

RECORD MIRROR

MOTT BOUNCE BACK

MOTT THE HOOPLE will bounce back from their quiet summer with a big, big Autumn tour here, and single in their old style.

A live album is also due soon, featuring material from American and British concerts.

According to keyman, Margin Fisher, the band has spent its five weeks rest from live dates working on musical ideas for a follow up to Foxy Foxy - their last single which made no great impression on the charts.

"We want something back in the old vein," he told Record Mirror this week, "something that is not such a departure as

Foxy Foxy was from what we usually play."

The British tour begins in the middle of November and will take in 20 dates. Mott's set will be longer than usual - about an hour and twenty minutes - and will follow the same pattern as their Stateside dates this year.

Prior to this, the band will spend October in France, Holland, Germany, Sweden, Spain and Denmark. They return to America in the Spring.

SEPTEMBER 7, 1974

7D



PETER DOYLE
COMES OUT
OF HIDING
AND TALKS
TORM

PANS
PEOPLE...
A
SINGING
FEET!

MICK
ROBERTSON
-FROM A
MAGPIE TO A
TANGO

GETTIN'
TOUGH WITH
SHOWADDYWADDY

RECORD MIRROR

RRM/BBC chart
Supplied by BMRB

U.S. CHARTS

from Billboard

single

- 1 YOU'RE HAVING MY BABY Paul Anka
2 I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond
3 WHEN WILL I SEE YOU AGAIN Three Degrees
... 50 SOMETHING ABOUT YOU TOMMY LEE

SINGLES

ALBUMS

- This week Last week
1 LOVE ME FOR A REASON Osmonds
2 I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond
3 WHEN WILL I SEE YOU AGAIN Three Degrees
... 50 SOMETHING ABOUT YOU TOMMY LEE

- This week Last week
1 BAND ON THE RUN, Paul McCartney and Wings
2 TUBULAR BELLS, Mike Oldfield
3 THE SINGLES 1969-1973, Carpenters
... 50 WE CAN MAKE IT, Paters and Lee

album

- 1 ERIC CLAPTON Queen of Hearts
2 STEVE WONDER Music From His Colour by People
3 THE BEATLES 1967-1970, Beatles
... 50 WE CAN MAKE IT, Paters and Lee

THAT CROSSWORD

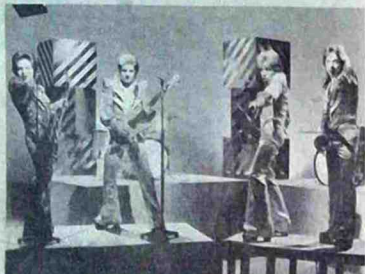
After ages and ages and finally running one, what happens but stupid me managed to put a few things wrong. 15 Across and 2 Down should have read: House of the Animals. Column ten and 3 Down should have been blacked. Sorry and apologies to Chris Hall. He did his job! Try it now!

DOUBLE STAR PICK

GLITTER BAND

TALKED HERE with John Rosshall. "Oh, When Will I See You Again is so beautiful. The Stylistics do a similar sort of thing, nice though. Great disc, that one from Bay City Rollers and Tonight? I'll pass on that one, suppose it's alright. Great song sung by George McCrae. The Osmonds? They're very talented. We appeared first on their TV. Top Of The Pops and you know, they're genuinely happy, hard to believe but it's

so. Instant hit feel to the Bobby Gadsboro disc and surprised no one covered it before. Sylvia will make number one. I don't know if I've been knocked out by the disc. We heard it in Spain last year and it was playing on all the juke boxes. Kiki Dee is great, love to see it become a big, big hit. Oh, there's Alvin's, You, You, You. He's a little bit late with that sort of lyric. We're doing it on ours and it's been weeks in the chart. OK then?" Thanks John.



DAVID ESSEX

"ALRIGHT," SAYS Dave, "thumbs up" and the 50? David scans the titles and off he goes. "I think Three Degrees is rather an extension of cabaret pop, lovely intro. Lovely is the comment on You Make Me Feel Brand New and the Jimmy Ruffin number is a classic. Not all that thrilled though, at seeing it re-released. I'm not keen on all these re-releases. Osmonds, a big 'yeah'. Donny and Marie have done a good disc but as for Please Please Me. Nothing much to say about the current version, time for Beatie oldies! Lovely loose feel on Clapton's 45 but don't like Summerlove. Sensation. Mr Soft is a good one but not very keen on Rock Your Boat. Alright, Tone? Thumbs Up. David! Ta, very much.

CHART PARADE

COMPILED BY TONY JASPER

U.S. CHART INVASION - U.K. STYLE

AMERICA RINGS to the British sound as the biggest UK explosion for years has hit the USA record scene. Six artists make the first 21 listed albums with Eric Clapton leading the field at number one with 461 Ocean Boulevard. Other people are Bad Company, Elton John, Robin Trower, Paul McCartney & Wings, Olivia Newton John. The singles top 20 has the same number of British hit-makers and headed by yet again

Eric Clapton. Other people here are Paper Lace, Fancy, Rolling Stones, Olivia Newton John, First Class.

Here in Britain the biggest jumper is Bryan Ferry with yet another super arranged oldie, Smoke Gets In Your Eyes. Ferry last hit the charts with a disc we tipped for number one, The In Crowd. Somehow and puzzlingly so, the disc did not fulfil our prediction. John Denver has joined the immediate reckoning for number one. Also moving very fast is Hang On In There Baby from Johnny Bristol plus the catchy, Queen

of Clubs from K.C. & The Sunshine Band.

Our big joy leap of the day goes to super Kiki Dee, in with I Got The Music In Me. That's one we've been shouting about for weeks and weeks. We're banking on Kiki thundering up that 50. Also to our pleasure is entry of another disc we have been raving about from Brian Protheroe entitled Pinball at 40 and not only that, another RRM, Chart Parade rave has made 40. Don Covay's It's Better To Have. Once more, RRM tells you the hits and sticks with discs until they become big ones. Remember last year we wrote week after week for Gaye from Clifford T. Ward, Pillow Talk from Sylvia and Cal Do Magic from Linnie & Family Cookin'. And what's more, these are real quality singles.

U.S. SOUL CHARTS

- (2) Can't Get Enough Of Your Love, Baby - Barry White (20th Century)
- (3) Then Came You - Dionne Warwick And Spinners (Atlantic)
- (1) Feel Like Makin' Love - Roberta Flack (Atlantic)
- (5) Live It Up Part 1 - Isley Bros. (T-Neck)
- (14) You Haven't Done Nothing - Stevie Wonder (Tamla)
- (4) Hang On In There Baby - Johnny Bristol (MG)
- (12) Midnight Flower - Four Tops (Dunhill)
- (10) Let's Put It All Together - Stylistics (Aveo)
- (13) Do It Baby - Miracles (Tamla)
- (11) Up For The Down Stroke - Parliament (Casablanca)

STAR BREAKERS

- 1 GEE BABY Peter Shelley (Magnet)
- 2 UP IN A FUZZ OF SMOKE Holly Brown (GTO)
- 3 SILLY LOVE JOCK (UK)
- 4 LIVE IT UP Isley Brothers (Epic)
- 5 DANCE DANCE DANCE Casheers (Pye)
- 6 BREAKING DOWN THE WALLS OF HEARTBREAK Johnny Johnson & The Handmen (Epic)
- 7 WIZZARD OF LOVE The Pearls (Bell)
- 8 SAD SWEET DREAMER Sweet Sensa-Bun (Pye)
- 9 SAIL THE SUMMER WINDS Lyn Paul (Polydor)
- 10 WHERE DO YOU GO TO MY LOVELY Peter Sarstedt (United Artists)

Winners

WINNERS OF THE BCR comp: Elaine Lynch, Davidson Creech, Killyth, Glasgow; Evelyn Simmond, Greenham Road, London N10; Verene Barrett, Swingate Lane, London SE18; Stephanie White, Fairmont Rd, London SW2; Julie Trew, Nelson Road, Worthing; Linda Similes, Norfolk Rd, Margate. Please give some time for your posters plus BCR signs to arrive. Osmond winners should receive photos soon but sorry no space for the 50 winners.

STYLISTICS NEW ALBUM COMP.

WE GIVE you albums from the top people, time and time again. And, here's another big chart single group's album offered just for you - well if you make our ten lucky winners! Then, why shouldn't you? The group sings You Make Me Feel Brand New and yep, it's the Stylistics. Their new album is Let's Put It All Together. So answer those unusually hard questions (only Stylistics Comp. Record Mirror, Spotlight Publications, 1 Benwell Road, London N7 and do so by September 17.

Name..... Address.....
..... Tel No.....

1. Name the flip side of the Stylistics hit single.....
2. Has their single, Let's Put It All Together been in the US 50. Yes/No.....
3. Name the lead singer.....
4. Do they actually come from Philadelphia? Yes/No.....

QUIZ

Hello, chart and record experts. Here's another little puzzler for your nuts, of course it might be too easy. Try and see!

1. Name the year when As Tears Go By was a hit 2. Name the first hit for the Everly Brothers. 3. Name the religious musical in which David Essex appeared. 4. The Stones had a hit with 19th Nervous Breakdown in the year? 5. Who recorded last year the once Who hit, I Can't Explain? 6. Who had a hit with Walk On By? 7. Who recorded the UK hit of Wild Thing? 8. All Things Must Pass was an album recorded by? 9. Roy C had a monster revival smash in recent years with 10. Did Ricky Walker's Teen Wave back the Breakers of the ILM chart?

ANSWERS

1. 1964; 2. Bye Bye Love; 3. Godspell; 4. 1968 5. Yvonne Elliman; 6. Dionne Warwick; 7. Trogs; 8. George Harrison; 9. Shotgun Wedding; 10. Yes

HULSON
Ford

FREE SPIRIT

NEW SINGLE ON A&M RECORDS

AMS 7130



Ford back after 'bruta' episode

JOHN FORD of Hudson Ford, who was arrested on tour in America last week for committing an act of public indecency, has been released.

He made an undertaking not to perpetrate the offence further and issued a statement publicly withdrawing remarks he made about the way security men manhandled fans when the band came back for an encore at a concert in Atlanta. Ford objected to the treatment of the fans in what

the police described as blasphemous language.

Hudson Ford's publicist, Tony Branby, told RM this week, "John has apologised for the offence of using offensive language, but insisted the action of the private security men which provoked the remark in the first place was unnecessarily brutal."

Ford said after his release: "I couldn't stand on stage and allow those people to treat the audience in that manner."

Hudson Ford's current single is titled Free Spirit.

Sensationals set Autumn offensive

THE ALEX HARVEY band sets off on a big Autumn tour next month, coinciding with the release of their new album, *The Impossible Dream*, and a single — as yet to be chosen.

Dates: Leicester De Montfort Hall (October 3); Birmingham Town Hall (4); London Palladium (6); Portsmouth Guildhall (8); Sheffield City Hall (9); Bradford St. George's Hall (10); Lancaster University (11); York University (12); Apollo Glasgow (13);

Edinburgh Usher Hall (14); Manchester Palace Theatre (16); Newcastle Mayfair (18); Southend Kursaal (19).

Meanwhile Alex and the band travel to Europe this month for dates with Deep Purple. They are also set to appear on Austrian television.

Kinks join re-release mania

THE KINKS who exactly 10 years ago topped the charts with their second single, *You Really Got Me*, are having two of their biggest hits re-released by Pye.

On September 13 a single is being re-released featuring Dedicated Follower of Fashion which reached 4 in 1966 and Waterloo Sunset, their 1967 hit which got to number two in the charts.

In October Pye release a Kinks Golden Guinea double-

album entitled — *Lola, Percy and the Apeman Come Home Face To Face With The Village Green Preservation Society Or Something Else*.

Meanwhile the Kinks are back in their Konk studio working on their next L.P. Ray Davies is planning the album based around Star-maker, the musical comedy play he wrote for TV which contains eight specially written songs.

Big tour for 10 CC

10CC ARE TO PLAY LONDON'S Rainbow on September 12 as part of an extensive British tour. Other dates: Civic Hall, Guildford (Sept. 12), Manchester Free Trade Hall (14), Coventry Theatre (16), City Hall, Newcastle (17), Guildhall, Preston (18), Oxford Polytechnic (Oct. 1), Leicester Polytechnic (3), Bath University (4), Borough Road College, Isleworth (5), Portsmouth Polytechnic (8), Warwick University (10), Salford University (11), Leeds University (12), Trade Hall, Huddersfield (15), Hull University (19), Sheffield University (21), Luton College of Technology (25), University of East Anglia (26).

Ex-Beatle lashes U.S.

EX-BEATLE JOHN LENNON made an appearance in court in New York last Friday as part of his fight against the deportation order made out against him in September.

