

Australia 35c

South Africa 30c

April 10 1976 12p

# RECORD MIRROR

## Ian the new Bay City Roller

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New Seekers reform:  
interview, poster &  
competition Page 11

Abba: from Sweden  
with love Page 18/19



Slade decade~  
10 Krazy years!  
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# British Top 50 Singles

1	1	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
2	2	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
3	4	MUSIC, John Miles	Decca
4	14	FERNANDO, Abba	Epic
5	3	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
6	11	I'M MANDY FLY ME, 10cc	Mercury
7	18	JUNGLE ROCK, Hank Mizell	Charley
8	7	PINBALL WIZARD, Elton John	DJM
9	8	YESTERDAY, Beatles	EMI
10	25	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross	Tamla Motown
11	9	FALLING APART AT THE SEAMS, Marmalade	Target
12	12	HELLO HAPPINESS, Drifters	Bell
13	6	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
14	21	GIRLS GIRLS GIRLS, Sailor	CBS
15	10	PEOPLE LIKE YOU PEOPLE LIKE ME, Glitter Band	Bell
16	17	CONCRETE & CLAY, Randy Edelman	20th Century
17	13	TAKE IT TO THE LIMIT, The Eagles	Asylum
18	22	HEY JUDE, Beatles	Apple
19	20	DON'T STOP IT NOW, Hot Chocolate	RAK
20	-	LOVE ME LIKE I LOVE YOU, Bay City Rollers	Bell
21	15	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
22	5	I LOVE TO LOVE, Tina Charles	CBS
23	27	PAPERBACK WRITER, Beatles	Apple
24	28	THERE'S A KIND OF HUSH, Carpenters	A&M
25	33	DISCO CONNECTION, Isaac Hayes Movement	ABC
26	45	GET UP AND BOOGIE, Silver Convention	Magnet
27	24	MISS YOU NIGHTS, Cliff Richard	EMI
28	38	MOVIN', Brass Construction	UA
29	42	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
30	49	GET BACK, Beatles	Apple
31	19	CONVOY, C. W. McCall	MGM
32	46	STRAWBERRY FIELDS, Beatles	Apple
33	34	RIDERS ON THE STORM, Doors	Elektra
34	16	HEY MR. MUSIC MAN, Peters & Lee	Philips
35	26	SHIPS IN THE NIGHT, Be Bop Deluxe	Harvest
36	30	CITY LIGHTS, David Essex	CBS
37	50	ARMS OF MARY, Sutherland Brothers & Quiver	CBS
38	32	IF YOU LOVE ME, Mary Hopkins	Good Faith
39	47	YOU SEXY SUGAR PLUM, Roger Collins	Fantasy
40	43	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
41	-	S-S-S SINGLE BED, Fox	GTO
42	39	LAZY SUNDAY, Small Faces	Immediate
43	-	HONKY TONK TRAIN BLUES, Keith Emerson	Manticore
44	23	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
45	37	SPANISH WINE, Chris White	Charisma
46	-	ALL BY MYSELF, Eric Carmen	Arista
47	-	RAM GOAT LIVER, Pluto	Trojan
48	40	YOU BELONG TO ME, Gary Glitter	Bell
49	48	HERE THERE AND EVERYWHERE, Emmylou Harris	Warner Bros.
50	-	HELP, Beatles	Parlophone

# RECORD MIRROR & DISC

## Star Breakers

LOVE ME DO, Beatles	Parlophone
MOVIE STAR, Harpo,	DJM
I WANT TO HOLD YOUR HAND, Beatles,	Parlophone
RAIN FOREST, Biddu Orchestra,	Epic
YELLOW SUBMARINE, Beatles,	Parlophone
NIGHT LIFE, Miracles,	Tamla Motown
LET IT BE, Beatles,	Apple
MORE MORE MORE, Andrea True Connection,	Buddah
I'M YOUR MAN ROCK 'N' ROLL, Tamey & Spencer, Bradley's	Parlophone
LADY MADONNA, Beatles,	Parlophone

## Yesteryear Charts

— from Martin Fraser

### 5 YEARS AGO

1	1	HOT LOVE,	T Rex
2	2	BRIDGET THE MIDGET,	Ray Stevens
3	3	ROSE GARDEN,	Lynn Anderson
4	4	JACK IN THE BOX,	Clodagh Rodgers
5	4	ANOTHER DAY,	Paul McCartney
6	8	THERE GOES MY EVERYTHING,	Elvis Presley
7	10	WALKIN',	C. C. S.
8	7	POWER TO THE PEOPLE, John Lennon & The Plastic Ono Band	Band
9	9	IT'S IMPOSSIBLE,	Perry Como
10	5	BABY JUMP,	Mungo Jerry

### 10 YEARS AGO

1	1	I CAN'T SEE YOU,	The Beatles
2	2	DEDICATED FOLLOWER OF FASHION,	The Stripes
3	3	ELUSIVE BUTTERFLY,	Bob Lind
4	4	HOLD LIGHT,	Dave Dee, Doz, Boak, Mick and Tich
5	6	ELUSIVE BUTTERFLY,	Val Connellan
6	3	SHAPES OF THINGS,	The Yardbirds
7	9	SOUND OF SILENCE,	The Bachelors
8	8	MAKE THE WORLD GO AWAY,	Eddie Arnold

### 15 YEARS AGO

1	1	WOODEN HEART,	Elvis Presley
2	3	ARE YOU SURE,	The Allisons
3	2	WALK RIGHT BACK / EBONY EYES, The Everly Brothers	The Everly Brothers
4	4	THEME FOR A DREAM,	Cliff Richard
5	6	LAZY RIVER,	Bobby Darin
6	5	MY KIND OF GIRL,	Matt Monro
7	7	WHERE THE BOYS ARE,	Connie Francis
8	8	AND THE HEAVENS CRIED,	Anthony Newley
9	7	EXODUS,	Ferranti & Teicher
10	-	F. B. I.,	The Shadows

## UK Soul Top 20

1	2	DISCO CONNECTION,	The Isaac Hayes Movement
2	10	MOVIN',	Brass Construction
3	1	YOU SEE THE TROUBLE WITH ME,	Barry White
4	8	GET UP AND BOOGIE,	Silver Convention
5	3	THAT'S WHERE THE HAPPY PEOPLE GO,	Trammps
6	11	DO YOU KNOW WHERE YOU'RE GOING TO,	Diana Ross
7	20	MORE MORE MORE,	Andrea True Connection
8	5	LET'S DO THE LATIN HUSTLE,	Eddie Drennon & BBS Unlimited
9	7	I LOVE TO LOVE,	Tina Charles
10	4	WAKE UP EVERYBODY,	Harold Melvin and The Blue Notes
11	7	RAIN FOREST / EXODUS,	The Biddu Orchestra
12	-	DISCO LADY,	Johnnie Taylor
13	16	HELLO HAPPINESS,	The Drifters
14	9	LET THE GOOD TIMES ROLL,	Bunny Sigler
15	6	DO THE SPANISH HUSTLE,	Fatback Band
16	15	YOU GOTTA PAY YOUR DUES,	The Drifters
17	18	GAME PLAYERS,	Doo! Silverpool
18	-	HEAVY LOVE,	David Ruffin
19	-	UNION MAN,	The Cate Brothers
20	14	THEME FROM S.W.A.T.,	Rhythm Heritage

## US Soul Top 20

1	1	DISCO LADY,	Johnnie Taylor
2	3	MISTY BLUE,	Dorothy Moore
3	2	HAPPY MUSIC,	Blackbyrds
4	2	HE'S A FRIEND,	Eddie Kendricks
5	9	LIVIN' FOR THE WEEKEND / STAIRWAY TO HEAVEN,	O'Jays
6	8	I'VE GOT A FEELING (We'll Be Seeing Each Other Again),	Al Wilson
7	1	LET'S GROOVE (Part 1),	Archie Bell & The Drells
8	10	IT'S COOL,	Tymes
9	10	FOPP,	Ohio Players
10	11	HEAVY LOVE,	David Ruffin
11	13	THE LOVE I NEVER HAD,	Tavares
12	15	LOVE AND UNDERSTANDING (Come Together),	Kool & The Gang
13	5	DAYLIGHT,	Bobby Womack
14	34	TELL THE WORLD,	Harold Melvin & The Blue Notes
15	19	MAKE YOURS A HAPPY HOME,	Gladys Knight & The Pips
16	6	NEW ORLEANS,	The Staple Singers
17	44	MOVIN',	Brass Construction
18	39	CAN'T HIDE LOVE,	Earth, Wind & Fire
19	20	LET'S MAKE A BABY BOOGIE FEVER,	Billy Paul
20	12	BOOGIE FEVER,	Sylvers

# British Top 50 Albums

1	1	ROCK FOLLIES,	Island
2	2	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
3	1	BLUE FOR YOU, Status Quo	Vertigo
4	4	DIANA ROSS, Diana Ross	Tamla Motown
5	8	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artist
6	-	JUKE BOX 'JIVE, Various	K-Tel
7	19	HOW DARE YOU, 10cc	Mercury
8	6	CARNIVAL, Manuel and The Music of The Mountains	Studio Two
9	3	DESIRE, Bob Dylan	CBS
10	13	REBEL, John Miles	Decca
11	10	WALK RIGHT BACK WITH THE EVERLYS, Everly Brothers	Warner Bros
12	12	BREAKAWAY, Gallagher and Lyle	A&M
13	15	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
14	7	THE BEST OF JOHN DENVER, John Denver	Victor
15	5	A TRICK OF THE TAIL, Genesis	Charisma
16	18	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
17	32	BY INVITATION ONLY, Various	Atlantic
18	9	BRASS CONSTRUCTION, Brass Construction	United Artist
19	21	24 ORIGINAL HITS, The Drifters	Atlantic
20	-	PENTHOUSE TAPES, Sensational Alex Harvey Band	Vertigo
21	26	A NIGHT AT THE OPERA, Queen	EMI
22	11	BEST OF GLADYS KNIGHT & THE PIPS, Gladys Knight & Pips	Buddah
23	-	AMIGOS, Santana	CBS
24	33	LET THE MUSIC PLAY, Barry White	20th Century
25	14	WINDSONG, John Denver	RCA Victor
26	45	FAVOURITES, Peters and Lee	Philips
27	20	RODRIGO CONCIERGO DE AIANJUEZ BILLA LOBOS, John Williams	CBS
28	-	DOUBLY DEVINE, Sydney Devine	Philips
29	23	TUBULAR BELLS, Mike Oldfield	Virgin
30	25	NOBODY'S FOOLS, Slade	Polydor
31	16	SHEER HEART ATTACK, Queen	EMI
32	37	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
33	35	MOTOWN GOLD, Various	Tamla Motown
34	42	40 GREATEST HITS, Perry Como	K-Tel
35	17	RUN WITH THE PACK, Bad Company	Island
36	48	SOME OF MY POEMS AND SONGS, Pam Ayres	Galaxy
37	-	PATRICK MORAZ, Patrick Moraz	Charisma
38	-	GREATEST HITS, Abba	Epic
39	44	WISH YOU WERE HERE, Pink Floyd	Harvest
40	-	ELVIS PRESLEY'S GREATEST HITS, Elvis Presley	Arcade
41	39	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	46	ROLLED GOLD, Rolling Stones	Decca
43	49	GREATEST HITS, Barry White	20th Century
44	28	SUNBURST FINISH, Be Bop Deluxe	Harvest
45	38	THE FOUR SEASONS STORY, Four Seasons	Private Stock
46	22	LIVE, Robin Trower	Chrysalis
47	31	ONE OF THESE NIGHTS, The Eagles	Asylum
48	36	LOCKED IN, Wishbone Ash	MCA
49	47	GLEN MILLER — A MEMORIAL 1944-1969,	RCA Victor
50	-	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS

## US Top 50 Singles

1	1	DISCO LADY, Johnnie Taylor	Columbia
2	2	DREAM WEAVER, Gary Wright	Warner Bros.
3	3	LOVELY NIGHT (Angel Face), Captain & Tennille	Tamla
4	4	LET YOUR LOVE FLOW, The Isley Brothers	Mercury
5	5	RIGHT BACK WHERE WE STARTED FROM, Marvin Hamlisch	Mercury
6	7	DISCO LADY,	Johnnie Taylor
7	16	BOONIE FEVER, Sylvers	Capitol
8	11	ONLY SIXTEEN, Dr. Hook	Capitol
9	12	SWEET LOVE, Commodores	Tamla
10	10	GOLDEN YEARS, David Byrne	RCA
11	13	SHOW ME THE WAY, Peter Frampton	A&M
12	15	BOHEMIAN RHAPSODY, Queen	Elektra
13	5	SWEET THING, Rufus featuring Chaka Khan	ABC
14	8	DECEMBER 1963 (Oh, What A Night), Four Seasons	Warner Bros./Curb
15	17	THERE'S A KIND OF HUSH (All Over The World), Carpenters	A&M
16	9	MONEY HONEY, Bay City Rollers	Arista
17	14	DEEP PURPLE, Donny & Marie Osmond	Kelco
18	27	FOOLED AROUND AND FELL IN LOVE, Erkin Bishop	Candor
19	19	ALL BY MYSELF, Eric Carmen	Arista
20	59	WELCOME BACK, John Sebastian	Warner/Reprise
21	21	ACTION, Sweet	RCA
22	22	LOVE MACHINE Pt. 1, Miracles	Tamla
23	26	IDO, I DO, I DO, I DO, Abba	Atlantic
24	20	TAKE IT TO THE LIMIT, Eagles	Asylum
25	18	TANGERINE, Salsoul Orchestra	Salsoul
26	34	SHANNON, Henry Gross	Lifesong
27	31	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia International
28	28	ONLY LOVE IS REAL, Carole King	Ode
29	29	LOOKING FOR SPACE, John Denver	RCA
30	30	LOVE FIRE, Jigsaw	Chester
31	35	LORELEI, Styx	A&M
32	33	YOU'LL LOSE A GOOD THING, Freddy Fender	ABC/Dot
33	37	FOPP, Ohio Players	Mercury
34	39	SARA SMILE, Daryl Hall & John Oates	RCA
35	41	STRANGE MAGIC, Hide Light Orchestra	United Artists
36	38	WE CAN'T HIDE IT ANYMORE, Larry Carlton	Casablanca
37	46	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
38	49	MISTY BLUE, Dorothy Moore	Meloco
39	46	RHIANNON (Will You Ever Win), Fishback Mac	Warner/Reprise
40	40	HIT THE ROAD JACK, Steamers	Quality
41	43	UNION MAN, Cate Brothers	Asylum
42	42	WITHOUT YOUR LOVE (Mr. Jordan), Charla Ross	Big Tree
43	53	HAPPY MUSIC, Blackbyrds	Fantasy
44	54	GET UP AND BOOGIE, Silver Convention	Midland International
45	50	COME ON OVER, Olivia Newton-John	MCA
46	51	YOUNG BLOOD, Bad Company	Swan Song
47	24	JUNK FOOD, JUNKIE, Larry Groce	Warner Bros./Curb
48	25	GOOD HEARTED WOMEN, Wavink & Willie	RCA
49	32	LOVE HURTS, Nazareth	A&M
50	60	SHOULDT I OUT LOUD, Kiss	Casablanca

## US Top 50 Albums

1	2	FRAMPTON COMES ALIVE, Peter Frampton	A&M
2	1	THEIR GREATEST HITS 1971-1975, The Eagles	Asylum
3	3	THOROUGHLY ENJOYED, Carole King	Ode
4	4	DIANA ROSS, Diana Ross	Columbia
5	5	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artist
6	6	THE BEST OF JOHN DENVER, John Denver	Victor
7	7	STATION TO STATION, David Byrne	RCA
8	8	THE CHATELAIN, Various	Mercury
9	9	REFUSUS FEATURING CHAKA KHAN,	ABC
10	10	FLEETWOOD MAC,	Warner Bros
11	11	SONG OF JOY, The Captain & Tennille	A&M
12	12	THE SALSOL ORCHESTRA,	Salsoul
13	13	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
14	14	BRASS CONSTRUCTION,	United Artists
15	15	LIVE, Robin Trower	Chrysalis
16	16	DESTROYER Kiss	Casablanca
17	17	SECOND CHILDHOOD, Phoebe Snow	Columbia
18	18	COME ON OVER, Olivia Newton-John	MCA
19	19	AEROSMITH	Columbia
20	20	ONE OF THESE NIGHTS, The Eagles	Asylum
21	21	FOOL FOR THE CITY, Foghat	Beverly Hills
22	22	HISTORY — AMERICA'S GREATEST HITS, America	Warner Bros
23	23	I WANT YOU, Marvin Gaye	Tamla
24	24	DIANA ROSS,	Motown
25	25	FACE THE MUSIC, Electric Light Orchestra	United Artists
26	26	TED NUGENT	Epic
27	27	GRATITUDE, Earth, Wind & Fire	Columbia
28	28	GIVE US A WINK, Sweet	Capitol
29	29	CHICAGO IX CHICAGO'S GREATEST HITS,	Capitol
30	30	WINGS AT THE SPEED OF SOUND,	Capitol
31	31	BETTER DAYS & HAPPY ENDINGS, Melissa Manchester	Arista
32	32	CITY LIFE, Blackbyrds	Fantasy
33	33	ERIC CARMEN	Arista
34	34	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
35	35	HAIR OF THE DOG, Nazareth	A&M
36	36	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
37	37	MAIN COURSE, Bee Gees	RBO
38	38	MOTHERSHIP CONNECTION, Parliament	Casablanca
39	39	MOVIN' ON, Commodores	Motown
40	40	REFLECTIONS, Jerry Garcia	Round
41	41	TIMES OF YOUR LIFE, Paul Anka	United Artists
42	42	HE'S A FRIEND, Eddie Kendricks	Tamla
43	43	ROCK 'N' ROLL LOVE LETTER, Bay City Rollers	Arista
44	44	CLASSICAL BARBRA, Barbra Streisand	Columbia
45	45	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	ABC
46	46	WE SOLD OUR SOULS FOR ROCK 'N' ROLL, Black Sabbath	Warner Bros
47	47	BABY FACE, Wing & A Prayer, Eric & Drum Corps	Wing & A Prayer
48	48	DISCO FIED, Rhythm Heritage	ABC

## 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 UA	20th Century Steel 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			

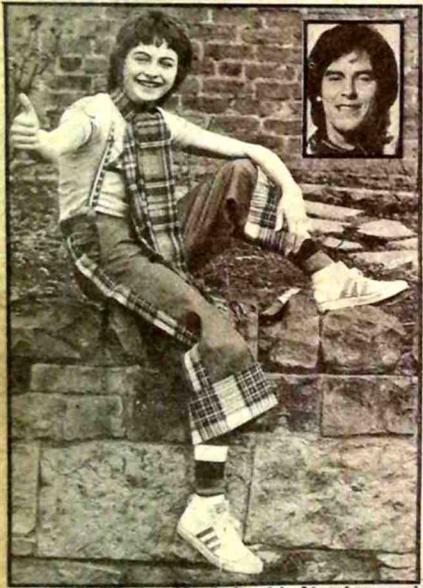


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## ELKIE CANCELS

ELKIE BROOKS has cancelled her show at the London New Victoria on April 10. Elkie was taken to hospital last week for an emergency operation to have her appendix removed. The concert will be re-scheduled for later in the year. As soon as she has recovered, she will begin work on a new album.

## ALAN QUILTS ROLLERS



NEW ROLLER: Ian Mitchell with Alan Longmuir (inset)

ALAN LONGMUIR, 27-year-old bass player with the Bay City Rollers, has finally decided to quit the group.

There was a false alarm last year when he gave his reason for leaving as being too old.

Now he has made the decision again and this time it's for keeps.

His replacement is 17-year-old Irish born Ian Mitchell. Ian was formerly with a band called the Young City Stars. (See interview on page 6/7).

