

RECORD MIRROR

ALVIN'S
ALL-
CHANGE
-centre
spread

AUGUST 24, 1974

7p

GLITTER BAND BOMBSHELL:
the truth about Gary

Be Bop is axe victim

BE BOP DE LUXE — tipped as potential chart makers — have split. Following the recent split of Cockney Rebel by Steve Harley, 1974 hopefuls Be Bop Deluxe have gone the same way.

Leader Bill Nelson is reforming a band under the same name and auditions are currently being held. Among those already auditioned are former members of Cockney Rebel.

The band, who have been together since 1972, played their last date at Biba's on Monday. Nelson reckons they will be off the road for about six weeks.

Reason for the split is not exactly clear, but Nelson is obviously aware that when the outfit formed in Leeds he had no idea they were going to make it out of the city.

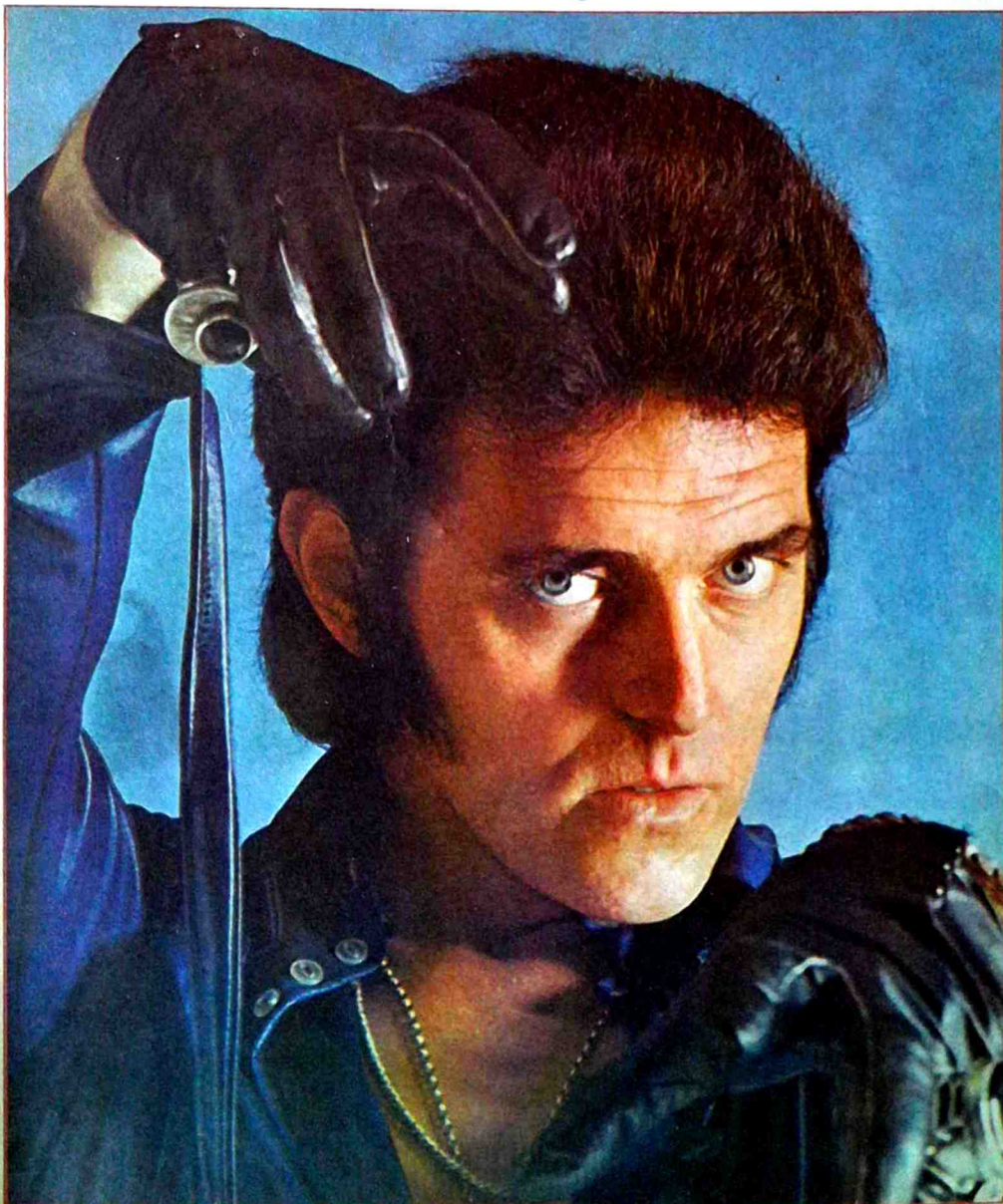
Commented Nelson this week: "I have decided to re-form Be Bop Deluxe so that the new group will be more in keeping with my current writing and general musical direction."

"To this end, keyboards will almost certainly become an integral part of the new band — the name Be Bop Deluxe will remain".

**BEATLES
RETURN!**

—plus Bert

plus new
charters:
K.C. & the
Sunshine
Band
and
CARL
DOUGLAS



RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

TOP FIFTY

U.S. CHARTS

from Billboard
singles

1	3	YOU'RE HAVING MY BABY BY PAUL A. JOE	Mercury	United Artists
2	1	THE NIGHT CHANGING Paper Lace	ABC	Mercury
3	4	FEEL LIKE MAKIN' LOVE Roberta Flack	Atlantic	ABC
4	6	ISN'T THE SHERIFF Eric Clapton	RSO	Atlantic
5	13	WATERLOO ABBA	MGM	MGM
6	8	WILLOW WOOD Jim Stafford	MGM	MGM
7	9	I'M LEAVING IT ALL UP TO YOU Dozy and Meco	MGM	MGM
8	10	ROCK ME GENTLY Vanity Fair	MGM	MGM
9	15	KEEP ON SMILIN' David Soul	MGM	MGM
10	14	SHINNY ON GRAND Funk	MGM	MGM
11	14	YOU AND ME AGAIN THE WORLD Helen Reddy	MGM	MGM
12	17	IT'S GONE WITH YOU Donnie Love	MGM	MGM
13	16	SIXESHOW Blue Magic	MGM	MGM
14	20	CAN'T GET ENOUGH OF YOUR LOVE BABE Barry White	RAK	RAK
15	21	BUILT IN Bivy "Oogie" Cradock	RAK	RAK
16	21	THEN GAVE YOU DORNE Warwick And Spinners	RAK	RAK
17	22	WILD THING Fanny	RAK	RAK
18	23	NOTHING FROM NOTHING Billy Preston	RAK	RAK
19	26	CALL ON ME Chicago	RAK	RAK
20	23	HANG ON IN THERE BABY Johnny Bristol	RAK	RAK
21	30	CLAP FOR THE WOLFGANG Guess Who	RAK	RAK
22	25	LOVE AS I'M SETTING HERE Three Dog Night	RAK	RAK
23	24	DON'T LET THE SUN GO DOWN ON ME Bion John	RAK	RAK
24	25	HAVE CARE OF BUSINESS Bachman Turner O'Connell	RAK	RAK
25	32	YOU HAVEN'T DONE NOTHING Stevie Wonder	RAK	RAK
26	38	IT'S ONLY ROCK 'N ROLL Rolling Stones	RAK	RAK
27	29	ANNIE'S SONG John Denver	RAK	RAK
28	29	MY THANG James Brown	RAK	RAK
29	29	IT'S PUT IT ALL TOGETHER Stylist's	RAK	RAK
30	40	REACH BABY First Choice	RAK	RAK
31	42	ROCK LOVE Gordon Lightfoot	RAK	RAK
32	42	ANOTHER SATURDAY NIGHT Cat Stevens	RAK	RAK
33	38	ROCK ON LIVE IN THE CITY The Family Stone	RAK	RAK
34	39	DON'T CHANGE HORSES (In The Middle Of A Stream) J. J. Cale	RAK	RAK
35	44	SWEET HOME ALABAMA Lynyrd Skynyrd	RAK	RAK
36	44	WHY DO YOU THINK YOU ARE The Impressions	RAK	RAK
37	46	FREE MAN IN PARIS Jose Mitchell	RAK	RAK
38	47	ROBERTA FLACK YOU OOOO Heaven John	RAK	RAK
39	48	I LOVE MY FRIENDS Charlie Rich	RAK	RAK
40	47	RIK! DUFFY I LOVE THAT NUMBER	RAK	RAK
41	49	MEET DAN	RAK	RAK
42	28	ROCK AND ROLL HEAVEN The Righteous Brothers	RAK	RAK
43	49	IT'S ONLY ROCK 'N ROLL THE BEND Main Ingredients	RAK	RAK
44	49	IF YOU'RE A WOMAN Mar Davis	RAK	RAK
45	46	SUGAR BABY LOVE The Rubettes	RAK	RAK
46	51	LET'S DANCE TO THE RHYTHM OF THE DRUMS Kung Fu Fighting	RAK	RAK
47	47	BRASHE MY EYE FEATURING ALICE BOWIE	RAK	RAK
48	36	ROCK YOUR BABY George McCrae	RAK	RAK
49	37	ROCK THE BOAT The Hues Corporation	RAK	RAK
50	52	KUNG FU Cutsie Mysterio	RAK	RAK

SINGLES

This week	Last week	1	1	WHEN WILL I SEE YOU AGAIN Three Degrees	Philadelphia	Apple
		2	3	YOU MAKE ME FEEL BRAND NEW Stylists	Avco	Virgin
		3	4	SUMMERLOVE SENSATION Bay City Rollers	Bell	A&M
		4	8	WHAT BECOMES OF THE BROKEN HEARTED Jimmy Ruffin	Tamla Motown	
		5	14	I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond	MGM	
		6	2	ROCK YOUR BABY George McCrae	Jayboy	
		7	6	ROCK THE BOAT Hues Corporation	RCA	
		8	7	ROCKET MUD	RAK	
		9	9	I SHOT THE SHERRIF Eric Clapton	RSO	
		10	15	JUST FOR YOU Glitter Band	Bell	

ALBUMS

This week	Last week	1	1	BAND ON THE RUN Paul McCartney and Wings	Apple
		2	2	TUBULAR BELLS Mike Oldfield	Virgin
		3	3	THE SINGLES 1969-1973 Carpenters	A&M
		4	—	461 OCEAN BOULEVARD Eric Clapton	RSO (Polydor)
		5	5	FULLGILLNESS' FIRST FINALES Stevie Wonder	Tamla Motown
		6	4	KIMONO MY HOUSE Sparks LADIES AND GENTLEMEN	Island
		7	—	EMERSON, LAKE AND PALMER THE DARK SIDE OF THE MOON Pink Floyd	Manticore
		8	7	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
		9	11	AND I LOVE YOU So Perry Como	RCA
		10	8	SOLO CONCERT Billy Connolly	Transatlantic

This week	Last week	11	9	JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman	A&M
		12	20	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS
		13	16	ROCK YOUR BABY George McCrae	Jayboy
		14	19	HIS 12 GREATEST HITS Neil Diamond	MCA
		15	6	ANOTHER TIME, ANOTHER PLACE Bryan Ferry	Island
		16	10	CARIBOU Elton John	DJM
		17	17	CASSIDY LIVE, David Cassidy	Bell
		18	12	REMEMBER ME THIS WAY Gary Glitter	Bell
		19	23	INTRODUCING EDDY AND THE FALCONS Eddy Arnold	Warner Bros
		20	15	INNERVISIONS Stevie Wonder	Tamla Motown

albums

1	1	ERIC CLAPTON Mr. Tambourine Man	RSO
2	2	THE BEATLES Let It Be	MCA
3	3	THE BEATLES Let It Be	MCA
4	4	FUTURE WAGON The Future Wagon	Tamla
5	5	DAVID BOWIE Diamond Dogs	Mercury
6	6	THE BEATLES Let It Be	Mercury
7	7	THE BEATLES Let It Be	Mercury
8	8	THE BEATLES Let It Be	Mercury
9	9	THE BEATLES Let It Be	Mercury
10	10	THE BEATLES Let It Be	Mercury

Breakers

- 1 I GOT THE MUSIC IN ME - Kiki Dee Band. Rocket.
- 2 WINDOW SHOPPING - R. Dean Taylor. Polydor.
- 3 UP IN A PUFF OF SMOKE - Polly Brown. GTO.
- 4 DANCE DANCE DANCE - Casuliers. Fly Disco Demand.
- 5 WIZZARD OF LOVE - The Pearls. Bell.
- 6 IT'S BETTER TO HAVE - Don Covay. Mercury.
- 7 SAIL THE SUMMER WINDS - Lynn Paul. Polydor.
- 8 LIVE IT UP - Isley Brothers. Epic.
- 9 WHERE DO YOU GO TO MY LOVELY - Peter Sarstedt. United Artists.
- 10 BREAKING DOWN THE WALLS OF HEARTBREAK - Johnny Johnson & The Bandwagon. Epic.

US Soul Chart

- 1 (1) Feel Like Makin' Love - Roberta Flack (Atlantic)
- 2 (2) Hang On In There Baby - Johnny Bristol (MGM)
- 3 (5) Tell Me Something - Rufus (ABC)
- 4 (8) City In The Sky - Staple Singers (Stax)
- 5 (3) King Fu - Curtis Mayfield (Curton)
- 6 (X) Kalimba Story - Earth, Wind & Fire (Columbia)
- 7 (4) My Thang - James Brown (Polydor)
- 8 (13) Then Came You - Dionne Warwick And Spinners (Atlantic)
- 9 (21) Nothing From Nothing - Billy Preston (A&M)
- 10 (17) Can't Get Enough Of Your Love - Barry White (20th Century).

(We are now able to give you the 'Billboard' Soul Chart right up to date; previously we have been one week behind.)

BENE BACK ON RECORD SCENE

Procol Harum for Greece?

PROCOL HARUM could become the first band to play Greece since the military junta was recently deposed.

