

The ONLY paper with THIS week's BBC charts!

RECORD

inside:

Are YOU
David Cassidy's
SUPERFAN?



STEVIE WONDER



The amazing affair of
LULU and BOWIE

plus...

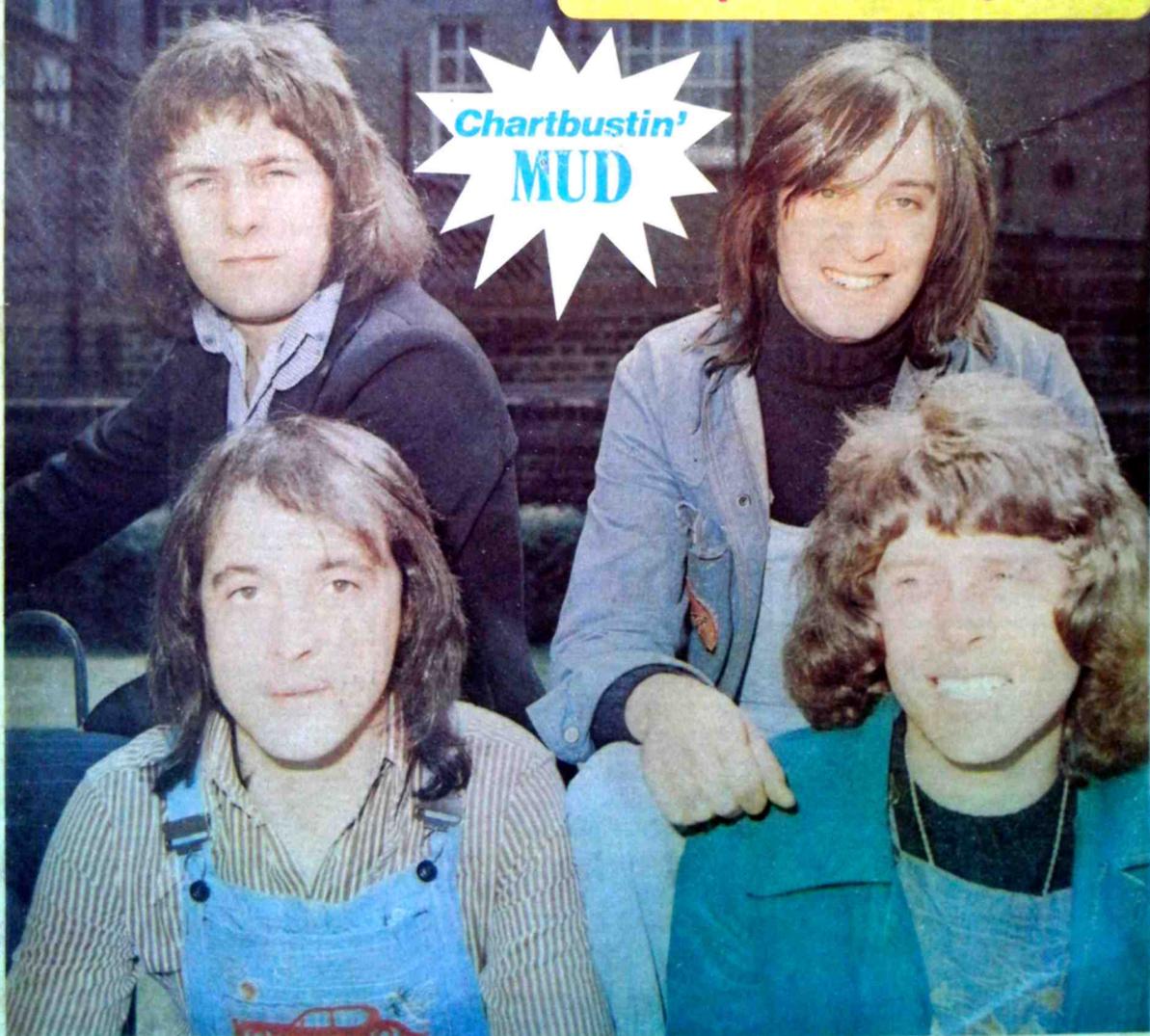
colour poster: SUZI QUATRO

A BILLBOARD PUBLICATION

FEBRUARY 9 1974

7p

Chartbustin'
MUD



RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

Chart week	Last week	3 weeks to chart	Title	Artist	Label
1	1	4	TIGER FEET, Mud	RAK	166
2	2	4	TEENAGE RAMPAGE, Sweet	RCA LP80	5004
3	5	9	DANCE WITH THE DEVIL, Cozy Powell	RAK	164
4	6	6	SOLITAIRE, Andy Williams	CBS	1824
5	13	3	THE MAN WHO SOLD THE WORLD, Lulu	Polydor	2001 490
6	12	4	ROCKIN' ROLL BABY Stylistics	Avco	6105 026
7	4	8	THE SHOW MUST GO ON, Leo Sayer	Chrysalis	CHS 2023
8	3	11	YOU WON'T FIND ANOTHER FOOL LIKE ME, New Seekers	Polydor	2058 421
9	14	6	ALL OF MY LIFE, Diana Ross	Tamla Motown	TMG 880
10	9	10	FOREVER, Roy Wood	Harvest	HAR 5078
11	7	9	RADAR LOVE, Golden Earring	Track	2094 116
12	11	5	HOW COME Ronnie Lane	GM	GMS 011
13	10	11	LOVE ON A MOUNTAIN TOP, Robert Knight	Monument	MNT 1875
14	—	—	DEVIL GATE DRIVE Suzi Quatro	(RAK 167)	
15	18	4	TEENAGE LAMENT '74, Alice Cooper	Warner	Brothers K 16345
16	8	14	MY COO-CA-CHOO Alvin Stardust	Magnet	MAG 1
17	20	5	LIVING FOR THE CITY, Stevie Wonder	Tamla Motown	TMG 881
18	—	—	LOVE DREAM, Marc Bolan	EMI	MARC 71
19	26	3	WOMBLING SONG Wombles	CBS	1794
20	34	2	LOVE THEME, Love Unlimited Orchestra	Pye	7N 25635
21	21	4	THE LOVE LIST, Harold Melvin & The Bluenotes	PHILADELPHIA	PIR 1879
22	17	12	PAPER ROSES, Marie Osmonds	MGM	2006 315
23	32	3	NEVER GONNA GIVE YA UP, Barry White	Pye	7N 25633
24	15	9	POOL HALL RICHARD/I WISH IT WOULD RAIN, Faces	Warner	Brothers K 16341
25	30	3	STAR STEALERS Wheel	A&M	AMS 7094
26	16	12	I LOVE YOU LOVE ME LOVE, Gary Glitter	BELL	1337
27	25	4	HIGHWAYS OF MY LIFE, Isley Brothers	EPIC	1980
28	37	3	AFTER THE GOLD RUSH, Prelude	Dawn	DNS 1052
29	29	3	(I CAN'T GET NO) SATISFACTION, Bubble Rock	Rock	UK 53
30	—	—	MA HE'S MAKING EYES AT ME, Lena Zavaroni	(Philips 6006 367)	
31	31	4	GALLOPING HOME, London String Chorus	Polydor	2058 280
32	28	23	FOR THE GOOD TIMES, Perry Como	RCA	2402
33	—	—	THE AIR THAT I BREATHE, Hollies	(Polydor 2058 435)	
34	23	10	VADO VIA, Drupi	A&M	AMS 7083
35	19	13	LAMPLIGHT David Essex	CBS	1902
36	37	6	TAKE ME HIGH, Cliff Richard	EMI	2088
37	6	5	THANKS FOR SAVING MY LIFE, Bill Paul	Philadelphia	PIR 1928
38	24	11	ROLL AWAY THE STONE, Mott The Hoople	CBS	1895
39	45	2	BABY WE CAN'T GO WRONG, Cilla Black	EMI	2107
40	22	8	MERRY XMAS EVERYBODY, Slide	Polydor	2058 422
41	40	6	WALK RIGHT BACK, Perry Como	RCA	2432
42	47	3	SCULLERY, Clifford T. Ward	Charisma	CS 221
43	—	—	SLIP AND SLIDE, Medicine Head	(Polydor 2058 436)	
44	—	—	HAPPINESS IS ME AND YOU, Gilbert O'Sullivan	(MAM 114)	
45	33	16	TOP OF THE WORLD, Carpenters	A&M	7086
46	35	13	WHY OH WHY OH WHY, Gilbert O'Sullivan	MAM	1111
47	—	—	REMEMBER, Bay City Rollers	(BELL 1338)	
48	39	10	VAYA CON DIOS, Millican & Nesbitt	Pye	7N 45310
49	46	6	EYE LEVEL, Simon Park Orchestra	Columbia	DB 8946
50	—	—	A LITTLE LOVIN', Neil Sedaka	(Polydor 2058 434)	

ALBUMS

Chart week	Last week	3 weeks to chart	Title	Artist	Label	
1	1	3	THE SINGLES 1969-1973	Carpenters	A&M AMLH 63601	
2	3	28	AND I LOVE YOU	So Perry Como	RCA Victor SF 8360	
3	4	2	OVERTURE AND BEGINNERS	Rod Stewart/Faces	Mercury 9100 001	
4	2	6	SILVERBIRD	Lee Sayer	Chrysalis CHR 1050	
5	8	8	BAND ON THE RUN, Paul McCartney & Wings	Apple PAS 10007		
6	5	5	TUBULAR BELLS	Mike Oldfield	Virgin C2001	
7	29	2	SOLITAIRE	Andy Williams	CBS 65638	
8	9	17	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest	SHVL 804	
9	12	7	BRAIN SALAD SURGERY, Emerson Lake & Palmer	Manticore K 53501		
10	6	80	SIMON & GARFUNKEL'S GREATEST HITS	CBS	69003	
11	11	14	PIN UPS	David Bowie	RCA RS 1003	
12	7	18	I'M A WRITER NOT A FIGHTER, Gilbert O'Sullivan	MAMS	505	
13	14	10	STRANDED	Roxy Music	Island ILPS 9252	
14	15	22	THE BEATLES 1967-1970	Apple	PCSP 717	
15	16	22	THE BEATLES 1967-1970	Apple	PCSP 718	
16	13	3	TOUCH ME IN THE MORNING, Diana Ross	Tamla Motown	STML 11239	
17	18	49	ALADDIN SANE, David Bowie	RCA Victor	RS 1001	
18	21	7	TALES FROM TOPOGRAPHIC OCEAN, Yes	Atlantic K 80001		
19	27	35	HUNKY DORY	David Bowie	RCA Victor SF 8244	
20	28	31	NOW AND THEN	Carpenters	amh 63519	
21	42	8	A TIME FOR US	Donny Osmond	MGM 2315 273	
22	35	2	DIANA AND MARVIN, Diana Ross & Marvin Gaye	Tamla Motown	STMA 8015	
23	17	14	GOODBYE YELLOW BRICK ROAD, Elton John	DJM	DJLP 1001	
24	43	3	INNERVISIONS	Stevie Wonder	Tamla Motown	STMA 8011
25	22	7	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287	
26	26	5	SING IT AGAIN, Rod Stewart	Mercury	6499 484	
27	44	3	THE PLAN	The Osmonds	MGM 2315 251	
28	34	11	BACK TO FRONT, Gilbert O'Sullivan	MAM	502	
29	20	6	TOM JONES GREATEST HITS, Tom Jones	Decca	SKL 5176	
30	—	—	A NICE PAIR, Pink Floyd	Harvest	SHDW 403	
31	19	108	BRIDGE OVER TROUBLED WATER, Simon & Garfunkel	CBS	63099	
32	3	7	BY YOUR SIDE, Peters & Lee	Philips	6308 192	
33	10	18	SLADEST, Slade	Polydor	2442 119	
34	24	10	ROCK ON	David Essex	CBS 65823	
35	37	2	THESE FOOLISH THINGS, Brian Ferry	Island	ILPS 9249	
36	41	9	SABBATH BLOODY SABBATH, Black Sabbath	WWA	005	
37	38	9	MIND GAMES, John Lennon	Apple	PCS 7165	
38	48	7	WE CAN MAKE IT, Peters & Lee	Philips	6308 165	
39	47	10	OL' BLUE EYES, Frank Sinatra	Reprise	K 44249	
40	30	5	HELLO Status Quo	Vertigo	6360 098	
41	49	2	JESUS CHRIST SUPERSTAR, Soundtrack	MCA	MDKS 8012-3	
42	—	—	TAKE ME HIGH, Cliff Richard	EMI	EMC 3016	
43	23	11	DREAMS ARE NUTHIN' MORE THAN WISHES, David Cassidy	Bell	BELLS 231	
44	36	11	TOUCH ME, Gary Glitter	Bell	BELLS 222	
45	—	—	TALKING BOOK, Stevie Wonder	Tamla Motown	STMA 8007	
46	—	—	PAPER ROSES, Marie Osmond	MGM	2315 262	
47	—	—	SINGALONGA MARI, Max Bygraves	Pye	NSPL 18401	
48	31	4	MOTOWN CHARTBUSTERS VOL 8, Various	Tamla Motown	STML 11246	
49	42	2	MUSCLE OF LOVE, Alice Cooper	Warner	Brothers K 56016	
50	45	2	MOONTAN, Golden Earring	Track	2406 112	

chart chatter

YOU CAN'T shift Mud from the top and Sweet have to sit it out at two. Cozy Powell does a late sport to three and there's Uncle Andy making four. Lulu is having her best run for years and with Stylistics and Diana Ross make the ten. Can the Stylistics get their first ever top of the charts? Ronnie Lane slipping and ready to fall from a great height is Robert Knight. Alvin Stardust wobbling and here comes the Wombles into the 20.

Suzi crashes in at 14 and Marc, you're proving everyone wrong again as you make 18 after the tentative breaker of last week. Love Unlimited bore their way to 20 at fast speed whereas Alice only makes three. Barry White is soon to visit these verdant pastures and he's up the 50 to 21. Why the hesitation people for Stealers? Put them in the 20. Pretend keep moving the right way and must have the favourite song of someone currently resident in Brazil.

Lena Zavaroni keeps the incredible track record of Opportinly Knocks going as she enters at 10 with one of the worst songs of all time. London String Chorus are one behind but hardly galloping home - if that means topping the 50. And hey, the Hollies are right there at 33 with a strange but moving disc which could be a very big one. Medicine Head expect a higher placing as they climb with the lovely Ship And Land as James Hamilton says in my inbuds has Slim Harpo entirely apart from a melodic middle eight. Still, it's great.

Bay City Rollers can now cross their fingers for they make 47, cautious entry indeed but once you're there then people begin to increase air-play. Happiness Is Me And You, the current T Blackburn record of the week, enters at 44 and whereas Alice only makes three, Barry White is soon to visit these verdant pastures and he's up the 50 to 21. Why the hesitation people for Stealers? Put them in the 20. Pretend keep moving the right way and must have the favourite song of someone currently resident in Brazil.

Going up time for Cilla Black, Clifford T. Stevie Wonder (say it again, have you heard the full album cut?), but did you expect Bubble Rock to have a static week or come to that no progress for the Isley Brothers and Harold Melvin? Going down for David Essex, Slade, Mott, Cliff (so soon) and the Carpenters. And so to exciting considerations - said the Stylistics might be winging their way to the top but how about Marc? Is he to regain the heights he once held? Could Lulu surprise us? How high will the Wombles go and with Barry White soon here might be a whopper? Lena? A one week high entry and then static?

us soul chart

- (1) Boogie Down - Eddie Kendricks (Tamla)
 - (2) Put Your Hands Together - O'Jays (Philly)
 - (3) Jynx Boogie - Kool & The Gang (De-Lite)
 - (4) Trying To Hold On To My Woman - Lamont Dozier (ABC)
 - (5) Let Your Hair Down - Temptations (Gordy)
 - (6) Sexy Mama - Moments (Slang)
 - (7) Livin' For You - Al Green (Hi)
 - (8) Joy - Isaac Hayes (Enterprise)
 - (9) I Like To Live The Love - B.B. King (ABC)
 - (10) From This Be Real - Natural Four (Curly)
- (From Billboard's Special Soul Survey)

Breaker S

MICK RONSON only makes a breaker. Is he to stay there? Aretha is in the star breakers list and that runs from her disc release Carole King's Will You Love Me Tomorrow, better than Melanie's but then like the lady, 10CC having a little trouble and cannot see much future for Dark Lady, Hal Breed was much better. Charlie Rich is big, big in the States, will it go for him here? He's trying. Hudson Ford have their disc virtually banned it seems in the States thanks to the title and now knockin' on the chart. Mac & Katie Kissoon, a good looking duo, are doing OK and Stevie Miller must make it, must make it. Tom Jones not finding chart-life so good these days as you compared. Perry Como, Can Helen Reddy get something of the support she deserves over here? He's hope so.

