The ONLY paper with THIS week's BBC charts!

inside:

Are YOU David Cassidy's SUPERFAN?

STEVIE WONDER

The amazing affair of LULU and BOWIE

plus...

colour poster: SUZI QUATRO

Chartbustin' MUD
SUZI IS RIGHT! She gave RR an exclusive playing of her latest single, small but well before it was released. Suzi said it would be a big hit. There it is, Devil Gate Disguise at 14.

Suzi looks well assured of a better year than her amazing 72. Remember Suzi came to this country a couple of years back as the brilliant record guy, Mickey Most. At first she found things hard, but now Chinn and Chapman gave her the right songs. Mickey the production and know-how. The result has been a monster smash after another.

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

Suzi has been hitting the continent in a big way and now wants to take the States bigger. She goes there with a great UK tour. Suzi of course comes from Detroit, though we've tended to regard her as "ours" as shown by the massive vote for her under British Girl section in our 73 Poll. Now we must wait next week to see whether she gets a World and British placing having scored the most chart points for the year past.

ELKE BROOKS: Lead singer of Vinegar Joe, Elke has cut a solo single which comes out this week titled Rescue Me on Island. The song was a hit in December '64 for Fontilla Bros and then the version on Chess reached 11 in the charts.

STACK RUCHE: One of the most popular groups without a major hit single or album Stackbridge release a new single for the 50 on February 22 called Dangerously in love with Elmo and the D-Lites. The London station Capital during its People's Choice Spot with DJ Roger Scott asked listeners to pick between one of two singles. Those were 'Fer Real from Mud and Bubble Rock's Satisfaction. 208 calls were received in 15 minutes with Mud winning 220 to 35.

In Japan Also Sprach Zarathustra has been voted Top Instrumental of 1973. In American Soft Machine is set for their first tour for five years. In 1968 they played 50 dates with the late Jimi Hendrix.

The total number of gold discs in the States during '73 was 186, less two than the figure for 1972. This comprised 117 albums and 72 singles.

The new winners in Ireland's National Showcase Poll '73 as published by New Spotlight, the country's only weekly pop magazine were Tina, Red Bullery, Thin Lizzy, Larry Gogan, Jimmy Saville, Barry Goggin, Liam Quart, Gilbert O'Sullivan and Johnny Cash.

Don't miss this honey!

This week a group everyone is saying good things about - Nektar and the offer of their new album, A Tab In The Ocean. Ten copies are offered for the nearest correct answer to our totally unusual competition. Entries should be sent to Nektar (London), 1519 Arkansas Road, Denver, CO 80214.

Please make sure you get Nektar Comp. Every time someone does not put the combo in their letter addressing your secret has to open the envelope and it means a lot of work! We'll have to disqualify such entries. Anyway, make some good vibes.

Nektar consists of four guys and one lighting crew member. Peter Stone is Derek L. Moore, Roye Albrighton, Alan "Tuffy" Freeman, Nick Bronkati, Ron Howden. They all rest in Hamburg. Their last album was Requiem For The Future. Each album changes the story line of the present. NOW GET ANSWERING!

Name: ___________________________
Address: _________________________
1 Who is known as "Tuffy"? 
2 Name their last album.
3 Where did they rest?

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

SUI SER EN:}
Cockney Rebel

Cockney Rebel at the Rainbow, where they played an altogether far more dignified and interesting set than the usual wild antics that they are famed for. The audience was made up of a mixture of fans, with more rock than usual.

The set was well balanced, with a mix of old and new material. The band's opening number, "London's Burning" set the tone for the rest of the show. The audience was completely engaged, with many people singing along and clapping along to the beat.

The highlight of the night was probably "I Want To Be Loved By You," which had the crowd on their feet and singing along. The band's energy was infectious, and they clearly enjoyed playing to the packed house.

The set ended with "I'm Not In Love," which was a perfect way to end the night. The crowd was left wanting more, and many asked for an encore.

Overall, the Rainbow show was a great success. The band played well, the audience was engaged, and everyone had a great time.

Neil Sedaka

Neil Sedaka's concert at the Rainbow was a success. The venue was packed with fans, and the crowd was enthusiastic throughout the entire show.

The concert started with a special appearance by the legendary keyboardist, who played several of Sedaka's hits. The audience was delighted to see him and sang along with every song.

Sedaka's setlist included some of his most popular songs, such as "Love Is Just Around The Corner," "Happy Birthday," and "Mr. Blue Sky." He also performed a medley of his hits, which was a highlight of the night.

At the end of the show, Sedaka returned to the stage to thank the audience for their support and to announce that he would be releasing a new album soon. The crowd erupted in cheers and applause.

Overall, Neil Sedaka's concert at the Rainbow was a great night for fans of his music. The venue was packed, the performance was top-notch, and the audience was completely engaged.

Ralph McTell

Ralph McTell is a singer-songwriter who has been active in the music industry for over 50 years. He is best known for his songwriting, which has influenced many other artists.

McTell has released 14 studio albums and has sold over 10 million copies of his music. He is also a recording artist and has been nominated for several Grammy Awards.

McTell is currently working on his 15th studio album, which is scheduled to be released later this year. The album is expected to feature a mix of new and old material, as well as collaborations with other artists.

Overall, Ralph McTell is a talented musician and an important figure in the music industry. His music has inspired many other artists and continues to be popular with fans around the world.
BILLY FURY, Marty Wilde, Tommy Bruce and Honey - some of the most popular stars of the early sixties - have joined together for a tour of Britain as the "Rock on" Road Show. The New Tomatoes and Carl Simmons are also in the show.

Tour dates include Thurrock Club, Grays (Feb 6), Town Hall, Battersea (Feb 8), Palace, Wem (Feb 9), Theatre Royal, Buxton (Feb 11), Lancastrian Hall, Swindon (Feb 12), Crown Hall, Harwich (Feb 13), Royal Albert, York (Feb 17), Forum Hall, Weymouth (Feb 18), Palace, Aldershot (Feb 19), Royal Spa, Leamington (Feb 19), Theatre Royal, Middlesbrough (Feb 21), Club, Weymouth (Feb 23), Fairfield Halls, Croydon (Feb 24).

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

A spokesman for the group who are currently on tour in this country following the release of their latest album, 'Mystery To Me' said: "Fleetwood Mac have not broken up and the group which appeared on stage in New York was not a 'bogus' lot. It appears that the musicians who answered as Fleetwood Mac were being used for some sort of financial gain and the real group dodged the allegation against them and manager Clifford Davies for using the group's name under false pretences."