As well as stepping in for Ronnie Lane at the Reading Festival on August 24 — see opposite page — the band have been approached to play two 25,000 seats soccer stadiums in Thessalonika and Athens on October 2 and 5.

At the moment, the band are preparing material for a new album as yet untitled. They are also rehearsing

material for a proposed television special, featuring the band and an orchestra — their first with an orchestra in England since the Rainbow concert in 1972. The show should be screened world-wide later this year.

Prior to the Reading date, the band embark on a short

UK tour through most of September: Birmingham Town Hall (11); Coventry Theatre (12); Portsmouth Guildhall (13); Manchester Free Trade Hall (16); Oxford New Theatre (19); Bristol Colston Hall (20); Brighton Dome (21); Sheffield City Hall (26); Hemel Hempstead Pavilion (28).

SHOWADY WADDY TV AND TOUR DATES

SHOWADY WADDY, with 8-foot has been planned from September 26, through until the end of October, calling at Finland, Sweden, Denmark and Germany.

Continuing the tour on

Civic Hall (30); Withersnae (31); September: Strood (Kent), Amega Club (6); Bateley Variety Club (8).

In addition, they will be doing Live Off on September 3 and Gertrude Scene on September 4.

AUTUMN EUROPE IS SWEET PLAN

A CONTINENTAL tour for Sweet has been planned from September 26, through until the end of October, calling at Finland, Sweden, Denmark and Germany.

Continuing the tour on



November 11, the band will take in TV and concert gigs in Germany, Belgium, France, Holland, Italy and Spain before heading to Britain at the end of November to begin a tour of Universities.

McGuinn in

FORMER BYRD, Roger McGuinn, arrives in Britain next week for several dates as part of a European tour.

This Friday CBS are releasing his second solo album, Peace On You.

Dates are Kelvin Hall, Glasgow (August 27); City Hall, Newcastle (28); Palace Theatre, Manchester (29); Hippodrome, Birmingham (30); London (31). Support band will be O.

THE HOLLIES, whose single The Air That I Breathe has now sold more than two million copies worldwide, are to make an extensive tour of Austria, Germany, Australasia and the Far East in the autumn.

The tour will go through to the New Year when the band then, undertake an eight-date concert tour of Australia which will earn them a reported £150,000.

The Hollies are currently working in London on a new album and in October record a 45-minute TV special for worldwide distribution.

Anne here

ANNE PEBBLES, the American singer who won acclaim earlier this year with her I Can't Stand The Rain single and album, arrives in Britain in October for a series of dates.

They are Barbarella's Birmingham (October 4); Civic Centre, Whitechurch (5); Barbarella's, Birmingham (late show 5); Tiffany's, Stoke (6); Top of the World, Stafford (7); Lafayette, Wolverhampton (8); Playboy Club, London (10). She will also do a short tour of US Air Force bases with Eddie Floyd.

Blue tour

BARRY BLUE is to undertake his second British tour in October.

He will play 12 dates details of which have yet to be announced.

Lady cut

THE LADYBIRDS, Britain's premier backing vocalists, have the first record of their own out on August 23.

The girls, Maggie Stredder, Ann Simmons and Marian Davies, have a single out called Everywhere You Go.



GALLAGHER AND LYLE: coming your way.

Gallagher, Lyle UK tour

GALLAGHER and Lyle are set for a major British tour next month throughout which they will be performing with a backing group and a 14-piece orchestra.

To coincide with the tour A&M are releasing a new

Gallagher and Lyle album, The Last Cowboy, on September 3.

Dates are Civic Centre, Motherwell (September 13); Caird Hall, Dundee (14); Usher Hall, Edinburgh (16); City Hall, Newcastle (18); City Hall, Sheffield (19); City Hall, Hull (20); Royal Court, Liverpool (22); Winter Gardens, Malvern (23); Brangwyn Hall, Swansea (24); Fairfield Halls, Croydon (25); Town Hall, Reading (26); Victoria Hall, Hanley (29); Town Hall, Birmingham (30); Opera House, Manchester (October 1); Town Hall, Leeds (2); Barrfields, Largs (5); McRobert Centre, Birling (6); City Hall, Glasgow (7).

Price shock

FANS of David Essex, Mott The Hoople, the Wombles and other CBS recording artists will find a shock increase in their records, cassettes and 8-tracks from September 1.

Due to increased costs, singles are going up from 47p to 54p. £2 13 albums will cost £2 29 and albums all £2 41 up by 18p.

Other leading record companies have also made price adjustments to record prices — EMI, RCA and MCA having reduced their singles by a penny to 49p and albums costing £2 25 now sell at £2 21.

Cale Vic visit

JOHN CALE, fresh from his appearance in the Kevin Ayres Rainbow concert, is due to make only his second public performance since 1974.

He will perform in concert at London's Victoria Palace Theatre on September 22. In coincidence with the September 23 release of his album Fear.

He will play the gig with himself on keyboards, guitar and viola in addition to vocals, Chris Spedding on lead guitar, Pat Donaldson on bass and Gerry Conway on drums. There will also be a string orchestra and boys' choir. Tickets for the concert go on sale August 27 from Victoria Palace box office.

Dozy again?

IT IS rumoured that Atlantic A & H, Dave Dee has got Dave Dee, Dozy, Beaky, Mick and Titch together again, and a single is due out soon.

Gary's pad

EVERYONE SEEMS to be on the move. Gary Glitter has just bought himself a luxury home in Surrey, complete with lake and a river at the bottom of the garden.

Mike Oldfield, whose Tubular Bells album has sold over 1.5 million copies, is on the look out for a pad in Scotland that will have ample space for a studio.

EX-DRIFTER Ben E. King is back on the recording scene with Atlantic after a five-year absence and has a UK tour planned for August and September.

First release under the deal is an album due out at the end of the year.

Dates for August are: Nantwich Civic Hall (16); Shrewsbury Music Hall (16); Dunstable California Ballroom (17); Liverpool Allisons Club (18) and Wooky Hollow Club (24); Blackpool Tiffanys (25); Goope Viking Hotel (26); Wetherhampton Lafayette (26); Southampton Union Ballroom (27); London Speak easy (28); Strood Omega Club (28); London Gullivers (28); Stockton Incognito (29); Spennymoor Top Hat (30 and 31).

September: Sutton-in-Ashfield Golden Diamonds Club (3); Peckham Mr Bees (1); Coventry Mr George (2); London Dingwalls (3); Stanmore Queen of Hearts (4); London Playboy Club (4); Hanley Steam Machine (5); Cambridge Corn Exchange (6); Watford Spiders Webb Hotel (6); Taunton County Ballroom (7) Yate Sterling Suite (7).

Further dates to be announced.

Hollies on worldwide tour



HOLLIES: round the world with their music

short shorts

AMERICAN SINGER Gene Pitney who had a string of hits in the Sixties but never topped the charts, returns to Britain next month for a series of concerts and cabaret cabaret dates.

This Friday sees a new Pitney single, Blue Angel, retailed on the Bronze label.

★★

JIMMY BUFFETT has been signed for his first major film role — a United Artists movie 'Rancho Deluxe'.

Buffett, who's currently enjoying success with his 'Come Monday' single, will begin shooting of the film at the end of the year with Frank Perry as director. We understand that Jimmy will also be writing part of the film's score.

BOB HARRIS is teaming up with ex-Yes man Rick Wakeman as a production duo.

Atlantic Records has come to an agreement with the two to produce artists for Atlantic. One of the first artists they will produce will be Wally who have their debut album, produced by Harris alone, and called Wally, out on August 23.

★★

TWO BLUES Kings, B. B. King and Bobby Bland have joined forces to work on an album entitled 'Together'. One of the first artists they will produce will be Wally who have their debut album, produced by Harris alone, and called Wally, out on August 23.

Recording began last week on the West Coast and we understand that one particular track will be cut before a live studio audience.

YES COMPILATION LP RUSHED OUT

A YES compilation album titled Yesterday has been rush-released to accompany rumours of a possible UK tour by the band early in the New Year.

The album is designed to bridge the gap between Topographic Oceans and the band's next album scheduled for New Year release.

The compilation, hopefully out on September 27, will contain tracks from the Yes and Time And A Word packages, and line-up alongside the other Yes compilation Yesongs.

Tracks on the album will include Time and a Word Then, Survival and America. 'We've tried to put together an album that is representative of the formative years of the band', commented Jan Anderson.

follow the band's tour and a half week jaunt in the states beginning October 26, where the band will not only premier material from the new album, but also keyboard's player Patrick Moraz.



MORE DATES FOR GARY, GLITTERMEN

GARY GLITTER and the Glitter Band will be doing British dates in November following a Scandinavian tour. Meanwhile the band have had two more dates added to their British tour: Tottenham Royal Ballroom (Sept 3), and Portsmouth

Locarno (12). Gary, who spent last week recording a new single due for a September release, is proving to be one of the strongest box office attractions with his movie debut, Remember Me This Way.

In the Tyne-Tees, Yorkshire area where the film played until last week, it proved £60,000. The documentary is currently in the Lancashire area until August 24 when it moves to the Midlands for two weeks.

Injury forces Jimmy to quit

JIMMY RUFFIN has been forced to cut-short his five-month UK tour following the re-occurrence of an old back injury. Ruffin's back in the hit 1966 hit 'Wing Becomes Of The Broken Hearted, is returning to America to finish work on a new album and finalise some business negotiations.

Dead set to play Palace

GRATEFUL DEAD are due to play their first concerts in this country since 1972 at the beginning of September.

The band will play three nights at the Alexandra Palace - September 9, 10, and 11, each set lasting five hours and delivered through one of the largest PA systems in the world, (28,400 watts RMS through 641 speakers).

Tickets, priced at £2.20 will be available from Virgin shops, Great Gear Trading Company and the Ally Pally box office. 1,000 will be held back for sale at the door each

night. Nearest tubes are Finsbury Park, Wood Green and Turnpike Lane.

Following their UK appearances, the band will leave for four concerts in Europe.

Caravan on the road

CARAVAN UNDERTAKE a number of UK dates soon. Following dates in Belgium and Amsterdam, the band play the Mayfair Ballroom, Newcastle, on August 23, and the Fairfield Halls, Croydon, on September 1.



PROCOL REPLACE LANE AT READING FESTIVAL

PROCOL HARUM have been pulled into the Reading Festival line-up to replace Ronnie Lane on the Saturday.

Despite Lane's recent confidence that he would make the show, he has been unable to pull a band together in time and has decided to withdraw.

Lane joins a growing list of casualties which include Eric

Burdon, the original Cockney Rebel and Refuge who have recently split following the departure of keyboards player Patrick Moraz to Yes. Refuge will be replaced on the Sunday by Chapman-Whitney, who made such a big impact at the Buxton Festival in July.

MOUTH dryer than a dry sponge, fist tightly clenched round a scrumptious bottle-a-booze. One could assume that Arrows were having a private celebration amongst themselves - last Thursday marking the band's first complete year together. And if you know what? During those 52 weeks they ain't once done a live gig. August 1 saw Arrows's latest single 'Toughen Up released - p'raps its driven 'em to drink.

Roxy's four dates

AS REPORTED in RM last week, Roxy Music are to tour Britain next month for the first time in a year.

Tour dates are: Cardiff, Capitol (Sept 21 / 22); Bristol, Colston Hall (23 / 24); Stoke, Trentham Gardens (27); Birmingham, Odeon (28 / 29); Leicester, De Montford Hall

(Oct 1); Sheffield, City Hall (3); London, Rainbow (5 / 6 / 7); Bourne-mouth, Winter Gardens (13 / 14); Liverpool, Empire (16); Manchester, Belle Vue (18); Leeds University (19); Edinburgh, Odeon (21 / 22); Glasgow, Apollo (24 / 25); Newcastle, City Hall (27 / 28).

Live... live... live... live...

Wizzard's spells go sadly wrong

WAS IT the sea air - or was Jupiter not in line with Mars? What ever the reason, trouble brewed for Wizzard when they made their appearance at the Less Cliff Hall in Folkestone. Red light, blue light, the octoplasmic strains of Vaughn William's Sinfonia Antiarctica gave out a dramatic atmosphere sending shivers through the whole of their mixed audience.

Lightning flashed and thunder rolled, then in blazing rainbow lights the band plunged into an ear splitting version of Ball Park Incident. Roy Wood's vocals became execrably distorted and as each number went by it became painfully obvious that something was dreadfully wrong. There was much fiddling and twiddling of knobs and switches and profuse apologies - it was the curse of the amps.

Nevertheless, with their mixer completely up the spout the band braved through a repertoire of past hits and tracks taken from their current album Eddie & The Falcons.

Bob Brady on keyboards received cheers galore with his self styled 'Gang Bang' composition, also from the album.

Other than that, the audience were quietly appreciative. Ironically enough, it was the very last number See My Baby Jive which acted as a life injector and sent the kids wild after a good 10 minutes of stomping, cheering, arm waving and heavy demands for 'more'. If finally sank in, there would be no encore from the band. Admittedly most of the set had been somewhat disappointing, but then on a good night you can listen to Wizzard for ever!

GENEVEVE HALL



Heavy Metal Kids

RIGHT LET'S get one thing straight from the start - Gary Holton can't sing.

Now having got that out the way... I've seen this band at least three times before and each occasion reinforced my belief that this was The Worst Band In The World. But wait a minute, something's wrong here - young Olton's shouting in tune, and some of those arrangements are pretty slick, mate.

Yes HM Kids have had a polish since those days when a bouquet of flowers came on stage everytime they hit a RIGHT note.

And haven't the punters noticed the improvement. Never have I seen the Marquee so full, or so hot. Alcohol sales must have reached a new high; the temperature certainly did.

Indeed such was the heat, sweat condensing from the ceiling landed on Mickey Waller's guitar and the resulting electric shock knocked him to the ground.

By half-way through the set nearly all these cockneys were down to the raw, and Gary, with all the prancing, dancing and looning which comes from a natural born leader looked as though he'd been through a shower.

