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RECORD MIRROR & DISC

April 3 1976 12p

Miles the new star?

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Meet Newcastle's Mighty Mac

Are you ready for Eddie?
Sparks hold back

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British Top 50 Singles

1	1	SAVE YOUR KISSES FOR ME, Brotherhood Of Man	Pye
2	4	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
3	2	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
4	13	MUSIC, John Miles	Decca
5	3	I LOVE TO LOVE, Tina Charles	CBS
6	7	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
7	21	PINBALL WIZARD, Elton John	DJM
8	10	YESTERDAY, Beatles	EMI
9	9	FALLING APART AT THE SEAMS, Marmalade	Target
10	5	PEOPLE LIKE YOU PEOPLE LIKE ME, Glitter Band	Bell
11	18	I'M MANDY FLY ME, 10cc	Mercury
12	19	HELLO HAPPINESS, Drifters	Bell
13	12	TAKE IT TO THE LIMIT, Eagles	Asylum
14	44	FERNANDO, ABBA	Epic
15	6	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
16	22	HEY MR. MUSIC MAN, Peters & Lee	Phillips
17	11	CONCRETE AND CLAY, Randy Edelman	20th Century
18	27	JUNGLE ROCK, Hank Mizell	Charley
19	8	CONVOY, C. W. McCall	MGM
20	30	DON'T STOP IT NOW, Hot Chocolate	Rak
21	42	GIRLS GIRLS GIRLS, Sailor	Epic
22	45	HEY JUDE, Beatles	Apple
23	29	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
24	15	MISS YOU NIGHTS, Cliff Richard	EMI
25	-	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross	Tamla Motown
26	23	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
27	46	PAPERBACK WRITER, Beatles	Apple
28	50	THERE'S A KIND OF HUSH, Carpenters	A&M
29	17	DECEMBER '63, Four Seasons	Warner Bros
30	24	CITY LIGHTS, David Essex	CBS
31	25	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
32	36	IF YOU LOVE ME, Mary Hopkin	Good Faith
33	-	DISCO CONNECTION, Isaac Hayes	ABC
34	39	RIDERS ON THE STORM, Doors	Electra
35	14	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
36	26	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
37	37	SPANISH WINE, Chris White	Charisma
38	-	MOVIN', Brass Construction	United Artists
39	43	LAZY SUNDAY, Small Faces	Immediate
40	40	YOU BELONG TO ME, Gary Glitter	Bell
41	16	LET'S DO THE LATIN HUSTLE, M&O Band	Creole
42	-	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
43	47	WHERE THE HAPPY PEOPLE GO, Tramps	Atlantic
44	20	LET'S DO THE LATIN HUSTLE, Eddie Drennon & BBS Unlimited	Pye
45	-	GET UP AND BOOGIE, Silver Convention	Magnet
46	-	STRAWBERRY FIELDS, Beatles	Apple
47	-	YOU SEXY SUGAR PLUM, Rodger Collins	Fantasy
48	32	HERE THERE AND EVERYWHERE, Emmylou Harris	Warner Bros
49	-	GET BACK, Beatles	Apple
50	-	ARMS OF MARY, Sutherland Brothers & Quiver	CBS

RECORD MIRROR & DISC

Star Breakers

1	RAIN FOREST, Biddu Orchestra	Epic
2	I'M YOUR MAN ROCK 'N' ROLL, Tamey & Spencer	Bradley's
3	HELP, Beatles	Apple
4	LOVE ME DO, Beatles	Apple
5	SHE LOVES YOU, Beatles	Apple
6	I WANT TO HOLD YOUR HAND, Beatles	Apple
7	RAM GOAT LIVER, Pluto	Trojan
8	ALL BY MYSELF, Eric Carmen	Arista
9	YELLOW SUBMARINE, Beatles	Apple
10	LADY MADONNA, Beatles	Apple

Yesteryear Charts

— from Martin Fraser

5 YEARS AGO

1	1	Hot Love	T. Rex
2	9	Bridget The Midget	Ray Stevens
3	15	Rose Garden	Lynn Anderson
4	2	Another Day	Paul McCartney
5	4	Baby Jump	Mungo Jerry
6	10	Jack In A Box	Clodagh Rodgers
7	12	Power To The People	John Lennon And The Plastic Ono Band
8	19	There Goes My Everything	Elvis Presley
9	5	It's Impossible	Perry Como
10	30	Walkin'	C.C.S

10 YEARS AGO

1	2	I Can't Let Go	The Hollies
2	3	Shades Of Things	The Yardbirds
3	4	Dedicated Follower Of Fashion	The Kinks
4	8	Evasive Butterfly	Bob Lind
5	18	Evasive Butterfly	Val Doonican
6	7	Sha La La La Lee	The Small Faces
7	10	Make The World Go Away	Eddie Arnold
8	5	Barbara Ann	The Beach Boys
9	10	Somebody Help Me	The Spencer Davis Group

15 YEARS AGO

1	1	Wooden Heart	Elvis Presley
2	2	Walk Right Back/Ebony Eyes	The Everly Brothers
3	3	Are You Sure?	The Allisons
4	4	Theme For A Dream	Cliff Richard
5	7	My Kind Of Girl	Matt Monro
6	9	Lazy River	Bobby Darin
7	6	Exodus	Ferranti and Teicher
8	11	And The Heavens Cried	Anthony Newley
9	5	Will You Love Me Tomorrow	The Shirelles
10	8	Riders In The Sky	The Ramrods

UK Soul Top 20

1	1	You See The Trouble With Me	Barry White
2	11	Disco Connection	Isaac Hayes Movement
3	7	That's Where The Happy People Go	Tramps
4	2	Wake Up Everybody	Harold Melvin and The Blue Notes
5	3	Let's Do The Latin Hustle	Eddie Drennon and BBS Unlimited
6	2	Do The Spanish Hustle	Fatback Band
7	4	I Love To Love	Tina Charles
8	15	Get Up And Boogie	Silver Convention
9	6	Let The Good Times Roll	Bunny Sigler
10	-	MOVIN'	Brass Construction
11	8	Do You Know Where You're Going To	Diana Ross
12	1	I Love Music	The O'Jays
13	9	It Should Have Been Me	Yvonne Fair
14	14	Theme From S.W.A.T.	Rhythm Heritage
15	10	You Gotta Pay Your Dues	The Drifters
16	-	Hello Happiness	The Drifters
17	16	So Is The Sun	The World Colum
18	-	Game Players	Dooly Silverston
19	18	Bohannon's Beat	Hamilton Bohannon
20	-	More, More, More	Andrea True Connection

US Soul Top 20

1	1	DISCO LADY	Johnnie Taylor
2	2	HE'S A FRIEND	Eddie Kendricks
3	3	MISTY BLUE	Dorothy Moore
4	6	HAPPY MUSIC	Blackbyrds
5	5	DAYLIGHT	Bobby Womack
6	4	NEW ORLEANS	The Staple Singers
7	9	LET'S GROOVE (Part 1)	Archie Bell & The Drells
8	12	I'VE GOT A FEELING	Al Wilson
9	16	LIVIN' FOR THE WEEKEND / STAIRWAY TO HEAVEN	O'Jays
10	14	FOPP	Ohio Players
11	18	HEAVY LOVE	David Ruffin
12	7	BOOGIE FEVER	Sylvers
13	17	THE LOVE I NEVER HAD	Tavarez
14	8	KEEP HOLDING ON	Tempations
15	20	LOVE AND UNDERSTANDING (Come Together)	Kool & The Gang
16	15	THE JAM	Graham Central Station
17	19	YOU ARE BEAUTIFUL	Stylistics
18	24	IT'S COOL	Tymes
19	34	MAKE YOURS A HAPPY HOME	Gladys Knight & The Pips
20	26	LET'S MAKE A BABY	Billy Paul

Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

British Top 50 Albums

1	1	BLUE FOR YOU, Status Quo	Vertigo
2	2	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
3	7	DESIRE, Bob Dylan	CBS
4	12	DIANA ROSS, Diana Ross	Tamla Motown
5	5	A TRICK OF THE TAIL, Genesis	Charisma
6	3	CARNIVAL, Manuel And The Music Of The Mountains	EMI
7	9	THE BEST OF JOHN DENVER, John Denver	Victor
8	4	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
9	11	BRASS CONSTRUCTION, Brass Construction	United Artists
10	-	WALK RIGHT BACK WITH THE EVERLYS, The Everly Brothers	Warner Bros
11	20	THE BEST OF GLADYS KNIGHT AND THE PIPS, Gladys and the Pips	Buddah
12	6	BREAKAWAY, Gallagher and Lyle	A&M
13	30	REBEL, John Miles	Decca
14	36	WINDSONG, John Denver	RCA
15	8	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
16	34	SHEER HEART ATTACK, Queen	EMI
17	18	RUN WITH THE PACK, Bad Company	Island
18	10	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
19	13	HOW DARE YOU, 10cc	Mercury
20	22	RODRIGO CONCIERGO DE AIANJUEZ BILLA, John Williams	CBS
21	26	24 ORIGINAL HITS, The Drifters	Atlantic
22	15	LIVE, Robin Trower	Crysalis
23	28	TUBULAR BELLS, Mike Oldfield	Virgin
24	16	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
25	14	NOBODYS FOOLS, Slade	Polydor
26	17	A NIGHT AT THE OPERA, Queen	EMI
27	19	ELITE HOTEL, Emmylou Harris	Reprise
28	23	SUNBURST FINISH, Be-Bop Deluxe	Harvest
29	39	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
30	-	OMMADAWN, Mike Oldfield	Virgin
31	33	ONE OF THESE NIGHTS, Eagles	Asylum
32	-	BY INVITATION ONLY, Various	Atlantic
33	27	RAISING HELL, Fatback Band	Polydor
33	27	LET THE MUSIC PLAY, Barry White	20th Century
35	24	MOTOWN GOLD, Various	Tamla Motown
36	-	LOCKED IN, Wishbone Ash	MCA
37	-	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
38	21	THE FOUR SEASONS STORY, The Four Seasons	Private Stock
39	58	THE DARK SIDE ON THE MOON, Pink Floyd	Harvest
40	42	ABBA, Abba	Epic
41	-	GARY GLITTERS GREATEST HITS, Gary Glitter	Bell
42	25	40 GREATEST HITS, Perry Como	K-Tel
43	29	LIVE AT TREORCHY, Max Boyce	One Up
44	45	WISH YOU WERE HERE, Pink Floyd	Harvest
45	32	FAVOURITES, Peters and Lee	Phillips
46	40	ROLLED GOLD, Rolling Stones	Decca
47	47	GLENN MILLER - A MEMORIAL 1944-1969, Glen Miller	RCA
48	-	SOME OF MY POEMS AND SONGS, Pam Ayres	Galaxy
49	48	GREATEST HITS, Barry White	20th Century
50	31	WHO LOVES YOU, Four Seasons	Warner Bros

US Top 50 Singles

1	5	DISCO LADY, Johnnie Taylor	Columbia
2	2	DREAM WEAVER, Gary Wright	A&M
3	3	LOVELY NIGHT, (feat. Pamla Conley & Tommie	Mercury
4	1	HEAVEN SENT, (feat. The O'Jays, The Delfonics	Mercury
5	7	DREAM ON, Aretha Franklin	United Artists
6	1	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros
7	10	MONEY HONEY, Bay City Rollers	Arista
8	11	GOLDEN YEARS, David Bowie	RCA
9	13	ONLY SIXTEEN, Dr Hook	Capitol
10	15	SWEET LOVE, Commodores	Motown
11	18	SHOW ME THE WAY, Peter Frampton	A&M
12	14	DEEP PURPLE, Donny & Marie Osmond	MGM
13	17	BOHEMIAN RHAPSODY, Queen	Elektra
14	25	BOOGIE FEVER, Sylvers	Capitol
15	24	THERE'S A KIND OF HUSH (All Over The World), Carpenters	A&M
16	19	TANGERINE, Salsoul Orchestra	Salsoul
17	4	ALL BY MYSELF, Eric Carmen	Arista
18	16	TAKE IT TO THE LIMIT, Eagles	Asylum
19	23	ACTION, Sweet	Capitol
20	21	LOVE MACHINE Pt 1, Miracles	Tamla
21	12	FANNY (Be Tender With My Love), Bae Gees	RSO
22	20	JUNK FOOD JUNKIE, Larry Groce	Warner Bros
23	26	GOOD HEARTED WOMAN, Waylon & Willie	RCA
24	36	I DO, I DO, I DO, I DO, Abba	Atlantic
25	41	FOOLED AROUND AND FELL IN LOVE, Bvin Bishop	Cappicon
26	30	ONLY LOVE IS REAL, Carole King	Ode
27	34	LOOKING FOR SPACE, John Denver	RCA
28	33	LOVE FIRE, Jigsaw	Chelsea
29	37	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia International
30	27	LOVE HURTS, Nazareth	A&M
31	35	YOU'LL LOSE A GOOD THING, Freddy Fender	ABC/Dot
32	50	SHANNON, Henry Gross	Lifesong
33	39	LORELEI, Sly	A&M
34	38	HE'S A FRIEND, Eddie Kendricks	Tamla
35	40	FOPP, Ohio Players	Mercury
36	42	WE CAN'T HIDE IT ANYMORE, Larry Santos	Casablanca
37	43	SARA SMILE, Davy Hall & John Oates	RCA
38	44	HIT THE ROAD JACK, Stampede	Quality
39	46	STRANGE MAGIC, Electric Light Orchestra	United Artists
40	45	WITHOUT YOUR LOVE (Mr. Jordan), Charlie Ross	Big Tree
41	47	UNION MAN, Cate Brothers	Asylum
42	28	THEME FROM "S.W.A.T.", Rhythm Heritage	ABC
43	-	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
44	56	RHIANNON (Will You Ever Win), Fleetwood Mac	Reprise
45	49	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fall In Love), Diana Ross	Motown
46	48	IF YOU ONLY BELIEVE (Jesus For Tonight), Michael Polnareff	Atlantic
47	-	MISTY BLUE, Dorothy Moore	Malaco
48	-	COME ON OVER, Olivia Newton-John	MCA

UK Disco Top 20

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	2	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
3	5	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
4	3	DO THE SPANISH HUSTLE, Fatback Band	Polydor
5	4	DECEMBER '63, Four Seasons	Warner Bros
6	-	I'M MANDY, FLY ME, 10cc	Mercury
7	11	FUNKY WEEKEND, Stylistics	Avco
8	15	YESTERDAY, The Beatles	EMI
9	6	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
10	20	GIRLS, GIRLS, GIRLS, Sailor	Epic
11	12	MOVIN' / CHANGIN', Brass Construction	United Artists
12	8	LET'S DO THE LATIN HUSTLE, Eddie Drennon	Pye
13	10	WE'VE GOT TO WORK TO STAY TOGETHER, 20th Century Steel Band	UA
14	-	WHEELIN' N' DEALIN', Sassafras	Chrysalis
15	9	PEOPLE LIKE YOU, PEOPLE LIKE ME, Glitter Band	Bell
16	-	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
17	-	UNION MAN, Cate Brothers	Asylum
18	19	WHERE THE HAPPY PEOPLE GO, Tramps	Atlantic
19	14	I LOVE MUSIC, O'Jays	Philadelphia
20	7	LET'S DO THE LATIN HUSTLE, M & O Band	Creole

US Top 50 Albums

1	1	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
2	2	FRAMPTON CONCERT ALIVE, Peter Frampton	A&M
3	3	ROCK ON, (feat. The O'Jays, The Delfonics	Mercury
4	4	HEAVEN SENT, (feat. The O'Jays, The Delfonics	Mercury
5	5	THE BEST OF JOHN DENVER, John Denver	Victor
6	7	RUN WITH THE PACK, Bad Company	Island
7	8	A NIGHT AT THE OPERA, Queen	EMI
8	9	THE DREAM WEAVER, Gary Wright	Warner Bros
9	6	STATION TO STATION, David Bowie	RCA
10	11	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
11	12	BLUES FEATURING CHAKA KHAN	ABC
12	10	FLEETWOOD MAC	Warner Bros
13	13	SECOND CHILDHOOD, Phoebe Snow	Columbia
14	14	ONE OF THESE NIGHTS, The Eagles	Asylum
15	22	SONG OF JOY, The Captain & Tennille	A & M
16	18	THE SAL SOUL ORCHESTRA	Salsoul
17	17	HAIR OF THE DOG, Nazareth	A & M
18	32	FARGASM, Johnnie Taylor	Columbia
19	-	LIVE, Robin Trower	Chrysalis
20	20	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
21	23	AEROSMITH	Columbia
22	26	BRASS CONSTRUCTION	United Artists
23	25	FOOL FOR THE CITY, Foghat	Bearsville
24	24	BETTER DAYS, HAPPY ENDINGS, Melissa Manchester	Arista
25	15	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
26	16	GRATITUDE, Earth, Wind & Fire	Columbia
27	39	COME ON OVER, Olivia Newton-John	MCA
28	29	FACE THE MUSIC, Electric Light Orchestra	United Artists
29	31	TEENAGENT	Epic
30	30	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
31	37	DIANA ROSS	Motown
32	19	AFTERTONE'S, Janis Ian	Columbia
33	33	IF THE SHOE FITS, Pure Prairie League	RCA
34	38	GIVE US A WINK, Sweet	Capitol
35	21	ERIC CARMEN	Arista
36	36	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
37	27	NATIVE SON, Loggins & Messina	Columbia
38	44	CITY LIFE, Blackbyrds	Fantasy
39	28	MAIN COURSE, Bee Gees	RSO
40	42	INSEPARABLE, Natalie Cole	Capitol
41	41</		

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 ROSALIND RUSSELL

DUSTY MAKES A SPRINGBACK



DUSTY SPRINGFIELD: British dates

DUSTY SPRINGFIELD arrived in Britain last week and there are strong rumours that she may be planning a few British dates for the late Summer.

Record Mirror & Disc understands that she paid a visit to Phonogram records, but there appears to be some confusion as to which record company she is signed to.

Dusty's manager is Vic Billings, who because of illness was unable to comment at Presstime. His assistant Peter Marsh told us: "Yes Dusty was here last week for a lightning visit, but she returned to the States on Saturday."