The group leave Britain this week for an extensive American and Canadian tour. The group have been promoted under the name 'Fleetwood Mac' in the UK as an alternative to the real Fleetwood Mac line-up.

The last American tour by the band was cut short after Mick Fleetwood was taken ill and they returned to England.

BILLY FURY, Marty Wilde, Tommy Bruce and Honey - some of the most popular stars of the early sixties - have joined together for a tour of Britain as the "Rock on" Road Show. The New Tomatoes and Carl Simmons are also in the show.

Tour dates include Thurrock Club, Grays (Feb 6), Town Hall, Battersea (Feb 8), Palace, Wem (Feb 9), Theatre Royal, Buxton (Feb 11), Lancastrian Hall, Swindon (Feb 12), Crown Hall, Harwich (Feb 13), Royal Albert, York (Feb 17), Forum Hall, Weymouth (Feb 18), Palace, Aldershot (Feb 19), Royal Spa, Leamington (Feb 19), Theatre Royal, Middlesbrough (Feb 21), Club, Weymouth (Feb 23), Fairfield Halls, Croydon (Feb 24).

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

A spokesman for the group who are currently on tour in this country following the release of their latest album, 'Mystery To Me' said: "Fleetwood Mac have not broken up and the group which appeared on stage in New York was not a 'bogus' lot. It appears that the musicians who answered as Fleetwood Mac were being used for some sort of financial gain and the real group dodged the allegation against them and manager Clifford Davies for using the group's name under false pretences."

The group leave Britain this week for an extensive American and Canadian tour. The group have been promoted under the name 'Fleetwood Mac' in the UK as an alternative to the real Fleetwood Mac line-up.

The last American tour by the band was cut short after Mick Fleetwood was taken ill and they returned to England.

BILLY FURY, Marty Wilde, Tommy Bruce and Honey - some of the most popular stars of the early sixties - have joined together for a tour of Britain as the "Rock on" Road Show. The New Tomatoes and Carl Simmons are also in the show.

Tour dates include Thurrock Club, Grays (Feb 6), Town Hall, Battersea (Feb 8), Palace, Wem (Feb 9), Theatre Royal, Buxton (Feb 11), Lancastrian Hall, Swindon (Feb 12), Crown Hall, Harwich (Feb 13), Royal Albert, York (Feb 17), Forum Hall, Weymouth (Feb 18), Palace, Aldershot (Feb 19), Royal Spa, Leamington (Feb 19), Theatre Royal, Middlesbrough (Feb 21), Club, Weymouth (Feb 23), Fairfield Halls, Croydon (Feb 24).

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

A spokesman for the group who are currently on tour in this country following the release of their latest album, 'Mystery To Me' said: "Fleetwood Mac have not broken up and the group which appeared on stage in New York was not a 'bogus' lot. It appears that the musicians who answered as Fleetwood Mac were being used for some sort of financial gain and the real group dodged the allegation against them and manager Clifford Davies for using the group's name under false pretences."

The group leave Britain this week for an extensive American and Canadian tour. The group have been promoted under the name 'Fleetwood Mac' in the UK as an alternative to the real Fleetwood Mac line-up.

The last American tour by the band was cut short after Mick Fleetwood was taken ill and they returned to England.

BILLY FURY, Marty Wilde, Tommy Bruce and Honey - some of the most popular stars of the early sixties - have joined together for a tour of Britain as the "Rock on" Road Show. The New Tomatoes and Carl Simmons are also in the show.

Tour dates include Thurrock Club, Grays (Feb 6), Town Hall, Battersea (Feb 8), Palace, Wem (Feb 9), Theatre Royal, Buxton (Feb 11), Lancastrian Hall, Swindon (Feb 12), Crown Hall, Harwich (Feb 13), Royal Albert, York (Feb 17), Forum Hall, Weymouth (Feb 18), Palace, Aldershot (Feb 19), Royal Spa, Leamington (Feb 19), Theatre Royal, Middlesbrough (Feb 21), Club, Weymouth (Feb 23), Fairfield Halls, Croydon (Feb 24).

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

A spokesman for the group who are currently on tour in this country following the release of their latest album, 'Mystery To Me' said: "Fleetwood Mac have not broken up and the group which appeared on stage in New York was not a 'bogus' lot. It appears that the musicians who answered as Fleetwood Mac were being used for some sort of financial gain and the real group dodged the allegation against them and manager Clifford Davies for using the group's name under false pretences."

The group leave Britain this week for an extensive American and Canadian tour. The group have been promoted under the name 'Fleetwood Mac' in the UK as an alternative to the real Fleetwood Mac line-up.

The last American tour by the band was cut short after Mick Fleetwood was taken ill and they returned to England.
Take a look at the RRM charts of 10 years ago and you'll see the Searchers, Gerry and the Pacemakers and the Swinging Blue Jeans at one, two and three respectively.

The Beatles are at number seven and the archives show Billy Fury, the Merseybeats and the Fourmosts also in the top 20. Add to that list Billy J. Kramer and Cilla Black and then look for a common link. Could it be they all come from Liverpool? There's no disputing the fact that 1964 was the year of the Liverpool sound since all those mentioned were continually in the charts. We all know what happened to the Beatles and Cilla Black, but what became of the others? Believe it or not they're all still going mainly playing the cabaret circuit singing all their old hits to a nostalgic audience.

Last summer a Merseybeat revival show toured the states and with 14,000 people packing Maddox Square Gardens, it was a sure sign that that era might be dead but not forgotten.

The Searchers, remember Sweets For My Sweet. Don't Throw Your Love Away and their million seller Needles and Pins, still comprises founder members John McNally and Mike Pender. Frank Allen who took over from Tooty Jackson on bass has been with the group now for eight years. With so many bands falling by the wayside, how is it for the Searchers? According to Mcnally, well it's steady.

"If I was in another band I would have to find the freedom," says Mcnally now in his twenties. "But if I was in another band, I would have to find the money to buy tickets for the shows we're doing."

It's hardly surprising Mcnally gets sick and tired of performing all the old Searchers' hits, but they are what the audience pay to hear.

"In cabaret there's no progression. We've all been getting a bit of a kick out of it recently and have decided to bring new material into the act," says Mcnally. "We're off on tour of the Signet School of Music in the spring and then to New Zealand for three weeks so things aren't too bad."

A month away from that era, Gerry Pacemaker Marsden is also off to N.Z. for the summer. Since last year's group parted ways after a string of 15 years together, Marsden has done a bit of everything. He has a leading role in the West End show "Charlie Girl", moved into cabaret as a solo artist and right now appears in a weekly kids TV programme.