Lennon's lawyer claims that John is being victimised and wants to have time to start an investigation into why Lennon has been singled out for this kind of attention.

After the hearing, John Lennon talked to reporters. He asked why the US Government was wasting so much money trying to deport him when criminals and other assorted undesirables were allowed to stay. He also said the costs involved would be much better spent feeding hungry people.

As the situation stands at present, it looks as though the case and appeals will last for months, if not years.

MAGGIE BELL is to undertake a UK tour in October, though dates have still to be confirmed.

Maggie will make the tour with her usual backing band and Thunderbirds helping out on vocals. Supporting her on the package will be the Pretty Things.

The tour precedes her second solo album due out in this country before Christmas.

Mohammed takes the long walk



JUST PART OF THE magnificent organisation at last week's Reading festival, a view of the toilets backstage in the press and Star's enclosure.

Stephanie steps out

RAIN, FEATURING Stephanie DeByles, are set to do a cabaret tour following their current three-week engagement at London's Savoy Hotel.

The group whose new single is Golden Day, the theme song for the Golden Shot TV show, play one week engagements at Golden Garter, Manchester (Sept. 30), Balesy Variety Club (Oct. 6), Wokey Hollow, Liverpool (18), Bighty's, Farnworth (27), Bailey's, Birmingham

(Nov. 10), Bailey's, Blackburn (34), Bailey's, Leicester (Dec. 16), Bailey's, Watford (29).

MEDICINE HEAD'S long awaited single, *Mama Come Out*, is released by WWA this Friday. The band are currently working on a new album but have two September dates — Manchester Free Trade Hall (20), London's Rainbow (21). Black Oak Arkansas will support both dates.

live . . . live . . . live . . . live . . . live . . . live . . . live . . . live . . .

HYDE PARK'S second summer exposition, full of musical promise and even a hint of fine weather, succeeded despite the personality crisis.

Was it a concert, or was it a demo? The don't-knows must have been confused, while the committed either cheered the various attempts at political announcements, or groaned each time Windsor was mentioned. It all depended on your reaction to the events of last week.

The distractions were a slight dampener, overcome, most agree, by Kokomo, Chilli Willy ('The Chilly Willies' — one national called them) and The In-

comparable Toots and the Maytalls. For the rest, Julie Felix, Roy Harper and Roger McGuinn, it was a bit of an uphill struggle against the increasingly brooding atmosphere over Windsor-style interruptions.

Kokomo I sadly missed but the word was they were really good; their reputation remains unblemished. The same also applies to "The Chilly Willies". Plenty of hot ranch here and a strong two-way rapport with the crowd.

The sun showed for Toots and his jazzy band, maybe in honour of their Jamaican origin. This was the reel rahn gud reggae

mon, providing a glamorous atmosphere of body swaying abandon. People were up and yelling, it was perhaps the best moment of the afternoon.

Hyde Park



Julie Felix was well received but did little to impress. She was swamped by her band and for a lady making something of a comeback, seemed to have

progressed no further than her last persona. She's no longer a festival favourite. Too bad.

Roy Harper was . . . Roy Harper, a trifle

maudlin, a bit heavy, but a fine set from the cosmic cowboy and his erstwhile compatriots. This time he had Pink Floyd's Dave Gilmour and Led Zeppelin's John Paul Jones which made for a loose yet energetic blend. Also, a hint of sophistication in the 'Arper, which may not please the fans but might do his "career" some good.

And finally Roger McGuinn, the founder of the Byrds, sounded very much like the original band with his new crew. They were good and predictable and not very exciting. But then you could always turn to watch the Windsor antics if you wanted more action. . . .

PETER HARVEY

CHRIS MORRIS

— Back By Public Demand

CHRIS MORRIS, the 20 year-old guitarist who was sacked by Paper Lace in June and last week accepted their offer to rejoin the group, is also going to follow a solo career on record.

Paper Lace manager, Brian Hart, told RM that plans to launch Morris as a soloist were still going ahead despite his group involvement.

"Chris is coming out the winner," he said.

"I'm hoping his debut single will be out in early December. I wasn't all that much in favour of Chris being ousted from Paper Lace and I'm glad to say it's turned out in the way I thought it would."

Morris was given the push

because Paper Lace said they needed someone out front who was a showman, and was replaced by Carlo Santanna.

"The group will now be a five-piece," added Mr. Hart.

"The group weren't wrong to bring Carlo in, he's a good showman and a good singer, but they were wrong to get rid of Chris and they admit it. He's a good harmony singer and this was sadly missed."

The Morris sacking brought strong opposition from Paper Lace fans and a petition signed by 500.

"There was very little ill-feeling when Chris went because he's a hell of a nice guy," said their manager.

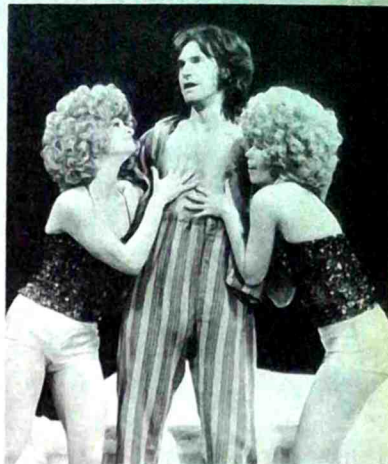
The group's immediate plans are to work out a few British cabaret dates and some Continental TV spots, after which they go to America.



Chris Morris: rejoining Paper Lace

RAY DAVIES . . .

star of stage, screen and . . .



Ray Davies: the waked truth

IS THIS the big rip-off for Kink Ray Davies? Are these two adorning chicks going to expose the naked truth? Or is he auditioning for a part in the West End show, Pyjama Tops? In actual fact it's a scene from his ITV musical comedy play Starmaker which is screened tonight (Wednesday). To give you the inside story — Ray's sporting bright coloured underpants under the bedroom attire.

AZNAVOUR SELLS OUT

CHARLES AZNAVOUR has had an extra London date added to his British tour following his London Palladium concert on September 8 being sold out within hours of the box-office opening.

The French star who recently topped the charts with She will be appearing at the Odeon Theatre, Hammersmith, on September 11

BUDGIE ON THE WING

BUDGIE, CURRENTLY touring Europe with Nazareth, open a college, club and ballroom tour at Newcastle University on September 27. Other confirmed dates — Coventry Treetops (Oct 3), Stafford Top Of The World (10), Hastings Pier Pavilion (25), Sheffield University (26), Middlesex Polytechnic, Hendon (Nov 22), Croydon Greyhound (24).

GENESIS TOUR

GENESIS WILL undertake their first British tour for over a year this Autumn. The tour will include the band's first ever appearance at the Empire Pool, Wembley on November 4. Genesis have devised a new and apparently spectacular stage act for the tour, and its their first appearance since their sell-out week at London's Drury Lane

Theatre earlier this year. Dates are: Newcastle Odeon 29 and 30 October; Manchester Palace Theatre 1 and 2 November; Wembley Empire Pool 4; Edinburgh Usher Hall 6 and 7; Bristol Hippodrome, 8 and 9; and Birmingham Hippodrome 11 and 12.

Tickets are on sale at the Theatre box offices on September 16, and prices are £ 00, £ 75, £ 50 and £ 20. Tickets for the Wembley gig will be £2 and £1.50.



ELTON JOHN

THE BITCH IS BACK

**C/W
COLD HIGHWAY
DJS 322**

OUT NOW



Caroline goes it alone

CAROLINE has returned to the English coast and is continuing to broadcast despite the introduction of the Dutch Marine Offences Act so too is their Dutch service Radio MI Amigo whose excellent programmes have already gained them a huge audience throughout Holland. Now Veronica and the others have closed MI Amigo's audience should be positively huge.

The Caroline ship started its journey to a position 18 miles from the Essex coast on Thursday at 4.0 pm arriving Friday at 3 pm. She came under her own power with a tug alongside bringing the large anchor, broadcasting as she came. Caroline and MI Amigo programmes continued

normally. At midnight August 31st the Dutch law came into action and following a brief excerpt from the Caroline theme Tony Allan sent out his love on behalf of the entire Caroline "family" and played the Beade's All You Need Is Love.

All very lastful. At that time the only English DJs on board were Tony Allan and Peter Hayes plus the taped MI Amigo shows. Tony is also now featured live on MI Amigo and has a great opportunity to demonstrate his multi lingual talents. In fact for the first few days of the "new" Caroline it was Tony who kept the whole thing going with some excellent broadcasting of which he always was capable. Perhaps now he will get the full recognition he deserves.

Several of the old Caroline crew seem to have left the ship at the last minute. Mike Hagler and Graham Gill. Also Andy Archer who I am sure will be missed by all I understand Johnny Jason and John Meir are going back on board soon.

Reception now has of course improved and the station is broadcasting on just over 40W. This will be increased to 50 kW soon when the new technical gear on board. RNI understands he has a few extra surprises in store for the British audience. I think we can guess what that involves... an all day English service. On 88m?

The number of commercials on MI Amigo is quite staggering... who has the most per hour them, or Capital?

Veronica passed away peacefully last Saturday. Programming throughout the day seemed perfectly normal and at first we wondered if they were going to close all then at 5.0 pm they announced their final hour. The closedown featured a very emotional speech by director Bu Vervay, then the Dutch national anthem and a final Veronica Jingle which was abruptly cut off in the middle at 7.0 pm. The Veronica ship, "Nordeny" is to stay out at sea for some time, perhaps awaiting the results of the High Court appeal Veronica are making to try to get the time on Hilversum Radio that they are entitled to. A strange remark by Tony Allan Caroline that evening: "Best wishes to all on the Nordeny. hope to hear you again soon... on 88m". Perhaps there is still a future for Veronica.

Radio Northsea's International service ended on the Friday night, each DJ saying his piece. Bob Noakes, Roger Kent, Robbin Banke, with Brian McKenzie and Don Allen rounding off the proceedings. A sad occasion for all the RNI listeners. But at least the DJs did not make a long drawn out epic of it, the show was really quite entertaining. There was even a farewell piece from Andy Archer who it now seems has left Caroline.

RNI's Dutch service continued following the English service closedown at midnight and then ended at 8.0 pm with their theme "man of action". Throughout that last day there were separate programmes in English, French and German on the SW service courtesy of AJ Beirns and his team. This service too ended at 8.0 pm with "Man of Action". However, AJ did not realise he was actually closing down the SW service (in fact he was possibly the last to speak of the

whole closedown). He thought he was handing back to the Dutch service for 4 more hours under the misunderstanding that they were being closed at midnight.

Atlantis's final fling was well worth it, the whole week of English was really something not to have missed. Their closedown was on Saturday at 7.0 pm with a show featuring all the English DJs and a message from their boss Adriaan van Landschoot. The boat was then towed into Vlissingen harbour, attempts to buy the ship off Adriaan by some people in this country having failed. They were unable to raise enough money in the time available even though Adriaan had been very generous in his part of the deal. A gallant attempt never the less.

Alternative voice

There has been much protesting in Holland as a result of the closures and the Minister responsible, Mr Van Doorn, has been receiving many very threatening phone calls. A crowd estimated at 30,000 was at Scheveningen harbour to see the Veronica tender ship arrive with the DJs etc on board (the Veronica ship itself will stay at sea for at least 3 months it is reported). The crowd were all shouting abuse about Mr Van Doorn.

So, that was how Chapter 3 of 'Offshore (Free) Radio' came to an end. Chapters 1 and 2 being the Scandinavian harbours to see the Veronica Dutch era and like these the Dutch era fell to the power of so called democracy. The book has not ended yet however, once again it is Caroline that continues together with their new found friends 'Radio MI Amigo'. Our losses in chapter 3 however are significant. Veronica has been with us from the first era and its closure is a great loss to the Dutch people, probably a greater loss than experienced by any other radio audience outside wartime. The loss is also one of the previously thriving Dutch music industry. The loss of RNI is more of an international one, it had a large and loyal following throughout Europe many of whom are quite

unaware of the trials and tribulations of offshore radio and will be puzzled by its disappearance. A lot of people will certainly miss the International service. Radio Atlantis's life was rather erratic but significant in so far as it successfully revived the hard hitting fast sound of a top 40 station, something like the 1960's I think it could have become very successful had they been allowed to continue and had they overcome their transmitter problems.

What of the future? Will Caroline start yet another era, will it just continue alone, or will it too be finally silenced. It is impossible to say as such a lot will depend on luck and the mood of the British and other Governments. There is the possibility of an election soon, I cannot help remembering the events of the election when RNI were off our coast when the government named them and RNI turned slightly political. Let us hope this does not have to be repeated. We do know that the government are keeping a close watch on Caroline. Will Veronica return, if so in what form? There will be an election too in Holland soon. Finally what of Radio NOVA International, will it have a future? or will the Italian Government take action?