Dusty has been in America for over four years. She left just after the release of her last album 'Cameo'. She is not believed to have done much recording work during her stay in America, except to lay down some backing vocals for Anne Murray on her album 'Tomorrow' which came out a couple of months ago.

Phonogram say they have no plans to release any product from Dusty in the near future.

KRIS CROSS-FIRE

KRIS KRISTOFFERSON turns gunfighter in the new film 'Vigilante Force', which opens soon. He plays the leader of a gang hired to rid an American town taken over by a band of criminals. Kristofferson came into the music business as an ex-army officer, so is no newcomer to handling weapons. The film, which co-stars Jan Michael Vincent, is scheduled for general release in May.



KRISTOFFERSON

ALICE WEDS

ALICE COOPER has married a 19 year old dancer called Sheryl Goddard. The couple, who met during Alice's 'Welcome To My Nightmare' show, in which Sheryl played the part of Cold Ethyl, have known each other for a year. The backstage romance has been a well kept secret. Alice and Sheryl were married in New Mexico at the weekend.

Rubettes: Now we are four

THE RUBETTES have lost keyboards player Bill Hurd, bringing the band down to a four piece. They have a new single out this Friday, titled 'You're The Reason Why' - the first A side they have written themselves.

PITNEY CANCELS

GENE PITNEY has cancelled his show at London's Theatre Royal, Drury Lane on April 25 because of technical problems. The concert will be re-scheduled during Pitney's next UK tour.

Giant tour finalised

GENTLE GIANT have a new album out on April 30 titled 'Interview' and have finalised plans for their British tour.

They open at Derby Kings Hall on April 29. The dates continue at Cambridge Corn Exchange (30), Leicester University (May 1),

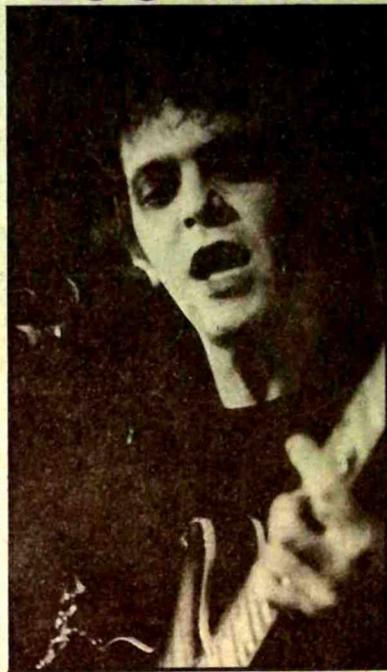
London Theatre Royal (2), Warwick University (6), Birmingham Town Hall (7), Malvern Winter Gardens (8), Oxford New Theatre (10), Manchester Free Trade Hall (12), Sheffield City Hall (13), Newcastle City Hall (14), Edinburgh Usher Hall (15), and Southampton Gaumont (17).

Degrees of Love

THE THREE DEGREES, who open a British tour with nine performances at the London Palladium, April 12-17, have a single 'Toast Of Love' released on April 9.

An extra venue has been added to their tour, Cleethorpes Bunny's Club, June 1-5.

LOU MAY



LOU REED: likely for May

OR MAY NOT

PLANS FOR Lou Reed to play four British dates are nearer to completion this week. He has agreed that the dates are likely for May as part of a European tour. However, when he was due here last year for a few dates, he pulled out at the last minute because of production difficulties.

HEEP BIG SHOCK

URIAH HEEP'S bass player John Wetton suffered an electric shock on Friday while the group were onstage during a show in Minneapolis. John touched the mike with his face and was thrown across the stage. He landed on his knees and has torn some ligaments. But the tour will continue - with John supporting himself on crutches.

Marmalade: a racing certainty

MARMALADE HEAD the bill of stars in a motor race at Brands Hatch, Kent, on Sunday afternoon. Other artists appearing include Kenny,

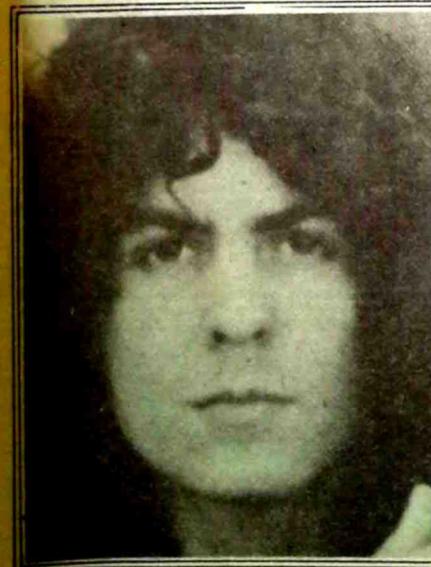
The Rubettes, Fox, Family Dog, and Alvin Stardust. The Capital Radio racing team will enter the Indyatlantic Family races.

Summer in April

DONNA SUMMER arrives in Britain at the end of April for a promotional visit. She is expected to stay for only four days. A single is due out within the next few weeks, but the title has not yet been chosen.

Bluesman Bennett killed

DUSTER BENNETT, well known blues artist, was killed last week in a road accident. His car was in collision with a lorry as he drove home from a show.



RE-RELEASED BY PUBLIC DEMAND!

T. REX

HOT LOVE / GET IT ON

BUG 66

a Double 'A' side

marketed by **DECCA**

Get it on, Get it now!

NEWS IN BRIEF

BARBARA DICKSON, whose album 'Answer Me' was released this week, is to support Neil Sedaka on his European dates in Paris, Frankfurt and Amsterdam. She will be accompanied by her new band whose line up is: **Jim Hall** (guitar), **Martin Jenner** (guitar), **Pete Zorn** (bass) and **Richard Burgess** (drums). Barbara has no immediate plans for UK dates. UFO have a new album out on May 7 titled 'No Heavy Petting' and begin a two week tour on April 9 at Crawley College. Other dates are: Aylesbury Vale Hall (10), Guildford Civic Hall (11), Dudley Technical College (12), Cleethorpe Winter Gardens (13), Newcastle Mayfair (15), Liverpool Stadium (17), Birmingham Barbarellas (20), Lincoln Drill Hall (22), Cambridge Corn Exchange (23), Southend Kursaal (24) and London Roundhouse (25). **Stevenson's Rocket**, whose single 'Here I Am' is just out, have a series of dates finalised. They are: Middleton Civic Hall (April 1), West Runton Pavilion (2), Dunstable Queensway Hall (5), Northallerton Sayers (7), Grangemouth Rockafellas (8), Cleveland Philmore Disco (9), Cleveland Spa Pavilion (10), Kettering Central Hall (11), (12), Wells Assembly Hall (15), Coventry Tiffanys (18), and Goolie Viking Hall (17). **Decameron** are currently recording a new album, titled 'Tomorrow's Fantomime' which will be ready for release in the late Summer.

Early start for Rick

RICK WAKEMAN has added extra dates to his British tour. It now opens earlier than planned at Bournemouth Winter Gardens on April 12. Two more dates are added at Hemel Hempstead Pavilion (13) and Cardiff Capital (15), before going into the other dates which were due to start at Ipswich Gaumont on April 19.

BRITISH CRUSADE

THE CRUSADERS are to tour Britain in the summer. The dates open at the London New Victoria on July 9 and 10. Other dates are: Birmingham Hippodrome (11), Newcastle City (12) and Glasgow Kelvin Hall (13). Tickets for London are £2.00, £2.50 and £3.00 and are available from **Beggars Banquet Promotions**, 8 Hogarth Road, London SW5, and other ticket agencies.

Ian's Child

IAN GILLAN, ex-singer with Deep Purple, has formed a band after a two-year lay off from live performances. They will tour Europe in April and fix UK dates for the late spring. An album, titled 'Child In Time' is out in May. Other members of band are: **Ray Fenwick** (guitar), **Johnny Gustafson** (bass), **Mickey Lee Soule** (keyboards), and **Mark Neufel** (percussion).

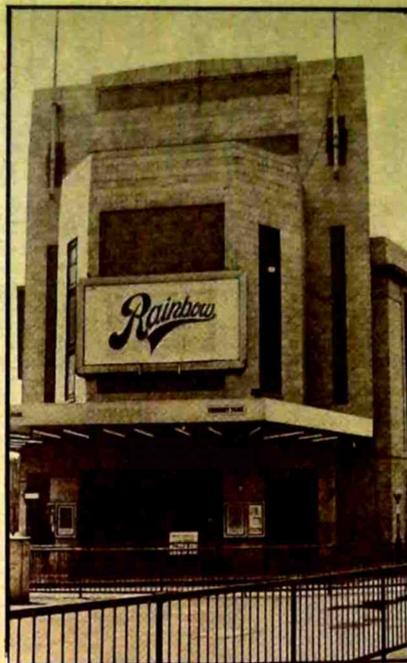
RAINBOW READY TO ROCK 'N' ROLL

THE RE-OPENING of London's Rainbow has taken another step forward. As reported in **RECORD MIRROR & DISC** (February 21) negotiations are nearing completion for the building to open its doors to rock concerts.

It was reported this week that one of the interested parties is **Justin De**

Villeneuve, co-manager of Doctors of Madness. He has backing for the project and hopes to open for business in September with a major American act - that is if the Beatles refuse a reunion gig.

The Rainbow closed over a year ago when the company holding the lease found it too expensive to operate. It needed over £100,000 worth of repairs and the owners, the Rank Organisation, have considered a few offers. This one looks as if it will come off.



RAINBOW: doors ready to open

HUNTER RETURNS

IAN HUNTER returns to Britain in May after spending a year in the States.

He will have a new album out on May 7 titled 'All American Alien Boy'. He is accompanied on the album by **Chris Stainton**

and **Ainsley Dunbar** and **Queen** provide some back up vocals.

Hunter, whose last album 'Ian Hunter' went silver, does not plan any live appearances but is expected to promote the album.

Andy goes country

ANDY FAIRWEATHER LOW has been added to the bill at the Country and Western Festival at Wembley Pool over Easter. He will appear on April 19 and is the only British artist on the bill that day.

He plans to record a new album in May and then leaves for an American tour over June and July.

Before then, he will appear at London Dingwalls (April 2), Newcastle Mayfair (9) and Croydon Greyhound (18).

Band of Gold

GLITTER BAND member **John Springate** follows hot on the heels of **Gary Glitter** in making public his romance. **John** married 25-year-old **Lyn Barnes**, in Blackheath, London at the weekend. **Lyn** is a secretary in a bank.



IAN HUNTER

WINGS POSTPONE US TOUR

WINGS have been forced to postpone their American tour. Guitarist **Jimmy McCulloch** has broken a bone in his hand. It would have been **McCartney's**

first concert appearances there in 10 years.

After **Wings'** show in Paris, **McCulloch** slipped in his bathroom and fractured a finger. His hand will be in plaster for

three weeks. **Wings'** first US show was to have been in Texas on April 8.

Rather than go ahead with a substitute guitarist, the band has decided to put the dates back to May and June.

Hollywood

SAYER ALBUM COMPLETE

LEO SAYER has completed recording his new album at **Richard Perry's** studios, on **Melrose Avenue**, in **Los Angeles**.

Sayer worked with **US** writers and musicians, including **David Bowie's** former lead guitarist **Earl Slick**. Reason for the move to record in America was for **Leo** "to immerse himself in the vitality of the **US** recording scene," according to manager **Adam Faith**.



LEO SAYER: recorded in LA

Here come the Rollers!

READY OR not **Los Angeles**, here come the **Rollers!** The **Bay City boys** arrive at **Los Angeles International Airport** on **April 17**.

They won't be performing any public concerts while in **Hollywood**, but they'll be promoting their new American 'Rock And Roll Love Letter' album. One definite stop is set for **April 19**, when the **Rollers** will tape 'The Midnight Special', the American weekly TV rock show. This is the **Bay City Rollers'** first visit to the **West Coast**.

Sweet 'n' Sour party

SWEET **THREW** a party to thank the employees of their **US** record label (**Capitol Records**). The bash was at the **Beverly Hill Hotel**, and as the party guests started to leave, the members of the group decided to have a few drinks at the posh **Polo Lounge**. **Mick** and **Brian** were already inside, but **Andy** and **Steve** were stopped by security who insisted on seeing identification before allowing them in. Annoyed at being asked (after spending pounds on liquor for their guests)

Andy and **Steve** had an argument with the man. Hotel management solved the problem and **Andy** and **Steve** were allowed in to the **Polo Lounge**. The incident coincided with an article in **The Hollywood Reporter** on **Beverly Hills** hotels not wanting rock stars as paying guests.

FRED BRONSON

New York

CLAPTON ALBUM

ERIC CLAPTON is recording a new album but very definitely not in one long stint. So far there has been a little recorded in **Miami**, some more in **California** and it's possible there will be at least two more locations. Last week he took time off to visit the **Mardi Gras** festival in **Brazil**. It was while he was there that he learned the news of his 'EC Was Here' album going silver back home in **England**.

Trower's treat

ROBIN TROWER had a party thrown for him after a very successful gig at **Madison Square Garden** on **Wednesday** night. There to help with festivities and give him a well deserved slap on the back, were **Lou Reed**, **Aerosmith**, **Genesis**, **Rick Derringer**, **Dicky Betts** of the **Allman Brothers**, **Nektar** and **Wishbone Ash**. **Wishbone Ash** opened for **Trower** at the **Garden** earlier and between them they treated **New York** to its first all-round, top-rate **Rock 'n' Roll** show in a long while.

GOLDEN EARRING have long been avid **Kojak** fans. So much so that after viewing an episode in which a murder was committed at the **City Squire Hotel** here in **New York**, where the band always stays, they couldn't bring themselves to return to those premises. They are now staying at the more sedate **Algonquin Hotel**.

TOM SCOTT, who for a long time backed **Joni Mitchell** both on stage and on albums, drew a star-studded opening night crowd to his **Bottom Line** gig. Scattered around in the audience were **George Harrison**, **Bill Graham**, **Bruce Springsteen**.

STEPHEN MORLEY

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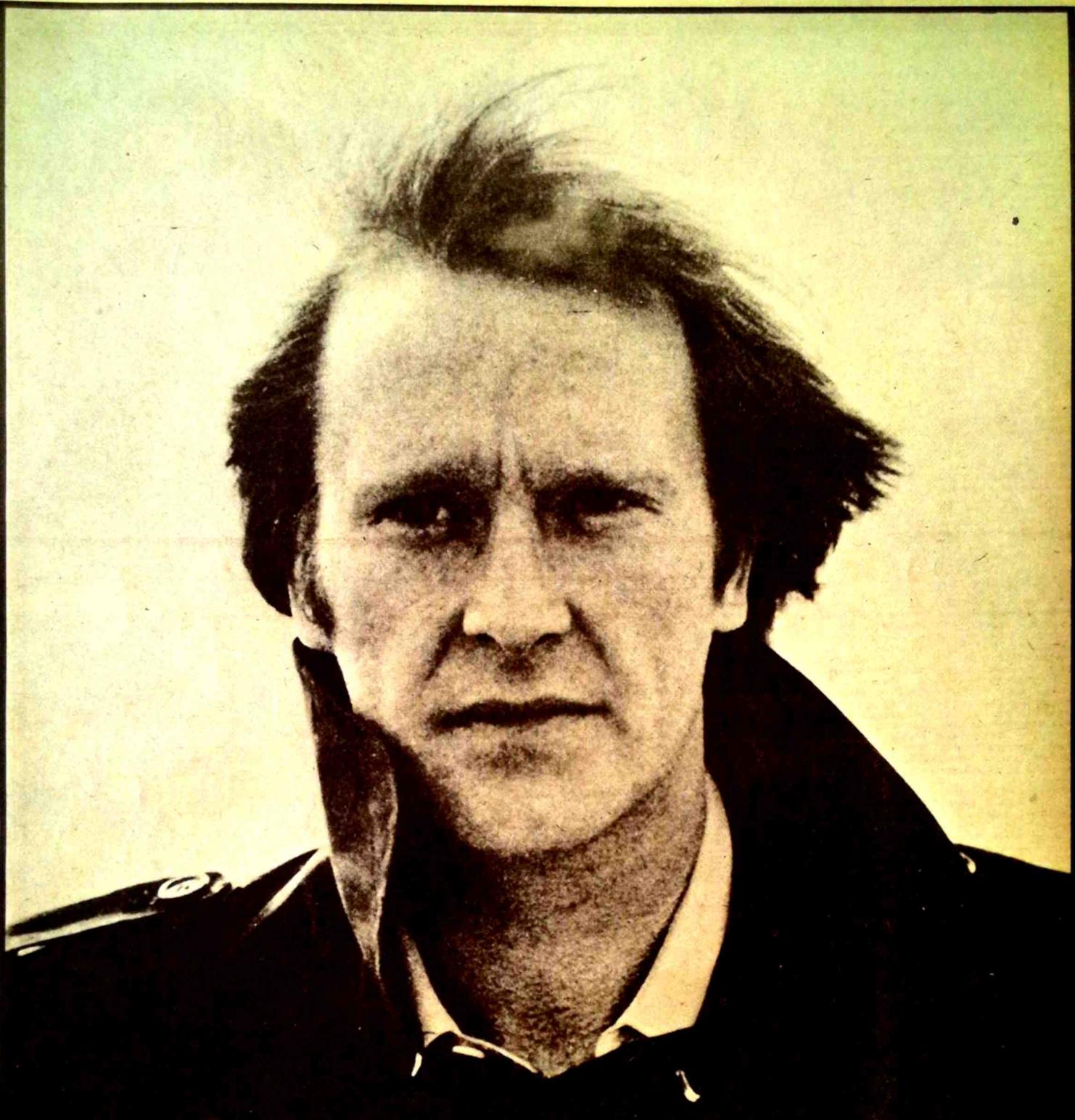
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Dennis Waterman

(Star of the Sweeney)

Sings

"For Their Pleasure"

B/W 'You're a Part Of Me' DJ5 646

His latest chartbound single

On DJM Records



COINCIDENCE (or fate, if you're that way inclined) seems to be hanging around with John Miles these days. The first inkling comes on the Inter-City connection to Newcastle - Upon - Tyne where local boy Miles is to play a concert at the University Theatre.