## Yesolo

YES SINGER Jon Anderson is to release his first solo album on May 7. It is titled 'Olias Of Sunhillow' and is the last of the series of solo albums recorded by Yes. Anderson plays all the instruments on the album and has written all the words and music.

The album will be featured on 'The Old Grey Whistle Test' on May 11 and 'Yes' leave for an American tour later that month.

# WHO KICK OFF IN MAY

THE WHO are to play three British football grounds, supported by four top bands, under the banner of 'Who Put The Boot In'. Guest artists on the bill are Little Feat, the Sensational Alex Harvey Band, the Outlaws and Streetwalker.

The first event is at London's Charlton Football Club on May 31, the second at Celtic's ground in Glasgow on June 5 and the third at Swansea FC on June 12.

All shows will start at 2 pm and tickets for all the gigs are available by mail order from April 12 from GP Productions, PO Box 47TL, London W1A 4TL.

Applications should be accompanied by an SAE. On the outside of the envelope you should mark the specific concert you wish to attend. Tickets are £4 each.

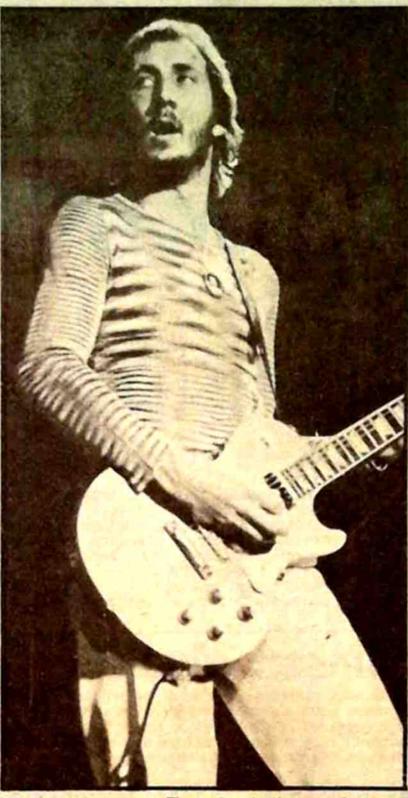
Tickets are also available by personal application to the Glasgow Apollo, Shuffles in Sauchiehall Street, Glasgow, or from Derricks

Records and Virgin, both in Swansea.

British Rail are putting on special services for the events.

## Limited Floyd

A SPECIAL limited edition single taken from Pink Floyd's album, 'Wish You Were Here', is being released in this country. It comes through an exclusive distribution deal between Lightening Records and the Dutch company who originally released it and will feature 'Have A Cigar' and 'Shine On You Crazy Diamond'. Only 10,000 copies will be available.



WHO: Townshend, Three football grounds

## Daytripper Alvin

ALVIN LEE is among the artists appearing on the bill of a one day event at Southend United Football ground on the Bank Holiday Monday, May 31. This will put the show into competition with the Who's Charlton, on the same day.

Also appearing at Southend will be the new Fairport Convention line up, Budgie and Magna Carta. Tickets for the concert will be £2 in advance or £2.50 on the day. Proceeds from the concert will go to charity. The event starts at 11 am and is due to finish at 9 pm.



ALVIN LEE



THE NEW SEEKERS: Re-formed

## MEET THE NEW NEW SEEKERS

TWO YEARS after the New Seekers split up saying they would never re-form, they have done just that. But singer Lyn Paul is not among the new faces in the new line up. She has been replaced by Kathy Ann Rae, who is similar to Lyn in appearance.

Other people in the new New Seekers are Marty Kristian, Danny Finn, Paul Leyton, and Eve Graham. The new group haven't signed a recording deal yet, but they are in the studios this week laying down some tracks from which a single will be chosen. (See exclusive interview page 11).

The first concert for the group will be at London's Theatre Royal in Drury Lane on May 16. A tour is planned for later in the Spring.

## No satisfaction as Stones add three

THE ROLLING STONES are to play three more concerts at London's Earls Court on May 25, 26, and 27. Although this means that another 45,000 people will be able to see the show, it doesn't do anything like satisfy the demand there has been for tickets.

Over a million applications have been sent in, most of them asking for more than two tickets each.

The promoters, GP Productions, say they cannot cope with any more applications. Tickets will be allocated by ballot.

## Ward's thoughts

CLIFFORD T. WARD has a new single out this week titled 'Home Thoughts From Abroad'. It is taken from his album of the same title.

## Summit meeting

CHARISMA ARE releasing a compilation album on May 20 titled 'Summit Meeting'. It contains tracks from Linda Rondstadt, Keith Emerson and Todd Rundgren among other big names.

## Easter Spiders

THE SPIDERS From Mars have been confirmed as support act for the Van Der Graaf Generator dates at the London Roundhouse over Easter.



# GET DANCING WITH Chubby Checker

Dance Party / Limbo Rock

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# GLAD ALL OVER

GLADYS KNIGHT and the Pips have had their British tour dates confirmed for this month. A single, 'Midnight Train To Georgia' is being re-released on April 16.

The tour opens at Bournemouth Winter Gardens (April 23) and continues at Manchester Palace Theatre (24), Southport New Theatre (25), London New Victoria (27) and Birmingham Odeon (30).

There will be two shows a night at each venue. It will be Gladys' last tour for some time as she is expecting a baby.

The group have just finished recording the soundtrack of the film 'Pipe Dreams' in which Gladys stars.

## Point of no return

THE POINTER SISTERS are due into Britain in May to undertake a tour. Dates have not yet been finalised. An album, as yet untitled, is due out on April 30 to coincide with these concerts. The Sisters' last release was their single titled 'Going Down Slowly' from their 'Steppin' album.

## ALEX IN DEMAND



ALEX HARVEY

ALEX HARVEY is to play an extra date on his British tour. Because of heavy ticket demand, he will play at the Edinburgh Odeon on May 29. Tickets are on sale now.



GLADYS KNIGHT AND THE PIPS: Tour confirmed.

# Miles Tour

JOHN MILES begins a short concert tour on May 30, opening at the Glasgow Apollo.

Other dates are: Newcastle City Hall (31), Manchester Palace Theatre (June 1), Liverpool Empire (2), Birmingham Hippodrome (3), Bristol Hippodrome (4), London Hammersmith Odeon (6) and Southampton Gaumont (7).

Top price tickets in the provinces are £2.00 and London £2.50. Tickets will be available in two week's time from box offices.

## Linda's TV special

LINDA LEWIS is to co-star with John Miles in a one-hour television special, directed by Mike Mansfield, later in the Spring. The recording will be made when Linda returns from the States where she goes after Easter to record a new album with Allen Toussaint. The TV show will be shown in June.

Linda will play a short series of dates — probably six — in June to preview a full tour which is being set up for the Autumn.

## Summer Mudlarks

MUD ARE planning a series of British dates in the Summer, but the venues have yet to be announced. A new single will be released in April. The band are currently recording material for a new album, most of which was written by Rob Davis and Ray Stiles.



JOHN MILES

## MICK MAKES THE MOST OF HMK

THE HEAVY Metal Kids have their first single produced by Mickie Most released on April 21. It is titled 'She's No Angel'. They are currently recording a new album due out to coincide with a British tour currently being fixed.

Meanwhile, dates for the band in the near future include Birmingham Barbarellas (April 13), Cromer Links Pavilion (15), Maidenhead Skindells (17) and Croydon Greyhound (18).

## Smokie go Cockney

SMOKIE ARE to support Steve Harley and Cockney Rebel on the forthcoming concert at the London Wembley Pool on Monday (April 12). Smokie's single 'Wild Wild Angels' is out this Friday.

Harley is to record through the Summer and then continue his world tour.

## Frank Clark

TICKETS FOR the Frank Clark testimonial concert on April 15, are only available from Newcastle City Hall. Please do not send money to Record Mirror & Disc. People who sent money to us will have their applications sent on to Newcastle.

## NEWS IN BRIEF

WIDOW MAKER have been added as support to the Nazareth tour which opens on April 20 at the Manchester Free Trade Hall.

Ex-Argent guitarist John Grimaldi has formed his own band and will play at the London Marquee on April 13.

Kiss British dates are: Manchester Free Trade Hall (May 13), Birmingham Odeon (14) and London Hammersmith Odeon (15). Johnny Taylor's American hit 'Disco Lady' is being rush released this week.

Nutz have a new member. He is keyboard player Kenny Newton. Extra dates on the Nutz tour include Thurrock Technical College (April 9), Darlington Masonic Hall (10), High Wycombe Town Hall (12), Shrewsbury Priory Hotel (17), London Roundhouse (25), Derby Cleopatras (29), Isleworth Borough Road College (May 8), Plymouth Woods Club (13) and Wigan Casino (29).



KISS: UK dates

# RECORD MIRROR & DISC

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# American hotline ...

## Hollywood

# WINGS HIT AN AIR POCKET

MOST LOS Angeles radio stations are boycotting the new Wings album, 'At The Speed Of Sound', because station KHJ received an advance copy. KHJ first aired the album on the evening of Monday, March 22, before Capitol Records had released the album to any stations. The LP was due to be delivered the following morning.

Although KHJ claims they received the album from a private source and not Capitol Records, the stations' boycott is aimed at the record company for giving preferential treatment to KHJ.

Tom Yates, programme director of KLOS, said his station did not play the 'Venus And Mars' album in advance, although they had a copy 10 days before it was released. "In spite of this, Capitol has continuously provided KHJ with advances of all Beagle related product hours or even days in advance of any other LA radio station. KLOS has no intention of playing the Wings LP until it shows the positive indicators we require for adding any other new LP by an unknown group."

Bill Drake and Eric Chase of K100 said: "We have decided to ignore the new Wings album altogether and see no reason why it should be

necessary for us to play any McCartney product until we receive an acceptable explanation... as to why there is obvious favouritism towards one radio station in Los Angeles. "The station is not only ignoring 'At The Speed Of Sound', they are pulling all McCartney and Wings material from their library.

The boycott did not affect ticket sales to the now-cancelled Wings concerts. People started lining up at the Forum box office in Inglewood on Tuesday night, although tickets did not go on sale until Thursday, March 25. All box office records were broken as 36,000 seats were sold in under four hours.

Tickets sold for the two Forum dates, as well as the rest of the 'Wings Over America' tour will be honoured for the new tour dates, still to be scheduled.

## MIRACLE CURE FOR CBS

THE MIRACLES have signed with CBS Records. The move makes them the latest of Motown's charter roster to leave the label, and the timing coincides with the group's biggest hit of their career, 'Love Machine'. Only the Temptations, Diana Ross, Smokey Robinson and the Supremes remain from the early 1960s in Detroit. Stevie Wonder, whose album 'Songs In The Key Of Life' is still delayed from release, is also rumoured again to be leaving Motown. That would mean Stevie never signed the 13 million dollar contract that supposedly was signed, sealed and delivered.

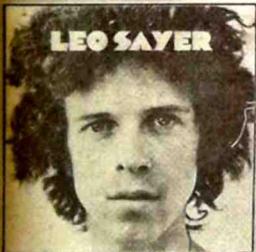
FRED BRONSON



PAUL McCARTNEY: Album boycott

# The show goes on...

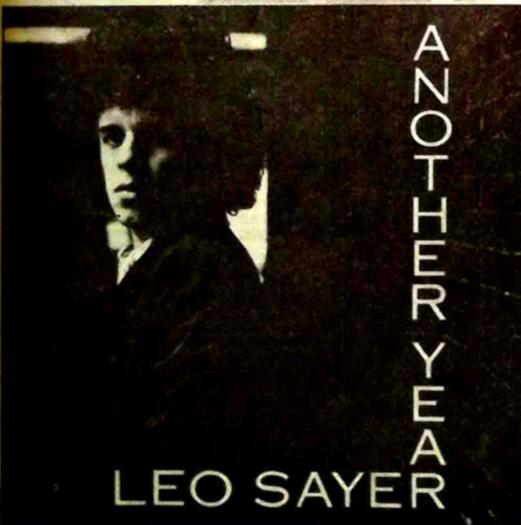
## ...on record...



"SILVERBIRD"  
CHR 1050



"JUST A BOY"  
CHR 1068



"ANOTHER YEAR" CHR 1087

## ...on tour...

- April 8th Gaumont Ipswich
- April 9th Victoria Hall Hanley
- April 10th Odeon Birmingham
- April 11th De Montfort Hall Leicester
- April 13th Winter Gardens Bournemouth
- April 14th Guildhall Portsmouth
- April 15th Dome Brighton
- April 16th Southport Theatre
- April 17th Opera House Blackpool
- April 18th Fairfield Halls Croydon
- April 19th ODEON HAMMERSMITH
- April 20th Colston Hall Bristol
- April 22nd City Hall Sheffield
- April 23rd City Hall Newcastle
- April 24th ABC Chester
- April 25th Civic Wolverhampton
- April 27th Dublin
- April 29th Aberdeen
- April 30th Usher Hall Edinburgh
- May 1st Apollo Glasgow
- May 2nd Palace Manchester
- May 3rd ABC Hull
- May 5th New Theatre Oxford
- May 6th Capitol Theatre Cardiff
- May 7th Davenport Theatre Stockport
- May 8th Empire Liverpool
- May 9th Coventry Theatre
- May 10th ABC Peterborough

*Leo Sayer*

ON **Chrysalis** RECORDS & TAPES.

# ROLL OUT THE OLD..

Alan Longmuir swaps his tartan for pin-stripe and a Bay City lookalike takes over. By David Hancock

APRIL 1, that customary day of high jinx and jokes, turned a little sour for thousands of fans this year when Alan Longmuir, bass player with the most successful pop outfit in the world, decided it was time to quit the Bay City Rollers.

Alan made front page headlines last year when he said he was considering leaving the group because he thought he was "too old at 26." Thousands of letters poured in from fans and Alan decided to give himself a reprieve.

But this time there is no going back. The decision has been made and the replacement has been found.

All Fools' Day began muddled, as the fickle finger contrived to prevent the news leaking out. In other words, British Airways had chosen April 1 to begin their "shuttle" service from London to Edinburgh, and this reporter, always wanting to be in at the beginning of things, promptly missed the first plane.

It was cruising up towards the Lake District while an heroic taxi driver was still

trying to contend with a south London snarl-up.

Fortunately as it transpired nothing had been missed — the airline gets 10 out of 10 for shuffling and nil for service.

Manager Tam Paton, accompanied by new contender for the heart-throb stakes, Ian Mitchell, whisks everyone to the secret hideaway where Alan will be hit fairly and, hopefully, squarely with the question, "Why?"

It's the first chance to appraise Ian. He's pretty, not handsome, and his picture will surely soon become the wallpaper for a million bedrooms.

He has those all-important Rollers looks.

The hideaway is new and the gang's all here.

Eric, Woody, Derek and Les are changing into their roller gear ready for a round of photographs as the new

line-up. Alan is wearing a three-piece pin-stripe suit. The difference is startling.

Alan seems shy and a little weary, but he'll talk.

"A lot of people are probably going to think me crazy to give up the Bay City Rollers, but it wasn't an easy decision for me to make. In fact, it was very difficult," he explains.

"It was just that I lost a lot of interest in the group and I think that was keeping the other guys back. I used to love the touring, but when we weren't touring so much I started to get disinterested.

"The idea of on-the-road playing was lovely. When it started off it was a hobby and I enjoyed that."

Alan was a founder-member of the group some nine years ago and he's seen them move from the hard days



Alan with Ian: 'The magic's gone'

when they had no money, through the time when they got ripped off, up till now, when they sell records all round the world and are becoming as popular in America and Japan as they are in Britain.

He's giving up all that fame and fortune? "But the other guys will still stay my very best friends," he adds (5).

"I don't think I'll be appearing on the albums. It will just be demo sessions, because Ian will be playing in the Rollers. I've taught him a few things and Eric's showed him a lot about Rollers' technique, so I think he'll be a good replacement.

"I should think Ian and I will share the bass playing on the next album."

Alan maintains his disinterest in the group

is a recent thing and doesn't stem as far back as last year when he thought himself "too old to be a Roller."

"I got a big, big boost when I was on the tour. The fans were really terrific and the response unbelievable. It was fantastic in America, but then something happened.

"I don't know, maybe it's because I've got this house in the country and I love my horses and the country and want to spend more time there.

"I've learned it's not a question of age anymore, because there are a lot of stars much older than me and much bigger than I'd ever be. It's just a question of personality.

"I feel I'm disappointing a lot of fans that have followed me personally, but then Ian is a lot younger than me and he'll probably work a lot harder than I'd have done.

"For me, the first time

was the best. For me it was great when it was all happening — it was worthwhile, but I'm talking about what, eight years ago. I don't think the magic's there anymore."

"But it might not mean the end of music altogether for Mr Longmuir.

"If I ever did want to do an actual single, I'd get the rest of the guys to play with me.

"The only thing that would worry me about bringing a single out is that people would think 'Oh Alan's going big time, and wants to do his own thing.' It wouldn't be like that at all.

"If I did release a single, it would just be for satisfaction — just to see if I could do it. I lack a lot of confidence in myself, even in the studios I would always be worried about whether I was playing things correctly.

"When people started slagging the Rollers it

would worry me, but you'll always find the big names have said good things about us. And all the groups that ever made it started off as teenybopper groups.

"But the criticism hasn't forced me to leave. I knew within myself, and Tam knew as well, that my interest in the band was wearing off.

Alan admits to preferring the quiet countryside and his horses to the endless round of photo-sessions and interviews that became a major part of the Rollers' life. He's a shy reserved man who prefers to stand back on stage watching Eric and Woody clowning about and the audience enjoying themselves.

He also admits to having no immediate plans.

"If the Rollers are ever stuck and they ask me to help them out, then I will, but I don't think that situation will ever arise."

Ask Alan if he's made a lot of money out of being a Roller and he'll reply: "I can't put a figure on it, I'm well off, but I'm not a millionaire."

"Is it an April Fool's joke?"

"No, no it isn't." Then goodbye Alan Longmuir.

And hello Ian Mitchell.

## Palpitations

Sorry, first we have a splash of Tam Paton, who is suffering from the 'flu and reckons his heart palpitations are getting worse. He's a self-confessed hyper-chondriac.

He's been on the lookout for a replacement since last year when Alan first thought about quitting.

"It was difficult because you have to have special qualities to be a Roller," says Tam.

"They have to be interesting — it's not true that I just look for a pretty face — and they must have the ability to play, which Ian has. He's been in a group for three and a half years and is a capable musician."

And now, Bay City Roller fans everywhere, a roll on the drums please for the latest star of the show, Ian Mitchell.

Ian has inherited perhaps, the most enviable position in pop music today. He has, overnight, become the envy of just about every aspiring teenage musician in the world and an immediate pin-up.

Compared with the other Rollers, this boy really does seem young, although he puts his age at 17. The rest of the gang could be mistaken for elder brothers.

It's been four days since he was told he would be the future bass player with the Bay City Rollers and you get the feeling that it hasn't really sunk in yet.

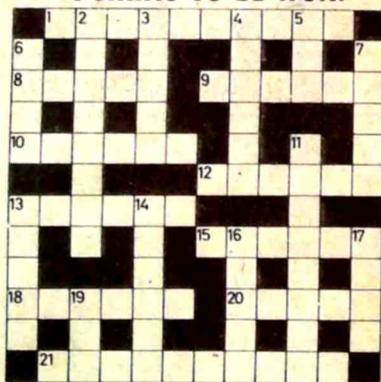
Speaking with a lilting Irish accent, the boy from County Down explains: "We used to back up the Rollers in

## 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 (10), Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by April 14.