UNTIL YOU COME BACK TO ME Aretha Franklin Atlantic K 10259
WILL YOU STILL LOVE ME TOMORROW Melanie Neighbourhood NBH 9
THE WORST BAND IN THE WORLD 10CC UK 5
THE MOST BEAUTIFUL GIRL Charlie Rich CBS 1897
FUNKY NASSAU Beginning Of The End Atlantic K 10051
DARK LADY Cher MCA 101
BACKFIELD IN MOTION Mel & Tim Concord UNC 904
LIVIN' FOR YOU Al Green London HL 16443
BONGO ROCK Bongo Band MCA 8011 61
BLACK CAT WOMAN Geordie EMI 2107
BURN BABY BURN Hudson Ford A&M AMS 7096
COME GET TO THIS Marvin Gaye Tamla Motown TMG 882
FUNKY STUFF Kool & The Gang Polydor 2091 474
GOLDEN DAYS Tom Jones Decca F 15471
I LOVE YOU AND YOU LOVE ME Al Martino Capitol CLJ5789
JUST MY SOUL RESPONDING Smokey Robinson Tamla Motown TMG 883
LEAVE ME ALONE Helen Reddy Capitol CL 15770
LOVE ME TENDER Mick Ronson RCA APFB 6212
LOVE WILL KEEP US TOGETHER Mac & Katie Kissoon Young Blood YN 086
QUICK FAST IN A HURRY New York City Polydor 3003 481
REMEMBER Des O'Connor Pye 7N 45301
STIFFER LITTLE CHILDRN Bachellers Philips 6006 537
THE JOEY SHERMAN Newer Band Capitol CL 15785
WILD TRIP Fancy Atlantic K 10383
WHO DO YOU THINK YOU ARE Candelwick Green Decca 13486

RECORD MIRROR

Don't miss this honey!

COMPILED BY TONY JASPER

SUZI IS RIGHT! She gave RRM an exclusive playing of her latest smash hit well before it was released. Suzi said it would be a big, big one. There it is, Devil Gate Disguise at 14.

Suzi looks well assured even of a better year than her amazing 73. Remember Suzi came to this country thanks to the brilliant record guy, Mickie Most. At first she found things tough. Chinn and Chapman gave her the right songs, Mickie the production and know-how. The results has been one monster smash after another.

Suzi is keeping the tempo going. She told us, "Why change to a style you've been developing and building for years?" Still it does seem we can expect Suzi on some slower numbers for her next album. Suzi is writing some of the songs for that release.

Right on Suzi

Suzi has been hitting the continent in a big way and now wants to take the States by storm. She goes there with a great UK track record. Suzi of course comes from



Detroit, though we've tended to regard her as "ours" as shown by the massive vote for her under British Girl section in our 73 Poll. Now we must wait to

next week to see whether for 1974 she gets our World and British placing for having scored the most chart points for the year past.

THIS WEEK a group everyone is saying good things about - Nektar and the offer of their new album, A Tab In The Ocean. Ten copies are offered for the first ten correct answers to our totally unusual competition. Entries should be sent to Nektar Comp Chart Parade, Record & Radio Mirror, 7 Carnaby Street, London, W1V 1PG, by February 14.

Please make sure you put **NEKTAR COMP**. Every time someone does not put the comp in their letter address our poor secretary has to open the envelope and it means a lot of work! We'll have to disqualify such entries. Anyway, make to some good vibes.

Nektar consists of four guys and one lightning crew member. Their names are Derek 'Mo' Moore, Royce Albrighton, Alan "Tuffy" Freeman, Nick Brocksett, Ron Howden. They all met in Hamburg. Their last album was Remember The Future. Each album continues the story line of the previous. **NOW GET ANSWERING!**

Name.....

Address.....

- 1 Who is known as "Tuffy"?
- 2 Name their last album.
- 3 Where did they meet?

Next week's comp will be on the Reflections page and features one of America's big teenage groups!

focus on tito simon



AS the expert says, "A lot of Jamaicans sing reggae; Tito Simon, born Keith Foster, does it a lot better than most." Tito got his style and love of singing in church and from records by R&B artists such as Fats Domino and Larry Williams. At school he had ideas about becoming an engineer and studied for a while at the Chester Vale Training Centre.

In 1961 he came to Britain and teamed up with Dandy Livingstone and so came into being Sugar & Dandy. For a while they performed and recorded together before pursuing solo careers and Tito has done pretty well having worked alongside people with names like Ben E. King, Wilson Pickett and Patti La Belle.

Obviously the guy has made many discs but for now he says concentrate on his new album which sounds OK. Title is Just Tito Simon on the Horse label and among the cuts a goodie Build it up and a nice one on the Johnny Nash song, Oh What A Feeling.

birthdays

Get your cards ready and off this week to Peter Yorke (Monks) for the 18th, Lyn Paul of The New Seekers and Sonny Bono share the 16th, 7th means Gene Pitney and Noko a day later with Andy Powell for the 16th and Alna Hull February 20. Happy Birthday to them all! And to RRM assistant editor Peter Harvey who celebrated his birthday in style this week (hic).

facts

1973 was a good year for the American Columbia record company. (CRS in the UK) They scored 40 gold records, 16 singles and 21 albums. Among the stars scoring so well were Neil Diamond, Earth, Wind & Fire, Mac Davis and Sly & The Family Stone.

Total UK singles issued to date total 147 compared to 245 at the same time last year. WEA lead the race with 25 releases, one more than EMI and four from Decca's 21. 27 albums have been issued in February compared to 325 for last year.

The London radio station Capital during its People's Choice Spot with DJ Roger Scott asked listeners to vote between one of two singles. These were Tiger Beat from Mud and Bubble Rock's Satisfaction. 590 calls were received in 15 minutes with Mud winning 350 to 150.

In Japan Also Sprach Zarathustra has been voted Top Instrumental of 1973. In America Soft Machine is set for their first tour for five years. In 1968 they played 70 dates with the late Jimi Hendrix.

The total number of gold discs in the States during '73 was 180, two less than the figure for 1972. This comprised 117 albums and 72 singles.

The new winners in Ireland's National Showbiz Poll '73 as published by New Spotlight, the country's only weekly pop magazine were Tina, Red Hurley, Tina Lizzy, Larry Gogan, Jimmy Savile, Rory Gallagher, Suzi Quatro, Gilbert O'Sullivan and Johnny Cash.

ELKE BROOKS: Lead singer of Vinegar Joe, Elke has cut a solo single which comes out this week titled Rescued Me on Island. The song was a hit in December 1965 for Fontella Bass and then the version on Chess reached 11 in the charts.

STACKRIDGE: One of the most popular groups without a major hit single or album Stackbridge release a new shot for the 50 on February 22 called Dangerous Bacon coupled with The Last Pilsnoll. MCA have also issued a new album from the boys called, The Man In The Bowler Hat.

SLADE: Orders For Slade's new album, Old New Borrowed And Blue (with a few letters reversed) are becoming out of this world. Advance sales just before releases were 170,000 which means 1,190,000 single record units. All the album songs are written by Jimmy Lee and Noddy Holder save for Just A Little Bit and you had the RRM verdict last week on the tracks - hit all the way!

chart tips

STILL ROOTING for Steve Miller's, The Joker and loving Jessica from the Allman Brothers and add to these two a lovely one from Aretha Franklin on Atlantic called Until You Come Back To Me on Atlantic. Try expect to see last week's big tip, Smokin' In The Boys' Room from Brownsville Station smack there in the 30 and now A Mother For My Children from The Whispers on James B OUTH should be hitting the old chart door next week! Remember tells you the hits and shouts for the goodies when they don't seem to be happening.

CHART PEOPLE

LOU REED: Walk on the Wildside recording star Lou Reed has a solo single issued this week titled Caroline Says backed with Caroline Says, part two. The tracks come from Lou's third solo album, Berlin.

DAVID BOWIE: February 15 sees release of Rebel Queen backed with Queen Bitch. This is the first time Bowie has written and recorded a number expressly as a single since "The Jean Genie." Bowie's eagerly awaited live album could be released this Spring. Wilson Pickett soul man Wilson has Soft Soul Boogie Woogie released on RCA plus for the B side Take The Pollution Out of Your Throat. Already the disc has done well in the States. Wilson had big hits here with

In The Midnight Hour, Land of A 1000 Dances and disco rave for Funky Broadway.

GEORGE: Valentine's Day means a second album from George having once been scheduled for release last November. Sleeve design was conceived and photographed by Mick Rock, the gentleman responsible for Bowie's Pin Ups. The album's title is Don't Be Fooled By The Name. The label is EMI.

ELEPHANTS MEMORY: Remember this band? Few years back John Lennon availed himself of their accompaniment to form his first exiled band, Plastic Ono Band. Polydor have released their first album for the company titled Angels Forever and it's been called "good dancing music."

YESTER PLAYS

5 years ago 10 years ago

February 15, 1969 February 15, 1964

- 1 (1) Half As Nice - Amen Corner
- 2 (2) Albatross - Fleetwood Mac
- 3 (1) Blackberry Way - Move
- 4 (3) For Once In My Life - Stevie Wonder
- 5 (4) Dancing In The Street - Martha Reeves & Vandella
- 6 (5) Please Don't Go - Donald Peers
- 7 (6) You Got Soul - Johnny Nash
- 8 (7) I'm Gonna Make You Love Me - Diana Ross & Temptations
- 9 (10) Oh La Di Oh La Di - Marmalade
- 10 (5) To Love Somebody - Nina Simone

- 1 (1) Needles & Pins - Searchers
- 2 (2) I'm The One - Gerry & Pacemakers
- 3 (4) Diane - Bachelors
- 4 (3) Happy Hippo Shake - Swinging Blue Jeans
- 5 (9) 5-4-3-2-1 - Manfred Mann
- 6 (4) Glad All Over - Dave Clark Five
- 7 (5) As Usual - Brenda Lee
- 8 (10) Don't Blame Me - Frank Ifield
- 9 (13) I Think Of You - Merseys
- 10 (-) Anyone Who Had A Heart - Cilla Black

Live reviews

Cockney Rebel

COCKNEY REBEL at the outrageously camp Rainbow Room (Biba's) looked like more luck for losing it... Blanche Coleman's ladies... a mime troupe - what more could decadents wish for?

As it turned out, this perfect

formula for a nouveau gathering turned slightly sour through sloppy production.

The setting was good, an interesting dinner accompanied by some really cute recorded music - Thelma Houston's "Runaway Train". Then there was the Ladies with their male singer who called us "Boys and Girls" in a complete British routine (Blanche plays ironic stick). And finally we had mime artists poking innocent fun.

What a shame that just as this entertainment ended coinciding with the end of the meal, there was a great yarning wait before the Rebel came on. A hysterical "greatest band in the world" introduction spoiled the atmosphere and Steve Harley and his very talented band had to work hard to beat the growing distrust.

Nevertheless, and despite an over amplified group, Harley pulled it out.

They opened with Ruthie Sings sounding brash loud and together and gradually through "Hideaway" Crazy Haver, and My Only Vice a degree of subtlety emerged. But not enough. There are still problems with the sound. Harley's words are important and should be heard, yet too often the group overwhelmed him.

Loretta sounded good, the blend of electric piano and violin working well. After this Harley introduced himself as Blanche Coleman's Crazy Haver, and she explained that the evening was meant to blunt all the comments flying about his over-the-top. I want to put my money where my mouth is.

Fair enough. Sebastian "the best single in the world" got a good reception but said the Rebel can sell it (and sell it here), all the praise in the world won't help them. The evening ending an incredible Death Trip, contained obligatory scenes of idol worship. Harley embraces the girl who seduced him and you just knew that sooner or later it's going to be like that all the time.

PETER HARVEY

Neil Sedaka

NEIL SEDAKA'S London Festival Hall concert was alright, but nothing to write home about. Okay, so he can't sing a two hour set and he's written some nice music in his time, but he doesn't come over as an outstanding performer on stage.

He lacks the in-between-song patter and it wasn't until he played his blasts from the past near the end that an old and nostalgic audience started to move. Even his new single, A Little Lovin', roused only a few despite it being a good rocker.

Sedaka played the first half with just a backing group and will all due respect, he could have saved himself the expense of the Royal Philharmonic Orchestra. As good as it is, it was barely heard above the amplification. Bones, three cracking chicks. I'll give a red star to. Nice close harmony and plenty a treat for the old pups.

The act was centred on Sedaka's albums, Tra La Days Are Over, Solitaire, The Embrace and his forthcoming LP Laugh In The Rain.

One number which in particular stuck in my mind was about cardboard California. I liked the lyrics which depicted the insincerity of a place, its people and its image. In California the only place I ask myself?

Sedaka closed with That's Where The Music Takes Me and what he bowed out gracefully.

ROY HILL

Ralph McTell

Doobies

Singer-composer Ralph McTell can hardly be classed as a superstar and yet he manages to pack 'em in.

What I like about his music is that it can be absorbed without having to really listen to it. McTell delivers his songs with such ease that you get right in there with him.

All The Royal Albert Hall his new album, Easy, featured strongly in his set. Another Summer Lightning, Zig Zag Line (a song about McTell and his little lad), Sweet Mystery Sound, and Maddy Dances (dedicated to Steelee Span's Maddy Prior) all delighting the audience. Somewhere in the set there just had to be Zimmerman's Blues and the obvious happened for his encore. Streets Of London was what everyone wanted and it was what they got, even yours truly sang along. Another stamping of feet brought McTell and his bass accompaniment, Danny Thompson, back on but also all good things must come to an end.

Supporting McTell was the very beautiful son of of Freddie who received a fantastic reception and capped their fine performance with After The Goldrush.

ROY HILL

Harper Page Moon Lane

Valentine '74

LED ZEPPELIN guitarist Jimmy Page, Who drummer Keith Moon and former Faces bassist Ronnie Lane, will join ROY HARPER in a one-off supergroup show at the Royal Albert Hall next Thursday (14).

It will be Harper's first live appearance with major rock artists and will be taped for a possible live album which could be his next release.

The singer / songwriter who has always been able to pack the Albert Hall, last appeared there with an orchestra. This time he has hand-picked his rock band from among friends.

During the show Harper will play an acoustic set with Jimmy Page and for the climax more stars could show up.

in brief

THE WHO who will play British dates this summer "on an unprecedented massive scale." No more details were available from the group's publicist but in the meantime they are set to perform before 20,000 in Paris on Sunday. They are the first group to use the huge Parc Des Expositions and because of its size have cancelled their other scheduled Paris show. Radio Luxembourg's French service will broadcast the show as well as a full recording of the Who's concert at the Philadelphia Spectrum - the latter going out on February 14.

PAUL McCARTNEY'S new single is Jet/Let Me Roll It taken from Wings' latest album, Band On The Run and is due for release on February 15. Paul is currently in Stockholm producing an album by his brother Denny. The Dutch song from the Bond epic, Live And Let Die has also been nominated for a Grammy award in America.

GOLDEN EARRING set off on their first major headlining tour of Britain at the end of this month. The 18-date itinerary starts at Cheltenham on the 28th and winds up at London's Rainbow Theatre on March 24. Alquin, another Dutch band, will support them. Full dates: Cheltenham Town Hall (Feb. 28); Bath University (March 1); Bristol University (2); Croydon Greyhound (3); Birmingham Town Hall (4); Cardiff Top Rank (6); Manchester University (7); Liverpool Top Rank (8); Leeds University (9); Reading Town Hall (11); Plymouth Guildhall (12); Swansea Top Rank (13); Southend Kursaal (15); Cambridge Corn Exchange (16); Norwich New Theatre (17); Glasgow Ploilo Dome (18); Newcastle Mayfair (22); Liverpool Stadium (23); London Rainbow (24). The

Plymouth date will be at a special rate, 40p, to make amends for the group's non-appearance there earlier this year when they had to pull out because of the fuel crisis. Earring bring with them their new streamlined quad p.a. and where practicable they will use the Who's lights.

BARRY BLUE'S new single, School Love, which he co-wrote with Lynsey de Paul, is released by Bell next week. Barry is currently recording an album scheduled for release in April to coincide with a British tour.

COCKNEY REBEL begin an 11 day tour of Europe commencing in Sweden on February 12. Germany, Switzerland, Italy and France follow. The band returns in February 21 for recording and then travel to Belgium for gigs on February 25 and 26. The tour is a promotional one and will be taking in TV and radio specials.

TWO extra dates have been added to The Kinks University tour, plus one further concert: Bristol University (March 16); Bath University (22); Hastings Pier (23).

GEORDIE leave from London's Heathrow airport on Thursday Feb. 14th for a 4 week 25 date concert tour of Australia and New Zealand. The tour commences in Sydney on Feb. 17th and finishes in Canberra on March 17th after which the group fly direct to Japan for one week of TV appearances and radio and press interviews commencing in Tokyo on the 19th.

JERRY REED will not now be appearing at this year's Country Music Festival. He had refused the invitation to appear and will not be in England at the time of the festival.

HAROLD MELVIN, currently having success with The Love I Lost, begin their British tour on March 22 at London's Hammersmith Odeon. Other dates - Gaumont, Southampton (Mar. 23); Central Hall, Chatham (Mar. 24); Sheffield City Hall (Mar. 27); Odeon, Birmingham (Mar. 29); New Theatre, Southampton (Mar. 30); Fairfield Hall, Croydon (Mar. 31).