The raunchy rock and roll intermingled with a couple of bluesey numbers made the night rock along and once the outfit lose their kids image they could mature into a fine band. But whatever happens, they will remain God's gift to a millennium... gob my ears.

MARTIN THORPE

The Three Degrees

HIT ALBUM

featuring 'The Year of Decision' and the No.1 SINGLE 'When Will I See You Again?'

THE THREE DEGREES including: Dirty Ol' Man / I Didn't Know / Year Of Decision / Like Being A Woman / If And When

Philly Sound



Phil Everly

When a couple of close friends fall out it's sad but not unusual. When two brothers fall out, it's a shame, not too unusual — but the split upsets a lot of people.

And when the Everly Brothers break up, not even talking to each other, then it's a downright disaster and much regretted by anybody who has any regard for the history of pop music.

Don and Phil. First into the rock scene in 1957, with all-time great hits like Bye Bye

Love and Wake Up Little Susie. Take a deep breath and recall more golden oldies: All I Have To Do Is Dream, Bird Dog, Till I Kissed You, Cathy's Clown, Walk Right Back, Temptation.

And now it's Phil Everly, sitting alone sipping coffee. One-half of a legend. The younger half, by two years. There had been arguments, but no real break-ups before. But this time it's apparently for real.

He said: "I haven't spoken to Don since last year. It's over."

Don left RCA Records last November. Phil is now on a worldwide deal with Erye. Phil won't get further drawn into the break-up. He just says: "We no plans, no nothing. Now the old fans has a chance to re-assess us on our individual contributions."

Says Phil: "To be honest, I feel I've got a new brother now. That's Terry Slater — a music publisher executive, but also a songwriting partner. We wrote the new single, Invisible Man, together, and material for the first album coming out on Erye. I can't think back; can't live in the past."

Don was the first to produce a solo record. Then Phil came out with Star Spangled Springer collection, which included the magnificent Air That I Breathe, later to be a huge hit for the Hollies. The Beatles, the Katin Twins, the Hollies — all influenced by the Everlys.

Phil says: "A single by me on Air That I Breathe came out, but I guess it was kept pretty much a secret. But I'm a believer in fate, and it was great that Hollies had such a smash with it. I admire the Hollies very much."

That Star Spangled Sprin-

ger album refers to a springer spaniel. "We were winning it up in a restaurant, and there was this picture of a springer spaniel with a cute expression on its face. So I bought the picture, then bought a springer spaniel. I thought an overwriting job by creating that tongue-twisting album title."

It seemed a good title at the time, what with wine and everything. I got a letter congratulating me on every note and word of the album that I received. I was very proud. But the guy who created the cover should be shot!"

Even in the heyday of Everly harmony, there were the constant rumours that all was not well between the brothers. . . . the usual exaggerated headline-spinning inaccuracies.

Phil says now: "We'll always have to live with the past. I guess — especially as so many of our old records are being re-released. But I'm proud of what Don and I achieved, and we tasted real stardom, no matter what happens now."

"I don't care if I never reach such heights again — but I'm sure proud of reaching that summit just once."

Obviously things happened in the later stages of the Everly Brothers' career that neither party wants to talk about or even think about.

It would be nice to see a little brotherly love right now. Maybe even a complete reconciliation, so that today's new pop fans can see what all the fuss was about. Hear what beautiful music Don's deeper voice made when set against the softer-sweeter tones of Phil.

But the way Phil's face registered when his brother's name was mentioned . . . well, just don't bank on it. But do try Phil's own new single. There's a magic there.

PETER JONES

Students given the brush off

STUDENT stagehands on college campuses where rock and other pop groups perform may soon be replaced in their jobs by union stagehands.

Members of the California State Theatrical Federation (CSTF) met last week here in convention. Delegates represented 70,000 members.

George Flaherty, CSTF president; Eddie Powell, vice president; and Bill Howard, secretary-treasurer, said that "numerous" jobs needed by unemployed federation members would become available if amateurs on campuses were eliminated from stagehand chores.

"But we will be pleased to teach the youngsters out craft," Howard reported to delegates. The proposed ban on amateurs would extend only to California colleges where CSTF intends to have jurisdiction.

Horror film

A FILM version of the Rocky Horror Show is due to go before the cameras this Autumn.

The film rights have been sold to 20th Century Fox and Tim Curry will have his untaxed spoof in cinemas by February.

The live show, which is at present showing in London at the Kings Road Theatre, has been at Hollywood's Roxy nightclub for six months. An original cast album is due out this week.

James Hamilton's Stateside newies

GENE DOZIER & THE UNITED FRONT: Give The Women What They Want (Mercury 75003). Starting with an incredible "what the blankety-blank was THAT?" noise, Eugene's latest hunk of funk (yet to be charted) is a choppy clomping chanter propelled by a metronomic beat, some ridiculously "dry" guitar and, latterly, lots of brass. As I seem to remember that Mr. Dozier is a keyboardist, I assume that he's in control of some sort of synthetics as well. Sure is a good sound, y'all, and it's even due out here soon, too.

THE STAPLE SINGERS: City In The Sky (Stax STA 023). Up in the sky at 1454 (only 85 Pop). Marvin and the Family Staple are in their usual formalized groove, although this time the tempo is somewhat slower and Mavis

whizzes less. Song's pretty dull, too.



Billy Preston

does less. Song's pretty dull, too. SIMON STOKES: Captain Howdy (Casablanca, NFB 0097). Captain Howdy was the name of the little devil being exorcised in — oh, you guessed it! However, this vaguely amusing modified Bo Diddley beat pop ditty has little to do with "The Exorcist" other than in very general idea: it's full of advice to kiddies about what to do if the Captain visits them . . . and, as his main interest now seems to be scaring little girls in the street, he sounds pretty harmless. Simon Stokes, as probably no one remembers, led the Nighthawks who scored in the Southern States with "Voodoo Woman" at the end of '68 (issued here on Elektra), and then led the Black Whip Thrill Band. With credentials like that, he might

hit side do happen to be a complex tale entitled "I Fell For Her, She Fell For Him And He Fell For Me". BILLY PRESTON: Nothing From Nothing (A&M 1544). From a jaunty rendering of the "12th Street Rag" intro (apt), Billy's honesty, but bad newie piano plonks its way into a medium rhythm chugger with banjo backup and an attractive bit of his smookey vocals owe much to Ray Charles again and are a bit forced in their self-conscious soulfulness, but the overall result becomes one of his rare goodies. Chart action is a reflection of this — it's at 19 Pop, and a big R&B.



Staple Singers

Emerson Lake and Palmer, celebrating their fourth anniversary together with the August release of the live album Ladies and Gentlemen, had advance ticket sales seven weeks before a Jersey City concert of 572,000. Years later, the Hollies were to play (and contribute songs) on an Everly album, Two Yanks In England.

foursome to be called Cock 'n' Bull. ELO's September album Eldorado put back till early '78. Capitol Records' rush-released Beach Boys' Surfer USA as a result of radio station requests. . . . Bowie recently spent a few days recording with guitarist Norman Harris and various other members of MFSB in Philly's Sigma studios. Joe Pointer Sisters' second

album That's a Plenty certified gold. . . . Peter Noone, nee Herman, played a week at Knott's Berry Farm in California and asked to return. Lou Reed in Honolulu for a week of rehearsal prior to his Australian and New Zealand tour. . . . Rumoured that late Errol Flynn's daughter Rory is running around with Alan White of Yes.

Prelude — following gold with the Sun

PRELUDE'S BRIAN HUME is not afraid of speaking his mind. He openly admits that the group's new single, the George Harrison song Here Comes The Sun, didn't come up to expectations despite production costs of £3,000 and prefers the original track on the Beatles' Abbey Road album.

Speaking on the phone from his Gateshead home Brian told how the realisation of Prelude's ambition to record a Beatles' song has turned out to be a little disappointing. "If we did it again it would be a lot slower for a start," he says. "But considering all the money that's been spent on it

we mustn't complain I suppose. I hope we don't have to go through the same thing that happened with After The Goldrush. It took four months to break the charts but that one hit has done a lot for us."

Prelude might have slipped into obscurity chartwise, but on the road they've been kept pretty busy. Earlier this year they went on tour with Ralph McTell and found themselves playing to audiences of 5,000 or more.

"We're also into playing the college circuit, but it seems to be getting hard for a group like us to go down well," comments Brian who's joined in Prelude by his wife Irene and Ian Vardy.

"These days the college people want your Be Bop Deluxe and such bands. We're a little bit dissatisfied with our image of being a soft harmony group and are starting to get

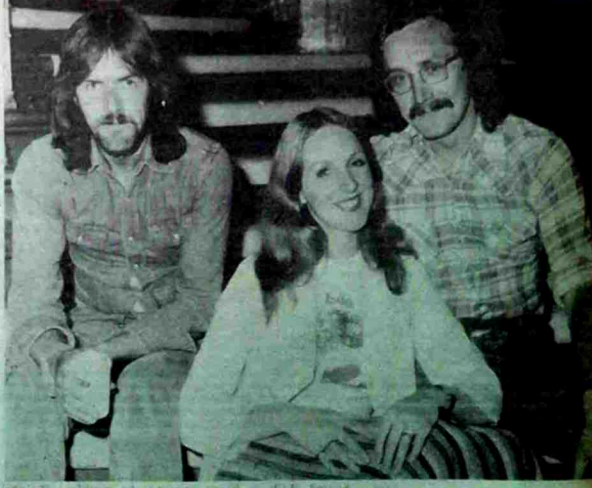
more heavy. Ian and I are into songwriting and trying to detract from the CSNY area of music which we've followed."

College tours are our main source of work when we're not involved in a big concert tour. We've not done a folk club for over two years and although we've had a couple of gigs at really good money, we don't see any satisfaction in it."

Prelude's success story is typical of so many groups. They've been through the hard times, eating beans for Sunday lunch and worked their way through the ranks.

"Our target now is America where things look pretty good for After The Goldrush. We've also got a new album on the way."

Sounds canny is what they'd say in Newcastle — here's hoping the SUN brings us through for them. Shine on.



Prelude: Sun hot up to scratch

It's tough when you're a member of our merry band!

LIFE AS a Glitterman is not as dazzling, sparkling — or whatever other cliches you care to mention — as you might think. Much of their time might be spent in the company of what's his name, a position envied by thousands. But rest assured it's no holiday providing our Gary's backing.

Take the Glitterband's John Rossall and Gerry Shepherd — they looked as if they could do with a good shooie and a spell in a rest home when I bulldozed into them last week.

"That's a bloody good idea," says Gerry sinking in to an armchair in their publicist's office. Gerry and John are instantly recognizable as 'Glitter' men even though they're dressed in civvies — with their dyed hair and glistening gear.

"I've had 11 days off since Christmas and haven't a clue when I'll get a holiday this year. The thing is, it's like working in two bands now that the Glitter band has made it.

John comes into the conversation as I ask the obvious — Are they nearing the time when it's farewell to Gary? "I still see no reason why a split with Gaz should happen. We are working with him less and less. He's getting into other things which gives us more time as the Glitter Band.

"I agree Gary has overshadowed us because of the publicity he got in the early stages. He was the lead singer but as far as the fans were concerned they regarded the act as a complete show and not just Gaz and his backing group."

Gerry adds: "We've worked very hard since we've been with Gary. People have said the Glitter Band are ripping off Gary's sound, but it's just as much our sound as it's his."

To take the argument one step further John who with Gerry has written both the band's hits, Angel Face and Just For You, mentions the days when he and Gary (then known as Paul Raven) met in the Mike Leander showband. Leander is now Gary's and the band's manager and has co-written with Gary those Glitter hits.



NOW IT'S OUR TURN TO STAR — GLITTER BAND

BY ROY HILL

"It was an 11-piece band and Paul was the singer," says John who sings and plays sax in the Glitter band.

"There were two drummers which was unheard of at the time. We decided to try this out after writing Rock 'n' Roll Part Two and that's how the sound really developed. If we were to drop that initial drum beat now that would be the end."

Following the success of the Glitter Band, their debut album comes out this week

which should further their revenue.

"The album consists mainly of our stage act," enthuses John. "We've got a lot of material which Gerry and I've written and several others in the band, but we thought rather than bring out an album which consists of songs the fans aren't familiar with, it'd be best to follow our stage act which they all know."

On stage, the Glitter Band like to put the emphasis on entertainment. In the last nine months they've spent £3,000 on glitter outfits and have done two British tours in an effort to establish themselves in their own right.

"The kids come to be entertained and not just for the

music otherwise they might as well just buy our records and stay at home listening to them," says Gerry.

"On the first tour, there weren't exactly any wild scenes, but it was a bit more hysterical the next time round. We're about to do a third tour as it's the only way we can get the band recognised. With Gary he doesn't make a fortune out of tours and we don't make anything."

John adds it's more worth while doing their own thing.

"Gary's reaped the benefits a lot more than us, we've gained experience. But we've done two hard years making him and now we're prepared

to do it all over again trying to make it ourselves. Sure Gaz is very talented and a good songwriter and deserves what he's got, but now it's our turn. If our own band starts to suffer then we'll probably have to split from Gary as it comes before him."

Gerry is delighted at the way the fans have accepted the band going it alone.

"They've remained very loyal. In fact we've had a few fans saying we're better off without Gary," he enlightens me.

"I think we make Gary's act. Every country where he's gone on his own, the record has flopped so there you go."

Exactly comrades, there you go.

Hey!
It's the
Glitter
Band L.P.

GLITTER BAND: Hey! The Glitter Band (Bell, 24). Now we'll see just what the band can do without Gary out front. They deserve a slice of the limelight and what better way to illustrate their talents than on an album of their own.

As John Rossall says the LP is based around the Glitter Band's stage act. I can take his point in that the fans will be familiar with the repertoire, but having been given the chance of an album following chart success in their own right a few more of the band's songs wouldn't have been asking too much.