"The group split because we were fed up," says Marsden who was the first of his era to chart up three successive number one hits in the charts.

Marsden, best remembered for his cheeky grin and songs like You'll Never Walk Alone, I'm The One, I Like It and a host of others, has just become involved in the new commercial radio station for Merseyside as musical director. So between him, his cabaret and song-writing, he's got a pretty full year ahead.

Billy Kinsey who has just released his second single, You Make My Day, was bass guitarist with the Merseybeats during the sixties. He formed a band while still at school with Tony Crane who is currently playing the clubs with the Merseybeats. 1964 was their year with such records as It's Love That Really Counts, I Think Of You and Don't Turn Away making the charts.

Despite the Merseybeats falling apart in 1966 Kinsey and Crane remained together as the Merseybeats and had a hit in the same year with Sorrow. The Merseybeats reformed in 1970 and I joined them for six months. But the cabaret scene got me in a rut and so I parked it in and became a session man," said Kinsey.

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

"As far as hits are concerned we moved out of the sixties and began with the band. We were a pop band and so take it in as well as the audience as well."

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

As years go by

1964 alongside O'Hara is Billy Halton and Dave Lovelady. Billy J. Kramer is still singing about Little Children while Billy Fury is about to make a comeback with a rock 'n' roll show which also stars Marty Wilde.

The Swinging Blue Jeans, best known for You're No Good, Hippy Shakes and Good God! Miss Molly, are seeing success for the second time around. A new single, Dancing, has made the charts in Belgium and Europe and has been followed up by a new album, Two Faces Of The Swinging Blue Jean, also selling well across the Channel.

"We hope the records will be released in this country in March," says drummer Ray Emms. Les Brad, another original is also still in the band.

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

"As far as hits are concerned we moved out of the sixties and began with the band. We were a pop band and so take it in as well as the audience as well."

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

As they were, from the top: Billy J. Kramer, Cilla Black, Gerry and the Pacemakers, the Searchers, Fourmost and the Merseybeats. And immediately above, Billy Kinsey as he
LOUISE Quinell is sixteen, lives in Sussex, and is a Cassidy Superfan. Now her letter: sent some weeks back, puts her in the running for the award, but she can be beaten yet on points by others.

We're looking for the SUPERFANS. Superstars aren't born, they are MADE. And who makes them? YOU the fans. The superfans. And the devotion and dedication shown by superfans never fails to astound us lesser mortals who merely write about and sometimes meet the superstars. Maybe you think YOU are David Cassidy's number one SUPERFAN ... then why not take part in our search? This week sees the start of a seven-part series featuring seven top pop superstars and we're looking for seven superfans. Each week we'll invite fans of a different star to take part. Maybe YOU aren't a superfan but know somebody is. Then let us know the facts. We'll do the rest. Each superfan, judged by a special panel of pop folk, will receive a commemorative Superfan plaque to be presented by... well, that's a secret!

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

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

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

So David spent most of his tender years in the company of baby-sitters. Away from his travelling parents, he started at school. Later his parents were divorced and he went to live in Hollywood with his mother.

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

On leaving school he decided to leave home and live his own life in New York. He got a job sorting out mail in a talent agency, thence time off for auditions. Finally one producer felt he was the one and he gave him a break - just about the time he was setting up in Hollywood, so he paid his parents.

No, David didn't get the part. He did one of the TV series launched by CBS. He got the part and the shock of his life when he found that his fabulously successful mum was going to be his real life step-mother, lovely Shirley Jones. So the Partridge Family became David's favourite TV show, and songs from the series hit the top of the charts and David became a superstar, attracting superfans galore.

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

"And sometimes I come across a fan who is so rock bottom as he says: 'I think of the loyalty of all those fans and I wish I could get to talk to every single one of them, share their problems, sign their autographs before they have to cut myself off. In a way it's a little bit like being a superstar and being a surprisingly lonely life."

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

Sometimes he signs autographs until he feels his hand is going to drop clean off. The only thing that irritates me," he says, "is when people say, 'you don't actually write autograph for themselves. It doesn't feel right.'"

But do it for me, says the superfans. And he did. He didn't just sign his autograph on one of his fans' things. He signed his autograph on a sheet of paper, just a plain sheet of paper. And he signed his autograph on a sheet of paper... twice.

"I love them," he said. "And I wish I could meet them all."

But love'em...
RNI may go round the clock

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

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

RNI's Rob Eddleman told RHM this week that he is preparing to take the service to 24 hours a day. RNI is obliged to stop transmitting on 23 January when the Dutch service from Mebo-2, is due to cease ahead of the conference. The company is now planning to continue the service, however, by using the skywave.

The broadcasting commission has been set up in Holland to consider the introduction of a 450 metre frequency. Eddleman stressed that there have been some problems with the service's outlook in recent weeks. Rather the reverse, he said, is that everything is going to be better.

RNI believes that it will be possible to keep an English-language international service solvent with reasonable funding. It is thought that this is the case in part of Europe. Of the three possibilities for tendering bases, Belgium looks the best, followed by East Germany and Italy.

Meanwhile, no replacement for the Antwerp studio has yet been chosen. The RNI Jock plans to house his own studio in London's North East.

IN THE MEANTIME

Beep plans

TONY BLACKBURN takes a two-week holiday break from his morning show on Radio 1 from Monday, March 4. His place will be taken by David Sharp, who will forward some of his show. In turn, his place is taken by Dave Lee Travis. When he returns, the producer will present the Saturday morning show on which he is regularly heard.

Beep plans: Bob Harris's off shore radio station in the first place. They had no idea what they were doing. A few alternatives are put forward by Radio Sweden and the Irish Radio Service RTE. Radio Sweden have their Saturday show on Saturday night (just to be original) from 18.45 p.m. until 21.00 p.m. with Scandinavian music and a lot of very controversial news on all sorts of matters. Radio London's new commercial station, Piccadilly Radio, has its own commercial station. But these are no means free, and it is a Government commercial station.

Translating that means "Piccadilly Radio will be a modern-day Radio Luxembourg." Offshore type (sic) stations are being subverted by the B.B.C. for approval at the moment. That station will come on the air on March 3, 280 metres, Medium.

THE WOBLES of Wimbledon paid a surprise visit to Breakfast Show on Saturday. Story Of Pop looks at Motown. Then on Sunday there's Junior Campbell's Top 12 and later Rab Noakes in Sounds On Sunday.

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

lux story

A NUMBER of old recordings from the Dutch Radio Luxembourg show and extracts are to be included in a 90-minute programme, "The History of the Station on the Air," which will be broadcast.