THE BAY CITY ROLLERS go north of the border this week for a gig at the Ardeer Community Centre, Stevenson, Ayrshire, on Saturday as part of their nine tour. Other dates - RAF Skampton, Lincs (Feb. 14); Cloud Nine, Peterborough (Feb. 16); Palace Ballroom, Douglas (Feb. 21); Mire House Social Club, Whitehaven (Feb. 23).

STOMU YAMSHTA is the first Japanese artist to be nominated for a Grammy award in America for composing, producing and his performance in his original production, The Man From The East. The 16th annual Grammy awards are due to be presented in the States on March 1. Meanwhile Stomu is currently on a tour of England with his newly formed Eastwind. A special concert is being held in London's Theatre Royal, Drury Lane on February 22.

RICKY WILDE, son of rock 'n' roll star Marty Wilde, is back on the recording scene. His latest single, Mrs. Malinski, is released by Decca.

THIN LIZZY go north of the border on Friday to play a gig at Aberdeen University. Other dates on their tour are - Glasgow University (Feb. 9); Barbarella's, Birmingham (Feb. 10); Tiffany's, Merthyr Tydfil (Feb. 11); Top Rank, Cardiff (Feb. 13); Northwich

Memorial Hall, Chester (Feb. 14); Corn Exchange, King Lynn, Norfolk (Feb. 16); Top Hat Spenny Moor, Durham (Feb. 18); Oxford Poly (Feb. 22).

ALLAN CLARK, who rejoined the Hollies last Autumn, will be recording a solo single in the next few weeks. The cut will be produced by Roger Cooke who is also producing Clark's next solo album.

BECKETT, who undertook a major tour of the UK with the Sensational Alex Harvey Band at the end of last year are to go into the studios at the end of the month to begin work on their first LP for Ruff. The album will be produced by ex-Family vocalist Roger Chapman and engineered by George Chikiantz who worked on most of the Family albums. The band are due in the studios on February 25.

JUNIOR CAMPBELL releases his debut album this week on Decca. It's called, Second Time Around, and bar two tracks it is all his own material.

PETULA CLARK'S BBC concert at London's Royal Albert Hall on February 14 will be recorded for transmission on BBC-1 on March 9.

NEIL SEDAKA adds a week of cabaret at Badley Variety Club from March 17 to his concert tour.

THE LINE-UP of the new Impressions is Fred Cash, Sam Goodens, Reggie Torain and Ralph Johnson.

KOOL and the Gang are back in action after their recent injuries when their bus crashed on tour.

REIGN are at present off the road to re-form their line-up and rebuild their stage equipment following a road accident in December.

Rockers on the road

BILLY FURY, Marty Wilde, Tommy Bruce and Heinz - four of the biggest rock stars of the early sixties - have joined up together for a tour of Britain as the '74 Rock'n'Roll Road Show. The New Tornados and Carl Simmons are also in the show.

Tour dates include Thurrock Civic Hall, Grays (Feb 2), Town Hall, Battersea (Feb 3), Pavilion, Hemel Hempstead (Feb 8), Theatre Royal, Crewe (Feb 11), Lancastrian Hall, Swinton (Feb 12), Assembly Hall, Barking (Feb 14), Central Hall, Chatham (Feb 15), Royal Spa, Leamington (Feb 16), Theatre Royal, York (Feb 17), Forum Hall, Wythenshawe (Feb 18), Princess Hall, Aldershot (Feb 20), Hall, Elstree (Feb 21), Cliffs Pavilion, Southend (Feb 23), Fairfield Halls, Croydon (Feb 24).



Carpenters - no risks

THE CARPENTERS come to Britain this month with a massive £100 million insurance cover.

A spokesman for their record company said Richard and Karen had decided on this large amount because of all the 'plane travelling they would be doing.

They arrive in London this week they will receive gold awards for their albums, *Now & Then*, *The Singles 1969-1973*,

Dawn TV

TONY ORLANDO and Dawn whose new single, *Who's In The Strawberry Patch* with Sally, is released by Bell next week, fly into Britain on February 16 to record a TV special which will be based around their new album, *Dawn's New Ragtime Follies*.

Glitter

GARY GLITTER is off to Italy this month for concert and TV dates. Meanwhile the Glitter Band, who are also off to Italy, have their debut single, *Angel Face*, released by Bell on March 1st being well.

'Bogus' Fleetwoods Wizzard start big storm pianis quits band

AN AMAZING ROW broke out this week over the appearance of a 'bogus' Fleetwood Mac group who played a 45 minute set at the New York Academy Of Music.

A spokesman for the group who are currently in this country following the release of their latest album, *A Mystery To Me* said: "Fleetwood

Quo gold

STATUS QUO were presented with gold discs for sales of their Hello album at a London this week. The band also received silver discs for sales of their Hello album at a London reception this week. The band also received silver discs for sales of the single, *Caroline*.

The group leave Britain this week for an extensive American and Canadian tour.

Mac have not broken up and the group which appeared on stage in New York are a "bogus" lot. It appears that the musicians who appeared as Fleetwood Mac were doing it for some sort of a financial gain and the real group are lodging an injunction against them and manager Clifford Davies for using the group's name under false pretences."

New York correspondent Barry Taylor says that the concert tickets were priced at up to £3 and that people

started to walk out during the concert when they discovered that the band had no relation to the true Fleetwood Mac line-up.

Founder member Mick Fleetwood commented to RRM: "I was amazed when I found out there was another Fleetwood Mac."

"I am only sorry that the fans were let down," he added, "and I hope that we will be back on the road soon to show them the real Fleetwood Mac."

The last American tour by the band was cut



short after Mick Fleetwood was taken ill and they returned to England.

WIZZARD keyboard man, Bill Hunt has left the group just a week before their first major tour of the UK.

A spokesman for the group said that Hunt, who had been with Wizzard 18 months, left for "personal reasons."

His place is to be taken by Bob Brady, former member of Birmingham band, Mongrel and he will join the group in time for the tour.

Brady follows the footsteps of Wizzard men, Keith Smart, Rick Price and Charlie Grima who were all with Mongrel before joining Roy Wood.

Maggie's return

MAGGIE HELL, has a new album out on the Polydor label on February 15 entitled *Queen Of The Night*, released to coincide with her forthcoming American tour starting in Los Angeles on March 3.

A spokesman said that Maggie and backing musicians, Hugh Burns, Paul Francis, Mike Moran, Smiley Jones, Pat Donaldson and the Thunder Thighs trio, would possibly be touring England in May.

Meanwhile a single from the album, *Oh My My*, a Ringo Starr composition is due for release on the 15th or 22nd of February.

Rag mama

THE CRAZE for rag-time music has prompted MCA to release Scott Joplin's *Entertainer* as a single. Flayed by Marvin Hamlisch with a rag-time band, the cut is taken from the soundtrack album from the film *The Sting* which stars Paul Newman and Robert Redford.

ESSEX OSCAR?

DAVID ESSEX has been nominated for a British film 'Oscar' for his performance in *That'll Be The Day*.

In an announcement by the Society Of Film And Television Arts David was nominated in the section 'The Most Promising Newcomer To Leading Film Roles'.

Kris Kristofferson was also nominated for his performance in 'Pat Garrett And Billy The Kid'. Princess Anne, President of the Society, will present the awards at the Royal Albert Hall on March 6. Among nominees for the Anthony Asquith Award for original film music is Bob Dylan for 'Pat Garrett And Billy The Kid' and also Taj Mahal for 'Sounder'.

David Essex received 'The Most Promising Newcomer' award from the Variety Club of Great Britain earlier this year.



\$\$\$ SH!

MY, MY, I hate des rumours, latest thing is that some winkers called Beach Boys are to tour here. Warner Press office denies of course but here on us folks! . . . just heard about ELP's Greg Lake being dressed and arrested for swimming in da nude in Utah City, he got his bottom spanked as well, always thought these Yankee cops were sex freaks . . . anyhow the Irish ain't as stupid as many think because playboy actor Richard Harris looks set to make a considerable profit if he sells his Kensington home to our own David Bowie, a small sum at around £350,000 . . . Status Quo are running out of denim, recently they tried to swoop their latest gold disc for a strappy 'camp' jacket worn by our own RRM superstar . . . oh, by the way will the REAL Nick Kent please come forward . . . back to me bananas I think cause we're havin' some trouble eating them all here since some fat great ape attacked us at RRM



No, it's not Andy Panda, it's former superstar Ginger Baker looking bonny on his Range Rover. Quite why he was playing a drum on the bonnet of a car remains a mystery.

brandishing Slowbone And The Wonder Boys bananas . . . who the hell are Slowbone anyway? . . . Now for something completely different . . . want to win a bet then drop a line to Editor Peter Jones who has lost so many

recently, it's obvious somebody up there don't like him . . . never mind I do love (kiss, kiss) . . . Hey, I know Stevie Wonder liked lettuce but the way he ate it man, gawd he'd do Bugs Bunny justice . . .

Osmond fans are getting more mature nowadays according to a quick census of our fan mail, time to stop the thumb sucking then . . . Cockney Rebel say 'he're the best in the world . . . I'm off to Mars with David to find some talent . . . and Lulu decides she's definitely Scottish after a man to girl chat with a fellow highlander . . . Johnny Winter now sporting a fine beard, about time he proved his manhood anyway and we've just heard that the Wimbledon Wombles are getting into trouble with the law for creating disturbances at shopping precincts, obviously another plot by the IRA to disrupt our society . . . we've just heard that our one and only lady editorial staff member spent a night with Mud! It was all proper according and "we only want the ban on Top Of The Pops," whose kidding who, it's amazing the number of yams we're told these days but what's why we're called snuff! . . . If you hear anything outrageous drop us a line and we'll blow you a special RRM kiss sweeties, may be signed autographs as well . . . bye.



Take a look at the RRM charts of 10 years ago and you'll see the Searchers, Gerry and the Pacemakers and the Swinging Blue Jeans at one, two and three respectively.

The Beatles are at number seven and the archives show Billy Fury, the Merseybeats and the Fourmosts also in the top 20. Add to that list Billy J. Kramer and Cilla Black

and then look for a common link. Could it be they all come from Liverpool? There's no disputing the fact that 1964 was the year of the Liverpool sound since all those mentioned were continually in the charts. We all know what happened to the Beatles and Cilla Black, but what became of the others? Believe it or not they're all still going mainly playing the cabaret circuit singing all their old hits to a nostalgic audience.

Last summer a Merseybeat revival show toured the States and with 24,000 people packing Madison Square Gardens, it was a sure sign that that era might be dead but not forgotten. The Searchers, remember *Sweets For My Sweet*, Don't Throw Your Love Away and their million seller *Needles and Pins*, still comprises of founder members John McNally and Mike Pender. Frank Allen who took over from Tony Jackson on bass has been with the group now for eight years. With so many bands falling apart these days, how is it groups like the Searchers can keep going for a decade?

"I didn't have a house and family to worry about I wouldn't be in the band now," says McNally now 31. "I was in another band it would give me more freedom, but on the other hand there's more in this band now than there ever was, but we're stuck with that old Searchers' image."

It's hardly surprising McNally gets sick and tired of performing all the old Searchers' hits, but they are what the audience pay to hear. "In cabaret there's no progression. We've all been getting pretty tired of it recently and have decided to bring new material into the act. We're off on a tour of the Scandinavian college circuit in the Spring and then to New Zealand for three weeks so things aren't too bad."

Another star from that era, Gerry Pacemaker Marsden is also on his way into the summer. Since he and the group parted ways after some 13 years together, Marsden has done an assortment of things. He had a leading role in the West End show, *Charlie*

Girl, moved into cabaret as a solo artist and right now appears in a weekly kids TV programme.

"The group split because we were fed up," says Marsden who was the first of his era to chalk up three successive number ones in the charts. Marsden, best remembered for his cheeky grin and songs like *You'll Never Walk Alone*, *I'm The One*, *I Like It and a host of others*, has just become involved in the new commercial radio station for Merseyside as musical director. So between that, his cabaret and song-writing, he's got a pretty full year ahead.

Billy Kinsley who has just released his second single, *You Make My Day*, was bass guitarist with the Merseybeats during the sixties.

He formed the band while still at school with Tony Crane who is still playing the clubs with the Merseybeats.

1964 was their year with such records as *It's Love That Really Counts*, *I Think Of You* and *Don't Turn Around* making the charts.

Despite the Merseybeats falling apart in 1966 Kinsley and Crane remained together as the Merseys and had a hit in the same year with *Sorrow*.

"The Merseybeats reformed in 1970 and I joined them for six months. But the cabaret scene got me in a rut and so I packed it in and became a session man," said Kinsley.

The Fourmost, their hits include *I'm In Love*, *Hello Little Girl* and *A Little Loving*, are in cabaret as a comedy act.

"As far as hits are concerned we moved out of the limelight round about the time of Epstein's death," said founder member Brian O'Hara.

"We never considered ourselves going down as we had more or less spent our time in cabaret. It's better than one night stands. We don't get fed up with singing our old hits although if you don't then people won't come to see you." Amazingly the Fourmost still have three members from

1964. Alongside O'Hara is Billy Hatton and Dave Lovelady.

Billy J. Kramer is still singing about *Little Children* while Billy Fury is about to make a comeback with a rock 'n' roll show which also stars Marty Wilde.

The Swinging Blue Jeans, best known for *You're No Good*, *Hippy Hippy Shake* and *Good Golly Miss Molly*, are seeing success for the second time around. A new single, *Dancing*, has made the charts in Belgium and Europe and a new album, *Two Faces Of The Swinging Blue Jeans*, is also selling well across the Channel.

"We hope the records will be released in this country in March," says founder member Ray Ennis. Les Braid, another original is also still in the band.

"We do a lot of cabaret in this country as it's part of the scene you've got to do if you want to work. We're still a rock 'n' roll band and so take in universities as well."

So that just about rounds it all up. Perhaps the last word should go to John McNally who says: "When you're at the top you think it's going to last. It happens all so fast all you want to do is play, you don't realise it's going to end."

O.K. KIDS you don't have to be a nostalgia freak to realise that gramophones were around before *Cliff* (Cliff). Those of you who want to know how it all started can follow the continuing story in this column each week. We are going to be looking at recorded companies first so may even mention some you've never heard of. Finally we'll give you the low down on even the brightest new labels.

Label Lines



LABELS spring up over night nowadays, while others have their day then languish into oblivion.

HMV is above all that. The world famous logo of the Fox Terrier peering into an old gramophone with the caption 'His Masters Voice' is still without doubt, the label with the most charm. It was even good enough to pull in teenage sensation Elvis Presley way back in 1957 through the association with Victor Records. But earlier, much earlier than that, HMV became THE name in British records after its adoption by The Gramophone Company (later EMI). It first appeared on British records in 1909 though the Gramophone Company had been using it as a trademark since 1900. Over in America RCA Victor (The Victor Talking Machine Company of Camden, New Jersey) was also using the trademark. And today the picture of the dog and gramophone holds the sort of mystery and magic that makes people write books about it.

That early association with Victor meant that HMV had a strong store of top American Jazz artists to release - Jelly Roll Morton's *Red Hot Peppers* and the like.

Then in 1956 HMV decided that pop deserved a special category and the HMV POP series began. Presley's *Heartbreak Hotel*, *Blue Suede Shoes*, *Tutti Frutti*, and *Hound Dog* quickly established it with rockers while *Harry Belafonte*, *Eartha Kitt* and *Ronnie Hilton* were more smash singles for the older set.

Later came names like *Lloyd Price* (*Stagger Lee and Personality*), *Fabian*, *Cuddly Duddly*, *Ray Charles* and *Johnny Kidd* and the Pirates.

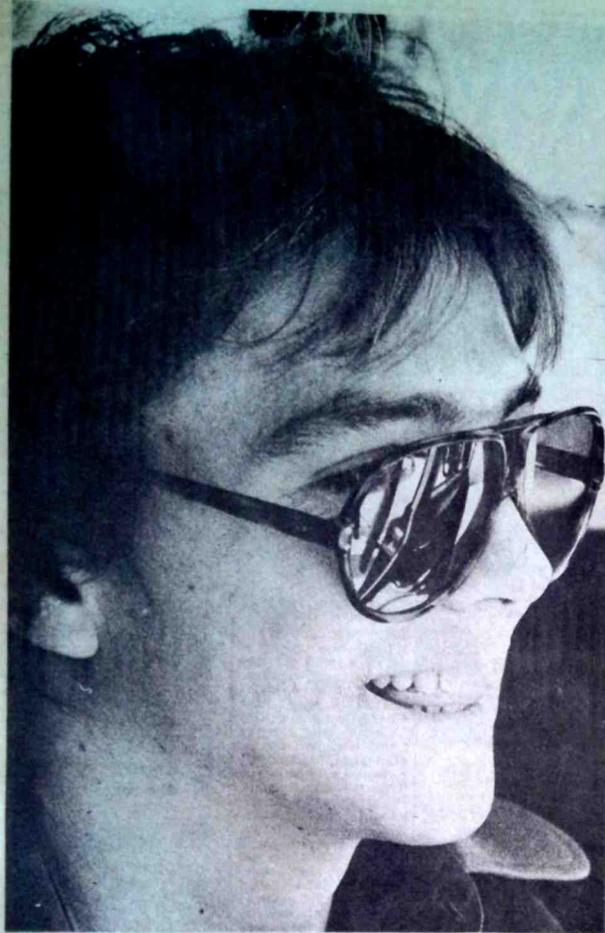
Gene Pitney was the hero of the early sixties on this label along with *Bryan Hyland* (*Sealed With A Kiss*), *Fats Domino* and then *Manfred Mann*.