The train's first class compartments holds one other man - a headmaster working in Jarrow.

"Couldn't help overhearing you talk of John Miles," he says in a blanket Northern accent that has no real trace of border dialect. "I don't know much about that sort of music but people do say my one claim to fame is that I share the same hairdresser as John Miles."

You're joking headmaster! But he isn't and later stylist Mickey Pratt confirms that he knows the guy.

Allstair, who has travelled Edinburgh, to hear the Miles concert isn't joking either. "It was wierd," he says, standing around in the dressing-room minutes before the band are due to perform to the standing room only audience. "I was playing 'Music' on the car cassette when the cassette jumped out. With the cassette off the radio automatically comes on, and you know what, 'Music' was playing on the radio."

Packed

"Not only that but the radio version continued playing at exactly the same place the cassette had stopped!"

But it's no coincidence that he's packed the relatively small (600 seater) theatre. Here he's the boy who's made especially good. A hit with 'Highfly', a monster with 'Music', the words 'new star' being bandied around every time his name's mentioned.

Playing at home you bet John Miles is a little nervous, but he doesn't let on.

He's attracted a strange mixed audience with more than it's fair share of middle-age. There are no apparent screamers. This is a



by David Hancock

musician's audience.

It's a shaky start with Edgar Winter's 'Rock 'N' Roll Hoochie Coo' sounding muddled even though it does establish the four-man outfit straight off as a solid rock band.

If John Miles is the new star it's not because he pampers or flouts himself at the audience. That's never in evidence as he prefers to stand expressively tight-lipped with eyes narrowed working on his distinctive ringing guitar sound.

His individual style begins to emerge with 'Rebel', the title track from his fast-rising album. He gets a cleanliness to his guitar even though the sound is starting to be too loud for the small theatre's acoustics.

The two singles follow and Miles is very much in command leading his band to crisper and higher ground and covering up for patches of predictable bass playing on 'Highfly' with his unique guitar sound that demands attention.

By 'Pull The Damn Thing Down' the nervousness is ironed out. The band has come to terms with the fact that mom and dad are in the audience and after the change into the Elton John inspired 'When You Lose Someone To Love' with Miles at piano, they come up with their tightest exercise so far in 'Stranger In The City'.

Co-written by bass player Bobby Marshall, it somehow throws a whole new vitality through the group. Flailing and accurate drumming with loosened up flowing bass work. The thing's a treat and the Miles guitar moves up into the killer bracket.

All the publicity, all the promise (hype if you like) starts to make

More Miles - you know it makes sense

sense. John Miles is a genuine talent writing and performing songs that cross over both pop and rock. His pop type melody hooks are given a greater definition when performed live.

On 'You Have It All' he finishes with a jam in which the harmony between guitar and keyboards is nothing short of incredible and the band rock as a perfectly honed unit.

If anything the encore 'Slow Down', which Miles is considering as the next single, is even better. It's an R&B based song that rocks along hard and fast showing the John Miles Band at their blackest. It's a beat complete with talk box, effectively different from the 'Rebel' tracks; nothing like 'Music' and probably a No.1.

Idol

Star is a strange word. It has connotations of plastic idol-worship and John Miles doesn't strike you as that sort of person.

He dresses in a set style and will no doubt have fans imitating him, but John Miles is a lot more than his looks. When he sings his pitch is spot-on when he plays his guitar is distinctive (when did you last hear a new and distinctive guitar player?); and his songs apart from the



sometimes predictable lyrics have melody and pace.

Seeing him perform live puts all those things into focus and though this time he didn't soar until towards the end, when the band did take off the magic was definitely there.

John Miles will be a huge success for a long time to come and is the most significant new arrival on the British music scene in the last four years. If you don't believe that his forthcoming nationwide tour should convince you.

NOBODY IS allowed into the group's dressing-room for 10 minutes after the gig - they have to come down. When John opens the door he's smiling.

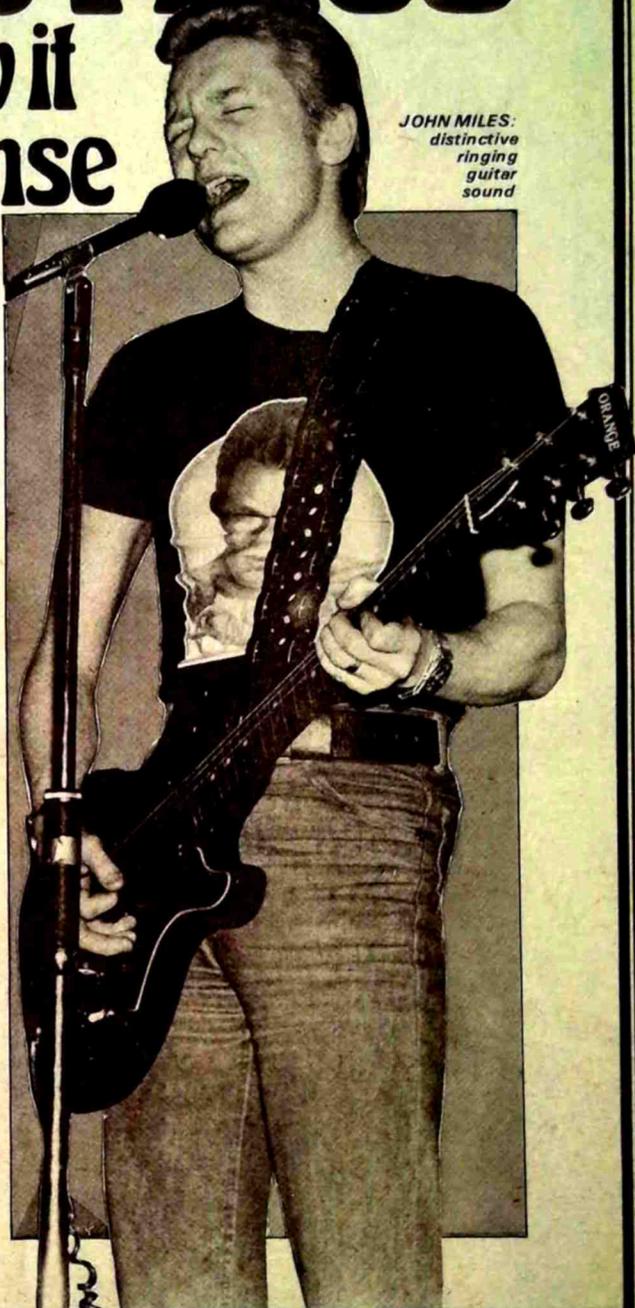
"We haven't really made a final decision on whether 'Slow Down' will be the next single. Actually when you hear the tapes it sounds even better than tonight because the voice box is used more," he explains.

"You know we are getting a tour lined up for late May and June," he continues excitedly. "These gigs we are doing now are only small and just to give the band an airing."

They've already got the Glasgow Apollo booked which holds about 3,000 people and which they should be able to fill comfortably if the popularity of their current single and album is anything to go by.

"I was really knocked out when I saw how many places 'Music' had moved up the charts last week," adds John. "Mind you it's strange but every time I switch the radio on I seem to be hearing it."

And then, believe it or not, coincidence enters again as someone switches a radio on and... you've guessed it.



JOHN MILES: distinctive ringing guitar sound

ELEGANT, BRAVE NEW FACES



SHEER ELEGANCE

ON FIRST hearing, Sheer Elegance's new single 'Life Is Too Short Girl' sounded like everything Women's lib would like to bash blokes heads over.

Listen to the words about leaving and keeping the body free and flowing. Herbie Watkins, who wrote 'Life Is Too Short Girl' as well as 'Milky Way' had some explaining to do.

"I've never thought about it as a song against women" he said curiously. "It's just about a relationship, and what can happen. I didn't write it to show off about men's confidence."

In fact Herbie toned down my argument considerably. He agreed

that the song could just as easily be sung about a guy by a girl. So there you go.

Sheer Elegance are three West Indians named Herbie Watkins, Bev Gordon and Dennis Robinson. All three of them write original songs and their musical style is reported to be a cross between American, Jamaican and British influences.

For too many groups a hit record is hard enough to come by. But a follow up is even harder. Sweet Sensation took the easy way out by releasing a follow up that sounded just like their first hit.

10cc were more adventurous and failed a couple of times before people adjusted to their diversity. How did Sheer Elegance avoid the pitfall of being a one hit wonder?

"We strived to do better with the second single. I had written a few songs," explained Herbie "and we went for the song with the catchiest chorus. Our managers picked the final tune. I think when you write, there is a similar feeling from one song to another, but they should be different in pattern and lyrics. When you have three different people contributing material, you pick out the most

contrasting songs."

When the group first formed it was Bev Gordon who had written most of the songs they performed and later recorded for their debut album. Yet the two hit singles have both been written by Herbie. Do Sheer Elegance have to worry about the jealousy this can create?

"Not at all" he reassured me. "Bev had written our first single which was a flop called 'Going Downtown'. But at this time we know how important it is to respect each other. We are learning so many new things. Television, for example. We were very nervous the first time we did 'Top of The Pops'. Now it's become easier. But when you're taking it all in, you don't have time

to get jealous of the other guy."

Sheer Elegance can also bill themselves as New Faces failures. In fact, they got criticised fiercely when they appeared on the programme. "It was our first performance outside a rehearsal room. We were very scared. But a lot of what they told us, regardless of how harsh it was, was good advice. If the judges weren't in the music business you'd take their opinions with a grain of salt. But they're all in show business. And it must be hard for them. They've seen everything there is to see. But they make you want to try harder, so I would recommend the show to anyone. It may have hurt the chances of our first record. But helped us in the long run."

by Carol Small

A PIECE OF JOBSON'S MIND

by Ray Fox-Cumming

'I set out to make a good piece of instrumental music'

'I prefer music not to be pinned down to one meaning through lyrics'



probably won't get radio and it'll die a death. If that happens I'll try again, if the record company and my management want me to. But it would be a shame.

"I set out to make a good piece of instrumental music that nobody could say was terrible and I think I've done it. One paper did say they thought it was terrible, but that was a harsh word to use and I don't think it was a fair assessment."

But wouldn't it have been better to make a single with lyrics, since the instrumentals that make the charts are few and far between?

Justify

"Frankly, I don't care much for lyrics on my stuff. For a start I don't think I'd be any good at writing them. I'd only end up with 'Moon in June' and that kind of thing. Also I prefer music not to be pinned down to one meaning through lyrics."

So how do you justify your existence in a band where everything's pinned down by lyrics? (get out of that one, Jobson!).

"Well, Roxy is what it is because all its members are into different things."

Neatly out Eddie, very neat.

"We all make our different contributions and then Bryan (Ferry) comes and puts a cap on the lot with his lyrics."

Fair enough. Will you now be following the single with a solo album?

"That depends on what I'll be doing with Roxy this year or what I'll be doing elsewhere."

What? This sounds like deflection talk.

"It isn't I didn't mean I'd be leaving Roxy. I mean that I'll probably be doing things outside the group as well as within, as I have in the past with 'Butterfly Ball', the Zappa dates I did, etc."

Last time we spoke you mentioned that you'd welcome a little more room for improvisation in Roxy's stage work. That still hasn't happened, so do you get bored on tour?

Bored

"Umm, maybe a little bit, but I have so much machinery to work that I don't really have time to get bored. I would, however, like to see the group becoming a little more fluid in its music. I think the second Roxy album, 'For Your Pleasure' is still my favourite."

So what's happening in the immediate future?

"Well, next week Bryan's going into the studios to mix the tapes for our live album."

Will that be a single album or a double?

"A single — at least that's what we all hope, but it is short. After all, one album represents less than half a stage set."

And after the live album? "Bryan's solo album." "Are you playing on it?"

"Yes. I've also written the music for one of the tracks and Bryan will put on the lyrics. It's a ballad with a Romanian folk kind of feel to it."

When do you tour again?

"There will probably be just a few dates in the Summer — where they'll be I don't know."

EDDIE JOBSON (Record Mirror & Disc January 10, 1976): "I must do it this year. If I haven't made a solo album by the time 1976 is through I shall feel I've failed myself."

So now here we are in April and he's doing fine. No album yet, admittedly, but a single — yes. It's only just out and it's too early to say whether it's a smash or a stiff, but Mr Jobson has his hopes.

"I thought," sez he, "that it would be a great idea to make a violin record. After all, it's been ages since the last one which, I think, was 'Jig-A-Jig'."

"My idea was simply to make one single record and I composed my piece for that specific project."

The 'piece' is called 'Yesterday Boulevard': "It was difficult choosing a title. I tried thinking of a whole lot of words which, to me, encapsulated the feel of the music and that's the title I eventually arrived at."

Eddie had defined his own brief before he ever began writing his 45 r.p.m. opus. "I wanted a violin part strong enough to be a feature, but it had to be in my proper style, which is a mixture, I suppose, of classical music and rock. I didn't want to do an Irish jig or anything like that."

Disco

"It also had to be commercial. I managed to get a disco-ey feel in the rhythm, which actually has almost a classical chord structure," and I managed to get it with the clavinet. It's clavinet funk if you like."

"I think the whole

record is a grower. After 15 plays it begins to get embedded"

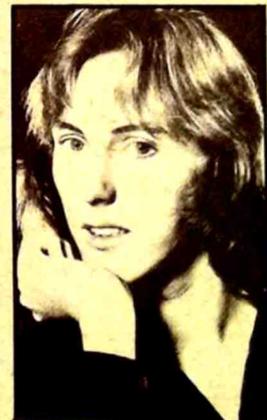
But do you seriously think you'll get the 15 plays?

"That's where the commerciality comes in. I think it would be marvellous for TV. I mean, thousands of people have never even seen an electric violin, let alone a perspex one. I honestly think me playing that record on 'Super-sonic' or 'Top Of The Pops' would make marvellous viewing. Mums and dads, in particular, would be fascinated, I'm sure."

And if you don't get television? "Then I



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EDDIE JOBSON: clavinet funk

MARK HASSELL

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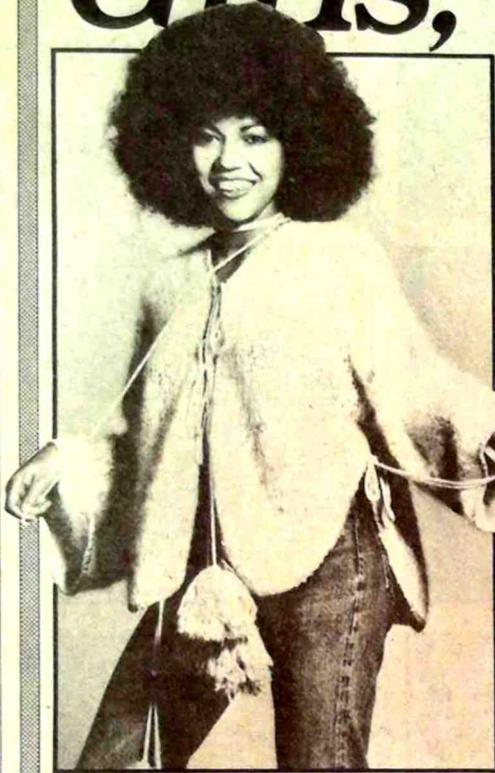
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Girls,



LINDA LEWIS

LINDA LEWIS went straight into rock 'n' roll from school and her early days sound like the taming of Eliza Doolittle in 'My Fair Lady'. Not for her the struggle experienced by the Little Ladies. Did Linda think the show was a fair representation of true life rock?

"I've seen the show a few times and I didn't think it was true to life. I think the author must have been sending it up... if he wasn't he must be nuts. All that bit about sleeping with the radio people and the journalists — that hasn't happened to me — if it has, I've been missing out on something!"

"I haven't had to compromise as much as they have. I have to a bit. I used to like just wearing jeans and playing my guitar but they told me that to get pictures in the papers I'd have to wear a dress and put on a bit of cleavage. And it's true you know. I'm not glamorous at all."

"If you're a girl, you have to rely more on your looks and that's unfair to people who have good voices and good music but aren't very pretty. I don't think people really bother about you as a person."

"I've made mistakes. The first was taking up singing professionally. Before you class it as work, it's enjoyable. After that, it doesn't seem to be so sacred anymore."

"The only thing that is true, is that girls are easy

to manipulate. People can talk you into things. It's true about them relying on a man instead of relying on themselves. But I've met lots of girls in the music business and they all seem pretty tough to me."

Did Linda think that the series could have harmed rock in any way, or have given a bad impression?

"I don't see how you can harm rock anymore than it is at the moment. It seems to be in a slump. It needs sincerity, energy and good music. We need a new Beatle."

Did Linda think her early problems in any way reflected the problems of the 'Rock Follies' ladies?

"No, at the beginning, I didn't feel on the same wavelength as everyone else. I came from the East End of London and I felt they were all more upper class. I couldn't speak proper... I had a manager who wanted me to take speech lessons and change my hair and I did what he told me to. I still have difficulty now, but it's with my songwriting. It's getting people to accept me as a songwriter and not just as a singer."

NOOSHA FOX

A CLASSICAL Aphrodite's beauty and lead singer with Fox.

"Actually I haven't seen 'Rock Follies' but I've heard quite a lot about it. I

must confess I didn't have to make porno films or anything like that, it was very tame for me really. In fact I'm sure these days most girls in the business don't have to do those sort of things to get ahead."

"I've been working / singing since 16. I've sung all types of music but until I

THE LITTLE LADIES in the 'Rock Follies' TV show found out how tough it can be breaking into top league Rock and Roll. They started off with high ideals and discovered that they can be difficult to stick to.

They went through image changes in an effort to climb another step up the ladder. They even agreed to make a blue movie.

But how true was the story; how close did they actually get to the real life world of a female rock singer? JANILES and ROSALIND RUSSELL asked the girls who know only too well; the girls who have gone through the hard times and have made it to the top.

Girls,

TINA CHARLES



TINA CHARLES, the first British female to have a British Number One in ages is a girl who knows her own mind and will not (has not) been manipulated by would-be moguls of the record business.

"I think 'Rock Follies' is ridiculous. I don't know if it's a send up or if the guy's trying to be funny. To me it's just like Steptoe And Son or Man About The House."

