the Top Ten and the Star, Paul built up a pretty fair name for himself. And he earned biggish money. Say three hundred quid a week, and only the booze to buy... nothing like today's estimated annual earnings of £250,000, but good enough.

When he returned to London, he lived well until the money ran out. Then Paul considered running out of the pop scene altogether. But it's hard to kill off the habits (bad or otherwise) of a life-time. He'd learned the rudiments of guitar-playing as a kid. Fought off an invitation to join the Army cadets, listening to the REAL blues of the likes of Sonny Boy Williamson, hanging round London clubs (the Two I's, Freight Train and so on).

With the exception of the old English blues-master Alexis Korner, everybody was singing the same sort of songs — whatever was coming through from the

top Americans. Cover versions of US records were ten-a-penny, as promoter-manager Larry Parnes revealed in an amusing section of BBC radio's Story Of Pop. That it worked well, this "rock robbery", could be seen by the list of stars bearing the names Fury, Eager, Wilde, Power, Faith and so on.

Potential hits

Gary fought against the eternal cover-version system, and paid for it temporarily with his pop life. He said in one interview: "When I went round the music-publishers, I'd never be offered any of the potential hit songs. I was at the bottom of the ladder, so I got the dregs. Now, they'd probably bring out the brandies and the Lew Grade cigars, but I couldn't care less... I started getting decent material to sing when I linked up on composing with my manager, Mike Leander."



Mike Leander: songwriter with a long list of hits. A mate of Gary since the Ready, Steady Go days. Good for each other, those two. The story goes that they were watching Bill Haley's film on telly, Rock Around The Clock (which is still being revived regularly) and they talked nonsense-talk about singers' names in rock, and there were names of utmost ludicrousity, like Vicky Vomit, Harold Hydrogen, Arthur Atomic — and, as bad as any, Gary Glitter.

That he Glittered was never in doubt. Liberace the Lovely, who'd glittered for simply ages, expressed admiration at the Glitter gladrags when they exchanged glances in Australia. Actually everywhere that Gary went was a real circus-type event. On stage, he produced some re-

markable performances, with a few thousand guids' worth of "props". And everywhere he went he was bombarded with questions from journalists who felt unable to believe the evidence of their own eyes.

Sometimes today's Gary Glitter appears to have lurched into the extrovert superstar style, even off-stage. But with people who knew him in the bad old days, he tries no big-time tricks. He realises he is effectively living a role for the benefit of his fans... and he says:

"My style now is raw, crude, earthy, but it is all based on the rocking excitement I grew up with. I wear fancy clothes, but in the old days, too, the rock artists were flash personalities. I lead a fantasy life when I'm being Gary."

Glitter, but I share that fantasy gladly with anybody who will listen.

"I've got this one deep-down dread... that's the one where I start behaving like my own publicity. If you think I'm getting big-headed, you have permission to kick my backside all over the place. But please excuse my split personality. You have to remember that Gary Glitter is only a couple of years old."

Of course there were dressed-up glitter-guys before in pop music, but with Gary you KNEW where you were from the moment you saw his name on the hoardings. He was going to be some kind of flash geyser, Spectacular. You might not be ready for the full Hollywood-musical style show act, but you knew he wasn't going to be wearing a tuxedo and dancing pumps.

Revival show

So where does Gary go now? My guess is that he can go pretty well anywhere he likes. He's served his apprenticeship. He's toured, done well at the Wembley Rock And Roll Revival show in the summer of 1972, switched to films at documentary level, and his overseas tours have been just great... and he stemmed even his own dire doubts by working hard to win over the United States where he is now a much-loved adopted son.

But he's stuck with the "glitter" image and when I last talked to him that didn't worry him. He could see a future in the kind of nostalgia... "remember those days when we used to dress up in the glitter and those special boots, well, that bloke Gary is on down the road." Some of us can remember that the Beatles didn't seem a very sensible name for an ambitious band, and as for the likes of Engelbert Humperdinck... well, that was ridiculous enough, but he didn't do so badly.

Gary does very well. There's an entourage of around thirty people who work with him, see to his slightest needs, encourage him and make sure that everything is working according to plan. He is very much the perfectionist. Maybe that's another aspect of having to wait so long for stardom, but if there's a spotlight not working full on, or if there's a stage prop out of line... then Gary asks some very pertinent questions afterwards.

But then Gary is asked alot of pertinent questions, too. He's divorced, has two children and dotes on them and says if they wanted to go into pop music then that would be all right by him, just so long as they knew it might not be ALL glitter and big-money. He doesn't talk much about his current girlfriends, and more often than not prefers getting back to his super-pad and listening to classical records rather than Gadding about the town. They're always being impertinent about his age, but he jokes about that... says that Alvin Stardust is his father, or brother, or in cases of extreme provocation his sister!

Simplicity

He puts up with a lot of nastiness, downright rudeness, about the songs he sings... but it's easy to poke fun if you're simply reading aloud, in pompous voice, dramatic style, the lyrics of Do You Wanna Touch Me? Ted Rogers, comedian, does that. Actually some of his gags wouldn't sound so funny if set to a hefty, rocking beat.

But Gary and Mike know full well that simplicity is the basis of rock and roll. Mike knows from experience... he's produced for Marianne Faithfull, Lulu, Billy Fury, Cliff Richard... and actually he did She's Leaving Home, for the Beatles no less. He knows that you keep it simple, down to earth, and if you can "do your thing" on stage, when you're in unorthodox chances.

Gary was lucky about the stage thing. If he really had been the overnight discovery that so many people thought the first, he'd never have been able to match the success of Rock And Roll Parts One And Two with in-person shows of similar excitement. As it was, he was launched on a tidal wave of one-nighters right round the country, and they were all sensationally successful... and, like Slade (also in our Great Ones series) he found that he never did a show but that he left behind a few hundred converts to his style.

Listen to the essential modesty of the man. "I don't go for telling people that there's something of real depth hidden away in my records — you know, tapping the side of the nose as much as to say it's there, real philosophic treasures, if only you were bright enough to find it. I'm saying that if my records help make a party go with a bit of a swing, then that's good enough for me. I've said it's mindless music, but damn it all, pop music can surely appeal to other parts of the person that the mind."

Yet still analysts of pop dig deep, searching for some kind of REASON why Gary Glitter, after twelve years in the business in one guise or another, made it to the top. Gary himself doesn't know, but he does know it feels good to go to a place like the Rainbow in London and do the same kind of healthy, tingling, exciting business that Stevie Wonder does. And if it's true that a man is as young as he feels, then he feels pretty much as enthusiastic and young about pop as he did when he first told his schoolteacher that he wanted to be a rock and roll singer.

Twelve years

So why does Gary appeal to his fans? If there IS some kind of generation gap, then what turns on the yelling multitudes? I can't believe it really is a kind of big brother thing — an avuncular scene. When Gary is mobbed, it's for real, and bits of him are torn off regularly. He goes through umpteen glitter suits every year, and I'm sure that people don't rip at the clothes of their big brothers or their uncles.

No, Gary is a sex-image performer in his own right. He's big, and sturdy, and sure of himself, and he strides around willing people to join him in having a good time. I believe him when he says that in the middle of millions it is possible to be lonely. There's always the danger of the friendly folk being really opportunity-seeking hangers-on. Dating Gary Glitter is a might fine status symbol, no doubt, but Gary doesn't dig the girls who kiss — and tell!

As a true Great One of pop, Gary has built a remarkable reputation, and I've no doubt that he will live up to it. He'll move more into movies, because he savours the challenge of proving to the world that he can act a bit. He'll build an even bigger international reputation, because he's proved already that language is no barrier and that it's easy for him to get Swedish girls and Turkish tots and Lithuanian lassies into the 'hey, hey, hey' routines which he's perfected over the years.

His own glittering star status has rubbed off on to his own band. The Glitter Band moved smartly into the Top Ten, first time of asking, and in fact bear Gary himself in the race to the top. Which means that release dates for the two "sides" will surely be staggered from now on.

He's a strange mixture, is Gary the Great One. There's that on-stage flash of show-biz — as flashy as anything in the history of pop, what with the motorbikes and the chicks, and the stage decor, and things right out of Busby Berkeley. Busby Berkeley was, as they say, something else in the world of Hollywood musicals.

After there is the off-stage desire to

find peace and quiet — out fishing, perhaps, where he disguises himself so that the other angles don't know they are carp-hunting with a pop superstar.

Gary figured in our search for Superfans, and 17-year-old Susan Tynan was picked out. Like thousands of others, she has her own Glitter suits, specially made. He dominates her life so much that she sticks his picture on the side of the cornflake packet so she can have him, standing up and glittering, in front of her very eyes night through breakfast.

Susan wrote: "Straight from the first second, he stepped straight into my heart and that's where he stayed. To me, he's much more than a pop star.