Towards the end of the sixties the label eased out of the pop market and nowadays it is reserved solely for classical recordings.

PETER HARVEY

ROY HILL

As they were, from the top: Billy J. Kramer, Cilla Black, Gerry and the Pacemakers, the Searchers, Fourmosts and the Merseybeats. And immediately above, Billy Kinsley as he



Louise - tapes, pix and posters of David - her favourite star

LOUISE Quinell is sixteen, lives in Sussex, and is a Cassidy Superfan. Now her letter, sent some weeks back, puts her in the running for the award, but she can be beaten yet on



points by others... we're just using the facts as a sample of the kind of Superfan entry we want. "I've been a fan for more than three years and have collected EVERYTHING printed and published on him. I have magazines, special books, badges, posters, pictures, neck-

laces, pens, jigsaws, calendars, mirrors, cups, records... and his autograph, seven times. Four on pieces of paper, others on pictures.

"He signed for me after my autograph book went astray at a Wembley concert. I've 200 pictures from American magazines... and a total from all sources of... 10,200. And there is my collection of Cassidy tapes, from radio and television. And, in the summer of 1973, a magazine said I must be Cassidy Superfan Number one.

"I like other kinds of music, too, so it's not just being biased. I cried over Cassidy, with sheer joy and delight at seeing him at Wembley. My one ambition, having travelled so far and spent so much over such a long time, is to meet him... properly meet him."

Louise collects her Cassidy mementos. Other fans DO things to

prove their loyalty... travel a million miles for one of his smiles!

So... let's hear, this week, from the fans who want to be Superfan number one. Write about



your superfanishp to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London W1V1PG - entries to be in by Monday, February 18. Write on behalf of a superfan pal, if you like. But do write

Next week: Another Superfan Supercontest.

superfans

CRAZY over Cassidy? Dotty about Donny? Smitten with Slade? Bewitched with Bowie? Okay, so everybody's a fan of SOMEONE. But we're looking for the real, honest-to-goodness, hundred-per-cent SUPERFANS.

Would YOU swim half-way across the River Thames fully-clothed just to get near David Cassidy on a boat? A couple of superfans did just that. Would you wait nearly thirty-six hours at London Airport in the hope that Donny Osmond would look your way and maybe give you a grin and a wave? Several superfans did just that. Or would you hitchhike from Southampton to Glasgow and back in the hope that you could get a ticket for a Gary Glitter concert? One superfan, aged sixteen, did just that... on her own.

We're looking for the SUPERFANS. Superstars aren't born, they are MADE. And who makes them? You the fans. The superfans. The devotion and dedication shown by superfans never fails to astound us lesser mortals who merely write about and sometimes meet the superstars. Maybe YOU think YOU are David Cassidy's number one SUPERFAN... then why not take part in our search?

This week sees the start of a seven-part series featuring seven top pop super-names and we're looking for seven superfans. Each week we'll invite fans of a different star to take part. Maybe YOU aren't a superfan but know somebody who is. Then let us know the facts. We'll do the rest. Each superfan, judged by a special panel of pop folk, will receive a commemorative Superfan plaque to be presented by... well, that's a secret!

FIRST a few background facts on how David Cassidy, first in the series, became a superstar. David Bruce Cassidy was born on April 12, 1950, in Englewood, New Jersey, of music-business parents. His father is actor Jack Cassidy, his mother (Everlyn) a talented singer and dancer.

So David spent most of his tender years in the company of babysitters, away from his travelling father. At the age of five his parents were divorced and he went to live in Hollywood with his mother.

David says that as far back as he can remember he wanted to be a star. But he was encouraged to lead a normal baseball-playing childhood, doing only the occasional theatrical job until he was fourteen.

On leaving school he decided to leave home and live his own life in New York. He started a nine-to-five job sorting out mail in a textile company, taking time off for auditions. Finally one producer felt he was spot-on right for a movie he was setting up in Hollywood, so he paid David's fare back home.

No, David didn't get the part. But he did get into a few television series, like Ironside, Marcus Welby, MD and Bonanza. At eighteen, former table-tennis champion Ruth Aarons moved in to manage his affairs - at the request of David's dad. He was coached in drama and

eventually auditioned for the part of Keith Partridge for a new television series launched by CBS.

He got the part - and the shock of his life when he found that his television mump was going to be his real-life step-mother, lovely Shirley Jones. So... the Partridge Family became America's favourite telly show, and songs from the series hit the top of the charts and David became a superstar. p h e n o m e n o n... attracting superfans galore.

David really digs his fans. He says: "It's a high going out on that stage. You can look around and it's all there for you, people loving you just like that. My friends are doing with me, and I'm doing what I love to do most - singing and I'm singing for people who would rather have me sing than anybody else in the world."

And he sometimes hits rock bottom as he says: "I think of the loyalty of those fans and I wish I could get to talk to every single one of them, about their problems, sign their autograph books... just chat. But I have to cut myself off. In a way it means me leading a surprisingly lonely life."

He looked out of his hotel window, "Look at those fans. Standing out there in the cold, waiting for me. I feel rotten. I look terrible. After a weekend of killing myself with work - I have to keep smiling."

But I love 'em." Sometimes he signs autographs until he feels his hand is going to drop clean off. "The only thing that irritates me," he says, "is when people say they don't actually want an autograph for themselves. It's never I like you - I'd love to have your autograph... it's My daughter would never forgive me if I didn't get you to sign... or My friend Joe needs two for his kids, or they wouldn't let him back in the house."

Superstar David knows that superstars have to pay their dues. Fans can be after handfuls of his hair, or a lump of his flesh. They don't qualify as superfans. More like SUPERGHOLS.

Those who disturb his sleep in the midnight hours with mixed-up phone-calls are SUPERDRAGS, not superfans.

But YOU, now, maybe YOU are a superfan. If you saw David in the street, would you faint? - Ask for his autograph? - or go up and chat to him? Would you go off David if, suddenly, his records didn't sell?

And if somebody else puts him down, how do you react? Do you try to put YOUR point of view across, calmly and quietly... or thump the opposition on the nose... or get into a noisy argument?

SUPERFANS know how to answer those questions



may ground the clock

RADIO NORTHEA INTERNATIONAL is seriously considering a 24-hours-a-day English service once the Dutch legislation forces Basart off the air.

Experiments with the Mebo-2 antenna will begin shortly aimed at reducing the skywave which takes the RNI signal to the north of England. Instead it is hoped to focus the waves on London and the Eastern counties.

RNI's Robb Eden told RRM that it would be September before Basart, the Dutch service from Mebo-2, is obliged to stop transmitting. Since the company has also applied for licence for broadcast on land, it will wish to be off the air before the Frequency Conference starts in October.

In the meantime a

broadcasting commission has been set up in Holland to discuss the introduction of the 450 metres frequency. Eden stressed that there had been no cut back in record company advertising following the Dutch Government's moves.

"Rather the reverse really, since companies want to take advantage of the remaining period," he said. RNI believes that it can keep an English language international service solvent with record company advertising which is thought to be far from fully tapped. He said the owners of Mebo-2, Meister and Bollier, wanted to exhaust possibilities in this part of Europe.

Of the three possibilities for tendering bases, Belgium looks the best bet. Their act is not too tight and at present they are without a Government. Spain is ruled out as too far, and East Germany as too political.

Meanwhile no replacement for Mike Ross has been chosen. The RNI jock plans to set up his own studio in North London.

Beeb plans

TONY BLACKBURN takes a two-week holiday break from his morning show on Radio 1 from Monday, March 4. His place will be taken by David Hamilton who will move forward from his afternoon show. In turn, his place is taken by Dave Lee Travis. DLT will continue with his Sunday show. In addition he will also present the Saturday morning show when Stuart Henry is on holiday in February.

Later, from Monday, March 18, when Noel Edmonds also takes a holiday break from his early breakfast-time show on Radio 1, Ed Stewart takes over for two weeks. Stewart continues to present his 'Junior Choice' show on Saturdays and Sundays on Radio 1 and Radio 2. He is taking his own holiday break for the weekends February 23 to March 10 while Wally Whyton takes over 'Junior Choice'.

Lux story

A NUMBER of old recordings from the Radio Luxembourg library and extracts are to be included in a 90-minute programme devoted to the history of the station on February 25.

The programme, presented by Bob Stewart will be broadcast at 10.30 pm and is titled This Is How It All Began.

Extracts include the voice of Lord Haw Haw, the trailer William Joyce who used to broadcast German propaganda messages to Britain. Tips and interviews from Lux's old shows and station disc jockeys such as Barry Allitt, Tony Brandon, Alan Fordan, Jimmy Savile, and Jimmy Young can also be heard.



beeb bulletin

IT'S RALPH MCTEELL week on Radio One. He'll be talking to Michael Wale and introducing tracks from his new album on Rackspeak this Friday, then shares the bill with the very excellent Horslips on Saturday's In Concert.

Tonight (Thursday) John Peel introduces Neil Innes, Colin Blunstone and Back Door. On Saturday Story Of Pop looks at Motown. Then on Sunday there's Junior Campbell's Top 12 and later Rab Noakes in Sounds On Sunday.

Which leaves us with Bob Harris who's off to America to see the Beach Boys but still finds time to introduce Ducks Deluxe and Greenslade on Monday night. Finally Top Gear has German band Can, and Bridget St. John.

THE WOMBLES of Wimbledon paid a surprise visit to the Kenny & Cash Breakfast Show the other day just to make sure that everything at the Station was up to

W o m b l i n g Standards. Mike Batt, composer and singer of "The Wombles Song" — currently quite a hit with Capital listeners, was one of the Wombles in question and he came along to talk about his record and chat generally to Kenny and Dave. After several hilarious minutes — and a quick inspection of the studio — Kenny and Dave were given "The Wombles Seal of Approval."



A LOT of talk this week has come from Henry Van Doorn and friends across the North Sea in Holland about "pirates".

Maybe before going on about how any "pirate" that steals frequencies from another country is the worst type of international criminal they should remember that half the population are Catholic and that nearly all Vatican Radio's frequencies are "stolen" from other countries. Then take a look at their army and consider that Voice Of America, the most respected broadcasting organisation of their greater ally has also "stolen" many of its frequencies and VOA itself operates an offshore station from the S. S. Courier from Rhodes. According to their Bill (and ours) the American Embassy could in theory be closed for helping an offshore station — it does try to publicise VOA. Wouldn't it be nice to see the American Ambassador giving a two year sentence for committing the criminal

offence of helping an offshore station. Somehow I don't think it will happen.

It was also, incidentally, Voice Of America who introduced offshore radio in the first place. They had no idea what they were starting.

A few alternatives not often thought about are Radio Sweden and the Irish Radio Service RTE Radio. Sweden have their Saturday Show on Saturday night (just to be original) from 10.45 p.m. until 12.30 a.m. with Scandinavian music and a lot of very controversial comments on all sorts of Governments especially our own. RTE is by no means free, and is a Government owned commercial station. But time in at about 10.30 p.m. one night on 531 metres. There's often some very good music and a few bombshells into the bargain (Ugh!). Sorry to all about last week's comments on Sira magazine. They were meant to be funny, but yet again were taken in a slightly

different light. It really is a very good magazine this time of thirty pages, and well worth 25p plus 3p postage, from Sira, 91 Park Street, Horsham, Sussex.

Interesting rumours are going around in radio circles as to who is to replace Paul Burnett now he's gone to join the Portland Place pensioners. The name of a famous sweet could crop over the airwaves soon with Muldoon tagged on to the end of it. Another possibility is record pluggers Ian Gurney. The only comment forthcoming from 38 Hertford Street was unprintable "and anyway we're auditioning people all this week".

Many of you may know that ex (offshore) Radio London boss Phillip Birch is heading Manchester's new commercial station, Piccadilly Radio. The association with London doesn't end there. "We hope people will re-discover the life vitality and spirit of the offshore station that's been missing so much from the British radio scene since then," (1968) said the managing director.

Translated that means "Piccadilly Radio will be a modern-day Radio London". (Offshore type we sincerely hope.) The programmes are being submitted to the IBA for their approval at the moment. That station will come on the air on March 1, on 261 metres, Medium.

All free radio freaks in Scotland please note, the FRIS has just started a new information centre at Arbroath. The number is Arbroath (STD from some area only 0244) 4180, from 8 p.m. to Midnight. FRIS also hope to open an all-day centre in Oxford towards the end of the month.

If RNI should ever go to Italy (with all due respect to Robb Eden) the frequency rumoured by a certain disc jockey unwise enough to have his own fan club magazine, is 342 metres. Not a very wise frequency on the face of it, as it is used by six French stations. However, through most of his brief life, Radio Scotland (again the offshore type) announced 242 metres while using 238.1. This is a very clear frequency and should certainly be easy enough to pick up the English service we're promised if RNI use 100kW.

We hear that the new elongated gentleman at Radio Searchlight (the new programme director whose name we're not allowed to reveal) isn't exactly delighted with one or two of the subjects Tony Allan is bringing on to the air. Who would ever have thought in 1967 that six years later the sexual revolution would be surging forward over the transmitter of the MI Armoig. Still, it's better than just conspiring other people. An all progressive music! (and talk)

Stevie the fan

STEVIE WONDER has become Capital Radio's number one fan and recorded a large number of station identifications into the bargain!

He arrived at the station to do a spot in Nicky Hornby's mighty rock show, then later recorded a three hour interview with Marsh & Hunt, and finally quit at 4.30 a.m. after spending seven hours there.

Pic pick

PICCADILLY Radio 261, opening in Manchester in April, has signed top local disc jockey Andy Peebles who for several years has been resident at the Hardrock in Streatham. Peebles will do a daily pop show on the Piccadilly, which many predict will be the most successful of the first five independent Stations.

Also joining the new Station is Judith Weymont who will produce a children's pop programme, and host a number of phone-ins. Judith has been teaching in Leeds where she has contributed to BBC Radio Leeds.

In gear

THE WORLD'S fastest lady motor racing driver, Lella Lombardi, has joined the Shellport Luxembourg Formula 5000 team for 1974.

Lella (31) is joining the team that has held the European Entrants' Championship for the past two years and won the European Drivers' Championship in 1972.

station has been needed for a long time and who cares if a little bit of talk about chewing gets thrown in along the way — think about it.

What's On: Radio Seagull 230 metres 1187 kcs 8 p.m. to 5 a.m. Radio Northsea International 230 metres 1367 kcs 7 p.m. to 5 a.m. in London only Capital Radio 139 metres 557 kcs L.W. 417 metres 719 kcs (both on all day) and in Glasgow Radio City 261 metres 1150 kcs (29 hours a day) ... among others.

In previous weeks we have mentioned advertising by certain companies on offshore stations. We now realise that we had no evidence to support those allegations. We should have said that advertising was alleged to be from these companies.

We also understand that representatives of these companies were unhappy about the content of these adverts, we mentioned publicly. We merely used examples to show that the Marine Offences Act was unworkable as a way of controlling activities concerning offshore stations were not undertaken in such a way as to provide Government publicity. We understand the companies concerned do not wish us to use this information and of course we shall not do so again. MARK LETT

RADIO WAVES

Beed back

I THOUGHT that the BBC had been taken over by the pirates" when Radio One voted their 'Story of Pop' recently.

The one hour show featured the voices of Ronan O'Rahilly and Philip Birch, along with other notables of that period.

When I spoke to Ronan on Monday he thought the whole show was really 'extraordinary' and 'adventurous'; but those feelings were not reflected by other people I talked within the music business.

The show was to be originally 90 minutes long, but Derek Chinnery set to with his scissors to censor it down to the round 60 minutes. It covered the bare bones of how and why Radio Caroline was started, and the subsequent opening of the other stations. The next we knew of was that the stations were all being closed down! In between, Georgie Farns, Jonathan King, Peter Noone and other stars of the time voiced their opinions as to the help they had all been given by the pirates.

As this was the only programme covering the pirates, I thought at least it would have been possible to have heard some of the stories and anecdotes that made the pirate era so romantic. Fortunately there was no mention of the tragic death of Reg Calvert, the Radio City chief.

Perhaps if the BBC is not too worried about the opposition, was it not possible to include the recording of Radio North Sea? It was also strange that disc jockeys were mentioned who are not contracted to Radio One?

I felt that the show gave a basic over simplification of the story of pirate radio, but perhaps that was only to be expected in 60 minutes.