One thing is certain. Caroline will need the support of its listeners and it should now have no problems finding this support. Let us hope they too find support from other media, newspapers etc. and that reporters sympathetic to offshore radio will be tactful in their reporting.

Caroline and MI Amigo car stickers are of course available from RM - FRG, London WC1, for 3p plus SAE. Now is the time to replace your old RNI and Veronica stickers I am afraid.

ROY BLOOKER.

Beed at Brands

THE BAY CITY ROLLERS, Arrows, Pearls, Pans People, Barry Blue and the Gitter Band will be the Guest on Radio One Disc Jockey Day at Brands Hatch on Sunday.

There will also be a chance to win a £500 prize. Autographed by the Guests, which Noel Edmonds will be using in the Disc Jockeys' Top Of The Pops race.

A PIRATE RADIO EXTRAVAGANZA on FRIDAY SEPTEMBER 6-8 pm

Upstairs at Flannigan's

'THE RAILWAY'

High Street, Putney

D.J.'s include Arnold Layne, Robb Edon, Johnny Jason, Robbie Day, Dave Owen, Alan West and Jason Wolfe.

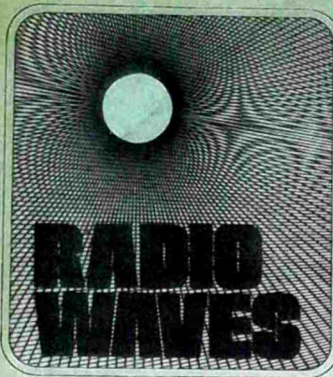
(Opp. Putney B.R. Station - East Putney Tube and B.R. Station 5 mins. walk).

INITIAL PRE-PUBLICATION OFFER

'OFFSHORE RADIO'

For the first time you can obtain a full history of offshore radio. Read a detailed history of every station from Radio Mercury in 1958 right up to Radio Atlantis. There's lots more besides, as well as over 100 superb photographs. You can make certain of obtaining your copy on publication in the Autumn, by ordering a copy now at the special price of £4.00, plus 30p p.p. and packing.

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Beeb Bulletin

THE OSMONDS story comes to an end this Saturday with a preview of the group's as yet untitled new album.

The last spot, introduced by Ed Stewart, is called "1974 - What Next?" and features the band in their natural environment, the recording studios of Los Angeles.

Next week this Saturday afternoon spot is taken up with a special tribute to Mamma Cass Elliott introduced by Brian Matthew who talked to Cass just before her death.

In the John Peel show (Thursday, September 5) are Peaches, Na Pili and Chilly Willy (quite a mouthful!).

Saturday's In Concert slot is filled by Deep Purple who will be introduced by Mike Harding - definitely one for the 'easy mob'. Oliver Reed is the guest on Sunday's My Top 12. Can he follow Jagger's stirring



performance, we all ask?

On Monday Bob Harris has Jesse Collin Young (again!) Heavy Metal Kids and Rare Bird do their bit, then it's all down to John Peel on Tuesday who starts half an hour later (10.30 pm) because of the big boxing match.



CAPITAL

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

THE CAPITAL outside broadcasting team takes to the road again this weekend with the station's new super mobile studio.

Having been blooded at a West Indian carnival over the Bank Holiday, the rolling studio moves on to Sandown this Saturday for a Variety Club of Great Britain race meeting. Peter James will be on the spot broadcasting his usual Saturday afternoon programme of music.

The bus goes out again next weekend when Dave Cash visits the London Bikers event at Camden (September 14). He'll be running a disco there.

Expect to see a big advertising campaign for Mike Aspel next week. His new show, which started Monday this week, is to receive very heavy promotion.

Dave Cash now has his new Cash On Delivery with some money spot between 12.00 and 1.00 pm each weekday, and of course Tommy Vance has the new 1.00 pm until 2.45 pm spot followed by those irrepressible Dappledowns.

On Saturday night Robbie Barish introduces a folk session with Peter Bellamy, then on Sunday there's a look at Faustas and Henry IV at the Roundhouse in Alternatives (7.30 pm). Oh and Monty's pub crawling takes him to the Morden Tavern this week (8.30).

NOW ON SALE!

COUNTRY
Edited by
BRITAIN
CRUISE

MUSIC REVIEW
September 1974
25p

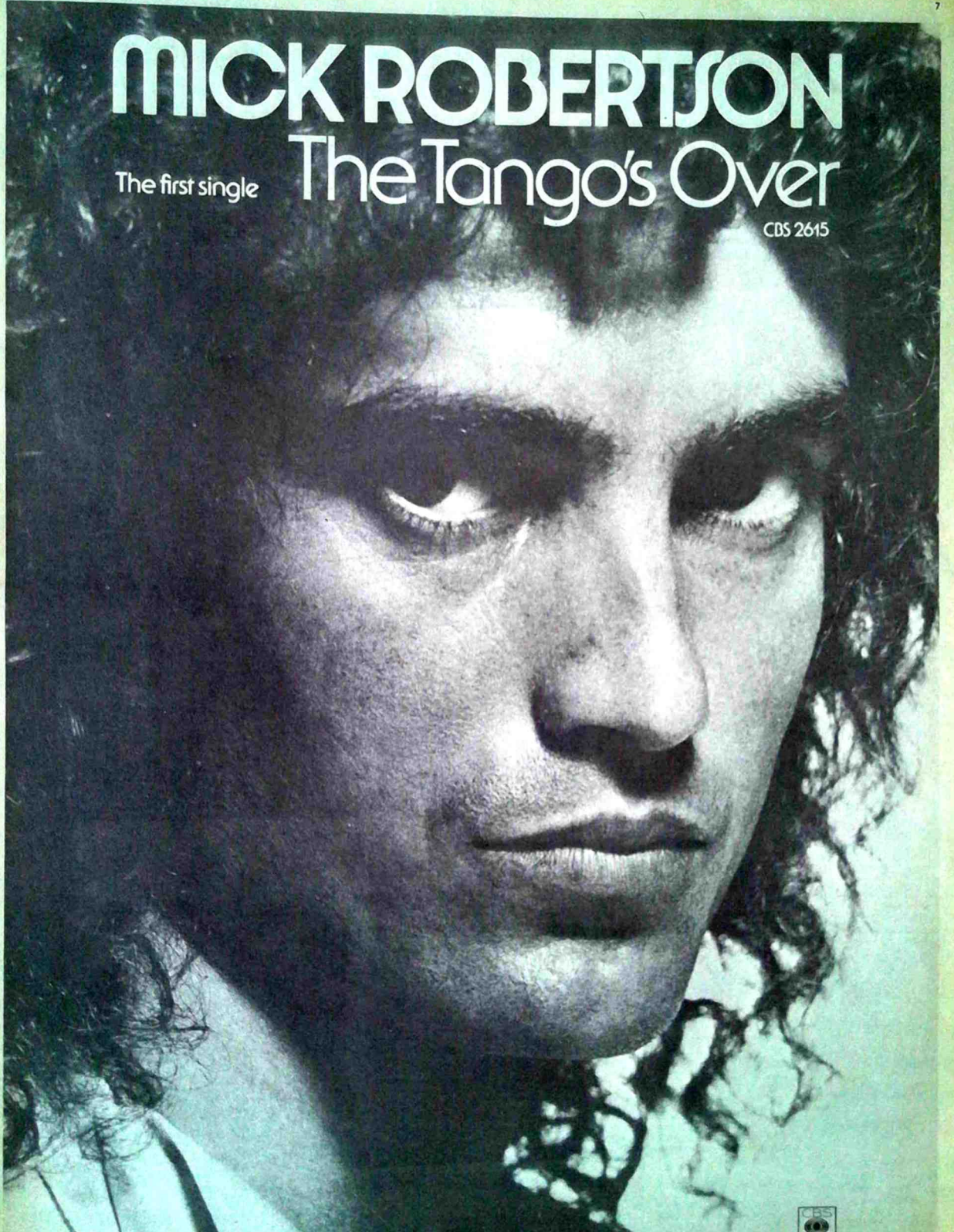
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KATHIE KAY
JIM REEVES
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5 BBC Radio 2s
COUNTRY CLUB

PLUS Album Reviews and everything you want to know about the International Scene

MICK ROBERTSON

The first single The Tango's Over

CBS 2615



the music people

BIG DUKE comes into the room, sits himself down and gazes pensively around the room. Now his keen eye focuses on me and a smile springs upon his lips. He takes a swig of coffee, belches then whirls around on the swivel chair...

Much to the disappointment of Western addicts, we aren't talking about "The Duke". John Wayne, this is the Duke of Teds, Malcolm "Duke" Allured, Showaddywaddy's drummer boy.

Next, his partner, guitarist Trevor Oakes comes on the scene.

Looking as mean 'n' moody as his counterpart. But they are both surprisingly friendly and not aloof as one imagines.

"Have you seen our act live?" enquires Duke.

"I admit I haven't seen them in action yet."

"It's a pity," they say, "you should see our act before you interview us. Would you like to come to Margate this evening, were doing a gig there?"

I apologise profusely telling them it's out of the question - but the article must be done today!

"Never mind, you can see us when we play in London, we should be giggling here pretty soon."

Just as we are about to start the interview, more Showaddywaddy people join us. Their drummer, the vocalists, is as happy as a sand boy because he has just bought a pair of "Ray City Roller" type shoes which he declares "Should make me taller!"

"We're a mad bunch, you'll have to excuse us", laughs Duke, who shouts over to the others to get lost! They shuffle out in their Brother Creepers and we are left alone.

I ask the obvious question - why all the teddy boy gear and fifties' rock and roll?

"It's a good gimmick ain't it. We're the only group on the circuit who dress in all this stuff, though strictly speaking we aren't authentic Teds. Sure we wear similar gear but our trousers, our coats, aren't that drab or our jackets aren't too boxy looking, we even had our insect suits made in glitter to present a more up-to-date image. We are obviously influenced by the fifties to some degree even as far as our music's concerned. We play rock 'n' roll but it isn't as raw as fifties rock, you could say we play it in the '74 style. We sometimes incorporate golden oldies into our act for the benefit of our younger fans who weren't even born when the likes of Buddy Holly and Elvis Cochran were around. You know, some of these kids think we wrote "Summer Time Blues!"

They sneak in to join in the discussion. He tells me the band attract a lot of 'real teds' who come to their show

GETTING TOUGH WITH... SHOWADDYWADDY



intending to let rip and have a good time.

"They don't cause no bother", he adds, "all they wanna do is dance, dance, dance. The real groovers bob and live up and down the aisle."

"I can remember one incident when trouble arose", interjects Duke, "The Teds were dancing in the aisle or on their seats so the bouncers told them to sit down and be quiet. Before we knew it, a fight started. Later on that evening we heard the real story behind the push-up. The lads came over to us and said it was the bouncers who got their backs up as they'd accused Showaddywaddy of telling them to stop dancing. Of course we did no such thing, we like our fans to have a good time. Anyway things worked out all right - we saw the guys a few nights later and they apologized."

Usually the lads play to hundreds, maybe thousands of over-excited fans latching to their blue suede shoes hit the floor which means many of the kids are in danger of being pushed and shoved or even suffocated.

"Yeah sure, the danger's always there because you can't stop the audiences from enjoying themselves, after all that's why they come to see us. There have been times when we come on stage to an atmosphere that's so electrifying we have to ask them to quieten down, and if this falls we go off stage for ten maybe twenty minutes until they calm down."

Showaddy realise only too well that their repertoire causes a lads to throw their inhibitions out of the window and go mad, so they now tone the act down a good deal.

Trev explains "We had this act where four of us leapt off the stage, landing into the audience. On one particular night the hall was packed with Teds which caused a slight problem 'cos when we tried to get back on stage about 70 Teds climbed up with us. Bloody Hell - Showaddy was an 80-piece that night! To make matters worse the bouncers couldn't distinguish us from the intruders which meant they tried to throw us off stage as well!"

I ask if they were devout

because I had to have a outlet for myself - working on a building site isn't the most glamorous of jobs, and there were times when I became very frustrated. I used to play in a pub in Leicester which is where I met up with the lads in Showaddywaddy. We all jammed together one evening and from there decided to form a band."

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"I love showbiz", says Trev, "although we've had some very hard times on the road. We've had our share of problems all right, which I can take like everybody else, but one thing that really really disillusioned me is when people who haven't even seen our act start bloody criticising us. They always seem to knock hit records and yet hit records are vitally important if you want to gain recognition - ask any band and they'll tell you the same."

But surely it doesn't worry you to the extent of turning off your light and bitters?"

"What do you mean light and bitters?" he asks indignantly.

