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# RECORD and Radio MIRROR

JULY 13, 1974

7p

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-from The  
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Dracula



**BACK**  
Come The  
**RUBETTES**  
With A  
Secret  
Promise

# SAYER IN, EARRING OUT AT PALACE

**LEO SAYER**, Procol Harum and the Winkles join Rick Wakeman for the first Crystal Palace Garden Party of the year on July 27. And Golden Earring are off the bill.

This is Leo Sayer's only London appearance this year. All his other appearances will be on the seaside tour already announced.

He is currently rehearsing and recording for his second album to be released later in the year.

Golden Earring have pulled out of the gig because of "exhaustion". The band, who have been awarded a Gold Disc for their album "Moonman", which along with "Radar Love" is high in the US charts, have completed over 60 concerts in three months during their first major Stateside tour.

However, after a short rest back home in Holland, Earring return to the studios to record a new album next month, followed by a major British tour in mid-November incorporating more than 20 concert dates.

The garden party will be Procol Harum's first London appearance since early last year and their first open-air performance since the Isle of Wight in 1971. They concentrate on America for live appearances.

The Winkles, just signed to Chrysalis, make their first major London appearance

outside of club and college dates.

As announced Rick Wakeman presents his "Journey To The Centre Of The Earth" accompanied by the 102 piece New World Symphony Orchestra and the English Chamber Choir.



IN: Leo Sayer



**BUKTON**  
Full Report Inside



THE FIRST TIME the Rubettes went on Top Of The Pops to do Sugar Baby Love, it was chaotic. The lads were all doing session work in different parts of London when the Beeb summoned the band to stand in for an act which cried off at the eleventh hour.

They all arrived at the studio to be told here's some white suits and caps, put them on and get out there in front of the cameras.

Bass guitarist Mick Clarke just couldn't get into the trousers meant for him and so the bottom had to be slit open and a piece of white towel from the roller in the gents loo sewn in.

Needless to say, despite their vast experience as session men, they were all nibbling away at their finger nails in the dressing room before going out and socking

but turned them down 'cos we didn't feel it was right for us at the moment. We all thought that when things stop going for us, and god be willing we'll have a few hits, then we could do the cabaret scene 'cos the money in it is really phenomenal."

So what can we expect to see in the act?

# The days of towels and split trousers are over and the Rubettes are Together at last

out and spend.

"We don't expect to make much money from the tour. Another mistake on Barry's tour was the admission charges at places. He's got a young following and kids just can't afford the tickets. We're keeping our prices to a £1 maximum. We're more interested in how we'll be received than the money side."

What about the new record I ask. I mean it's so much like Sugar Baby Love with your shvaddydaddy bits and so on?

"A cab driver said I looked as if I was getting on a bit to be a pop star. I've been in the business for 10 years now in fact my story is the riches to rags one. At 15 I was on TV backing Wee Willie Harris and then after getting into a bit of work in London I went to live in Burnley and ended up working in a TV shop."

"At one stage I was in a band and for six months we did nothing but rehearsal. I earned £1 from it and then worked in an orchestra doing summer seasons and the like for three years. From there I moved into session work and then the Rubettes but I never shut the thought out of my mind that I could quite easily be back in that TV shop."

For Bill it was an ambition realised to be a pop star, but so was being a session man.



Sugar Baby Love to us.

They could well be in for the double with their new record. Tonight, and no doubt they'll be having their own little wagers each week on its position in the charts as was the case with Sugar Baby Love.

But right now the band are more concerned about getting an act together since it's a matter of weeks before they go on the road.

"We'll be doing mainly ballrooms so the kids will be able to dance and have a good time," says Rubette Bill Hurd when I met him and the band's guitarist Tony Thorpe in town last week.

"We had offers to do cabaret

following, but the fans didn't exactly flock to see him.

"I was backing Barry on his tour," says keyboards man Bill.

"It wasn't really organised all that well, in fact it wasn't together at all whereas I have every confidence in our tour being together. Actually that Barry Blue tour got to be a bit embarrassing towards the end since the Rubettes had already been on TV and kids were starting to recognise us at gigs."

On the final week we were playing one night and some kids yelled for Sugar Baby Love. We were Barry's backing band and said we couldn't do the song. The kids asked us if we could send Barry off. Could you imagine it - excuse me Barry while we do our song, you can do some harmony if you like."

Talking about the band's formation, there was of course the great 'who does the high singing on Sugar Baby Love' saga which brought Paul Da Vinci into the limelight as it was his voice on record although he wasn't in the band.

Paul's a little tied up with Barry's whining," comments Bill.

He was on the original session as much as anybody. Everyone was asked did they want to become part of the

Rubettes and he said he wanted to do his own thing. We got a bit annoyed when he started to make a fuss but didn't want it to turn into a singing match. A couple of times we felt like saying something.

As it happened Paul had a good voice and a high range, but there's five of us who can do the same thing. Obviously Paul wanted to cash in when the record started to go but he was a bit adolescent about it all."