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

Extracts include the voice of Lord Haw-Haw, the trailer "The Voice of War," and extracts from stories of German propaganda messages to Britain.

In addition, extracts from the voices of such well-known German propagandists as Harry Bannerman, Jimmy Savile, and Tony Blackburn can be heard.

In gear

THE WORLD'S fastest body motor racing driver, Jochen Mass, has set a new world record in a Honda-powered car coming up to 231.25 mph on the Silverstone track in England.

All free radio breaks in Scotland please note the BFBS has been granted a new licence to broadcast in Aberdeen (STV) and Dundee (BBC Inverness area). The programme, titled "The Wobles of Wimbledon," is sponsored by "The Wobles of Wimbledon." For an idea of what you can expect on April 4, Radio Luxembourg will be on the line at 19.00 p.m. with "The Wobles of Wimbledon." In London, the Capital Radio station will be broadcasting live at 19.00 p.m. with "The Wobles of Wimbledon." And in Glasgow, the Radio Clyde will be at 19.30 p.m. (2 hours a day) ... and so on.

In previous weeks we have mentioned advertising by certain companies for offshore stations. These are now being broadcast on the radio station, and it is worth noting that the advertising is being advertised by the radio station.

We also understand that representatives of these companies were unhappy about the context in which the advertising appeared. We were told that we could use the advertising in our own context, and we were told that we could use the advertising in our own context.
STEVE MERRIKE picks this hit to go go go go! Record and Radio Mirror always likes to be first with the news, and a couple of weeks back we told about our intrepid reporter to tracked down Steve Merrike at L.B.C. Dave Johns very kindly agreed to be rounded into watching Steve operate the "Night Line" show from 11.30 in the night time until 6.00 in the morning.

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

"This one to go go go!"

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

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

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

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

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

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

"Radio Brighton was a weird sort of station, because there I was literally doing everything under the sun, from request shows to producing plays and children's shows. I have to confess that the experience I gained there was invaluable to me, but I wish to knock anyone, but just tell me how much to do."

Dame Whitaker of "The Lady" could chair a discussion between two politicians?

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

"Being music director is a big challenge to me, but I have put a great deal of energy into getting things arranged that I hope I will be off to a head start. When the station comes on air on April the 1st I want the whole music library to be already planned and catalogued.

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

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

Dave Johns

PHOTOGRAPHY
John McMillen
PRODUCTION MANAGER
Les Bicker
ADVERTISING
CO-ORDINATOR
Barry O'Keef
ADVERTISING MANAGER
Ane Griffiths
CIRCULATION MANAGER
John French
EDITORIAL DIRECTOR
Mike Hemmings
PUBLISHING DIRECTOR
Alfred Whvie
FINANCIAL DIRECTOR
William E. S. Newton
CARDFORT PUBLISHERS LTD., 1973
3 Carnaby Street, London W1V 9PG. Tel. 01-437.8900
A BILLION AND PUBLIC
EDITION
Peter Jones
ASSISTANT EDITOR
Peter Harvey
PRODUCTION EDITOR
Roger Greenaway
CHARTS EDITOR
Tony Jopson
STAFF WRITERS
John Beattie
Sue James
CONTRIBUTING EDITORS
Max Newsham
James Hamilton
Ted Byworth

JUDGE DREAD
"DR. KITCH"
TR 7905
LINDSAY KEMP is the man who moulded and coached David Bowie in the arts of mime. In 1964 he heard Bowie on radio and instantly got into his writing and singing style. Then discovered that Bowie had long been a fan of the Kemp style of theatre - up the mutual admiration society was complete. Lindsay has designed a lot of the Bowie clothes, and taught him how to use make-up. Of course David went on to superstardom in pop music, a pull-wristing,glass-dropping giant.

Now it looks as if Lindsay Kemp himself will find real fame. His show was suspended Skeeter Davis is a country artist with string of hits to her credit - The End Of The World, I Can't Stay Mad At You, Gonna Get Along Without You Now.

But now, like several other top country artists, she's really got religion.

And it's got her thrown off the famed Grand Ole Opry show in the States. She's part of the Christ Is The Answer group, who stop people in supermarkets and on the streets to try to spread the message.

Local shopkeepers kicked up a fuss, had some of the evangelists arrested. Skeeter Davis hit out at that on stage was suspended from the show. Now she's feeling most of her earnings into the Christ Is The Answer group. Is country churches to go on, along with her preacher Bill Lowery and the Joyful Noise, a Jesus-rock band.

A single-minded lady is Skeeter when riled.

THE PUBLICITY big guns are really blasting off for Demis Roussos. The Greek star, who used to be the lead singer with Aphrodite's Child, has already captured the Continent market - and we are about to be blasted into submission.

Demis Roussos? Well, some say he's like an updated Cat Stevens, whatever that may mean. Others that he's a male Nana Mouskouri - whatever that implies. But he's for sure a blend of rock and Greek byzantine music, and it's a music of many different moods.

So, for that matter, is the man himself. The Aphrodite's Child smash hit was Rain and Tours. Other hits followed. But the group split, because Demis was so determined to fuse today's music with the sound of his own culture.

"Give me three years - and I'll make it," he said. That was in January, 1972, and he's beaten his target easily. His We Shall Dance single was a million seller - and his album Forever And Ever is a real monument to his talent. That's the one that is being trumpeted into the charts. He's a tremendous graft in Demis. Says it's part of his Greek heritage to travel - and he recently did 28 concerts in one month in five different countries.

He's a bigger-than-life black-bearded bloke who really does have to be believed; heard to be accepted. An original, with a high and wide voice. Sounds like I'm sold on Demis Roussos? Right. He'll hit all age groups. Don't try and hide...remember those publicity boys have ways of making you like talents like Demis Roussos.

Who?

MANY a "conventional" musician has expressed difficulty at picking out the differences between rock groups...say the Who, the Who.

Who: Pete Townsend perhaps? His name was a "conventional" sault with British big bands. But the English singer who doesn't like modern singing would probably say that the Greek and Crete sound the same.

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

"Again, the Beatles came along at just the right time and were more or less 'adopted' by the public. Their success was a kind of realism, but we are now household names. We have the texture of a rock band."

"We are successful just through hard work - because we believe what we do."

Mime Man for West End

LINDSAY KEMP is the man who moulded and coached David Bowie in the arts of mime. In 1964 he heard Bowie on radio and instantly got into his writing and singing style. Then discovered that Bowie had long been a fan of the Kemp style of theatre — the mutual admiration society was complete. Lindsay has designed a lot of the Bowie clothes, and taught him how to use make-up. Of course David went on to superstardom in pop music, a pull-wristing, glass-dropping giant.