It was nice to hear again the opening minutes of radio One with Tony Blackburn blasting away. Not on a record, but don't you think your jingles could have changed in the last six years? Mind you, you're still the most popular BBC jock.

Dave Johns.
Ableton, Berkshire.

CAPITAL RADIO are now claiming a one million audience in London, thanks no doubt to them abandoning their original "Radio 136" format in favour of Top 40 "chart" music. Who can doubt that they are a success, especially after listening to Kenny and Cash in their glorious living rooms in glorious stereo each morning in what must be the most incredible breakfast show of times!

But, in a typical display of sour grapes, those wet blankets at the BBC had to get in on the act by claiming that only 300,000 actually tune in. So how come they've always refused to issue the audience figures for Capital's official "riva" BBC Radio London? Could it be that the staff out number the audience?

Stephen Robinson
Worcester Park,
Surrey.

STEVE MERIKE picks this hit to go go go go! Record and Radio Mirror always likes to be first with the news, and a couple of weeks back we sent out our intrepid reporter to track down Steve Merike at L.B.C. Dave Johns very kindly agreed to be conned into watching Steve operate the 'Night Line' show from 11.30 in the night time until 6.00 in the morning.

Steve has now moved up to Manchester to be music director with Piccadilly Radio. When Dave saw Steve he was serving his last three weeks with London Broadcasting.

'This one to go go go!'

"After all that has happened while I have been at LBC, I am really very sorry to be leaving everyone, especially Diane Latham my producer. Things at Gough Square were a bit rough to begin with, and I didn't appear to hit it off with everyone, but towards the end things were very together. Being given the chance to do the 'Night Line' show was great, and it gave me a chance to express myself and also play some music that I liked."

Steve is by no means an amateur at the radio business, because since his initial start with Radio Scotland, he has worked on Radio Caroline, Radio One, Radio Brighton, London Broadcasting and now Piccadilly Radio.

With the job at Manchester is a contemporary rock show in the evenings, which Steve will comper. His vast experience has obviously led to this latest appointment, plus the fact that he was once a record plugger for Polydor in between his time with Radio Caroline and joining Radio One.

"Radio One was a great break for me, but it took a long time to come about I obviously got to know the producers of the shows by me taking round all the latest records to them. One producer started to take an interest in me, and before I knew where I was I was on the Beed doing nine weeks standing in for Tony Blackburn while he went on his summer holiday. After that series finished I gave up hope of ever getting another show, and so in the autumn I quit and went out to Radio Northsea as programme director. The station owners were paying

good money, and I had a great deal of faith in the station."

"Gradually my position got undermined and the foundations fell away from under my feet. I put a great deal of effort into making that station a success, and it was a shame that it all came to nothing. There was one guy there called Dave Rogers who really tried to make a go of the station, and I suppose I feel more sorry for guys like him. Dave was a real trier, and I only hope he finds work on one of the commercial stations in the near future."

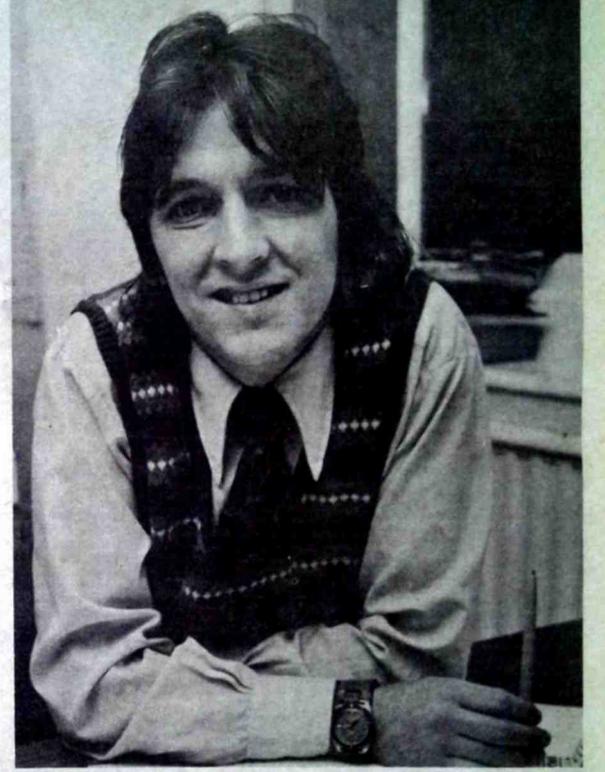
With Radio Northsea floating away in the distance Steve came back home, and for a time worked in a hearing aid factory earning £12 a week. It was again time to consolidate, and upping his show to £17 a week he went to work as a Station Announcer at Radio Brighton.

"Radio Brighton was a weird sort of station, because there I was literally doing everything under the sun, from request shows to producing plays and childrens shorts stories. I have to confess that the experience I gained there was invaluable to me. I don't wish to knock anyone, but just tell me how many Radio One dee jays could chair a discussion between two politicians?"

The diversity of Steve's talents are obvious by the number of things he did while at L.B.C. He was a news reader, script writer, announcer and producer, though he doubts whether he will be the same jack of all trades at Piccadilly Radio.

"Being music director is a big challenge to me, but I have put a great deal of energy into

DJ PROFILE



getting things arranged that I hope I will be off to a head start. When the station comes on air on April 1st I want the whole music library to be already planned and catalogued."

Also up at Manchester is Philip Birch, (the old Radio London boss) who is the Managing Director. Colin Walters (an import from the BBC) is the Programme Director, and he has already started gathering the team of disc jockeys around him.

Personally I am dying to hear Steve Merike back on the radio with a record show. If you didn't catch him first time around when he was on the pirates and the BBC, please make sure you are listening out on April 1st with your ear glued to your tranny!

Dave Johns

RECORD & RADIO MIRROR

7 Carnaby Street, London W1V 6PG. Tel. 01-437-8090
A BILLBOARD PUBLICATION

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Peter Jones
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ADVERTISING MANAGER
Anne Marie Barker
Andre de Volery
FINANCIAL DIRECTOR
Mike Hennessey
PUBLISHING DIRECTOR
William E. S. Newton
CARDFONT PUBLISHERS LTD. 1973
Published by Cardfont Publishers Ltd., 7 Carnaby St., W1V 6PG. Distributed by Spotlight Publications Ltd., Spotlight House, 1 Benwell Road, London N7. Printed by Kent Messenger Group, Larkfield, Maidstone, Kent.

JUDGE DREAD "DR. KITCH" TR 7905

REFLECTIONS

Edited by Peter Jones



Religion don't pay

SKETEER DAVIS (above) is a country artist with string of hits to her credit — *The End Of The World*, *I Can't Stay Mad At You*, *Gonna Get Along Without You Now*.

But now, like several other top country artists, she's really got religion. And it's got her thrown off the famed Grand Ole Opry show in the States. She's part of the Christ Is The Answer team, who stop people in supermarkets and on the streets to try to spread the message.

Local shopkeepers kicked up a fuss, had some of the evangelists arrested. Skeeter Davis hit out at that on stage, was suspended from the show. Now she's feeding most of her earnings into the Christ Is The Answer group. Is touring churches and so on, along with her preacher Bill Lowery and the Joyful Noise, a Jesus-rock band. A single-minded lady is Skeeter when riled.



Calfcake

THEY used to be called beefcake pictures . . . naked and hairy chests placed in juxtaposition to something with a virile sort of image. Chest close to motorbike was regarded as an ideal combination for turning on the ladies. Still happens as this picture of Ricky Wilde and his second-hand machine shows . . . he roars round the garden of his home on it. I've a feeling Ricky may be third time lucky with his records . . . Mrs. Malinski sounds pretty commercial to me. However I must knock some sense into the twelve-year-old lad. He claims to be an Arsenal supporter.



It's not all Greek for Demis

THE PUBLICITY big guns are really blasting off for Demis Roussos. The Greek star, who used to be lead singer with Aphrodite's Child, has already captured the Continental market . . . and we are about to be blasted into submission. Demis Roussos? Well, some say he's like an updated Cat Stevens, whatever that may mean. Others that he's a male Nana Mouskouri . . . whatever that implies. But he's for a blend of

Moving

DISC-JOCKEY Tony Blackburn and his missus, actress Tessa Wyatt, are moving house. From their Georgian-style house in St. John's Wood, London, for a new pad near the Thames at Maidenhead.

The old house was really something. Two-storey, four bedrooms, integral garage, a studio specially equipped for Tony's deejay needs, beautifully decorated, and with security grills to deter intruders.

If YOU would like to live like a top disc-jockey, then be assured that there's an 82-year lease on the place. Be further assured that it won't cost you much more than £90,000.

Chopsticks with a difference

THE HORSLIPS are a very good rock band. Being Irish they are also . . . well, a trifle erratic and wild. Oh, hell . . . be honest. They're a bit mad. But resourceful, too. On tour, and in Spinnymoor, the third encore proved too much for Eamon, the drummer. He spectacularly parted company with the Chinese meal he'd consumed before the gig. With great presence of mind, the roadie grabbed the drumsticks and finished the number to much appreciative applause.

rock and Greek byzantine music, and it's a music of many different moods. So, for that matter, is the man himself. The Aphrodite's Child smash hit was *Rain and Tours*. Other hits followed. But the group split, because Demis was so determined to fuse today's music with the sound of his own culture. "Give me three years — and I'll make it," he said. That was in January, 1972, and he's beaten his target easily. His *We Shall Dance* single was a million seller . . . and his album *Forever And Ever* is a real monument to his talent. That's the one that is being

MimeMan for West End

LINDSAY KEMP is the man who moulded and coached David Bowie in the arts of mime. In 1964 he heard Bowie on radio and instantly got into his writing and singing style. Then discovered that Bowie had long been a fan of the Kemp style of theatre . . . so the mutual admiration society

was complete. Lindsay has designed a lot of the Bowie clothes, and taught him how to use make-up. Of course David went on to superstardom in pop music, a poll-winning, chart-topping giant. Now it looks as if Lindsay Kemp himself will find real fame. His show

Flowers has opened at London's Institute of Contemporary Arts. And he soon gets his first real West End season at the Cameo Polytechnic in Regent Street.

And that man rooting his head off in support of Kemp is . . . David Bowie, of course.

Fluff's treat

DISC-JOCKEY Alan Freeman, alias Fluff, flew all the way to Las Vegas, just to pay twelve quid for a meal choice of lobster or beef, and twenty-two quid for a bottle of champagne, and lord knows how much as a bribe to the head waiter to get a table for his party.

Ah, apart from the meal there was a cabaret act by a singer named Frank Sinatra. Making a comeback. And Alan Freeman is one of his greatest fans. . .

Note: as Ol' Blue Eyes walked out on stage, to a fantastic reception, he said: "Your applause didn't fool me. You'd have done the same thing if Pope Paul walked out here."

Who?

MANY a "conventional" musician has expressed difficulty at picking out the differences between groups . . . say the Who, the Beatles and the Rolling Stones.

Who-man Pete Townshend appreciates the hang-up . . . his dad was a "conventional" saxist with British big bands. He says it's "an opera singer who doesn't like modern singing would probably say that Sinatra and Crosby sound the same."

"But I think that we are as different from the Stones as say the Glen Miller band was from Tommy Dorsey's. The Stones have Mick Jagger, and he gives them a figure image. We don't have that kind of image."

"Again, the Beatles came along at just the right time and were more or less 'adopted' by the public. Their success was a kind of NATIONAL success, so they all became household names. We never had that image either. We are successful just through hard work and because we believe what we do."



PICTURED here is what you might call a family affair. A get-together in the Strawberry Studios, Stockport. With Mike McGear, of Scaffold fame, arrived to cut his new album with Paul McCartney, of Beatles fame. With a little help from his friends (Paul, Linda and Wings), Mike will get the album out via Elektra by the end of August. He also had a lot of help from Lol Creme, on the left of the picture . . . he's one of that excellent band 10 cc.



Sporting David

If it's big enough and good enough for a Billy Graham evangelist meeting, then it's big enough and good enough for a David Cassidy concert. That's the thinking Cassidy and company taking over the Melbourne Cricket Grounds (capacity 65,000) for his tour "down under."

And though it's a first-time tip for David to Australia and New Zealand, it's been worked out that he'll draw more people and cop more money than even the Beatles at their peak. Additionally David plays at two tennis clubs and one racetrack.

Knight switches theatres

THAT story about CBS sending out search parties to find Robert Knight when his five-year-old record suddenly avoiks from the grave is NOT true.

"I was in school, and I still am," he said at a London dinner in his honour. "And what's more, if I'm not back in school by February 19, I've had it!"

The reluctant star, as someone called him, is quite determined to finish his doctorate course and come good as a man of medicine. It's hard but gets a little easier since he proved himself with *Love On A Mountain Top*. That song was a last minute B-side that the record company said was crap. They Didn't care how I did it and gave me a terrible arrangement. I just wanted to do it my way, sort of Motown, but they still said it was crap.

Nowadays Robert has unlimited time in the studio available to him and spends most nights there after school. And if he doesn't like the arrangements they give him "I just don't sing . . . that way they know it's wrong."

Next release from him by the way is another five-year-old product . . . *Everlasting Love*, covered successfully here at the time by Love Affair. And after that some new recordings which Robert says "is where I'm really at."

Are you the Sladest?

She's never lost control



IT'S AROUND ten years since Lulu first arrived in the music business and yet almost nonchalant fashion, she confesses that she's not a singer, but more of an actress.

"I don't really rate myself singing but I do know how to put a song over to someone," she says as we drive back into town a couple of hours before the popular Scots entertainer is due to appear at *The Talk Of The South, Southend*.

Lulu is never too flattering about herself and her comments are in no way inhibited by the success she has had since the days of her initial hits such as *Shout* and *To Sir With Love*.

Ten years is a long time and until recently it looked as if Lulu was abandoning the singles market, not by her own choice and moving on to the more condensed cabaret type of appearance.

She had "lost direction" in the singles market to put it in her own words but like the Messiah in the lyrics of *The Man Who Sold The World*, Lulu's barren couple of years in single obscurity had ended.

Her version of *The Man Who Sold The World* has shot into the charts with surprising ease considering many people, including herself, didn't really dig the sound on first listen. "I think the record company sent a note out with the record saying you've got to listen to it a few times and it sounds like it's the real thing you a line but it's absolutely true in order to like it."

"People might have expected a rocking number, not quite as laid back as *The Man Who Sold The World* but David and I were listening to some songs, a couple of his and couple of other people's."

"We were in this room with Mick Ronson who started to play the number and it felt great then. I always feel it's your rehearsing something and it feels good then it's going

to get better although sometimes I'm wrong."

Although *Man Who Sold The World* felt good during recording, Lulu personally thought Bowie's *Watch That Man* would be the one because it's a number she can really get into.

"But I think *The Man Who Sold The World* creates this tremendous atmosphere on record and I just love the Sax it," she adds. "It's back to front in a way because the guitar took the lead on David's version but he has change the riff on the guitar and made it very far back in my record."

To some, the fact that Bowie and Lulu got together to record seemed as likely as *The Beatles* going back on the road. Lulu had become a Saturday night favourite on the television and David had more or less condemned himself to isolation from the public eye.

"He said he'd like to record me but lots of people have said that they would write me a great record and it has never happened but David was really excited about it and I thought it was a great idea."

"It's very funny but I don't even remember when my last hit record was, I can't think of it's name even but I've been going through a lot of changes whether it might just seem that I haven't been making hit records."

"I went to Atlantic for instance and recorded with some of the most talented people in this business like Jerry Wexler, Tom Dowd and Arif Marden and I had all the Muscle Shoals guys on my album."

Lulu also worked with Dr John and the late Duane Allman. "I had some of the best musicians and recording people around and I think the first album that I did was really good, it was called *New Roots*."

Despite her optimism the Atlantic venture was not successful, "it didn't do a light over here because it was a change from what I'd been doing and as far as people

were concerned, it wasn't the right one."

It's experience and Lulu puts it down to "interesting change" although one seemed to detect a split in her attitude, a wrong direction perhaps? Critics might say that Lulu was desperate for big success at the time but she likes to think it was natural and not forced motivation behind the move.

"I was thrilled when I learnt that Jerry Wexler wanted to

back and do her roots in rock 'n' roll."

"There's a lot of old songs, standards which I love, then again I love rock 'n' roll and I do have a wide variety of taste and I like to sing about them all."

It was Lulu's brother Billy who first turned her on to the sounds of Bowie in *Hunky Dory* when it first came out. She remembered David from *Space Oddity* and as *Hunky Dory* grew on her, so did the

as a tall, suave model type instead of a midget with a round face," says Lulu posing and turning away grinning.

Bowie and Ronson did all the arrangements on the record and in fact, David originally sang the horn parts in it too.

"The key is slightly low for me and I don't know how we came about to do it like that but it just sounded the right one. It's a very serious lyric, I think it's about Jesus although I haven't asked him. He might see it as being some cosmic being."

If Lulu came across Bowie at a time when she was looking for a lead, a direction, then it has meant a transitional lift. "I still don't think I've found any particular direction because you never get it from one hit single, I might never have another hit in my life and although I loved *The Man Who Sold The World*, I was absolutely flabbergasted at its success."