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



#### ACROSS

- 1 Music in the equatorial forest? (6,4)
- 2 Not Chapman of the songwriters (5)
- 3 One of the girls appearing one on another on a Dylan album (6)
- 4 How Fanny should be with my love (6)
- 5 Judas as a churchman (6)
- 6 Mutter is dancing on air (6)
- 7 "This — — — On Fire" (Julie Driscoll) (6)
- 8 The Robertson of the Band (6)
- 9 John Miles defying authority (5)
- 10 A girl's limbs give us a SB and Q number (4,2,4)

#### DISCWORDS No 516 SOLUTION

- Across: 4 Boom, 6 Original, 7 Omen, 8 Rider, 10 Sedak-a, 12 Cliff, 13 Quiet, 14 Cherry, 17 Gianni, 20 Eyes, 21 Sunburst, 22 Suzi
- Down: 1 Joni, 2 Nice, 3 In-NE-S, 4 Blood, 5 Manhattan, 8 Ricobets, 9 Drive, 11 Alice, 15 Rossi, 16 Young, 18 Lord, 19 Note.

#### DOWN

- 1 A Cate Brothers "brother"? (5,3)
- 2 Bowie's Jean (5)
- 3 Bay City wave (6)
- 4 An able band? (3)
- 5 One of the Walker Brothers, we hear, from up North (4)
- 6 Home is where this 'is, says David Cassidy (5)
- 7 A month of '63 (8)
- 8 On which to find Doors' riders (5)
- 9 Kendrick and Drennon in little whirlpools? (6)
- 10 It goes with Frocol (5)
- 11 Material for a torpedo (4)
- 12 Musical term for a drinking place (3)

#### DISCWORDS No 517 SOLUTION

- Across: 1 Elite Hotel, 2 Eagles, 8 Etna, 10 Notes, 11 Manana, 14 Dagger, 16 Swing, 17 Mars, 18 Marilyn, 19 Strawberry.
- Down: 2 Lights, 3 Teens, 4 Opera, 5 Extra, 6 Fernando, 9 Mahogany, 12 Lenska, 13 Winter, 15 Grant, 16 Slade.

NAME .....

ADDRESS .....

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

No 518

# ...ROLL IN THE NEW



Now he's the real thing: 'We copied the Rollers, except our tartan was Irish'

Belfast and we used to copy their image on stage."

This boy's from one of those Roller look-alike acts!

"Yeah, we used to copy their image on stage. We were called the Young City Stars — you see we even copied their name 'City,'" he laughs.

"It all started when we supported the Rollers at the Usher Hall. After we saw them in

their gear, we decided we would wear it as well — only our's was Irish tartan.

"The band became very big in Ireland because we used to have all the Rollers' fans over there that couldn't see their idols.

"I first got in touch with the Rollers when I approached their manager and said, 'Are you Tom Pattern?'" and he said, 'No, I'm Tam Paton.' After we got to

know him he invited the whole group over for a holiday for a few days and we kept coming across. Then I came by myself and we had a row in the group over that, so I said I was leaving.

"I suppose I've known the Rollers about a year now, but I didn't know anything was about to happen until three weeks ago when Les said something big was going to happen in the next few weeks.

"Then I went for a voice test and was rehearsing when Tam said to the others: 'Aren't you going to tell him he's in the band?'"

His first reaction was one of shock.

"I thought it couldn't be me. About an hour later I telephoned my mother and she cried."

Les butts in: "He's my great mate and he's a Roller because he's got personality, talent and a good sense of humour."

For the pictures Ian has to wear some of Les' spare Roller gear because his stuff isn't finished yet.

He's aware that when the group go out on the road, and a world tour which incorporates four British dates begins on May 15 in Helsinki, the pressure will really be on — especially from certain fans who won't easily accept a replacement for Alan.

You are bound to get

real loyal Alan fans, but I don't think they will upset me and I hope to bring over more fans from the old group I was in."

Ian, who plays guitar and piano as well as the bass, has a self-assurance that seems almost unreal for someone so young thrust into the limelight so quickly. But then he's been a second division Roller for some time.

"The only real differ-

ence between what I was doing before and what I'll be doing now is that, although we looked and acted like the Rollers, we didn't have the pressures they have and we certainly didn't have the money."

"I can't really come to the terms with it. I probably will over the next few weeks, but now it's a bit like a dream."

"Is it an April Fool's joke?"

"Oh, I hope not."

## Super Stars

### ARIES

(March 21 to April 20)  
A busy week, but an interesting one. You'll be feeling very artistic, but at the same time you'll have to be prodded into action. Make sure when they push you pull.

### TAURUS

(April 22 to May 21)  
You may feel strange this week coz you've touched down on alien soil and are surrounded by complete unknowns. Try not to recoil into a safe and cosy shell, instead be bold, be smart and most important of all, be nice.

### GEMINI

(May 22 to June 21)  
It's a gay day (week, month) all round, but don't think that just because

you're having a ball that technical hitches won't appear. We're not pessimistic, but just watch that red light signal.

### CANCER

(July 22 to July 22)  
When in doubt try not to bail out. Wait a bit, before you volunteer to give up excitement for something boringly simple. 'Tis better to live on the edge than to live a life of regret.

### LEO

(July 24 to August 23)  
This week you'll have sorted your head out, but the one thing that bothers you is those pesky romances. Your love-life is zig-zag. Sometimes good, sometimes bad and

sometimes too middle of the road to give you any kicks. Once you polish up the passion angle all will be well.

### VIRGO

(August 24 to September 23)  
Don't be fooled by do-gooders, they only want to find their way inside your fat juicy wallet. But they'll be in for a shock. They don't realise that the 'fulness' of your purse is due to having too many Luncheon Vouchers!

### LIBRA

(September 24 to October 23)  
A great time for giving the thumbs up on cash involvements. You would

do wise to invest in something that has hitherto been merely a dream. That gives you lots to choose from!

### SCORPIO

(October 24 to November 22)  
What's the matter me o' fruit? Lost your apple pie innocence? Or are you just cheesed off because everyone expects blood out of a stone? Still, what matters is you're down, really down, but you will begin to feel better when friends pop in for a chat (which will happen at any time).

### SAGITTARIUS

(November 23 to December 21)  
You are longing for a heart-

tearing romance, i.e. the romance that all the sentimental dream of having. But alas, there's no one (convincing) on the scene at the moment. Never mind you'll have your dreams answered in postcard form one of these days.

### CAPRICORN

(December 22 to January 21)  
You might be heading for one of those Godforsaken blueprints again. But wait, it could just be a false alarm. What seems like the end of the world might merely be a tiny slip-up that can be rectified. So, in short, not such a bad week — if you discount all the misunderstandings.

### AQUARIUS

(January 22 to February 17)  
If you've promised to do a friend a favour, don't back-down now. You'll only regret it because you never know when you might need them (ah but we do). If that isn't a good enough hint, then we give up!

### PISCES

(February 18 to March 20)  
No problems with you lot, none that we can see anyway. Just enjoy life, particularly during the latter half of the week. Lucky number for you is 7, and if that seems totally irrelevant just wait and see.

# Still crazee after all these years

**YOU KNOW** it's ten long years Slade have been together. Doesn't seem like it, but you know how times flies . . . In my estimation, Slade always have been the definitive pop band. A large percentage of their singles have been classics and their stage shows a fair excuse for one and all to git their rocks off. Where image is concerned, Slade have always been Joe Public's favourite geezers.

Once upon a time (and oh, what a time it was), Dave Hill and Don Powell joined a band called the In Betweens, and thereafter did the rounds at those proverbial seedy workingmen's dives and youth clubs, etc. etc.

Anyway, as the story goes (and there must be umpteen versions by now), Dave and Don were auditioning for a bass player and, lo and behold, young Jimmy Lea came along for the job.

Jim recalls with a certain amount of nostalgia: "When I saw the advert in the local paper, I thought I'd give it a go. I didn't have any equipment so I pretended to Dave and Don that I hadn't brought it with me because of travelling on a bus."

Nod at that time was still involved with a group called The Mavericks, but that didn't stop the In Betweens checking him out as they knew their line - up was literally falling apart at the seams.

Eventually, a state of flux occurred. Most of the band (discounting Dave and Don) wanted to jock it in because of "musical differences". This meant they were only too eager to have Jim join them, but they were still very much in need of a singer.

Dave says: "Actually, there was one guy in the group who we had to pay off. It was really a very awkward split."

The pandemonium didn't stop there. The band had notched up quite a following in Wolverhampton and the fans blamed Dave Hill for the break-up.

"Some of the fans got really nasty," Dave explains. "One night they poured beer in my suitcase, which contained all my stage clothes, and a lot of them threatened to do me over."

Jan Iles  
talks to  
Slade, the  
grand old  
men of pop!

However, it came to pass that the reincarnated In Betweens - namely Dave, Don, Jim and Nod (they managed to get the latter when The Marvericks split) proved to be even more popular with the Midlands crowds.

Jim takes over the narrative: "I'd joined the group and after the first week Nod came along. There weren't many really good singers around in Wolverhampton during those days - only Nod and Robert Plant (now of Led Zeppelin). Robert was in a rival band called The Tennessee Teens and wouldn't have been interested - he certainly wouldn't be now," mused Jim. "So Nod was the obvious choice."

## Comical

One of their first gigs with the new line - up was at the Blue Lagoon in Newquay.

"We were talking to Queen's Roger Taylor the other day," Jim continues, "and he remembers that gig because he was playing in a band at the Lagoon during that time."

"It was comical talking about it all, and he remembered everything, all the old numbers we did and the double lead we had (at that time Noddy was also on guitar). It was amazing."

At that time, incredible as it might seem, Nod was a weak, insipid singer, with no gravel, grit, grope in his voice. Joining the In Betweens changed all that.

"The band was so bloody loud," laughs Jim, "you couldn't hear the PA system, and Nod had to really shout. His voice soon became rough and raunchy."

Some of the craziest anecdotes are about their stay in Germany.

They did a stint at the Star Club in Kiel, where one Paul Raven, (Gary Glitter) with his henchmen The Boston Showband, were also appearing.

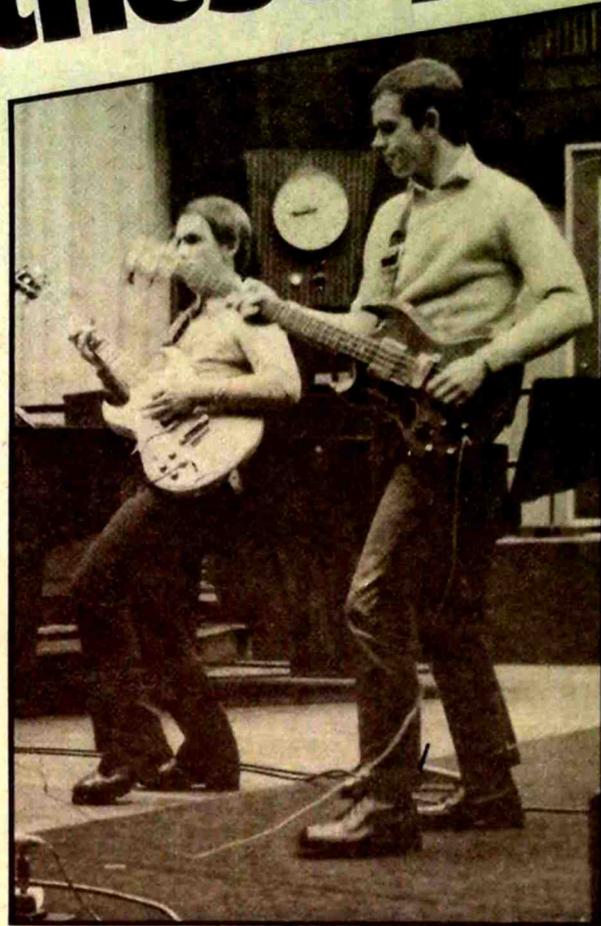
"We played a lot of Tamla," says Don Powell. "We were really into all that stuff, plus stuff by the Young Rascals. In those days you never wrote any of your own songs."

During their stay in Germany, Dave and Jim were spotted by a guy from the local TV Station, who thought they were hippy types and subsequently asked them to appear on television. They jumped at the chance, as a fiver each couldn't be sniggered at in those lean, hungry times.

"Trouble was," Dave recalls, "the manager of the club went spare about the TV show. He called us in his office and in broken English shouted: 'You don't play in my club, your music too loud and you go on TV as hippy - get out of my club!' Well we were killing ourselves laughing because his flies were undone!"

Next stop for the wanderlusts was the Bahamas (sw - an - ky), but it sounded far more "big - time" than it actually was.

"At first it sounded ideal," Dave says. "Forty quid a week each, but it turned out to be a diabolical booking as we ended up sharing



SLADE: laughs, not aggro

the bill with male strippers and Sidney The Fire Dancer; real crap. So like Germany, we did a bunk and came home."

On their return they changed their name to Ambrose Slade and, although happening locally, they were still regarded as "sore thumbs" by the music nobs.

Their image (or images) might have had a lot to do with it.

When they first played together as the In Betweens, Dave (extrovert / foppish) wore a duster - coloured yellow coat, and red tartan, note, TARTAN trousers; Nod wore a ganster style check jacket three sizes too big (he now wears it for gardening); Jim looked cool and hip in desert boots and jeans; while

Don wore something a lot more twee.

Then there was the Skinhead Image: Doctor Martins braces and spiked convict - like hairstyles. Much later on, Dave Hill in particular went overboard with silks, satins, glitter and platform boots.

"We were always ourselves," insists Jim. "We never put on any front. All the gear we wore represented our own particular personalities. Even as far back as 1966, Chas Chandler (their manager) said to us: 'I'll give you a piece of advice, always be yourselves,' and we have - always."

By the turn of the decade they were calling themselves Slade, and with the skinhead street image

(all the rage at the time) their audiences could readily relate to them.

"We used to loon about on stage a lot," says Jim. "It was totally madcap. We used to have a laugh with the audience, like one week Nod would dress as a vicar and address everyone as 'his brethren'."

By 1970, the band were just a breath away from stardom.

"It still seemed like we wasn't gettin' anywhere though," Don says. "We went up to Chas and asked him how long it took Hendrix to break over here, and he said: 'Oh, about three months.' We said what! We'll never make it! But Chas, and he was about the only one, really did have faith."

Come 1973 (one of their most fruitful years

in terms of hits) Slade produced five red - hot hits; three of which reached number one in the British chart.

However, it was during this time that Jim was at his most disillusioned.

"It didn't seem real somehow. I mean it was a great year for the group, but I felt that we could have written any crap and it would have made the charts."

The year after saw a drastic change for Slade. They made a film which took up a lot of their time. "Slade In Flame" proved semi - successful, but at the same time lost them a lot of fans.

Dave talking: "We enjoyed the experience immensely, we wouldn't have missed it for the world, but we lost a lot of fans over that film. A lot of people thought the characters we portrayed were really us, and they'd say things like 'have Jim and Nod made up yet'. It was crazy. A lot of people even thought we'd split!"

1975 saw Slade concentrating on the States, and indeed they seemed to be boogying Yank - style on their latest album, 'Nobody's Fool's', released March of this year.

## Troubles

As I said before, ten years is a long time, but even so, Slade managed to survive without too many troubles.

The worst tragedy occurred when Don Powell got himself badly bashed up in a car crash in '73. He nearly lost his life and his girlfriend died in the crash.

"That was one of the worst periods for all of us," says Dave emphatically. "It shocked the living daylight out of us when we thought Don might perhaps die. It shook us up."

Jim: "We've stuck together for all these years because we get on, and because we can take the mickle outta each other. That's really the secret."

The thought of splitting never enters those four heads.

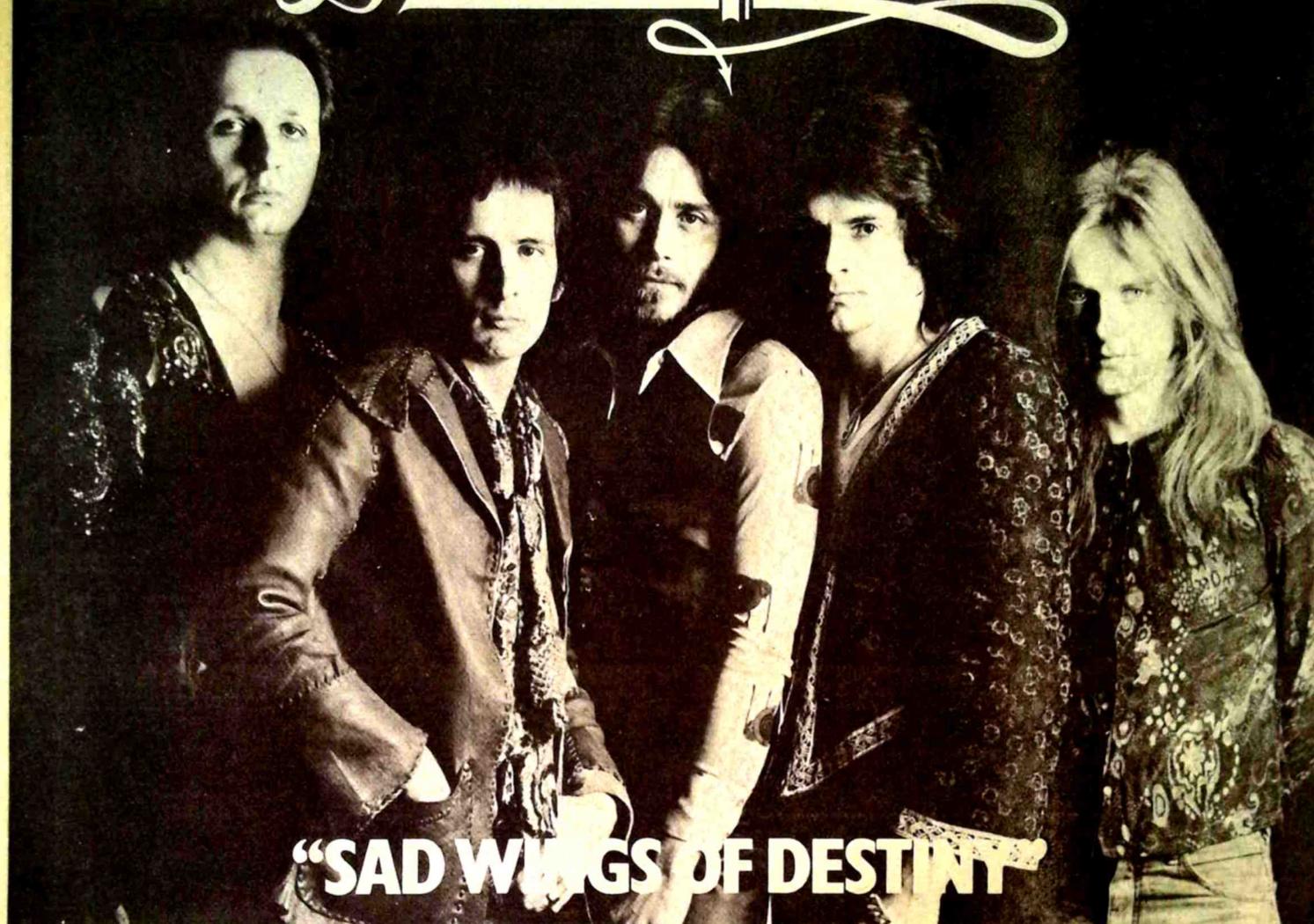
Jim: "Why should we? There's still plenty of life in the ol' band yet."

"I think if one of us decided to split, the band wouldn't call it a day. But the thought of seeing a new coat where my old coat should be would feel very odd."