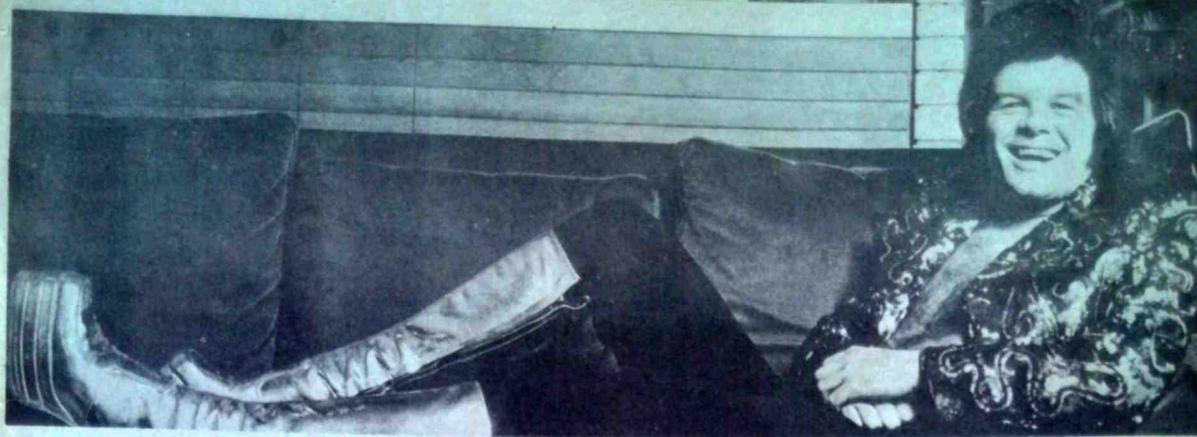
He's a man. Flesh and blood. A human being and a person who so obviously loves and cares for his fans. As much, even, as they love and care for him."

That's the kind of feeling, multiplied a million-fold, that put the newly-constructed Gary Glitter into the top pop class. The guy, through his experiences and through his bouts of near starvation, emerges as a larger-than-life character who is nevertheless a real human being, not a cardboard cut-out.

He's brought back the flash and razzamatazz to show-biz. To pop music. For that, he's a really welcome addition to our list of Great Ones.

PETER JONES





Discography

SINGLES

Rock and Roll (Parts One And Two), Bell 1216, March 1972; I Didn't Know I Loved You (Till I Saw You Rock And Roll)/Hand On Me, Bell 1259, September 1972; Do You Wanna Touch Me/I Would If I Could But I Can't, Bell 1280, September

1972; Hello, Hello I'm Back Again/IOU, Bell 1299, March 1973; I'm The Leader Of The Gang (I Am), Bell 1321, July, 1973; I Love You Love Me Love/Hands Up It's A Stick Up, Bell 1337, November, 1973; Remember Me This Way/It's Not A Lot, Bell 1349, March 1974; Always Yours/I'm Right You're Wrong, Bell 1359, June 1974.

ALBUMS

GLITTER

Bells 216 6th Oct. 1972
Rock And Roll Part 1; Baby Please Don't

Go; The Wanderer; I Didn't Know I Loved You (Till I Saw You Rock And Roll); Ain't That A Shame. School Day (Ring Ring Goes The Bell); Rock On; Donna; Famous Instigator; The Clapping Song; Shakey Sue; Rock And Roll Part 2.

On; Happy Birthday; Hard On Me; To Know You Is To Love You; Money Honey.

REMEMBER ME THIS WAY

Bells 237 14th June 1974
I'm The Leader Of The Gang (I Am); Side Walk Sinner; Baby You Wanna Touch Me (Oh Yeah); The Wanderer; Rock And Roll Part 1 & 2; Hello, Hello I'm Back Again; Didn't Know I Loved You (Till I Saw You Rock And Roll); I Love You Love Me Love; Remember Me This Way.

TOUCH ME

Bells 222 25th May 1973
Hello, Hello I'm Back Again; Side Walk Sinner; Didn't I Do It Right; Lonely Boy; Hold On To What You Got; I.O.U.: Do You Wanna Touch Me; Come On, Come In, Get



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Like a father & David look like Pat Boone

FOR SOME REASON or another Britain has always failed to come up with her own truly true international SUPERSTAR. And has only been too willing to accept whichever 'pop phenomenon' is presented to us by courtesy of the stars and stripes.

Now that 24 years old David Cassidy has stressed his desire to be leaving the ocean and hysterical phase of his career behind, we once again cast our eyes across the ocean and predict, that sooner or later his younger brother fifteen year old Shaun Cassidy, will take over as his successor - as the one most likely to succeed.

If people had thought that David's stage act had been sexy or provocative, then they'd better prepare themselves for a live performance from Shaun, for the way this lad dresses, and moves around - well according to David. "He makes me look like Pat Boone! I could never have gotten away with what Shaun is being."

In his turn, Shaun although aware that his brother had been slotted in a 'good boy' type bag, replies, "I could never do what David did without feeling awfully foolish." He's putting himself into a 'bad boy' groove - naughty but nice!

Just in case you're a tiny bit confused as to how Shaun and David are related, maybe this will help sort you out.

David is the son and the

only child of Broadway star Jack Cassidy, and dancer Evelyn Ward. They divorced when David was five, and not long afterwards Jack Cassidy married Shirley Jones. (Shirley as you all know plays David's television Mum in the legendary Farbridge Family series) Jack and Shirley have three sons - of which Shaun is the eldest. So they both have the same father but different mothers, thus making them half-brothers. The other boys are Patrick who is 11, and Ryan who's 7.

Shaun Paul Cassidy was born in Los Angeles on September 27, 1968, making him about eight and a half years younger than David. He grew up in Beverly Hills, the beautiful suburb just west of Los Angeles where many of the famous show-business people live. He went to the Hawthorne Elementary school, and is now a sophomore at Beverly Hills High School where English and music are among his favourite subjects.

His main ambition, as it has been for a long time now is to be a musician. He can already play guitar, bass, drums, piano, harmonica and synthesizer, but his big love is singing and has formed his own band by the name of Longfellow, where

he's their lead vocalist. The other members of the band are Robby Scharf, John 'Bugs' McKenna, and Bobby Graham. Says Shaun, "I guess you could call the kind of music we play, 'hard-rock-that's-easy-to-dig!'"

His own personal favourite groups and performers who he's also been influenced by, include Led Zeppelin, The New York Dolls, Rod Stewart and Iggy Pop.

Longfellow have been playing gigs around the L.A. area, and have been attracting a loyal and enthusiastic following. Says Shaun, "I hope that soon we'll attract a record company that's equally loyal and enthusiastic, 'cos we have lots of great original songs and I know we'd be able to make dynamite singles and albums!"

So what does big brother David think - would Shaun be a likely successor?

"I don't know," he replies, "I would only say that he's 13 and he's still in school. He has a little high school band, and I think if it weren't for the fact that he's my brother - the son of - the brother of... He wouldn't really be noticed because he's in a band with fifteen and sixteen year olds, but because he's my brother people thought that maybe

he'll take on. "He's not in show business although he desperately wants to be."

How does David rate his brother's band? Does he encourage them in any way?

"I think they're very young. I think they're good for fifteen and sixteen year olds - but they're not professionals."

Is there any advice David would give to his brother?

"Yes," he replied, "my advice to him the last time I saw him was, that I thought he stood a good chance of becoming successful - if he waits. But he's like me he's very impulsive. I think he looks a bit older than he is and he's very sophisticated for fifteen, but he's at school, he's like a junior at high school and he's emotionally fifteen."

Does he make David feel old?

"Yeah, at times he does! But I don't really feel old. I'm close to him and I know that he relates to me. I just went through a lot of changes he's going through now - with going to school and the chicks, that sort of thing. He's had to cope with it all and I know it's been a hang up for him, but I'd like to think that he's gonna pull through it and I'd like to think that he can be successful."



"I hope he doesn't blow it and allow himself to be exploited now when he really can't take the full advantage over it, like when he's out of school and can make something out of it - he's not ready for it yet."

Well that sure seems like genuine brotherly concern and good sound advice, but we all know what younger brothers are like - don't we?

Benny Hall

Chat from the USA

Isn't he the pretty one? He thinks he is anyway. So does Genevieve Hall so she couldn't resist the temptation to have a chat with the lovely Roger about Queen's American tour.

IT WAS WITHIN a week of completing their strenuous British tour in April, that Queen flew straight over to the States in order to begin their first ever tour over there.

Unfortunately for them their lead guitarist Brian May became seriously ill with hepatitis and the band were flown back to England leaving behind a month of dates yet uncompleted.

I spoke on the phone to their lovely drummer Roger Meadows - Taylor who was adjusting himself to the fact that momentarily the lads could actually take things easy and ponder on their achievements over the past few months.

Why aren't you speaking with an American accent then? (By the way I forgot to mention it was going to be one of THOSE phone calls!)

"We weren't there long enough were we?"

Oh of course not. Come on tell us how your trip to the States was?

"You really want to know?"

Sure we do. Well it was fab, gear, smashing... No, seriously Rog short

for Roger Meadows (Taylor), how did it really go? Was it exciting and full of eastern promise?

"I am being serious," says he, "it turned out really great, it was amazing."

I'll accept that, so how was the first gig in Denver Colorado?

"We were on the same bill as Mott, and that first gig went down better than we'd expected, so at least that was encouraging. What made it even nicer was that the kids knew a lot of our songs and sung along with us."

So Mott was headlining the tour - were all your dates with them?

"They're weren't supposed to be, but as it turned out all the dates we did were with Mott. We weren't a support band as such - we were listed as guest stars! We had planned to be touring the West Coast for a month without Mott, but because of Brian catching hepatitis we had to forget about it. It was a real drag 'cos we were all looking forward to going to California."

Is it contagious - hepatitis?

"Very, half the people we

came in contact with had to be inoculated. It's a liver disease you get from eating dogs - cocker spaniels didn't really agree with Brian!"

Doggone it - I never knew when that guy's kidding or not! Have you any plans for making a return visit?

"Yes, we're going back in September and doing about twenty dates, in all the places we thought suited us the best."

Did you have to change your stage act in any way?

"No, not really, but then

our stage act is always changing, we're always thinking of new things to do, and ways of improving it. We did a lot of stuff from both of our albums - Freddy pranced around, it all went down pretty well."