"The three girls in 'Rock Follies' aren't true to life. I've never met anybody in this business who looks like that, swears like that, or appears in porno films. I know that I wouldn't appear in blue movies. And I'm sure the public aren't easily fooled, they must know that the show isn't an accurate representation of the rock world, otherwise all the porno fanatics would be queuing at the flicks to see the likes of me and all the other girls in music!"

Nonetheless Tina, like most of the girls we talked to feel that the female of the species has been exploited in the pop biz.

"I think it's far easier for guys in this business. Especially pretty guys. I was doing 'Top Of The Pops' recently and Shaun Cassidy was appearing. The girls there went berserk just because he was David Cassidy's brother. I mean I could be a really beautiful lady but men wouldn't scream and run after me in that fashion."

MARSHA HUNT

STAR OF stage, screen and air waves. Ultra intelligent Marsha Hunt says of Rock Follies: "I'm really astounded that it's so well received. I think it's horrendous."

Did she think that girls in rock were forced to sell their physical wares in order to get ahead?

"Women are conned into thinking that selling themselves is a step ahead, but men have always had, and always will have designs on women, it's always there at the back of their minds."

"It doesn't matter what career you're in — the average girl trying to get ahead faces all sorts of problems."

Marsha reckons young guys also have it tough: "Any youngsters trying to get to the top doesn't have a good time. That includes all those pretty young boys as well as the pretty young girls."

ELLEN SUTCLIFFE

ELLEN AND her Surprise Sisters had some pretty lean times before they had a hit with 'La Booga Booga.'

Ellen says of 'Rock Follies': "On the whole the programme is misrepresentative of the rock business, but there are one or two things in the play that I can associate with."

"They're right about the business trying to make you jump on any available bandwagon. I mean when we first started we were told you've gotta wear this and you gotta sing like that. First they wanted us to be like The Supremes, then Fanny then La Belle; it took us a long time convincing people we weren't just supplying glamour."

"We got on by sheer hard slog and by sincerely believing in our music."



ROCK FOLLIES' Three Little Ladies

Girls



MADDY PRIOR

"I've seen about three episodes of Rock Follies. I thought they were very interesting. There were some very down to earth and truthful parts and some parts that were weird and I couldn't relate to at all."

"Some of the people in it were instantly recognizable — the young manager for instance. He was so enthusiastic, but was always bullied. And the old porno guy, I would say wasn't far off the mark, although I've never had

any dealings with porn myself. The porn film was a weird bit; I wouldn't have imagined that any group would have gone into that way the Rock Follies group did."

Did Maddy think that the relationships between the girls and their men was true to life? Did she have any difficulties herself along those lines?

"Well, it can be difficult because of being away from home so much. You don't see a lot of each other and you can't just come home and walk into the room as if nothing had happened. I must say I haven't actually walked into a room when the man was in bed with someone else though! I think I would laugh — after all, I'd be in the better position. They would hardly be at an advantage!"



sang pop I wasn't successful — I don't know whether that's classed as selling one's soul or not?"

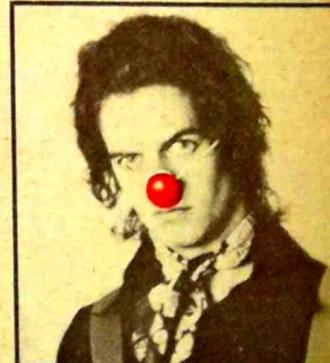
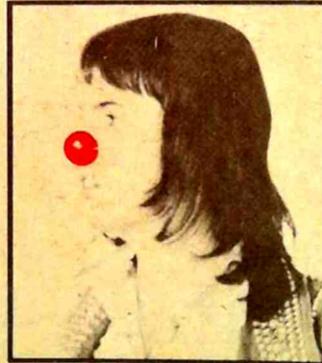
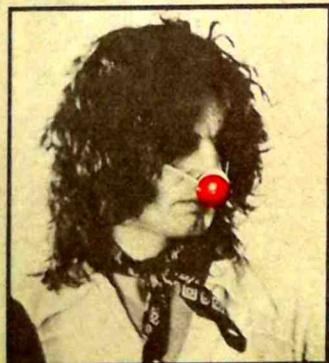
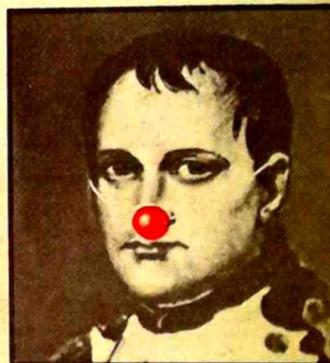
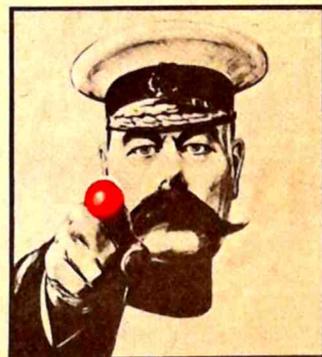
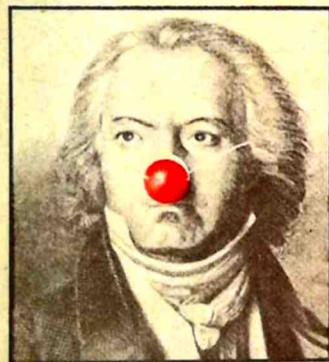
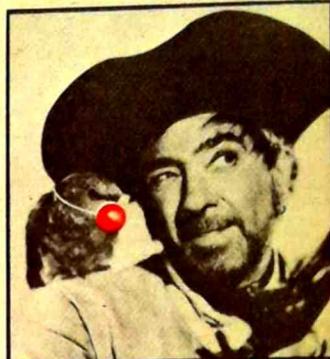
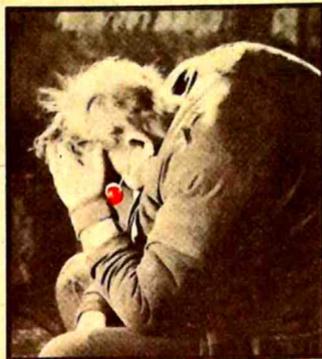
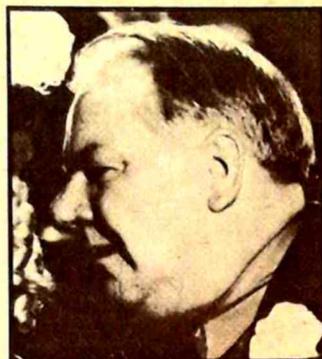
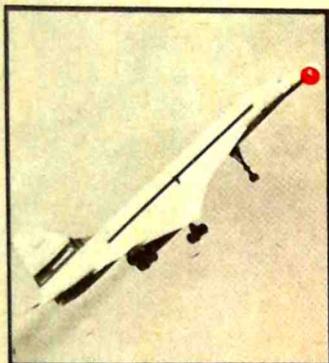
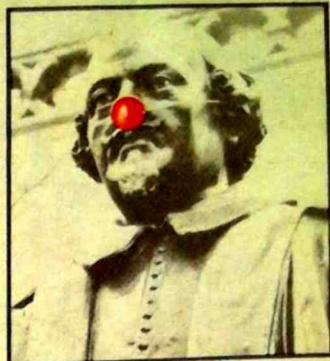
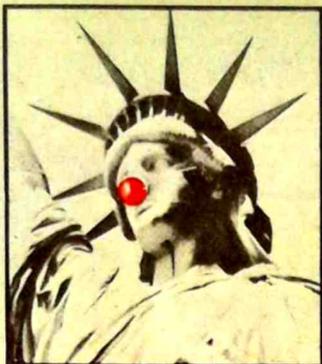
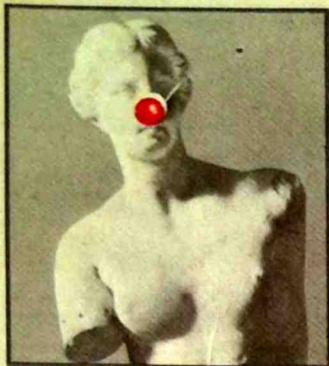
Was Noosha intent on becoming a singer when she was fresh out of her gym-slip?

"No. I entered it in a very mindless way really. I had no pre-conceived ideas of being famous, which I think was fortunate

for me, but of course I wanted recognition."

Was she ever asked to do suggestive things during the struggling days?

"No, not at all. I was once told not to take off my clothes. Not that I ever would have, but perhaps they thought I might. I think ladies have a rougher deal than males in this business."



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SUTHERLAND BROTHERS & QUIVER

nor are the Sutherland Bros.

THE SUTHERLAND BROTHERS AND QUIVER have waited a long time for chart success. And where are they when their single 'Arms of Mary' starts to break? San Francisco.

But the band's sojourn on the West Coast of America is doing them as much good over there as their single is here. Their musical style has always had a melodic harmony, a quality close to the hearts of West Coast Americans.

The Sutherland Brothers / Quiver amalgamation of 1972 brought about a fulfilling experience. The brothers had been battling on but only achieved a modicum of success. Quiver had been doing likewise and bringing the two together was a brilliant idea.

Since the merger, their albums never really did much — it was often a case of so near and yet so far. The nearest they came was with their own version of Gavin's 'Sallin'. But it wasn't until Rod Stewart picked the song up and recorded it, that it really took off. Rod did for the band what Art Garfunkel did for Gallagher and Lyle with Breakaway.

Surely the band must have had mixed feelings when Rod's version took off and landed straight at the top of the singles charts? "Maybe slightly mixed," said a sleepy Gavin Sutherland on the phone from San Francisco. "But definitely more pleased than otherwise. I think Rod did a lot for us. It definitely improved our standing in the business. We'd have preferred it if it had been our version of course."

It now looks as if 'Arms of Mary' will give them a hit in their own right. Would they be tempted to come home if they were offered the great starry carrot — 'Top Of The Pops'?

"It's a long way to come back for something like that," said Gavin cautiously. "We'd have to consider the gigs we have fixed up over here."

"All four of us have been involved in this far too long to get too excited about it now. Of course it would be great to have a hit single, I'm not saying we don't want one."

The band have been doing so well in America. Were they tempted to stay in the States permanently?

"Well, obviously it's on the cards we might stay here, but I wouldn't like to live over here. It's not like home. Although the audiences are more openly enthusiastic here, I'd rather play in Britain."

They are currently supporting a couple of heavy metal bands, but are confident their next American trip will see them as a headlining act. And success in America isn't to be sneezed at. The band aren't pinning their hopes on one possible hit in Britain. They've come too close before and been disappointed.

"We tend not to get over excited now," said Gavin. "We've had other occasions when we've been over the top and then the single has dropped out again. It's very frustrating."

The one drawback about the American gigs is that Gavin hasn't had much time for writing. When could we expect another classic like 'Sallin'?

"Well, I don't really mind about writing. I wouldn't say I was prolific. I write in bursts, perhaps five songs in one day then none for six months. 'Sallin' was written nearly four years ago."

Was there any time when the band didn't think they'd finally get the recognition they were hoping for?

"No, if you think like that, you'd pack it in, wouldn't you? We're not in this business to be huge anyway."

by Rosalind Russell

BILLY OCEAN doesn't drink, well at least he didn't, but you know what these day trips to Holland can be like.

Perhaps it's better to start with a bit of explanation. Our Mr. Ocean has suddenly rocketed to fame on the back of a mid-Sixties Tama-sounding little number 'Love Really Hurts Without You.' He makes no secret of his love for Motown, but more of that later.

Anyway along with this fame has also come a little bit of travel. Holland is the first stop where his nostalgic dancer is in the Tip 30 (what we call the breakers, smart eh!)

Germany could be the next place for it to take off, and in the USA it's already entered the Hot 100 at 78 with one of those now famous bullets. A top smash the other side of the ocean looks certain.

Now probably you would take that as more than good reason for someone to have a tippie, get sloshed, or go on an 11-day drunk depending on their tolerance level.

Not so 26 year-old Billy. His sobriety matches his down-to-earth East End personality. He's been making records (under different re-incarnations) for too many years to be blown out by an almost assured world-wide million seller.

So on the flight over to Holland Billy settles for a simple tomato juice though he does permit himself the tiniest sip of his record label boss's champagne - just to see what it's like.

Television studios are the same the world over; there's the long corridors and the inevitable studio canteen and studio bar. Hilversum is absolutely no exception.

Waiting about has come easy to a pop star thrust into one of these buildings. In between learning to play a version of Dutch billiards on a table that has no pockets, Billy Ocean talks freely about what's happened since the record's hit.

"By the end of my fourth Top Of The Pops I've had people recognise me and a lot of kids trying to get into the car and everything. It's the first time that's happened and it only turns me on to the extent that I'm finally getting through to people."

Strange

"Now I have one foot in the door of pop music and the possibilities for me are not just perhaps anymore ...

"It's strange being stopped in the street and asked for my autograph. I really don't like that much but it's a good sign. When people stop doing it I'll be more worried."

Although a self-confessed "ambitious man" Billy Ocean, singer-songwriter, still manages to remain self-effacing and a bit of a loner. He confesses to not having that many "mates" but, as he explains: "There are one or two who would like to be now I've become successful. But if these people are around I always make a very pleasant exit."

You won't find Billy hanging out at any fashionable clubs and raving it up - the popular image of a pop star's lifestyle - he's not that sort of guy.

"It doesn't hold any attraction for me to go to a club and be Billy Ocean the face - and I don't like drinking that much."

"You see I plan things and when I drink I'm not happy because I can't concentrate. I plan ahead and work things out and

The other side of the Ocean

when I go on stage I say I'm gonna do this and I'm gonna do that. It's all planned to a certain extent.

"My adrenalin starts to flow just by seeing people out there in the crowd." Billy has a relaxed manner and is confident that no matter how much fame he achieves he'll be able to handle it all quite easily.

His record company in America has shipped 100,000 copies of the single, only three days after release.

"It's funny the record is 78 with a bullet but it's no big thing to me. It's hard to explain. That record's travelling by Concorde ...

"But I can handle it because it's something I'm grateful for. I served a long hard apprenticeship. When you've had a lot of disappointments, you know, nine records released and you think that everyone will be THE one, then after a while it hardens you and you're not so easily excited."

"Can you imagine a poor guy who suddenly from nowhere's got a hit record, the man wouldn't know what was happening."

"But knock on wood I think I can cope with it." Now Billy's coming on as a real pro as he sits sipping on his Coca-Cola.

"The secret is to see it as a job of work. It's almost like being two different people ... come to that you could end up having a split personality," laughs Les

Charles, sorry, Billy Ocean.

Les came up with the name Billy Ocean because he thought it was neat and easily memorable. It also spells success although the majority of critics were quick off the mark to knock 'Love Really Hurts Without You' because of its similarity to early Holland-Dozier-Holland songs for Tama-Motown.

Fair

In the television studio dressing-room (they're the same all over the world as well) Billy is changing into his red jumpsuit and explaining:

"I listen to all sorts of music but yes, I do love Motown. I mean that was a hit factory. I haven't got much time for the people who criticised my record but you come to accept that."

"It's fair comment to say the intro is a little like the 'Four Tops' 'I Can't Help Myself' but that's the only similarity."

"I've come to terms



BILLY OCEAN handling fame quite easily

'Now I have one foot in the door of pop music'

with criticism because as I said before the very fact you release a record and it doesn't succeed is a form of criticism. Wouldn't it be boring if there was something or somebody that everybody liked?

"You see I'm selling a lot of records so it must be the critics that are wrong."

Holland's 'Top Pop' is a mimed show like all European pop programmes, except, of course, for our own TOTP. Once in Studio Five Billy's spot is speedily shot. There are takes with him miming in front of a giant sized replica of a motor bike; close-ups; and takes against a plain blue backcloth.

With the help of a few

gimmicks the takes are superimposed to give an entertaining and eye-catching result. Billy has done well. It's the first time he's ever mimed and his synchronisation is excellent.

The whole thing is out of the way quickly to let other acts take their turn. This week's show will include Rory Gallagher and Randy Edelman.

"I couldn't really move about as much as I wanted on that last take," says Billy.

"You were great," assures his manager, as they head back to the dressing-room.

Billy is cutting five new tracks as possible follow-up singles and letting his record company GTO choose which one they want to go with.

"Only two of them will be in the same vein as 'Love Really Hurts Without You,'" he says.

He's currently being backed by a white funk outfit, Pockets, who will join him when he plays the forthcoming mammoth disco at the Wembley Empire Pool.

"I suppose we could go out as Billy Ocean And Jaws," he jokes.

After four appearances on TOTP Billy reckons he's got back into singing live - something which he hadn't done for a couple of years. A tour around May and June doesn't bother him at all. His confidence has got there first.

It's back in the plane pointed homeward, and Billy's feeling more relaxed, although he complains he doesn't like flying.

The stewardess comes by with the inevitable question.

"I know, let's have champagne," suggests our Mr. Ocean. "That stuff this morning tasted quite good."

Four bottles are ordered.

And that brings us quite contrivedly back to where we came in.

by David Hancock



BILLY OCEAN: down to earth, East - End personality

LEE GARRETT

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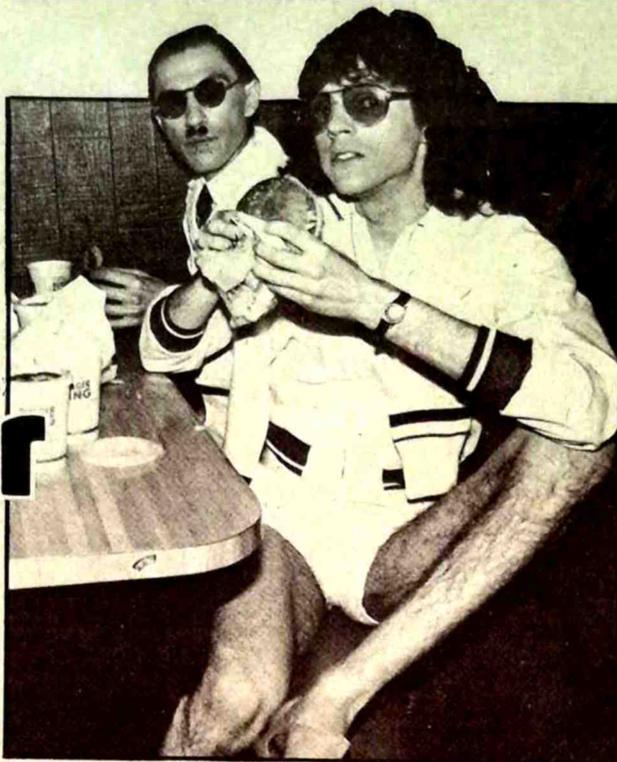


on **Chrysalis** records

Sparks throw in their hand

IT IS 9.15 am in LA, 6.16 pm in London. Bright Spark Ron Mael the author Kafka lookalike is sitting on his patio just a few toes away from the rolling waves, telephone in one hand, maybe pure American Orange Juice in the other. I am sitting in the office (not a stones throw from Holloway nick) feeling nippy in the British Spring evening.