Lulu is aware of the fact that some people are offended because she has taken a Bowie record and done it in a unusual and infectious manner.

"I don't see that I've ripped David off," she says firmly, or copied him in any way, but people have said to me lately, 'your hair's very red, you tryn' to copy David Bowie,' but my hair's been red for years and I don't think it looks like Bowie's."

"But it doesn't bother me, I don't care if people put me in a box or style and say that I'm copying him or whatever because I like the guy, we made a good record and it's successful and I think he's very happy with it."

The single hasn't changed Lulu's workstyle in any way she admits getting a big buzz out of it's success, "probably more now because I've been in the business long and I appreciate it now. It's a big ego thing and an added bonus for me like somebody giving you an extra £100 on your wages."

The possibility of Bowie producing a Lulu album is

very much on the cards although things are by no means settled. Her cab dates in Wales and Southend, booked before the single took off, make it extremely difficult for the couple to meet and discuss plans.

"I love to work, to get on stage and perform, I just wouldn't like to make records or just make another television series. In fact I've been asked if I would do another one but I don't know, I haven't made up my mind yet."

Lulu's success has brought some sorrow, the separation of Bee Gee Maurice Gibb and herself after a marriage which seemed "made" in the public eye.

When I asked her about it, Lulu was slightly put off but she rejected my suggestions that the pressure of work for both of them in the music business had caused the break-up last year.

"I think it was more of a personality clash than anything else but it just happened. I didn't know and I'm sure Maurice didn't either, when we first got married."

"We are still in touch," adds Lulu. "but I can't say whether we'll ever get back together again just like I didn't know what we were going to part."

"It's pure addiction for work which obviously keeps a lot of falling down and despite her travels and forthcoming visits to places like New Zealand, she still gets terrified about appearing in Scotland."

"You've no idea how nervous I get when I am up there," she says. "it's because people really know you; and one has to be really good to be accepted amongst friends."

Anyhow for an interview in which three Scorpions took part, Lulu, myself and the photographer, it turned out to be quite a pleasant experience... possibly the influence of *The Man Who Sold The World* whoever he was...

John Beattie meets a Scots lass very happy with her return to the top

record me. I've got millions of records at home and he was the guy who produced them, I think Atlantic records have always put out great sounds."

"There were so many people recording for them and I was just knocked out but I suppose it wasn't really right at the time."

Lulu did only one record with Wexler which she believes, was never released over here. "Yes, I suppose I was looking for a direction, a change because I'm told a change is as good as a rest."

Bowie's idea to turn Lulu into a mysterious seductive lady in black for *The Man Who Sold The World* was another change, another idea but instead this one worked which is even more gratifying to the Glasgow girl.

The Saturday night TV shows have given Lulu the chance to do a "bit of everything," despite the comments of a recent critic who told her she ought to go

desire for David to write her a song.

"I didn't really expect it though because I had thought that about a lot of people. I don't think it will be the last time I'll work with David because he says that he has another couple of tracks for me to put down for an album."

"It was the easiest thing in the world, it was so natural. We did the same kind of things in fact someone called us the 'odd couple' which is true because people think of me as a Saturday night TV artist and then I think he is 'strange'."

"But he really is a very intelligent guy and very together," adds Lulu firmly, "and it's really nice to work with someone like him."

Bowie obviously saw Lulu in the type of image she portrays on stage. "He said I reminded him of Edith Piaf... or something and that was the way I should be but I don't really see myself the way anyone else does. I see myself

OLD NEW BORROWED AND BLUE



Slade's
New Album

Also available on Musicassette
and 8 Track Cartridge.



15 - the tour that wasn't

SITTING in front of me, larger than life, is a piece of paper with news that is going to make Jackson Five fans blow a fuse. It is the Jackson's schedule for February, March and early April. For the last few months the Jackson's have been working on TV shows and in the studios. There was a blank space on the calendar for March and everyone hoped that would be the magic month when the group would hit Britain. This is the second time that fans have held their breaths hoping for a UK tour schedule, and what do I see before me? A list of concert dates in the U.S.

I can almost picture all of you out there, ready to crumple RRM into a ball and hurl it against your bedroom wall. But before you do, let me tell you exactly what the Jacksons are doing and where. Then,

two queries about these. One is why do the one hour shows take a week to tape, and why aren't they shown here?

The shows are taped in sequence before a live audience each time. Initially Sonny, Cher, their producers and technical people all sit down with the guest stars for the week and go over the script. Each guest is given a guest spot, just like, say, the Cilla Black show, and they also do some routines with Sonny and Cher. The rest of the week is rehearsals with the cameramen working out the angles and various close ups. The groups and other guests rehearse their lines for the camera and then on the last day the audience is brought in to watch the taping, taking breaks each while new set is brought out. As to why the show

doesn't make England, the answer lies with the British television people. They may feel the show is too "American", or perhaps it is not available for international sales just yet. From January 27-February 3 the Jacksons are set to do a tour of Africa. Motown is just beginning their operations down in Nigeria. I believe, and their men there has promised to send all reviews etc as soon as he gets them. On February 13 as the group head back for the States, the Sonny and Cher show will be "aired". On February 22 the group makes their annual appearance at the Livestock Show in Houston, covered by Houston Astro. This building was the very first covered football stadium built in the States, so you can imagine how big it is. On February 23 they play at

the Denver Coliseum in Denver, Colorado. Then beginning March 8, which is when it was rumoured they'd be here, the group play in Greenville South Carolina. On the 9th of March they play in Louisville, Kentucky. March 10 finds them in the Toledo Sports Arena, Toledo, Ohio. March 11 is the "air date" of their special with Mario Thomas. She was TV star of a series called "That Girl". Don't know if it was shown here or not. From April 10-23 they make their debut in Las Vegas, Nevada. The hotel is the brand new MGM. If the name sounds like the movie firm, you're right. The hotel is part of MGM's new plans and features old movies in each room from their archives.

lots of love, Robin

MARKEE BROS

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The Bay City boys keep on rolling



SOMEWHERE in the canyons of your mind you will probably find a memory of a record called Keep On Dancing, which was a hit single for a band of young men from Edinburgh in 1972.

Since their chart success, the Bay City Rollers have vanished into oblivion, except for the splash of publicity they received when they won the Radio Luxembourg

International Grand Prix, with their single Manana in September last year.

How did they feel after riding high on a crest of a successful wave one moment, to have to suddenly adjust to their declining audiences and popularity the next?

Remember these lads were of a tender age at the time of that first big hit; scarcely old enough to attend an "X" movie unaccompanied, but had

at a comparatively early stage in their musical career, achieved what many young bands only aspire to.

They had made the top-ten with their first single and had developed a huge following which gave them the opportunity to work as a fully professional band.

So had they felt as if they had been plunged into a pit of gloom?

"Not really," said their lead guitarist Eric Falconer. "Naturally it was great having a hit and the whole treatment, but I

think we were really too young and inexperienced to take it all in. As for our audiences, they've always been tremendous in Scotland, we had a huge following there long before we had even recorded Keep On Dancing; but as far as the rest of the country was concerned, I'll admit that there's been a gradual decline - it's almost like starting all over again."

All the Rollers are from Scotland where they are in great demand by demonstrative audiences in the whole of the North, North West and the

Border country. A British tour early last year kept the Rollers away from their ardent Scottish fans for over two months, causing widespread writing of irate letters to the pop press and threats of resignations from their 4,000 strong fan-club.

Although the band are truly grateful to their homeland devotees, they have their eyes firmly focused on the international scene, and have been firm favourites all over Europe since achieving the No. 1 position with Manana.

But, I said to their bass player Alan Longmuir, weren't there six of you at one time?

"Yes there were, but Archie Marr left us soon after Keep On Dancing, 'cos he couldn't stand the pace, and was fed up with all the travelling. He's now leading a quiet life somewhere in Scotland, and we haven't seen him for ages."

So the present line-up is: Leslie McKeen 18, Alan Longmuir 21, Derek Longmuir (Alan's brother and drummer) 20, John Devine (Woodie) 19, guitar, and Eric Falconer, 18, lead guitar.

With their current record release, Remember, getting extensive airplay and bubbling under the RRM charts, a return to nationwide popularity is on the cards for the Rollers.

Jokingly I asked whether their single was a cover version of Des O'Connor's Remember.

"It's funny you should say that," laughed Leslie. "'Cos recently we've been releasing records with titles similar to other recording artists, for instance our last single, Saturday Night, had the same title as Elton John's, then with Barry Blue's Dancing On A Saturday Night ours must have got lost in the pile.

Now that we've got Remember out, we're a bit worried, in case everyone thinks it's the same song as Des O'Connor's, not that we've got anything against Des O'Connor, but our Remember was written by Phil Coulter, the same guy who wrote Heart of Stone for Kenny."

After months of gruelling work on the road the baby-faced boys from Edinburgh have matured into professionals dedicated to bringing their own music out of Scotland and into the wide world.

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GILBERT & SULLIVAN: Happiness Is Me And You (MAM 114). Almost in the last-waltz setting, if you get the gist. The evening is over, she lays his head on his shoulder, and romantically-scored strings purr away. Dead simple in terms of melody and lyrics, straightforward pure commercial genius. Thing about Gilbert is that he is a distinctive sort of style, but in this, gentle, sincere style he's a spot-on top five guy. —CHART CERT.

BLUE MINK: Quakers (EMI 2109). Curious quacking noises and other gimmickry open this one, over a basic rhythmic riff. Organ sounds; guitar; staccato drum beat; a shuddering sort of tempo. Banjo, too, would be surprised. And you're well into you before you realize to your surprise that it's Blue Mink turned pure instrumental. What's known as giving the others a chance. The flip is Mind If I Stand And Watch You, otherwise The Voyager's Plea, and there's very little vocal happening here, either. But the sheer catchiness makes it a CHART CHANCE.

SHEPSTONE AND DIBBENS: Shady Lady (Polydor 2001 482). This promising duo are well-known round the Continental circles... writers and singers. And this single was very well launched in France, where it clocked up around 100,000 singles. It is, I found, instantly whistleable... lots of 'em in the office whistled along with it right away. It's a bouncy and cheery little melody and if the voices aren't, on this hearing, exactly awe-inspiring... well, it's a good commercial bet. —CHART CHANCE.

Pick of the week

MICK RONSON: Love Me Tender (RCA Victor 62 12). Exposure explosions behind David Bowie for so long has made Mick ready-made material for a solo success. Linking up with one of Elvis Presley's all-time greats gives a further bonus. And handling the song in a VERY

different way really puts the tin hat on it, as they say in Dad's Army. Mick is a real note-bending lad, vocally. Add in some interesting back-up sounds and you have an admittedly slow moving single, but one which is set fair for the Top Ten. —CHART CERT.

Reviews

Peter Jones



DAVID NICHOLSON: Get Up Get Out (RSC 2099-123). David is a Glaswegian, brother of Hughie Nicholson, who went on to join Marmalade and Blue. David's own pedigree is via the Mob and the Poets... and working with Southern Comfort. This debut disc for the RSO label is at a rather ponderous mid-tempo, but with a nifty rolling guitar sound, and David's voice lending a touch of authority. Not sure about it, but it does merit a... CHART CHANCE.

SOUNDTRACK: Dr. Who (BBC II). Stereo version of the telly-theme music — a theme written by Ron Grainer, by the way, and surely one of the most descriptive melodies yet.

SOUNDTRACK: Whatever Happened To You (Likely Lads Theme) BBC 10). Messrs Bolam and Bewes have consistently and beautifully acted this series out, and the theme also fits the mood well. Stereo here.

GUY ANGLER: The Days Are Long (Decca). Quite a catchy, mid-tempo piece of philosophy. Guy's solo talent somewhat submerged. Nice addition of strings to Guy's voice, song and production.

WHISTLING JACK SMITH: I Was Kaiser Bill's Batman (Deram). A blast from the past (1967) — one of those every-so-often gimmicks... this time whistle-along on a Cook and Greenaway melody. A big hit then; now — not so sure.

SUNNY: Doctor's Orders (CBS 2068). A commercial song about a lady who goes to see her doctor and it is told that all she's missing is her man, and so she pleads to him to come on over. Breathily-lady voice and a catchy chorus.



ISAAC HAYES: Joy (Pbs 1 & 2) (Stax 2052220). Currently losing ground to Barry White, who does the same thing but more so. Sole big bum is fighting back with a return to the more blatantly erotic elements of his old intimate style. Much edited down from the title track of his new LP, this snappyly-cymbal slowie is beautifully arranged but possibly (and this is sad) too close to the now more fashionable Shaftovant music of White to arouse other than specialist interest. As I used to say back in the days of "Walk On By," do hear the album instead — especially if you're into heavy breathing! MUSIC PICK.

JR. WALKER & THE ALL STARS: Don't Blame The Children; Soul Clappin' (Tania Motown TMC 889). Two US A-sides of recent years back-to-back, with on top a fairly routine stuttering sax, chanting chix and raucous vocal thumper, and flipside a grittier hunky-funky extra-fast instrumental for energetic 100 mph dancers. At least, I think these were A-sides.

DAVID ELLIOTT: Railway Line; Key West (Atlantic K 10366). Fifteen years ago this guy would have been, at the fashion of the day, singing some puerile 'teen ballad to "Jo Ann," "Cindy Lou" or "Mary Jane"; today he's singing the modern equivalent, a real L-A-D back ever-so-wistful Marin County Cowboy's sugary sweet nasal dirge. Both fashions are as contrived as hell, but I'll still buy the former.

CURTIS KNIGHT ZEUS: The Devil Made Me Do It; Oh Rainbow (Dawn DNS 1049). For once without Jimi Hendrix, Mr. Knight on his own manages to combine funk and freakout in a satisfyingly "black" way which should endear him more to R&B fans, even if the flip is a bit Buddy Miles-ish.

THE INDEPENDENTS: It's All Over; Sara Lee (Pye 7N 25634). More sexy soul Sweet Soul from this much-admired group, whose ever-growing stature was added to by this recent US R&B smash.

Reviews

James Hamilton



GARFUNKEL: I Shall Sing; Feuilles-Oh/Do Space Men Pass Dead Souls On Their Way To The Moon. (CBS 2013). "Our Art", as members of his family know him, has some serious carefree and gay on that delightfully squiggly little ditty with the vaguely West Indian lilt and infectious bounce from the "Angel Clare" album. Flipside, to a tune by Johnny Bach, he sings in French and English an answer to the second-most-posed question about America's brave lunarnauts. Please make the top 5 hit. POP PICK.

THE 5TH DIMENSION: (Last Night) I Didn't Get To Sleep At All; The River Witch (Bell 1223). Almost a hit when first out two years ago, this catchy Tony Macaulay-penned slowie is still pretty enough to hit here now... even if it does sound a bit like a ract from "Hair" or "J.C. My Buddy". The flip is a ponderous BSGT-ish plodder theatrically sung by one of the guys in the group. **MOB PICK.**

NEIL DIAMOND: He Ain't Heavy, He's My Brother; Chelsea Morning (MCA 103). I'd better be nice about this or else some enraged fanzale Diamond freak will ring me up again and spend another fruitless half-hour trying to convert mel. Actually, three years ago at the time that his version of the Hollies' hit came out in America (but not here), I still thought Neil was OK and even used to play it in preference to the Hollies. On Joni Mitchell's flip, however, the delusions of adequacy show through more strongly. And many to you! **MOB PICK.**

GREGG ALLMAN: Midnight Rider; Multi-Coloured Lady (Capricorn K 17518). Will he, won't he, will he leave the group? Whatever the late Duane's brother Gregg has put out a nicely "Laid Back" solo LP from whence come this lazy meanderer, sweetened by subliminal strings and brass and is more formally structured to my mind, less interesting slow flip. "Rider's in the J.J. Cale bag, with quietly yowling guitars, mournful vocal, mellow piano... you can almost hear the heavenly choir. **MOB PICK.**

Pick of the week

BUDDY HOLLY: It Doesn't Matter Anymore; True Love Ways; Brown Eyed Handsome Man (MCA 199). Is it really fifteen years? How horribly old I suddenly feel! Joking aside, this maxi trio of the late Buddy's posthumous 1959 smash Paul Anka-penned "whoops-a-daisy" piddly-patterer, his own strings and sax-backed tender slowie, and the Chuck

Berry rocker that was his 1963 swan song (or was it?), marks the anniversary of the untimely death of the Dylan of his generation. Apart from the sound's disturbingly swimmey re-mix, it's a fitting memorial... "That'll Be The Day" have been an even better bet right now? **PICK OF THE WEEK.**

Degrees of heat

The Three Degrees — (Philadelphia Int. PR 6588). If this isn't the sexiest-looking trio in the business, then they'll certainly do for the time being. This album is worth the price of admission for the centre-spread colour picture of the girls in see-through dresses and though I've reserved the one on the left I don't suppose even a rave review will do me much good. So . . . this rave is honest and given without hope of reward. The girls are into a commercial soul scene . . . the root is in blues, but the flashingly sexy eyes are firmly on pop appeal. Fayette, Sheila and Valeria. The way they sear through 'Dirty Ol' Man can affect



even dirty young men. Kenny Gamble and Leon Huff produced this album with loving care. Should be, deserves to be

a huge hit. The Pointers, then the Degrees . . . what a year for girl groups.