What about all the duff gigs?

"What about the WHAT? Filippin' check! No, I must confess the first night on Broadway was pretty mild, but when you consider that it was mostly people from the business - press and things - and you know how cool

THEY are?

So now that you're back here in the jolly UK what do you plan doing with yourselves?

"Take a long holiday - we can't really do much until Brian gets better anyway. Although we are writing some new material for an album which is due out next summer."

"Tell him from me," says Roger, "that this one's gonna take TEN MONTHS to record - we're doing it quickly!"





**Reviews
Peter
Jones**



LEO SAYER: One Man Band (Chrysalis 2045). Eagerly-assembled follow-up... panned with words by Leo and music by David Courtney. Straight down to business with a loud, rather violent vocal approach... a bit more of the laugh-clown-laugh in a sense. He's a one-man-band, nobody, understands, or lends a hand. But it's well-performed with instant impact, and he fairly bends the word "band" whenever it crops up. Good production, by Adam Faith and Dave Courtney. Undimmed Leo's promise; he presses his own vocal staying power. — **CHART CERT.**

DUDDEN-FORD: Floating On The Wind (A and M 7116). First hearing I thought it was nowhere, no way, as instant or charismatic as Burn Baby Burn. Second hearing, I realised it was as good. Third hearing and I now realise it's really a stronger, clearer, more together single after all, so it's going straight into the Twenty, possibly the Fives. It's gentle, luring, and the lyrics are good, and the arrangement is just right. Nothing over-played, John and Richard have scored again. Very much so. — **CHART CERT.**

THE NEW SEEKERS: Midship Hallelujah (Polydor 2058 484). They may technically be dead, but they won't lie down. This is rather interesting as commercial biggie, with Lyn doing the lead vocal, as she has on the past couple. It's not for me as commercial as Sentimental, to shorten a huge hit, but it's still the kind of thing that roars straight to the top of the charts. If this kind of good-listening singles goes on, is it not possible that the New New Seekers will appear on the scene? — **CHART CERT.**

BILLY FURY: I'll Be Your Sweetheart (Warner Brothers 16402). One of the real gems from the British beat boom era. This, however, is a churchy, hymnal sort of production, with Billy versing in, first, over organ. Then into his near-rock style, and it's a very simple song, with a chord backing... the sort of thing that could become a standard for Family Favourite programmes. Strange for Billy; but then he's always rearranging himself, vocal! — **CHART CHANCE.**

THE EQUALS: Hang Up My Rock And Roll Shoes (President 422). Group still sounds pretty fresh and vibrant, though it's been a while since hits like Baby Come Back. It's a basic rock, with the odd spasm of raucous soul-roaring. Good for disco scenes, I'd say — possibly right for general commercial sales. It's predictable, but a raw-edged stomp-inducer, too. Big pounding beat all the way. — **CHART CHANCE.**

SPIKE MILLIGAN: The Erektion (Spartak). A very promising sample from a new two-album set of a live show at Cambridge University — just Spike and Jeremy Taylor. Spoken side for Spike... and usual way out humour. Don't forget that double-album set.

NEIL INNES: Re-Cycled Vinyl Blues (United Artists). More humour — Neil sets up the scene where he wants to make a record but has to melt down some old ones to get the necessary vinyl... and there are flashes of old hits of various different styles. Ingenious Neil, as ever.

WHITE PLAINS: Ecstasy (Deram). Group has had hits before, and this is a Roger Cook slab of commerciality... bright, bouncy song with easy-to-remember melody line. Dominant lead voice (male).



**Reviews
Mafua
Muldaur**



MAFUA MULDAUR: Midship At The Oasis; Any Old Time (Reprise K 1431). "You won't need no camel — no, no! — when I take you for a ride", warbles this novel-flashing hour as she undulates between the palm trees slipping from tent to tent beneath the starry skies. A lady who takes her time, she's finally had the huge hit she deserved in America with this gorgeous and seductive little ditty, backed beautifully by a jazzy guitar, jiggly slow rhythm and lacy strings. There's a Classic Blues approach to the relaxed yet jaunty flip, which only enhances her seductive Mama appeal. **PICK OF THE WEEK.**

NEIL SEDAKA: Laughter In The Rain (Polydor 2058494). Not to be confused with the currently better-plugged British cover-version by Phil Cordell, this is the original by the cheeky quipster who wrote it. Evidently the stand-out track on his last album, but not issued on single in favour of a dismal single which died a deserved death, it's now likely to be too damned late. Oh well, which reminds me... it is actually rather like Carole King's "It's Too Late", once you get under the lush production. So, the "Oh Carol" (that continues). **POPPICK.**

WIZZ: Brooklyn (Surrey International SIT 907). Label names that include "International" in them are damned lucky to get printed in full, so why do they do it? Anyway, here's a jauntily silly goodtime with all the bounce-along reiky-tricky trimmings on which my zanily madcap disco act depends. Wizz Int. can't argue on my playing it at my next MoR dance. As for you lot... Um, yeah! **MoR PICK.**

GLORIA GAYNOR: Honey Bee (MGM 206418). Just as you know what's a-buzz hearing it that a choo-choo-puffa whistle will introduce CHER's latest slab of boredom... "Train Of Thought" (MCA 149), so you know that his Norman Harris-arranged stomper will go buzz-buzz-buzz. Ho-hum! Actually, thanks to the controversy caused by Gloria's switch midway in this record's career from CBS to MGM, and to the inordinately effective, if mindless bang bang rhythm, it stands every chance of spilling Chart-wands from Discoland. This time round. **POPPICK.**



**Reviews
James
Hamilton**



JAY DEE: Strange Funky Games And Things, Pt 1/2 (Warner Bros K 1639). Jay Dee could've called himself Jay Lee 'cos in fact he's none other than that Northern Disco rave, the man who made a thing called "Do The Duck", the "Harlem Shuffler" himself. History: A-C-K-I-E-E LEEEEE! Super Bad! What's more, that Southern Disco fave, the old groaner himself, Mr Barry White penned, produced and generally created this really rather effective snubba — rhythm heavy slow funk. Not the sort of thing to delight the dancers in Oldham... or will blind loyalty to their man make them change their taste? ... It's got an instrumental Norman White led by Joe Fari, which, for once, is good too. **R&B PICK.**

FRANKIE LAINE: Blazing Saddles; MADELINE KAHN & CHORUS: I'm Tired (Warner Bros K 1641). From the incredibly funny "Blazing Saddles" movie, made by Mel Brooks who brought you the little-seen but much-loved "The Producers", come these two satirical gems. Frankie's theme song is a splendid send-up (which nevertheless can be taken seriously out of context) of all his '60s Western themes, like "Gunfight At O.K. Corral", while Madeline (remember her from "What's Up Doc?" & "Paper Moon?") does a devastating demolition job on the Mariene Dietrich type of Germanic lemp-tress, with lines worth of Mae West as she jibes at her saloon audience. When you see the film, you'll find that she also manages to "Cabaret"... and probably ONLY when you've seen it will you get the full value from this shiny little platter. **YUK-YUK PICK.**

THE FOUR TOPS: One Chain Don't Make No Prison; Turn On The Light Of Your Love (Probe PRO 82). Lambert, Poffler strike again, with help from producer Steve "Fantastic Baggie" Barr. On their latest success — formula penning for hoarsely hollering Levi and his ever-popular cohorts, who thrash about amidst this pseudo-Philly stomper — one more time. Fine for fans, as the journalist's cop-out goes! Flipside, after a heavily synthetic intro, they play a fairly small part in an imaginatively arranged jerky-jerky slowie of rather more interest if less appeal. **POPPICK.**

THE TEDDY BEARS: To Know Him Is To Love Him; JEWEL ARENS: The Birds And The Bees (Contempo Carles CS 900). Phil Spector's first success (he actually sang in the one girl, two boys group too), this dreamily slushy 1965 million-seller is still much requested by nostalgists, for many of whom it appears to be "the" song... so, provided that Contempo can get the jocks behind it, it could be another revived hit. On the 1965 flip by Black Jewel (whom Eddie Cochran backed somewhat earlier), his perky slow bouncer has a period charm that right now makes it sound even older than the topside. In common with several other records of these days, this (my copy, at least) has been pressed in semi-stereothru-red vinyl. **OLDIE PICK.**

ARCHIE BELL & THE DRELLS: Girls Grow Up Faster Than Boys; Love's Gonna Rain On You (President PT 418). Ooo-wee! All Deep Soul specialists will be doing their number when they hear this incredible slow gem, which finds Archie back in his truly Soulful bag, wailing and crying through the whup-wooding of the Drells. It's really got dated in style, and one hundred per cent G-R-E-A-T! As for the flip, can you get it squeaky tight, audience laughter and long, long narration... NOT of the Barry White type! Mann-hmmn, 8-0-U-LPICK.

GEORGE McRAE: Rock Your Baby, Pt 1/2 (Jay Boy BO 85). So, George is indeed the husband of Gwen McCrae, and his first-rising US smash is out here in a commendable hurry. It's a haunting sound, created by a hauntingly soaring organ into which George's wailing voice is blended, set against a synthetic rhythm, pumping bass, wailing guitar and rippling chimes (which doubtless are synthetic too, and more than likely the work of Timmy Thomas, whose presence on the album and Rhythm Box seems virtually certain). All of this synthetic intro, they play a fairly small part in an imaginatively arranged jerky-jerky slowie of rather more interest if less appeal. **POPPICK.**

BIG JIM SULLIVAN: Laid Back Rock And Roll Song (Retreat RTS 256). The much-travelled, much-worked guitar giant — a track from his album Big Jim's Back. I make no instant promises for this one, for it could die a horrible death. But if it gets exposure, the haunting theme, soulfully played on guitar, and with all manner of extra-bonuses, and addition of laid-back vocals... well, slow it may be, devious in build-up, but it's a high-class pop. — **CHART CHANCE.**

TONY ANGEL: Love Me Please Love Me (Pye). Tony whips up a fair old vocal emotional storm all pleading and anxious and lovelorn. Nice touches, both from piano and his way-up-voice.