Ron Mael's voice comes through the receiver in sunny, carefree tones.



"It's already 75 degrees", he drools, and puts the receiver nearer the waves to feed me a little ocean soundtrack.

Ah it's music to my ears.

yours, is Sparks' supposed new single, 'I Wanna Hold Your Hand'. The Beatles' classic hand holder swowner. It was meant to be released in Britain this week, but because of the Beatles

hogging the singles charts with at least five golden oldies, Sparks thought it would be a bit too risky to release the Lennon / McCartney song.

"With the Beatles releasing about 3,000 old singles we thought it would be a bit silly to release 'I Wanna Hold Your Hand'." Ron says in jest. "In a way it was a novelty song; Sparks doing a Beatles song would have thrown people in a tizzy, which is what we like to do but because our song would have come out the same time as all those Beatles' things we thought it wouldn't be a good idea. Anyway," he jibes, "The Beatles have promised not to cover 'I Like Girls' (Sparks latest US single), which is a pretty fair deal."

Musak

Didn't you once say that you prefer listening to Hotel Lobby Muzak rather than some of the Beatles classics?

"Well yeah. Some Beatles' songs, not the aggressive stuff. I prefer hearing musak like in a supermarket when the personality has been removed."

Certain Sparks persons have been removed also. Namely their English backing band who were with the brothers Mael for a couple of albums and tours. Why the mass exodus?

Russell comes on the phone for a quick one and like Ron sounds jolly and fancy free: "We split with the other guys because we would really like things to be fresh for the next Sparks' album."

Have you chosen a new line-up yet?

"No, we haven't. Right now we're using a lot of session musicians but probably by the time we come over to Britain we'll

certainly have a regular band."

He continues: "This is the fourth version of Sparks, so it's not a complete shock to anyone that we've changed again. I mean the five albums we've released have featured different personnel. We're always finding ourselves in a state of flux."

Chirpy

It seems a pity to mention work to these two little brown bodies soaking up the LA sun at the other end, but the mention of 'your next album' brings about a positively chirpy not to Ron's creamy dark brown drawl.

He says: "We're in the process of writing the next album. We've recorded two tracks but I can't really give you an exact account of what the album will be like, it's all hypothetical ideas in my head. But I know it's gonna be very enjoyable, a lotta fun."

Rupert Holmes will be producing the new album when he finishes work on the third re-make of the film 'The Star Is Born' starring Barbra Streisand. So between gaps the brothers Mael will use their flash panache on other ventures. Namely a Tv series.

Says Ron excitedly: "We've been offered our own weekly TV series over here. I can't tell you much about it now 'cos the producer's paranoid about it."

The Jacques Tati Sparks on/off film saga is more or less off! O! Jacques apparently is still recuperating from an illness and unless the Bros wanna wait 'til the

1980s there's no chance of them ever doing that film.

I ask about American tours. From what I've read in English pop papers the Maels have been having a pretty rough ride; getting booed and / or accused of being "Fruits" and "Whimps".

Ron, through gritted teeth: "I hate to defend something and also be an interested party, but I did read some of those reviews and I'll just say that a lot of what was written was a complete distortion of the situation."

"I really miss playing in England", Ron says wistfully, "The thing about writing new material is that it makes you itchy to get out and play them. But as far as living over there, it's a bit rough... living in a place with sunny climates... well I'd hate to give this place up. I'm definitely not one of those romantics who longs for rain. Obviously before I came to England I did have this romantic view, I think a lot of Americans are brain-washed into thinking England is like they see it in Hollywood movies."

Warped

Is it true to say that a lot of American audiences have this warped idea that you are an English band?

(Pause for few seconds) "Errr (blows down receiver) I don't think Sparks are thought of in national terms here. But musically we're not English or American."

"We're not American as are, say, the Eagles or Little Feat, or English like Harold Wilson!"

(Oh you've heard too!) "And just in case they get sun - burned down one side, I hung up and let them turnover."

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by Jan Iles

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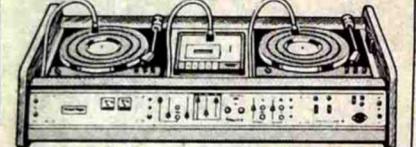
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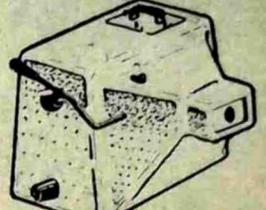
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James Hamilton's DISCO PAGE

Disco North Depression hit

AS REPORTED, the Disco North exhibition last week in Liverpool began with a bang as all the lights (and sounds) blew the fuses of the Centre Hotel. This also happened on the second day, with the result that many exhibitors were rightly disgruntled.

Roger Squire moved his own Disco Centre display into a private suite elsewhere in the hotel, and reported increased interest in these less noisy surroundings.

Jingle Singles pulled out after only one day, but that was because all their listening gear had been stolen from their van outside.

Theft and even violence was ever-present in crime-ridden Liverpool, the most horrendous experience being that of NEMS Records' plugger Neil Ferris, who was actually mugged in his own car while asking the way. Maybe it was because the area is so depressed and DJ rates are proportionately lower than that there was a relatively small turnout for the show, Liverpool and Northern DJs being disinterested in expensive new equipment?

The final attendance figure being approximately 1,000 visitors, many in fact coming from the South, would seem to suggest this.

Two inexpensive hits of the show were Atlantic Records' 12 inch slip mats, and M-Jay Electronics (Bradford) handy-sized electronic alien units. Martin Blake kept being a nuisance with their fog machines, Judge Dread sang some rude songs.

Drunk

Cookies Disco Centre presented an excellent programme every time their allotted 10 minutes of noise came around, and Creole Records go everyone drunk on cheap wine. Not to mention TVL's video demonstration, which kept turning into a blue movie show!

At last I was able to meet Les Spaine, who really is the Godfather of all the DJs in Liverpool. My thanks go to Mike Davidson (Babalou) who showed many out-of-towners around, to Dave Porter (Oscars) who as king of the jingles will be a radio name one day, to Chris Graham (Scamps) who let me use his flashy console, to Terry Lennaine (Radio Merseyside) who bought me chip butties, to Dave Eastwood (Radio City) who had me on his late night show, to Tommy Burns (Beachcomber) who copped admirably with the strippers, to Stan Green (Russell's) who played good party records among the hustlers, and to Cliff Wilding (Early Riser Disco Services, Walthamstow) and Garrell Redfearn (MIF Disco Promotion) who got me there and back!

'Greatest Disco Ever'

THE GREATEST DISCO EVER is the optimistic name given to the Superspike (International Athletics Club) - benefiting disco being held this Tuesday, April 6, at the Empire Pool, Wembley.

With such stars as Osibisa, Tina Charles and the complete Biddu Orchestra playing to the dancers, the huge arena's floor should indeed be packed.

Emperor Rosko and Capital Radio DJs Roger Scott, Greg Edwards, Nicky Horne and Graham Dene will be spinning the platters (the show will be going out live on Capital), and other attractions include prizes for dancing the Hustle, Bump, Jive and Twist, and lavish TV sets, stereos and holidays in Greece for winning other competitions.

Tickets are £2.50 (£2 in advance), box office number being 01-902 1234.

Then on Thursday, April 8, the NADJ are holding a special one day Promotion Forum at London's Bloomsbury Centre Hotel. Open to all DJs, whether members of the National Association of DJs or not, the forum is an attempt to solve the



OSIBISA

many problems that exist between DJs and record companies.

This event will enable both sides to thrash out the age-old questions about free demos and disco mailing lists, with scheduled sessions covering mobile discos, reaction reports and promotion nights as well.

Square

Registration costs £5 for DJs and £10 for record company personnel, and includes forum papers, refreshments and a special Promotion Awards Luncheon with wine.

Details from big Ben Cree at 0462-50918. I'll see you at both events, so be there or be square!

new spins

KEITH EMERSON: 'Honky Tonk Train Blues' (Manticore K 13513). ELP's Keith turns to his "other" piano as he knocks out a great swinging version of Meade Lux Lewis's 1930s boogie-woogie raver. Authentic in every way, Benny Goodman-type backing and all!

ATLANTA DISCO BAND: 'Bad Luck' (Ariola America AA 102, thru EMI). A disco smash since last year on import, this ultra-rhythmic bumpy bass and jiggly guitar instrumental is an established classic already. Drummer Earl Young was never busier!

MEL BLANC: 'I Taut I Taw A Puddy-Tat' (Capitol CL 15866). Probably best if used only in part, as a surprise insert, this vintage silliness is indeed Twee-Pie and friend of cartoon fame. Lotsa lafs, while the flip's 'That's All Folks'.



As well as all the Beatles' old singles there are lots more classic floor-fillers currently on re-release. You probably know about the Doors 'L.A. Woman' (flip of 'Riders On The Storm') (Elektra K 12203), Rod Stewart 'It's All Over Now' (Mercury 6187327), Bunny Sigler 'Girl Don't Make Me Wait' / 'Let The Good Times Roll' (London HLU 10518), and the Small Faces 'Lazy Sunday' (Immediate IMS 106). Other useful goodies include Dawn 'Knock Three Times' (Bell 1468), Shocking Blue 'Venus' (Penny Farthing PEN 913), Hawkwind 'Silver Machine' (UA UP 3538), T. Rex 'Get It On' / 'Hot Love' (Cube BUG 66), Fats Domino 'Blueberry Hill' (UA UP 35797), Roy Orbison 'Only The Lonely' (Monument MNT 3965), Del Shannon 'Runaway' / 'Keep Searchin'' (Contempo-raries CS 9021), Barry Mann 'Who Put The Bomp' (ABC 4106), Dixie Cups 'Chapel Of Love' (Contempo-raries CS 9037), Honeybus 'I Can't Let Maggie Go' (Decca F 13631), Tommy Roe 'Sheila' (ABC 4097), Isley Brothers 'Twist & Shout' (DJM DJS 640), Deodato 'Also Sprach Zarathustra' (2001) (CTI CTSP 004), and Wizard 'See My Baby Jive' / 'Angel Fingers' / 'Ball Park Incident' (Harvest HAR 5106). Plus, some misses that will be known to many are Zap-Pow 'This Is Reggae Music' (Island WIP 6277), Al Wilson 'Show And Tell' / 'La La Peace Song' (Bell 1455).

CHUBBY CHECKER: 'Dancin' Party' (London HLU 10324). If only Decca had heeded the advice that this just had to be follow-up to 'Let's Twist Again', they'd have given Chubby another hit. Now, great though this hand-clapper is, it's probably missed the boat. 'Limbo Rock' as alternative A-side has its uses too.

MUTTER SLATER: 'Dancing On Air' (Rocket ROKN 510). Although brand new, Mr Slater's coolly crooned frothy little ditty sounds like an authentic early Thirties fox trot with vocal refrain. Lovely MoR.

ELLA FITZGERALD: 'Ev'ry Time We Say Goodbye' (Verve 2009017). One of several evocative slowies that make a great end to the evening. Ella's dreamy reading of the 'How strange the change from major to minor' tune is of course an ace smoocher at any time.

PASADENA ROOF ORCHESTRA: 'Top Hat, White Tie And Tails' (Transatlantic BIG 539). Jaunty Thirties recreation of the famous Fred Astaire-sung number.

ARMADA ORCHESTRA: 'Band Of Gold' (Contempo CS 2083). Starting as a UK LP track, exported to and re-mixed in New York, and now back on 45 in all its thinking bouncing backing-track glory! Ah!

CHARLIE RASP: 'Randy Rooter' (EMI 2429). Extremely effective disco instrumental, full of funky bounce.

MIKE MORAN BAND: 'Chatanooga Shoe Shine Boy' (Power Exchange PX 203, through President). Powerfully pounding semi-heavy treatment, miles better than the much-touted 'Autumn Leaves' plug side.



KEITH EMERSON: swinging version

THE TEMPREES: 'I Found Love On A Disco Floor' (Epic EPC 4097). In the rapidly churning Tramp's style, the Temprees find friends among the happy people. Effectively abrupt clavinet break should help.

BOBBY WOMACK: 'Daylight' (UA UP 30068). Tense lead-in to a gorgeous mellow medium thudding swayer of great beauty.

ATLANTIC CROSSING DRUM AND PIPE BAND: 'Skye Boat Song' (Riva 2). The original pipe version on the flip is no way a dancer but could be good if you're into creating evocative sound pictures.

CHAMPS BOYS: 'Tabular Bells' (Philips 0066519). Chris Hill's little secret, this French plodder puts the main theme from Mike Oldfield's modern classic to the Donna Summer bass line (which doesn't need much juggling).

THE MIRACLES: 'Night Life' (Tamilia Motown TMG 1023). Staccato fast thwacker, probably too fast and too insubstantial. At least the hustling instrumental 'Overture' flip is a proven US disco hit, but again it's a bit empty.

HELEN DAY AND CATCH: 'You Can Do It Better With Me' (Philips 6066503). Catchy ditty with some baion added to the hustle for wider MoR appeal. 'I Got The Catch' on flip is getting disco action too.

HIDDEN STRENGTH: 'Hustle On Up (Do The Bump)' (UA UP 30068). The champion hustlers at NY's Disco 76 did their thing to Hidden Strength playing live until things got serious, at which stage they asked for the Softones on record! Useful if unsuspecting disco fodder.

JACKY BEAVERS: 'Trying To Get Back To You, Girl' (Jay Boy BOY 102). Subtle cymbal schlorper with bubbling bass and soulful singing, unusual enough to click.

MAXINE NIGHTINGALE: 'Gotta Be The One' (UA UP 30068). Bit of a grower, catchily taken at half speed, with a main melody hook that's naggingly reminiscent of something else.

DON SEBESKY: 'Skyliner' (CTI CTSP 003). Charlie Barnet's famous wartime theme goes subduedly disco.

FOOTBALL AND ROCK have had a long and happy relationship and although there have been charity football matches between rock stars and the professional footballers, there hasn't been a rock concert organised on these lines.

Well now you have the chance to win tickets for this "first" in rock / football history, if you can answer the questions below. The farewell concert is for footballer Frank Clark who is leaving Newcastle United after 13 years. Jasper Carrott headlines a superb bill which will be covered by Newcastle star Malcolm Macdonald and the whole of the team will be there. The hat will meet the team as well as receive a pair of tickets. The concert is on April 15 at the Newcastle City Hall. Those of you who don't manage to win one of the 25 pairs of tickets we are giving away, can buy them for £1.50 each. Send your entry to: Football Tickets, Spotlight House, 1 Benwell Road, London N7 7AY.

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 - 3 What was on the B side of Jasper Carrott's first single?
- Name
- Address

James' top ten

- 1 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (Pye).
- 2 THERE'S A KIND OF HUSH, Carpenters (A&M)
- 3 CONCRETE & CLAY, Unit 4 + 2 (Decca)
- 4 NEW YORK CITY, Tabou Combo (Decca LP)
- 5 I'VE GOT YOU UNDER MY SKIN, Frank Sinatra (Reprise)
- 6 OPUS 1, Ted Heath (Decca)
- 7 SPANISH WINE, Chris White (Charisma)
- 8 LET'S DO THE LATIN HUSTLE, Eddie Drennan (US Friends & Co LP)
- 9 I WANT TO HOLD YOUR HAND, Sparks (Island)
- 10 RADIO, Medium Wave Band (Spark)

BREAKERS

- 1 GOT TO GET YOUR OWN, Reuben Wilson (Chess)
- 2 MAKES YOU BLIND, Glistar Band (Bell)
- 3 LEMME SEE YA GITCHA THINGS OFF BABY, Crystal Grass (Philips)

Disc scene

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soul stirrings

by
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BROOK'S NO HERO OF THE PAST

LIKE RAY CHARLES, Fats Domino and precious few others, Brook Benton's pulling power as one of the father figures of black American music continues despite the lack of any recent record success.

You have to go right back to 1970 for his last hit — with 'Rainy Night In Georgia' (on Atlantic) — yet he can still regularly pull standing-room-only audiences for his live gigs.

Go to any record store and you're sure to find at least a dozen Brook Benton albums in stock and selling steadily. They often at budget or low price.

But Brook is no way contented with merely being a much respected hero of the past. His head goes very much into today and he's eagerly looking forward to his upcoming UK tour with the Stairsteps — an event which will give him the opportunity to put his brand of soul over to the younger fans as well as those who have faithfully followed his career down through the years.

In the States I'm now going out mainly to colleges, hitting a younger audience than I play to in the cabaret clubs.

"I'm working on a lot of new material. Frankly you need to feed your ego with new, fresh ideas that enable you to attempt to outdo yourself, that's what it's all about. I just couldn't stand to rest on my past hits and stagnate," he told me when I called his New York home.

Brook now has a new record deal having recently joined the All Platinum set-up down in New Jersey.

"The company has really injected new life into me as far as recording goes. They've encouraged me to come up with a whole new angle."

The results can be plainly heard on his 'Mr Bartender' single, ironically only released in the UK.

"Joe and Sylvia Robinson who run the company and are old friends felt that cut was ideal for Britain but maybe not for the States," Brook explained.



BROOK BENTON: father figure

"We've got an album in the pipeline which I hear will be out in the UK in April, in time for the tour. It's titled 'This Is Brook Benton' and it's a mixture of originals and standards like 'Can't Take My Eyes Off Of You' and 'My Funny Valentine'."