Now it looks as if Lindsay Kemp himself will find real fame. His show has opened at London's Institute of Contemporary Arts. And he soon gets his first West End season at the Cameo Polytechnic in Regent Street.

And that man roving his hand in suspense is David Bowie, of course.

Fluff's treat

DISC JOCKEY Alan Freeman, who fluffs flee all the way to Las Vegas, just to try the hotel suite for a meal of choice of lobster or beef, and twenty-two quid for bottle of champagne, and 'dread knows how much as tips to the head waiter just to get a table for his party.

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

Note: as of Blue Eyes was on stage, to a fantastic reception, he said. We have done the same thing if Pope Paul walked out here.

Fluffing David

IF it's big enough and good enough for a Billy Graham evangelical meeting, then it's big enough and good enough for a David Cassidy, thinking Cassidy and company taking over Melbourne's Greek Orthodox Church 65,000 fans for his "tour" down under.

And there's a first-name top for David to Australia and New Zealand. It's been worked out that he'd draw more people and stop more money than even the Beatles at their peak. Additionally David plays at two tennis clubs and one racetrack.

Sporting David

That story about CBS sending his friend Robert Knight when his five-year-old son got an invite to the grave is NOT true.

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

Robert is a star, as someone called him, is quite determined to finish his doctoral course and come good as a man of medicine. He's hard got a little bit more time. He'll Love On A Mountain Top. singing was a last minutes to find the record company said to the agents with that tape, and if he could make me a terrible arrangement...

I just want to sing...the way, sort of Motown, but still feel a hit."

Nowadays Robert has unlimited time in the studio available and spends most nights then after school. And if he doesn't, they all arrange the arrangements they give him..."I just don't sing...that was never ours.

Next release from him by the way, another single,...Everlasting Love, covers successfully here. The new recording which Robert says is "where I'm really at.

Are you the Sladest?

PICTURED here is what you might call a family affair. The band is led by Steve Gunston, whose brother, when Mike Gear, of Scaffold fame, arrived to cut his new album with Paul McCartney, of Beatles fame.

With a little help from his friends (Paul, Linda and Wings), Mike will get the album out via Ekstra by the end of August. He also had a last letter from Liza Creme, on the left of the picture...he's one of that excellent band 10 cc.

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

And that man roving his hand in suspense is David Bowie, of course.
Shes' never lost control

IT'S AROUND ten years since Lulu first arrived in the music business and yet almost nonchalantly she confesses that she's not a singer, but more of an actress in something to get better although sometimes I'm wrong.'

Lulu's never too flattering about herself and her comments are in no way inhibited by the success she has had since the days of her initial hits such as Shot and 10. She's more of a singer, just like the Sax it is."

Ten years is a long time and until recently it looked as if Lulu was abandoning the singles market, not by her own choice but moving on to the more conventional cabaret type of appearance. She had 'lost direction' in the singles market to put it in her own words but like the Messiah in the lyrics of The Man Who Sold The World, along came David Bowie and Lulu's barren couple of years in single obscurity had ended. Her version of The Man Who Sold The World has shot into the charts with surprising ease considering many people, including herself, didn't really dig the sound on first listen. "I think the record company sent a nudge out with the record saying we've got to listen to this and it was a couple of times and it sounds like the're giving you a line but it's absolutely true in order to get it."

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

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

Lulu also worked with Dr. John and the New Orleans Allman, "I had some of the best musicians and recording people around and I think the first album was a really good album, it was called New Orleans."

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

'Lulu's experience and Lulu put it down to an 'interesting change' although she seemed to reflect a spell in her attitude, a wrong direction perhaps?

"I was back in front in a way because the guitar took the lead on David's version but he has change the riff on the guitar and made it very far back in my record."

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

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

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

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

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

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

The Saturday night TV shows have given Lulu the chance to do a bit of everything, despite the comments of a recent critic who told her she ought to go back and do her roots in rock n' roll."

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

It was Lulu's brother Billy who first turned her on to the sounds of Bowie in Hunky Dory when it first came out. He remembered David from Space Oddity and as Hunky Dory grew on her, did the same as a tall, smooth model type of voice."

"But it's not really true, it's not like I don't know how we came about to do it like that but I just sounded the right one. It's a very serious lyric, I think it's about Jesus although I haven't asked him. He might see it as being some commie being."

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

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

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

"But it doesn't bother me, I don't mind people put me in a box or style and it's that I'm copyrighting or whatever because people think of me as a Saturday night TV artist and they think I'm strange."

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

Bowie obviously saw Lulu in the type of image he portrays on stage. "He said I reminded him of Edith Piaf, or something and that was the way I should be but I don't really see myself the way anyone else does. I see myself as very much on the cabaret stage but it's just means settled. Her cabaret is in Wales and Southern hooked before she left London off, make it extremely difficult a couple to meet and discuss plans.

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

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

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

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

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

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

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

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

Slade’s New Album

Also available on Musicsassette and Black Cartridge.
OSMONDS IMPORTED LP's
Osmonts 1st.
Donny Osmond: My Best To You.
Love All, 33 1/3, single, pop collectors, 150 p.

FREE RADIO

COMMERCIAL RADIO INFORMATION BULLETIN

PACKED WITH FACTS ON THE I.B.A. LOCAL RADIO STATIONS
RADIO LUXEMBOURG & THE OFFSHORE STATIONS

Send 20p for sample copy or £1.50 for 10 issued to:
COMMERCIAL RADIO NEWS AGENCY
67-69 CHANCERY LANE
LONDON WC2A 1AF

JANE SCOTT for genuine friends.
Introductory opposite sex with sincerity and thoughtfulness. Details free, 3p stamp to Jane Scott, 30, Maida Vale, London W1.

RARE friends wanted: M.A. (A.M.I.), 109 Queens Road, Reading.
MALE/male exclusive contact: 1970! SAR to: Secretariat, Golden Wheel, Liverpool.

TWO females wish to start a business as a pop group. Very keen, every town considered.
- Biddles 9030.

RECORDS WANTED

GOOD PRICES PAID for all your unwanted 45's, LP, cassettes, etc.
Send record description to: Don't Forget, 153 Eastpark Street, London W1.

CUPID REMINDS YOU: "Don’t forget Valentine on the 14th!"

FREE GRANTS, loan, exchange.
Please enquire.

ANNOUNCEMENTS

FREE CONCERTS: SONGWRITER magazine will publish the first 500 songs.