"When we first started the music we played was in the very silly department, a cross between Crosby Stills Nash and Young and Monty Python."

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"They don't look that old, do we?" they say, throwing me affronted looks.

"Well actually I was", Duke admitted. "My uncle ran a ballroom back in the old days and I used to help out in the cloakroom. I got to know all the big-shot Teddy Boys and I suppose because it was a young lad they influenced me a good deal. Whenever I had the chance I used to leave the cloakroom, go onto the dance floor and start bobbing with the older guys. I became quite fanatical about dancing so much so that by the time I was fourteen I entered dancing competitions eventually becoming rock 'n' roll champion of Leicester, my home town. Yeah, it used to be a laugh, entering contests at all the big ballrooms such as the Lyceum."

Later on, Duke swapped his dancing shoes for a brick, and became a labourer on a building site, although his heart was always in showbiz.

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"Duke and myself don't drink even though we both look the type to be - I've swigged types - like a look at that point in his trimmish waist, there's no sign of a beer gut is there?"

"As two don't drink, smoke or take drugs", Duke says drinking his coffee to prove what a healthy living guy he is "I don't need anything to pep me up 'cos I can go on stage plain old sober, you know when I walk on stage I find a sea of faces staring in front of me it feels no different than walking into my front room to be greeted by ma Mum. I pity anyone who has to get blocked-up to the eyeballs before they can give a performance."

How about TV appearances having all those cameras staring at you, doesn't this unnerve you slightly?"

"We love television. The cameras don't worry us any more - obviously they did when we first appeared on telly, but we've gotten used to them now. In fact you should be seeing more of us on the box in the not too distant future, and we don't just appear on Top Of The Pops either. We're making a documentary about the life and times of Showaddywaddy - laugh if you like but it's true. Viewers will get a chance of seeing us as ordinary, everyday chaps at home with our families, our life on the road, our concerts and that sort of thing. We aren't sure when it'll be shot, but negotiations are going on at the moment."

The lads have already made their screen debut in a film called "Three For All" starring Adriano Posta and his brother Graham Bonnet. The film was shot on location at Brighton when the band were doing a concert at the Top Rock Suite.

"We were approached and asked if we'd like to do one song in the film, so we said okay", Duke tells me. "We didn't have time to rehearse the act or the choreography so we just went straight ahead and did it. We haven't seen the rushes yet, so God knows how it turned out. It seems we've all been bitten by the acting bug and quite fancy the idea of making a proper movie."

Definitely seems to be the fashionable way to spend your time these days.

TRAPEZE

...What You Could Call A Swinging Band!

YOU COULD call Trapeze a snowball band. You could because there is a strong similarity between the way a snowball increases in size as it rolls down a hill and the way in

which Trapeze's following grows the more they play.

And Trapeze have been rolling pretty fast in America, starting off in the smaller halls and working their way up to headliners, and now they've come back home to try their luck at the top of the British hill.

A brief run up to the Buxton Festival and then last week at Reading set them rolling prior to a 14 dates UK beginning this week.

Their reception at Buxton despite the rain was encouraging and the applause

which followed an energetic set at Reading showed some indication that the band would be gathering no moss on this proposed tour as far as audience reaction was concerned.

The tour will coincide with the release of the band's fourth album Hot Wire, a follow-up to their last You Are The Music.

Their success over the Atlantic is mainly concentrated in the south, Texas, Dallas - centres where the music was picked up by local radio DJ's and played to back up live gigs in the area - the start of the snowball.

However, the four lads Mel Galley, Dave Holland, Pete Wright and Rob Kendrick were not able to repeat that success in this country even though they have been on the music scene here for a long time.

Guitarist Mel Galley remembers the time when they appeared on the old TV show Colour Me Pop by virtue of a rather explosive audition

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Russell, The Beach Boys and Santana in the States.

Their emigration to America came after the Medusa album was recorded, when they found that when it came to making a living they couldn't rely on the fickle British market. In the States the opportunities were much better. They can now sell out any hall in their adopted South.

So well are they accepted in America that Threshold, their old label, is issuing a compilation album of old tracks, there, much to the annoyance of the band.

"It's going to be called the Final Swing of all things", says Mel, "and there's a track on it we recorded some time ago but never finished, we never put the vocals on, and they are putting it out as an instrumental."

That is something they have to put up with, but they can

console themselves with the fact that things in this country have definitely started looking up. Let Mel explain:

"Well, we had this string of dates at the Marquee over a four week period and slowly we were getting known."

"But one of the dates was switched to a Monday which is usually a bad night for us, and as we had been recording over the weekend and mixing on the Monday we didn't really want to do the Marquee. But when we arrived we were amazed at the number of people there - I broke the house record for that night."

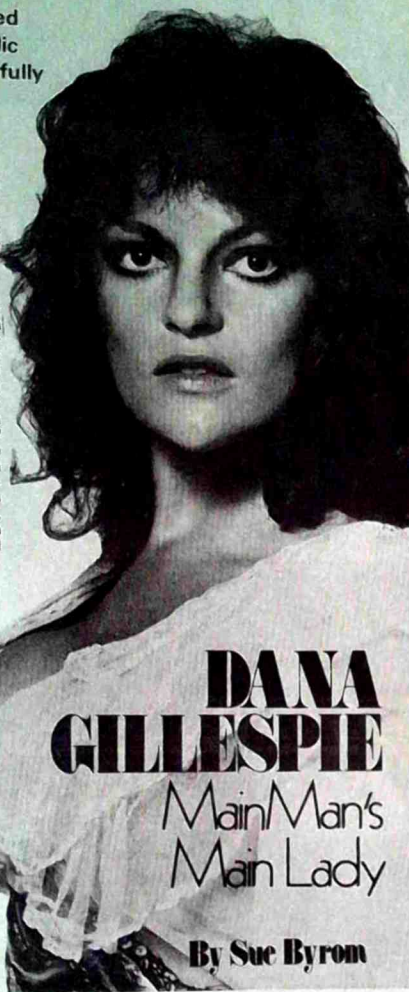
See what we mean by snowball?

By Martin Thorpe

DANA GILLESPIE'S latest single, Andy Warhol, has been favourably received by press and public alike, which hopefully marks a turning point in the said lady's career.

Dana had just finished a frantic ten-day promotional tour up and down the country last week, and was getting ready to leave for the States when I went round to see her.

Her career has been long and varied - from champion water-skier in her youth, would you believe, to a recent spell acting with the National Theatre as Juno in *The Tempest*. In between she's played the part of Mary Magdalene in the American stage version of Jesus Christ, Superstar, Mahler's mistress in Ken Russell's film, and, of course, been singing and writing all the while.



DANA GILLESPIE

Main Man's
Main Lady

By Sue Byrom

*I've always felt that
I'm a bit out in front*

Her single released earlier this year, *Weren't Born A Man*, deserved a better reception than it got, but at the time she was with the National Theatre, and didn't have the time to promote it. Having rectified that situation with this new release, I wondered why she's decided on a promotional tour as opposed to, say, live appearances.

"Basically because I'm working on my stage act at the moment, and it won't really be ready until later this year. I think it's important to have the act really together, so after Christmas should be the time we go on the road. Actually, the promotional tour was very good as far as reaction goes especially in the North. The record got really good plays on the radio stations up there, I don't think they're as biased as some of the Southern stations."

"One of the facts most often quoted in relation to Dana is her tie-up with *Main Man* and the *Bowie's*. *Main Man* is the organisation *Bowie* is managed by, *Bowie* wrote the Andy Warhol single, and *Angle Bowie* has been going round with Dana organising press, clothes and generally making sure things get done.

"I get very fed-up with the comments a lot of journalists make about *Main Man*. If they

review my record, they usually spend most of their time knocking *Bowie* or *Main Man* instead of discussing the record. As far as I'm concerned, *Main Man* is a good organisation, and *Def*, my manager, was the first one who really believed in me. Everything they do is the best for that particular artist. I'm very happy with them. David actually wrote this song about three and a half years ago, but apart from being very good friends, we don't have any other musical links, which for some reason, people think we should have."

"The lyrics of *Weren't Born A Man* caused a bit of controversy, as did some of the other songs on her album of the same name. Didn't Dana ever feel that she might get more exposure if the lyrics were . . . er . . . more on the usual line of song words?"

"No, not at all. Actually, if people think the lyrics on my last album were a bit rude, they ought to hear those on my next one - the previous one'll seem positively clean! I think I've just got a rude sense of humour, and it comes out in the song words I write. I've always felt that either I'm a bit out in front - in what I write, or the public's a bit behind. Hopefully the time'll come when my songs are

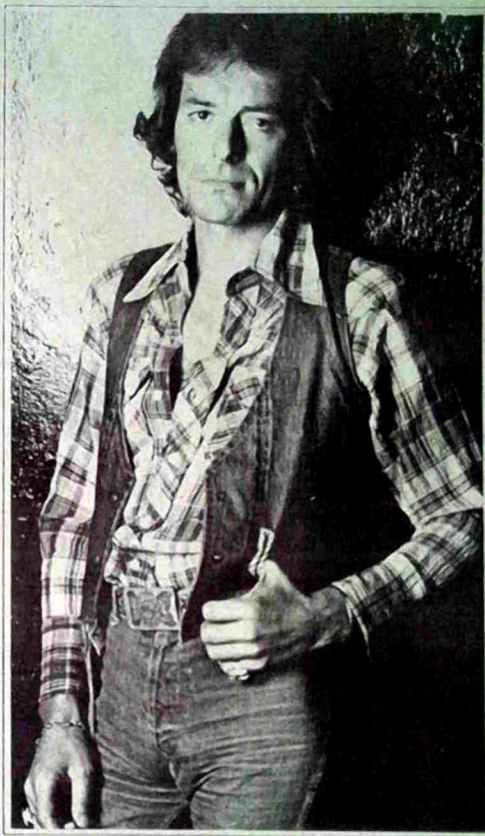
around at the right time, then I'll all click. But I don't think I'm prepared to do things to suit current taste."

"Part of the reason for the trip to the States is to prepare tracks for her next album. Not *Ain't Gonna Play No Second Fiddle* which will be released this Autumn, but the album after that."

"Hopefully, *Second Fiddle* will have a good response - if it doesn't, I might have a rethink. Then after I've done the third one I reckon I'll have enough songs to base the stage act on. The act will be quite theatrical, the costumes and possibly the backdrop. We're still working those things out. What I don't want to do is bomb up and down the M1 in a van for the next few months just singing - I want it to be proper act, so the venues'll be important as well."

Just about then, Dana had to leave to go down to the recording studio to finish some mixing for her album and then check out some costumes for the act. When she comes back from the States in a couple of months, the real work on the preparations for the tour begin. Dana Gillespie's a very unusual lady - let's hope public taste joins up with hers in the very near future, it should be interesting!

Allan Clarke



his new album



Allan Clarke, the "voice" of the Hollies, and probably the most distinctive vocal stylist on the pop music scene, comes up with his second album on EMI. The album is produced by Roger Cook and contains a collection of rime beautiful, but markedly contrasting songs written by

the likes of Roger Cook, Herbie Flowers, Raddy Newman and Bruce Springsteen. It also features the musical talents of Herbie Flowers, B. J. Cole, Tony Newman, Peter Robinson, Johnny Gustafson, Madeleine Bell, Liza Strike.

EMO 3041



IT'S THE SAME OLD SONG...

but this time it's a re-release

NOTICED SOMETHING familiar about the charts recently? Yes, the Stones are back there in the singles listings with *It's Only Rock and Roll*. Clapton returns after an even greater length of time, and Cat Stevens is back as are the good old Osmonds.

But no, there's something else that jogs the memory, not so much the names of artists but the names of singles. Have a quick scan down the singles Top 60 and breakers and see how many titles you remember or have heard of before.

Quite a lot aren't there? What becomes of the Broken Hearted by Jimmy Ruffin has made the greatest impression on the charts though that re-release ironically came about in the least impressive manner.

Reaction cards ?

The single was his first Tamla Motown hit back in 1969 when it reached number 8, although Motown had been reluctant to release it in the first place and did so only after Jimmy had begged them to.

It was Jimmy also who took the initiative this year when he again asked Motown to release it, this time because he was fed up with kids in the North of England asking him to sign bootleg copies of the single that were circulating there.

The North of England is a tickle region for soul records, discos there pick up on names and tracks that no one has previously heard of, or will push an oldie they get a good one-off reaction from.

It was partly in that way *Baby Love* made an appearance back in the charts after reaching Number One in November 1964. Disco and the club reaction is measured by Reaction Cards sent to dj's who fill them in with the records they are playing the most or getting the most frequent requests for.

Over a month or six-week period any outstanding reaction to a particular single can be measured with the possibility of re-release in mind.