FRANKIE STEVENS: Vanilla O' Lay (CBS). Frank's a handsome hunk — got a fast-building following. Here he's on the Shannon song, which he delivers with Tom Jones-Tony Christie sort of impact.

SYD LAWRENCE ORCH: So Tired (Philips). This arrangement of this worldly song with a hit may back — it's a nostalgic harback in the style Syd has made very popular on telly and discs.

WAYNE GRAJEDA: Just Like In The Movies (Warner Bros). Very pure-sounding voice, high-pitched, set in a dreamy kind of story-line production. Lots of romantic strings.

CHARLIE JAMES: All Fingers And Thumbs (Polydor). This Charlie is a chick — though only 4ft 7in tall, which is very short. She's big on talent, though... a perky voice, already showcased on New Faces etc. Cheery single.

LEE DALTON: Teenage Love Adair (Young Blood Int. 1068). Here only fourteen, looks good, sings in a predictable bubbling style — and he's the son of Mike Dalton, producer of many hits. As a general production, it's rooted in gentle rock, bounces along, has a commercial catchiness to the melody line. Could be the start of something for young Lee. — **CHART CHANCE.**

LLOYD CHARMERS: Sweet Harmony (Horse). Slightly strangled harmonies in parts — a reggae performance sung right up there in the falsetto-range clouds.

JIM MACLEOD and ANDY CUNNINGHAM: Come By The Hills (Beltona). Scottish sentiments, and all about the bracken being gold in the sun and all that.

SEVENTH WAVE: Metropolitan (Gull). Fast-chugging tempo here almost at city-type breakneck speed. Group keep up with it well enough, but it doesn't have much of a commercial sound to me.

TOM MAFERY: So Long (EMI). Rather macabre bit of work about it being time for dad to be put out to grass, and as for mum... well, we watch her burn, take her ashes home in an urn. Cockey-styled.

THE MONSTERS: The Night Of The Monsters Party (Dart). Horror-pop, very. Various cliches from Hammer movies strung together in a jokey way, with plenty of sound-effects. But the basic dance beat is there, too.

KINCADE: Mo-Ren (Penny Farthing). Good band this. Just need the right song. This is nearly it — built on a strong rhythmic riff and with false injections, and a gradual brassy build-up. Play it a couple of times... should grow on you.

albums

Contraband

(Transatlantic TRA 278). This six piece Scottish electric-folk group must be relieved, to say the least, to get their first album out but I still believe their reputation around the circuit is much higher than this, their first product, has turned out to be. It's not a bad album by any means and producer John Whitehead has done an admirable job on it. My criticism is that there's nothing unusual about the material and the way it is projected. Mae McKenna, I'm told, is a far better vocalist than this album suggests - she's pleasurable to listen to but nothing outstanding. Otherwise John Martin on violin, viola and 12-string mandolin on one track seems to be carrying the bulk of the pressure. J.B.

Ruby

Red Crystal Fantasies (Chrysalis CHR 1061) A London band to watch formed last year around Scottish punk leader Rab Monro, and ex-Frocul Harum bassist, David Knight. The first track, Brown Eyes, follows the Stones' prototype and rocks like a bitch. Good but short-lived. For the rest of this debut album the band hint at some latent power - thick and electric - but dilute it with some sort of neoclassical attempt at lyricism. The songs are pretty enough but you yearn for Monro's voice to unleash and the other three to drop their sophisticated approach. Ruby could make a dent on the rock circuit but as softy exponenters they become slow-rans. P.H.

Roger Ruskin Spear

Unusual (UA UAS 29508). If you're switched on by a Monty Pythonish type of humour and fancy listening to mad words developed into expertise music, then Mr. Spear's the guy to hear. This album is his second since the fond memories of the Bonzos and it's positively hilarious - funnier than his first offering, Electric Shocks. There's such tracks as I Love To Bumpity-Bumb and what - his version of Pinball Wizard and Heart-break Hotel! The lyrics are killing and the music, I believe is just as good. Only thing is - how can one concentrate on the music when the lyrical undertones are so amazing.

Three Man Army

Three Man Army Two (Warner K54015). I heard a couple of tracks from this album some months back when I saw the band Adrian Curtis and his brother Paul Gurvitz (ex-Gum) and Tony Newman (ex-Jeff Beck, Sounds Incorporated and session drummer) - just before they toured with the Doobies. As I tuned in to the slow but meaningful I Can't Make The Blind See which features Doris Troy, Madlin Bell and Ruby James on backing vocals and their single, Polecat Woman, I thought the album could have great things in store. R.H.



Paul Brett

Budgie

In For The Kill (MCA MCF 2546). OK, I'm reviewing an album which has already shot into the RKM charts. However, its success comes as no surprise to me really. Budgie are yet another bunch of ultra heavies but they do it in such a way that your ear drums aren't torn out with the noise. As the title suggests they're in for the kill

alright and Burke Shelley (bass, vocals), Tony Bourge (guitar) and Pete Boot (drums) form a rather exciting three-piece outfit who could break big following this album. I haven't heard anyone, with the exception of Zep's Robert Plant who is quite as exciting vocally as Shelley and the material is sharp and to the point. They manage to get a

remarkable studio sound for a small line-up and I'm left wondering if they're capable of reproducing the effect in their live act. Bourge sounds as if he has got a lot of aggression in his fingers and Boot is as direct as his name suggests. Let's just say Budgie are in for the kill and there's gonna be a lot of victims! J.B.

Clocks (BRADL 1004).

Paul Brett first came to my notice with the launching of the Bradley's label and their roadshow and he's one of the most under-rated contemporary folk artists around. His debut album showed he had great potential but the public failed to recognise it. Paul takes his talents as a songwriter, performer, producer one step further on Clocks and things could soon start to tick for him. Mike Piggett who was with Brett on the first album, is still around with his violin and acoustic guitar and they've been joined by Dave Griffith on mandolin and acoustic bass and friends. Of the 13 tracks on Clocks I particularly like the jig-along Sobu Jack, Duellin' Banjos which is an instrumental doing just what the title says with a C & W flavour and the slide - guitar Explanation Blues. R.H.

STRAY

Move It (TRA 281). I gave this album a play after getting thoroughly bored with New Faces on Saturday night so I'll judge it on presentation, content and star quality. This London band already have a string of albums behind them, have headlined their own British tour and so are no new name to the scene. And the experience they have gained over the years all adds up to putting all they've got into Move It. It's made up basically of the band's own material and shows them to be good writers. Their recent single and title track - the Cliff Richard classic given the Stray treatment - is as good an example as any of what a steady rock band Stray is. I'm sure Jimmy Helms has no grumbles about Stray's version of his Customs Man which Helms provides backing vocals on. The album's got star quality which I'm sure the rest of the panel will go along with. - R.H.



Tim Moore

(Mooncrest Crest 16) This American is a romantic and a bit sentimentalist who charts a course through emotional tangles with girls and other obstacles in front of a rocky setting. Accord-

ing to the biography there's a strong pedigree of art school and bumming around - the usual making for a regulation 'we've all been here' album that's offensive and ordinary. P.H.

Rita Coolidge

Fall Into Spring (AMLS 63627) Would you pay £2.50 to listen to this - that's basically what it's all about and to be honest I'd pay more. Miss Coolidge has a beautiful sexy voice and makes some fine albums. This is no exception and I don't know about fall into spring, but you certainly fall into ecstasy. She delivers such songs as

Paul Williams' What Friends Are For, Guy Clark's Desperados Waiting For The Rain and Charlie Rich's I Feel Like Going Home with Rita on this album including pianist Booker T. A very enjoyable album. R.H.



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

Authentic dead

LOS ANGELES — In an effort to counteract the counterfeiting of its discs, Grateful Dead Records will emboss the word "authentic" on the left-hand side of each of the new Grateful Dead LP's set for release this month.

In addition, a new Jerry Garcia album on Round Records will feature a totally embossed cover as a safeguard against counterfeiting. Garcia is leader of the group, and Round Records will record Dead projects other than the band itself.

"We ran into a lot of problems with counterfeit material on our last LP," says Andy Leonard, art director and production manager of the group, and Round Records will record Dead projects other than the band itself.

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While the new process is "substantially more expensive per cover," Leonard feels it is worth it to deter counterfeiters.

In a number of other projects, the two labels will now enclose all LP's in a polyvinyl inner-sleeve to prevent warpage, create a mailing list based on the fan club in an effort to move product through retail and mail-order channels simultaneously, and carry a manned booth to most concerts. Here questions on the band's literature, who plays what instrument, what cut was on what LP and others will be answered as well as offering postcards and signing new members to the fan club.

Concerning the polyvinyl inner-sleeve, Leonard says, "We did a lot of research and found that most of our records became defective after or during shipment rather than being created that way. The new sleeves will help stop warpage and are fully glued all the way around so the record should not break through. This idea came from some imported discs, where the defect rate is not nearly as high as it is domestically."