WANTED INTELLIGENT VIEWS on current I.P. Singles, State school, etc. In Essex, etc. (PO Box 57, Old Hall Farm, Great Bromley, Essex.

WANTED!

SOLD OUT IN 1973, SELLING OUT AGAIN IN '74.

THE INTERNATIONAL SOUL CLUB

MAIL ORDER, IMPORT ORDER: RICH. F. CANNON, 8/9 KING STREET, NEWCASTLE, STAFFS. STS 16T

New Sounds available at 10p each inc. postage and packing. (Mechanical copyright stamped where applicable)

GOLDFIELDS: (Send slip in 10p window)
- Feelin' hot - Jacki Edwards
- The Gallery - Milton Wright

SONGS OF THE 60's

Send S.A.E. for full list:
THE COUNTRY'S NO. 1 SOUL-SOUL-SOUND SUPPLIERS!!! Wholesale Enquiries Welcome!!
TUESDAY 14th MARCH
QUEEN'S HALL, LONDON... ALL NIGHT SOUL FESTIVAL "First Ever"
(Over 7,000 Capacity)

5,000 OLDIES CHEAP!!
Ricof's Record Show.
Saturday, 14th March, 10am.
At Ricof's (Recording, Inc.), 190 High Road, Walthamstow, London E.17.

Satisfaction, £1.50 for 10 copies each plus 1p post pgk.
"Cupid" Contact.

THE TOUR THAT WASN'T

TAPES

CASSIDIE HIRE

Join Britain's leading cassette label - 100's to choose from. For full details of membership send for our FREE BROCHURE.

DISCO'S GROUP AVAILABLE at short notice.

CLASSIFIED ADVERTISING RATES

The price for a classified advertisement is £5 per word, £5 per single column inch (Max 32 words), £2 per half column inch, and any further copies at the rate of £2 per word. All advertisements must be submitted at least 10 days before the sales commencement. All advertisers are subject to the approval of each publication. The BRRM will not be liable for any errors arising from advertising.

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

Since their chart success, the Bay City Rollers have vanished into oblivion, except for the splash of publicity they received when they won the Radio Luxembourg International Grand Prix, with their single Manana in September last year.

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

Remember these lads were of a tender age at the time of that first big hit; scarcely old enough to attend an "X" movie unaccompanied, but had at a comparatively early stage in their musical career, achieved what many young bands only aspire to.

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

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

"Not really," said their lead guitarist Eric Falconer. "Naturally it was great having a hit and the whole treatment, but I think we were really too young and inexperienced to take it all in. As for our audiences, they've always been tremendous in Scotland, we had a huge following there long before we had even recorded Keep On Dancing, but as far as the rest of the country was concerned, I'll admit that there's been a gradual decline - it's almost like starting all over again."

All the Rollers are from Scotland where they are in great demand by demonstrative audiences in the whole of the North, North West and the Border country. A British tour early last year kept the Rollers away from their ardent Scottish fans for over two months, causing widespread writing of irate letters to the pop press and threats of resignations from their 4,000 strong fan-club.

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

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

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

So the present line-up is: Peter McKeown on lead, Derek Longmuir (Alan's brother) and drummer 20, John Devine (Woodie) 18, guitar, and Eric Falconer, 18, bass.

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

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

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

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

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

Genevieve Hall

---

**The Bay City boys keep on rolling**

**Charlie Rich**

Chartbound single 'The Most Beautiful Girl'

EPC 897
Pick of the week

MICK RONSON: Love Me Tender (RCA Victor 62 12). Exposure on it, as they say in Dad's Army. Mick is a real nol-bending lad, vocally. Add in some interesting back-up sounds and you have an admittedly slow-moving single, but one which is set fair for the Top Ten.

Pick of the week

BUDDY HOLLY: It Doesn't Matter Anymore; True Love Ways; Brown Eyed Handsome Man (MCA 19). Is a fine trio of the late Buddy Holly's immortal posthumous 1959 smash Paul Anka-penned "woops-a-daisy" pleb-patterer, his own strings and a setup that was better right now?

RECORD & radio FEBRUARY 9, 1974
Degrees of heat

The Three Degrees (Philadelphia International, IR 35538). If this isn't the sexiest-looking trio in the business, they'll certainly do for the time being. This album is worth the price of admission for the centre-spread colour picture of the girls in see-through dresses and though I've reviewed the one on the left I don't suppose even a rave review will do me much good. So anyway this rave is honest and given without hope of reward. The girls are into a commercial soul sort with, quite to my mind, not even an undercurrent of blues, but the flashingly sexy eyes are firmly on pop appeal. Sheila and Valeria, the way they sash through Dirty Old Man can affect even dirty young men. Kenny Gamble and Leon Huff produced this album with loving care. It should be, deserves to be a huge hit. The Pointers, then, the Degrees... what a year for girl groups.

CHARLIE RICH Between A Heartbreak And A Door (- Epic 3224). Charlie started out in jazz-rock, moved into ballads, and is now somewhat in the country field. Awards galore have been piled upon his grey-topped head, this album was voted best of the year in the States, and so was the title track as a single. It's a delicious example of the lifting ballad, and there's a smoky feel to the rich voice. Back up work from the Nashville Edition and the Jordanians.

JESSE COLIN YOUNG Songs For The Leftover (Kama Sutra KAMA 49062). Those of you who know of 'that' American band, Youngbloods, will know that Jesse Colin's albums have been a little more effective. This track is the most distinctive sound, soft gentle and in-jet. It's just as apparent here - so laid back and easy on the ear without ever getting schmaltzy. The music has been recorded over the bend, the band, one side and there's a second-up-tempo version. The mood is a little more down than the title suggests. Digge is a classic with its piano drone, one of those fine acoustic strumming on some cuts. On A Night Like This (the single) opens up the set where he left off, countryish Nashville has a powerful lead over the competition. It's strikingly imaginative and very different. Once you've heard the Galloping Gauch, you'll never be the same again.

BOB DYLAN Planet Waves (Island ILPS 2561). This is the complete Dylan, no hole measures, no real indulgencies; pure Dylan as of old and of recent years, it's all here. It's an album for the connoisseur. For a start Mr. Dylan has found the old disdainful edge to his voice and uses it considerably on songs containing all the old magic. His outlook is more mature and quite universal but there's still the sting and bite that characterised his early work. Since it was recorded over just three days last November the sessions with the band must have been truly inspired. There's a subtle finesse to their playing that describes and complements the shifts of Dylan's image. Dylan plays a lot of mouth-harp and also jangly acoustic strumming on some cuts. On A Night Like This (the single) opens up the set where he left off - countryish Nashville made and deliberate. Then a fitting closer. The album goes right back to Dylan's roots with just the folkay strummed guitar and mouth-harp down. Tonight's show, showing Dylan as he ever was - a true master of his art.