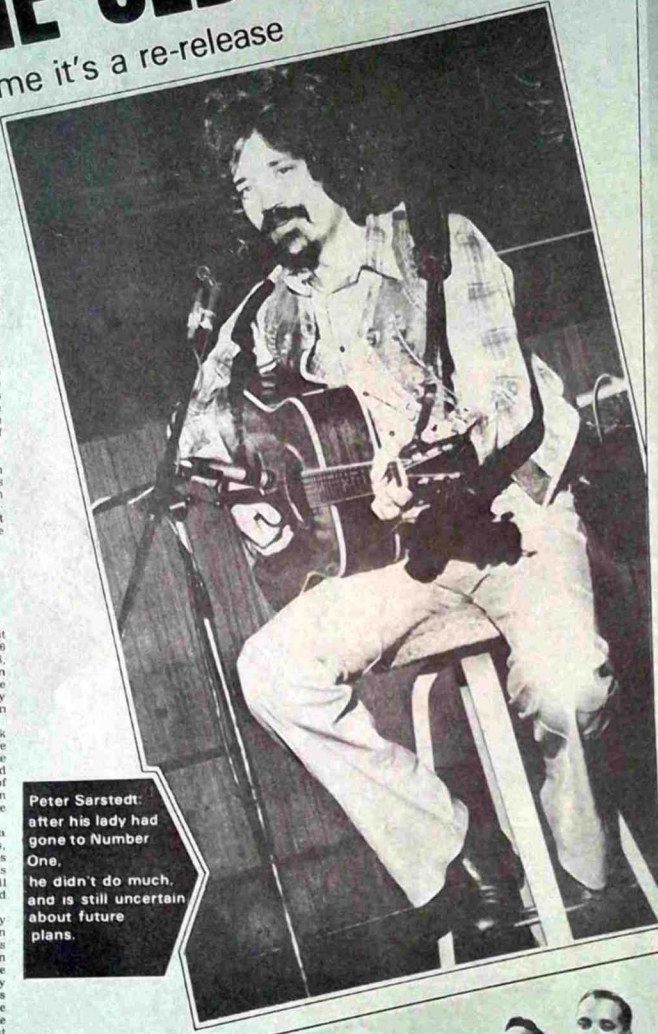
Baby Love was one in a batch of re-releases taken from the cards which Motown started to release at the beginning of this year with Ft. Dene Taylor's *There's A Ghost In My House*. Motown hope to continue the collection, probably with artists not on the label now.

That's what happened to the Drifters, now in the charts on *Bell with Kissin'*. In the

Hackrow and also in the breakers with the original hit *Saturday Night At The Movies* on Atlantic.

According to Atlantic the re-release of *Saturday Night At The Movies*, which is a disco classic, came out of continued dj interest and the fact that the band are to visit this country some time in the Autumn.

Said a spokesman for Atlantic: "It was a re-servicing of the single. The record had been ticking along for some time and we took advantage of that by giving it a little more impetus and treating it like a new release. ... Though the name Drifters is still around, the line-up has changed somewhat between



Peter Sarstedt: after his lady had gone to Number One, he didn't do much, and is still uncertain about future plans.



MARTIN THORPE gets rolled on old gold



The Drifters: the re-release of *Kissin'* has led to a further hit with *Saturday Night At The Movies*.



Bob and Marcia: Young, Gifted and Black is one of several CBS re-releases now available.



The Supremes: numerous changes in appearance and sound, but *Baby Love* Still sounds good.

the two singles, but one name that isn't around today is Peter Sarstedt, currently in the breakers with his old hit *Where Do You Go To My Lovely* single which reached Number One in February 1969. If you do remember that far back, Sarstedt did have a

Jimmy Ruffin: tired of autographing bootleg copies, he asked Motown to re-release his record.



follow-up, *Frozen Orange Juice* four months later, which only reached number 10 and nothing much was heard of the lad after that.

Recently he joined up with two brothers Rick and Clive as a trio, but that soon split and Peter went off to Denmark where he is now and where he was when the single first broke again.

Radio One had it as *Pick of the Past* and as interest in the single from phone calls and dealers' requests was growing, the decision to re-release

Favourite oldies

was made. A spokesman for United Artists, reckoned Sarstedt was pleased to be receiving attention again, but wasn't sure about the man's future plans.

CBS are in a similar position. Of the four re-released singles they have in the charts and breakers, only Gary Puckett's *Young Girl* is definitely being followed up - *Lady Willpower* was released on August 23.

The re-release of *Young Girl* second time around was unbeknown to Puckett working in the Philippines, but followed a steady trickle of interest into the CBS office and its choice as Radio One listeners' favourite oldie.

This was chosen from requests over a 12-month period on the Tony Blackburn Show which resulted in six separate oldie shows.

"It's good to see *Young Girl* a hit all over again," said Puckett. "I'd seen it happen to so many other people and thought it'd never happen to me."

After the success of *Young Girl*, Puckett and the Union Gap notched up further hits in America between 1968 and 1969 but decided to split in 1971. Puckett is planning to come back to the UK in November with a band from California.

"My music is better now I hope than the Union Gap days."

The trickle of interest which came into CBS for *Young Girl* was also prevalent for the other three CBS re-releases *Young Gifted and Black* by Bob and Marcia, *Breaking Down The Walls of Heartache* by Johnny Johnson and the *Bandwagon*, and *San Francisco* by Scott McKenzie.

The building up of interest from people in the music industry and the plays these records received on the golden oldie programme all come to the notice of the product department who decide whether or not to put out the single again.

The current spate of re-releases, whether born out of pure nostalgia or a disillusionment with the lack of originality in the current music scene draws its results - but it don't half make you feel old.



Gary Puckett: he never thought he'd see *Young Girl* a hit again.

CLIFFORD T. WARD... HOPE HE HASN'T BEEN TOO BORING

THE LAST decade and a half of Clifford T. Ward's life has closely resembled that of a pendulum; first schoolbooks, then music, then schoolbooks and finally back to music. All this to-ing and fro-ing has finally ceased — Clifford has decided to stay in music.

"I doubt if I'd ever go back to teaching," says Clifford. "Because I don't agree with the system. I find it too exam orientated for my liking. Thus after a period of sitting, watching and growing more discontent, I gave it up. I found that teaching the same syllabus term after term really bored me, bored the kids, so I decided it wasn't worth staying on, especially when I began to lose my enthusiasm and dedication.

"There's an awful lot to say against the present school system, it needs a lot of changes, but I know for a fact those changes will not occur." Clifford says he was unpopular with most members of staff who didn't quite agree with his Bohemian appearance or his outlandish teaching methods despite the fact that the kids themselves were interested in what Mr Ward disbed on.

When he himself was at school, Clifford showed a keen interest in music, even starting up his own band and when he left it pursued his musical talents even further.

"I started up a semi-pro combo called 'The Cruisers' later changing our name to 'The Secrets' when a recording contract came along. We made about 4 singles, all of which were complete flops. 'The Secrets' were a band who emulated Tama Motown sounds as we were very involved in black soul music at that time.

The group disbanded. Days on the dole, followed by bouts of severe depression nearly drove Clifford round the bend, especially the thought of having to work in a dreary office for 8 hours a day, which at the time seemed the only thing open to him, or penny would hit his family. Then someone suggested teaching, he had the necessary qualifications so why not? He abandoned the pop scene for three or four years, until he became thoroughly disenchanted with his teaching profession, deciding once again to return to showbiz.

"I hope this doesn't sound big-headed but I always have feelings of getting somewhere. I was very determined to make A grade, especially as a songwriter. I used to sit listening to my favourites Randy Newman and Jim Webb and think to myself, I hope I can write as beautifully as they. I suppose they have had an influence on my writing, although it's purely a subconscious one."

Clifford's songs are all based mainly on love and

personal relationships. "I fall in love easily, or perhaps I should say I become infatuated very easily. I think this all helps my songwriting immensely, as it's experience after all. My last two albums — 'Home Thoughts' and 'Mantle Pieces' dealt with love. I think that's what I'm good at writing about."

Did he think these two albums were parallel in their content? "Not really, people have said that they are completely different. Again, judging by what other people have told me and of course judging by the record sales, 'Home Thoughts' seems to be the favourite because I think people could identify with it, whereas Mantle Pieces had more compassion. My latest album 'Escalator', which should be on release now, is more or less a blend of songs from both the above mentioned albums.

Clifford's latest single, 'Jayne' is a track taken from the new album, is she a fictitious person or a real one? "Oh she's a fictitious character. It was just an idea I had based on switching off the telly and staring at the little white dot in the centre until I finally pictured a beautiful girl staring at me from within the dot, getting larger and larger until she finally covered the screen. The version of the single is slightly different to the album's version which meant that I had to re-record the single and in my opinion it got to sound very mechanical.

I become infatuated very easily



Clifford T. Ward: My songs say everything for me

Pictures by Ian Dickson

"Anyway, that track is a more serious love song, I also write flippant love songs as well. Escalator, the title track for example, is a flippant song about a girl I once met on a store escalator. It's a true experience although I amplified it somewhat. Getting away from love songs, there's a song about miners on the album, although come to think of it that's got a certain amount of romance in it too!"

At the moment Clifford is in the process of working on a whole gamut of projects, from songwriting to producing. "I'm working on the hobbit project, which as you know was written by Tolkien. I've been writing stacks of things about goblins, fairies and elfins, although these may never see the light of day as we have to get permission from the publishers and we hear that's quite a task in itself.

"I'm also in the process of producing artists on the Tama Motown label — the British label not the American one. Someone approached me about the project and asked if I'd be interested — it was fairly flexible so I agreed. I'm looking forward to producing other people's work — it should teach me a lot and prove pretty interesting at the same time."

When the maestro isn't strumming guitar or jotting down poetic verse he is the typical pastoral recluse that he's rumored to be?

"Yeah, it's true in a way," he laughs. "I don't spend much time in London, I feel inhibited and uneasy with a lot of people. I like space so I can feel free and alone. I go for long country walks at home and I don't meet a soul! Of course I have my friends, I'm not anti-social or anything, we have people round for a meal and we listen to music. I enjoy that. Or maybe I visit the old village pub where all the farmers hang out. I usually meet up with Jeff Lynne because he doesn't live too far away from the pub either. If I don't go out, then I'm quite happy with the company of my wife and kids."

What did the kids think of daddy's success? "They've got used to it, the novelty's worn off, as it were. Anyway, they don't particularly like their father's music. They're ardent Cassidy and Slade fans at the moment,

although Sam, my youngest son likes my Hobbit songs because they're about goblins and dwarfs and so forth. The kids teach me a lot about music you know. I watch their reactions to certain songs and

I often sit and watch Top Of The Pops with them because they seem to know more about the present day music scene than I do. "Well, I suppose that's about it," he said. "I hope I

haven't been too boring — I always think I'm a bore at this sort of thing that's why I'd prefer people to listen to my songs because they say everything for me!"

JAN LES

ALL IN THE FAMILY... WITH LIMMIE, JIMMY AND MARTHA!



Limmie & F.C. The one-nighters are killing us THE SITUATION was as follows: one band, Limmie & Family Cookin', awaiting my telephone call at Tiffany's, Purley. Back in London, yours truly stuck inside a public telephone booth at 6.45 pm ready to conduct the interview.

Two hours later and six unsuccessful attempts to get any member of the band on the line, plus two heated arguments with irate folks wanting to use the same phone that I was using, rounded the day off nicely!

But never let it be said that RM staff give up! The following morning I finally got through to Jimmy, lead vocalist, who on stage swaps

instance we played at Tiffany's and afterwards in a place called 'Clouds'.

With gigs fully booked up until the end of November, it would appear from Jimmy's statement that they've been asked to stay on until December. 'I'm not sure what's going to happen yet because we're talking of recording another disc. We don't know whether to record it over here or to fly back to the States for a week.

Still, at least it's safe to say their gigs are going off without too many hitches — or is it? "The trouble with one-nighters is that you don't have time to balance the sound or set up the equipment right. But if people like it, as they have done, then it must sound extra good."

Incorporated in the Limmie and FC act are two Stylistic numbers, Jackson Five's Superstitions and Dancing Machine, Aretha Franklin numbers and more surprising, Wings' Band On The Run. "Now that's really something different for us to be doing," she exclaimed. "It sounds really good in a way! Of course we also feature our own numbers in the act as well!"

And that is where we called it a day. The only thing left to do now is to ring up an engineer and get a dog and bone! Installed at home! WENDY HODGSON.

★ Ed's note: For those not born within the sound of Bow Bells... a phone!

EXCLUSIVE THE LOST SEEKER

Peter Doyle
talks for
the first time
of his lonely
year of misery

THIS past year has been a very lonely one for a certain Peter Doyle. Remember him? The 25-year-old Australian quit the New Seekers some 14 months ago to do his own thing and was replaced by Peter Oliver.