Slade over the years: 'We were always ourselves'

# Judas Priest



**"SAD WINGS OF DESTINY"**

## THE NEW ALBUM

**FROM ONE OF THE HEAVIEST BANDS AROUND**

FEATURING THE NEW SINGLE "THE RIPPER" GULP 31

### TOUR DATES

7 April. Fiesta, Plymouth  
 8 April. Assembly Rooms, Tunbridge Wells  
 9 April. Corn Exchange, Cambridge  
 10 April. Stadium, Liverpool  
 11 April. Playhouse Theatre, Nottingham  
 12 April. Town Hall, Birmingham  
 13 April. Top Rank, Cardiff  
 14 April. Winter Gardens, Malvern  
 15 April. Town Hall, Cheltenham  
 17 April. City Hall, St Albans  
 18 April. Greyhound, Croydon  
 19 April. Music Hall, Shrewsbury  
 20 April. Top Rank, Brighton  
 22 April. Werrina Stadium, Peterborough  
 23 April. Hastings Pier, Hastings

24 April. Cricket Ground, Northampton  
 25 April. Wyvern Theatre, Swindon  
 26 April. Deeside Leisure Centre, Nr. Chester  
 28 April. Scala Cinema, Rotherham  
 29 April. Town Hall, Middlesborough  
 30 April. Mayfair, Newcastle Upon Tyne  
 1 May. U.M.I.S.T. Manchester  
 4 May. King George's Hall, Blackburn  
 6 May. Polytechnic, Leeds  
 8 May. Technichal College, Harlow  
 9 May. Civil Hall, Guildford  
 12 May. Civic Hall, Dunstable  
 13 May. Skindles, Maidenhead  
 14 May. Slough University, Slough  
**16 May. New Victoria Theatre**

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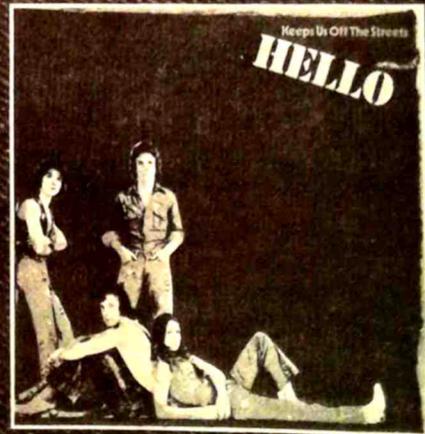
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# THE NEW SEEKERS

The old New Seekers have re-formed. Now they're the new New Seekers. Confusing, isn't it? DAVID HANCOCK explains everything in this exclusive interview.

**THE ONLY** thing that's stayed stable about the New Seekers is their name. So when you read this week that they are re-forming, that's not absolutely correct.

Oh yes there's going to be a New Seekers group and New Seekers records but (if this doesn't sound even more confusing) it's really a new New Seekers.

Left-overs from the last reincarnation, which dissolved more than two years ago, include the kingpins of the act writers Marty Kristian and Paul Leyton. Eve Graham is still there as well but out goes Lyn Paul (now well into a solo career) and Peter Oliver.

In come Danny Finn who with Kristian and Leyton was one third of the less than successful Marty, Paul and Danny, and then there's the unknown factor, new girl Kathy Ann Rae complete with hairstyle that suggests there may be more than just a little of Lyn Paul in there somewhere.

The act is back together. Except Eve Graham, who is suffering from flu, the rest gathered at their management offices. Marty Kristian emerges as the major spokesman for the group and it's suspected he's probably the architect behind the reformation.

Paul says he and Marty have had it at the back of their minds for some time to re-group.

Danny explains away the days of Marty, Paul

and Danny by saying: "The idea was to devote more time to writing songs, obviously we were interested in recording but we were also putting together a publishing company, a production company and a studio."

Although the last couple of years may now be excused as a period of re-organisation for the coming of New Seekers Mark II, it's also true that no member of the old group has had the same impact on the music scene since the split.

The new New Seekers could well be borne out of the financial facts of life.

"You can slant it whichever way you want to", admits Marty. "But the pressure was on us after we split up. There were always people asking why we did it and why didn't we get back together."

"Paul and I had set up the production company and then met Danny with the idea of furthering our writing. We met Kathy while looking for someone to record one of our songs. The whole idea of re-forming the New Seekers evolved from there."

"The group broke up before because there were areas of dis-



THE NEW SEEKERS: with Kathy Ann Rae (top right)



satisfaction, problems with the direction of the group and frustrations within it."

Now all those things are hopefully ironed out.

The new girl, Kathy, looks similar to Lyn Paul yet the group maintain it wasn't intentional, despite Kathy's once - dark hair having recently been dyed blond.

"When I first met the boys there was no talk about re-forming the New Seekers, it was simply to record material they had written", explains the latest recruit.

"And there wasn't a deliberate attempt for me to look like Lyn. It's the contrast between myself and Eve that was

needed."

"Let them see the act first", says Marty. They are aware that many people may see this latest incarnation (of a group who sold more than 20 million records throughout the world) as the relatively unsuccessful "Marty, Paul and Danny" but with a name change.

"Whatever we choose to say about it", explains Danny, "people will still think what they want to and we can't change that."

"It doesn't bother us", continues Paul. "After all we were, and still are

the nucleus of the New Seekers."

Two years ago that magic name would have been enough to ensure immediate success. Now, it might not be that easy. For a start there's been the recent emergence of Guys 'N' Dolls, who may very well have filled the place vacated by the New Seekers.

"We don't look at them as opposition. They are obviously very successful in their own right but they have a totally different presentation to us."

"To be honest, they are not even a consideration in our minds. We're not going to compete against this group or that group. That's the farthest thing from our minds",

NEW AND OLD SEEKERS: (Top) The original New Seekers, with Keith Potger (from the original Seekers). (2nd) Marty, Paul and Danny - an offshoot from the first New Seekers split. (3rd) Lyn Paul, not rejoining. (4th) Lyn being comforted by Peter Doyle after his decision to quit the group in 1973

concludes Marty.

Interest in the reformation has already been shown by many record labels vying with each other for a deal. The group haven't signed yet but they do go into the studio on April 12 to cut some new tracks, one of which will no doubt make its way onto a single.

For Kathy it will be her first record deal and naturally she's very excited at the prospect. Before joining the outfit she worked as a singer with the Ken Mackintosh Band.

The change of personnel may also mean a change in what was accepted as the New Seekers sound. "Marty says they don't write songs with a definite sound in mind and a song for Marty, Paul and Danny might equally

suit the New Seekers. "At the same time we're not that possessive. If a song comes along that we like we'll record it. They don't all have to be our own songs", adds Paul.

No doubt thinking of that Coca-Cola commercial!

The new type New Seekers may be seen in concert at the Drury Lane Theatre on May 16. It will be the beginning of more years in the spotlight and all the group are looking forward to it.

"Having learnt from those last five years as New Seekers, hopefully we will now be able to cope with whatever strains the reformation will mean," says Marty.

So there you have it, the beginnings of the new New Seekers.



## SEE THE NEW LINE-UP—50 TICKETS TO BE WON!

THIS WEEK'S greatest news for all New Seekers' fans must be the re-formation of the group after two years. Record Mirror & Disc is giving you the chance to win one of 25 pairs of tickets to see the new line-up at their all-important first show in London. The concert is being held at Drury Lane Theatre on May 16. If you rate yourself as a real New Seekers' fan this is a competition you cannot afford to miss. So just answer these three simple questions and those coveted tickets could be yours.

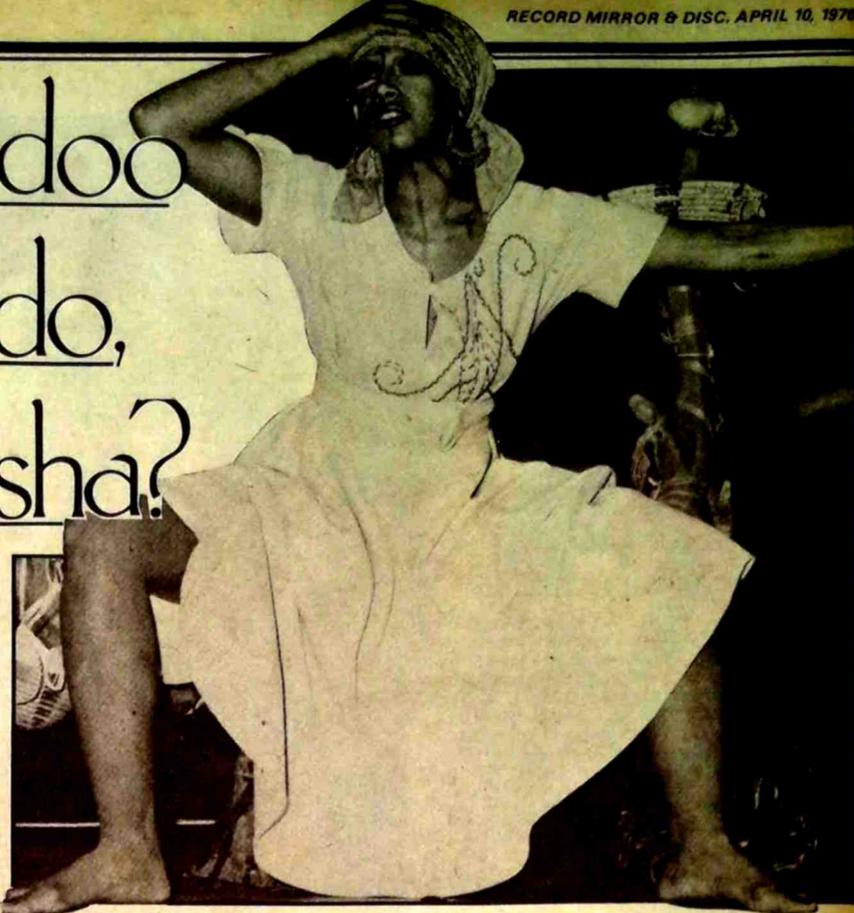
- Name the original New Seekers' line-up.....
- In which group does Peter Oliver now appear?.....
- What nationality is Marty Kristian?.....

NAME.....

ADDRESS.....

Fill in the coupon and send your entry to: New Seekers' Competition, Record Mirror & Disc, Spotlight House, 1 Benwell Road, London, N7 7AX.

# Woodoo you do, Marsha?



**MARSHA HUNT,** author, broadcaster, singer, actress, dancer, model, amateur astrologist and part-time Voodoo Queen leaned back in a jangle of beads and feathers and talked about her life and much - publicised times.

"Somebody was talking to me a while back about why I flit from one thing to another and I said 'if somebody tempts me with something marvellous, I cannot resist temptation.' It's often quoted and it now has a sexual ring about it but it had none at the time."

### Career

It's difficult to trace Marsha's career without shooting off at any one of a dozen tangents. Musically she reached a bizarre high with a classic single 'Walk On Gilded Splinters'. As an entertainer she knocked them for six nightly in 'Hair' and she also talked her way through a five-nightly chat-show for Capital Radio, a show which became compulsive listening for it's humour, it's music and Marsha's relentless and probing questions into the life-style of such musical gods as Stevie Wonder.

"I can't explain how difficult that time was because I'd over-extended myself. I'd never done a chat show and suddenly I was doing one for five nights a week and also doing a Black Music show on Saturday and I was trying to be a real mum. I was taking Karis to school, and collecting her - I never had one moment to breathe so I gave it up."

Karis is now five. Marsha kicked up a



**MARSHA:** main picture above from the musical 'Mardi Gras'. (Small pics) in her Capital Radio days and as Rosie, the Voodoo Woman.

little dust when she was born by announcing that her father is Mick Jagger. She's never regretted having a child but she admits that it's changed her life.

"I'm a very ambitious person but now I'm an ambitious mother. After all, what else is there when you're on your own other than the next gig?"

Marsha is currently

appearing in the musical Mardi Gras in which she brings a menacing, serious presence to her role as Voodoo Queen, hence the beads and feathers. She's an essential asset to most successful rock musicals. First 'Hair' then 'Catch My Soul' and now 'Mardi Gras'. Although she insists that "my best feature is my shoulders, they're the only thin part of me," nevertheless, she's a lithe, aggressive mover which, linked with her smoky voice make her a very watchable performer.

Marsha is a perfect front-line singer, which prompted her to gather a band of minstrels behind her a couple of years back and take to the road with Marsha Hunt's 22.

"I saw this group of Scottish musicians auditioning for a TV show with me. They looked terribly young and fresh so I invited them to dinner and we became friendly."

It was a very important musical time for me because prior to that I hadn't done a great deal of writing and nor had I had the sympathy of gentle musicians, cos musicians are very kind of heavy.

This band had time and great enthusiasm and they played incred-

by Jan Etherington

ably well but, unfortunately they wanted to use my name. The record company said your name is worth money to us. I said look, it's not my band, I am in the band but they insisted on calling it Marsha Hunt's 22 and that was the beginning of the end. Meeting the band, people greeted me. If there was aggro, I got the aggro. So we split. I still see them. One was my boyfriend for three years, one moved back to Scotland, another is in Marmalade and one guy is a touring manager for it."

It's surprising that Marsha didn't foresee all this happening in her stars. It was her mother who started her interest in astrology and she

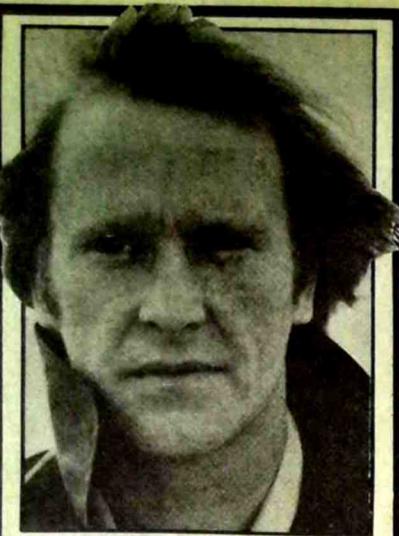
never moves out of the door until she's read her horoscope.

Not content with cavorting nightly in other people's musicals, Marsha has just written one of her own. It's called 'Man To Woman'.

"It's about relationships. People say 'Oh, God Marsha's on another trip again', but someone wants to put money in it. I'm just glad I'm able to do all these things like writing, singing, acting. So why not exploit it? Why not indeed?"

One thing's for sure, she will never be boring.

**MARSHA:** with her five year old daughter Karis.



## Laughing policeman

**FOR OUR PLEASURE,** Dennis Waterman has released a single. And before you start thinking what a screen cops doing that for and yeah, yeah you've heard it all before with the likes of ol' Kojak getting whimperishly sentimental on that ridiculous 'If' pap, hold on a minute. Before you jump the gun, Dennis' single is pretty good.

It's a self-penned composition titled 'For Your Pleasure', a quasi-rocky, cock-sure song, which has Dennis spitting out the vocals like a pub/bar Dylan. Why, the young screw from TV's, 'The Sweeney' sounds as good, if not better than a lot of bona fide singer/songwriters, and that's a fact.

DJM showed an interest in his work, and took him in the studios to record three tracks, one of which turned out to be the single.

Said Dennis, sipping on a treble Scotch and drawing on a fag: "I've written loads of songs in the past, but I didn't think they were very good."

"I was bloody nervous in the studios 'cos I've got quite a lot of conceit and I didn't wanna show myself up", said Dennis laughingly.

He needn't have worried because DJM are showing further interest and there's now talk of an album.

### Football Fanatic

"I'm getting together with Richard O'Sullivan (of 'Man About The House') and we're gonna lay down a couple of tracks together. I mean we're old mates and Richard's a very good musician. He's very jazz oriented. He writes some good stuff. It all started really when me and him were in a pub one night and after closing time we got together and played around on piano and did about six or seven songs."

Dennis, who also plays guitar (I'm not that good") reckons it was Dylan who started it all for him.

"Dylan's the real reason why I learned guitar, plus a fantasy love affair I had with Joan Baez."

"I'm very into, oh I hate that bleedin' saying, influenced by acoustic guitarists."

I wondered how Dennis felt about the prospect of doing concerts?

"I'd like to do concerts and pretend to be Rod Stewart", he said jokingly. "Of course I would like to get up on stage and sing, but it's very time consuming all that and I'm still an actor. I'm still doing 'The Sweeney'."

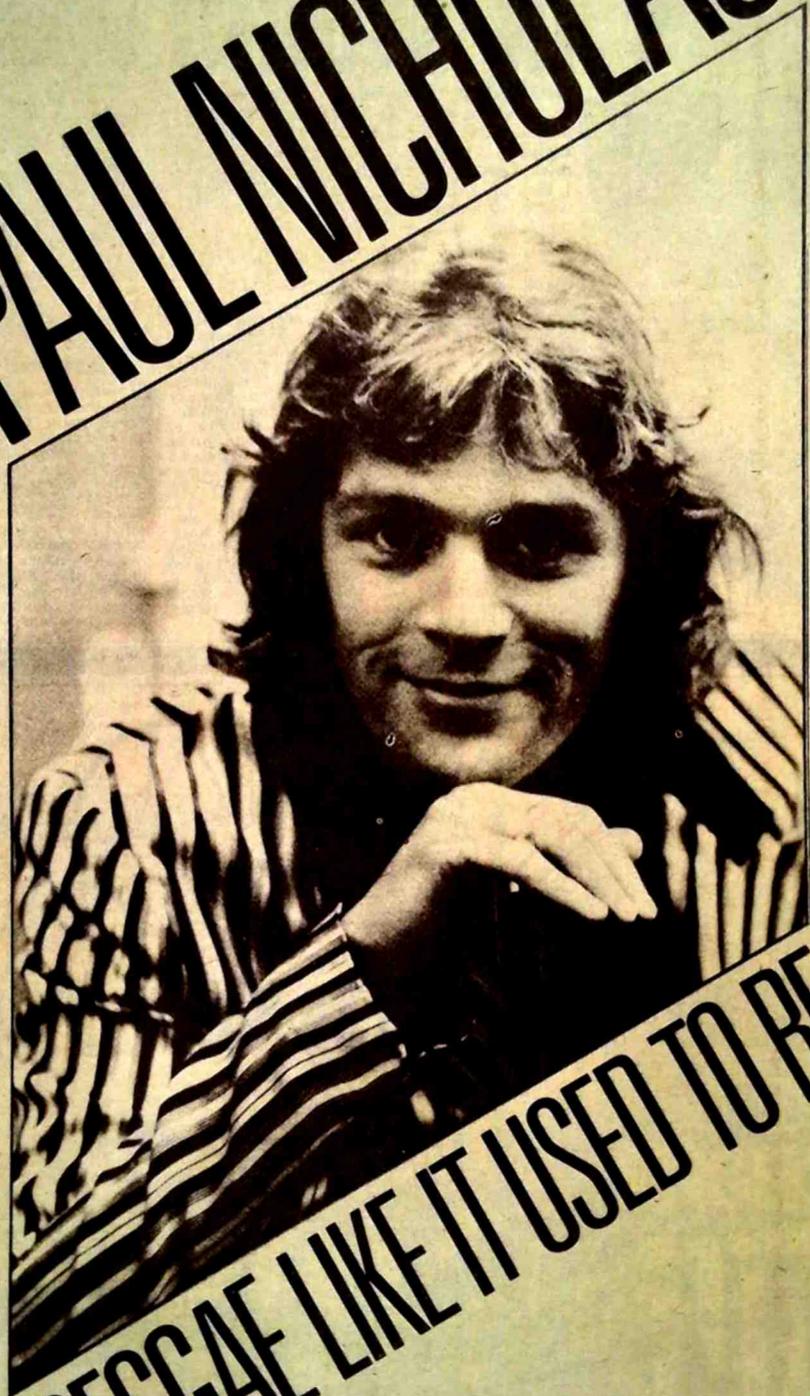
"But I don't rule out the possibility of live shows. I mean if I was successful there's a lot of money to be earned, more so than in acting."

When he's not in front of cameras or singing and playing guitar Dennis likes to go down the pub: "Basically I love pubs and I'm also a football fanatic. I do a lot of charity matches, but when I'm not playing, I support Chelsea."