The oddies here like All I Have To Do Is Dream, Sam Cooke's Twisting The Night Away, Sealed With A Kiss

should be left on the shelf as classics. Okay, so today's pop fans think they're new, but so are some of the Glitter Band songs still on the shelf.

Gerry Shepherd says everything has to have that Glitter sound — the sax and strong percussion — 'cos it's a winning formula. And the band have made sure of their identity on all 12 tracks. Side one opens with Tell Him which gets the feet tapping straight away although it drags on a bit towards the end with the words You Gotta Tell Him being repeated over and over again.

Their hit singles, Angel Face and Just For You, are among the goodies. By the

way did you know that the latter is to you the fans as a way of saying thanks for putting Angel Face in the charts.

Glitterman bass player John Springate shows his potential as a composer with Shoot It Out which has a nice sax intro. The next track, Sea Cruise, has a great shuffle along rhythm with vocal backings of ooh wee, and boogie woogie.

What's all this then? A Glitter? Leander number called Rock On. Suppose there's no harm Gary getting in on the act somehow or another, but the riffs reminds me of John Kongos. I'm Gonna Step On You. You'll probably now

ask who the bells John Kongos.

Side Two has in addition to some oddies mentioned, Baby I Don't Care, the Spencer Davis hit Gimme Some Loving and I'm Celebrating by one of the band's drummer, Peter Phillips. Nice one Peter.

You can't knock the band 'cos this is just what's expected. Gary's producer/manager, Mike Leander, has done a good production job giving a full sound although that goes without saying as he's had enough experience.

My only complaint is the sticker on the album cover which says including their hit singles — is it really necessary? RH

NEXT WEEK IN RRM:

It was a sunny Saturday afternoon and the drudgery of the week was over — for a couple of days anyway. Well, I thought that it was only right I should offer to take the missus out for a drive so we aimed ourselves in the direction of the car and shut off down the road like a couple of

ARROWS

from a bow. We both thought it would be rather a nice idea to head for the country. I know fresh air, wide open fields, cow pats and a atmosphere so

SWEET

That it made the whole hassle of driving 15 miles worthwhile. Anyway, we was heading towards

READING

the traffic quite heavy, which meant that driving conditions weren't exactly

FIRST CLASS

but tolerable. Well I approached these set of traffic lights at about 40 miles an hour, when they turned red. I put my foot on the brake to stop but they didn't work. Neither did the hand brake so it was a question of turning up over the central island and round the lights.

But unfortunately

JOHN DENVER

happened to be coming across my front, and I changed his rear view sending his car into an uncontrollable roll. I hurtled up the curb finishing up only five inches away from a brick wall. Well, the wife was in hysterics and I was pretty shaken. Scanning the devastated scene behind me I felt pretty sure that someone must have copied it. It looked like a scene from some film from

AMERICA

where they dust off cars like flies. Slowly, though, a hand appeared in the door of the overturned car followed by a body climbing through a window. Well I was scared I can tell you; the missus had nearly gone insane and

GORDON LIGHTFOOT

Will be talking in next week's RRM. Over comes the guy from the car, a broad smile on his face. I left my seat to meet him or the upper cut, whichever came first. Well, I'll be knocking over by Richard Nixon's sexbox if he didn't take my hand in his, shake it heartily and say: "Thanks a lot mate, those were the most exciting three minutes of my life." He must have had a copy of next week's RRM beside him.

DON'T MISS OUT ON YOUR COPY!

Exit RNI, enter Radio Nova International

Beeb Bulletin

John Peel's slot on Tuesday night is the one to note in your BBC Radio One diaries . . . not that there's anything wrong in entering it in your RRM engagements book.

The new Mike Oldfield album, *Hergest Ridge*, is being featured in its entirety in its first hearing in the UK. It comprehends Incidentally, Virgin release the elpee next week. Back to the Beeb: John Peel's guests on Thursday are Kokomo, High Level Ranters and Stare-eyed and Laughing. Saturday afternoon sees Part Four of the Ormond story called Alan, Wayne, Merrill and Jay. I'm told it's a portrait by the four original members of the band talking about their music, writing, likes and dislikes, hobbies and ambitions.

In Concert in the evening is introduced by Alan Black and features Wishbone Ash. On Sunday Brian Matthews goes on My Top 12 in the Moody Blues. Back to the Beeb on Monday night with the sounds of Chapman and Whitney Streetwalkers, Sandy Denny, Martin Coyne and Robert Fripp.



Off for a re-fit . . . Radio Nova International.

RADIO NORTHEA INTERNATIONAL QUITS the airwaves for good at the end of the month to return in a clever new guise early in October. Operating as Radio Nova International, the ship will push out a new all-powerful 105 kw signal from its new home in the Mediterranean.

Test service

For two weeks prior to the start date, provisionally October 13 - the Mebo will transmit a 24-hour English test service on the new wave length of 180-190 metres Mediumwave.

Brian Mackenzie, an RNJ lock for three years, told RM this week: "The Mebo will cease broadcasting on August 31, then it will be on the sea for two days before putting in for a complete re-fit. Vital work will be done on the transmitter, bringing it up to full power and during the journey to the Mediterranean, it will broadcast in English."

Brian is not remaining on board, explaining that the three weeks on three weeks off system devised for the future would not suit him. He is entering into a sauna restaurant business in North London and plans to marry very soon. English transmissions from the Med will be restricted to

the hours between 7.00 pm and 3.00 am with the Italian service operating between 6.00 am and 7.00 pm. The question of all-day religious programmes was discounted by Mackenzie.

Italian base

"Only 20 minutes per day is envisaged," he told us. "An American evangelical company has bought the time."

The ship has opted for Italy because the country does not, contrary to popular belief, have a Marine Offences Act.

An Italian company has been operating for several months now from offices in Milan. Mackenzie said the station's owners, Meiser and Hollier, had named the new

FEEDBACK

Dear Sirs,

Now that the Dutch Government have actually given the date on which Offshore Radio is to cease in Holland, the situation looks very grim. We can only hope that some way can be found for them to carry on broadcasting.

Johnnie Walker and Robbie Dale will never know just what impact they made on Free Radio supporters when they launched "Man's Fight For Freedom" in Alas, they were forced off the air by lack of funds etc. only six months after the British Government passed the Marine Offences Act. We must not let this happen again.

We were fortunate enough to have R.N.N. come on air broadcasting a while later, to be joined later by "Radio Caroline" and "Radio Atlantis". Of course, poor "Radio Veronica" had been carrying on for many years before this, but unfortunately, they have been forced off the air in this country by "Capital Radio".

As in past years, a Free Radio Rally was held at 3 pm in Trafalgar Square on August 18th. On the 17th August, I personally phoned the I.T.V., B.B.C. and Weekend television, advising them of the Rally and giving as many details as I possessed. Unfortunately, none of these Stations has been given previous information of the Rally. This may be the last Rally to be held, and was of particular importance that as many supporters as possible turned up. Lack of publicity has taken place each year, which is a great pity, as we all know that it is most important to air our views publicly.

Our only hope now is that Free Radio will not die completely and that, somehow, one or more of the Offshore Radio Stations will find it possible to carry on. If it means they require the listeners to financially support them, then surely it would be the least we can do for all the entertainment they supply.

We can only wish now - and hope - that Mr. Olive Shafo Stanmore, Middx.



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

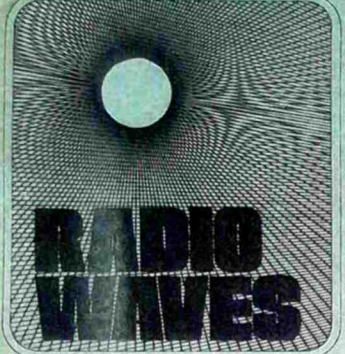
SHOWING real dedication to duty, Tim Rice is foregoing his honeymoon temporarily to do his usual show on Saturday at 12 noon. The gentleman got married last week. Dave Dee will be taking over Tim's show on the 29th of this month.

Following Tim will be Tony Myatt and his four-hour show "Music Music Music." At 6.00 pm Roger Scott presents "Cruising", which will be dedicated to vintage rock and roll. At 8.00 pm, Greg Edwards hosts Soul Spectrum, followed by little Nicky Horne at 10.00 pm with Rock File.

Midnight until 1.00 am sees Robin Ray's musical look at love with "Time For Lovers." Then the "Night Flight" chaired by Robbie Barish. Apart from the Open Line, there's soul, reggae and steel band sounds.

Sunday's programmes are without change, the guest on Monday is the "Night Flight" chaired by Dame Sybil Thorndike. With Bank Holiday Monday looming in the horizon, Capital are getting a couple of specials together, with Greg Edwards broadcasting live from the Notting Hill West, Indian Carnival, 6.00 pm to 9.00 pm, and Sarah Ward, the special guest Humphrey Lyttelton on her show from 9.00 pm to 1 am.

Saturday morning, August 12, at 12.15 am sees the return of Marsha Hunt singing with her own group and chatting to the famous, so keep an ear out for that!



Sound Shorts

Radio Invicta (92.4vhr) is presenting a soul spectacular over the Bank Holiday weekend. Saturday's broadcasting is from 10 pm to 2 am, Sunday 10 am to 6 pm and 10 pm to 2 am, and Monday 10 am to 6 pm.

Radio London jock, Robbie Vincent, presents a Crosby, Stills Nash and Young special, this Saturday (noon to 2 pm) and first prize in a CSNY comp is a double ticket to their Wembley Stadium concert on September 14.



Kenny Everett.

Kenny Everett's absence from his morning slot on Capitol this Monday was due to no fault but his own. Apparently the Scouse jock was basking under his sunlamp at the weekend and fell asleep. He slightly overcooked himself to say the least.

Actress Jean Chailis has become BBC Radio One and Two's first woman reader. She began her broadcasting career in Cyprus, where she was also a link-up for Family Favourites.

Alternative voice

Shambles at Hyde Park Corner

THE centre of attention, obviously, is the rowing / disaster of Sunday.

Only some 500-600 people arrived due to the abysmal public efforts. No-one could actually claim responsibility for organising anything. Dave Johns, Dave Owen and Roy Brooker made valiant attempts to fill in time until someone in authority arrived - they never did.

Another thing that hindered the rally was a group attempting to profane illegally from the crowd. Fortunately many of their wares were distributed evenly over the ground of Hyde Park. As Alan West told me: "These things kept hitting you. You kept

getting assaulted by rolled up magazines - it was terrifying."

An equally unpleasant sight was that of several people waddling across the road with piles of these things - do my eyes deceive me or did I actually see the managing editor trying to log a few copies without the police noticing?

The Caroline people were complaining bitterly - quite rightly they denied all knowledge of the organisation of the event and were very disappointed in the total shambles. A spokesman said "Let's face it, it wasn't much good. Let's hope something better can be got together soon - we're thinking about it. We had nothing to do with the organisation of this rally. We just got the letter a week or so before telling us about it and naturally assumed it had been arranged properly - we're very sad things turned out the way they did."

Later a group went to Capitol and LBC and someone ranted on over the air of both about Capitol deliberately jamming Veronica.

All the stations want to emphasise that the views he expressed are not theirs.

The total chaos of Sunday just goes to prove that individuals cannot organise rallies. Please, in future leave it to the FRC and the stations. Plans are being considered and you can contact the Free Radio Campaign by asking at one of the information service numbers.

We understand that not only are there disgruntled deejays aboard Caroline, but also an Atlantis.

One reason is a gentleman called Ivor Stamp. He was meant to go out to the ship recently. Half an hour before he was to leave someone from the station rang him up and was told he was in the bath - needless to say, he didn't go out and thus caused havoc for all the deejays aboard.

The London representative of Atlantis has tried 21 phone calls, eight letters, and 100 visits, but cannot as yet contact this gentleman. In reading this maybe he would like to get in touch with the station. I'm sure that they have many sentiments to pass on to him.

As you know, Atlantis as such is to close. The full details of last week's mind



ROY BROOKER

changing and general havoc, which the listeners never knew about, are reported elsewhere. Adrian Van Lanschoot - the owner - has now decided to close the station. Atlantis could well continue, though, as other plans are being prepared. It would certainly be a pity to see such a superb station go.

On Caroline a move from the Dutch coast is generally expected after the act, although there are no definite plans yet. All that is certain is 'Caroline continues', and that it would stay somewhere in North Western Europe.

Work on the 388 transmitter is going ahead to schedule and we are promised an all day English service within months of the act - I have to say it, but promises, promises.

Informed sources say that the voice of peace is at present resting in Marseilles and will soon set sail for Cypro - Israeli waters. Peter Chicago was there last week with Graham Kay and Robb Eden. Even Ronan himself paid a fleeting visit. The ship should set out within a month.

This column is compiled in co-operation with the independent Broadcasting Information Service on 01 599 2886, 24 hours over the weekend until 7 pm Sunday, and Tuesday - Thursday 7 pm to midnight - 061 773 9189, 7 pm to midnight every evening 0782 617714. Sunday 10 am to 11 pm - Arbroath 4180 / 0782 35665 from 8 pm to 11 pm and 0845 21743 from 9 am to 6 pm.

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ENTERING a room to be greeted with cold, calculating stares from the Geordie gang is about as appealing as climbing into a boxing ring to take on Henry Cooper — you know before you begin there's no chance of coming up trumps.

To make matters worse, I was one of the last reporters on the afternoon's agenda which meant by this time the fellas had had just about enough of being asked the same boring, inane questions and could not, would not bother to conceal their intolerance.

My first question (to Tom) was about their absence from the music scene in this country. Did they view themselves as being established to the extent of not having to bother with going on the road so often?

"Hell, no. We haven't been working in Britain because we've been working on the Continent — it's as simple as that. We're definitely not resting on our laurels or neglecting our British fans. Let's face it, there's a lot of money to be made abroad and we intended to make a lot!"

How were you received abroad?