For a few weeks now the band have been getting things together. They've packed in the session musician scene although the offers have been there, so where's the bread to survive coming from right now I wonder?

"The royalties aren't yet through for Sugar Baby Love," admits Bill.

"It's so far sold 509,000 in Britain and earned a gold disc. The tour is going to be pretty expensive as we've had to get a lot of stage equipment and no doubt we'll be staying in quite posh hotels. I mean we'd look bloody silly knocking on the doors of gigs."

"We're hoping the royalties from Sugar Baby Love will cover our costs. Meanwhile we're being paid a retainer fee although we're being so busy right now we're not having the chance to get

"Our follow up had to be in the same vein," replies Bill. "If you're trying to identify yourself with a sound which is what we're trying to do... it's not a carbon copy and we know only too well that what we're doing has all been done before."

Certainly the image the Rubettes are projecting - this clean cut with the white suits thing - is going down well with the older generation. Letters have poured in saying how refreshing it was to see such a bunch of smart lads on the telly.

Without wishing to be beaten up, I mentioned to Bill and Tony that they look pretty old time and so what was it like to be experiencing stardom at such a late stage in their musical careers?

"You're the second person this week to say we're old men," says Tony grinning.

"Mind you it was quite frightening last weekend," recalls Tony.

"We were taken to Brands Hatch motor racing circuit in a limousine for a special meeting and the kids mobbed the car. It was just like one of the old Beale films and I must admit I thought it'd never happen to me of all people."

Well it was me old son - that's the price you have to pay for fame and so on - probably having to sing Sugar Baby Love for the rest of your days as a Rubette.

"What we're frightened about is in 10 years time when we've just managed to shake the song off, it'll be released."

Roy Hill

THE EPITAPH of the once, much-travelled superstar David Cassidy comes in the shape of a 12-track piece of plastic, aptly but simply titled Cassidy Live! World Tour, '74.

For the record the album was recorded over the three memorable, if tragic, British dates in Glasgow, London and

Manchester during the month of May.

In perspective all the hits which made Cassidy a hero with the teenys are there. Some Kind Of A Summer, Breaking Up Is Hard To Do, I Am A Clown, How Can I Be Sure, and so the endless hits continue.

It's an album which will bring back fond and emotional memories for the faithful Cassidy hordes, around 70,000 of them in all, who faithfully

screamed and cried their hearts away at his series of farewell shows.

Unfortunately, the album is a bit too professionally put together in places and on occasions it fails to re-create the true atmosphere of the night. The producers seem to have laid down a track and then added the screams at timed intervals.

It may have been impossible in this instance, but the essence of a good live album, is when one doesn't have to change the presentation of the songs and on the Cassidy albums, the numbers don't seem to be put down in any logical order.

Take the old Beatles number Please. Please Me. For instance. On the night Cassidy presented this one towards the finale of his act, and yet on the album it's down as the first track on the B-side thus losing the excitement of what actually happened during the concert.

In fact the B-side is probably the best as far as quality and sound is concerned with some excellent re-productions on numbers such as For What It's Worth and C.C. Rider Blues.

On a musical level Cassidy progresses into a worthwhile talent after a shaky vocal start on the first couple of numbers. It's Preying On My Mind and Some Kind Of Summer.

It's also noticeable that the female backing vocalists were thoughtfully used on songs like Delta Lady where Cassidy was perhaps stretching his

voice range or maybe the pressure of the tour was just firing him a bit.

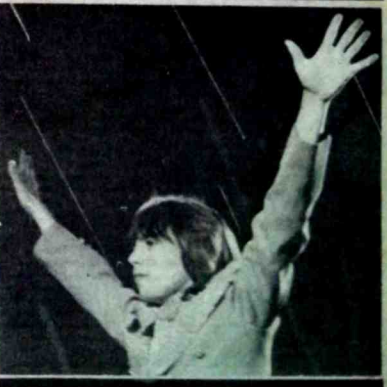
I remember the superstar doing very well on piano at his London concert and the producing team have featured this aspect rather well on plastic.

The only criticism I have about the sound, and it's a minor one, is that it's difficult to sort out exactly what Cassidy is saying in between songs, and I'm sure the thousands who buy this album, would have preferred listening to their hero chat more, rather than having to bear the customary screams after each number.

Overall it's an album worth getting, cause it's his last for Bell records and his last live appearance if you believe it.

I'm sure Cassidy himself will get great pleasure listening to it. Just imagine as an old man he'll be able to sit back with his pipe and play this record to his grandchildren and say "There the kids freaked out about me," and laugh quietly. The sad aspect of it all, is that this album will also remind him of the White City concert and what turned out to be a tragic and rather chaotic event.

I'm not sure if the spelling mistake on the poster, the back of the album was intentional or accidental. After all, the Scottish promoters should know that Glasgow's Apollo Centre is situated in Renfield Street and not Runfield Street as advertised!



David Cassidy's voice will not be heard live again. RRM's John Beattie takes a preview of the album recorded at the 3 tragic and emotional dates which were THE LAST FROM DAVID CASSIDY.

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