Sutherland Brothers & Quiver  
their new single  
*Arms of Mary*



# PAUL NICHOLAS

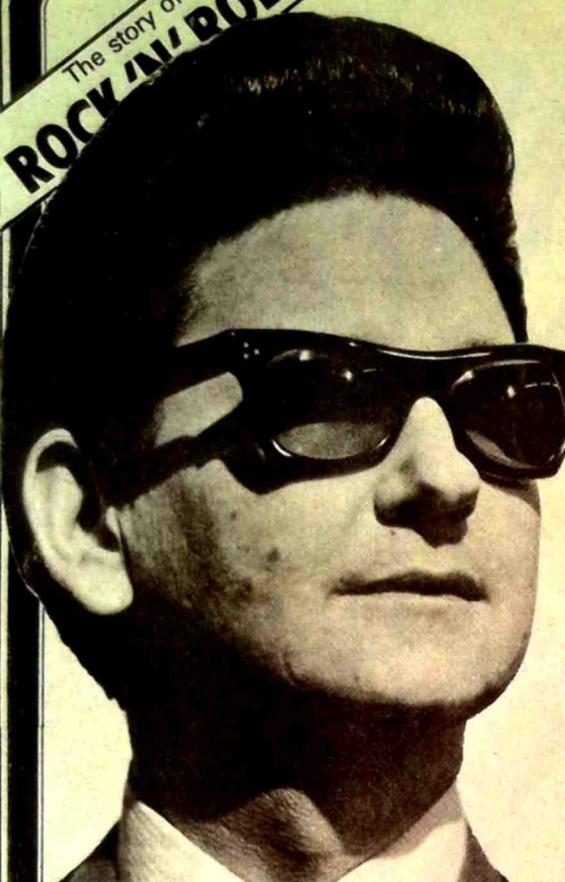


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The story of  
**ROCK 'N' ROLL**



PART EIGHTEEN: Roy Orbison

# ORBISON: POETRY IN MUSIC

**ROY ORBISON** stood on stage dressed in black shirt, black trousers and shiny black shoes. The hair jet-black and stiff with lacquer. The huge-rimmed spectacles also dark, fending off the glare of the spotlights.

But the face pasty white, a death-like mask. A whiter-than-white face in the midst of all that black.

Barely moving his lips, let alone any muscle, Roy Kelton Orbison gave out with a heart-rending treatment of 'Only The Lonely', the beautiful voice soaring and biting through heartache-spreading lyrics.

And a voice from the audience, in an otherwise enraptured gathering, yelled: "Cheer up Roy, for Crissakes!"

Roy Orbison is one of the great Rock 'n' Rollers who was to go on to make a fortune out of sadness and melancholy. But make no mistakes, his heart was, and is, in the real Rock 'n' Roll.

by  
**Peter Jones**

The Big O was one of the rockabilly singers who made the trek to Sam Phillips' Sun record label in Memphis, Tennessee. Others there were Elvis Presley, Jerry Lee Lewis, Carl Perkins, Conway Twitty and Johnny Cash.

Orbison, in terms of physical appeal, looked the least likely to succeed in show business, but that crystal-clear voice was his trump card.

He'd fronted his own band, the Wink Westerners, and was very friendly with Buddy Holly for a short while — tragically short, because Holly perished in an air crash at the age of 21.



◀ **ROY ORBISON:** a very rare photograph of him without the tinted glasses he was to become famous for

minute pop record as you can.

That's how his songs stand up today — as pure poetry in music. The voice is almost of operatic range, and in stage shows it stands up on its own.

### Mournful

Those few who dared to barrack him for his mournful parade of emotions laid bare could expect no compassion from the rest of the audience. Just treated with contempt.

For an apparently quiet and unpushy guy, Roy Orbison has shown remarkable courage in his career. For the tragedy he portrays in his songs has visited his own life.

In 1966, his lovely wife Claudette was killed in a motorcycle accident. And in 1968, two of his three children were killed in a fire which burned down his luxury home in Nashville, Tennessee.

He forced himself to go on working. "All I was really doing was surviving. I was trying to work myself out of the turmoil. But I found it really does take time to get back on your feet."

Now he is married again, a father again, and seemingly happy with his life, even without the huge hit singles that marked so much of his career.

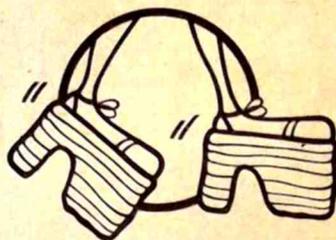
Sam Phillips had Orbison rocking through 'Ooby Dooby', which sold 350,000 copies in the States... and which Orbison today proudly claims is the first, and worst, record he ever did make.

Orbison proved early on he was a fine songwriter — 'Claudette', his hymn of praise to his wife, was one of the two sides on an Everly Brothers biggie, the other being 'All I Have To Do Is Dream'.

### Attitude

'Only The Lonely' came up in the Summer of 1960, three years before the Beatles presented their take-over bid for the pop world.

Then came 'Blue Angel', 'Crying', 'Running Scared', 'Dream Baby', 'In Dreams', 'Mean Woman Blues', 'Oh Pretty Woman'. He said of his own attitude to making a record: "Pack as much poetry and philosophy into a two-



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# EAGLES:

## SKY'S THE LIMIT

**THE EAGLE, sorry, the bald-headed eagle, is America's national symbol. Carrying an olive branch and a sheath of arrows it sums up all that is America.**

Anyone who's seen the Eagles perform will notice a similar sort of symbolism. Those soft rock vocal harmonies that have become the accepted Eagles sound are taken over in the second half of their show by a harder Rock 'n' Roll part.

This five-man band (don't forget the Joe Walsh addition) seem to have synthesised Americana. Their faded denim image established them as the tequila-drinking outlaws that West Coast American rock had been moving towards.

But it wasn't till the straight-ahead sweetness of 'One Of These Nights' that the all-American band smacked the dust off their blue jeans and found international fame.

From then on it hasn't stopped, as their latest hit 'Take It To The Limit' seals the band's fate as one of the top outfits in the world.

The Eagles rarely give interviews, preferring to keep a Greta Garbo profile until it's time for them to perform. There are many theories why, the most mystic-making being that they squabble and fight and are as jealous of each other as, well, outlaws.

That may be so, but their non-parley with the Press also prevents any one of them from becoming the acknowledged leader of the band. It's this group, rather than individual identity that's helped them fuse their particular type of music from a variety of backgrounds.

### Original

Randy Meisner, for example, was an original member of Rick Nelson's Stone Canyon Band but had played with Eagle-ites Glenn Frey and Don Henley in the Linda Rondstadt group. Bernie Leadon had been working out with the Flying Burrito Brothers. They all came together in 1971.

Their first single, 'Take It Easy', co-written by Jackson Browne (with Glenn Frey) was recorded and flopped in England. The Americans, of course, loved it.

The foursome became a

by David Hancock

quintet during the recording of their third album, 'On The Border', when Floridian guitarist Don Felder was brought in to add slide guitar to 'Good Day In Hell'.

"He just blew us all away," recalls Glenn Frey. "It was about the best guitar work we'd ever heard. It was obvious he was on the same level as a Duane Allman or Clapton."

The band's international success came with their fourth album, 'One Of These Nights'. There was a greater confidence within the band and Don Henley remarked at the time "We're no longer that 'pretty little country band with high-flying harmonies'."

They paid heavily for that success. While the album sold more than any of their previous releases, it was not liked by most critics.

An American tour had left Bernie Leadon exhausted, confused and depressed. The critics said it showed during the 'One Of These Nights' outing.

Although the record-buyers proved this wrong, Leadon inevitably left the group to be replaced late last year by Joe Walsh, a respected guitarist, songwriter and a friend of the band.

Walsh is expected to inject his distinctive guitar style into the ever-changing pattern of the Eagles.

That's the chronological story so far.

But scraping the surface a little, it's easy to see the two-way pull in the Eagles — the olive branch and the sheath of arrows.

Bill Szymczyk, who produced the third album, 'On The Border', helped accentuate this 'rockophrenia'. He

was an American following in the footsteps of Britain's best producer, Glyn Johns. The result was an R&B influenced set that was rockier than the previous two.

Szymczyk knew about Rock 'n' Roll because he'd worked with the James Gang and Joe Walsh. Although he didn't attempt to rock out the Eagles, the change of direction from all-American dusty town to big city seemed just over the horizon.

### Change

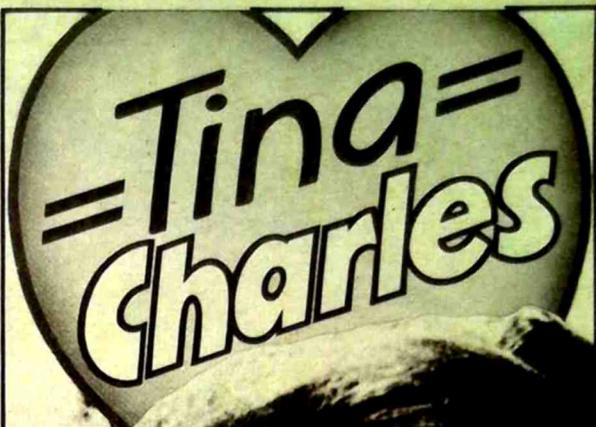
The band themselves noticed the change. Bernie Leadon says: "We're not a single-minded band. From 'Midnight Flyer' to 'On The Border' who could possibly think the same band would do those two songs? All that keeps your group experience interesting. If you do just one thing it starts to get one-dimensional."

Another factor showing the band moving from olive branch to arrows is the tendency on the last two albums to go from acoustic towards more electric backings.

They still haven't traded in the cowboy boots for bopping shoes and thankfully they never will, but they have realised that most of the world can't relate to laid back Colorado and its 'High noon' atmosphere and they've adjusted accordingly.

Joe Walsh should give them more oomph and while it might hurt the fantasy critics who can't get over 'doolin' Dalton' the Eagles now look set to be America's top world group.

And, after all, buying records is still a great sign of respect.



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*Smokie*

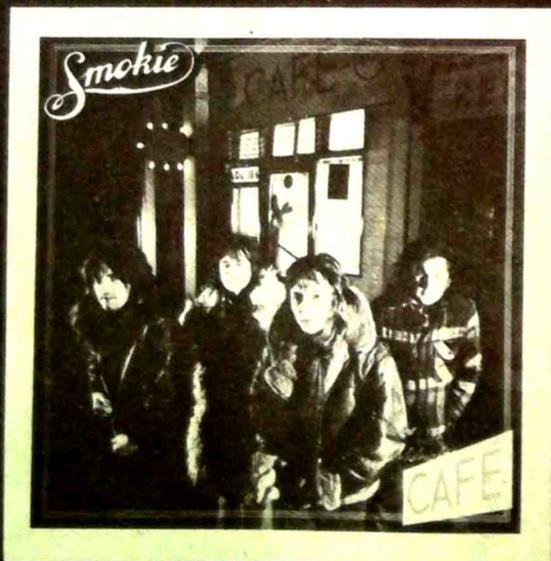
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| 11th APRIL<br>COATHAM BOWL<br>REDCAR                          | 16th APRIL<br>WINTER GARDENS<br>NEW BRIGHTON | 19th APRIL<br>CLIFFS PAVILION<br>SOUTHEND   | 25th APRIL<br>NEW THEATRE<br>HULL           |
| 12th APRIL<br>EMPIRE POOL<br>WEMBLEY<br>with<br>Cockney Rebel | 17th APRIL<br>STOUR CENTRE<br>ASHFORD, KENT  | 22nd APRIL<br>OCEAN BALLROOM<br>SCARBOROUGH | 26th APRIL<br>WINTER GARDENS<br>BOURNEMOUTH |

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# Movie Score

FROM 'ROCK Around The Clock' to 'Lisztomania', pop has been a prominent feature in films, whether just latching on to the appeal of the stars or as a theme.

Just how well do you know your pop movies and their stars? See if you can answer the

questions about the six film stills taken from films over the past eight years.

There's no prize, except the knowledge that you know your stuff.

Answers at the bottom of the page.



**1** That's Elvis Presley having a smacker on the beach in a 1968 movie. The King has, of course, made many movies, the question is which is this? Clue: El played the part of a photographer leading a double life.

**2** Okay, so we know who the one in the middle is, Jim MacLaine isn't it? Or is it David Essex in Stardust? Well, can you tell who the other two gents in this pic are? (below)



**3** A disc jockey in a film is rather a rare quantity, but this one should be well known this side of the Atlantic since his much publicised visit last year. In this particular film he played his growling self. The film also starred an actor later to gain fame in 'Jaws', plus some great cars and Rock 'n' Roll. What was the name of the film and the DJ?



**4** Cliff Richard has been in many memorable films during his career, in this pic he was a confirmed bachelor, but don't jump to conclusions, for it had him living on a converted barge. What was it's title? (The film not the barge!)



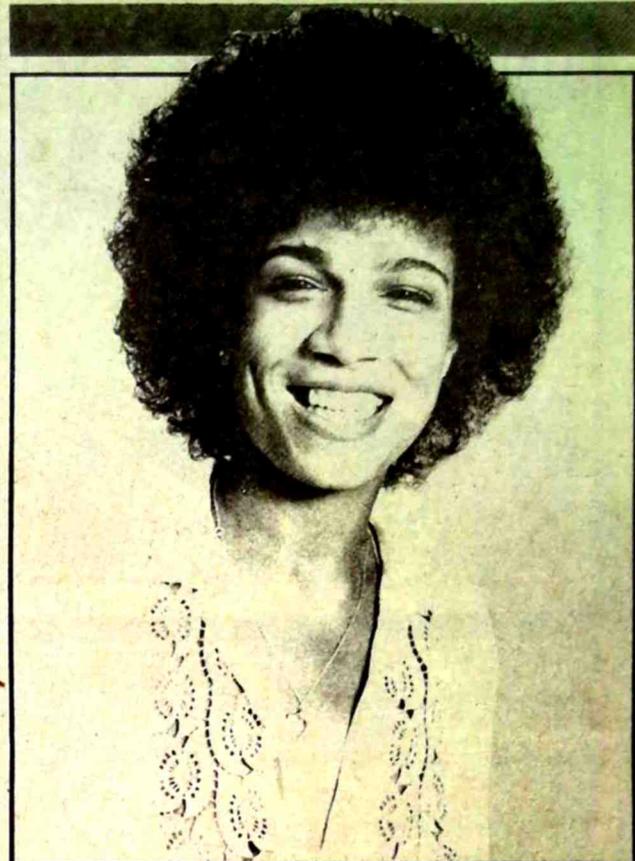
**5** One of Ringo Starr's first solo ventures on the big screen was in 'Candy'. In this still however he is seen playing the role of a character called Candy in a Western. Agneta Eckemyr played the part of the unwilling girlfriend, but what was the name of the movie?



**6** A kiss and a cuddle seems to be an occupational hazard these days for Diana Ross and Billy Dee Williams. But this one is not the only clinch or film they have made together. Which film is depicted here?

**ANSWERS**

1. Live A Little, Love A Little. 2. Paul Nicholas and Dave Edmunds. 3. Wolfman Jack in 'American Graffiti'. 4. Take Me High. 5. Blindman. 6. Lady Sings The Blues.



## Maxine's American Affair

**IT'S a lady's prerogative to be late and Ms Maxine Nightingale was not about to break with convention. After all, it's not every day a girl gets the chance to go to America and if there isn't a thing in the wardrobe, shopping is a pretty important affair.**

Maxine's single 'Right Back Where We Started From' is high in the US charts and the fans there can't wait to see her. It's success is something of a surprise to Maxine.

"I had doubts about it," she said. "I didn't like it that much. I had been doing sessions for a while and I hadn't been listening to the radio much so I didn't know what was happening. I said I'd do the song just as a session but I was persuaded to do it as a single. I don't dislike it, it's just that I'm not into pop."

Pop tends to become a more attractive commodity when its converted into pounds sterling (or even better, dollars and deutchmarks). It allows artists to collect the wherewithal to play what they like at a later stage in the game. So what kind of music was Ms Nightingale really into?

"I like Rufus, a lot of jazz, a lot of blues... I'm not really a pop singer. The next song I'm going to do is very nice. I suppose it could be called pop. I wouldn't want to go on making disco singles all the time."

It's debatable if discos are lower on the social scale than cabaret clubs, but they don't have much to offer Maxine. She will be playing to cabaret audiences when she returns from the States in three weeks' time and after she's had a chance to rehearse her band.

The backing band includes her 16-year-old brother Glenn, a young man obviously musically advanced for his years.

"We were a bit worried at first because he's very young," said big sister Maxine. "But he is very good. He's left his job in the photographic studios and will join us on rhythm guitar. He has lots of good ideas and writes great songs. If for any reason he doesn't join the band, he will go into recording studios and learn how to be an engineer. He's very mature for his age."

Although there are a few brother and sister teams in the business, it often happens in normal life that the two just don't mix.

"We get on very well," claimed Maxine. "I was surprised in fact, after I'd been away for a while, how easy it was to talk to

him when I came back."

And what if there's a family quarrel when he's out on the road?

"Well, he can go and form his own band," said Maxine casually. "He's a good singer. He's been doing cover versions of songs from the Top Of The Pops records. He came and said 'listen to this'. I thought it was Barry White, but it was Glenn."

Of course, Glenn isn't the only one to start early. Maxine was working in the Biz when she was in her teens (she's now 23).

"I did cabaret for a little while but I hated it because I was on my own all of the time. You want to be top of the bill, not having to stay in horrible little digs. So I joined the London cast of 'Hair' and had a great time. We were rich hippies. Loads of money to go on holiday with and spend all day sunbathing on the roof of the Shaftesbury Theatre."

**Album**

There's not so much of the sunbathing at the moment, but the single must be earning a bob or six. She has a new single out here called 'Gotta Be The One' which is waiting to come out of the shadows. She's also planning an album which will give her a chance to get away from the pop music she dislikes.

"I want to do some concerts when I come back. I've put down the vocals on the album and they are adding the brass and strings. When we tour, I'm not sure who else will be in the band, but it will probably be the album line-up. The album gives me a better chance to put across a varied selection of songs."

Maxine won't be doing any live concerts in the States, but will do some TV and radio to promote her single.

by Rosalind Russell

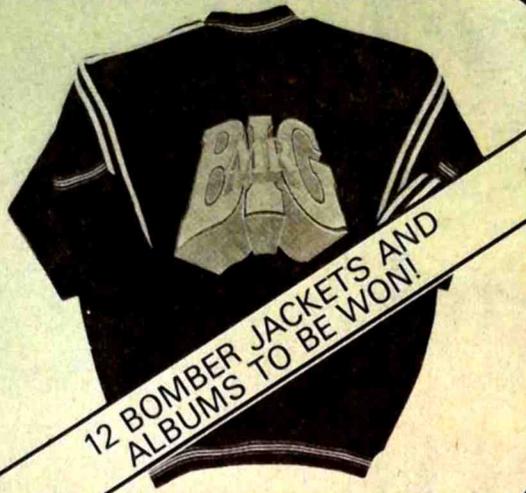
# RECORD MIRROR & DISC competition

IN THE results of the Record Mirror & Disc poll printed earlier this year, the number eight slot in the section 'Brightest Hope For '76' was taken by Mr Big.

A lot of people got a chance to see the group on a major tour at the end of last year, and more heard their album.

This week's competition offers 12 people the chance to win a copy of that album plus a super bomber jacket with 'Mr Big' printed on it. The 25 runners-up will each receive a copy of the album.

To enter the competition, answer the three questions below and send them, no later than April 17 1976 to Mr Big Comp., P.O. Box 195, Record Mirror & Disc, 1 Benwell Road, London N.7. The first 37 correct entries drawn from the sack will win a prize. The Editor's decision is final.



12 BOMBER JACKETS AND ALBUMS TO BE WON!

1. What is the title of Mr Big's album? .....
2. Who did Mr Big support on their recent British tour? .....
3. Name the lead singer/songwriter of Mr Big. ....

NAME .....  
ADDRESS .....

Competition Form

ABBA HAVE proved themselves an exception to at least one general rule. It is that most Eurovision Song Contest winners who find overnight success don't manage to sustain that success.