ENJOY

"We got such a reception that it was frightening sometimes," said Vic, the newly-married member. "I really enjoyed playing in Australia because the audiences were so responsive. They knew how to enjoy themselves. The audiences over here have been spoiled because they're used to having the creme de la creme of the pop world entertaining them whereas Australia who is virtually starved of seeing the best entertainers. They become absolutely ecstatic whenever a British or American band visit them. Must admit it gets a bit scary at times, especially when we played to an audience of over 5,000 people, which we aren't used to over here. I tell you, when hundreds of girls started shouting I thought to myself 'any minute now the bloody stadium will be in complete and utter chaos! Thank God it never got to a critical stage otherwise I'd have been the

BY JANICE ILES

first to run!"

Next they went to Japan where they had a certain amount of competition to deal with — cos David Cassidy was in town as well. This also meant that there were more than the average amount of screaming schoolgirls hanging around.

"You can say that again. There were times when we were imprisoned in the hotel room!" Vic explained.

"Even when we arrived at Tokyo Airport at five in the morning there were loads of Japanese girls waving their banners and cheering — it was a fantastic greeting which we never expected."

During their stay in Tokyo, Geordie didn't do any live concerts, instead they concentrated on TV appearances and radio shows and doing the odd pop interview. They had time to see a David Cassidy concert and afterwards visited a club they'd tell me about the social aspect of their visit!

"We've got to keep it clean otherwise we might embarrass you!" said Brian Gibson.

Their Scandinavian trip also went down well, so much so that Brian Johnson hailed it the most enjoyable tour he's done.

"We enjoyed Sweden very much," he said. "It had a great atmosphere about it which is hard to describe. And it was well laid-out and organised. Not like over here. You ought to have seen our dressing rooms, they weren't like the old flea-pits you get

**POP SCENE'S DEAD
HERE SAY GEORDIE**

... but this lot won't lie down!

over here. Ours had a beautiful settee and a huge bar stocked up with booze. At first we thought we'd have to pay for the drinks but when I enquired the guy said to me 'they're free, we like to please the people who come over here and play for us!'"

So because of the hospitality bestowed upon them Geordie had the incentive to produce their best music.

MERRY

Now that they're back in merry old England, with its sweaty dressing rooms and one star hotels, what are they going to do in the way of performances?

"I doubt if we'll be touring," returns Tom. "We've got to see how our latest single does. If it reaches the number one position then we may get a British tour organised for next month. We'll just have to wait and see. Right now it's rotten working in Britain — ask any group and they'll tell you the same."

Brian J agreed, saying: "Yeah, it's pretty stagnant at the moment. Just take a look at all the crap that's in the charts and you'll see what I mean. When Top Of The Pops wasn't transmitted all these rubbishy sounds started creeping into the charts — they'd never have stood a chance under ordinary circumstances."

Tom concluded on a rather grim note: "Yeah, I agree with all that, the pop scene's dead as it stands. It needs more guts otherwise groups are going to get fed up playing in Britain and will eventually go abroad to work."



A BROWNS



'TOUGHEN UP'

THEIR NEW SINGLE ON RAK

RAK

RAK 182

EMI

ALVIN STARDUST

MARK 2



TAKE IT from me, he looks younger in the flesh. And apart from the platforms, leathers and knuckle-dusting armoury on his fingers he could easily be the bloke next door who cuts his hedge without fall every Sunday.

A warm northern accent frames the next door neighbour phrases of a down-to-earth philosophy which proclaims that kids should get their money's worth and everyone should have a good time.

Alvin, the original MAG 1 is now a household name. The

mystery that surrounded his original identity has been dropped now that promotion stunts are no longer needed. A series of top ten entries have put Alvin into the multi-figure earning bracket - SO WHY CHANGE IT ALL?

What? How do you mean change it all?

Well let Mr. Stardust explain: 'I think after this new single titled You You You we're going to go away from the pop market a bit, because I feel the way we're getting to the studio now, when we start recording we're getting involved and interested in slightly different things.'

So there's the first bombshell, but we want to know more. Different things like what, I explode?

'Well it's just the way we're using the musicians and the kind of music we're coming up with.'

Is that it then? Can't you tell us more than that? Is it in a conceptual direction or soul...?

'I can't really say because it's a very simple thing and if I say, it's going to blow it all and somebody else will go and do it. But it's very very simple and very very basic, and we are tending to go a bit that



way and it's slightly different from what's going on now and what we've been doing.'

In what way asks the author, keeping his cool admirably?

'Well we're not going to go in and try and make a commercially pop record for today, we're just going to try and make a good commercial record. Whether it's before it's time or too late for it's time is up to the public to decide, but we're going to try and make it slightly different.'

After all that we wonder whether the Stardust mystery is really still there and if the old promo people are getting back in gear, because having talked

about one change in style, Alvin has got another couple up his flared leather sleeves that wait around a lot in the wind.

'I've just taken on three weeks of cabaret', he reveals. 'They kept pestering me to do a trial week and when we did, it was fantastic. So after that week at the Stockton Fiesta, we're doing Bilgty's in Manchester, Bailey's in Leicester and the Fiesta in Sheffield.'

So have you gone over to cabaret permanently?

'No, I haven't gone over to cabaret, they came over to me. Someone noticed I was doing this week in Stockton, but at first they said, 'Oh these pop singers, they don't go down in cabaret clubs at

all' but one of the agents said 'oh well maybe you're right but we'll have to wait and see.'

'Well that week was a sell-out and the audience were fantastic. You know, at first you go in to a club and the audience is very cool, calm and sophisticated, but by the end of the week you get all the rushing to the



stage and the mobbing outside from middle aged women and everyone. I think that's what they like really.'

Alvin lays down the stipulation that he won't do a week's cabaret unless he can do a Saturday afternoon show for the kids free, and the management's reaction to that has been one of slight hysteria.

'The management's been in and they've been very cool and everybody's in shirts and ties and suits and we do the show and it gets a bit wild and they look a bit worried, but after the third night they're used to it and they get a bit blasé then.'

'But come Saturday afternoon when they open the doors to the kids, well none of them have ever experienced it before. And of course when it really starts rocking the kids start jumping up and

trying to leap on stage and the bouncers are trying to get them off - the management can't believe it.'

'The owner in Stockton stood in the wings open-mouthed and said afterwards he was rocking away and all his friends came and were lapping it up.'

So does the new gear go with this change in style?

'No, it's just that we thought it would be nice to add a bit of colour, that's all.'

The phone rings and somebody wants to do an interview with Shaun, his four-year-old son. Someone suggests that it is written but Alvin disagrees: 'I think you'd better talk to him', he answers.

He turns back to me: 'I think it's important that they speak to him, I mean for example I always sign



my own autographs because I can remember queuing up for an autograph and somebody else signing it. I get really annoyed if I find somebody's been signing them for me. There might not be many about, but the one's that are about are mine.'

Apart from Shaun, Alvin and his wife have another son Adam who's two-years old. Does he ever take them with him on dates?

'No, it gets very busy and it's not really for a

by
Martin
Thorpé

family. For instance one night we came back from Manchester after doing a TV show there, and the Wombles got on the train at the next stop. Stephanie de-Sykes was on the train as well and that was one of the few times that we were in a place where nobody could get hold of us to do anything.

'So we had a bit of free time and we went mad. We were running up and down the train, we got the guard with a Wombles hat on and one of the Wombles put the guard's hat on.'

They weren't in their Wombles suits were they?

'Yeah, oh yeah'.

Really. 'Yeah, well they're real aren't they? Some body told me that they were guys in suits, but they're not. They are real... yeah, I know... I touched them'.

Get their autographs? 'Yeah, got their autographs'.

Meanwhile, landing So we said we'd promise with them, so he said

back down on planet not to do any damage, we alright. It started just

earth, I ask him how the were only having a bit of outside Stockport and we

people on the train took fun and we wouldn't get went on singing and

all this? 'Oh, they couldn't playing guitars all the

believe it'.

Did they realise who you all were?

'Oh yeah, there were plenty of kids on the train. They all came into

the compartment we took over and it was more like a party. The guard came

in first of all and told us and if any people come off and said 'now look, we through we'd sit down only get free time when

can't have this carry on'.

with them, so he said

alright. It started just

outside Stockport and we

went on singing and

playing guitars all the

way to London'.

You're not thinking of

playing on stage together

are you?

'Not really, no, no it's

difficult to do as well,

because their schedule's

so tight and our schedule's are are so

him into any trouble and

every time we stopped at

station we'd sit down

and if any people come

through we'd sit down

only get free time when

he's on a train'

and wouldn't interfere

with them, so he said

alright. It started just

outside Stockport and we

went on singing and

playing guitars all the

'We're going to go away from the pop market - we're involved in different things'

'Whether it's before its time or too late, is for the public to decide'

Barry — far from blue



LEO SAYER'S got nothing on this guy — Barry Blue is the original one man band. Anybody, but anybody can write and sing a song, but BB can go two steps further, turn right at the dead oak tree, take four paces to the north and come up with a trail of treasured credits which read, singer, writer, producer, arranger, butcher, baker, candlestick-maker.

But the trouble is that by the time all that's out the way and he's had his tea there's not much time left for live gigs, which is why, basically BB hasn't been stage-bound for quite a while now.

"Other groups have got their own producers and writers," he explains, "but because I do everything myself it means I can't do as much live work. On the other hand there's no arguments about whether a track is good or bad because it's all down to me."

At the moment Barry is hoping to get a UK tour

together for October, though nothing as yet has been finalised. One of the biggest problems to overcome is the acquisition of a backing band to replace Les Rubettes who used to perform the supporting honours but have now gone solo or semi-solo.

Anyway once he gets it all that together a tour de Blue could be very much on the cards, and Barry is very aware of the need to show that particular hand.

"It's difficult to continue having hit records when you're not constantly doing the rounds, building up a following with the kids, on top of the hard core support which comes from the fan club."

The fan club is great, they're always writing, giving me ideas of what I should be doing. Fans help me a lot, they'll say I love this track or why don't you wear this suit more often, they even send pieces of material and say why not wear this."

But Barry admits that basically he's a loner, there's his manager (Vic Billings), his publicist, the record company, Bell, and that's it. He works in a very small, tightly knit unit — his own boss.

"I've been to auditions for hundreds of bands, juggling acts, performing sea lions, but I've always come out saying, 'It's not really what I want to do.'"

The career of Barry Blue, nee Green, has been one of passing countless stars without ever touching any, and then suddenly discovering why — that he himself was a star.

It started at the age of 15 when Barry was playing bass with Mick Box, Nigel Pegrum and David Garrick, in a band called Spice. He left just before Garrick changed his name to Byron and the band became Thin Red Hot.

He also once went along to an audition for another band while working for RSO though didn't stay around for the outcome. The guy who

eventually got the better was another employee of RSO called Peter Doyle. The band of course was The New Seekers.

And that's not all. About four years ago he played in a band he thinks was called Pattern, with Aysha (Cliff O'Connell), and of course played with the Rubettes when they were called Forever. Paul Prosser (Da Vinci to you), sang the high notes on Barry's first album Barry Blue and on School Lane.

So with all that which could have gone for him, Barry may have regrets — but he has none. "I'm a loner," remembers Barry.

I've always had a lot of disappointments, I was going to throw it all in to be a traffic warden more than once, but I always came back to music in one form or other.

"I've done promotion, plugging, I've managed various bands — Cymande and Mardigras (Too Busy Thinking About My Baby) — I've written, produced, arranged, everything. I seem to go on to one thing one minute then go off it the next."

At the moment the man is heavily involved in writing, by himself or with his partner Lynsey de Paul. He's written songs which have been recorded by Gene Pitney, Nancy Sinatra, Desmond Dekker, Tony Christie and Dana. So that means writing in all and every style — tempo, ballads, jazz and ever reggae.

"Yeah, that reggae one for Desmond Dekker was done when reggae was really big and I wrote it specifically for him. It was one of my better efforts and in fact was quite hard to write as I'd never done one before — or since."

But despite all these sidelines, the man still can't see himself changing anything — "I couldn't cut down on recording and I don't want to stop writing."

He's happy.

THEY'RE DONNY'S GIRLS

By Martin Thorpe

LAST week saw British TV audiences exposed to Osmond mania in all its glory — and while the Osmonds might have gone, four young ladies are determined to keep the memory lingering on.

Two sets of sisters from Middlesbrough are Ann and Lou Alterton, and Alison and Beverly Duck, otherwise known as Fanfayres. Ardent Osmond fanatics, the girls have recently released their debut single entitled "Donny's Girl", a rehashed sixties version of Susan Maughan's "Bobby's Girl".

Said Ann: "For as long as we can remember we've been miming and playing along to Osmond records. We gave shows to our family and friends always hoping that one day we'd get the chance to make a record for our favourite band."

Each girl's assigned to her own instrument. Ann, on drums, Bev on piano, Lou acoustics and All bass putarist, though they admitted there's still plenty of improvement needed on the musical side.

Fanfayre



A short three minute film has just been completed to complement the record. Basically the story is about a young girl (in this case, Bev) who secretly writes a love letter to lover boy Donny Osmond, embarrassed in case any one finds out.

Plans are also being made for a follow up single, "Which will still be directed to the Osmonds," said Lou "only we'd like to have lots more Osmond fans in the background."

Ask what other musicians the girls favour and the reply will be "The Wombles" or "The Carpenters". Heavy bands with "screeching, banging noises" are definitely not their cup of tea.

From what the girls say it would appear they're in this business to stay, with the ambition of travelling to America and becoming best of pals with the Osmonds!

Monday night of last week was a day Fanfayre will never forget. In the front row of the Osmond's Show, Donny held Ann's hand "so tightly, he wouldn't let go" as he sang Puppy Love. And as Bev so aptly put it, "It was like looking at a living picture!"

Chop chop where's the Kung Fu king?

SO there were these two kids knocking hell out of each other outside a London disco by participating in the art of Kung Fu.

As luck had it, Jamaican singer Carl Douglas happened to get caught up in the action. During the course of events it suddenly struck him that Kung Fu fighting was an ideal theme for a song.