He's been forgotten by the music business and the other members of the New Seekers who Doyle worked with for three and a half years have little to do with him.

But fans still remember him. They call at his Surrey home and the letters keep coming asking what's happened to him.

Physically Peter's not changed—he's still the pin-up that was never out of the papers and magazines when he was a New Seeker. But mentally he's matured. Having had so much time hanging heavy, he's spent most of it just thinking and now realises where he's at.

This was his first interview since leaving the New Seekers. He looked healthy and relaxed but admitted:

"I've had a real bad year. I was floating like hell for three years with the New Seekers. I've got my feet back on the ground now. I've got everything in perspective. I don't expect no favours.

"The first thing in my head after leaving the New Seekers was the need to keep working. So I stayed in California and made an album. I just had the ideas ready and worked really hard for three months getting it all together. But as it turned out it wasn't quite what I wanted cos I had to do it all myself. I wrote and produced it and had just two other musicians.

"The music was related to what I'd been doing in the New Seekers, but there was a rebellious flavour to it, it was something I'd always wanted to do. Unfortunately it never came off. I didn't have anything organised. I should have waited a little longer until I'd got a band."

Peter decided to return to England with the tapes last November hoping he'd be remembered from the New Seekers and someone would take an interest in his efforts.

"Nobody took any notice of me or followed me up. The music business let me down," he says without bitterness.

"They'd definitely forgotten me. I think I got a bad name. I don't know what for. I really don't. I always figured that after being in a top group I wouldn't have any problems. If someone had offered me a big job, deserved, I probably would have taken it, but no one's even done that. I've had a pretty lonely time.

"I've been living off what I earned in the group.

"If I'd been smarter and had known than what I knew now, I could have made a lot more money," he says cautiously.

"When I was in the group I bought a house and I've got a 1960 Bentley. I'll still be comfortable for a while providing I don't go silly. I'm not the playboy type."

And just how has he been spending his time?

"Thinking more than anything," he answers solemnly. "Everything that's happened to me was meant to be. My life has been my own this last year. I've had to see where I'm at. I've had to correct a lot of mistakes and I've managed to pull myself out of the doldrums. I've been a recluse, no one's come near me. I've never had any friends but those in the group.

"It hurts me that we're not together now. I've only spoken to Lyn once since I left the group and she was with

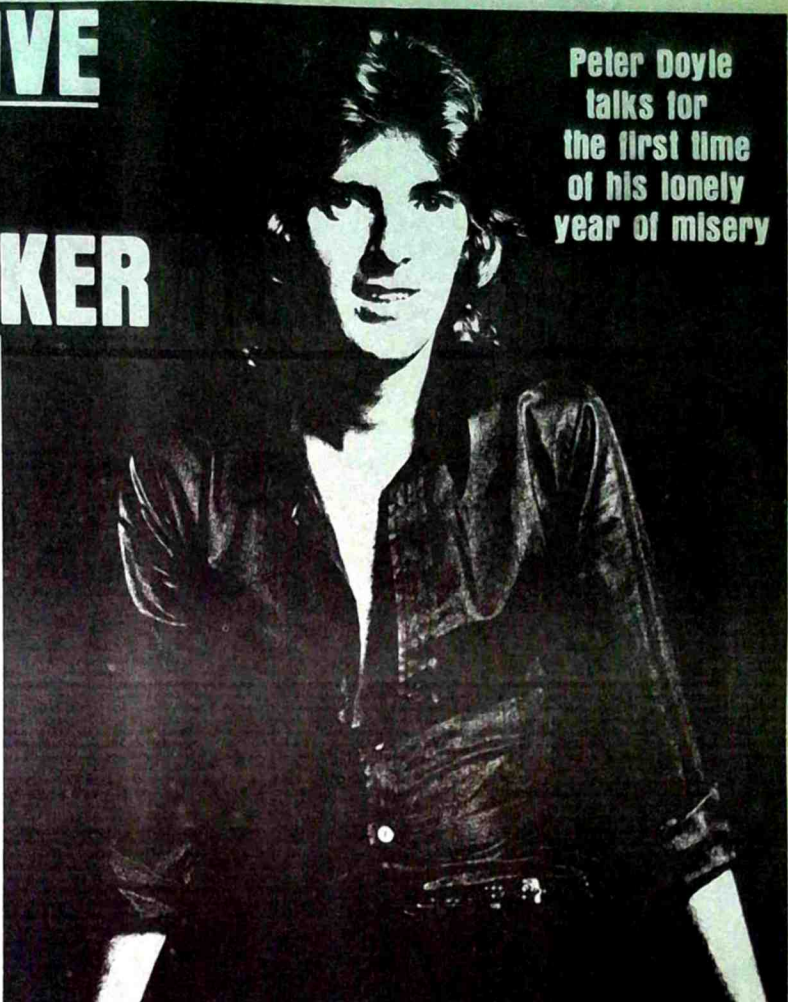
'The music business let me down'

Peter Oliver at the time so it was a bit hard. Lyn doesn't like me. I don't know why. Eve treats me politely, Paul's pretty cool and Marty treats me extremely nice.

"But none of them have been to see me. I've been to



all their houses except Lyn's, not through invitation but by just turning up. It's a sad thing when you think how close we were, they were like my family. But it's not their fault it's turned out like this, it's just circumstances. That's life. I'm not going to lose any sleep over it. I'm not putting them down, get that clear. It's all been an amazing lesson for me.



"I'm glad it's happened this way. It's so easy when you're up there to lose yourself. I've had to come right back to myself and realise that here I am, away from Australia having to start right from the bottom again."

Australia could soon become home again for Peter as he's returning to check out the music scene.

"If it's any good I'll base myself there," he explains. "I may not be back to square one in Australia and I'm certainly not going to sit here till I rot. I'm not at all worried about the future. At one time I was really paranoid as everything was relying on what I'd done before. My whole career and future relied on what I'd already achieved. I wasn't cashing in, but floating along with it.

"I'd like to do the New Seekers again only under different circumstances. I didn't really regret leaving the group 'cos at the time I left I thought it was inevitable they'd break up. We worked really hard, too hard. It wasn't anybody's fault really that the group broke-up, everybody wanted to do what they wanted to do. It had lost its unity about six months before I left. But the capabilities of that group were such that we could have kept on progressing for a long time."

Would he work with females again, or does he think they're more trouble than they're worth?

"I'd definitely have them in a group, musically they offer such a wide scope," he answers.

"I wouldn't fall into the

same mistake as I did with Lyn. But then again I said that with the New Seekers, it's a risk you've got to take.

"Having a relationship with Lyn was the worst thing for the New Seekers, you just can't do it.

While Peter's world seems to have crumbled beneath him, he's full of determination to come through a winner in the end.

"I don't care what happens. I'm not going to be pushed around. I've been working for what I wanted to do since I was 12 years old, working under other people. I'll pack in the big Oxford Circus management, I've already packed in the big show business scene, but I won't pack in music. I don't know anything else."

ROY HILL

Pics by Ian Dickson

SINGLES SINGLES SINGLES

SYRETA: Spinnin' And Spinnin' (Tania Motown). Very long number this, over four minutes, and of course, it was written and produced with the aid of Stevie Wonder, who also joins in on vocals. There's a carnival feel to the song and altho' it's nice enough to listen to, I don't reckon its chances in the charts too much. Next time, maybe.

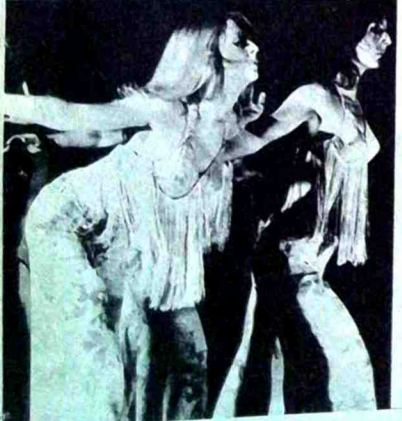
LABI SIFFRE: Dreamer (EMI). Very non-descript number from Mr Siffre, who also was joint songwriter. Slowish beat and average music don't do much to raise the interest level much either. He's done a lot better.

MICK ROBERTSON: The Tango's Over (CBS). Hmmm... the familiar face from TV's Magpie show takes to vinyl, hidden in a tango beat and asking someone not to go. Yes, well. All the effects are there, but I'm not sure if it's enough to warrant being a smash hit. A good chance, perhaps.

THE O'JAYS: Now That We Found Love (Philly). Another from the mighty pens of Gamble and Huff, but this isn't one of your get-up-and-bop numbers, rather a slow smooch (remember that word?). Disappointing release after some of the good things the Philly sound has been responsible for recently.

HELLO: Tell Him (Bell). Well if I hadn't looked at the label, I could have sworn blind that this was the Gitter Band or maybe G.G. and the Gitter Band. But no, it's Hello leaping about with this old Billie Davis song. Produced by Mike Leander... now rumour has it that he's linked with the Gitter Band and G.G. — and it doesn't half come through! The record should stand a fair chance for chart success, but it's a pity the handsound so similar.

DAVE CLARK AND FRIENDS: Rub It In (EMI). Well, the title leads on to many remarks, but it does, in fact, refer to sun tan lotion and what is done with it. To the accompaniment of several low mumbles and breathy phrases. Actually, you can recognise that good old monotonous drumming anywhere. Nothing special.



Pan's People: not just pretty feet.



LEO SAYER: Long Tall Glasses (Chrysalis). A Leo Sayer / Dave Courtney composition, and produced by Adam Faith and Courtney. Very commercial rhythm all the way, and Leo's voice is put to good use. Should have been called "I Can Dance", but apart from that piece of irrelevancy and vague strains of Bob Dylan's Highway 61 Revisited, it should do amazingly well in the charts. **JOINT PICK OF THE WEEK.**

Leo Sayer: best effort to date.

SINGLE VIEW: Sue Byrom

THE CRUSIERS: Schoolgirls (EMI). One for John Peel this — for the rest of us with less of a direct interest, it's a "Do-you-remember-having-your-first-ciggie-at-school" record. Nice old 60s beat, hand-clapping in the background and all. There's even a touch of yaky sax at the end. With a bit of interest it might get some play.

CHARLIE RASP: Hold Your Head Up (EMI). Instrumental version of Argent's hit except for a couple of deep voices chipping in with a chorus line. The kind of record that d.j.s can play when they've got a couple of seconds left before the news.

PAN'S PEOPLE: You Can Really Rock And Roll Me (Epic). Guess who wrote this little number then — Mike (Womble) Batt — that's who. Is there no end to his talents? Actually, he's done a pretty good job, great orchestrations and neat arrangement. I only heard one voice on the record though — "cept for a couple of choruses. Could it be the others were dancing?" Flip side is the Jagger / Richard composition called The Singer Not The Song... and if I say it's his terrible and the title explains why, can I go home now please.

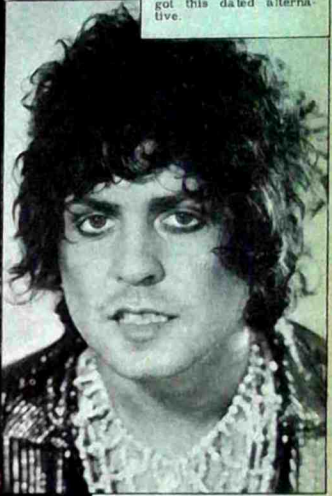
MIKE MCGEAR: Leave It

Mike McGear: good try but not enough.

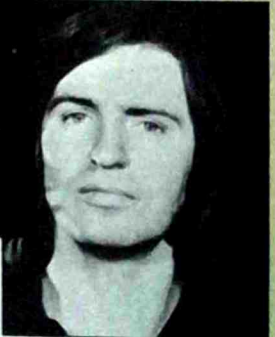
(Warner Bros.). When your brother's in the business so to speak, and he's got a few moments going spare and wanders if you and he'd like to get together and do some work on a couple of songs, then I reckon it's quite a nice family affair. When your brother's Paul McCartney, it makes it just a bit more special. Paul and Linda wrote this song and Paul also produced it — and it does sound very, very McCartneyish. But unfortunately, that doesn't necessarily mean a hit — sorry, Mike, nice try.

M A N H A T T A N S : Summertime In The City

MARC BOLAN: Jasper C. Debussy (Track). A maxi-single from Mr. Bolan — the two tracks on the second side being Hippy Gumbo and Perfumed Garden of Gulliver Smith, previously released on an album. The A-side comes from the '72 period, wobbly voice and all. Not bad boogie woogie piano but with so many fans waiting for a good up-to-date single, it's a shame they've only got this dated alternative.