The fan club, besides helping spot counterfeit material, also checks stores to see where merchandise is displayed and how the product is being promoted. Each of the 30,000 members will receive a seven-inch LP with selections from

Round Records' initial release featuring LP's by Garcia and Robert Hunter. All members also receive posters and 5 1/2-inch squared postcards featuring covers of the two labels' LP's in four colors.

Starting last month, the Dead also began carrying a booth (9 feet high, 18 feet wide and made of plywood) to their dates. The booth is manned by Steve Brown, one of the Round's promotion staff, who acts as answer man for questions centering around the group and label activities. He also hands out posters and postcards and will invite concert attendees to sign up for the band's "junk mailing list," which will go toward building another mailing list.

In other promotions, the label will put up 43 miniature billboards in the Los Angeles area in July to promote the new Dead LP. Group member Phil Lesh has also had a computerized synthesizer made, which will play "space music during concert at that time."

Grateful Dead Records and Round Records have three LP's released to date — one on the Dead label, one on Garcia and the third from Hunter. Located in San Rafael, California, the labels operate with staff of seven, as well as using 18 distributors around the country and several independent promotion men.



Last week David Essex was presented with a Gold Disc in recognition of sales in excess of one million copies of his single "Rock On" in the U. S. (RIAA Certified) Pictured at the presentation are, from left to right — RICHARD ASHIEB (Managing Director, CBS U.K.), JEFF WAYNE (Producer / Arranger Publisher) and DAVID ESSEX.

stateside newies james hamilton



BUNNY SIGLER: Love Train, Pts. 1/2 (Philadelphia Int. ZST 3545). Pulled from Bunny's "That's How Long I'll Be Loving You" album and cut in two for singles release, here's his ultra-slowly slowing-up of the O'Jays' international smash. There's still plenty of rhythm, but this time it's a ponderous slow lurching thump 'n thud to which you can actually grasp the one you love while you sway on board the love train heading to a groovy grinding station of rhythm. But this time it's a ponderous slow lurching thump 'n thud to which you can actually grasp the one you love while you sway on board the love train heading to a groovy grinding station of rhythm.

2, the music drops away, and Bunny preaches to the accompaniment of this by now burning group, members of whom chip in with righteous "yeah, yeahs," before the music comes back in and the beat returns. A really good concept, done well, and obviously destined to be extremely popular amongst the Soulful folk.

LITTLE MILTON: Behind Closed Doors (Stax STA 0210). Sonow Milton Campbell wraps his Bluesy throat around the

Goes Up (Must Come Down). (Dakar DK 4532). Speaking of keeping it up, Pete, Tyrone here has the oh-so-trueful answer! It's always hard to describe Ty's discs, because as with those of such as Al Green, they tend to have the same formula, but vary considerably in the detail which makes up their overall similarity of sound. This new one, which is doing extremely well (R&B 20 this week), is another buoy whopper with rhythm-riding phrasing and all sorts of subtleties.

GLADYS KNIGHT & THE PIPS: On and On (Buddah BDA 423). Simply streaking up both charts with bullets all the way (29 Pop/18 R&B), Glad and the lads are helped on this pounding chant by the fact that it was penned/produced by none other than Curtis Mayfield . . . wotta meetin' of talents, huh?! Not only that, but also it's from the Pips-featuring and Mayfield-scored soundtrack of a movie called "Claudine," starring James Earl Jones and Diantha Carol — a black movie that, from its publicity pix, looks like a black "Love Story" rather than yet another pimps/drugs/Mississippi. And on" presents the soulful wailing of Gladys set to the usual wukka-wukings and thudding percussion that have become the Mayfield trademark these days.

AN RRM exclusive service bringing you the first news and reviews of hot US releases not yet available in the UK.

Charlie Rich smash, substituting a frantic passion for Charlie's quiet conviction. The result is actually less personal than the quieter approach, and summons up — in my mind, at least — mental images of a far sweeter and more wham-bam set of behaviour patterns behind those closed doors than those the more refined boasting of sensitive yet burly Rich. Still, different strokes for different folks, and different tricks for different chicks. (Pshaw, keep it up! — Assistant Ed.)

U.S. CHARTS

from Billboard

singles

albums

Singles		Albums	
1	BAND ON THE RUN Paul McCartney & Wings Apple	1	BAND ON THE RUN Paul McCartney & Wings Apple
2	THE STEAK Ray Stevens MCA	2	HE STING/SOUNDTRACK MCA
3	YOU MAKE ME FEEL BRAND NEW The Stylistics A&M	3	BUDDAH AND THE CHOCOLATE B&B Cat Stevens A & M
4	SUNDOWN Gordon Lightfoot Reprise	4	MARIA MULDAUR MCA
5	BILLY, DON'T BE HEROES The Donnas ABC	5	GREATEST HITS John Denver RCA
6	HELP ME John Mitchell Asylum	6	SUNDOWN Gordon Lightfoot Reprise
7	THE ENTERTAINER Marvin Hamlisch MCA	7	CHICAGO IV Chicago Columbia
8	MIDNIGHT AT THE OASIS Maria Muldaur Reprise	8	SHININ' ON Grand Funk Capitol
9	FOR THE LOVE OF MONEY O'Jays Phil Int	9	JOHN MITCHELL Asylum
10	BE THANKFUL FOR WHAT YOU GOT William DeVaughn Rearview	10	GOODYE YELLOW BRICK ROAD Elton John MCA
11	TOY WHISTLE Jim Stafford A&M	11	THE BACHMAN TURNER OVERDRIVE Mercury
12	OH VERY YOUNG Cat Stevens Capitol	12	INNERVISIONS Stevie Wonder Tamla
13	THE LOCOMOTION Grand Funk Capitol	13	APOSTROPHE I Frank Zappa Atlantic
14	IF YOU LOVE ME (LET ME KNOW) Olivia Newton-John MCA	14	ON STAGE Loggins and Messina Columbia
15	THE SHOW MUST GO ON Three Dog Night Dunhill	15	TUBULAR BELLS II Mike Oldfield Virgin
16	WOLF WOOD SWINGING Kootie & The Dragon Kings De-Lite	16	BRIDGE OF SIGNS Robin Trower Chrysalis
17	I WON'T LAST A DAY WITHOUT YOU Carpenters A&M	17	WHAT WERE ONCE VICES ARE NOW HABITS Doobie Brothers Warner Bros
18	I'M IN LOVE Love Frankie Capitol	18	OPEN OUR EYES Earth, Wind, and Fire Columbia
19	YOU WON'T SEE ME Anne Murray Capitol	19	ON THE BORDER Eagles Asylum
20	FAVING GOT TIME FOR THE Night City Sound Elektra	20	PREZEL LOGGINS Beasty Dan Atlantic
21	DON'T YOU WORRY 'BOUT A THING Steve Wonder Tamla	21	HEAD HUNTERS Herbie Hancock Columbia
22	I'VE BEEN SEARCHIN' SO LONG Chicago Columbia	22	BEHIND CLOSED DOORS Charlie Rich Epic
23	ON THE LAST DANCE FOR ME The DeFranco Family 20th Century	23	SOULTRACK American Graffiti MCA
24	JUST DON'T LET YOU BE LONELY The Man Ingredient RCA	24	CROSSWINGS Billy Cobham Atlantic
25	BENNIE & THE JETS Elton John MCA	25	SECURITY LYNARD SKYNYRD Atlantic
26	TOY WHISTLE Jim Stafford A&M	26	MIGHTY LOVE The Spinners United Artists
27	ONE HELLO OF A WOMAN Mac Davis Columbia	27	WAR LIVE War Columbia
28	ON AND ON Gladys Knight & The Pips Atlantic	28	LOVE THE MESSAGE Mott The Hoople Philadelphi Int'l
29	EDDIE KENDRICKS Tamilia MCA	29	IMAGINATION Gladys Knight and The Pips Buddah
30	ANOTHER PARK ANOTHER SUNSHINE The Doobie Brothers Warner Bros	30	UNBORN CHILD Sly & The Family Stone Mercury
31	MIGHTY MIGHTY Earth, Wind & Fire Columbia	31	VERY SPECIAL LOVE SONGS Charlie Rich Epic
32	THE AIR THAT I BREATHE The Hollies Epic	32	YOU DON'T MESS AROUND WITH JIM Jim Croce MCA
33	THE PAYBACK (Part I) James Brown Polydor	33	THE HOMBRES Z. Top London
34	IF YOU WANT TO GET TO HEAVEN Oran's Mountain Dardarvits A&M	34	HARD LABOR Three Dog Night Dunhill
35	RICKI, DON'T LOSE THAT NUMBER SHEENA The Doobie Brothers Elektra	35	THE DARK SIDE OF THE MOON Pink Floyd Harvest
36	NO CHARGE Melba Montgomery Elektra	36	BURN Deep Purple Warner Bros
37	SHOW SHOW Mega LTO MC CHAIN DON'T MAKE NO PRISON Four Tops Dunhill	37	IGOT A NAME Jim Croce ABC
38	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips Buddah	38	LET ME BE YOUR LOVE The Way We Were Atlantic
39	ROCK AND ROLL HEAVEN The Righteous Brothers MCA	39	THE WAY WE WERE Barbra Streisand Columbia
40	BILL HAYES & THE COMETS ROCK AROUND THE CLOCK The Rock Corporation RCA	40	EDDIE STARBUCK Epic
41	ALREADY GONE The Eagles Asylum	41	STRAIGHT AHEAD Brighton Music Publishing RCA
42	TRAIN OF THOUGHT Cher MCA	42	POEMS, PROMISES AND DREAMS John Denver NCA
43	LET'S GET GIDDY Al Green Hi	43	NOTICE Early Simon Capitol
44	DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich Hi	44	LET'S PUT IT ALL TOGETHER Sly & The Family Stone A&M
45	WILDFLOWER New Birth RCA	45	NOTICE Early Simon Capitol



Com...er...Frank you're a real romantic

OK KIDS — this is it. At last an offer you CAN refuse. A chance of an hour-time. The chance to win yourselves an exact replica of Donny Osmond's left nostril; and all you have to do is identify the real and I mean the REAL Michael Crawford.