P. J.

Making waves again

BOB DYLAN
Planet Waves (Island ILPS 3261). This is the complete Dylan, no half measures, no real indulgences; pure Dylan as of old and of recent years, it's all here. It's an album for the connoisseur. For a start Mr. Dylan has found the old disdainful edge to his voice and uses it considerably on songs containing all the old magic. His outlook is more mature and quite universal but there's still the sting and bite that

characterised his early work. Since it was recorded over just three days last November the sessions with the band must have been truly inspired. There's a subtle finesse to their playing that describes and complements the shifts of Dylan's imagery. Dylan plays a lot of mouth-harp and also jangly acoustic strumming on some cuts. On A Night Like This (the single) opens up the set where he left off —

countryish Nashville style, but then there's a classic band-style number to follow. Going Going Gone. Forever Young is the most moving song on side one and there's a second up-tempo version to open side two. Didge is a classic with its piano droning on and fine acoustic guitar while Dylan sings about a lady who's 'just a painted face on a trip down Suicide Row.' Two more numbers with the band, one funky country, the other slow



CHER
Halfbreed (MCA 250). I've always failed to understand why this talented lady hasn't received the recognition she deserves in this country. OK, the popular duo of Sonny and Cher did well briefly with Gypsies, Tramps and Thieves and I Love You Babe, but it's Cher's solo ventures which make her outstanding in my mind. The title track of her latest album, Halfbreed reached the number one spot in the States and the album marked her reunion with producer Snuff Garrett who was responsible for a lot of her early success. Cher rips out some beautiful vocal sequences backed with tight orchestral arrangements and nothing comes out better than her version of McCartney's Love and Lennon / McCartney's The Long And Winding Road. It's typical of Halfbreed which contains a lot of prolific material. One to sit back and listen to — it gets ya right in the heart!

J. B.

ELEPHANTS MEMORY
Angels Forever (Polydor 2383 250) Elephants Memory I really bubbled over when they worked with John Lennon on his New York City album. After that the band seemed to slip into obscurity but they're back folks and after hearing Angels Forever I'm still bubbling over them. Of course it's not everybody's cuppa, but if you're into funk and jazz — there's some cool sax from Stan Bronstein — and Elephants' Memory — blow your cheeks on this album. It probably won't make the charts, but could sell well over a period.

STACKRIDGE
The Man In The Bowler Hat (MCG 3501) Perhaps this will come as no surprise to Stackridge fans but to me it was a revelation. It's definitely in the unusual bracket. For sheer originality in melody, lyrics, singing, and arrangements (many excellent orchestrated ones by George Martin) this album

has a powerful lead over the competition. It's strikingly imaginative and very different. Once you've heard the Galloping Gaucho you'll never be the same again.

P. H.

DESMOND DEKKER
Double Dekker — (Trojan TRLD 401). There just HAD to be a record called double dekker . . . and there are twenty-eight titles (count 'em) all written by the Dacres-King team, and Desmond is at his ebullient reggae-up best through most of them. Message songs, sheer entertainment songs . . . no hang-ups and very likely a big Yuletide seller.

VARIOUS ARTISTS

Twenty Dragon Hits — (Dragon 5003). Compilation album from the Dragon roster of reggae-ists . . . Rocking Horse, Ken Parker, Dennis Brown, L. Roy, and the others. Twenty danceable tracks.

That Ross gloss

DIANA ROSS
Last Time I Saw Him — (Tamla Motown STML 11255). There's a sort of relentless efficiency about all Diana Ross albums . . . a gloss and musicianship that is almost frightening in the way no cracks appear, no weaknesses show. Yet for all that there is also a relaxed mood when it suits the song — in other words, for all the consistency and peak performances, Diana ain't no automaton. This one

features the work of umpteen different arrangers, among whom the Bob Gaudio and Dave Blumberg team stand out. But as usual it's Diana out there in the spotlight . . . from the free-swinging Dixieland feel of the title track, on through the outstanding emotion of Love Me, and the very fine I Heard A Love Song (But You Never Made A Sound). In terms of popular appeal, Diana Ross is surely world number one. Try the



ballad You as a sample of how to be winsome and sentimental without coming through with schmaltz.

CHARLIE RICH
Behind Closed Doors — (Epic 32247). Charlie started out in jazz-rock, moved into ballads, and is now more than somewhat in the country field. Awards galore have been piled upon his grey-topped head . . . this album was voted best of the year in the States, and so was the title track as a single. Sure it is a delicious example of the lilting ballad, and there's a smoky feel to the Rich voice. Good back-up work from the Nashville Edition and the Jordanaires.

JESSE COLIN YOUNG
Song For Juli (Warners K46262) Those of you who know of that fine American band, Youngbloods, will know that Jesse Colin's singing gave them a distinctive sound, soft gentle and vibrant. It's just as apparent here — so laid back and easy on the ear without ever getting schmaltzy. The

title song is a beautiful ode to his daughter (?) and stands out as the best melody. But there's plenty of that and some simply spiffing jazz orientated accompaniments. If you like your music fresh and clean, take a listen to this one. P. H.

SNAFU
(WWA003) Mmmm, this lot play mighty tastily indeed. Already there's a strong buzz going around the music business that they can play a bit on stage too. For a debut album it's certainly free of mistakes. The band veer from hard-rock to hoe down countryish rock, with room for a soulful version of Gamble and Huff's Drowning In The Sea Of Love. It's all good stuff and they rock in the most relaxed but controlled way — always with a strong beat. If you want to hear a new British band who've found new ways of making guitar and

keyboards exciting, hear this.

P. H.



RALPH McTELL
Easy (Reprise K 54013) McTell seems to be doing alright out of me this week, first his Albert Hall concert and now this album — mind you I'm not complaining. The singer-composer (he doesn't like being called folk) is giving Easy a good airing on his current tour which will no doubt boost sales. The album is very beautiful, relaxing to listen to and typically McTell. There's an overall lazy feeling to it and Maginot Waltz is good tonic for clearing the mind. Maddy Dances is a nice song about Steeleye Span's Maddy Prior. Take a close listen to Zig Zag, Line, a song about McTell and his son — moving lyrics. McTell has chosen some fine musicians to back him up. John Kongos and Bert Jansch pop up on Run Johnny Run which sees McTell at a faster pace than usual. So, if you like McTell, you'll like Easy.



and deliberate. Then a fitting closer, The Wedding Song, which goes right back to Dylan's roots with just the folksy strummed guitar and mouth-harp. It's a perfect love song showing Dylan as he ever was — a true master of his art. P. H.



I. ROY

Hall And Sorrow — (Trojan 71). For my money one of the best of the reggae artists — a guy with style, confidence, and he enjoys his work hugely. But sometimes his lyrical outbursts take some translating prior to understanding.

CANNED HEAT

One More River To Cross — (Atlantic SD7289) Yes they can still boogie though maybe not as earthily as in the old days. Somehow it all seems so produced now — there's even brass knocking around on some of the tracks. Mind you Henry Vestine can still pull out a bluesy guitar break and Bob the Bear still growls. This is the band's first album for Atlantic and seems to feature a definite move towards rock 'n' roll with Hog For You Baby, Shake Rattle and Roll and a Fats Domino medley. The old phrase "don't forget to boogie" lives on.

PH.

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Angie filming David turns down Gay Lib anthem 'Yes hire helium balloon'

SILVERHEAD played the Academy this week led by Michael Des Barres...

KISS, a New York group named after a porno mag, is about to embark on the concert circuit after having played the local bars over a year...

ANGIE BOWIE was in town for one day last week before heading out for her West Coast retreat...

meanwhile, husband David won't be joining her as he's still afraid to fly...

STEVENS & PIECES: CAT STEVENS and producer Paul Samwell-Smith have arrived in the Big Apple to start recording Stevens' new LP...

BILLY COBHAM, who has just finished recording his second album with his group, SPECTRUM, has fled to Trident Studios in London to mix it...

ON THE TOURING FRONT: THE BEE GEES will be here February 8...

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QUICK ONES: YES have hired a helium balloon which will be taken along with them on their current US tour...

Pop music on American television continues to grow, with both the In Concert series and the Midnight Special celebrating their first anniversary...

criticized for the last few years for not representing the true tastes of the record buying audience...

From the group that gave you an album jacket that looked like a silver coin and a record pressed in gold, comes Shinin' On GRAND FUNK'S latest innovation...



punched out of the cover... American tour they themselves will mysteriously appear on the stage in 3-D. I'll believe it when I see it.

stateside newies james hamilton

GORDON SINCLAIR: The American (Canadian's Opinion) (Avco AV 4628). After going into great detail a couple of weeks ago about this Canadian's 'ignominious' return to Americans...

this very record on its US Hot 100 show last Saturday afternoon - all thanks to the RRM!

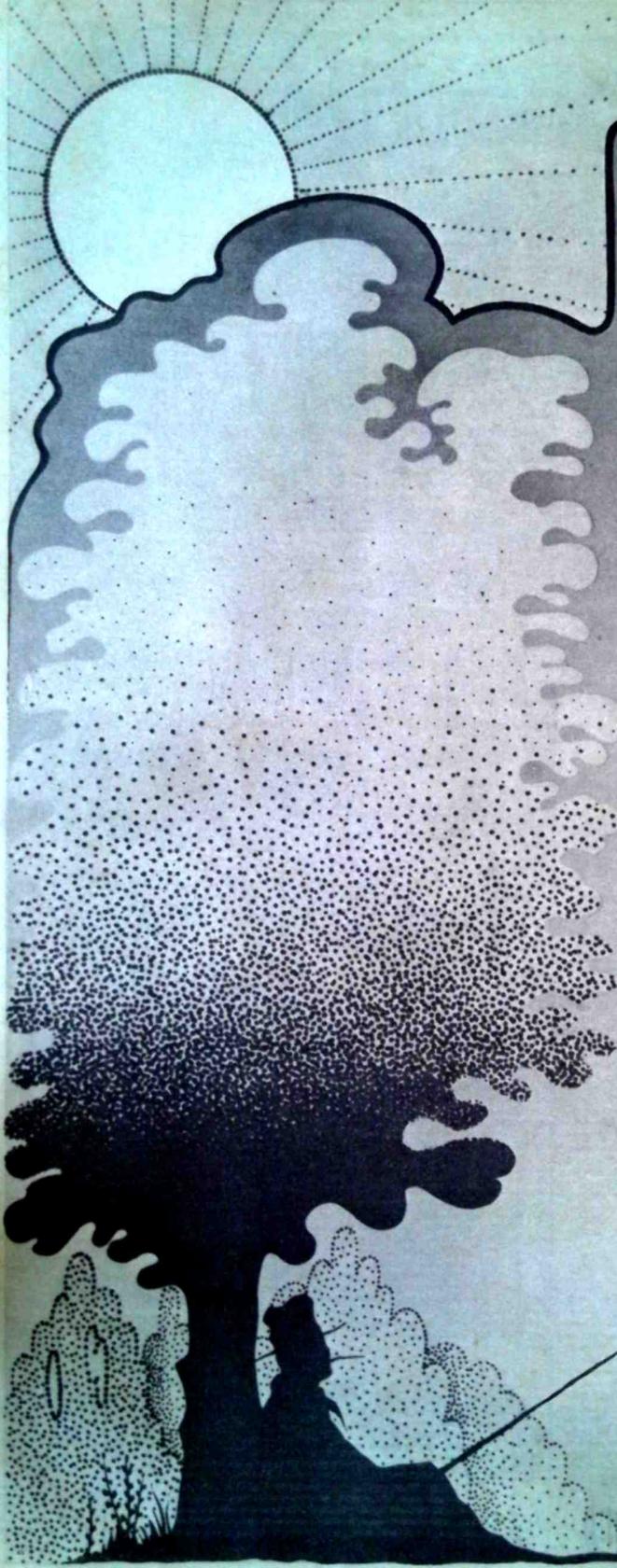
AN RRM exclusive service bringing you the first news and reviews of hot US releases not yet available in the UK.

'Rickett Blues'. Little Tony's love, full of freaky synthetic effects, squeaky singing and choppy rhythms, is moving steadily enough to end up gold...

SAM DEES: So Tied Up. Signed Miss Heroin (Atlantic 45-2991). My favourite soul music of the moment, penned and produced by Sam himself at Birmingham, Alabama...

U.S. CHARTS

Table with columns for singles and albums, listing chart positions, song titles, artists, and record labels.



2nd British COUNTRY MUSIC FESTIVAL

Sponsored by Record & Radio Mirror
and organised in association with the B.C.M.A.

Wembley April 13-14 1974

Are you an artist or a group involved in country music? If so, here is an opportunity to win some fabulous prizes by competing in the 1974 Country Music Festival.

Listed below are the categories, together with the trophies and prizes.

PRIZES

Best modern group £75

Best solo singer £40 plus a Jumbo 12 string guitar.

Best duo £40 plus two 6 string Jumbo guitars.

Best old time blue grass group £75

ENTRY RULES

Interested parties should select the categories they wish to enter, and complete the form with all relevant details.

Please tick type of act: What type of country music:

Solo

I enclose photograph (tick)

Duo

Name _____

Group*

Address _____

*Please state number of personnel.

Post to: Mike Storey 127 Cumbrian Way
Lupset Park, Wakefield Yorkshire WF2 8LA

The judges will consider all entries on their merit and select 25 acts which will compete at the festival. Latest closing date for entries is March 18th 1974.

The final selections and acknowledgements will be advised to all entrants immediately after the closing date.

Guitar prizes kindly donated by CBS/ARBITER LTD.

The Jazz Singer

Judith Durham tells RRM's John Beattie all about her new career



DESPITE unconfirmed Press reports, there's virtually no chance of the original Seekers reforming and that comes straight from the sweet lips of ex-Seeker Judith Durham.

Judith and her pianist husband Ron Edgeworth called in at Carnaby Street recently for a "wee" chat and were rather "surprised" to say the least at a story which said that Keith Potger, Bruce Woodley and Athol Guy had expressed keen interest in getting back together again.

Judith's main interest at the moment is very much her own thing which is promoting her latest single, *I Want To Dance To Your Music* which she recorded with a bunch of lads who she met in San Francisco who call themselves The Hottest Band In Town.

Ron Edgeworth produced and arranged the single which is a reflection of the kind of music the ex-Seeker is now into and in fact, has always

been into, ie. traditional jazz.

It may come as a surprise to many original Seekers fans but Judith has always been into traditional jazz and she's always preferred it, even in the days when the Seekers were riding on the highest popularity wave.

The Australian girl with the tender mellow voice, so much associated with The Seeker's music, never really got the opportunity to do jazz until the group split some five years ago.

"The other old Seekers might be interested," says Judith, "but I'm definitely not. The only thing they can entice me with is money and I'm not interested in that."

"I would have been stayed with the group if there had been something which would have benefited me but it either had to be a completely static existence or it would have gone down because we really had had maximum success.

"As far as I was concerned it was just pushing me further and further back into my shell and there was no point. I was 25, I could have carried on being part of a group for another ten years or I could have started out doing something on my own for a change and that's what happened."

Judith firmly believes that the public were and maybe still are under some kind of illusion about the success of the old Seekers due to the fact that the last single and album brought out by them sold virtually nothing.

One particular Seekers' concert came to mind at London's Hammersmith Odeon: "It was practically empty, there were rows and rows of empty seats and yet when we died people were going mad over us and our records and frankly, I don't want that sort of acclaim."

The Seekers image of being a clean-cut family group was

also a setback in a way to Judith's ambitions. Sure, it's lovely to be one of the family but as Ron put it: "Musically it's not very satisfying to have to limit yourself to a certain mould which was cast ten years ago and go on just in the interest of making money."

Judith added that she never wanted to be in showbusiness "just to be a commercial success," and when the group spilt the only persuasive things the people could offer was just how much money they could earn.

The ex-Seeker and her husband left England two years after Judith had completed a series of "one woman shows" which included some Seekers songs with a bit of jazz added.

"Being a traditional jazz-blues singer in Australia before the Seekers thing started I had always wanted to do it but couldn't publicly because of the Seeker's image.

"The show thing was the idea behind going to America but we used to go down to this club in San Francisco called Earthquake McGoon's and I used to go up and do a couple of numbers with the band there without saying who I was."

It was during her visits there that she met Turk Murphy and his band and things started to blossom. "We didn't even know whether this guy was dead or alive at the time we arrived there," added Ron.

Judith started doing some recordings sessions with Murphy and the new single is a track taken from an album simply titled, Judith Durham and The Hottest Band In Town, which is due for release early this year.

Judith wrote the music and lyrics for the single and its flip side whereas the rest of the album comprises other jazz writers' material.

Does Judith ever take more than a passing interest in the success of the New Seekers who in my books, seem to have justified their existence over and over?