Marc Bolan: dated vocals



(CBS). It's a sort of "Gee it's hot down here in the ghetto" number, with a deep bass voice intro. Not bad for dancing, but not really different enough for a bigger impact.

VIGRAMS AND OSBORNE: Summer Passed You By (CBS). Nice, slow song that you sit down and dream about at the end of a Summer day perhaps — you know those Summer days we used to have before the Bomb. Apart from that I can't think of much else to do with it.

SINGLES SINGLES SINGLES

THE VOLATILE Mr Robertson, looking svelte in white, played me his latest single, *The Tango's Over*, when I visited his Bayswater flat recently. At first I couldn't exactly make up my mind what to think of it, but after hearing the song a few more times it began to grow on me. One thing's for sure this haunting, hypnotic tango rhythm is beautifully arranged with some of the tastiest guitar and piano backing I've heard in a long time.

With a song that is as unusual as this it's hard to say whether it'll be a hit or not but whatever the outcome, praise must go to Mick for releasing something which isn't the ordinary run-of-the-mill pop song.

"I didn't want to be classed as a guy playing the rock 'n' roll star bit so I decided to experiment by bringing out something completely different. I got together with a friend of mine, Richard Hewson, and he worked out this amazing arrangement which I automatically loved. I could have brought out a more conventional song, such as the rocky number on the B side (its intro reminded me of a James Bond theme) but I didn't think the song had as much impact as *The Tango's Over*. Actually I played both sides to the Maggie team and more people than I'd like to admit preferred the B side. I suppose it's hard to comment or be objective about your own material, but I hope the public will share my views!"

Working on Maggie (Mick's programme's presenter) is a strenuous job in itself let alone having to deal with a singing career as well, could Mick manage the roles of part-time TV personality and part-time singer?

"Oh, I think I could combine the two careers," he laughed, sounding pretty confident. "I doubt if I'd give up my job on Maggie because I enjoy working with children and I doubt if I would ever find a job that was so varied and fascinating. Anyway I don't want to jump the gun and assume the record will be a phenomenal success, because it might be a terrific flop!"

Mick's single took only two

MICK ROBERTSON AIMING TO TANGO UP THE CHARTS

months' preparation before it was actually presented in vinyl.

"We didn't beat around the bush," said Mick. "I chose the material then when I had some free time and went into the studios and recorded it. The session men, whom I must say were excellent, did the arrangement in the morning and I did the singing part in the evening, and that was it. We never used a big super-star studio where you get people saying 'hurry up we've got Mick Jagger coming in a minute,' instead we used a fairly small, intimate studio in Wimbledon which had a nice friendly atmosphere about it. I found working in a studio lots of fun, and rewarding, especially when you hear the finished product, honestly, I could hardly believe how good it sounded."

The glamorous tango era would be well remembered by our Grandmas but is completely alien to the likes of Maggie viewers — did Mick think the song might be incomprehensible to some of his younger fans?

"Oh no, I don't think so. Anyway, I don't want them to take the thing too seriously, I'm hoping they'll all be doing a George Rati type tango to it, you know just loon around.

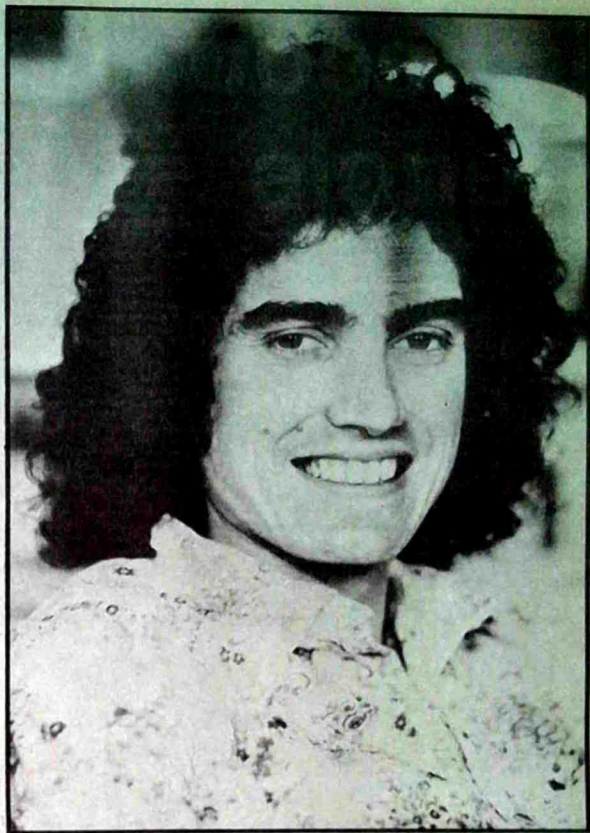
Obviously people won't be able to groove to it because the beat is so unusual but if they don't want to tango, they can always smooch, it's a very romantic number.

His favourite artists are Crosby, Stills, Nash and Young Eric Clapton plus a host of other highly talented singer/songwriters.

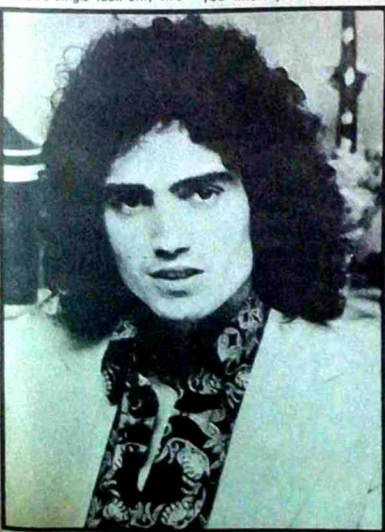
"I'm constantly listening to Clapton these days, I'm totally hooked on the guy. I also love Crosby, Stills, Nash and Young and I can't wait to see them and the Band when they come to London. I'm not saying that I want to be as big as these or take music as seriously as they do, after all it's their whole life, I'm only a part-time singer."

You never know, maybe he's got the talent to become a full-time one.

JAN ILES



Didn't want to be classed as a rock 'n' roll star.



I'm totally hooked on Clapton.

PAN'S PEOPLE . . . NOT JUST SOME DANCING FEET!



Pan's People. We've always wanted to make a record.

NO DOUBT there's more than a handful of males ready at a minute's notice to rock 'n' roll the delectable ladies of Pan's People! Particularly now that they've attracted more attention introducing their first ever pop record titled, as alluringly as the lasses themselves, "You Can Really Rock And Roll Me."

Written by Mike Batt and released last Friday, the record has become without a doubt the most controversial talking point for a long time. It's supposed to be sung by Pan's People, right? So how come we can only hear one voice — or have we all gone deaf!

Dee Dee explained "The touch and go business. This song called for a definite lead vocalist. Cherry did the always come before anything else — yes, even singing."

Depending on whether this single is a success for the girls will depend whether or not there will be a follow up single. "After all," says Cherry "it's entirely up to the experts. We'd dearly like to write our own material, providing of course somebody would write the music. Everyone has shown so much enthusiasm, particularly our recording company, that if "You Can Really Rock And Roll Me" does do well, then we would like to continue in

this field as well as with our dancing. There could well be a few TV shows in the offing, in way of promotional work, but in the meantime we will be doing our one night-a-week cabaret gigs. We're dying to combine dancing and singing into the act. One thing for sure however and that is Pan's People will not be making their singing debut on Top Of The Pops this week. The girls had just been rehearsing their routines for "Baby Love" but," said Ruth "I expect it won't be too long before we can be seen there singing instead of dancing!"

WENDY HODGSON

but as you know it's such a

ALBUMS ALBUMS ALBUMS

CROSBY, STILLS, NASH & YOUNG: So Far (Atlantic K50023)

The cover for this album is by Joni Mitchell, which is another tip-in for the line-up due on September 14, when the concert takes place at Wembley. The album is a nostalgic look at some of their best known songs, and the compilation is a good one. DeJa Vu opens the first side, followed by Wooden Ships, another good number. Other tracks featured include Woodstock, Suite; Judy Blue Eyes, Our House, Teach Your Children and Helplessly Hoping. No Maraketh Express, but plenty of others to make up for that omission.



JIMMY BUFFETT LIVING AND DYING IN 3/4 TIME (ABC/DUNHILL)

Complete with Hush Puppies, Jimmy Buffett scored considerable success with his Come Monday single, and the follow-up, The Wino and I Know, isn't doing too badly either. Buffett classes himself in the Jim Stafford/Jim Croce field, and feels that quite a few of his lyrics contain social comments. Which brings me back to the album: I found it pleasant without being unduly exciting, and although there's a fair amount of variety in pace, his voice tends to register along one level. The last track, God's Own Drunk, is a long (over 6 minutes) talking number, with muted background laughter, and a fair imitation of a drunken gentleman holding an interesting conversation with his Maker. Not bad, but not inspiring. S.B.

C, S, N & Y: A fore-taste of September 14.

BUFFY SAINTE-MARIE: Native North American Child: An Odyssey (Vanguard VSD 79340)

Buffy Sainte-Marie first came to our attention a few years back singing the title track to the film "Soldier Blue" with her strong vocals. Now the North American Indian lady hits back with a superb album full of fine quality compositions with a distinct Indian theme running all the way through. It's hard to pinpoint favourite tracks because each one is good in its own right. All songs composed by Buffy, side one includes Now That The Buffalo's Gone, North American Indian and an interesting Cree Call entitled Isketayo Sewow. Flip side opens up with Soldier Blue, the album's title track and "Little Wheel Spin And Spin". W.H.

are a La Noel Howard — except that Skellern has a lovely northern accent, and if people ever catch on to his sense of humour, he should do a bomb. Don't see much happening at the present time though. S.B.



JOHN DENVER: Back Home Again (RCA AFL 0348)

With the exception of Annie's Song and The Music Is You, I didn't like too many of the other tracks on this album, and I like John Denver. It's an album that's very much a C&W one, lots of hoe-downs and leaping around to barn dance type sounds. I prefer him softer and slightly more melodic, but I'm sure there'll be a lot of Country fans who disagree with me. The first side is more up-tempo than the second, and of the tracks, John wrote and sang eight of them. S.B.



Decameron: versatile album

DECAMERON: Mammoth Special (Crest 1D)

Decameron are basically an acoustic set-up but this album is so versatile it's hard to put into any category. They are capable of being loud and aggressive one minute then slow and melancholy the next. "Mammoth Special", the first track on side one starts off as an acoustic number then gradually changes its course ending in a powerful crescendo. The most rocky song on the album is A Glimpse Of Me which isn't that heavy by any means. Several of the slower tracks like "Parade" for example have a Procul Harum feel without sounding too morbid, that is, and without losing their own uniqueness. One of the nicest tracks is The Empty Space which is a very emotional love song and one which is easy for the listener to relate to; unfortunately it's too short — it's a shame a weaker track wasn't lifted so this lovely song could have gone on longer.

BOBBY GOLDSBORO: Hello Summertime (UAS2891)

Bobby sings about a teddy bear named Fred, circus clowns, cowboys and dying ladies in a slushy, syrupy fashion that may bring a tear or two to the eyes of the more sentimental folk who have a liking for superfluous romanticism but would be too much to bear for the logically minded majority. Must admit, I fell into the latter category which meant that my hand reached for the rejection switch before the completion of the first side. J.I.

HAWKWIND: Hall Of The Mountain Grill (United Artists UAG 28672). Hawkwind tend to be the kind of band you either love or hate — and there seem to have a fair collection of both sorts of fans. But for those who are fans, then this is a nice album, wind blowing ma-

chines all. Their current single, Psychedelic Warriors, opens the first side, and from then on you're in for an amazing melotron / electronic ride. Quite a listening experience, and should please the multitudes of Hawkwind freaks.

ALICE COOPER: Greatest Hits (Warner Bros. K50043)

After a comparatively quiet period, Alice Cooper fans are now faced with the treat of a new single and this album, which although a Greatest Hits L.P., contains all that is great about Alice. School's Out, the single that gave him such a huge hit here is there, so is Electric Blue, No More Mr Nice Guy. Hello Hoorary and multiple other delights. Really great rock 'n' roll sounds. S.B.

PETER SKELLERN: Holding My Own (Decca SKL 5101)

Remember that single She's A Lady, which suddenly took off in the charts a couple of years back? — Well this is the gentleman responsible for it. Don't expect anything similar on this album though — well with titles like The Tattooed Lady, She Had To Go And Lose It At The Astor and This Is The End Of The News, you might guess you're in for something slightly different. The songs

NEXT WEEK IN RECORD MIRROR YOU'LL FIND:

ROD STEWART . . . Still smiling!

CARL DOUGLAS — fighting his way up the charts

MORGAN FISHER of Mott the Hoople

ANDY KIM . . . whose baby's finally rocked the charts

BOBBY GOLDSBORO . . . Coca Cola strikes again!