This is by no means an easy task, for an outsider is looking at him through a stereoscope — where on one hand there's the elusive movie star image, behind which lies a man of grim determination, ambition, sophisticated connotations and a serious nature. While on the other hand is the contrasting picture of Frank Spencer. Ooooooh

Anyway, you know Frank, the gentle humoured, well meaning, pathetic hapless character who through his weekly misadventures on the TV series of Some Mothers Do Ave 'Em, has won the hearts of millions of viewers all over the UK.

Warm smile

As he approaches his table with a warm smile and a number of magazines neatly stacked under his arm. He reaches for the walk. You suddenly brush that aside and realise that it's enabled you to discover forty different ways of eating a menu.

Sitting down he confesses the reason for buying the menus is to check out his new reviews. Michael is currently performing in his very first stage musical at London's Drury Lane Theatre, where he plays the hilarious title role gilly, adapted from the popular Waterhouse/Hall novel play and film.

He places his order happily bellowing "steak with NO sauce" and glances at his waiter with a grin. "Well we've recorded the meal!" With his curly-coiled hair loosely cut and youthful expression in general, it was hard to suss out the age of this actor — comedian. "Thirty-one," he reveals. "I'll be twenty-eight next week."

Genny Hall meets another of her idols

— they were very good." He changes his mind. "No they weren't good — but they were very funny."

"I also liked Pat Boone, he was on the romantic side along with Tab Hunter."

Have these people stayed with you? I ask innocently.

"Oh no — not now," he finds that pretty hilarious. "I can live without Tab Hunter and Pat Boone!"

"I must admit when I was thirteen, fourteen I went through a David Whitfield stage."

How painful for you. "Yes it was — but I got over it about an hour later!"

By now it was pretty obvious that the comedian in him was coming through thick and fast... and Some Mothers Do 'Ave 'Em was very much on my mind.

"It was enormous fun doing the series 'cos it worked out so well, there were twenty million viewers watching the programme every week. We'd get letters from children's homes, old people's homes, the mentally handicapped, all sorts of people telling us how much pleasure the programme gave them."

"Well I created the characterisation when I did the play No Sex Please — We're British, and it appealed to the public, so I thought it would be nice to get it over to a bigger audience."

"If there's time," says Michael, "I'll be doing another series. At the moment we're trying to work out a special for Christmas — an hour long special."

Crawford's lengthy and successful career stretches over a period of seventeen years. Was there anything in particular which stood out? "Everything that worked out well was nice and memorable, but there were a lot of things that didn't — and that was lousy."

He started his career as a boy soprano in Benjamin Britten's Let's Make An Opera and that got him keen to go on stage. As soon as he could he left school at 15 and started to do school broadcasts.

"I finished my education off on the radio and ended up doing 500 radio shows. I enjoyed that more than being at school — it was a nice way to learn. Afterwards I used to write fifty letters a week trying to get work and got five replies."

It was his portrayal of Bryon — the motorbike kid, in the very successful TV programme Not So Much A Programme More A Way Of Life, that Crawford was hailed as the brightest new comedy discovery of the 1960s.

Film star

He later went on to star in such films as The Cock, A Funny Thing Happened On The Way To The Forum, How I Won The War, Hello Goodbye, and the Hollywood musical extravaganza Hello Dolly.

"Now Hello and Goodbye was a film which really HATED — I did that after The Games with Ryan O'Neal."

Why the big hate? "There was an actress who was so bad that I was dreadful to do. You like to work with good people — if you work with good people it makes the whole film that much better, it makes everything that much better. If you're working with bad people it's just awful and nothing can be right."

"The film crew were great but the people you play opposite must also be good. It's no good working with four diff' actors when there's only five of you in it, it stands no chance at all — and really she was just AWFUL!"

What makes a bad actor then, was I, forgetting lines and things like that?

"No, no, it's when they're boring — they're not creative or inventive and they SOUND boring. It's like when two people are lovers, one's a terrible lover and the other is very good. The one that's good isn't going to enjoy it very much if the other one's useless — I mean it takes two to tango!"

Well I certainly wouldn't have minded a quietest with HIM! Meaningwise...

"It was with Buddy Holly that I really started to enjoy music. I have every record he ever made — and I've still got those."



Michael Crawford as "Billy"

ADORE Bob Dylan. Not now — since his voice changed I don't like his new sound nearly as much as his old sound."

Why Bob Dylan? "He has great arrogance. You hear Bob Dylan singing Mr Tamborine Man and you hear the Byrds sing it. It's much more important when Dylan does it because he's a true poet — I love his poems."

"Stimpy you haven't mentioned musicals, I would have thought you'd have been into them all."

"I never was — I am now though. I've only ever done two myself and that was Hello Dolly and now Billy."

Michael has recorded two numbers from his stage show, which RCA have released as a single. One is a rock number titled Lady From L.A. and the other a ballad, I Missed The Last Rainbow.

His recording career so far has been with the Hello Dolly album, and "I made one other single which was the title song for the film The Knack — that was terrible, something which I regret doing. Funnyly enough John Barry wrote that, (he also wrote the music for Billy Liar) so he's as much to

blame for that record as I am. "Anyone can make a record, but not everybody can stand up on stage and make their voice last for eight performances a week flat out, that's 96 numbers a week!"

Michael plans taking the show to Broadway after his run in London. Then there's the possibility of a film version.

Recording

In between his daily performances at Drury Lane and recording his Christmas edition of Some Mothers, he's also working on a musical special to be screened both in this country and over in the States next spring.

"It will be one of those Hollywood romantic type of things, I think everybody likes that sort of thing deep down once they're shown them. No one would say 'no I don't want to watch a Fred Astaire and Ginger Rogers movie' if it was on — really none, not even the heaviest rock person, because we've got it inside us, we're all romantics."

A lot of people may fight it but it comes out in the end. "It's a nice thought, but I wonder how many of you would agree with him."

Enjoyable

"Then the Beatles came and nothing has ever got to me since, or as much — nothing has been that enjoyable. They made such an impact you tend to forget the people before them."

"The people I like now are Bread, up until they break up and now David Gates, Lindisfarne, Lesley Duncan, Melanie, Carly Simon, Aretha Franklin, Bob Dylan. I

Legendary Dingbat devours your letters.

AND, in the death, as the last few corpses lay rotting on the slimy thoroughfare I decided to write to the Record Mirror to say how good Diamond Dogs is. Truly this is the best album ever to grace our record shops. Bowie's talent really comes over on this record. If it's playing, you have to listen to it, it's magnetism draws you to it. If anyone can hear this and still call the Osmonds, G. Giltner, Slade, etc. musicians then they must be tone deaf. Long live Bowie and his talent, long live the Dead.

Yours truly,
Paul Mansfield.
P.S. This is NOT your newspaper so please do not use it as such!

That was just a nasty piece of glibba lousy rubbish down here, blimps. I know it wasn't exactly schmuky, but it's kinda cute anyway; over to our present-day Pacheco — Rubin Sano:

"Eh, gringo, you wanna reada nice letter bouta Senor Osmonds, eh? You stoppa dis way pliz...!"

WHY the bloody hell can't these stupid kids stop putting holes in the Osmonds. They're behaving like little spilt kids, what the hell have the Osmonds done to them? All bolts down to plain jolney and you're just as bad Pete, surely you get these sort of letters about other groups but if always seems to be the Osmond's ones that you print. I also notice that none of the stupid sods put their address because they're too bloody scared that's why. What I'm trying to say is for Christ sake Grow Up and Shut your mouths before someone does it for you. P.S. Have they listened to 'The Plan' some people

thought it was Led Zeppelin, surely that's proof enough that there talent ranges out.
Laurie Dawn Horner,
16 Peckham Rye,
London, S. E. 15.

Oh, the present-day Osmonds refuses to die, huh? And so do some of my regulars: is this Penny G., writing under a different name in a last ditch attempt to get her cruddy (wait a minute, isn't this a time-warp to a letter you haven't Mr. yet, Mr. Spock?) letters on the radio?

Still, at least she leaves off about them passing orange vegetables, e—s. (No, not CRUDS! carrots, you slimy cockroach!)

I'd like this honest serious and sincere letter to be printed (I say that 'cos you never seem to get any).

Now down to the hard stuff (hic) "Roy and I are just good lovers" says Lynsey de Paul. Come off it dear, you're still having an affair with yourself. Where's the "I love me" badge?

I wouldn't say I was Quatro's biggest fan, but at least she puts 'go' in her performances, better than admiring yourself in a well polished piano and trying to follow the camera round the studio (I wish you would, you might, with any luck, break your neck). Sweet, Quatro and Mud crap? Aw come on! Who's got the Green Monster blues then!

Listen, if you want to be treated like a big grown up girl, you better start acting like one. Don't keep putting everybody down (that doesn't apply to me), you're not God's gift to the world, if you supposed to be, then I suggest God does his shopping elsewhere.
Bacardi and Coke Fan,
London.

P. S. I hope Lynsey de Gaulle is able to read this, wouldn't wouldn't like to think I've wasted good toilet paper. Mind you Pete, you could put it to good use...!