"Al Goodman and Henry Ray of the Moments wrote the new songs and co-produced the album. I couldn't have asked for a better arranger than Sammy Lowe, who I've known and admired for years, but never worked with before."

Tour

Brook, who made his early living as a songwriter and demo recorder is getting back into the songwriting bit. "Hopefully, the next album will be almost entirely composed of my own material. I've got six really strong songs already written and I'm spending all my spare time getting more together."

For the British tour, Brook will only bring his conductor Bobby Greene: "I'm not worried about

using British musicians. I've often worked with them before and rate them very highly, in fact I reckon most British people tend to under-rate the abilities of British session men. They're usually far more versatile and adaptable than their American counterparts and that's a big plus when you sing such varied songs as I do."

Back home Brook is long past the stage of relying on house bands and carries his own 12-piece outfit: "I've got a big, punchy brass section and we'll sometimes add local string players to fill out the sound."

With a string of million sellers behind him and total record sales exceeded only by Fats Domino among black singers, Brook no way intends to be a yesterday man: "I'm well aware that I haven't had a big record in years but I still do have a large and faithful following and, given the right song and the right record company — which I believe I've found at All Platinum — I'm confident it can happen for me all over again."

album pick



TOM SCOTT: underground following

TOM SCOTT: 'New York Connection' (Ode SP77033) As one of the most in-demand jazz arrangers of the moment, Scott has quite a strong underground following among the disco crowds over here, and deservedly so.

Several of his albums have crept out over here so far and this is perhaps the most entertainingly varied and creative yet. He makes full use of such distinguished sidemen as guitarist Eric Gale, drummer Steve Gadd, keyboard players Bob James and Richard Tee (George Harrison even appears on one track).

Scott's own saxophone playing is naturally quite heavily featured but really it's the whole ensemble which shines and gives the album its depth.

THE STAIRSTEPS: 2nd Resurrection (Dark Horse AMLH 22004). Here's a triumphant return from the once teen-idol outfit who have come down from being the Five Starstapes and Cubie to just the Stairsteps.

All 10 of the songs were written from within the group and with Dennis on guitar, Kenny on bass, James on acoustic guitar and Clarence on percussion they are very much a self-contained outfit despite producer Billy Preston's valuable contribution.

A heavy Stevie Wonder influence is heard throughout and since they do it so well that can't be such a bad thing.

soul gossip

ATLANTIC group Black Heat have asked Dr Roger James, a renowned New York psychiatrist, to survey their audiences and decide what musical style — jazz, rock or soul, — will appeal most at any particular gig...

Motown have moved their headquarters to a new location in Los Angeles... Nat King Cole's younger brother Ike has signed with EMI while singer / poet Leon Thomas is now pacted with Don Records, a label established by Don King and one-time Rock 'n' Roll hero Lloyd Price.

US Atlantic have reactivated their Cotillion subsidiary and Sister Sledge, Willis Jackson and Margie Joseph have been switched to the label along with new signings Lou Donaldson and John Edwards... Ralph De Blanc's former group, Starfly, will tour here next month while the Pointer Sisters are now expected for a May visit.

Now said to be suffering massive brain damage as a result of a fall and subsequent coma 41-year-old soulman Jackie Wilson is unlikely to lead a normal life again.



JACKIE WILSON: unable to communicate

According to his doctors, a legal guardian should be appointed to look after the affairs of Wilson who they say is not now capable of talking or of understanding any verbal or written language.

Promoting their own US tour, the O'Jays are playing 48 dates in 64 days and are expected to amass a total profit of more than three million dollars where previous tours by the group only managed to break even...

Shaping up as a big off-Broadway success is the new black musical Bubbling Brown Sugar...

BLACK BLOOD

—First U.K. Album Out now! BLAKL 9001

Featuring their great disco hits
'A.I.E. (A Mwana)' & 'Chicano'
plus their new single 'Ewohe Dance' BLAK 1002

SEE THEM ON TOUR

April 1 Royal Centre Hotel,

" 2/3 Senate Club,

" 6 Lodestar Country Club,

" 7 Bunters Club,

" 8 Crockers,

" 9 Club Lafayette,

" 10 Club Noriek,

BRISTOL

PETERLEE

BLACKBURN

GUILFORD

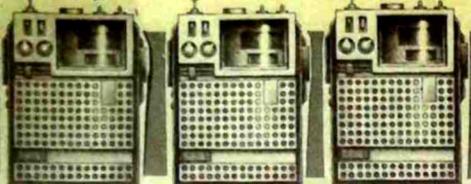
NORWICH

WOLVERHAMPTON

LONDON N15

Tour Booked through West Coast Agency, Cardiff





Film

What's up Doc?

'IT SHOULDN'T HAPPEN TO A VET.' Cert. A. FORMER VET James Herriot is currently this country's biggest selling author with books based on his career. The film industry agree that his stories are just as popular when translated to the screen. Last year we saw the film 'All Creatures Great And Small' which was a huge success. This film is the follow - up.

John Alderton has taken over the main role from Simon Ward as Herriot the vet. The film is simply a series of linked episodes about the life and times of a country vet in pre - World War Two Yorkshire. Mostly the stories are humorous and engaging and tend always to have happy endings.

The film opens with Herriot being called to attend an old lady's budgie which needs it's beak clipping. He arrives and the budgie promptly keels over and dies. The next five minutes

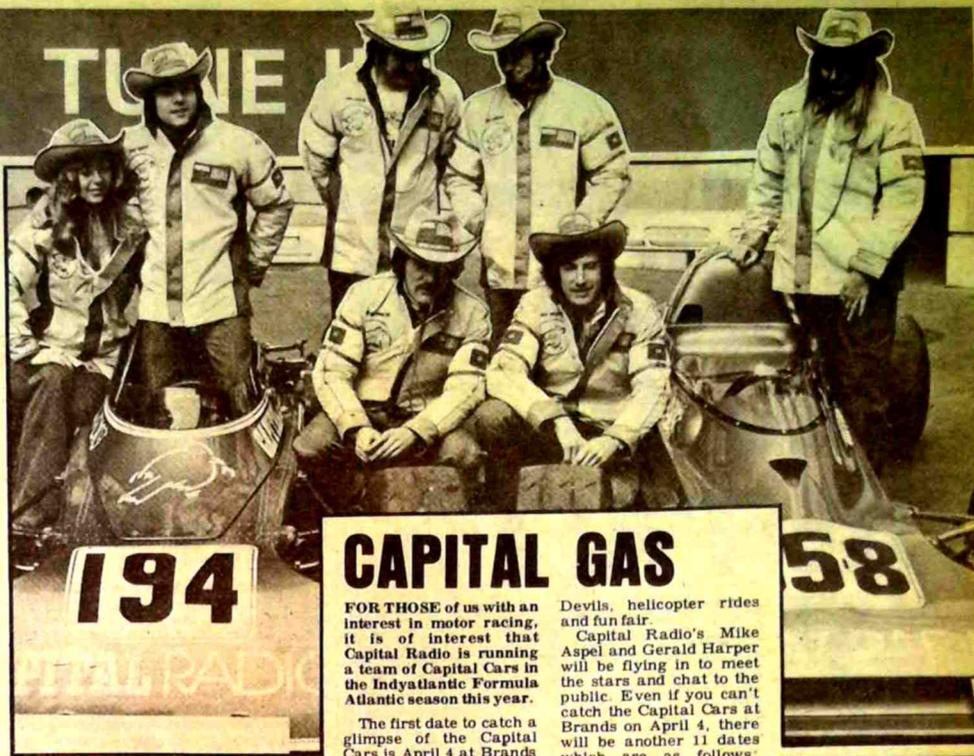
or so are taken up with his frantic attempts to find a similar bird and replace it before the old lady realises what has happened.

Thus you can see the sort of level the stories are on. Any film which features lots of animals and plenty of upright moral humans is bound to be a winner and this film certainly looks as though it will sparkle at the box office.

Apart from Alderton as the vet, his wife is again played by Lisa Harrow. His senior partner, Farnon is played this time by the versatile Colin Blakely and the rest of the film is populated by standard British character actors such as Bill Maynard and Christine Hargreaves.

The animals are all excellent especially the dog which gets cured only to turn and attack the vets for making him sick! A must for the Easter holidays.

MIKE CHILDS



CAPITAL GAS

FOR THOSE of us with an interest in motor racing, it is of interest that Capital Radio is running a team of Capital Cars in the Indyatlantic Formula Atlantic season this year.

The first date to catch a glimpse of the Capital Cars is April 4 at Brands Hatch, when Indyatlantic will be bringing in pop stars galore to amuse the fans.

As well as the serious racing a celebrity race will take place, and already billed to be at Brands are Kenny, the Rubettes, Marmalade, Fox and Alvin Stardust. There are to be many other side shows including a parachute display from the Red

Devils, helicopter rides and fun fair.

Capital Radio's Mike Aspel and Gerald Harper will be flying in to meet the stars and chat to the public. Even if you can't catch the Capital Cars at Brands on April 4, there will be another 11 dates which are as follows: Brands - May 9, June 1, September 26 and October 3. Thruxton near Andover - August 8. Silverstone near Northampton - September 5. Mallory Park near Leicester - July 11. Oulton Park in Cheshire - October 16. Croft Park near Stockton - May 31, and finally Knockhill near Edinburgh on August 1. Make a date with Indyatlantic.

LISTEN FOR

ON APRIL 3 at 1 pm Elkie Brooks gives her favourite records on My Top 12. At 6.30 in concert features Snafu and The Keef Hartley Band. On Sunday April 4 Marianne Faithfull introduces Insight. This week is the highly controversial second part of Women in pop.

GUESS THE FACE

GUESS THE Face this week is slightly different. Not only is the face slightly different, but we're giving away FOUR albums. Tell us who the four people in our photo are. I think everyone in the office here is fooled,

but we'll give you a few clues. The two eyes and the chin are on Radio One and the nose is on another ILR station, and used to be on RNI. Entries to GUESS THE FACE (4), Record Mirror & Disc, Spotlight House, London N7 7AX.



OUT NEXT WEEK Their first sensational single on BUK Records

'RIVER OF LOVE'

CHILD ...the band that loves to love

Albums

Nazareth - bang on for Rock 'n' Roll

NAZARETH 'Close Enough For Rock 'N' Roll (Mountain TOPS 109)

Nazareth should clean up with this new album. I was a little worried about their last album (not counting the greatest hits) 'Hair Of The Dog' because it was heavily into the technicalities of the music, superb though they were. This one is nearer the basics of boogie, and not only close enough to rock 'n' roll, but bang on. The album title comes from the track 'Telegram' which is possibly the one which needs most concentration. Naz continue to consolidate their position

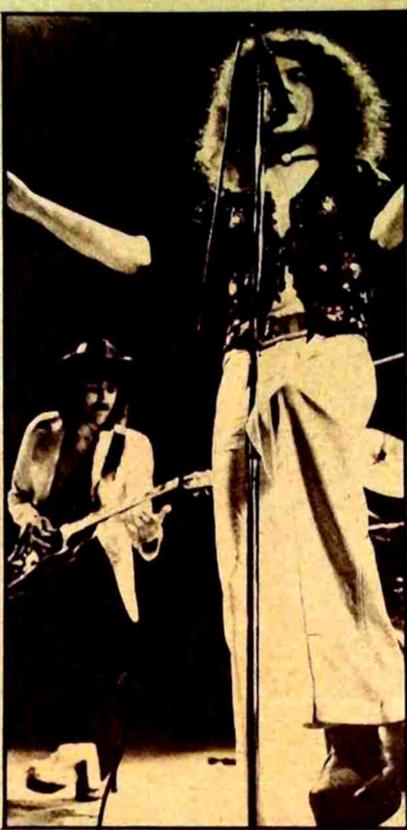
in the rock league but have progressed considerably in the last two years.

This also applies to the producing talents of guitarist Manny Charlton. His first few steps may have faltered, but he is sailing ahead with no bother now. How much he leads the direction of the music is difficult to say, because there is so much variety in the style, though it remains recognisably Naz. The instrumental 'Vicki' was tremendously powerful and moving; it is slow and delicate and just as you mellow, you get thrown into the heavier 'Homesick Again'; which with

'Vancouver Shakes-down', was my favourite. **Rosalind Russell**

THE DOOBIE BROTHERS: 'Takin' It To The Streets' (Warner Bros K56196)

It's difficult to find any phrase or word to describe the mood of this album, because the Doobies incorporate quite a few. Sometimes it's a jazz feel, then with some of the vocals there's almost a singalong feel, but in the end there's a superb fusion of both instruments and vocals. 'Turn It Loose' is probably one of the rauciest numbers and you immediately know it's the Doobies. **Sue Byrom**



NAZARETH: should clean up

SANTANA: 'Amigos' (CBS 86005)

Santana's the same, ain't nothing changed. But that isn't to say 'Amigos' is boring or retrogressive. A lot of the tracks have the same flavour that tasted so good on 'Santana 11', which in my estimation was their most enjoyable album. Here the formula is similar, lots of chunky funky jungle / Latin beats leaping and bounding with energy that doesn't even allow you to go to the toilet in case you miss something. As usual, every note is a vital part of the album, and in particular Carlos Santana's improvisations are sheer heaven. If you've always enjoyed their past albums then 'Amigos' should satisfy you. But if you wanted (and hoped for) something different this ain't it. **Jan Iles**

DORY PREVIN: 'We're Children Of Coincidence And Harpo Marx' (Warner Bros K56213)

You either hate her slightly off-key voice and disjointed phrasing or you ignore it and simply enjoy her lyrics - if enjoy is the right word. It's the words and images that are all important, and Dory Previn captures a lot in a few songs. This album doesn't really offer any more or less than her previous releases, just new experiences. Topical note: photos by Snowdon. **Sue Byrom**

THE SURPRISE SISTERS: 'We're Children Of Coincidence And Harpo Marx' (Warner Bros K56213)

The Surprise Sisters take turns each on lead vocals and the singing on all tracks bewitches and sometimes bewilders. One minute the girls are tantalising audacious belting forth rockers like 'Watch Out', and the next they're suddenly sultry, whimpering like frail felines on 'Gimme Some

Of Your Love'. It's interesting to note that two surprises Ellen and Patricia have written a couple of songs. Patricia's song 'Searching' is sad and blue and mystical but nevertheless a great song with which to end the album. I think the Surprise Sisters are gonna be big, big, big. Their debut single is very impressive indeed. **Jan Iles**

STARRY EYED AND LAUGHING: 'Thought Talk' (CBS 80907)

The new album from SE&L has some nice guitar pieces plus gentle lullaby back - up vocals and dreamy Americanised singing. But this kind of thing has been aired before by the Byrds, to name but one. The band, as adroit as they are musically, needs more than pretty, sun-drenched stanzas if they wanna change the world. Right now their material, pleasant though it is, is about as gripping as a B movie. **Jan Iles**

JUNIOR WALKER AND THE ALL-STARS: 'Hot Shot' (Tamla Motown STML 12018)

The hot sound of Junior and The All-Stars seems to have cooled down considerably over the years, producing this tepid, formula soul. Vocally there is not a lot going on here, often a weak spot with the band, despite Thelma Houston guesting on 'I Need You Right Now'. That sax is still soaring sky high, and some of the music remains as danceable as ever, okay for discos and parties. On the whole this is a rather anonymous collection, with most of the themes trying to keep pace with today's soul, and inevitably lagging behind. **David Brown**

SHANGHAI: 'Fallen Heroes' (Thunderbird 2000)

Cliff Bennett (of Rebel Rouser fame); guitar man Mick Green (ex-Johnny Kidd and The Pirates); Speedy King bass; Brian Alterman, guitar; and Pete Kircher, drums; are the Shanghai Lillies, all of whom are past pedestal pushers (hence the rather wistful title), but with their latest album they may rise from the dead, who knows? The album kicks off with the title track and then loses its melancholia with the gutsy 'Shakin' All Over' - which still sounds as ballsy as ever. 'Get The Hell Off This Highway' is another great track, the very essence of what they're all about. Fine soulful singing, meaty beaty drumming and magical guitar, namely scintillating slide from Brian with Mick joining in with some Lordy Mama Country stuff. I'll give it foive. **Rosalind Russell**

TOOTS AND THE MAYTALS: 'Regga Got Soul' (Island ILPS 6374)

Although Toots has written a lot of deeply religious (Rastafarian) lyrics the album is more commercial than the fab 'In The Dark'. Toots band including regulars Jackie Jackson bass, Hux Brown guitar, Winston Brown organ and Paul Douglas drums, play some super - spectacular moosic; there's thumping bass, muting guitar and groping keyboard work. Steve Winwood, late of Traffic guests on 'Premature' to provide some tinkling piano solos. Toots has penned all tracks except Van Morrison's 'I Shall Sing', but I doubt whether it will become a Toots evergreen like, say John Denver's Country Roads, has. The song that shines from the rest is the long, succulent rock - steady flavoured 'Rasta Man' on which Toots incoherently punches out the lyrics in agonising tones. Lesser lights are 'Six And Seven'; 'Everybody Needs Lovin' and 'Reggae Got Soul'. **Jan Iles**

BARBARA DICKSON: 'Answer Me' (RSO Super 2394 167)

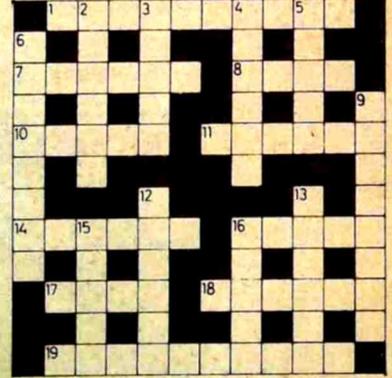
Barbara Dickson makes her album debut (in the new image) with the benefit of years of experience singing contemporary folk music and a long run in the musical 'John Paul George Ringo ... And Bert'. All of this has provided a steady base for her present style. She has also been produced by Junior Campbell who is something of a perfectionist. His work is faultless, as is Barbara's singing. Includ-

ed on the album is her hit single 'Answer Me' and six songs she wrote herself. It is a credit to her and could see the beginning of a very big career. With a little more time and experience in this field, she could easily push aside the established singer / songwriter like Carole King et al. **Rosalind Russell**



BARBARA DICKSON: experience

FIVE FRESCO-LE-RAYE T-SHIRTS TO BE WON!