PLUS: WHAT HAPPENED TO THE ONE-HIT WONDERS . . . The people who made it to the top and couldn't stay there? DON'T MISS YOUR COPY!!



Alice Cooper: nice rock 'n' guy

ALBUMS ALBUMS ALBUMS

WIZZARD GO STRAIGHT

NAMBY-PAMBY is the last thing Wizzard wish to be branded when they play to American audiences, so they have decided to go straight as opposed to their usual theatrical appearances for their debut tour of the States which takes place next month.

Bob Brady, Wizzard's pianist and moog player had time to chat over the telephone recently during a break from rehearsals which are being conducted at Roy's abode in the heart of the Staffordshire countryside.

"We're all looking forward to the forthcoming trip which at the moment we've been religiously rehearsing for — night and day. We've made drastic changes to the act and the numbers, as we are sure the American audiences are more prepared to sit down and listen to music instead of clapping their hands and singing along like their British counterparts. Therefore we've extended a lot of the songs to give us more freedom to improvise on solo spots."

Their lighting effects and props will certainly stay, and so will the opening sequence, *Symphonia Antartica*, by Vaughn Williams, which blasts out of their PA system in thunderous, echoing tones, reaching a crescendo just before the lads appear on stage. Their numbers will consist of various Wizzard hits and tracks from Eddie And The Falcons, plus several old Move classics including *California Man* and *Bronxaurus*.

We are including a few Move numbers because the Move acquired a small cult following throughout the States and were highly respected musicians. Apart from that Roy is exceptionally



BY JAN ILES

well known over there which should help the band enormously."

It seems that British groups who have tried their luck in the States have somehow failed to make any kind of impression or impact why does Bob think this?

"Slade, for example, who rate as one of the biggest groups in Britain died a death in the States because they seemed to assume that American and English audiences are identical, unfortunately, as they found out, they are completely different. Unlike the British kids, the Americans loathe all that

hand-clapping, 'all together now' stuff and don't want to be told what to do by a band; if they want to do their thing, they do it, usually they are more content just to sit, listen and absorb the music."

Wizzard, who don't have that much success chart-wise in the States are releasing their Eddie And The Falcons album to coincide with the tour, plus a track from the album as a single.

"I'm almost definite that we'll be releasing a track called 'We're Gonna Rock And Roll' which I'm absolutely delighted about because I sing the vocals with

Roy on this particular track which also has a beautiful piano solo on it. The track seems the most worthy because it's the most representative on the entire album, all the rest are impersonations of other artists, such as Neil Sedaka and Del Shannon, therefore we have no particular desire to release a track which doesn't sound like Wizzard."

"If the guys have any free time in between gigs they hope to follow their current hobby, which is finding out information about the big-bands of yesterday."

"We hope to have a browse around the music shops of New York in the hope of finding sheet music of some of America's old time big-bands like Duke Ellington, Basie and Glen Miller; we've tried to obtain sheet music of these bands in England but it's practically impossible, though I'm pretty certain they will be available in the States. We're also hoping to visit a few jazz clubs because most of the band are interested in jazz at the moment. Perhaps we'll be able to pick up some instruments, a few Fenders and King sees and flatters that we have time to embark on a quick sightseeing tour, we shall. Roy is about to fulfil his greatest wish because he'll be producing his idols, the Promets and will be writing a single for them that is almost certainly going to be his first single release... Yeah! It's gonna be one hellava strenuous trip — we'll more than likely come back with peptic ulcers!"

And what can British audiences expect on your return?

"Well they'll be witnessing a completely different Wizzard. We've finished with the Phil Spector type sound and we're going for something new and, hopefully, more exciting. With a bit of luck, we'll be doing a TV series too, but I don't know very much about that — I know we'll definitely be bringing out a single as soon as we return."



Record Mirror, Spotlight House, 1 Benwell Road, London, N7.

DEAR MAILMAN,

Well, I see that Record Mirror has joined the anti-Rebel army. Along with N M E Sounds, Music Scene and Melody Maker, you're slagging Cockney Rebel — or should I say Steve Harley. Martin (dummy) Thorpe says that 'Harley is an amateur trying to be a pro'. What a load of cobblers. Steve Harley and Star in his own right, and when his new band makes it big, I personally will come over to Spotlight House and make sure that you eat your critical and unfair comments. Ian (Sebastian) Tanner, Camberwell, London, SE3.

P.S. I know you won't publish this letter because it's a bad comment on your paper and I only print favourable comments.

Ed's reply: Slightly unfair comment — Mr Dummy Thorpe's report was based on Steve Harley's performance at Reading — and only Reading. The same Mr Thorpe possesses a card that reads 'Cockney Rebel Fan Club No. 3, so he can't be all bad!'



COCKNEY REBEL: star

LOADS OF LETTERS in about the who's version is the best comments we've been running on the David Cassidy/Beatles record *Please Please Me*. Nearly all came to the defence of the Beatles.

WIZZARD

them', who did she expect, the Monkees? Yes, there they are, the Glitter Band, fifty yards from the sea, venue, The Garden, Penzance. Oh my, those screams but then the band in full stride is loud but there's a good sound balance. They're shouting, 'Rock On!' and waving those arms about. John Rossell is doing his star act at the girls act, goose pimples are sprouting amongst them. Oh, we've got coloured lights, bathing the stage and what with a strobe doing its whirling act, it's happening up there. Sound wise, it's into *Fuzzin' The Night Away, Baby I Don't Care, I'm Celebratin'* and for romantics, the old *Every*

DEAR MAILMAN,
I read here about some creep knocking the Beatles, and how David Cassidy's version was better than the Beatles original.
Well, let me tell him something — the Beatles were the greatest thing to happen to music. In my opinion they

Bros. hit, All I Have To Do Is Dream. The band is slick, very professional, together, co-ordinated and I yell these thoughts in the girl's ear.
"Oh," she says and looks dubious. Two girls on my left seem intent on tearing each other's hair out but brave boys separate this emancipation act. Hello, the band are into a good sounding *Sea Cruise* and there's shouting, effective vocals on *Tell Him*. Yeah, they're really screaming up front. The pace is lowered for *Sealed With A Kiss* and then, oh gawd, *Female* is the right is swaying a bit, 'cause it's into *Angel Face*. They do it very well and announce their last number (angush from the front row) the salty air could be sweet, though and here was the only time I thought the Band somewhat blew it. The number I fail to remember, and somehow it was a hit name.

Maybe, it explained, outside the front five screams rows,

why there was loud war reaction from the general audience. The speaker system burbles on about the band and we've got to get them back on. Right on and somehow, I thought, they aren't a cousin back. Wrong then and the girl beside me has spotted the darkening, murky light around the stage. The boys are back, the lights come up and it's into *Just For You*, done just right with an extra bonus, *Gimme Some Lovin'*. The band has worked out their backslides off, done a good pop set, there's more enthusiasm from the audience but something's wrong, aren't exactly happening. I'll say this, you got your money's worth from this bit and have some spare time later trying to puzzle out why things didn't really happen. Maybe, it's because the band has worked out that people have become accustomed to anything and everything goes from very wild to very tame. I don't know, but I was here right on this summer's night. Glitter band fans, you can sleep tight! Tony Jasper.

and Ringo, Folkestone, Kent.

DEAR ALL,
Record Mirror is in great hot water, but we worry about the album on charts as an August 24th issue. Include the American top fifty by all means, but don't cut the British album charts to make room for them.

Peta Checkfield, Witteringham, Kent.
Ed's reply: Sorry about that, Peta, but we worry about the get thirty album that week — it wasn't a matter of cutting one chart to make room for another. Anyway, all back to normal now, hopefully.

The best man for the job

TAKING THE plunge on September 6th will be Mike Leander, one of the pop business's top managers. Best man will be Gary Glitter, who recently performed similar honours for John Rossall in the Glitter Band.

Mike is manager for both acts. Bride-to-be is Penelope Carter, who has her own claim to fame as one of the country's top fashion models. The wedding, which will take place at St James's Church, London, should be a good place for star spotting, as the guest list includes quite a few well-known names, as is to be expected. There will also be six trumpeters from the Sheppard Trustee and a full military dress all ready to play "The Wedding March". Should be quite an occasion!



Mike Leander: a glittering occasion

It at first you don't succeed

THE ROCKIN'S BERRIES, those masters of impersonations, underwent a few problems with their latest single titled "Rock A Bye Nursery Rhymes". Initially the band planned to sing well-known nursery rhymes to the tunes of recent hit records. For example, My Black Hen to the sound of Street Life (Roxy Music), Hungry Dumpty to Sugar Baby Love (Rubettes), Little Miss Muffet to Judy Teen (Coeney Rebel), Little Jack Horner to Always Yours (Gary Glitter) and so on.

On each rhyme they impersonated the original artists and the theme tunes that binds the song together but they had quite a few hassles to get permission of the original owner and this is where the problems began. Producer Henry Hadaway before he started recording, got the necessary permission from the various publishers all except EG Music (who publish Street Life) who after consulting Bryan Ferry refused permission because he said he had spent too long struggling to make it and therefore wouldn't allow someone to do a comic impersonation of him now.

This meant that the Berries had to change their original idea so instead they sang the rhymes to original melodies of their own, except they used four bars of "Always Yours", six times over on the Gary Glitter impersonation. Unfortunately Leesta Music withdrew their permission right at the last minute, which meant they had to record the song again, this time using a new melody.

Wet Lace in Chicago

PAPER LACE didn't get quite the reply they expected from the Lord Mayor of Chicago, the outspoken Richard Daley, after their publicist wrote asking if the city would honour the group in some way

Bubbling at the top!

COMPLETING the new image she's making for herself as a solo artist, Lyn Paul has gone bubbly! Hair-wise that is. Seems that at the end of her dancing routine on stage — which involves six changes of costume — Lyn's hair did not look its best. So a quick trip to Ricci Burns, one of London's fashionable hairdressers, re-

sulted in a cut and perm — and a new look. Lyn's immediate reaction was one of shock. "But I've got used to it now, and I like it a lot!"

Lyn appeared on the Cliff Richard show last Saturday, and sang her new single, Who's Sorry Now, which was originally a million seller for Connie Francis in 1958.



Lyn Paul: not sorry now



Paper Lace nuts?

following The Night Chicago Died reaching number one in America. Daley wrote: "We do have our own ideas as you suggest in your letter. With a bit of co-operation you might persuade Paper Lace and the writer of Chicago Died to come to Chicago and jump in the Chicago river, placing their heads under water three times and surfacing twice. The lyrics are the greatest assemblage of garbage ever to be published. Our interest is zero minus. Thank you for

contacting us. Pray tell us, are you nuts?" Peter Callender, who wrote the song along with Mitch Murray, had this to say: "Perhaps they're touchy about their gangster image, but 1,000,000 Americans can't be wrong. A few stuffy officials don't seem to carry much weight with the mass of the U.S. public. Londoners could equally have been upstaged about Frank Sinatra singing about a Foggy Day in London Town, but we aren't quite so petty in Britain."

REFLECTIONS

EDITED BY ROY HILL

Discovering a New World?

NEW WORLD, the band who underwent almost a year without any TV appearances, little if any press coverage and barely any radio air plays, decided three months ago that they wanted to become an "album" band.

They are no longer under Micky Most's management and instead are under Russ Ballard's wing — ex-Argent member — and signed up with the EMI label.

Now, for the first time in nine months, New World have released their first single since the TV Payola affair — the outcome of which found the members not guilty. The single, a country number called Sweet Dreams, is still having difficulties reaching the public's ears. Said fuzzy John Lee: "We all thought that now the case has been totally cleared up everyone would start taking more notice of us again. But it hasn't turned out that way."

"The consequences of being involved in the Payola affair

were losing 7/8ths of our normal working business. Where we would be working three out of four weeks, we dwindled down to one week in every month. It killed us for a whole year."

"But if we didn't believe in our abilities to sing and entertain then we'd have gone down the drain a long time ago, and what's more, we wouldn't have given any of them the satisfaction of seeing us quit!"

"We want to become an album band now because

once the hits have gone everything else slumps with it."

"The only reason we've managed to survive this far is because we've still been able to keep in the cabaret scene. However, TV shows are now looking hopeful. Until then we'll be concentrating on a new album and a follow-up single entitled I'm A Clown."

"The trouble with this business is that if your face doesn't fit, or if someone at the top takes a disliking to you, then you've had it."

"What really gets people's backs up is that New World don't drink, smoke or go to parties. We're in this business to enjoy it and make money. We're not into getting stoned after a show — we'd rather go home and read a good book, unless of course she's really beautiful!"



New World: still having sweet dreams

THIS WEEK IN SOUNDS

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