There's a lot of nasty insinuations in that last remark Miss G., don't think for one moment that just because you've had your picture in Mollin that I'll start replying to unfounded accusations about my personal sanitary habits, or my futile attempts to join the Mexican Ballet Ensemble.

DEAR Sugarplum Fairy Pete:
You look outstanding with your head held high. Here is an open letter to the Alice Cooper freak whose name and address could be supplied upon request.

Stop! Look! and listen. Wanna rocket in ya pocket? OK honey, so you tooked 70 miles to the old Concorde nose too didja? That's funny cos we never saw you, or maybe you did, so it's significant that we didn't notice you.
Oh and by the way, if you're such a devoted fan of

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

THE PRESENT DAY CRUD REFINES THE CRUD DIE

Alice's, you should have learnt by now, what a big fat liar he is.
We'd better leave off, Pete for a while huh, so if you've got anything to say just send a stamped addressed envelope to:
Brookwood Asylum,
Brookwood — (illiterate sod) and we'll sort out any problems you have OK?

As for the beer he handed you — well aren't we silly? You should of drunk some while you had the chance! That stuff costs 4p a bottle you know (inc. VAT).

So lay down and die, goodbye!
The Coop Sisters (including Lady Capulet and Lady Montague).

P. S. Pete, could ya tell Kathie that we'll be around for tea one Sunday. Remind her to stock up the Budwaiser and dead chickens. We're dying to meet a real Alice freak! You never know — it might turn out to be Dennis Dunaway Esq.

P. S. To Alice (hard hearted): Lines form on our face and hands while we wait for you — so for God's sake, come over before we're transformed into bloody great prunes.
Love ya!

A prune isn't a vegetable, a cabbage is a vegetable. (That was this week's Thought of the Day. Think about it. Du nun. Si vous voulez).

DEAR Legendary Dingbat,
In reply to the pathetic

letter from Jan of Nuneaton, dated 25th May, I would like to say: Janice — you should have a listen to G. Giltner or Mud and try to understand them first before you lend your ears to the talented Queen.

She calls Queen "Tacky trash," never mind Queen — that quote adequately suits her letter. Being a reasonable sort of fellow I listen to any intelligent criticism, but Janice — go back to nursery school and learn the lumberjack song.

Actually, I think she was just writing the letter to have her name printed 'cos she gave a false address. Queen are a fine band and one of our best!

Colin Brooks,
18 Highmoor Close,
Dringhouses,
York.

P. S. She's got a craze on F. Mercury so she will be purple now (snigger).

Snigger! Snigger! Discipline in this here letters outfit's shoduff rumin' long this week. Hot dawg, ah sid hot dawg, ah jes sist standin' no me' o' this here sniggerin', ya hear? Cruds maybe, but sniggers definitely NO.

AFTER peering down your (pause) page and reading of how various cruds jump up and down to freak to Donny the super crud, and other... Orpington a word, cruddish groups etc.

I think it's about in a word, time, you should and everybody else think, occa-

sionally, about how good and fantastic and things Stackridge are. In a word? You say Stackridge to anyone and they say yes. But there the similarity ends and so in a word, could you do me the greatest favour and put this letter in your mag thingy and get anyone who likes Stackridge to write and let me know cause I think they are very underrotten by the pseudo super cruds.

Cheers thanklingly,
Jon, 33 North Way,
Maldstone,
Kent.
P.S. Mr. Pete sir. You're a crud, but you're a nice crud. (Thinks: what the drang is a crud? Shall I keep quiet and those blimps out there don't notice).

DEAR Legendary Dingbat,
Why the hell are groups like the Rubettes, Showaddywaddy — addy waddywaddy, Sparks, etc., etc., etc. in the charts anyway? Because they've been on Top of the Pops, that's why. They do a 3-minute gimmicky gimps around on TV, and immediately 4/4 thousand million minions go out and buy the record. Why can't we have some good, honest, non-gimmicky groups who play not particularly commercial music on TV for a change?

If it wasn't for Pan's People it should have an audience of 0. For God's sake someone change it, please!

Someone who is sick of the gimmicky, ultra-commercial trips now played on Top of the Pops and other things.

Orpington
P.S. I like big 40 bus inlet manifold gaskets, even if none (or none) else does.
See y'all, blimps.

around the country tony byworth

Taking Country to the Continent

RRM British Country Music Festival winners Peter, Stanley and Roger Knowles are fast becoming as adept in continental travelling as they are in professional musical expertise.

The recent months have given to the critically lauded and the duo's gained an audience that's just as enthusiastic for their sounds in Europe as already existing with the British Isles.

Peter and Roger explained the situation whilst savouring a few beers at the famed Engineers, the two and their yards walk from Cecil Sharp House. The surroundings were appropriate, the walls of the small club room had been crowded with photographs of many of the leading U.K. and U.S. bluegrass and folk exponents including, tucked away in a corner, a photo of the duo themselves.

"And that's where Bill Monroe sat" remarked Roger, pointing at a seat in the adjoining room. "He came down here on Easter Sunday and chatted with a few of the fellows."

But, back to the continental exposure. "Already this year we've done ten dates in Belgium and sixteen in Switzerland and

Germany" said Pete, making a quick mental calculation.

"We're finding that we are being particularly welcomed in the material, even last February, we played the Nova Park Hotel, in Zurich, which, I think, is the largest hotel. They had a western month, which featured both country style and a music, and Roger and I were the cabaret act. In fact we've just returned from Switzerland and the end of last month (May) where we appeared at the Nova for a second time as well as taking part in a Zurich radio and television festival.

"The Swiss audiences appear very much country orientated and I think this is due to the fact that the Swiss have no folk music of their own. 400 years of Calvinism wiped it all out, so old time music has to be well there. And they have their own local outfits — The Country Ramblers, The Old Time Rappers and the Zurich Country Ramblers are just three of them that come to mind.

"The act didn't have to be changed for the Swiss audiences" commented Roger. "We just played what we do here. In fact, British audiences — old-timey and bluegrass — but we did lay off

the verbal comedy because of the language difficulties. Really it's not too hard to play before foreign audiences. All the material, even the contemporary songs, are worked with old-timey arrangements, what else can you do with banjo and guitar?"

Back home within their native shores, though, the duo are also reaping the rewards of their success. Besides winning the Record & Radio Mirror Award for Best Old Time & Bluegrass Group at Wembley this past Easter, they've also been receiving considerable attention through the release of their debut album on Transatlantic Records "Banjo Bounce" (XTRA 115).

"From what we hear the album is really selling well and we've been told that Transatlantic are now planning two further albums. What we would really like to do in the near future is an album that's truly representative of us, using string band material, unusual instruments like dobro and dulcimer and perhaps featuring musicians like Nick Strutt and George Kay."

As a duo Pete and Roger have been in the business around two and a half years although musical credits

stretch back way further. In the past Pete Stanley has worked with such stalwarts as Wirtz Jones and Brian Goble.

Peter and Roger Knowles can claim associations with Nick Strutt and the group Natchez Trace.

Now they're teamed up for a highly successful partnership where some bases — Pete's headquarters in London whilst Roger lives in Harrogate — doesn't interfere with the running of things.

"It doesn't make a difference living at other ends of the country, in inter-city terms we're only 2½ hours apart. When we get together, we're working — and, when we're on the road, we find plenty of time for rehearsals. Also, when we're not working, separation doesn't allow us to get on each other's nerves. The only problem is the large telephone bills."



SCAFFOLD

SCAFFOLD are chart bound again some six years since they hit the top with Lilly The Pink and Paul McCartney's the guy to thank for it. It was he who suggested the group do Liverpool Lou, an old folk song, while helping his brother, Scaffold's Mike McGear, with a solo album.

But the big thanks should go to a certain Leeds audience at a recent Scaffold gig which McGear relentlessly did. He'd quit Scaffold but was persuaded to do this date and it turned out a huge success in terms of everyone having fun and McGear, realising that fun was what the business was all about, stuck with Scaffold.

"John Gorman, Roger McGough and myself had been together as Scaffold for 10 years," Mike begins to explain as we soak up the sun in the back garden of his secluded home on the Wirral peninsula, described by some as the posh part of Liverpool.

"Last year we were on the road with our Grimms tour which was basically us three, Neil Innes, Viv Stanshall and Andy Roberts. Grimms had been going for some time and the idea was to have a Bonza, Scaffold, Liverpool Scene type of thing. For me it wasn't working as good as it could be, the main thing was that it was being handled wrong.

"We were doing universals on the last tour and each time Grimms should have got to a more professional stage. It should have had television coverage and we should have moved on to the big venues, but it wasn't at that status.

"The night I sacked it all in came with the help of a friendly poet who begged me one. He'd had too many ales,

but wrote me a lovely letter the next day saying he didn't know why he did it.

"But he brought me to my senses a bit. Grimms was regressing and I thought what am I doing it for when I'm not really enjoying it. Anyway, I decided to jack in the whole business, I just sat down and said it's a stupid bloody business."

"And how did Roger and John feel about Mike's decision to quit?"

"Roger was the main one I was concerned about 'cos he and I feel a lot strongly with each other. We get on and talk a bit more," said Mike, 30, some 18 months younger than Paul.

"John and I have very strong personalities so we conflict very often although recently we've been getting on. Anyway I said to Roger I'm going to jack it all in and he said to tell me the truth, the way I was dissatisfied, I was doing the right thing.

"I just couldn't work with those people again and if ever there were any more Grimms tours, I'd never go on it. It's a bloody good evening and all that, there's nothing going out on the road that can touch it, but not for me."

So where did Mike go from there?