RECORD MIRROR & DISC CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword P. O. Box 195, Spotlight House, 1 Benwell Road, London, N. 7. Entries must arrive by April 7.

- ACROSS**
- In which Emmylou accommodates the top people (5,5)
 - They take it to the limit (6)
 - Some sweet talk for Miss James (4)
 - Harold Melvin's blue ones (5)
 - A BCR number tomorrow in Spain (6)
 - Joan Baez silver weapon (6)
 - "Rock" to Glenn Miller music? (5)
 - Not Venus (4)
 - John was Sunday's child (6)
 - Such fields forever (10)
- DOWN**
- They illuminate an Essex city (6)
 - Six Sweet ones? (5)
 - Where to spend Queenly nights (6)
 - Like George Harrison's texture (5)
 - Anne Ford makes a version of an Abba number (8)
 - Wooden subject for a Diana Ross film (8)
 - Rula's one of the Little Ladies (6)
 - Season of Goat's Head Soup (6)
 - Admit Peter's closely associated with Led Zep (5)
 - They're nobody's fools (5)

Solution to Discword Nos 516 and 517 next week.

No 517

NAME

ADDRESS

Please state T-shirt size: Large / medium / small. Ring appropriate size.

THE ANIMALS 'In Concert From Newcastle (DJM DJSL 069)

Hot on the heels of the news that the Animals have re-formed to make a new album is the release of this live cut made before the band had a recording contract back

Dickson's not rock green

Barbara Dickson makes her album debut (in the new image) with the benefit of years of experience singing contemporary folk music and a long run in the musical 'John Paul George Ringo ... And Bert'. All of this has provided a steady base for her present style. She has also been produced by Junior Campbell who is something of a perfectionist. His work is faultless, as is Barbara's singing. Includ-

The story of
ROCK 'N' ROLL

PART SEVENTEEN: Buddy Holly

The Memory Raves On

by Waxie Maxie

BUDDY HOLLY — still fondly remembered for his hit recordings of 'Oh Boy', 'Peggy Sue,' and 'Rave On' — made his first impression on the American charts 19 years ago with 'That'll Be The Day' — the record that eventually established him as a worldwide success.

Buddy Holly was into two things — music and making people laugh. He was a singer, songwriter and a keen practical joker. He died in a plane crash 17 years ago — February 3, 1959. The crash also claimed the lives of Big Bopper (J. P. Richardson) and Ritchie Valens.

It happened following an appearance in "The Biggest Show of Stars For 1959" at the Surf Ballroom in Clear Lake City, Iowa. The three rock stars were in a hurry to reach Fargo, North Dakota. They decided to charter a special plane at Mason City airport.

The four-seater, single-engine plane crashed in a snow-covered corn field minutes after take-off. The three stars and the pilot were killed instantly.

The next day the package show moved to

Moorehead, Minnesota, and Bobby Vee made his first professional appearance taking Buddy's place fronting the Crickets.

Inspired by Elvis Presley and Hank Williams, and sharing some of their vocal traits, Buddy Holly, born Charles Hardin Holley, on September 7, 1936, in Lubbock, Texas, was the youngest of 4 children. He became interested in Country & Western music at an early age, and bought himself a secondhand Fender Sunburst guitar and six instruction books. By 1954 Buddy had teamed up professionally with his school pal, singer-songwriter Bob Montgomery. The country duo were soon in demand at local dances and parties.

The local KDAV radio station featured the 'Buddy & Bob Show' on a regular basis and in



BUDDY HOLLY: still fondly remembered

1955 they appeared on a Lubbock bill with Marty Robbins and Elvis Presley. As a result Buddy was offered a recording contract by Jim Denny, a Decca and

Grand Old Opry talent scout.

In the following months, Buddy formed the Three Tunes group including celebrated guitarist Sonny Curtis,



BUDDY'S PARENTS: with George Collages (centre), President of the French Buddy Holly Appreciation Society at Buddy's graveside

bassist Don Guess, and an incredible drummer named Jerry Allison. They recorded for Decca in their Nashville studios, but despite having a couple of regional hits ('Blue Days, Black Nights,' and 'Ting-A-Ling'), didn't really get it on in a big way.

Things finally took a turn for the better when Buddy left Decca, changed the name of his group from the Three Tunes to the Crickets (Jerry Allison, Joe Maudlin, and Niki Sullivan), and met independent record producer-songwriter and future manager Norman Petty.

The former radio announcer negotiated two contracts: A record contract for the Crickets (with Buddy as lead

singer) on Brunswick. A record contract for Buddy as a solo artist (backed by the Crickets) on Coral.

Buddy's first recording ('That'll Be The Day') for producer Norman Petty in March 1957 was an instantaneous smash hit in the States.

In 1957 Buddy had four singles in the Top 30 at the same time — 'Peggy Sue,' 'Oh Boy,' 'Listen To Me,' and 'Maybe Baby.'

The following year he married a Puerto Rican girl named Maria Santiago and had three records in the British Top 20 in the same week — 'Rave On,' 'Early In The Morning,' and 'Think It Over.' His last solo Top 30 hit was 'Heartbeat,' though 'It Doesn't Matter Anymore' and 'Reminiscing' (with sax player King Curtis) were both posthumous hits.

See the 'TYMES' LIVE at the
New Victoria Theatre
London April 6.



THE TYMES

You 'gotta move it round to your record dealer for the latest 'TYMES' album, it's top gear all the way, a lot of power and soul including their new single 'Only Your Love' RCA 2658.



'Tymes Up' — RS 1027
also available on cassette
PK 11700.

RCA
Records and Tapes

WHO, WHEN AND WHERE

THURSDAY

BARNESLEY, Civic Hall, Stray
BATH, Pavilion, Stack-ridge/Alfa
BATLEY, Variety Club (475228), Stylitics
BEDFORD, Nite Spot, Co-Co
BLACKBURN, Cavendish (662662), Mike Reid
COVENTRY, La Chaumiere, Muscles
DUNDEE, Royal Centre Hotel, Black Blood
LEICESTER, Bailey's (26462), Mac & Katie Kisson
LEICESTER, Freewheeler Club, Diversions
LIVERPOOL, Bailey's (051 709 1071), Tremeloes
LONDON, Marquee, Wardour Street (01 437 6603), Gordon Giltrap
LONDON, Palladium (01 437 7373), John Denver

MANCHESTER, Golden Garter (061 437 7614), Lulu
MIDDLESBOROUGH, Town Hall, Thin Lizzy, Graham Parker and the Rumour
NANTWICH, Civic Hall, Groundhogs
PETERBOROUGH, ABC (3564), Franki Valli, Four Seasons
SHEFFIELD, Bailey's (29519), Candlewick Green
SHEFFIELD, Fiesta (70101), Drifters
STOCKPORT, Poco a Poco, Filtrations
STOURBRIDGE, Foley College, Mother Superior
TUNBRIDGE WELLS, Court Club, John Miles
WIGAN, Casino, Juda Priest

FRIDAY

BARNSTAPLE, Tempo Club, Desmond Dekker
BATLEY, Variety Club (27272), Stylitics

BEDFORD, Nite Spot, Co-Co
BIRMINGHAM, Barbarellas (021 643 9413), Real Thing
BLACKBURN, Cavendish (662662), Love Machine
CAMBRIDGE, Corn Exchange (Bury St Edmunds 3937), Judas Priest
EASTBOURNE, Congress Theatre (36363), Four Seasons, Franki Valli
EDINBURGH, Assembly Rooms, George Street, Marmalade
GLASGOW, Apollo (041 332 6055), Neil Young
GLASGOW, Pavilion, Peters And Lee
HASTINGS, Pier Pavilion, Arrows
LEICESTER, Bailey's (26462), Mac & Katie Kisson
LINCOLN, Aquarius Club, Diversions
LONDON, American School, London Road, Blue
LONDON, Dingwalls, Camden Lock, Chalk Farm Road (01 267 4967), Andy Fairweather Low
LONDON, Palladium (01 437 7373), John Denver
LONDON, Speakeasy, Margaret Street (01 580 8810), Diversions
MANCHESTER, Golden Garter (061 437 7614), Lulu
NEWCASTLE, Mayfair Ballroom (23109), Groundhogs
NELSON, The Column (64100), Thin Lizzy And Graham Parker And The Rumour
PETERLEE, Senate Club, Peters And Lee
PONTYPRIDD, Hawthorne Leisure Centre, Dave Berry
RETFORD, Porterhouse (4981), Boxer / Widomaker

SATURDAY

ANDOVER, Country Bumpkin, Geno Washington & His Ram Jam Band
BATLEY, Variety Club (475228), Stylitics
BEDFORD, Nite Spot, Co-Co
BIRMINGHAM, Barbarellas (021-643 9413), John Miles
BOURNEMOUTH, Winter Gardens (26446), Franki Valli + Four Seasons
CARLISLE, Cosmo Club (23047), Showaddywaddy
CIRENCESTER, Corn Hall, Love Machine
GLASGOW, Pavilion Theatre, Peters And Lee
GLOUCESTER, Roundabout, Diversions
LEICESTER, Bailey's (26462), Mac & Katie Kisson
LONDON, Pavilion (01 437 7373), John Denver
MAIDENHEAD, Skindles, Thin Lizzy/Graham Parker + The Rumour
MANCHESTER, Golden Garter (061 437 7614), Lulu
NEWBURY, Herriwick Country Club, Dave Berry
PETERLEE, Senate Club, Black Blood
SCUNTHORPE, Baths Hall, Marmalade
SHEFFIELD, Baileys (29519), Candlewick Green
SHEFFIELD, Fiesta (70101), Drifters



DESMOND DEKKER: Tempo Club, Barnstable, Friday

SLOUGH, Slough College, Stretch
STANSTEAD, Suzanna's Club, Chapel Hill, Shusha
STOCKPORT, Poco Poco (061 442 9909), Filtrations
STOKE ON TRENT, Bailey's (23958), Ostblisa
SWINDON, College of Technology, Manfred Mann's Earthbound
YORK, Cat's Whiskers, Mike Berry
ROCHESTER, Medway College of Design, Stray
SHEFFIELD, Baileys (29519), Candlewick Green
STANSTEAD, Suzanna's Club, Chapel Hill, Shusha
STOCKPORT, Fiesta, Drifters
STOKE ON TRENT, Baileys (23958), Ostblisa
WEST RUNTON, Pavilion (203) John Miles
WOLVERHAMPTON, Lafayette, Muscles

SUNDAY

BIRMINGHAM, Repertory Theatre (021 236 4455), Julie Felix
BRISTOL, Colston Hall (021 768), Franki Valli/The Four Seasons
BRISTOL, Yate Entertainment Centre (Chipping Sodbury 318981), Judas Priest
GUILDFORD, Civil Hall (8714), Arrows
KETTERING, Working Men's Club, Marmalade
LEICESTER, Bailey's (26462), Mac & Katie Kisson
LEICESTER, De Montford Hall (282650), Stylitics
LONDON, New Victoria Theatre (01 834 0671), Thin Lizzy/Graham Parker & The Rumour
PORTSMOUTH, Centre Hotel (27651), Maddy Prior & June Tabor
PLYMOUTH, Wood's Club, John Miles
TWICKENHAM, Winning Post, Heavy Metal Kids

MONDAY

ABERTHLETT, Rose Hay-wood Club, Mother Superior
BIRMINGHAM, Nite Out (021 622 2233), Brother Lees
BOURNEMOUTH, Winter Gardens (26446), Ostblisa
BOURNEMOUTH, Village Bowl, Judas Priest
CLEETHORPES, Bunnies, Dana
COLCHESTER, North East Essex, Polytechnic, Stray
COVENTRY, Mr. Geroges, Mike Berry
CROYDON, Fairfield Hall (01 688 9291), Franki Valli

MANCHESTER, Fagins Club, Candlewick Green
PLYMOUTH, Fiesta, Heavy Metal Kids
STOKE ON TRENT, Jolles, Tony Christie
TELFORD, Town Hall, Oakengates, Marmalade
WOLVERHAMPTON, Grand Theatre, John Paul George Ringo... & Bert

TUESDAY

BELFAST, Ulster Hall, Shusha
BIRKENHEAD, Hamilton Club, Marmalade
BLACKBURN, Lodestar Country Club, Blackblood
BIRMINGHAM, Barbarellas (021 643 9413), Heavy Metal Kids
CARDIFF, Top Rank (26538), Mother Superior
KIDDERMINSTER, Stone Manor Hotel, Muscles
LEICESTER, Bailey's (26462), Mac & Katie Kisson
LONDON, New Victoria Theatre (01 834 0671), Miracles
LONDON, Palladium (01 437 7373), Franki Valli & The Four Seasons
MANCHESTER, Fagins Club, Candlewick Green
OXFORD, New Theatre (44544), Godspell
STOKE, Bailey's (23958), Filtrations
STOKE ON TRENT, Jolles (37492), Tony Christie
STOKE ON TRENT, Trotham Gardens, Love Machine
TRURO, Plaza Cinema, Judas Priest
WEMBLEY, Empire Pool

The information here was correct at the time of going to press. However, it may be subject to change so we advise you to check with the venues concerned before travelling to a gig.

(01 902 1234), Greatest Disco Ever Guest Stars
YEovil, Johnstone Hall (22884), Sackridge
BOURNEMOUTH, Winter Gardens (28446), Johnny Mathis
BRIGHTON, Top Rank (25895) Tea
BIRMINGHAM, College of Food, Riot Rockers
BIRMINGHAM, Opposite Lock, Gas Street, Dick Morrissey / Terry Smith Quintet
BRISTOL, Naval Volunteer, Nervous System
CROYDON, Red Deer, Brighton Road, Cadillac
DUBLIN, RDS Concert Hall, Dave Brubeck
GLASGOW, Burn's Howff, (041-332 18137) Fountain
GLASGOW, Magd, Sauchiehall Street (041-332 4374) Sunrise
ILFORD, Three Rabbits, Flying Saucers
LONDON, Brecknock, Camden Road, (01-494 9723) Shady Lady
LONDON, Dingwalls, Camden Lock (01-287 4967) Sarol Grimes and the London Boogie Band
LONDON, Nashville, North End Road (01-603 6071) Plummet Airlines

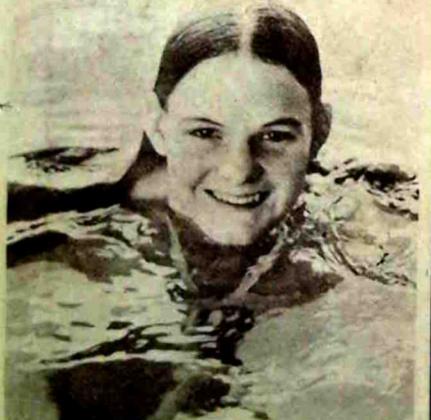
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With all the advantages Tampax tampons give you, there's never any reason to stay out of the water. So go ahead, take the plunge!



The internal protection more women trust



ANDY FAIRWEATHER-LOW: Dingwalls, London, Friday

ROADSHOW

Denver: Solid as the rocks he sings about



JOHN DENVER: original country boy

JOHN DENVER / London Palladium
 Security was tight. And so was Denver, musically of course. Being frisked at the door was a new experience for me but John Denver admitted to having more and better experiences inside "this little room in London, England."
 The original country boy sang his heart out to a packed audience on the first night of this sell-out tour. Excellent film backdrop and a large string section helped cement the aura of good clean living - Denver's trademark.
 Despite his guitar's persistence of falling out of tune, the first few songs, 'Sunshine', 'Back Home Again' and 'Matthew', were impeccable - and set the pace for the remainder of the night.
 A brief tune up and into 'Rocky Mountain Suite'. Seeing film of the Canadian Rockies overshadowing a man who

can extract such beautiful lyrics from granite rock was a tingling sensation. 'Annie's' song with John on 12 string guitar was a high spot but he took us even higher on his 'Jet Plane' - with an orchestra behind him he chose to sing it accompanied only by double bass - that was my second new experience of the evening. The security guard didn't move me in quite the same way.
 Corny jokes, juggling, bluegrass music and good old 'Grandma's Feather Bed' are all part and parcel of a night out with John Denver but when he sings 'Calypso' (dedicated to Jacques Coustaen, his ship and crew), even with all its overtones of the quality of life on planet Earth etc, you just know that this man is something special. He represents in music what most of us are too busy or self conscious to even acknowledge.
DEREK CANTY

TOMITA / Hammersmith Odeon, London.

ISOTOPE STARTED the evening with their own brand of jazz-rock. Considering the badn are three fifths new they were very tight and showed promising individual skill but their numbers lacked originality and variety.

Lack of originality certainly cannot be levelled at Tomita, the Japanese master of moog and mixers. His popularity is due to the wide age group he attracts. People from 16 to 60 made up the full house.

He came on the stage with a moog synthesiser and what looked like a small mixing unit. In fact the mixing unit contains an eight-track cassette console which is fed into the quadrophonic sound system by mixing pre-recorded sounds. One would need a degree in electronics to fully understand how it all works and after the first two pieces by Ravel and Debussy I was lost. Fortunately we were treated to an explanation and demonstration of how Tomita makes each sound.

Then he played an extract from 'Pictures At An Exhibition' followed by Stravinsky's 'Firebird Suite' in full, with piano accompaniment by Michael Reeves. Tomita's mastery of backing and replying to the piano as well as creating his own sounds is absolute and his brilliance fully deserved the encore demanded.

But somehow, despite the originality of his interpretation, I was left feeling cold. Of Tomita's wizardry there is no doubt but is it really music?

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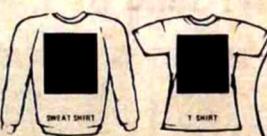
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Miles out!

DEAR MAILMAN,
We don't think that John Miles bears the slightest resemblance to James Dean. We do, however, think he looks like John Inman.

Kim, Janice, Kathy and Jane,
Cardiff.

DEAR MAILMAN,
A complaint. We are two devoted James Dean followers and our complaint is about that insult to a great legend called John Miles. So he likes the look of that era, does he? Well, so do many other people, but they don't all walk around looking like an old cast-off of what was. John Miles looks about as much like James Dean as my dad does anyway.