Abba have managed to sustain it very well. Sure, there was an uncomfortable hiatus after 'Waterloo' before they struck back with 'SOS', but since then it's been all plain sailing.

"Yes," says Benny Anderson over the phone from Stockholm, "we've been very lucky. Part of it must be to do with the fact that there is little competition in our market. Nobody else is doing the same kind of thing."

"It was tough to start with though to get out of the stamp of being Eurovision winners and it was not fair that we got stamped with it in the first place as far as I'm concerned. I think we would have made it anyway. Eurovision just speeded up the process."

That may sound like an idle boast, but it isn't. Abba proved that

# SAUNA ROCK

by Ray Fox-Cumming

by breaking through in America, where Eurovision means no more than a tinker's cuss. "Mind you," says Benny, "it might have helped indirectly, because I'm sure that the buzz in Britain helped us to make it in the States with 'Waterloo'."

Right now Abba are enjoying their fourth American hit and their fifth British one without ever having played a single concert in either country.

"We're hoping to do concerts in Britain in January or February next year," says Benny. "We've only done TV promotion in the past, same as in America." He then mentions TV promotion they've been doing in Europe of late.

But do you ever do concerts?

"Oh yes, and enjoy doing them. The last ones were in early '75 in Sweden."

But that's a whole year ago.

"Yes, you see, it's very expensive for us to do concerts. There are 18 of us onstage."

What do those 18 comprise?



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- " 21st Maxims, Barrow in Furness
- " 22nd Bailey's, Doncaster
- " 24th Cloud's, Edinburgh



*'This group hasn't got anyone with ego problems. It's a very healthy band in that respect'*

**ABBA: little competition in their own market**

"Sorry, I don't know what 'compromise' means." It's the first time his English has shown any gaps. What do the 18 people do? "Well, there's four or five keyboard players, two guitarists besides Bjorn (Ulvaeus, member of Abba proper), two boys and two girls in the choir, bass, drums and a percussionist. That makes 18 doesn't it, including us?" Taking the keyboards players as five in number, indeed it does. "And then there are the crew..." One can see that touring for them ain't

cheap. "Economically it doesn't make sense for us to go out on the road too often and frankly we don't seem to need to do so to sell records." So why do you go out at all? "Because we do enjoy it and it's interesting to see who's buying the

records and have a good look at one's audience." At the moment Abba are holed up somewhere in Sweden writing and recording material for their next album (due out mid-Summer). "Writing," says Benny, "is treated as a nine to five job. We go in, sit down and say 'what

shall we write' and then get on with it. We try and eliminate the songs that won't do as we're writing them, rather than record 50 numbers and then waste all but ten of them." "At the moment I feel we need more up-tempo numbers to balance out what we do onstage. For

us it's particularly difficult writing up-tempo songs, because we've no tradition of rock 'n' roll in Sweden to use as a backbone. In England you've all been brought up with it and it's in your blood, but here that's not the case." "We're very con-

scious of the fact that we are not just competing with whatever else Sweden has to offer, but what the rest of the world is doing as well. We do sell worldwide, you see."

All the time Abba are seeking to broaden their appeal and their new British single 'Fernando' is looked on as breaking new ground. "I think it's slightly apart from all the other hits we've had in Britain," says Benny, "and I do hope it will lead us off into new directions."

America, as far as record releases are concerned, is at present a piece of cake. They haven't had 'Mama Mia' out there yet.

There are no plans for Abba's members to release any solo records. "The girls have done solo records in Swedish," says Benny. "But none of us will ever do solo work for world markets. This group hasn't got anyone with ego problems. It's a very healthy band in that respect."

Abba is very much a family business since its two guys are hitched up to its two girls.

It was Mick Jagger who once said you don't take your old lady to the office, but Benny wouldn't go along with that at all. "It's much more fun working together than it ever was working apart. Believe me, we're all enjoying ourselves enormously at the present time and Abba will go on just as long as we enjoy Abba."

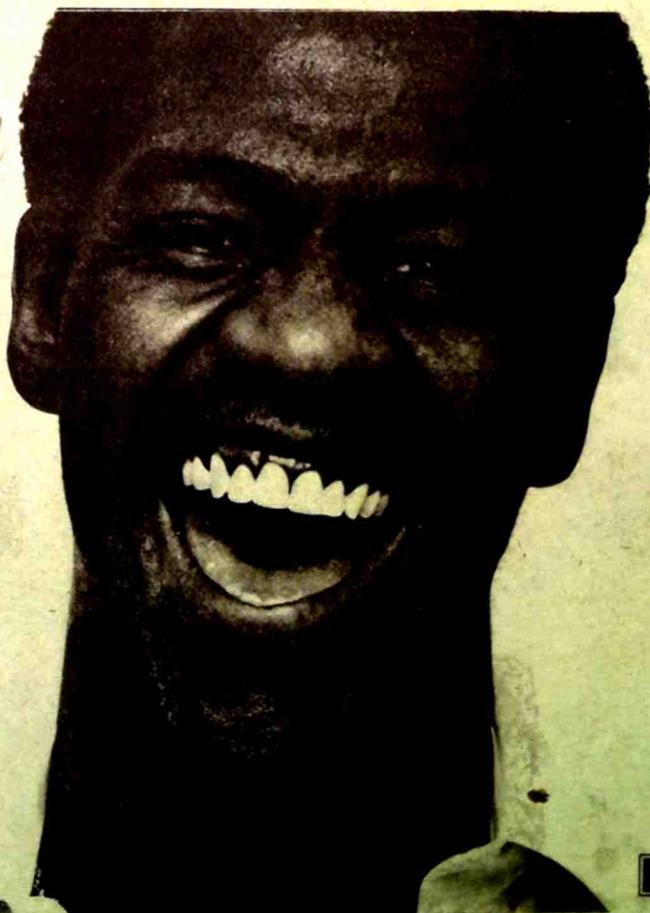
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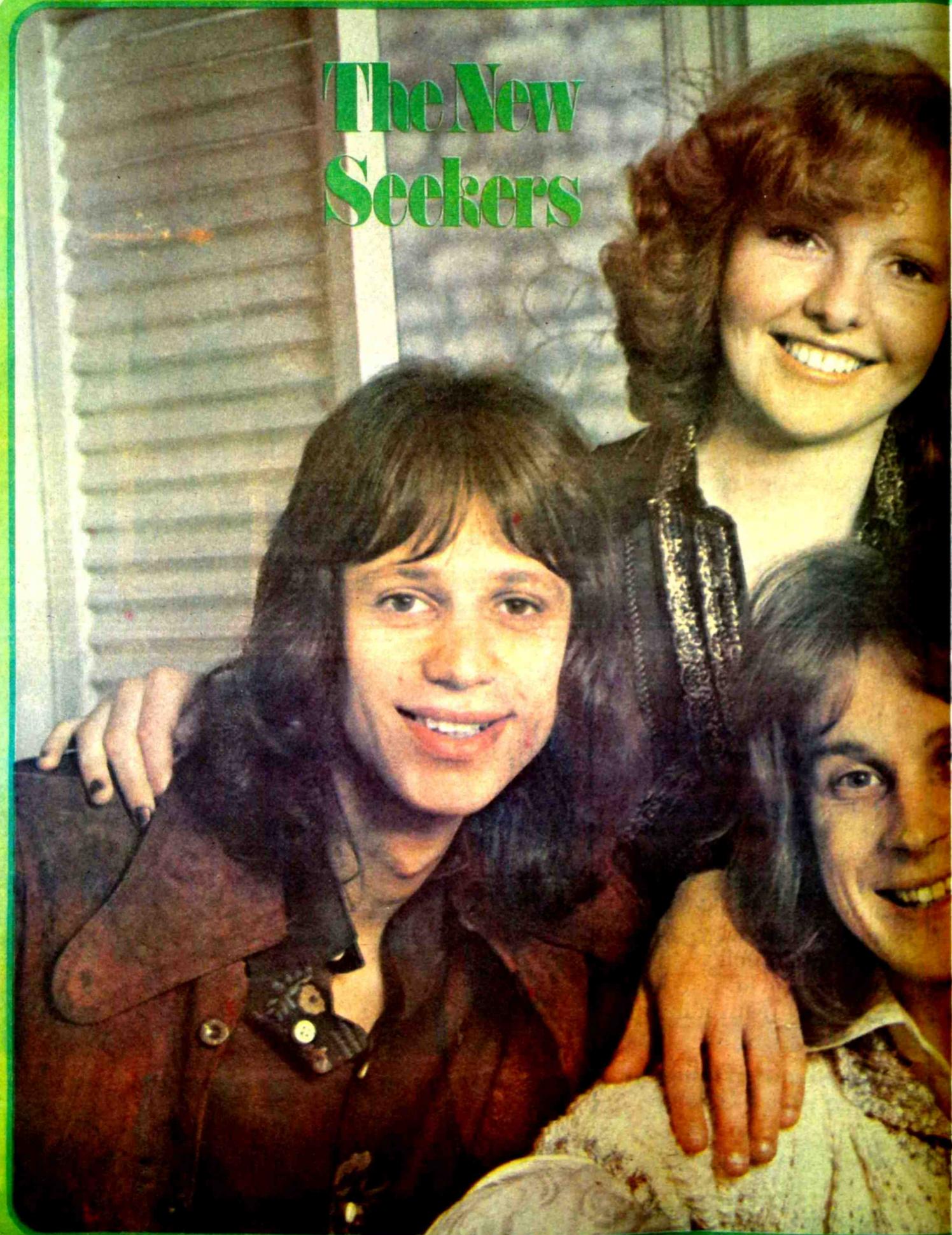
*al green full of fire*



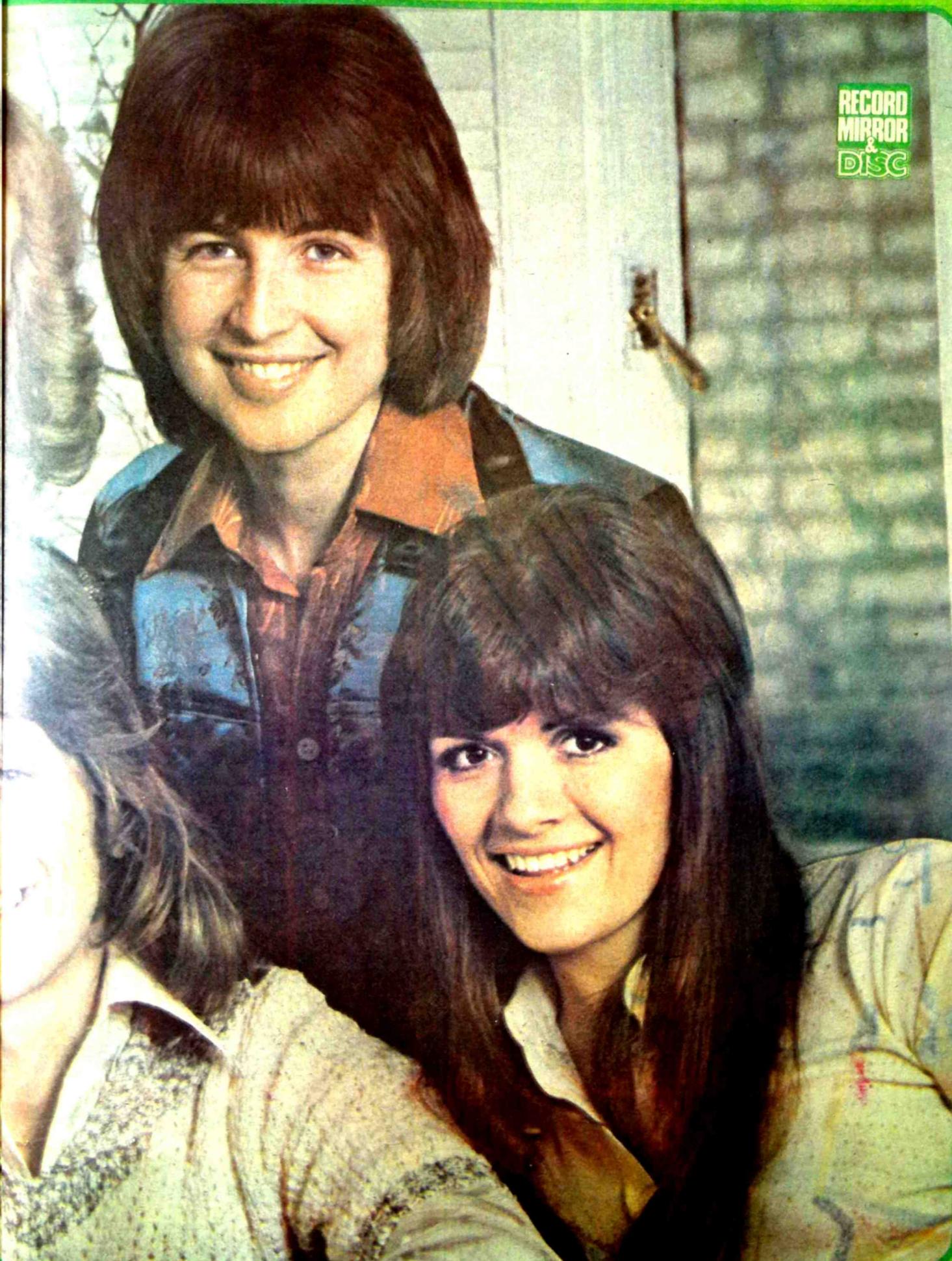
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The Beatles are big business again. To anyone under the age of 14, they are history. So what do today's schoolkids think about the music scene now? JAN ILES paid a visit to North London's HOLLAND PARK Comprehensive school to find the answers.

**HOLLAND PARK COMPREHENSIVE**, the placard reads, so we follow the sign and drive into the tranquil, sprawling grounds on which stands a monster complex (circa '70), housing some 1,800 pupils of various shapes, sizes and creed.

Walking through a labyrinth of winding corridors en route to the Music Class we pass a group of students warming their bums on the radiator . . . "Gonna take me picture mister?" one of them yells to our photographer, who somewhat tentatively (because of their size and cock-sure manner) smiles, shakes his head and quickens his pace. They shout back something which when cleaned up translates 'Sod You.'

On arrival we are introduced to Paul Farmer, music teacher extraordinaire (you'll find out why later), a polite, unobtrusive man who in faded Levis and casual shirt looks worlds apart from the regular caricature that springs to mind of a typical schoolmaster (i.e. flowing gown, mortar board, goosing-like stance). He could almost be mistaken for one of the fifth formers.

We are gathered here today (the fourth form and myself) to talk about their views / tastes on the current music scene, although initially it's like Daniel (me) being put into the lions den. Wonder who's gonna take first bite?

### Willing

But once everyone settles down and hostility and apprehension fly out of the window, most pupils are indeed willing to talk about music. It is interesting to note that their musical tastes are very diverse. For example, some like reggae, others like soul, and the girls in particular like pop music. Only a few pupils (boys) like rock and one bopper favours early Rock 'n' Roll.

Teresa Iglesias likes all sorts of music, particularly pop, and she once had a crush on Elvis Presley.

"I really went mad on him, but it didn't last long. I think the reason why a lot of girls fall for the likes of the Rollers and other pretty groups is that they see their friends doing it and they kind of follow. Particularly if you go around in a gang one of you might feel left out of things if you don't join in."

There aren't many women in the music business, would you like to see more girl groups / singers participating?

"Mmmm, no not really, I prefer men."

School chums Jennifer Martin and Angela Jacobs are two Roller loyalists. They've been supporters ever since the Scots clan became a leading force in pop.

"I like the Rollers," says Jennifer. "Seen 'em live a few times and they were great."

Better than on record?

"Well yeah, cos you can see them. I fancied grabbing hold of 'em, I did."

Do you scream at concerts?



**"Bopper bands are a bit silly" —**

Dubois Odum

"Yeah!", Angela exclaims, "you can't help it, you're all kinda pent up you have to scream. But we really enjoy their music."

Heavy boogie in the background from spiv in woolen hat who quiets down now it's his turn. Abraham Andrews (the hat) and buddy Bono Davis might disrupt other people's conversations, but now they're positively zip-lipped. What type of music do you like?

"Reggae," says Beno, balancing on all but two legs of the chair. "King Tubby," Abraham opines, "I like dub."

They both reckon pop is rubbish ("Wiv a capitol R") and when I ask what's wrong with pop they retort: "What's right wiv it?"

### Trash

In their estimation pop is namby-pamby, weak trash bash musak and that you've gotta be pretty screwy to like that kind of stuff.

Let's leave screwballs outta this and continue.

Pretty Caroline Paviou and Carol Baxter THINK they like soul, but have a tendency to change their minds from time to time. For instance: "I don't know what I like," says Caroline nonchalantly. "But I think I prefer soul . . . SHUT YOUR MOUTH FACE ACHE!" . . . she shouts mid-sentence when Beno gets abusive.

"Sorry, what was I saying? Yeah, soul's

great to dance to, great music for clubs and discos."

Do you go to any discos?

"Sometimes, or we might go down the Palais, discos are a bit too expensive really, but if I need any money for that type of thing my mum gives me it," she doesn't mind too much.

Friend Carol's favourite soul combo at the moment is 'The Fatback Band,' and she particularly likes their present single, 'Do The Spanish Hustle.'

"A good band they are."

"Oh I don't think so," says Caroline, face screwed in distaste, "they dress funny, they look funny the way they dance hahaha."

The reason why the girls are confused has something to do with the chameleon-like music scene: One minute soul or reggae's all the rage, the next we're travelling back in time and everyone's swooning to the likes of Glenn Miller and the 'Swing.'

### Worse

Caroline: "That's the problem with today's music, it's always changing. You just don't know what's happening. I think it's getting worse, one month you're into a certain 'craze' and the next month you don't hear it anymore."

"It's very confusing and I . . ."

. . . Elephant trumpet sound effects bellow forth and I think it is someone's way of expressing boredom / annoyance (wish they'd shut up! Or go to the loo!).

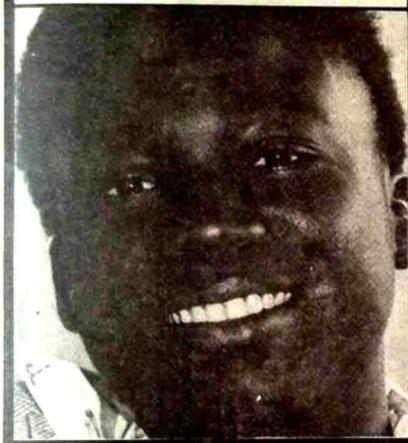
It is however totally understandable why some pupils are acting, to put it mildly, a little weird. Hitherto most have been fairly flip-pant when answering questions mainly because (a) they're aware that their voices are being recorded and (b) that certain Flash Macs are listening (and scoffing) at what they're saying. It's enough to put anybody off!

But Dubois Odum, a self-confident, intelligent Mr Nice Guy doesn't appear to give a monkeys' at the jeering and leering going on around him, and offers some very interesting comments.

# THE COMPREHENSIVE ROCK REPORT

**"I used to spend £5.99 a week on records . . . but I don't buy them anymore" —**

Michael Asare



"I like any kind of music really, like reggae, some pop, some classical songs and so on, you know anything that's good basically. I've got quite a big collection of records at home which includes all kinds of music."

He doesn't go to very many discos because he is too busy doing work (presumably home-work) but he does find time to play three instruments, namely Piano, violin and guitar.

"I used to play guitar, but I've given it up now. I mean I'm not interested in being in a group or anything like that. I just enjoy playing piano and violin."

Did he spend a lot of money on records / music papers?

"No, not really, and I don't read any music papers. I only spend money on good records."

Which means he doesn't particularly go a bundle on teenybop bands.

"Teenybopper bands are all right but they're a bit silly, too violent some of them. The girls who buy the records, well I don't think they're silly, but, spending all their money, wasting all their money, yeah that's silly, cos when the group dies down they're left with all the records."