"In the process of quitting Grimms I'd automatically left Scaffold. I didn't know what I'd do, but that was me finished with showbusiness," Mike continued.

"I thought I might do children's stories as I'd already written one book, Roger Bear. Then our kid, Paul, rang up. He'd just come back from Africa with Linda and Denny after doing Band On The Run."

At that Mike informs me that Wings are the backing group on his album plus session drummer Gerry Conway and in parts **U I T A R I S T J I M M Y McCullough.**

"So I told Paul I wasn't doing anything. I'm retired.

He said he'd nothing going so why not do a single together.

After all there's been 10 years of fighting against the McCartney thing. There was never a feud between us, just a healthy distance. We were doing our own things and I'd been calling myself 'McGear' conscientiously.

"This thing people said me walking in Paul's shadow — well when you get down to it you ask what shadow, what Beatles, what Wings, what Scaffold, what star brother. All the time we're learning our lesson about life and what is important is getting on with it and having a good time.

"Working with a man of such experience it was a bit scary but then I'd forgotten that he was a person, my brother, and that was a lively realisation. That's what people tend to forget with these stars. Everyone likes to be normal and treated when they have star status like normal people.

"It was the first time Paul and I had worked together in terms of getting a product out since we were born.

"We really got things together and were doing a track a day which isn't bad. It was during these sessions that Paul suggested Liverpool Lou which I didn't know. As we had enough tracks for the album we decided to do this as a Scaffold number. Although I'd left the group we did it with Roger and John, Paul's also on it, and we're really pleased with the way it turned out."

Ten months had passed since Mike quit Grimms and Scaffold when he got phone call from the lads telling him there was a booking in Leeds which had been arranged before Mike's departure. Mike told them he wouldn't do it, but Roger and John pointed out a lot of people would be disappointed if they didn't.

"So I said, — it. I went to this Leeds gig as a

farewell gesture and I was messing myself before the show 'cos I hadn't done any gigs for so long. I'd forgotten, I'd wiped the whole thing out of my mind even after 10 years with Scaffold. I suddenly realised that all my involvement with Grimms and Scaffold had vanished and the only thing I should be on stage for is to have a good time. D'you know we did two hours and got a standing ovation which suddenly made me realise that being in the business is a bit of fun.

"Slowly I thought what's me brother with Scaffold. We had a product with Liverpool Lou and a recording contract and still doing our individual things. Roger's got his poetry, John his comedy and I've got me music."

Following their chart success with Thank U Very Much and Lilly The Pink, Scaffold found themselves doing cabaret which they swear they'll never do again.

"We're really appreciated on the university circuit, but unfortunately the money isn't any good," Mike says.

"We did the night clubs and the dreadful places full of drunken people who didn't really understand what we were doing, and at concerts we'd find Mum and Dads coming along with their kids to hear us do Lilly The Pink."

What I would like to see is Scaffold projected as to what the individuals are best at. It's sad you've got to have a hit record to have people ringing you up again, but that's the business. What's been the bring down of Scaffold is that we've always been the next That Was The Week That Was, Beyond The Fringe, Monty Python or whatever. We've never been 'it' which is why this time round I'd like Scaffold to do the things like Liverpool Lou, then to progress into telly and then do concert tours."

Roy Hill

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THE WILLIAMS TWINS

Girls? Drug?

— 'We just need a hit record'

THE WILLIAMS twins, David and Andy, are in town girls but where are you all? When they flew into London's Heathrow Airport there was no teeny riot like last year. Does this mean that these two 15-year-olds are losing popularity with the British kids? Were they walking in the shadow of David Cassidy who was over here at the same time?

"The reason why there were no great scenes this time was because we flew in from Germany and nobody knew that was where we were coming from," explains Andy, at least I think it was him.

He and David were doing a day of interviews at their London hotel and to make things easier they weren't wearing identical clothes. But even so I still had to keep telling myself it was Andy in the white and David in the green.

For 15-year-olds they're big lads — must be well on the way towards six feet tall although slimly built — and for their age extremely intelligent and a treat to interview.

David takes his brother's explanation one step further: "There were a lot of girls at another terminal 'cos they thought we were coming in from America and we're sorry they didn't get to see us. We were meant to be coming last month but the

trip was postponed because Andy had 'flu'."

Unfortunately you loyal Williams twins fans who've patiently waited for your heart-throbs to return to England, won't be seeing an awful lot of the boys. They're over here for a short promotional visit in which their new single, What's Your Name, plays a prominent part. Although TV, radio, a "tea party" at London Zoo, and recording, are all in the itinerary, there are no concerts.

"We'll probably do some next year, but after this visit we're tied up making a film," David says.

"When we get back to America we're off to Mexico to do this film called The Treasure Chest, which I can't say too much about right now. We're both really looking forward to it as we've done quite a bit of acting in things like the Partridge Family."

Andy then opens up: "We did one Partridge Family episode which we were in quite a lot and that was really our first step towards learning how to act, and work with people. You've got to be completely natural in front of the cameras. It was fun working with David

Cassidy and it's a shame he's decided not to do any more concerts, but he's got a very good career ahead of him in films I think."

The twins have achieved popularity in this country without a hit record, undoubtedly something to be proud of but at the same time they find it a bit disconcerting.

"We're hoping that we'll get a hit record this time because we feel that we're getting into really good music and we hope that the girls will like our music and respect it," says Andy. "I think that the magazine exposure is what's achieved this popularity." David comes in.

"All the girls buy these colour magazines and they like to see someone of their own age in them. I think though that all this success without a hit record will add up to getting a hit record. What we want is to be popular by our hits and not by the way we look or act."

Andy nods in agreement when David announces that they want to be very successful with it lasting as long as they want it to last.

The brothers took extremely relaxed as they're

interrogated, something they've become increasingly used to over the years, and with showbusiness a way of life in the Williams family, they've learnt to overcome the pressures and take everything in their stride.

"We don't believe in taking anything like drugs," replies Andy when he's asked.

"I can understand why people do, but personally I don't think it's right. Some people can take so much and drugs are the next step that they feel they have to take. But I don't think that step has to be taken at all."

"I think the drug thing is just a way out," adds David. "It could only make you unhappy, it might make you happy but only temporarily. We don't drink alcohol or smoke either. I don't think I'll ever smoke because it's not good for your throat."

"I hate the taste of alcohol," Andy admits, "and I don't really care about food that much. David's crazy about Italian and Mexican dishes 'cos we've got a lot of good restaurants near our home in Los Angeles, but I'm not a maniac over eating."

Away from the pop scene David and Andy don't like to go around wearing identical clothes and their interests are totally different. Whereas David is keen on painting and coin collecting, Andy spends his time practising playing his guitar, an instrument he took up when he was 12.

From a very early age the twins had sung as part of the many family gatherings which included three of their singing uncles, Bob, Dick and the famous Andy, but it wasn't until Andy got a guitar for his twelfth birthday that the partnership with David really got under way.

"I love listening to music when I'm not working, especially Elton John, John Denver and some of Bowie's things," says Andy.

How do they get on as brothers?

"We have our differences, but as brothers we get along pretty well," comments David.

"When we're singing or doing something professionally, we like to keep our mutual understanding and don't get mad at each other. We don't have much ESP (extra sensory perception) between us as people might expect from twins. I think you can communicate through thought by really concentrating on the same thing, but Andy and I don't often think the same things."

On the road David and Andy have a personal tutor to make sure they don't miss out on the schooling which David in particular doesn't relish.

"I think no kid really loves school," he says. "We want to learn the basic things obviously, but you learn a lot by travelling."

But with all the travelling they do — they've been all over America, Japan and of course England and Europe



— and the restrictions which their popularity puts on their movements, don't they feel they're missing out on the growing up experiences we kids who lead a normal life?

"We're missing out, but we're getting so much out of this that it makes up for it twice over," answers David.

"I know it's not a normal childhood, but it still is in some respects 'cos we have our friends when we're back home and we do a lot of the things they do. In L.A. we go to school although now and again we might have to do some recording when school's out."

Where we live we can still go out without being mobbed because there's so many showbiz people living there, everything is accepted," adds Andy.

With those beautiful coiffures known as girls for ever milling around David and Andy, just what kind of a bird do they like to date if and when they get the time.

"I just like a girl who's really in tune with me, fun to be with. I just like to have a lot of fun and go around the movies," says Andy. "I haven't really got a steady girl."

And David: "I like to have a girl I can talk to, one who's creative and has a life of her own."

Do they get girls writing to say they'd love to go to bed with either David or Andy and here's my phone number? A question which caused the boys to be silent for a few moments and then Andy answered, "I haven't read any like that but I s'pose we could well do.

"I don't think girls see you as something like that," was David's reply.

"Mind you, you can't tell what they see you as. We don't know what they're thinking."

"The money which the twins are now making is being invested in a trust for them to have when they're older. Eventually David wants to buy a car, but for the moment they're quite happy with 'pocket money'."

"Everything we need we can get because it's for professional use like clothes or equipment for my guitar," explains Andy. "We're not really interested in material things."

Do their parents still have much control over them?

"It's a sort of a mutual understanding. We both respect each other, we work on working terms but it's still father and son if you see what I mean," David replies.

"There's no boss really, we all get together, although our father makes most of the decisions."

And what's Uncle Andy got to say about the twins?

"He's really happy about it all, it's something new for him," says David smiling.

"He doesn't see us as competition 'cos he appeals to an older group of people," remarks Andy.

So there you are — the Williams twins have been here and David Cassidy, the Jackson Five are on their way, which means all we need now are the Osmonds.

Roy Hill