Wend and Jue
Enderfield, Lancs.

One gathers that John Miles has had enough of the comparison too.

Bear facts

DEAR MAILMAN,
What is the difference between Stuart Wood and Yogi Bear?

Rageth Mortician,
Debden Bas.

Exiles of

Downing St.

DEAR MAILMAN,
It's time now that the British Government realised that they are losing out on a lot of money because of all those pop star tax exiles living in America. People like Bowie and Rod Stewart among others were bringing a lot of foreign money into the country before the taxes drove them away.

Colin Mulligan,
Co. Routh, Eire.

True, but rumour has it that the times are a changing and they may soon all be able to come back.



STUART WOOD



ROD STEWART

The thick and thin of it

DEAR MAILMAN,
Please can you tell me why overweight stars like Barry White and Demis Roussos appeal to fans who are under 12, while skinny and undernourished pop stars appeal to the 13-20 age bracket and average weight stars have practically no fans at all?

Patrick Du Gaggi,
Loughon.

Wrong. My own weight is rivetingly average and I get thousands of daft (fan?) letters from people like you every week.

DEAR MAILMAN,
What a handsome hunk Demis Roussos is - wow! Skinny Fattison, no address given.

Are you under 12?

POST CARD

Dear Mailman,
I thought I was having a nightmare whilst watching TOPP. Was it really a moving puppet DAVID ESSEX. In fact it looked more like an audition for a place on a Jan Jan label. Yours Quiveringly
Rob Simmonds



"Record Mirror & Disc"
Spotlight House,
1 Benwell Road,
London N7 7AX

Repel boarders

DEAR MAILMAN,
Avast vast there me hearties. Shiver me timbers, break out the Jolly Roger and prepare to repel boarders. I refer to that feeble minded outfit that calls itself Radio Luxembourg. The use, by this weedy station, of the 'Big L' identification mark is sheer blasphemy to all true free radio fanatics.

Radio London must be turning in its grave. May the ghost and spirit of Radio London rise and haunt this den of iniquity for the rest of its unnatural life. Long live Free Radio.

David Freeman,
Chesterfield,
Derby.

Avast there yerself. I have harboured great affection for the strains that emanate from the Grand Duchy ever since I captured them on my first



DEMIS ROUSSOS

Knock who?

DEAR MAILMAN,
I'm really fed up with people knocking Slik. I think they are all lovely, especially Woody.

Daiva Nicholas - Smith,
Norwich.

Woody? Is it you who's confused dear, or is it me?

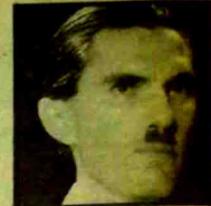
little crystal set in the days when 'tranny' was just a nickname for a Hornby Dublo toy locomotive.

Dropped

off

DEAR MAILMAN,
I have just seen the David Bowie film 'The Man Who Fell To Earth' and I'm afraid I couldn't even stay awake long enough to be disappointed. It's a great crashing BORE.

Malcolm Evans,
Pinner, Middx.



DAVID BOWIE

Sparks special

DEAR MAILMAN,
We are two Sparks fans who have given up hope of receiving things from their fan club, which we paid for months ago. We are not condemning the group, just the people who run the fan club. Since we joined a year ago, we have received only two of the promised six newsletters (the last one we received was in October). We also sent off a postal

order for £2 to pay for special offers. That was in November and we've heard nothing since.

Tish and Barbara,
Eccles, Manchester.
Okay, Sparks Fan Club, defend yourselves.

Boot boys at the pool

DEAR MAILMAN,
I thoroughly enjoyed Gary Glitter's concert at Liverpool, but after reading your roadshow report on Gary's London show, I feel I must comment on what was said about the eight dancers - "they weren't so good, less than perfect."

I can explain why perhaps their performance suffered in London. I noticed jealous Glitter fans jeering at and kicking the dancers as they were going into the theatre in Liverpool. Multiply those kicks by the number of gigs they danced at and you'll understand why by the time they got to London they were "less than perfect."

Isabel Heald,
Accrington, Lancs.
I doubt if you'll catch those dancers saying 'we're only in it for kicks' poor souls.

J. Edward Oliver

'Earwigo Again!'

J. EDWARD OLIVER presents FRESKO-LE-RAYE

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THE BATTLE OF THE CENTURY
(WELL, ANWAY, OF THE LAST FIVE MINUTES!)
SUPERDINDOSAUR
VS
the AMAZING EARWIG-MAN

MAN, YOU THINK YOU'VE GOT PROBLEMS?
MY GIRL-FRIEND HAS BEEN KILLED BY A MAD SUPER-VILLAIN, MY AUNT HAS HAD SIXTEEN HEART ATTACKS SINCE BREAKFAST, THE POLICE THINK I'M A CRIMINAL, AND WHEN I PUT ON THIS MASK, BOTH MY EYEBALLS DISAPPEARED!

NEBODY CAN HAVE ANY WORSE PROBLEMS THAN THOSE!

OH NO? I'VE SUDDENLY REMEMBERED I CAN'T FLY!

APPROVED BY THE HIGHWAY CODE HELP AUTHORITY

CHAPTER ONE:
HOPING TO GET A PART-TIME JOB AS A PRESS PHOTOGRAPHER, PECKER PARKER VISITS THE OFFICE OF THE DAILY BEGGLE.

EXCUSE ME, MISS THAT MAN HITTING HIS HEAD AGAINST THE WALL... IS HE THE PUBLISHER?

OF COURSE NOT. IT'S THE LEAD TITLER!

SO YOU WANT TO BE A PRESS PHOTOGRAPHER, BUT HAVE YOU HAD ANY EXPERIENCE?

OH-YES I'VE PHOTOGRAPHED LOTS OF PRESSES!

WELL, MAKE SURE YOU WRAP UP AWAAY, DON'T TALK TO STRANGERS, KEEP OFF THE GRASS, LOOK BEFORE YOU LEAP AND DON'T DO ANYTHING THAT'S LIABLE TO STRAIN YOU SUCH AS TRYING TO UNDERSTAND THE LYRICS OF "DATT".

AN, THAT PEKKIE... HE'S THE APPEAL OF MY LIFE... AND THE BANANA OF MY RACE-CAP!

WELL, ALL RIGHT, I'LL GIVE YOU A JOB PROVIDING YOU BRING ME AN EXCLUSIVE PICTURE OF A REALLY IMPOSSIBLE SITUATION - LIKE A BRITISH ARTIST WINNING A GRAMMY AWARD - OR PAIR'S PEOPLE DANCING IN STEP - OR BRUAN FERRY SMILING - OR SOMEBODY APPLAUDING THE ROBBYTES.

WELL, I'VE GOT A JOB FOR YOU - SUPERDINDOSAUR!

HELLO, AUNTIE CYCLONE! I'VE JUST CALLED IN TO COLLECT MY CAMERA!

THAT AUNTIE CYCLONE - SHE MAKES ME SO MAD! SHE STILL THINKS OF ME AS A CHILD! SHE DOESN'T REALISE THAT THE LITTLE BOY SHE ONCE KNEW IS NOW A MATURE, FULLY-GROWN, SELF-SUFFICIENT ADULT!

AS SOON AS I GET INTO MY SUPER-HERO COSTUME - AS SOON AS I FIND SOMEONE TO CHANGE MY NAPPY.

COME TO THINK OF IT, EVEN CLEANING MY TEETH GIVES HER A HEARTY ATTACK!

EVEN THE THOUGHT OF NOT HAVING A HEARTY ATTACK! GIVES HER A HEARTY ATTACK!

BUT THERE - ON THE GROUND - WHAT'S THAT??

HELLO, BACK AT PECKER PARKER'S HOME -

MY NEPHEW PEKKIE IS SO FRAIL AND DELICATE - HE MUST NEVER FIND OUT THAT I AM, IN REALITY...

MEANWHILE, BACK AT PECKER PARKER'S HOME -

WHAT'S THAT YOU'VE FOUND? IT LOOKS LIKE A SMALL FRUIT THAT'S GIVING OFF A SWEET AROMA! DROP IT THIS MINUTE OR I SHALL BE FORCED TO DUFF YOU UP!

SURELY HE DON'T HAVE TO FIGHT OVER SUCH A TRIVIAL THING?

OF COURSE WE DO - DIDN'T YOU SEE THE CAPTION IN THE FIRST PICTURE? THIS IS GOING TO BE THE BATTLE OF THE SCENT'S CHERAS!

HELLO, WHO'S THAT STRANGE MASKED CHARACTER EXAMINING SOMETHING ON THE GROUND? WHY, IT MUST BE A COSTUMED SUPER-CRIMINAL!

THIS LOOKS LIKE A JOB FOR - SUPERDINDOSAUR!

BOGRACKET!

WELL, I'VE GOT A JOB FOR YOU - SUPERDINDOSAUR!

AS FRESKO THINKS THE MYSTIC WORD, MAGIC LIGHTNING THUNDERS DOWN -

THIS SUPER-HERO BUSINESS IS FRAUGHT WITH HIDDEN SNAGS.

MEANWHILE, BACK AT PECKER PARKER'S HOME -

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NEXT WEEK: Don't miss the second thrilling chapter, entitled "Chapter Two"

IN NEXT WEEK'S
ISSUE OF RECORD
MIRROR & DISC
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WRITTEN on a Monday morning, recorded that night, mastered the next day, pressed and in the shops by Friday — that's how quickly Edgar Bacon ("My friends call me Egg 'n' Bacon") went about making his tribute to his old pal, world boxing champion John H. Stracey.

The pair grew up together in London's East End and have strong family ties. A well-known local pub singer Edgar decided to cut the record to encourage John H. in his successful defence of the world welterweight title against America's Hedgemon Lewis at Wembley Stadium last Saturday.

Happy

"We sold 6,000 on advance orders alone and we've had amazing publicity in the sporting columns of the national newspapers and on TV sports' programmes," quoth a happy Edgar but it seems unlikely that his pal John H. will follow him into the music business by recording 'Maybe It's Because I'm A Londoner' which he sang to the Wembley crowd after stopping Lewis in the 10th round.



JOHN H. STRACEY & EDGAR BACON

Cumming or going?

THIS WEEK sees the departure of one of RECORD MIRROR & DISC'S best-loved members of staff, our very own Ray Fox - Cumming. His life was made more interesting by an aversion to public transport, which meant hours pouring over street maps in order to figure out ways to get anywhere. His other attributes included an ability to come up with dreadful puns, an attempt to improve the staff's vocabulary via the Daily Mail crossword, brilliant turquoise eyes and occasionally to write a feature or two. His presence will be sorely missed — especially when it comes to reviewing Lou Reed albums!



RAY FOX - CUMMING



WITS' END

BEST OF THE BUGS

IT ONLY took Uncle James Hamilton to tell you about the Jitterbug and you were all at it. Now we've been doing out bit to make sure that Jitterbuggers' standards are the highest. In conjunction with EMI, Record Mirror and Disc held five Jitterbug promotion nights in early March — at Colchester, Gravesend, Ilford, Canvey Island and Purley at which dance and dress competitions were held with tasty swing albums and singles being awarded as prizes. Here we show some of the most stylish of the dress winners.



JITTERBUG WINNERS

Calling all Ducks

LOVELY PIECE of nonsense arrived at RECORD MIRROR & DISC'S office this week from Air Call, the people who provide telephones in cars for those who can afford it. Seems that not only has C. W. McCall caused considerable havoc in the charts, but he's also upsetting the air-waves of the motorways in Britain.

Apparently there are strict procedures laid down for signing yourself off when you've finished a message, and the people at Air Call are currently getting into a bit of a state with people saying things like 'Rubber duck and out' and 'I'm putting me hammer down, over and out!' Mercy sakes alive, whatever next?!

Egg 'n' Bacon or a Knuckle sandwich?



ANOTHER HECTIC tight-lipped week in the biz but we manage to pry those jaws apart and spill all mes enfans. . . . For starters when is that divine Rodgers Llewelyn going to be snapped up by a record company? We hear he's got quite a trick of the tail. . . . or come to that when is the equally divine Stevie Wonder going to bother us with another record (yawn). . . . Now then a pregnant paws for our expectant spot: Expect to hear third reincarnation of very popular group by next week. . . . But much more important expect to hear a change in line-up of chart-topping band — and that really is hot news!



Now then, do you remember Oz and International Times? Well, their respective editors are now editing Crossroads Monthly, the revolutionary style mag about the intrigue of the banal TV series. Someone should tell them the subway is not the underground. . . . And what about that beautiful Michelle Phillips, late of Mamas and Papas. She's got the role opposite cheeky little Rudolph Nureyev in Ken Russell's film 'Valentino'. . . . Oh yeah, who is Arian Green (Arista's new signing)? Some say he's Elton John, or is that Marc Bolan. Anyway he's a pretty good impressionist. . . . What will we do if the Beatles take over all the places in the charts? Answers on an old Parlophone label please. . . . By golly, this isn't silly enough. Now have you heard about that siren-like Woody Wood, it's all around town that he's been seeing rather a lot of Clodagh Rodgers. Well, do you believe it? Neither do we, but we do believe in the Average White Band who have won the R&B Playboy Music Award for 1976.



Strange rumblings dept: What have RCA and EMI got in common. Does their future happiness lie with each other? . . . And if that sounds a bit heavy have you heard about. . . . David Bowie pleading 'not guilty'; Jim Morrison reportedly sounding like Perry Como; Bob Dylan Rolling on through the Southern States, or that outrageous trip to the champagne cellars of Moët and Chandon arranged for Rick Wakeman, Mud and Linda Lewis. Billy Ocean please take note. . . . Congrats to Elton John for bowing out of his DJM contract with his biggest single hit in years. . . . and to those Fab Four once again for now having five in the charts, six in the breakers and all the rest lurking after the 60. A pleasant note to end on. . . . BYEEEEEE XXX



Priest goes off with a bang!

THE new national pastime of 'hunt the bombers' has caught up with the pop world. Judas Priest, a rock outfit known for pyro-technical stage ability were rehearsing their thunderflashes, fire-crackers and what-have-you for a gig in Cannock. Unfortunately the hall was next to a street market and as soon as the bangs started going off hoards of screaming traders descended on the hall in an attempt to smash the doors down.

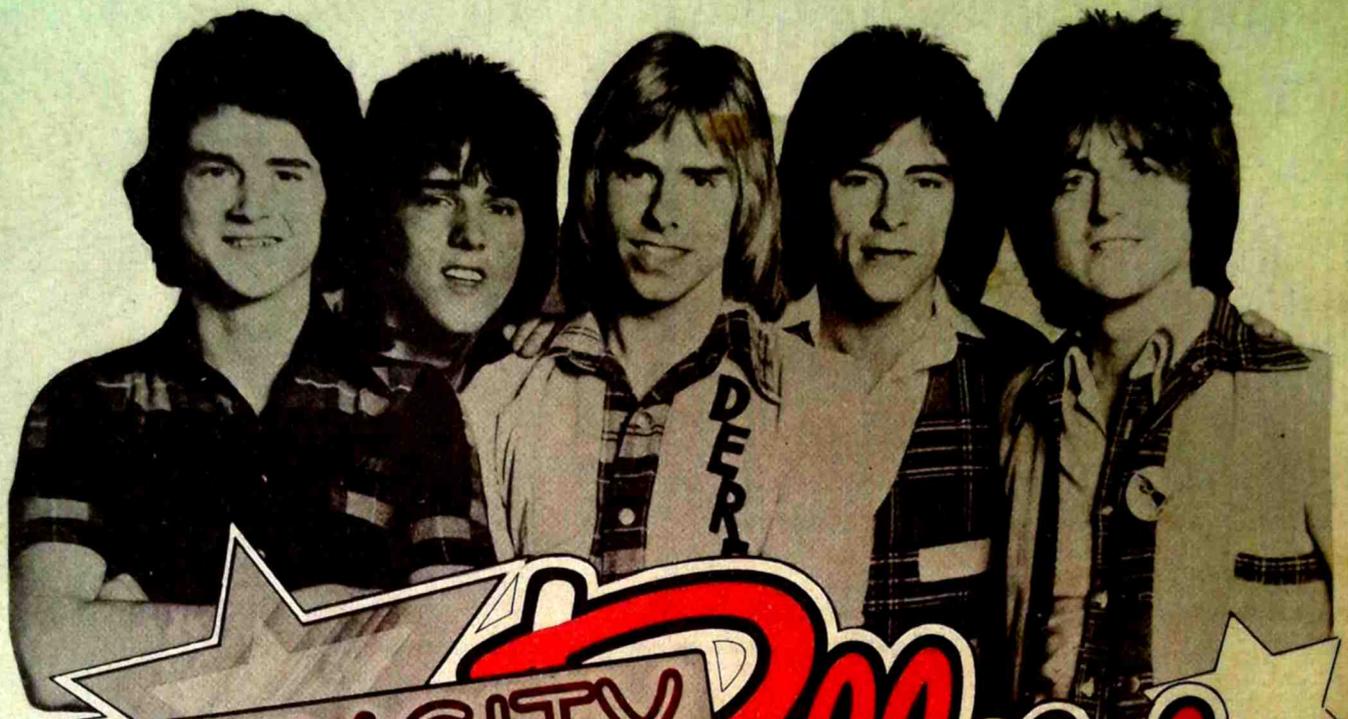
Secrecy

Evidently the exuberant Judas Priest had been mistaken for a gang of Irish men making their bombs in anything but secrecy. . . . Yet before the traders would be calmed they had to witness the thunderflashes for themselves. Then it was all cleared up and everyone realised it was just the exuberant excesses of a pop group. . . . Incidentally their new album is called 'Sad Wings Of Destiny' which is what they must have felt they were on if those threatening ripe tomatoes were anything to go by.

Bubbling Brooks

GLISTENING PRIZES went to Rick Wakeman and Eikie Brooks in the Moët and Chandon raffle. She got a little car and he got a big bottle. Why is it that most raffles just offer a hundred fags or a bottle of cheap plonk as prizes? But then, perhaps they paid more than 10p for five tickets.





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