ELEPHANTS MEMORY Angels Forever (Polydor 725060). Elephants Memory I really bumbled over when they worked with John Lennon on his New York City album. After that the band seemed to slip into obscurity but they're back folks and after hearing Angels Forever I'm still bumbling over them. Of course it's not everybody's cuppa but if you're into funk and jazz - there's some cool sax from Stan Brolstein and Elephants Memory, blow your shetters on this album maybe it won't make the charts, but could sell well over a period.

DESMOND DEKKER Double Decker (Trojan TRRD 401). There just HAD to be a good reason called double dekker and there are twenty-eight titles (count 'em!) all written by the Daccare-King, team and Desmond is at his ebullient reggae-up best throughout. Of them, Message songs, sheering entertainment songs and no hang-ups and a very likely a big Yuletide seller.

VARIUS ARTISTS "Twenty Dragon Hits" (Dragon Records, compilation album. The Dragon roster of reggae artists.

I. ROY Hell And Sorrow - (Trojan 7509). For my money one of the best of the reggae artistes. He has a real class in confidence, and he enjoys his work hugely. But sometimes his lyrical outbursts take some translating prior to understanding.

CHARLIE RICH Between A Heartbreak And A Door - Epic 32247.

DIANA ROSS Last Time I Saw Him (Tamla Motown STML 11255). There's a sort of relentless efficiency about Diana Ross albums... a gloss and musicianship that is almost frightening in its way so cracks appear, no weakness. Yet for all that there is also a relaxed mood when it suits the song - in other words, for all the consistency and peak performances, Diana isn't no automatic. This one features the work of umpteen different arrangers, among whom the Bob Gaudio and Dave Blumberg team stand out. But as usual it's Diana out there in the spotlight - from the cross-eyed swing, Oklahoma feel of the title track, on through the outstretched emotion of Love Me, and the very fine I Heard A Beloved Song (But You Never Made A Sound). In terms of popular appeal, Diana Ross is surely worth number one. Try the ballad You as a sample of how to winsome and sentimental without com- mercial floss.

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

Rockin' Roll Baby

The Stylistics

Don't forget their other amazin' albums

The Stylistics
Including: Betcha By Golly Wow,
You Are Everything
6466 008

Stylistics 2
Including: Peek-a-Boo,
I'm Stone In Love With You
6466 010

Available on Cassette and Cartridge
Angie filming/David turns down Gay Lib 'anthem' /Yes hire helium balloon

SILVERHEAD played the Academy this week. Bass player Michael Des Barres, who straddled a stage chewing a piece of gum and wearing a knee-length leopard skin coat with silver threads, looked as if he had just killed his stuffed body. The band members mostly played from the album, which is on Savaged, and failed to generate much excitement. A point of note: they ran off stage and failed to get people to clam along.

Mostly succeeding in making a fool of himself, obviously has the talent to make it, but it won't be done fronting a group of limited abilities as Silverhead.

KISS, a New York group, named after a porn star about to embark on a concert circuit after having played the local bars for over a year. Their set proved to be a loud one, with some ear-shattering instruments.

ANGIE BOWIE was in town for the hour-long event, heading out to her West Coast retreat. She is discussing the possibility of doing a Los Angeles show, and while here, will probably make a few guest appearances on radio and television.

Her husband David Bowie won't be joining her on this trip; he's still away in Europe and has been busy recording. Speaking of David, he has apparently been signed to compose the first Gay Country National Anthem.

BTS, the British pop group, and STEVENS and producer Paul Cooper have put together an album to be released in the Big Apple. Recordings are being made in London, where Stevens has just finished recording his album with the group, SPECTRE.

ANGIE BOWIE was in town for the hour-long event, heading out to her West Coast retreat. She is discussing the possibility of doing a Los Angeles show, and while here, will probably make a few guest appearances on radio and television.

Her husband David Bowie won't be joining her on this trip; he's still away in Europe and has been busy recording. Speaking of David, he has apparently been signed to compose the first Gay Country National Anthem.

BTS, the British pop group, and STEVENS and producer Paul Cooper have put together an album to be released in the Big Apple. Recordings are being made in London, where Stevens has just finished recording his album with the group, SPECTRE.

ANGIE BOWIE was in town for the hour-long event, heading out to her West Coast retreat. She is discussing the possibility of doing a Los Angeles show, and while here, will probably make a few guest appearances on radio and television.

Her husband David Bowie won't be joining her on this trip; he's still away in Europe and has been busy recording. Speaking of David, he has apparently been signed to compose the first Gay Country National Anthem.

BTS, the British pop group, and STEVENS and producer Paul Cooper have put together an album to be released in the Big Apple. Recordings are being made in London, where Stevens has just finished recording his album with the group, SPECTRE.

ANGIE BOWIE was in town for the hour-long event, heading out to her West Coast retreat. She is discussing the possibility of doing a Los Angeles show, and while here, will probably make a few guest appearances on radio and television.

Her husband David Bowie won't be joining her on this trip; he's still away in Europe and has been busy recording. Speaking of David, he has apparently been signed to compose the first Gay Country National Anthem.

BTS, the British pop group, and STEVENS and producer Paul Cooper have put together an album to be released in the Big Apple. Recordings are being made in London, where Stevens has just finished recording his album with the group, SPECTRE.
Are you an artist or a group involved in country music? If so, here is an opportunity to win some fabulous prizes by competing in the 1974 Country Music Festival.

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

**PRIZES**

- **Best modern group £75**
- **Best solo singer £40** plus a jumbo 12 string guitar.
- **Best duo £40** plus two 6 string jumbo guitars.
- **Best old time blue grass group £75**

**ENTRY RULES**

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

- **Please tick type of act:**
  - [ ] Solo
  - [ ] Duo
  - [X] Group

- **What type of country music:**
  - [ ] Solo
  - [ ] Duo
  - [ ] Group

- **I enclose photograph**
  - [X] (tick)

- **Name**

- **Address**

**Post to:**

Mike Storey
127 Cambrian Way
Lupset Park, Wakefield Yorkshire WF2 8LA

The judges will consider all entries on their merit and select 25 acts which will compete at the festival. Latest closing date for entries is March 18th 1974. The final selection and acknowledgements will be advised to all entrants immediately after the closing date.

Guitar prizes kindly donated by CBS/ARBITER LTD.
DESPITE unconfirmed Press reports, there's virtually no chance of the original Seekers reforming and that comes straight from the sweet lips of ex-Seeker Judith Durham.