Off he went and wrote it. Carl's record that followed found its way into the Southern discos and the next thing kids were doing this dance based on the Kung Fu movements and getting hurt.

Carl has managed to break into the charts without any TV and very little radio promotion but he doesn't know it.

The singer who's been trying for five years to have a hit, is basking under the West Indian sun in Jamaica. His record company and management have been trying to contact him to tell him the news and summon him home.

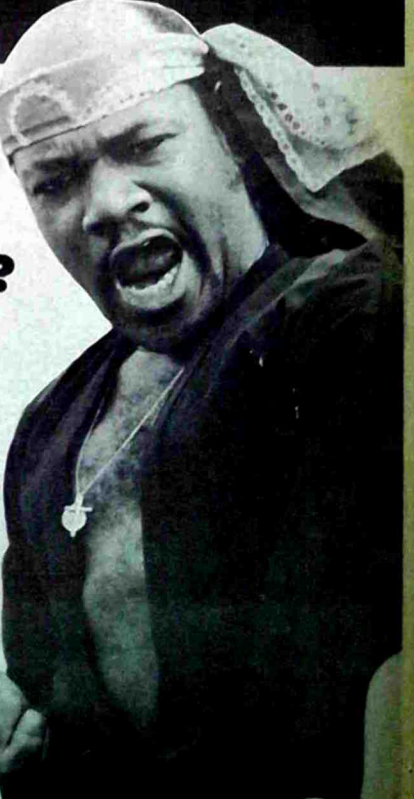
The official biography doesn't tell us much other than

BY ROY HILL

the fact he initially toured with a band called Gonzales and worked with Curtis Mayfield until getting his own things together. He's seen success as a songwriter and it says here he really does practice the sport that inspires this hit single.

That's interesting 'cos I've press office tell me he doesn't do Kung Fu. But plays football — so much for the punch line.

Carl Douglas — in with a fighting chance!



Barry Blue

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I've got total belief in myself says Fair

THERE'S a rumour going around the music biz concerning old rock stars and present day chart positions. It goes something like this: "Here... running' outa lolly... just knock out one of the good old bashers and you'll crash these featherweight chart stakes, no trouble!"

Now we won't name names, and of course it doesn't work every time, but there does seem to be a bit of the penicillin or parasite moment about rock 1974 style. Which could bring us neatly to Andy Fairweather Low, but...

The point is, he's no way a penicillin, though he has seen the bright lights and drunk the wine, and is making a comeback. The difference stems from his direction this time round.

An singer and scream idol with the very celebrated Amen Corner — recorders of five consecutive hits — Monsieur Lou (he's Welsh by the way) was very chuffed. Disillusioned and owing money, he disappeared three years ago to the Welsh homeland, then into his private life.

The result is a very personal album just released by A & M, about which the boy is mightily chuffed. "It's great to be back," he says in that strange mixture of Welsh accent tinged with American. The voice has the eccentrics of the Soho coffee house peering quizzically at the young gent. They don't recognise him. He doesn't dress in a star, quite the opposite really.

"Fair" as he's known to his mates, has made it back the

RETURN OF A SCREAM IDOL

hard way — paying all the way to record his own songs. And this time he's sticking to his guns.

"It's been a lotta work," he says, eyes glinting, that direct way. He's a Welshman alright, positive and to the point with a 'you ought to know what I'm saying is true' tone in his voice. "I've been trying to make the difference between just doing other people's songs and actually writing my own — trying to work rather than just doing things. There is a difference."

Though it's been three years since the ill-fated Fairweather band dissolved after just one hit, Andy's never really felt

removed from the music biz. He didn't make a decision to come back, it just happened.

"There's nothing else I can do y'see. I... don't do anything else. I'm stuck around this music business merry-go-round. I can only try and avoid making the same mistakes. I've got this total belief in myself — it can make people feel uncomfortable, but I do believe in myself enough to know I can do what I can do whatever happens."

His words tumble forth in staccato leaps with odd words emphasised: "When Fairweather broke up I decided I was gonna make an Album —

containing all my own songs. And with a bit of Luck, I'd use a few of the people I'd wanted to use over all those years."

Those people included the Memphis Horns, Charlie McCoy and Kenny Buttrey — legendary American musicians who grace many top albums.

"It's an interesting story. How'd ya get those guys, I ask?"

"Through Elliot (Maer — an American producer)."

"So how'd ya get Elliot?"

"Weeeseee... when I signed with A & M over a year ago Elliot was one of the producers suggested. He listened to my tapes but was

too busy to work with me. Now he's a great Who fan and he needed some tickets to go see them and Chris Williams (Who publicist and Fair's manager) was the one man who could help. He called to collect the tickets and Chris asked him to listen to the tapes again."

"The upshot of it was a whole series of events bringing all those magical components together that Andy had been hoping and waiting for."

He says at first he wasn't too concerned who he worked with: "I just wanted to get started." But once the basic tracks were down things started falling into place. Denny Seiwell and Henry

he spent two years of heavy involvement with the church, playing in a gospel group. Later he became a town hall clerk spending much of the day in the toilet writing songs. It was only when he made a do-it-yourself solo album that EMI began sniffing round. Next came a visit to London, Bill replete with fresh tapes of his new band. One of the cuts was Jet Silver and the Dolls of Venus, which became the debut single.

Now, Bill's concentrating on the piano this time 'cause he analyses his much beloved guitar to distraction.

"As for the future — mime — all his presentation ideas."

"I'll be very cautious because of the criticisms."

And the legend building around his guitar playing?

"I'm cautious of that too. It's happened to other people, that's all they've been set up as. If that's all I could do, if that was all I thought was in me to give, I'd be flattered and honoured to be another guitar hero, but I think I've got a little bit more than that."

He thinks we shall hear and see a lot more — a lot more. **PETER HARVEY**

'HALF AS NICE' MAN ANDY LOOKS FOR ANOTHER HIT

by Peter Harvey

Dodging Bowie's slipstream

areas of literature and music — so you're bound to get things coming out on a similar level."

Anyone who has heard Be-Bop's debut album will know all about these alleged similarities, but that's only the beginning.

"When we started out we had a stronger visual appeal than we have now. It was very cheap, but rather than have stylish clothes, we put together weird bizarre outfits and had this mime in the act based on the death of Hendrix, Janis, Buddy Holly and so on. We used masks, lighting and pre-taped music in a number called musical madness. The song was all about the different aspects of the rock scene with lines about agents, groupies and effects units for guitars. Then in the middle the lights went out and we

came back with a strobe on and I presented some kind of mythological pop hero who wasn't a hero at that stage.

The audience was represented by one of the guys who wore a clown's mask and he made a mockery of me."

The mime draws to its climax with Bill's guitar being whipped away leaving him to crumble without it, finally to be resurrected after the "Press" photographed him with a giant camera and made him a cult figure. The "devil" (playing a manager) receives a huge wad of money the "audience" bows down, and the scene ends with bank notes flung into the strobe which fades while the group return to their guitars and get back to the number.

"It sounds really involved but happened in three or four minutes," Bill explains.



Bill Nelson

"What was really good was the way the audience not only understood it, but also read their own interpretations into various points. Of course as soon as we heard Bowie was doing mime, we didn't want to carry on with it."

The Bill Nelson story goes back to the Irate Hank Marvin (The Shadows) and Bert Weedon were his early heroes, then during art college days

ANDY FAIRWEATHER LOW: three years in obscurity in Wales has brought back his appetite for success. Now he's back wanting to do what he wants to do.

McCullough (ex-Wings) were in San Francisco while he was recording it and since they hadn't quite concluded their Drueth group deal, became involved. Within 12 days it was cut, complete with that "live loose sound" that Andy says he's not used to.

The Stateside visit was, he says, just like a tourist trip. Nobody knew him. "It was great, but purely from a reaction to the album. There was this little guy with very short hair, blue jumper and a Pan Am bag — a real American tourist. I must have looked very strange. But when they heard the music it got some kind of reaction, straight from nothing without any preconceived ideas."

And meeting all those guys... Oh weeeell! "He tosses his eyes upwards. "Though I don't believe it's one of those 'let's go to America and get everybody on the album' type records. I still think there's a distinctive sound there. Working with those guys though... I was destroyed after that. You know you can only take so many up, and the Memphis Horns alone have been enough for me."

Looking back on the Amen Corner experience is no longer painful to him, he just remembers the songs for the people he worked with.

"It was mainly to do with business, that was the worse part about it. Those songs like Hello Suzi and Half As Nice represent business and not music. Bend Me Shape Me was the one that really did it. We made the track, which I really liked, then all that brass was added behind our backs. We weren't there. I detest the record."

"It was the year of the screamers alright, but once you came off stage it left you a little cold until the next performance because you hadn't contributed anything. All you'd contributed was being a personality and being in a business that had given me so much — Booker T. GUS Reading — I wanted and want to put something back especially if I want to stay in it."

The album, Spider Living, is the first step, but what happens next... Andy Fairweather Low's going to continue making records. "Even if I just do it myself a few tracks, I've got to carry on."

SO-TRUE STORY OF THE BEATLES

"WHO'RE the Beatles? I think I heard me Dad talking about them, they copied David Cassidy."

To today's pop fans that statement holds a lot of truth. It's more than a decade since the Fab Four emerged from the obscurity of a Liverpool cellar called the Cavern to make headlines the world over. They were — note the use of the past tense — a phenomenon but pressures from both inside and outside the band caused them to split in 1970.

It's understandable how so many young pop fans don't know much about the Beatles and stars like David Cassidy, Gary Glitter and the Osmonds for them rule supreme. The intro to this piece was a



Smilin' Roy Hill reviews John, Paul, George, Ringo... and Bert!

line from the musical, John, Paul, George, Ringo and Bert which opened in London last week. It's sadly based on fact tracing the early days before they found success via their manager, Brian Epstein, who died in 1966 from a drug overdose. It takes you through the height of Beatdemanlia,

their involvement in drugs and the Sgt. Pepper album. You see what happens to the four after Epstein's death — how they lose a fortune and popularity, and the final crunch.

There's a selection of Lennon and McCartney music blended in with the course of

events which Bert, an early friend of the Beatles, tells in narrative.

It was first staged earlier this year in repertory in Liverpool and brought to London where I feel certain it's going to run for a long time. The national press has given it very favourable reports and it's plain to see why.

The actors who take the roles of John, Paul, George and Ringo not only look like the Beatles, but have all the mannerisms and indeed talk like them.

They execute the parts brilliantly and in one scene where they mime to Please, Please Me looking just like the Beatles did in with those Beatles stulls and haircuts of 1963.

The play opens with the four meeting at a Liverpool venue to play together for the first time since the split. The play drifts into their life story and comes to a climax with them about to go on stage for this historic get together.

But there's so much pressure inflicted on them by the press and public which



THE BEATLES Story with Anthony Sher (Ringo), Philip Joseph (George), Bernard Hill (John) and Trevor Eve (Paul) at London's Lyric Theatre.

overshadows the reason for their gig, that they put their guitars back in a coffin and walk off. "All we want to do is play music together," says McCartney. "Before walking away, Ringo says to Bert, whom he no longer remembers, that he has the makings of a pop star. The next thing you know there's

Bert being launched as a Gary Glitter. "If you're in London, go and see this musical play. It's a pretty accurate record of the Beatles, and if you're not familiar with their contribution to the music scene, this'll give you an insight. Liverpoolian playwright Willy Russell, has really got it together."

Mailman

RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENWELL RD, HOLLOWAY, N7 7AX

MAILMAN is back, but it's gone straight... the letters have stopped coming by the sack full. Could it be you're not aware of the new RRM address — if you've got something to say then say it by writing to this page. Letters Page Editor, Record and Radio Mirror, Spotlight Publications Ltd, Spotlight House Benwell Road, London N7 7AX.

sing falsetto on Your Baby Ain't Your Baby Anymore which though released shortly after Sugar Baby Love is only now number 20.



Paul Da Vinci

tempted to send him a clean nappy!

From another Da Vinci hater who didn't give us her/his name and address comes this:

I read with Absolute disgust the interview in your paper with Paul Da Vinci. As far as 'intrepid', I'd be more inclined to call him cowardly and self-centred. If he needs to 'use the Rubettes as a springboard', then he can't have much faith in his own musical ability. Therefore he has to make his name famous by using the success of someone else. That is one of the most selfish, undignified and mean things to do.

I can well understand the Rubettes attitude towards Da Vinci. I too would feel furious if someone went around spreading spiteful rumours about their well-deserved success. If he wanted to be a 'big star on his own', then why charge his lute and use the Rubettes for his publicity?

He's the most jealous person

around, otherwise he'd just let the group be happy in their success instead of trying to put them down all the time.

All I can say is that Paul Da Vinci deserves nothing but huge failure.

And now for something completely different — a screamed Cass Elliot fan writes:

I have been reading RM for many years now, but in the issue of August 3 I was disgusted and appalled to say the least. Why? The headlines and front page picture gave the distinct impression that you had the ignorance to class a new Osmonds single and cancellation of a Bay City Rollers tour more important than the tragic death of Mama Cass Elliot.

You added further insult to injury by pushing the story into a corner on page four which you would miss if you blinked. I've nothing against the Osmonds or BCRs, but

please get your priorities right.

RM editor writes: Don't forget, RM is a newspaper on sale on Thursday. By that time, Mama Cass's tragic death had been covered extensively in the national press and on TV. Therefore it was not fresh news and was treated accordingly.

Fact: On February 3, 1963, the Beatles reached number two in the charts with Please, Please Me. David Cassidy doesn't look like achieving the same heights with his version which a Merseyside reader is fed up with people knocking.

He writes: It's one of the best singles ever. David has given it life, style, feeling and action, something that the Beatles could never achieve. I hate the Beatles and their singing, who were they Anyway? A load of rubbish in my view.

People like the Beatles just because of who they were. David Cassidy has made Please, Please Me into a real good song which is more than the Beatles did.