"I'm always interested in watching a group with two girls and looking at their style but I wouldn't say I have a personal interest. Obviously

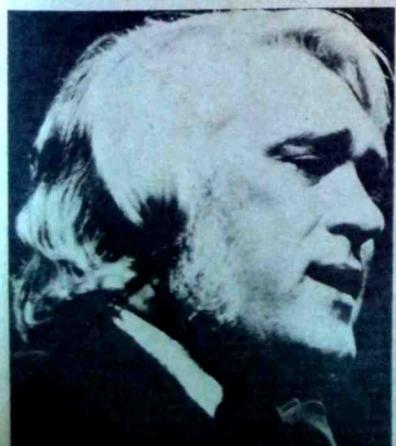
people wouldn't have taken anywhere near the amount of notice they did had they not used our name.

"It's a pity that've got our name now because I'm sure it's going to work against them. They are constantly compared to us I'd imagine and it must be a drag."

Judith Durham looks very much the contented girl living in a beautiful part of Switzerland with her husband Ron. It's not wrong to say she has spent the best part of a decade performing all kinds of material in various locations stretching from Melbourne to Britain and America.

The jazz scene was her first love and the opportunity, as with the original Seekers, came out of the blue. Judith is doing her own thing now and enjoying every minute of it so it's odds on that we'll be hearing quite a lot about her in the future... in quite a different line of course.

around the country



AS PREVIOUSLY reported, October 1973 was the month that the doors opened for Charlie Rich and gave him the recognition that had so sadly alluded him during the previous fifteen years.

On the strength of both the pop and country success of his record *Behind Closed Doors*, Rich wound up collecting the Single, Album and Male Vocalist of the Year Awards presented by the US Country Music Association. In addition *Behind Closed Doors* won, for its composer Kenny O'Dell, the Award as Song of the Year.

Clinging himself as a contemporary country singer, Rich has been long regarded as a musician's musician. Others have laid down qualifications which have cast him in a vast musical arena which include the realms of jazz, blues and soul. Above all else, though, Charlie Rich remains an inimitable stylist who first caught the public's imagination via the Sun recordings of the late fifties.

"I first became interested in the music profession whilst I was serving four years in the Air Force," Rich explains. "Before that I spent a year in College at the University of Arkansas where I majored in music. During the Air Force period we put together a group called the Velvetones which was very much a harmony thing."

Although now instantly associated with

the keyboards, he first studied the saxophone as his prime instrument.

"I changed over because there was more of a demand for piano players. I had real fine saxophone but traded it for a celeste, which was a real thing at the time, to play along with piano. "Sun really gave me the start in the business, though. I joined the studios as a musician and songwriter and just kinda evolved into a singer."

He produced his own contribution to the growth of Sun rockability with *Lonely Weekends*, which was released in December 1959, and, moving into the sixties and a change of labels, next made national US impact with *Mohair Sam*. Since the late sixties he's been recording with Epic and, under the auspices of hit producer Billy Sherrill, made frequent impressions in the Country Charts with such items as *Raggedy Ann* and *July 12, 1939*.

However it was *Behind Closed Doors*, now well surpassing the million mark in sales, that was to change the Rich status and, last week, saw the British release of the album bearing the same name (Epic 65716).

The album, which sees the first release of new material on this side of the Atlantic in many years confirms the justified acclaim recently afforded him. It would be wrong to put Rich into one particular musical bag and, whether one decided to label him soul - or rhythm and blues - with country roots, he stands out magnificently as a stylist first and foremost.

Charlie Rich, however, lays down no

doubts if he were to be limited within his own particular skills. "If I had a preference," he says, "then it would lie with writing because I get more satisfaction out of that than if I performed the song well or whatever."

The release of Bryan Chalkers' new album - "Daddy, Sing Me A Song" (Chapter One CMS 1026) - sees, for the artist, an ambition eventually realized.

"My kids Shawn and Darren originally gave me the idea," Bryan explained. "and it was to put together a collection of songs that they had remembered. When we went into the studio to put the album together we really didn't have too much idea of what we were going to record but just let things happen as we went along."

"In the end we arrived with seventeen tracks which included such numbers as *Big Rock Candy Mountain*, *The Runaway Train* and *The Maid Freed From The Gallows*. The title track, incidentally, is an original and was written by my wife Sonia. The music throughout the album features a very basic country sound and has fiddle, dobro and banjo among the instrumental line-up."

Bryan adds, however, that *Daddy, Sing Me A Song* is not follow-up album to his past releases on the Chapter One label. Rather it's a one-shot and, more importantly, labour of love that's eventually seen the light of day.

Bryan Chalkers can also be seen hosting his own Country Night, under the sponsorship of the London Tourist Board, every Tuesday evening throughout February at the Arts Theatre, Great Newport Street, London W1.

tony byworth

That Rich sound

mainman



—Peter Dignam answers your letters. Write to RRM, 7 Carnaby Street, London W1V 1PG—

Alvin argument

WHO does Dave Byers think he is? Just who do you think you are, criticising Alvin Stardust. So what if he looks like Gene Vincent, what's wrong with that? Just because you personally don't like him doesn't mean you have to criticise.

I'm sure there's many Stardust fans who feel the same as me about your letter.

At least he sings his own songs, and doesn't borrow anyone else's, so next time think twice before writing another of your letters.

An Alvin Stardust Fan
Blackheath,
London, SE 3.

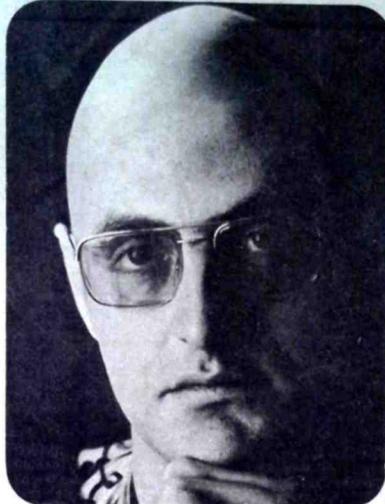
Mr. Byers certainly has whipped up quite a storm between die-hard rockers and newly-won Stardust fans. This inter-fan bickering seems to have got dramatically out of proportion. Jackson supporters in particular have a peculiar thirst for the blood of their fellow Osmond fans. Anyway, let's hope this finally puts paid to this endless tirade. I'm beginning to wish I'd never made it up, oops, sorry, printed it.

This man's been plugged

IF IT isn't bribery, what is it that has both Radio One and Luxembourg 'brainwashing' us into buying BubbleRock's Satisfaction? This disc has been rammed at us for three or four months now.

Isn't it about time DJs widened their horizons a bit? Obviously they'll want to play (and we'll want to hear) the hits from established hit-makers, but a fairer approach is needed when it comes to airing potential hits from lesser known artists.

Stan Eastwood
16 Keir Hardie Drive,
Dalketh,
Midlothian.



I was just on the point of agreeing with you when a bald-headed Kung Fu expert presented me with a cheque that coincided with my overdraft, so on second thoughts you're totally wrong.

Nannyboppers unite

HERE'S one ageing eighteen year old Osmond freak, supported by my twenty year old sister and my mighty (how's that for a record?) year old Grandmother. Dare I christen us Nannyboppers?
260 Hither Green Lane,
Lewisham,
SE13.

You took the words right out of my mouth, Francis.

'Stupid, ugly and they can't sing'

I AGREE with the Jackson freak who wrote to RRM, they are better than the Osmonds. The Osmonds are for kids, at least the Jacksons have grown up in their music.

I know their albums never get in the charts here, but they do in America. The Jacksons have had more number ones in America, too, though they've never had one here, maybe they've got more sense in the States.

The Osmonds are stupid, ugly, and they can't sing, I will be a Jackson fan no matter what.

Andrew Wright
Albion Street,
Leicester.

Well you just made yourself a whole buncha friends, Andrew! We didn't print your full address, to give you time to start running. . .

Naive Steve

REGARDING Steve Harley's comments on the great Royce Music (RRM Jan. 5), O.K., so Would You Believe, The Numberer, Grey Lagoons and Bitters End are all fifties-style rock, but such magnificent works as Amazona, The Pride and the Pain, Just Like You and a host of others are very far from it.

It is apparent that Mr. Harley is in a state of total naivety concerning Royce's work. Does he say these things just because Bryan Ferry and Andy MacKay have DA haircuts?

Mike Holden
2, Fieldway,
Trowbridge,
Wiltshire.

Nah, it's them leopard-skin underpants wot does it.

Prelude to a goldrush

NEWCASTLE, a city for which I have great affection, has given us some really fine acts over the years. We've seen the Animals and more recently Lindisfarne and Georgie. Now it's the turn of Prelude currently having success with Neil Young's After The Goldrush.

Right now the group, Brian Hume, his charming wife Irene and Ian Veardy, are supporting Ralph McTell on his 30 gig British tour and if their reception at the Royal Albert Hall is anything to go by, Prelude can look forward to the 25 dates to come.

We've worked hard to get where we are and after tonight's performance it's all been worth it," said Irene in between catching her breath as we all tramped up several flights of stairs to one of the Albert Hall balconies.

"I love Ralph McTell and don't want to miss him."

At that I turned to Brian and Ian who were enjoying a well-earned glass of chilled white wine.

"You must mention something interesting in this interview," said Brian.

"To get our background out of the way Ian and I are old school-mates. We were both at a school in Gateshead."

"I married Irene about six years ago and about four years back we formed the group and started singing at folk and social clubs in the Newcastle area."

Brian, somewhat hesitant to talk about what he was doing before the group turned pro two years ago, went on to say they were all very

politically minded, which came out in their songs.

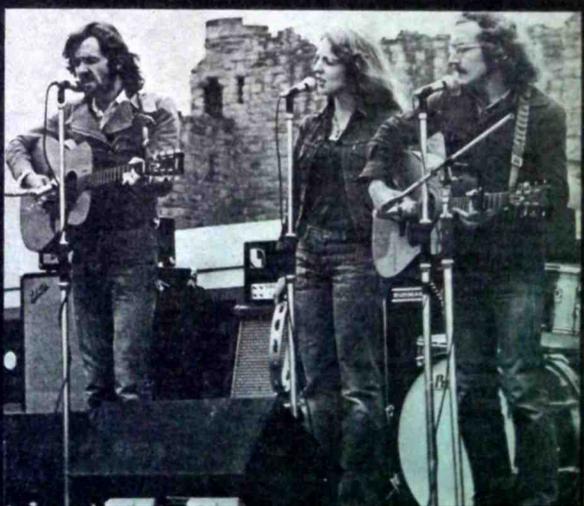
"For instance we're right behind the miners," said Ian who claims he worked for The Times before Prelude became a full-time job.

"My father-in-law is a miner so I have first hand knowledge of their plight. I'm politically minded when I write a song if the cause is true.

Vietnam is another thing I feel strongly about. I don't belong to any political party although you could say I'm socially minded."

How did they come to do a cover version of After The Goldrush?

"D'you know that was released last November and we honestly thought as the weeks went by that was the end of it. We were really surprised when it suddenly made the 50," Ian said in between sipping his



wine.

"Someone bought the album and we were just sitting around listening to it when someone said it would be a nice song to do.

"Crosby, Stills, Nash and Young have been an influence on our music," admitted Brian.

"There's very few groups that can evolve

with a new sound.

Technically it's all been exploited. The reformation from pop music is the thing today."

And so we turn to what's in store for Prelude after the tour.

"We're in the process of doing a follow up album to How Long Is Forever and then it's a tour of the colleges,

Holland, Belgium and Germany," explained Ian.

So it looks as if it's all happening for Prelude and I want to add is they're beautiful people who make beautiful music.

Roy Hill

STEVIE WONDER would undoubtedly give some of today's pop stars red faces if there was ever a competition to find out the most amicable interviewee.

Consider the facts. Stevie had flown into town on the Thursday, rehearsed and played to two sell-out concerts at London's Rainbow. On the Friday he had mixed tapes, given countless television and radio interviews all day and by 5 o'clock in the afternoon he had to conduct yet another Press conference with the music press.

Stevie even took time to start us all off in fits of laughter on listening to his telephone conversation, "git off this phone honey as ah got me some more interviews," he blurted out in a Southern drawl.

It's his funky prima donna attitude which makes Stevie Wonder the character he is today at 23 years of age. His first album, a "12 Year Old Genius" was a brilliant reflection on his early promise and his records were soon to become huge disco sellers right up to his transitional and more authoritative period before *Innervisions* and *Talking Book*.

Yet seven months ago Stevie's career nearly came to a premature end when he sustained a serious brain contusion in a car accident. He now intends to take things much easier in future.

"For some reason I'd been in a very asteroid mood up until the accident. A lot of my songs will come from the accident time because it gave me a chance to check myself and other things out.

"I just thought about checking everything out in depth because the supreme being God, Allah or whatever gave me the chance to live and it needn't have been that way."

Stevie relates *Higher Ground* as having some significance as a possible warning about a forthcoming accident. He strongly believes in the lyrics which are basically on reincarnation.

"That was the first song that I wrote and played all the instruments on in just an hour and a half. The lyrics just came out so I did feel that something was gonna happen but I didn't know what it was."

The blind musician's next album should be no easy task after the phenomenal success of *Innervisions*. "It depends on what I want to do but I haven't decided yet."

"Whenever I come to a decision it must be at the time when I get the right feel and I have a selection of songs ready."

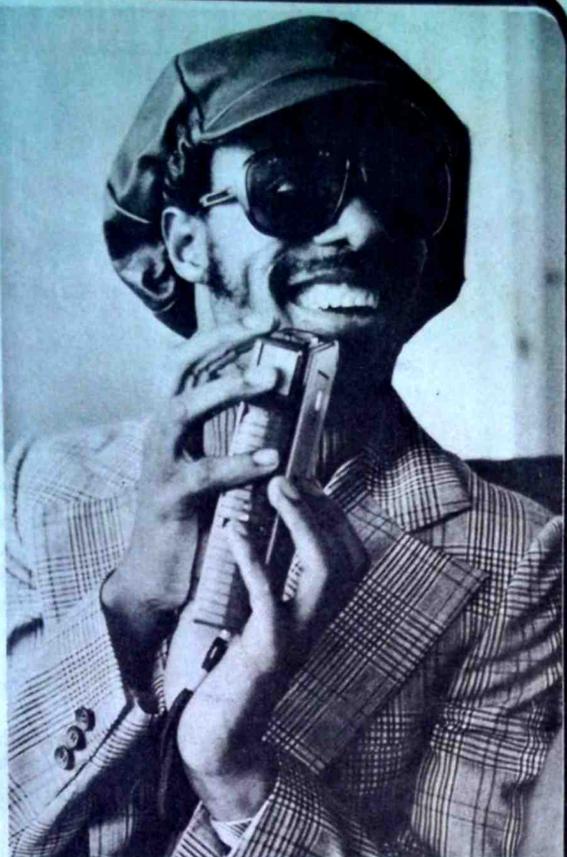
Stevie intends examining the material which he recorded but never used on such albums as *Music Of My Mind* and *Talking Book* . . .

"I'll have to decide whether the new album should comprise old material, new, or both."

"But first of all I aim to tour across Europe and the States before I finally decide but I might just put out songs which I've been unable to get."

At the Rainbow concert Stevie did a couple of new numbers including *Bumble Bee* and *Twas A Sky Blue Afternoon*. His songs come from personal experience as do his views on audience as

"I feel that somehow there



Letting in sunshine

is a great acceptance here and when people say they are relaxed at my concerts I really feel that they are. I like New York audiences for the same reason and I believe that they are very similar to London audiences.

"Music is coming together now because of what is happening in the world, for example the energy crisis. It's gonna get worse before it gets better and it might do us some good as people might join together."

"It's just like my accident, it was very close. I was sleeping in the back of the car when it happened and I must have been out for three or four days afterwards. It brought me closer to the people around me though."

Out of the many successful singles, Stevie has been reported as saying that *You Are The Sunshine Of My Life* was his favourite song.

John Beattie meets Stevie Wonder

"Sure man," he says, "it is my favourite in that it deals with the Earth and I sing it to an intimate relationship but also compare it with people."

Stevie was asked about the comparisons between his songs on record and during a live concert?

"On a live performance

the song will differ because it depends so much on artistry, on how you feel at the time and how the audience and band your playing with feel. To a certain extent they can't even be compared as a record is a performance which can be relived as many times as you want to put the needle on."

He admits to earning quite a lot of money nowadays, some of it goes to charity, some to medical research on a disease which is only common to black people called single-cell anaemia. It's caused by an imbalance in the red and white blood cells.

Apart from looking after his relations and friends Stevie doesn't spend much on the luxuries of life. His aim is just as simple - summed up in two words, "getting better."

NEXT WEEK IN THE RECORD & RADIO MIRROR

Our great Superfan series with Slade

Read what Noddy and the boys think about their fans and see if you're a superfan



WIZZARD

Rick Price talks about Roy Wood

Mr. King and that



old bubblerock

NEIL SEDAKA

- man of rock perception

LINDA LEWIS

and her amazing Indian shuffle

PLUS all the latest news, views and reviews