"The girls I know don't like the Rollers anyway, I mean if they did keep talking about them all the time I'd just

tell 'em to shut up."

What did Dubois think of the Beatles revival?

"I think they're OK, I've got one of their LP's at home, but I don't know if they're the best group that's ever lived."

"They're a good group, but there's so many other good groups you can't really tell if they're the best or not."

Dubois believes music is an integral part of our society: "Music's important, you've got to have something to listen to and enjoy in the evenings."

Next to Dubois we



**"Today's music is always changing. I think it's getting worse" —**

Caroline Pavlou

have Michael Asare, a soul man, whose idol is James Brown.

Says Michael: "I think James Brown is the best, his music is great, and he dances well too. I haven't seen him live, I've seen him on the telly, but I'd like to go to one of his concerts."

Michael buys lots of records, and occasionally shares the cost with his sister (very wise) more or less has the same taste in music.

"I used to spend, er, £5.99 a week on albums and I used to buy two singles a week, but I don't buy so many records now, mainly because the music isn't so good."

### Passion

While the meele mingles and jingles in the background David Wilson endeavours to tell me about his great passion — reggae.

But alas we are held-up because one particular Tricky Dicky foolishly trips over the microphone wire which as a result, snaps like an elastic band.

Obviously the incident is treated with malicious enjoyment backed up by "WAA Y Y S" and handclapping and stamping of tiny feet.

But Paul Farmer firmly tells them to be quiet.

Still, it's all good fun, innit?

Now, back to David: "Reggae got a good beat, it's good to dance to. I love people like Augustus Pablo; Al Capone, King Tubby."

Do your parents object to your playing reggae at home, particularly if you like to play it loudly?

"Nah, they don't mind, they quite like it. But my Mum's favourite is Frank Sinatra and all

**"I think the Beatles did a lot for music but I don't think they'll catch on now" —**

Graham Kennett



that kinda funny stuff."

One little lad likes to rock around the clock (no schmock) Slum-Jim Ned Morant (even the name has a distinctive Fifties punk-ring to it don't you think?) not only digs rock 'n' roll, but takes it one step further by dressing in authentic Teddy Boy apparel: drapes (made by his aunt); brothel creepers; Brylcreemed slicked back hair complete with DA Wow!

He likes the Fifties sound in general (Eddie Cochran in particular) because he reckons it's "Miles better than

screaming teenyboppers and boom boom boom, reggae." (That remark about reggae makes David Wilson scan off Rock 'n' Roll).

Can you bop?

"Yeah, I just watched people bopping and picked it up. It's real simple."

Ned doubts whether the Teddy Boy genre will become very popular in the high-powered Seventies, but on the other hand he doesn't see it dying out completely.

"You'll always get the odd Teddy Boy, like there's special pubs and clubs exclusively for

Teds and these have been around for years."

Do you own any original Rock 'n' Roll records?

"Well not really it's very difficult to get. You get lots of re-released albums of recorded originals — if you get an original you're very lucky. I've got a couple originals at home, like a few Billy Fury and I've got Big Bopper. 'Chantilly Lace,' by Big Bopper is worth about £2, which I've got."



MASS EXODUS!! Everyone, with the exception of Graham Kennett and Adrian Bell, has hopped it for din-dins. Silence is golden!

Both Graham and Adrian like rock, their favourites being The Who, the Stones and other heavy belted sounds.

Adrian: "I like the Stones because of their style, like all these groups have copied them haven't they? It's just the roots, from blues to rock to pop."

Graham: "I think the Beatles did a lot for the music scene, but I don't think they'll catch on now. I don't think there is as much interest now as there used to be."

Our Adrian believes that a lot of relatively unknown bands are very underrated, particularly blues bands.

Both boys are in a band called 'Grit,' which is a fairly bluesy orientated formation. They occasionally write their own material.

Graham, however, says he wouldn't like to be in a band full-time. But Adrian chirps up: "Cor, I would."

Graham is able to buy records from the money

he gets working a 'Saturday job' in a record store. But he doesn't think records or concerts are too expensive.

"I mean the Who don't play that much anyway, so when they do a tour it's worth paying the two quid odd to see them."

"I just go to festivals," laughs Adrian.



FEELING ABSOLUTELY shattered I revel unashamedly in the peace and quiet. No sounds of raspberries

Before we leave I talk to Paul Farmer, who in a way is a bit of a celebrity himself for he has the distinction of introducing the first CSE exam in pop music.

"Nationally the CSE exams are set by the board, which is what most kids take, but they also have this facility so that you can devise your own course, set your own paper, mark your own paper and get it approved by the board. And they also look at some of the papers just to check up that you're in line with other schools."

"So what we did was set up this pop music course, it hasn't been done before so there was no guidelines really, we were completely in the park."

What sparked Paul off was the fact that an awful lot of pupils who had chosen to take music, clearly were not interested in doing a classical or a straight music course.

"Given this group of kids," he continues, "I had to do something with them, it was as simple as that."

Part of the exam is a tape recording and there is very little emphasis on writing.

Says Paul: "They are being tested on their musical knowledge. A third of the marks go on a tape which they make, it can be any performance. In one case it's a reggae group, another case somebody playing and dubbing over their own drumming, or something like that, and most cases there is their own radio shows, 10 minutes of mixing music and speech."

It now seems that music in Holland Park Comprehensive is becoming more and more popular. Paul concludes, "It has interested a lot of kids who might have otherwise played truant."

Our special thanks to Paul Farmer, head of Music Department at Holland Park School for allowing us to conduct the interviews.

**"The CSE exam in pop music has interested a lot of kids who might otherwise have played truant"**

— Paul Farmer, music teacher



**"Pop is Rubbish wiv a capital 'R' . . . what's right wiv it?" —**

Beno and Abraham



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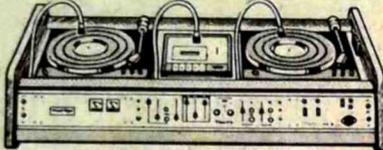
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# james hamilton's DISCO PAGE

## new spins



KOOL AND THE GANG: long instrumental build up

## Kool anti-climax

**KOOL AND THE GANG:** 'Love And Understanding' (Polydor 2001645). This perturbing funky hustler has a long instrumental build - up to some KC-type chanting which oozes in through the rhythmic crescendo, only to end in a strange mid-air anti-climax.

**JEFF PERRY:** 'Love Don't Come No Stronger' (Arista 51). Slow intro to a happily romping Pop-Soul handclapper of wide appeal.

**SUZANNE STEVENS:** 'Make Me Your Baby' (Capitol CL 15863). Maddeningly nagging melody sung by a cool Anne Murray / Helen Reddy voice over lightly hustling backing.

**GLENN MILLER:** 'String Of Pearls'; 'Pennsylvania 6-5000'; 'Perfidia' (RCA 2670). Again mushily reprocessed, this new maxi contains less evocative numbers than the last one but will be useful for some.

**EASY STREET:** 'I've Been Lovin' You' (Polydor 2058714). Slow-starting subtle smoocher sung with bags of blue-eyed soul, maybe a bit laid back for many.

**PIONEERS:** 'Feel The Rhythm' (Mercury 5198061). Now switched to the Mercury label, this swaying George McCrae-type hustler is popular enough to hit.

**RIMSOTS:** 'Do What You Feel' (All Platinum 814314). Heavily compressed drumkit sound pushes along a chanting hustler (with instrumental flip for Northern fans), which imported since last year.

**THE HONEYBEES:** 'Dream Express' (Chelsea 2005064). Phased fluttering hi-hats and shrill chix cut through well on a UK cover of the Euro-Disco hit, and it's already getting plenty of plays.

**JIMMY JAMES:** 'I'll Go Where Your Music Takes Me' (Pye 7N 45585). Smoothly throbbing slick disco sounds by Biddu, quite catchy.

**UJIMA:** 'Keep On Rolling (Disco Train)' (Chelsea 2005061). Clanking bells help this ultra-contrived - but very WELL-contrived - constantly churning fast hustler.

**THE QUICKEST WAY OUT:** 'Thank You Baby For Loving Me' (Warner Bros K 16714). Familiar ingredients mixed well on the first disco hustler from the new Philly Groove label.

**SAGARCANE BAND:** 'Ladbroke Groove' (Alpine ALDRE 1, via President). Fruity trombones and happy island rhythms make this jolly West Indian knees-up a real rarity, as it's extremely useful party music but hard to find on singles. MoR jocks should check it out.

**SANGANAS FIVE:** 'Mama' (EMI 2433). Happy African chanting over jumping rhythms (unfortunately discuffed with hustling hi-hats). Not another Burundi Black, but pretty good.

**EVELYN THOMAS:** 'Doomsday' (20th Century BYC 1017). Brand new but 1965-sounding tearaway Northern folder, with backing-track flip.

**GLORIA JONES:** 'Get It On' (EMI 2437). Marc Bolan takes his lady friend back to her roots, making his T. Rex hit

sound like 'Heartbeat - Part 2', Nice for Northerners!

**EARL JACKSON:** 'Soul Self Satisfaction' (ABC 4110). Mid-'60s Northern stuff.

**SOUL CHILDREN:** 'Finders Keepers' (Epic EPC 4098). Not the Nella Dodds number, but in fact the throaty Sam & Dave sound is that type of vintage despite being a current US hit.

**LEE GARRETT:** 'You're My Everything' (Chrysalis CHS 2087). Slow start to a grow-on-you attractively multi-layered gently thumping hustler.

**DAVID RUFFIN:** 'Heavy Love' (Tamla Motown TMG 1022). Another gently thumping semi-slow hustler, a bit disjointed.

**QUANTUM JUMP:** 'The Lone Ranger' (Electric WATT 2, via Decca). Amusing lyrics send up the masked man amidst Tonto-type polyrhythms.

**CENTRAL PARK:** 'Love The Way You Love' (GTO GT 49). Soothing Steely Dan-type sounds from Glasgow, a personal fave.

**BELLAMY BROTHERS:** 'Let Your Love Flow' (Warner Bros K 16680). Tightly harmonised Country chanting over solidly booming bass patterns, like a modern Everly Brothers.

**ALVIN STARDUST:** 'It's Better To Be Cruel Than Be Kind' (Magnet MAG 62). Surprisingly nice slowie, full of '50s influence.

**GRAHAM PARKER & THE RUMOUR:** 'Silly Thing' (Vertigo 6059135). Brassy pub-rockers with an easy-swaying handclapper.

**LATIMORE:** 'There's A Red Neck In The Soul Band' (President PT 449). Great Blues vocal and guitar, thudding jiggly rhythm, nice storyline.

**SON 2073.** Euro-pop Pop pounder, catchy enough for kids.

**THE YEAR OF THE DRAGON:** 'Over My Shoulder' (Gull GULS 30). Bouncy 'Baby Face' treatment of a 1934 hit first sung by Jessie Matthews.

**CAROL DOUGLAS:** 'Lifetime Guarantee' (RCA 2669). Carol switches from doctors to insurance agents for her verbal imagery, but nothing else changes.

**HANK CRAWFORD:** 'I Hear A Symphony' (Kudu 931). Hustling sax and chix chorus rework loses impact by taking too long to get going.

**JASPER CARROTT:** 'Car Insurance' (DJM DJS 649). You gotta chuckle!

**DON WOODY:** 'Barking Up The Wrong Tree' (MCA 240). After 'Jungle Rock' here's another well-loved Rockabilly bopper that'll get all the Teds and crewcut kids going 'woof woof' with it! For flip there's PEANUTS WILSON 'Cast Iron Arm', another bopping fave.

**JUDD & MISS MUNRO:** 'You Got It (Boobly Boop Song)' (Aquarius AQ 3, via President). Currently driving 'em wild on radio, this catchy little singalong ditty should be good bouncy MoR. Judd Hamilton (no relation) is ex-US T-Bones and wife Caroline Munro is the Lamb's Navy Rum girl - a new Sonny & Cher?

## james' top ten

- 1 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (pye)
- 2 CONCRETE AND CLAY, Unit 4 + 2 (Decca)
- 3 THERE'S A KIND OF HUSH, Carpenters (A&M)
- 4 YOU SEE THE TROUBLE WITH ME, Barry White (20th Century)
- 5 SPANISH WINE, Chris White (Charisma)
- 6 I LOVE TO LOVE, Tina Charles (CBS)
- 7 NEW YORK CITY, Tabou Combo (Decca LP)
- 8 RADIO, Medium Wave Band (Spark)
- 9 FALLING IN LOVE AGAIN, Kevin Ayers (Island)
- 10 I'M MANDY, FLY ME, 10cc (Mercury)

### BREAKERS

- 1 YOUNG BLOOD, Bad Company (US Swan Song)
- 2 SHOW ME THE WAY, Peter Frampton (A&M)
- 3 LAURA, Biddu Orchestra (Epic LP)

## lp trax



**TINA CHARLES:** 'I Love To Love' (CBS 81290). All cuts are varying shades of good to excellent, being divided into either 'I Love To Love' or 'Disco Fever' style (plus one slowie), with Tina's distinctive voice dominating. The gaps between cuts are so short that a very quick voice-over or jingle stab should make them segue if you want. 'You Set My Heart On Fire - Pts 1 & 2' and the breakneck fast 'Hold Me' stand out.

**BIDDU ORCHESTRA:** 'Rain Forest' (Epic EPC 81168). As well as the title cut and the underrated 'I Could Have Danced All Night', the album's high point is a terrific segue between the exciting 'Jump For Joy' and a dazzlingly bright revamp of 'Laura' - the new Exodus of the set, sure to take America by storm.

**CAMP GALORE:** 'Deco Disco' (D & M Sound DML 2, via Woolworths). Unoriginal but competently made bright and breezy 'Baby Face' rip-off revamps of various razzamatuzz singalong oldies, not all of which work. Samey sound throughout so OK background music and possible good MoR for James Last lovers.

## hot line

**HANK MIZELL** has been found! He's 52 and a petrol pump attendant (what, not working in the car wash?), and will squeeze back into his jeans for a tour here with Crazy Cavan... expect **ANDREA TRUE CONNECTION** 'More, More, More' (Buddah) to hit - it's hot for such as Peter Creig (Route 66 Disco, Plympton), Dave MacRae (Primitive Disco, Seaham), Doug Forbes (Klonds, Warwick) and Colin King (Sale).

Colin's crazy about **JESSE GREEN** 'Nice And Slow' (EMI), saying all sorts of nasty things about DJs who ignore it. **SOUND 9418** 'Stranger On The Shore' (UK) tipped by Ashley Eady (Ashley's Disco, Ferry-side), Willy Cash (Transonic Disco, Appleby), Steve Ingram (DJ Enterprises, Weybridge) and Ken Davis (Sound Machine, Welwyn).

the latter joins Les Aron (Life Discos, Bognor Regis), Coctar John (Disco - Tech, Telford), Frank Wavish (De-Luxe Disco, Plympton) and Anthony Allan (Speakeasy, Wakefield) for **FATS DOMINO** 'Blueberry Hill' (UA).

actually, Anthony Allan wants a new residency, and can be reached at Wakefield 56945... also, years ago I gipped opposite a soul band, the excellent lead singer of which now needs a new group - contact Sammy Small at Derby 366322 if you're solidly funky but short of an ace vocalist - funky Les 'Godfather' Spaine (Timepiece, Liverpool) tips **OLYMPIC RUNNERS** 'Party Time' (US London LP), **BOTSYS** 'Rubber Band' 'Stretchin' Out' (US Warner Bros) and **GERRI GRANGER** 'Can't Take My Eyes Off You' (US 20th Century). Dave 'Jingle King' Porter (Oscars, Liverpool) tried seguing Motown and Beatles oldies alternately for half an hour, a test to put anyone in a sweat, last Saturday.

**EQUALS** 'Georgetown Girls' (President) should be repromoted in the South, opines Colin Chalmers - Stevens (Maldstone).

## PROMO FORUM POSTPONED

THE PROMOTION Forum due to be held this Thursday (April 8) has been postponed at an embarrassingly late stage, and will now be held on Thursday, May 13.

The Forum will be open to all DJs, whether or not they are NADJ members, for a registration fee of £3 which includes an awards luncheon with wine. The venue remains the Bloomsbury Centre Hotel in London. Full details from Ben Cree at 0462-50918 (Hitchin).

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GLORIA JONES



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# soul stirrings

by Kevin Allen



MIRACLES (Bill Griffin left) a 'City of Angels' movie?

## soulgossip

**DONNA SUMMER'S** 'Love To Love You Baby' album has now grossed more than 75,000 dollars, which works out at about 5,000 dollars a groan! ... blue-eyed soul strikes again! In for a possible hit are Judd Hamilton and Caroline Monroe, a white couple who's 'You Got It' (issued as Judd and Miss Munro) is in the same vein as the recent Joe Hamilton Frank and Reynolds and R&J Stone hits ... following strong disco reaction, GTO have flipped Biddu's Groovy Kind of Love' single and made 'Do You Wanna Groove With Me' the top deck ... Stevie Wonder's new LP not now due out here till May ... Tony Camillio to produce Dynamic Superiors for Motown ... Big Bear Records hosting series of blues concerts at Birmingham Town Hall. Sonny Terry and Brownie McGhee, together with Cousin Joe, set for a May 18 appearance ... Curtis Bloodstone, previously produced by Briton Mike Vernon, will work with Tony Sylvester, and Bert De Coteaux on their new single Do You Wanna Do A Thing.' Meanwhile, their straight show-business version of the standard 'Let's Do It' is getting strong air-play in this country ... B. B. King and Bobby Bland set to record another joint live album, but this one will also include some studio cuts ... with Rhythm Heritage's Theme From SWAT going gold. Power Exchange's super-funky Canadian cover version by the THP Orchestra is now cornering all the disco play ... William Powell has dropped out of the O'Jays due to illness. Rumour has it his replacement by Sammy

Strain will be permanent. The husband of Yvonne Fair ... it had to happen. The Temprees' new UK single is dubbed 'I Found Love (On A Disco Floor)'. So who's gonna be the first to come up with 'I Left My Heart In San Fran's Disco?' ... "by public demand" release of 'Band of Gold' means that every cut from the Armada Orchestra's album on Contempo has now been released on a single ... interesting RCA maxi-single couples Beverley Ann, Ray Paige and the Exciters tracks and is aimed direct at the Northern Sounds' market ... ABC sadly cutting back on soul singles' releases so heavier promotion can be concentrated on those that are issued ... Motown package tour being mooted for June with Yvonne Fair, Eddie Kendricks and Undisputed Truth as possible headliners ... Curtis Mayfield signed to star in Montreux Jazz Festival along with George "Bad" Benson. Follow-up British dates could be forthcoming ... Dennis Lambert and Brian Potter have signed their Haven label, previously handled by Capitol, to Arista Records ... Cindy Birdsong's "putting on weight" according to US sources as reason for her being replaced in the Supremes by Susaye Green ... following his recent chart successes with the Exciters, Evelyn Thomas and L. J. Johnson, Northern Sounds' producer Ian Levine is now to record Tony Hatch's UK based soul group Madams, and will be bringing his American arranger Paul Wilson over to work on the sessions.

**SOUL FANS** still think of the names Smokey Robinson and the Miracles at one go, which must be pretty frustrating for current lead singer Bill Griffin, particularly since he took over Smokey's role nearly four years ago now.

# Griffin's dream: it became a Miracle!

But with the runaway success of 'Love Machine' and the 'City Of Angels' album Bill is at last beginning to get his own image across.

"I guess people will always associate Smokey with the group to some degree but we've proved we can stand on our own. I've been lucky because right from the start people accepted me pretty well."

Joining the Miracles was very much a dream come true for Bill: "I was a fan of the group from way back I remember when I was 10 or so, I went to a local record hop and the delay gave me a copy of 'Going To A Go-Go'."

### Publicity

"I know it might sound like a publicity story but it's the truth — the Miracles turned me on to singing in the first place. I must have been 14 and I heard 'I Like It Like That' which really knocked me out. I used to sing along to it and try to sound like Smokey."