From a nameless chick who gives her address as 220 Eden Way, Beckenham, Kent, comes the mourning of the Cockney Rebel split.

So far in the history of rock music there has been two major events for the music-loving public to mourn — the Beatles split and the death of Hendrix. Well, now we have a third tragedy on our hands — the split of Cockney Rebel. After being together for only a year they were on the verge of major events for the music-loving public to mourn — the Beatles split and the death of Hendrix.

Steve Harley wasn't the best of singers, but what vocal abilities he possessed he used to the fullest possible extent to put across his songs of Lorenda and Lorena and Louise, and whores, waitresses and courtesans and tales of crazy ravers, cavaliers and beds in the corner.

In my mind, Rebel were the best thing ever to happen to the music scene and I consider their split to be a great loss. I just hope Steve can come back with a permanent band to equal the brilliance of the old Cockney Rebel.

Quote from a devoted RRM reader: You know it's surprising how you miss something when it's not there. Top Of The Pops was a bloody good laugh.



Reviews
Peter
Jones

Pick of the Week



Reviews
James
Hamilton



BRYAN FERRY: Smoke Gets In Your Eyes (Island). Both sides of this record have been culled from Mr Ferry's album, Another Time, Another Place, and with the album riding high in the charts, there shouldn't be any reason why this number doesn't join it. It's already had a lot of air play as an album cut, and Bryan's treatment of old numbers seems to be well received. **CHART CERT.**



CLIFF TWARD: Jayne (Charisma). Another excellent slice of sentimentality and real-life, believable emotion from one of the best of the million singer-songwriters currently crowding the scene. He also packs his records with lots of topnotch, lo-fi-style instrumentality. When he hits the charts it is through talent, as performer and singer, rather than more obedient commerciality. A lovely song, this, which deserves to be hard. **CHART CERT.**



ARROWS: Toughen Up (Rak). Here come de Chinn and Chapman, and Arrows make more demands — tougher, up, or me, they plead. It was a touch too much just the other day that occupied their attention. Arrows are pretty, and they work with the sort of relentless enthusiasm that suits a Chinn-Chapman song, over and over and over again. But this one time just not be the anticipated smash. **CHART CERT.**



DIANA ROSS & THE SUPREMES: Baby Love/Ask Any Girl (Tania Motown TMG 915). The girls' second British hit and first number one from 10 years ago, this definitive disco classic is the true precursor of today's Three Degrees sound, and as such is almost bound to go sexily clomping its way up the chart again. Gypsy fiddle lures the original version smoother cooling flip. **PICK OF THE WEEK.**



GARY PUCKETT & THE UNION GAP: Lady Willpower; The Beggar (CBS 259). Puckett's imitable holdover vocal powers through this surging rhythmic slowie, their second British hit from six years ago. Whether it can repeat its earlier success as follow-up to Young Girl will be interesting to see. Grandiose complexity on the ambitious flip. **MOFF PICK.**



MIRACLES: Do It Baby; Wigs And Lashes (Tania Motown TMG 914). The Smokey-less Miracles seem to have found their feet with Willara Griffin and are doing it well, baby, on this coolly sung jerky bumper, which while historically semi-slow and soft has a staccato rhythm and some parts reminiscent of Barry White. Griffin really goes for the old Smokey sound on the Philly-ish flip. **R&B PICK.**

ADAM FAITH: I Survived (Warner Brothers). All the sheer nostalgia of Ah, Here's Adam, of countless hits way back. Here's the guy who went into Budgie-type acting, and who led so Saucer to the chart summit, and is now back giving his curious-accented treatment to what should be another hit. Adam still has the old magic, not to mention the skill. Good use of backing chorus, and a persistent theme of how he survived. You bet he did, and a thousand welcomes back, Faithie.

MEN: These Are Not My People (A&E). This is Joe South song, produced by Dave Dee, who knows what it is all about. But there's an overimaging lo-fi-style introduction, and that spoils it a bit. Otherwise, it's into the familiar song with gusto, drive, and uncluttered mouthings of lyrics. I'd say there's enough spirit there to give it play chances, but it's not for all. **CHART CHANCE.**

SIMON TURNER: Sex Appeal (UK). Simon is fairly blessed in the sex-appeal stakes, and this song is written by Jonathan King, who is very well blessed in the commercial stakes. It's a tom-tom sort of buster, all in a rather minor key, but it builds in an almost cold-bloodedly commercial way with backing riff, and increases in volume. Could be the big one for Simon. **CHART CHANCE.**

CURTIS MAYFIELD: Kung Fu; Right On For The Darkness (Buddah 402). Despite the craze-like Curtis' newie has grown on me. A delicately constructed meshwork of isolated noises, it's a highly rhythmic dancer that could end to well here. More intricacy on the slower flip. **R&B PICK.**

CLASSIC SULLIVANS: Paint Your Face (The Corners). Don't Want To Lose You (Kwanza K 1900). Warner's new R&B label debuts here as (I think) did in the States, with this excellent lightly romping Impressions-type creamy dancer, which Soul Jack Gregg Edwards says he remembers from a few years back. Certainly expect it to hit here now. **Slow Flip. R&B PICK.**

BLACK IVORY: What Goes Around (Comes Around); No One Else Will Do (Kwanza K 1900). Philly souls from the current R&B Chart, with effete falsetto Soul vocals over miskey, wa-wah rhythm arranged by Vince Montana on vibes. Norman Harris did the nicest sweet slow flip. **MOFF PICK.**

CHARIT CHANGE: CHARLES AZNAVOUR: Between Us (Reprise). Arranged and conducted by Gordon Jenkins, and all that. It's got class writ large over it, but it doesn't have that insistent, persistent, consistently-boosting that made She a number one. Reason mainly is that these songs were from an era he did in the mid-Sixties. Should cash in, but I'll not bank on it other than as a **CHART CHANCE.**

DESIGN: Sing The World A Song (EMI). Commercial stuff, with the let's all join in and be happy to be alive theme. Design have long been one of the best vocal harmony groups in the business, and have sought merely the right song at the right time to be chart successes, too. This time the sixsome team have found a natural-born commercial singalong. Best time, too! **CHART CHANCE.**

GERRY MARDEN: They Don't Make Days Like That Any More (DJM). In a week where the Messrs. Arnold Martin and Morrow present their own record, they also write a song for one of the all-time great hit-makers. His first three singles were all number ones. This one is Liverpool-cheeky, and a bit show-biz busy. Bit funny actually, but at least... **CHART CHANCE.**

CRAIG RUHNKE: Summer Girl; Turn The Lights Down Slow (UA UP 3572). Nicely old-fashioned teenage sentiments lightly crowned by a Canadian pronunciation. "Funky" — still, not enough meat on it to hit, even in this year of '62 in '74. **Slow Flip.**

YVONNE FAIR: Funky Music Sho Nuff Turns Me On; Let Your Hair Down (Tania Motown TMG 915). With the Temptations currently produced by the Steves Cropper and Wonder, a Norman Whitfield's now putting the old James Brown protegee through her paces on an excellently funky rework of Edwin Starr's disco dance, full of choppy rhythms and vocal support from what sounds like Marvin Gaye. **Slow Flip. R&B PICK.**

GLADYS KNIGHT & THE PIPS: On And On, The Making Of You (Buddah BDS 401). Penned produced by Charles Mayfield for the "Claudine" movie, the Pips' latest is a thumping chanter that falls rapidly. Romantically tender undercut, but it too lacks balls.

CAT STEVENS: Another Saturday Night (Island). A Cat Stevens production of the old Stevie number, which is a departure for Cat as he's always used self-penned material before. Unmistakable Stevens' style, and should be strong enough to hit the top thirty.

DANNY LA RUE: My Way (EMI). I've an idea this has been recorded before by somebody or other. But the brilliantly unique Dan, the Drag Man, gives it a mixture of Irish blarney and show-biz emotion. Also he actually is threatening to give up his on-stage brilliance, so this could be a swan song.

BOBBIE GIBB: My Name Is (A&E). A week where the Messrs. Arnold Martin and Morrow present their own record, they also write a song for one of the all-time great hit-makers. His first three singles were all number ones. This one is Liverpool-cheeky, and a bit show-biz busy. Bit funny actually, but at least... **CHART CHANCE.**

BOZ SCAGGS: I Got Your Number; Slow Dancer (CBS 2105). One of my faves, bogged down by a ponderous brassy arrangement on a Johnny Bristol plodder. Peter To a d e r i l l e s s. I though, and he found the Who. **Slow Flip.**

AL WILSON: Help Me Vocal Instrumental (Pye DDS 107). The ex-Roller and recent US Chart-topper never sounded as good as in this solidly clapping 1968 dancer, although the tiny guitar and brass backing track that makes up the charming instrumental flip is probably what the Northern fans are after. **R&B PICK.**

RITA FORTUNE: Sisters And Brothers (Coral). Instrumental (CBS 299). Almost slap bang at the UK Charts here's a Bert De Coteaux arranged grille-clomper which even has the requisite backing track flipside instrumental version. Had Rita and her friends (or is she moulted) checked out the drumming and more like drumming and more like drumming. Three Degrees their aim would have been even better. **MOFF PICK.**

KENT VALLEY: Rise Eagle Rise (Phillips). Something quite eerily brilliant about this one. Could be the mixture of classical-choral sounds, or the almost out-of-place modern back-beat. Whatever it is, this is an ambitious single of substance. Play it again, Mr Valley.

ALBATROSS: Rock 'n' Roll Blues (Mooncrest). Yet another opus dedicated to a rocker, and it just doesn't make it, despite some rolling guitar figures and some really effective vocal lines.

REUBEN HOWELL: Rings; I Believe (When I Fall In Love It Will Be Forever) (Mowat). Although Labov's won the Chart race in the States, Reuben started it with this radio-aimed pseudo-poloignant slowie, slickly produced in a Mumble Shakes Optimistic dead slow Steve Wonder flip. He's white.

CHICKEN SHACK: I'd Rather Go Blind (CBS). One of the fine efforts, British-based, from 1969, when a magnificent lady named Christine Perfect was singing lead with this blues team. Deserves the revival, as did Peter Sarsted's Where Do You Go My Lovely, currently selling big again.

CHER: I Saw A Man And He Danced With His Wife, I Hate To Sleep Alone (MCA 132). Although quite attractive, Cher's latest gloom-laden slowie belies its great title line lifted incidentally from Fred Fisher's "Chicago," sung by Frank Sinatra, which led me at least to expect something altogether happier. Driving flip with spectro-lap tinkles.

ELVIS PRESLEY: In The Name Of The Lord (Decca). Self-penned bit of self-righteous rocking, with the old bit of a nod to the old, the pronounced Jazz-tinged backing, with hand-clapping tempo and beat. Let us pray mightily.

LIGHT FANTASTIC: Take Me, Shake Me (Blue Jean). March-along beat, which is a bit of a off. Then the lot takes off in a heavy and not entirely fantastic style. Lot of pomp, not much circumstances, and almost certainly one lot in the crowd.

101 STRINGS: Tubular Strings (Pye Int). Cheating a bit here, because this is an American version of Mike Oldfield's chart hit, but James Hamilton would like it, and I think it's magnificent.

STUMPY: Make Me A Superman (Down). If they're kicking sand in your face on the beach this summer, chaps, then sing this one. Won't do any good, of course, but it's a fair old vocal performance on a so-so song.

THE IMPRESSIONS: Finally Got Myself Together (I'm Changed Man). I'll Always Be Here (Buddah BDS 403). With an apt title, the Curtis Mayfield-less Imps have scored their biggest US Pop hit since the late '60s, and it's out here on the new Psyche production of Buddah. Not unlike the "Why Am I Treated So Bad" Gospel hit, the slinky, slow plodder's full of soulful singing. Brighter a tempo flip, possibly better for Brian Auger & The Trinity. **MOFF PICK.**

GRAHAM GARDNER: Grave Concern. Another Sleep Song (Atlantic K 10470). Not to be outdone by Terry Sylvester, the only New Singer Frank, Mr. James Brown, Nice Peddler, type organ sound on the instrumental flip.

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Albums



THE FIRST CLASS: UK UKAL 10108

So here we have the usual album which follows a band's first single - even though they aren't as common from such session bands, and John Carter, the man behind the songs on the album and the band, even plans to take them on tour. Basically they rely on the harmony of a number of

well-known session singers to carry the tracks, boosted by powerful orchestrations and driving strings. As you would expect from session men there's nothing lacking technically, and if the songs are not quite as good as the lefthanders and the standard are maintained, the band could be strong MOR club circuit material. **M.H.**

DRUPI: Vado Via (A&M AMPS 08269)

No doubt this album would appear more meaningful to the Italian civilisation, even to those studying the language at evening classes. Thus, having little or no knowledge at all of this tongue it would be a difficult task indeed to comment on the lyrical content - though I'm certain it makes sense. Vado Via is perhaps the only track on the album that makes one feel they're not so much in the dark after all and the only recognisable trait of Drupi in action is the occasional bursts of high strained croaks and husky voice tones. As far as the music goes, it would appear rather too sorrowful and down tempo for anyone to really cotton on to it. **W.H.**

THE MAVALS: Time Tough (Dragon). So now it's back to the dragging, tough doubtless authentic reggae genre. It's a kind of tired, lethargic sound which surely only a genuine Jamaican could love. I'm from Essex.

GOLDEN HOUR OF 20 ORIGINAL HITS (GH 582)

This album promises sixty minutes of entertainment by providing 20 hits by the original artists no less. The trouble is that interspersed with the tracks you're likely to recognise, there's a few odd ones, well, it takes quite an imagination to combine



Bowie

Kenny Ball and His Jazzmen with David Bowie and The Lowes. Third. Other interesting combinations include Status Quo, Acker Bilk, Murgio Jerry, Lonnie Donegan and The Searchers. For those with a wide interest in music, this is the album for you. **S.B.**

RIVERHEAD: I Can't Let Maggie Go (MoWest). Originally a hit for Honeybus, then taken up by that funny-voiced lady who floats slimly around in a balloon, speaking of Nimble things. Multi-instrumental touch here. Fair enough.