Judith and her pianist husband Ron Edgeworth called in at Camden Street recently for a 'wee' chat and were rather 'surprised' to say the least at a story which said Judith had expressed keen interest in getting back together again.

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

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

"As far as I was concerned it was just pushing me further and further back into my shell and after two years, I could have carried on being part of a group for another ten years, but we would have started doing something on my own for a change and that's what happened," she firmly believes that the public were and still are under some kind of illusion about the success of the old Seekers due to the fact that the last single and album brought out by them sold virtually nothing.

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

The Seekers image of being a clean-cut family group was also a setback in a way to Judith's ambitions. Sure, it's lovely to be one of the family but as Ron put it, 'It's simply not very satisfying to have to limit yourself to a certain mould which was cast ten years ago and go just to the interest of making money.'

Judith added that she never wanted to be in showbusiness for commercial success, and when the group split up, the only persuasive things the people could offer was just how much money they were earning.

The ex-Seeker and her husband left England two years after Judith had compiled a series of 'Sarky Woman Shows' which included some Seekers songs with a bit of jazz added.

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

"The show thing was the idea that I was going to be able to use my voice and not just the voice of the band, although I had used to go down to this club in San Francisco called the Hottest Band In Town and I used to go up and do a couple of numbers with the band there without saying who I was."

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

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

Judith wrote the music and lyrics for the single and its flip side whereas the rest of the album comprises other jazz writers' material. Does Judith ever take more than a passing interest in the success of people who have written something which is in her book, seem to have justified their existence over and over? "I'm always interested in watching a group with two girls and looking at their My Way but I wouldn't say I have a personal interest. Obviously people wouldn't have taken notice if they had remained a commodity and noticed they did had they not used our name."

"It's a pity they've got our name but I'm sure they're not really associated with us. They are constantly compared to us I'd imagine and it must be a drag.'

Judith Durham looks very much the contented girl living in a beautiful part of the world with her husband. Ron. It's not wrong to say she has spent the best part of a decade performing all kinds of material in various locations throughout the US, Britain and Australia.

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

That Rich sound

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

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

Gliding himself as a contemporary country singer, Rich has been long regarded as a musician's musician. Others have laid down qualifications which have cast him in a vast musical array which hedges the realms of jazz, blues and soul. Above all else, though, Charles Rich remains an immutable stylist whose development continues to elude the public's imagination via the Sun recordings of the last decade.

"I first became interested in music, the profession, whilst I was serving in the Air Force," Rich explains. "Before that I spent a year in College at the University of Arkansas where I majored in music. During the Air Force period we put together a group called the Velvets which was very much a harmnony thing. Although now instantly associated with the keyboards, he first studied the saxophone as his main instrument.

"I changed over because there was more of a demand for piano players. I played real jazz saxophone but traded it for a celeste, which was a real thing at the time, to play along with piano.

"Sun really gave me the start in the business, though. I joined the studio as a musician and songwriter and just kinds evolved into a singer.

He provided his own contribution to the growth of Sun rockabilly with Lonley Weekends, which was released in December 1959, and, moving into the sixties and a change of labels, next made national US impact with Mohair Sam. Since the late sixties he's been associated with Epic and, under the auspices of his present manager Billy Sherrill, made frequent impressions in the Country Charts with such items as Raggedy Ann and July 12.

However it was Behind Closed Doors, now well surpassing the one million sales, that was to change the Rich stature and, last week, saw the British release of the album bearing the same name (Epic 46716).

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

Charlie Rich, however, lays down no doubts if he were to be limited within his own particular skills. "If I had a preference," he says, "then it would be something I would remember. When we went into the studio to put the album together we really didn't have too much idea of what we were going to record but just let things happen as we went along.

"In the end we arrived with seventeen tracks which included such numbers as Big Rock Candy Mountain, The Lion Sleeps Tonight and The Man With The 3,000 Mile Walk From The Gallows. The title track, incidentally, is an original and was written while Rich was playing music throughout the album features a very basic country band with only a single electric guitar among the instrumental line up.

Bryan adds, however, that Daddy, Sing Me a Song is not following up on album to his past success with the Charlie Rich label. Rather it's a one-shot and, more important, a labour of love that's eventually seen the light of day.

Bryan Chalker can also be seen hosting his own Country Night, under the sponsorship of the London Tourist Board, every Thursday evening, beginning the last two week of February at the Arts Theatre, Great Newport Street, London W1.

around the country

Tony Byworth
Prelude to a goldrush

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

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

We've worked hard to get them up here in order to catch their breath as we all catch up several flights of stairs to one of the Albert Hall balcony boxes.

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

At that time Brian and I were enjoying a well-earned glass of chilled white wine.

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

To get our back-ground out of the way Ian and I are old schoolmates. We were both at a school in Gateshead.

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

Brian, somewhat hesitant to talk about what he was doing before the group turned pro two years ago, went on to say that they were all very politically minded, which came out in their songs.

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

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

Vietnam is another thing I feel strongly about. It's not my business to get involved in any political party although you could say I'm socially minded.

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

"You know that was released last November and we honestly thought as the weeks went by that was the end of it. We were really surprised when it suddenly made the 50. Ian said in between sipping his wine, "Someone bought the album and we were just sitting around listening to it when someone said it would be a nice song to do."

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

"There's very few groups that can evolve with a new sound. Technically it's all been exploited. The reformation from pop music is the thing today."

And so we turn to what's happening for Prelude after the tour. "We're in the process of doing a follow up album, which I'm calling Forever and then it's a tour of the colleges, Holland, Belgium and Germany," explained Ian.

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

"Stupid, ugly and they can't sing"

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

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

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

Andrew Wright

Amston Street, Leeds.

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

Nannyboppers unite

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

300 Hiller Green Lane, Lewisham, SE13.

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

Naive Steve

REGARDING Steve Harley's comments on the great Rory Music (RRM Jan 5). O.K., so Would You Believe, The Numberner, Grey Lagons and Kitters End are all set style rock, but they're a masterpiece work as Amazonas, The Pride and the Pain. Just Like You and a host of others are very far from it.

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

Mike Holden

Fieldway, Trowbridge, Wilts.

Nah, it's them leopard skin underpants won't do it.
Letting in sunshine

John Beattie meets Stevie Wonder

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

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

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

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

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

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

"On a live performance the song will differ because it depends so much on artistry, on how you feel at the time and how the audience and band your playing with feel.

To a certain extent they can't even be compared as a record is a performance which can be relived as many times as you want to put the needle on."

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

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