MICKY NEWBURY: I Came To Hear The Music (Elektra K 42162)

Kristi: Th'ole country moosic is gettin' as sariticyated as them the soul shufflers, strings an' super production. The moment your needle dips into these grooves there's a sparking clarity like the vinyl has been sheep-dipped for your safety. Yes indeed this 'ere Micky Newbury she gotta fine strong voice. If like mine, your stereo is battered and bruised by years of full volume playing this will restore faith in good sounds: the production is good enough to make a toy gramophone sound hi fi. An Micky's songs are plain laid-back country, good, simple and true. He sings somewhere between Neil Diamond's powerful drawl and Tom Jones' stylised dilt-pickers, this one for the dil-pickers this, but a good 'un at all. **P.H.**



Garcia

GRATEFUL DEAD: From Mars Hotel (Atlantic K83002). Well, the Grateful Dead haven't produced another 'Dark Star' yet but who can grumble when they continue to bring out first-rate albums.

'From Mars Hotel' is yet another well balanced skilfully played, finally produced album blending everything the Dead have done so far into a new masterpiece. The Dead myth is continued

THE NEMO: Kick A Tin Can (Decca)

Jerky old slab. Urgent enough to grab attention but there's a contrived feel to it, almost as though it is taking the mickey out of the whole white soul scene.

SUN RA: Can We Change (Decca)

Nice arrangement (Trojan). Lavinia live voice, over pounding piano. Soulful pouring forth from throaty voice. But for all the moodiness, doesn't have an instant hit feel.

JACKAL: The Year Of The Tiger (BASF)

Promising team, unknown as yet, but with the ability to put a song across with power and style. This one's a bit echo-y, a mite force in the dramas, but strong lead voice, tight backing. Right?

FREDDIE MACK: Kung Fu Man (Contempo)

Cleverly projected bit on the craze for martial arts, but it may be a shade too late to register in the charts. Thing is that Freddie really does know about self-defence and all that, and was a big-time boxer, so it's best to say it's a great record!

RICHARD TORRANCE: Eureka (A & M AMLH 68266)

Apply titled, the word conjures up the very feeling this music evokes. California, the West Coast sound is alive and well and living in Richard Torraine. It may be updated, stylised, even funky on one of two tracks, but the freedom's there, and so is the feel born out of psychedelic city. In the gulfed lines, in Torraine's gentle high voice, and in the occasional back harmonies, there's a breath of all that was good in the Sixties. But it's new and it would seem that Richard Torraine, at home among the Shelter Records people, is the heir apparent to California's great tradition. This is a beautifully played and sung album and comes highly recommended to all who love that Stevie Miller through to CSN&S musical clique. **P.H.**



GANDLEWICK GREEN - 12 tracks. Nice version of Neil Sedaka's oldie, Next Door To An Angel, and I won't know em for their take off of Kristofferson's Make It Through The Night, but Pinball Wizard - it's as bad as that by the defunct New Seekers. Leave it to the Who, or better still shoot C. Green with a Tommy gun. An easy listening album that I can't see being a smash. **R.H.**

SOLOMON KING: Daddy Loves You Honey (Decca)

Ahem - it's sugary schmaltz you want? Then you got it. Smoothie Solomon explains tearfully how you tall a three-year-old that he's going to have a new daddy soon. Ahem.

SCOTT ENGLISH: Something's Missing In My Life (WVA)

Great bloke is Scott. Had his share of chart action, has Scott. This may not make it instantly, but it's a promise that if you play it a few times it'll grow on you. Girly chorus.

BOBBY SMITH LIVE AT THE CAFE CARLYLE (Atlantic MG 466)

How the devil I got lumbered with this hysterical album I'll never know, well yes I do, a sniggering Roy Hill plucked it in my arms yelling 'It's great that.' I'm still not sure what his motivation behind asking me to review it really were! Two tracks on the first side of this double album saw me tearing my hair out listening to the rupturing, jazzed-up piano, complimented along side of Bobby's quivering frenzied vocal chords, perhaps singing the greatest hits of the forties! Unfortunately two complete sides of this live double album was all my stomach could take. The only consolation I got out of it was feeling a strong association with the sixth track on side one entitled 'Losing My Mind'. **W.H.**

EDDIE HARDIN: S'Easy (Mercury)

Produced by Roger Glover, and with heavy-handed piano allegedly leading into the melodic lines - actually Eddie could be on an off-beat winner here, simply because it's so determinedly bad in style.

THE VERNONS: Not Only With You (Pye)

As Vernons are paying out a fortune on the football pools this week, well - okay. Actually, and seriously folks, these lovely chucks don't owe me a thing!

SONNY AND THE SOVEREIGNS: School Is Out (Rare Earth)

One, two, er one-two-three-four. Found pump, pump pump. It's a rerun of familiar format and it's a basic disco sound, presenting no challenge to ear or brain.

JIGSAW: You're Not The Only Girl (BASF)

Another highly-touted team who are getting the big build-up and have, in fact, hit Continental charts. This is a fairly commercial sort of song in the pop-romantic-cliche field. Pounding beat, lotus strings.

THE CORDELLS: Annie Get Your Yo-Yo (GTO)

A right rampaging old handclapper, full of echo-y instrumentalism, sort of halfway to Phil Spector. If you get the gist. Compelling rhythm, simple format. But a million others have been released or allowed to escape.

SUSAN MAUGHAN: Time (Is Such A Funny Thing) (Ember)

Now this lady sang the original Bobby's Girl, which has now been turned into Danny's Girl. A clearly-sung, sweet-enough romantic ballad here.

ALLAN CLARKE (EMI)

This is Allan Clarke minus the Hollies and may I say managing very well. Now we have a chance to see what this guy can do, in the way of singing, that is, as he didn't write any of the songs on the album. He comes across as a sensitive and versatile performer and can tackle any tonal whether it be a raspy rocky number or slow pulsating ballad. In fact Mr. Clarke has a very rich voice capable of singing a whole range of songs. 'Don't Let Me Down', is the first track on side one which incorporates an excellent villain backing,



making it the nicest song on this side. 'I'll Be Home' is Randy Newman goodly is backed with confidence and 'I Wanna Sail Home' is Allan's vocal at his best. The only original track on the album is 'Side Show', which Allan released as a single a few months ago, and should have been a massive hit for him but instead sank into oblivion through lack of air play. Let's hope the same thing doesn't happen to this album because it deserves to be heard. It's refreshing and meticulous and would go down very well with those who like to think of one of those tedious nights when you stay in to wash your hair. **J.I.**

Paul's latest - it's a bike

IN HIS time, Paul McCartney has had some pretty nifty means of transport - he's even owned a genuine pre-war Hispano-Suiza car.

His latest is far from that venerable vintage car - it's a 125cc motorbike.

Paul bought it while he and his family were holidaying on a farm at Nashville, Tennessee and transport was a bit of a problem. Now he's shipped it home and it'll be useful on his Scottish farm.

Paul has just finished recording a song written by his Dad - 20 years ago.

I've heard of nepotism, but that's ridiculous.



McCartney

STEVIE BREATHES MUSIC-SYREETA

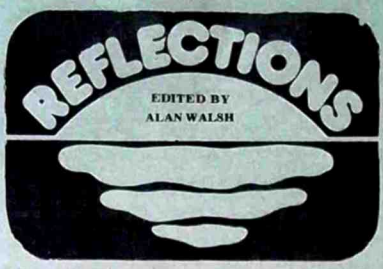
SYREETA IS a Motown singer with a difference. She works out her albums with a world class musician, writer and producer. His name is Stevie Wonder.

The link doesn't end there, for if you're familiar with Stevie's albums, Where I'm Coming From and Music Of My Mind, you'll know Syreeta and Stevie wrote quite a few of the songs together. They do the same on Syreeta's new album, titled after her name. However, the link is not yet over. Syreeta was once married to Stevie.

The gods were on my side, writes Tony Jasper. The line was clear as a bell and Syreeta is a fantastic conversationalist. She talked about her own life and particularly her work with Stevie.

Her father died when she was an infant and with mother and grandmother, they moved from Pennsylvania to Detroit, where, of course Motown is situated. As an early teenager, she moved to a school in Southern Carolina.

There I learnt classical songs and didn't even at this time know much about Gospel music. The church was a Baptist one, very quiet, very relaxed. In other words, it was a drag. It was later I realised the music in Gospel. The school did help me extend my musical boundaries. I enquired into jazz and show music.



EDITED BY ALAN WALSH

When school was finished Syreeta eventually found herself working as a secretary for Motown. There, she began learning the Motown sound and found herself often helping on backing vocals. "I even cut a single, I Can't Give Back The Love I Feel For You."

This was 1968 and an album followed but at this time the big event occurred. She met Stevie Wonder. "I met Stevie and decided to quit singing."

The marriage was in 1970, and later ended. But four years on, the musical partnership continues. "He's amazing, I mean he might write 18 tunes a week, five times a day. He can just sit down and out comes music."

"He is a perfectionist, he can do anything. Do you know people have come and asked me how Stevie avoided the draft to Vietnam. They don't

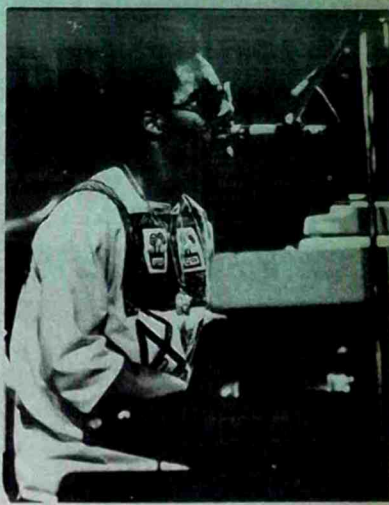
even realise he's blind. He's been that since birth, due to a nerve defect.

"You see, Stevie doesn't let you know he's blind. I mean people often hover around. They feel they should be sympathetic. Stevie stops this and people aren't used to this, they can't cope with a guy with so much assurance.

"He is so sensitive to sound and he has amazing powers of both concentration and strength. I have been working with Stevie and find myself becoming exhausted. I say to myself, I must go on, I must stay, something great might happen.

"I don't think he breathes oxygen or nitrogen. He breathes music. I mean we've gone through the night and three o'clock the next afternoon, we're still there."

"When you have song words and you wonder where you're



STEVIE WONDER: "He doesn't let you know he's blind."

going, then with someone like him, you know the musical ideas are endless. He writes in so many areas.

How though does she work with Stevie? "There is no set way. Sometimes he gives me a very rough tape with some melody, other times we get very involved together. He may sit down at the piano and play me something. What does help is our understanding of each other. I leave all the arrangements with him."

Syreeta's journeying with Stevie is found then on this Motown album, Syreeta. The listening is very enjoyable and there are several powerful single cuts.



What's Eve up to?

WE'VE heard a lot about the plans of ex-New Seeker Lyn Paul over the past few weeks since the group broke up.

But what about that other delicious lady from the group, dark-haired Five Graham? Well, RM's Roy Hill bumped into her the other day (he has all the luck) and she told him she had been in Los Angeles recording and generally getting herself together.

She's also had a few weeks at home in Scotland and is due to follow blonde Lyn into the cabaret circuit fairly soon.

"I won't be doing all the dance routines like Lyn does," she said. "I'll just be singing and although I've not got the act together yet I'm looking forward to it."

"I'm a little nervous about going out on my own and hope all my friends turn up on the opening night."

THIS WEEK IN SOUNDS

Sounds gets its feet wet and goes to see Leo Sayer by the seaside. A review of "Hergest Ridge", the new album by million-selling one man orchestra Mike Oldfield. Phil Manzanera talks to Pete Makowski about Roxy Music's future and his own album. Edgar Broughton - do it yourself road management Rory Gallagher rings SOUNDS from the middle of his US tour An exclusive preview of Roger McGuinn's new band on the eve of his British tour.

ON SALE NOW

RM SOLVES THE KC BAND MYSTERY

IT WAS mystery when K.C. and the Sunshine Band came into the RM chart last week with "Queen Of Clubs."

Now we can reveal all. K.C. is H. W. Casey, producer of George McCrae's number one hit Rock Your Baby.

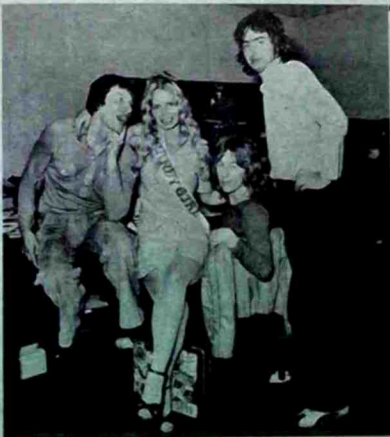
The band have had two other singles out here in the UK - Blow Your Whistle and Sound Your Funky Horn - but neither meant a light.

But the band's present success means we can expect a November visit.

EH! HEARD ABOUT the Irish bass player who found a penguin wandering loose in Baker Street. He went to a policeman with the penguin. "Take it to the zoo," said the fuzz.

Next day, same time, same place, the copper's on duty again and sees the bass player with the penguin. "Ere, I thought I told you to take it to the zoo," he said.

"I did," said the bass player. "Now I'm taking it to the pictures!"



RM morons and Maj

THE THREE moronic faces in the photograph alongside need throw no fear into timid hearts.

Believe it or not, they're some of the RECORD MIRROR staff (where DO we get 'em?).

The pretty one with the smile and the legs is actress/model Maj Britt.

What, you may ask, is the connection?

Well, y'see, it's like this: Phonogram were plugging a record called Candy Girl by Shine (in good commercial) and paid us a surprise visit at our North London offices (twice).

They brought the dolly lady with them to add a spot of glam to the office.

Well, it may have done some good for the record - made by Tony Rivers - but it ruined the RM idols by the day.