It was another seven years before Bill came to join his favourite group at the ripe old age of 21: "I was working as a junior accountant by day and moonlighting at night singing with various groups. To tell the truth I

never seriously thought I could make it as a singer.

"My dreams were more of scoring as a songwriter. Actually I sent some of my tunes to Motown but they came back with a curt note saying the company wasn't interested in signing any writers from outside Detroit. I've still got that note somewhere!"

It was Damon Harris, then with the Temptations, who gave Bill his big break: "We had grown up together and sung in various groups. I remember one called the Last Dynasty and Damon was in one called the Tempos."

"When Smokey decided to go solo he gave the other guys plenty of warning so they started setting up auditions; they tried out hundreds of guys."

"Damon must have said some nice things about me because they sent me an air ticket to go up to Detroit. I guess they reckoned if Damon said I was good, then at least I was worth a try."

Though he knew all the group's material by heart Bill didn't sing any at the audition. It was a programme of old standards which got him the job.

"I lived in Detroit for three years and in a sense I joined the Miracles before Smokey even left because I spent months standing in the wings, watching the shows, travelling with the group and rehearsing with them. When Smokey left, we had just a few months off the road for recording then I stepped straight in."

"Today we include hardly any of the old Smokey material in our

show. We just do 'Tears Of A Clown', 'Ooh Baby Baby' and maybe, 'Going To A Go-Go'."

Bill Griffin and Pete Moore live in Los Angeles while fellow Miracle Bobby Rogers are still based in Detroit. "If that sounds like a problem," grinned Bill, "there have been times when the group has been scattered all over the States. My brother Donald plays lead guitar in our band and still lives back home. At one time we have people in Detroit, Los Angeles, Baltimore, Washington, all over!"

"It doesn't really affect us too much though. When we're out on the road we work so much that it all serves as rehearsal."

How does all that in-concert work affect their recording schedules: "Well, we've done three albums while we've been out on the road, fitting in recording sessions as and when we could, but for 'City Of Angels' we simply took time off when we got to LA and cut a whole block of songs."

There's a possibility of 'City Of Angels' being turned into a movie production: "We tried to cover all aspects of life in the city with those songs. Some of it came from our own experience."

Movies are a subject which interest the group a lot: "At the moment Pete is producing our new album along with our own production company and we hope to use our organisation as a springboard into such things as movies, TV, advertising jingles and so on", said Bill.

"The new album will be called 'Miracle' and it's about human relation-

ships, not a simple love thing, but people's inner feelings."

At that point Pete Moore came into the conversation and as one of the group's — indeed Motown's veterans, he filled me in on how the Miracles came to be with the company in the first place.

"We had an audition with a record producer and Berry Gordy happened to be there. The guy who set the thing up didn't like our sound but Berry thought we had something and offered us a production deal."

"Our first record was 'Get A Job' which Berry produced and which came out on Chess Records in 1958."

### Writing

"When Berry launched Motown we were among his initial signings and our 'Way Over There' was the third record the company put out. That was in 1959. Smokey Robinson and Berry were doing most of the writing then. When Smokey left, Freddie Perrett and his wife took over for a while. About a year ago Bill and I became the main writers for the Miracles."

Naturally, things have moved on since the group's early days with Motown: "Sure, things are very different. The old family atmosphere has gone."

Currently riding high with 'Love Machine' — said to be the biggest selling single in Motown history — the Miracles are pinning their faith for continued success on the follow-up 'Night Life', which also comes from 'City Of Angels'.

## album pick

**AL GREEN:** 'Full of Fire' (London SHU 8493).

When you've got a winning formula, stick with it baby! That seems to be the policy followed by Al Green and his mentor / producer Willie Mitchell. Luckily for all them they get away with all those repeated cliches. 'Full of Fire' is very much a misnomer because that particular quality has not been evident in Green's work since the early days of 'I Can't Get Next To You'. This set is in that



AL GREEN: stick with it baby!

familiar, laid back, relaxed vein he's been playing for so long, but, and here's the important point, the man does have a most attractive sound and, in this instance, comes through with strong enough songs to back it all up.

The opener, 'Glory, Glory', is a happy bouncing item, then on the following 'That's The Way It Is' he even starts

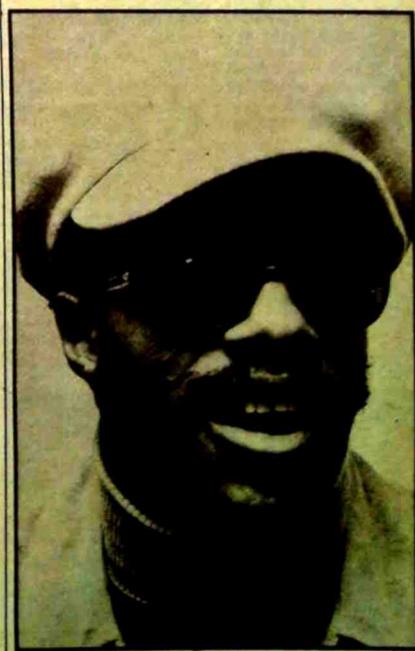
off funky but it all eases back into his usual sound once the chorus comes along. Still, it's one of his best in ages and would make a strong disco single. 'Always' is a banal pop song, the weakest item here.

Side two closes with the strong, romping 'Let It Shine', which has some welcome punchy brass lines in the best Memphis tradition to add flavour.

Though it's very much an Al Green album and the use of the standard Hi rhythm section of Howard

Grimes and the Hodges brothers (Leroy, Charles and Teeenie) assures little change of overall sound, this set scores confidently by the variety of tempos, even if the man never really lets himself go.

**BLACK BLOOD:** 'Black Blood' (Bradleys BLAKL 9001). Afro sounds with strong Latin influences are the forte of Black Blood, whose singles have been burning up the floors around the country's discos. Frankly, I found a whole album of the stuff a little much to take.



STEVIE WONDER: album in May

# essinglessingle **singles** inglessinglessin inglessinglessi **singles** essinglessingle

## SLADE'S GREAT DECADE

**SLADE: 'Nobody's Fool'** (Polydor 2058 716)

Title track from their latest album, and released to coincide with Slade's celebrations of 10 years in the business, this is one of the best singles Slade have released for ages. Very catchy, from the first hearing. Bright and bouncy, and Slade at their best. Instant hit.

**C. W. McCALL: 'Classified'** (Polydor 2066 668)

Described as swamp music by an anonymous member of the staff — with a muttered 'and that's where it beongs' coming from someone else. Completely different from 'Convoy', with C.W. reverting to his country origins and delivering the song without pausing for breath. Bit like 'The Auctioneer' in pace, but nothing like the appeal.

**GLENN MILLER: 'A String Of Pearls'** (RCA 2670)

Another maxi-single from Glenn and his lads, this time featuring the classic 'String Of Pearls', 'Pennsylvania 65000' and 'Perfidia'. It's success depends on the strength of the swing revival, so it's up to you folks!

**PATTI SMITH: 'Gloria'** (Arista 47)

Already creating a lot of interest since the release of her 'Horses' album, her debut single is

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

her own version of Van Morrison's song. Patti leaves me a bit cold, and I don't think this single is going to change my mind. Slow intro before her rather frenzied vocals alter the song beyond recognition.

**ADRIAN BAKER: 'Don't Do It'** (Magnet 61)

After his hit with the Four Seasons' 'Sherry', Adrian's falsetto rides again, this time on a self-penned, self-produced, self-arranged number. He also supplies all the vocals, and there are quite a lot. Quite a funky beat, but the sound is very Jackson 5-ish. Still, it might find popularity in the discos, and could also make the charts.

**KEITH EMERSON: 'Honky Tonk Train Blues'** (Manticore K 13513)

The title says it all really, with Emerson re-vamping Meade Lux Lewis' old blues song. If there are any nifty jivers in your disco they might like this and it should be a hit.



**ROBIN SARSTEDT: should get played**

### Robin's fabulous first

**ROBIN SARSTEDT: 'My Resistance Is Low'** (Decca F 13624)

First single from the youngest Sarstedt brother, and a fabulous re-make of the song Hoagy Carmichael

had an enormous hit with in 1942. Recorded before the nostalgia boom, so he isn't getting on any bandwagon! Basically a waltzing rhythm, Robin sings it much as Hoagy did — beautifully. Really should get played.

**BRIAN & BRENDA RUSSELL: 'Highly Prized Possession'** (Rocket ROKN 511)

Anne Murray fans will recognise this song from one of her recent albums, but this time it's sung by one of the two people who wrote it. It's a beautiful song, and sung gently by the Russells — whom you might have spotted at Elton's Wembley gig last Summer. Might need something a bit more dynamic for the charts, but a nice record.

**P. J. PROBY: 'Somewhere'** (United Artists UP 36099)

First released 12 years ago, someone somewhere obviously still feels this has a special magic. I can't agree. In 1976 this ballad sounds sentimental and corny, warbles and all.

**TINA CHARLES: 'I Can't Dance To That Music You're Playing'** (MAM 142)

Previously unreleased material from Tina's days with MAM. Very frenzied arrangement, with lots of everything going on

### United go for the double!

**MANCHESTER UNITED FOOTBALL CLUB: 'Manchester United'** (Decca F 13633)

The boys in red and white are obviously trying for the double — top of the league and the charts. Tony Hiller, currently at number one with his Eurovision song, 'Save Your Kisses For Me' wrote their song. If it does get anywhere, it's purely on the strength of their fans because it's a pretty ordinary footie ditty music wise.



**MANCHESTER UNITED: ordinary footie ditty**

behind Tina's voice. I don't think it's as commercial as her present stuff, but it might have a limited appeal.

**JUNIOR CAMPBELL: 'Caribino Lady'** (Rocket ROKN 509)

Junior's first single for Rocket Records (he's also producing for Barbara Dickson) and in his own words it's 'pseudo-reggae'. Catchy 'n' all, but maybe lacking a bit of bite. The rhythm's chugging and melodic but it seems to hold the same level all the time.

**DIONNE WARWICK: 'Track Of The Cat'** (Warner Bros K 16698)

Edited title track from her most recent album, this is a slightly different single from Dionne. Seductive rhythms and vocals, it's suitably feline, although I doubt it'll get much chart action.

**EVELYN THOMAS: 'Doomsday'** (20th Century BTC 1017)

Irresistible drum/cymbal beat tapping its rhythm throughout, and Evelyn's voice combine to make this a good record for the clubs but also a very likely chart entry. Uptempo and lively.

**THE MIRACLES: 'Night Life'** (Tamla Motown TMG 1023)

From the 'City Of Angels' album, this hasn't got quite as much impact as 'Love Machine' but it comes close. There are times when you could almost sing the same chorus to either of the two songs, but after a while it'll wear off! Small hit.

**MEL BLANC: 'Taut I Taw A Puddy - Tat'** (Capitol CL 15866)

I heard this on the radio the other morning and thought someone was being silly, but no, this has actually been re-released. There can't be many people



**JUNIOR CAMPBELL: lacking bite**

who haven't heard this song some time or other in their lives — the saga of Sylvester trying to catch Tweety Pie. Aaaaah. Damn thing will probably get in the charts!

**PASADENA ROOF ORCHESTRA: 'It Don't Mean A Thing / Top Hat And Tails'** (Transatlantic BIG 539)

It's 'Top Hat' that's getting played by radio stations, but you can take your pick. Both are live recordings, and both are suitably nostalgic. A new album, and the support spot on the Manhattan Transfer tour should focus a lot of attention on the merry men, so maybe a small hit.

**MANHATTAN TRANSFER: 'Blue Champagne'** (Atlantic K 10751)

There can't be many tracks on Manhattan Transfer's album that haven't been out as

singles now — hopefully they'll be some new material soon. This is MT in a more mellow mood, soaring and dipping with palm trees you can almost see in the background. Bit too relaxed possibly for our more energetic swingers.

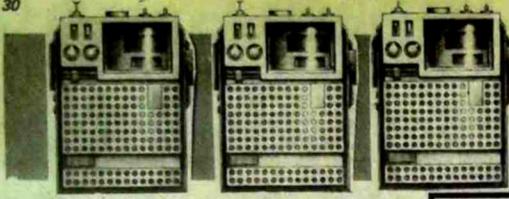
**J. J. BARRIE: 'No Charge'** (Power Exchange PX 209)

Barrie's record company claim that one play on 'Junior Choice' resulted in 20,000 sales before the record was even released. If true, then the British have even worse taste than the charts have shown in the past, because this is one of those absolutely nauseating songs about a little boy writing down a list of jobs he's owed payment for, and his mommy writing down all the things she's done for him like wiping his nose and giving birth to him — but she doesn't charge him. Bleah and double-bleah!

**Aquarius & Pisces**

Act on your own impulses, a lyrical revelation is in store for you.





# TUNE IN

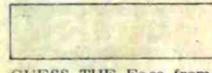
## Radio

# PICCADILLY RADIO GOES QUAD

**PICCADILLY RADIO** celebrated its second birthday on April 2 by being the first station in Europe to go quadraphonic.

Using the QS Matrix system devised by Sansul of Japan, Piccadilly went quad from 5 am on Friday to midnight Saturday, playing QS quad records from Pye, with all other records being encoded and the news bulletins actually being broadcast in quad.

noticed a considerable improvement in the signal quality. Even commercials came in for the quad treatment, although it is understood listeners tuning to Piccadilly on the 261 metres medium wave didn't notice any real improvement in quality. Some listeners phoned Piccadilly thinking that, like the Radio 1 April fool of Noel Edmonds' programme being broadcast from an aircraft, the quad experiment was also a joke. Other April fool jokes Radio 4 had the White Cliffs of Dover turning green; and Pete Murray on Radio 2 got astronomer Patrick Moore to say that because of a planetary movement, listeners would be able to jump higher at about 9.30!

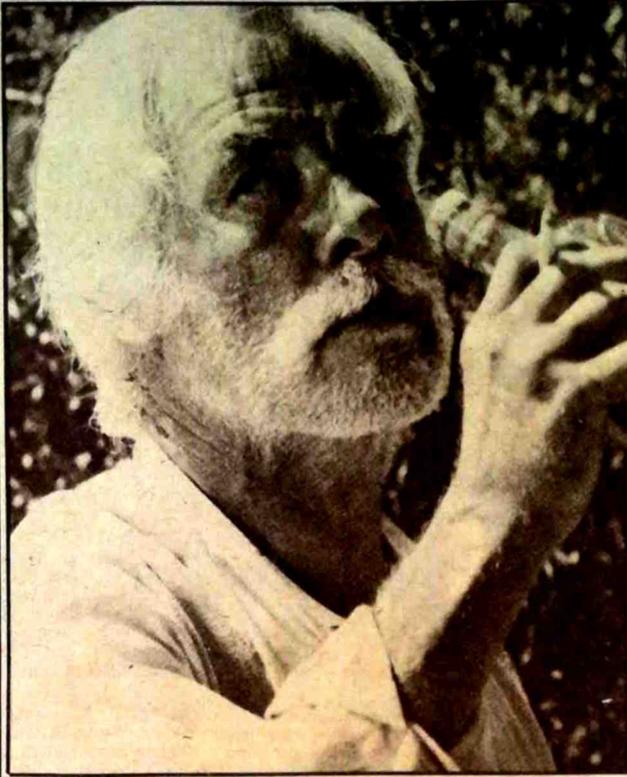


GUESS THE Face from last week is causing some trouble - most of you realised that the Radio 1 faces were Alan Freeman, Tony Blackburn and Johnnie Walker, but

the ILR and RNI face is proving the difficult one. We'll be drawing the winner this Friday, so keep guessing. As a clue, listeners in the Sheffield area should tune in from seven to nine on a Saturday evening. Andy Archer on holiday last week in Holland, and visiting old friends on the Mebo. Those illusive people on the ship are still not saying exactly what is happening. It was due to leave harbour last week, but didn't sail for some reason. Robb Eden has been away from radio for too long, working for Capitol Records. Finally, the Veronica organisation in Holland apparently not amused by Radio MI Amigo's April fool of calling themselves Radio Veronica all day on April 1.

## Radio Beatles

THE BEATLES will be featured on Radio One over the Easter holiday. Tony Blackburn will play their hit singles on his Good Friday programme from 11 am, and Dave Lee Travis on his Easter Monday show at 4.30 pm. The Radio One 'Insight' programme on April 11, at 5 pm, presents 'The Beatles - Again', in which Brian Matthews talks to associates of the famous four.



## Film

# Marvin plus Moore equals adventure

**SHOUT AT THE DEVIL**. Cert. A. Opens April 13. Odeon Lefc. Sq.

LEE MARVIN and Roger Moore are the stars of 'Shout At The Devil', an action - adventure film tracing the careers of two ivory hunters in East Africa immediately prior to World War One. Marvin plays a gin-swinging Irish American with the unlikely name of Flynn Patrick O'Flynn who hires suave Englishman Moore to help him in his poaching business. The two of them incur the wrath of the German

commissioner of the area, who vows to hunt them down, and the film is taken up with his efforts to capture the poachers while at the same time preparing for the oncoming war. While all this is going on Moore falls in love with and marries Flynn's daughter, Rosa (played by Barbara Parkins). When war does break out, Marvin and Moore are hired by the British Army to hunt out the

Germans from their inland hiding places. 'Shout At The Devil' is for the main part a very entertaining film and should attract a lot of business on star names alone. Lee Marvin and Roger Moore work well together and provide many laughs during the first half. Once the war has started the film takes on an altogether more serious tone and becomes quite violent in places but not too violent, as this is essentially family entertainment and should appeal to all who like good old-fashioned adventure movies. The acting is OK and director Peter Hunt has made the most of the wild-life and rugged South African countryside in which the film was shot. MIKE CHILDS.

## Books

# Rock: back to the beginning

**THE ENCYCLOPEDIA OF ROCK** Vol. 1: Edited by Phil Hardy & Dave Laing (Panther, 95p).

THERE SEEMS to be an explosion of reference books on rock music and its assorted off-shoots at the moment, but maybe it's not a bad thing as there hasn't been too much documentation until the last year or so. This is the first of a three-part work. The next volume's due for release in May and the third later this year, so ignore the bit on the back of the book that says 'Also Available - Volume 2 and Volume 3'.

This volume covers the rock 'n' roll explosion of the Fifties up to approximately 1963, when the Beatles were due to emerge. Entries are listed alphabetically, and cover names big and small, as well as giving definitions of musical terms and details of record companies.

The only problem with this book is one that the editors are aware of, and that is that although an artist might have been around in the early Sixties, he or she might have only emerged properly later on, and therefore that entry will appear in a later volume.

## LOOK FOR . . .

London Weekend TV, Friday, April 9; Russell Hart's guests are Edna Everidge, Helen Mirren, Lena Zavaroni. Saturday, April 10: Marc Bolan, Alpha guest on Saturday Scene. The film of Gary Glitter's farewell concert, with The Glitter Band, is screened on London Weekend at 6.15 pm, called 'Goodbye, Gary Glitter'.

## LISTEN FOR . . .

Tim Rice's Top 12 at 1 pm on Saturday, April 10 and at 6.50 In Concert are Elkie Brooks and her Band, and Deafschool.

Basically a useful book, but it should be better when the other two volumes are out - SUE BYROM.

# All ashore . . .

JOHNNY JASON, voted seventh in a pop paper poll last year, has decided not to return to Radio Caroline, but instead joins Metro Radio in Newcastle, where he freelanced last summer.

When Record Mirror & Disc spoke to Terry Bate of Broadcast Marketing Services last week, he explained how he met Johnny several years ago, and put him in touch with Roman O'Rahilly. "I rate him as one of the best announcers in the country," said Terry. Johnny takes over from Len Groat, who is leaving the station after two years. He will host the morning show from 9.00 to 1.00. His move to a land-based station emphasises once again the prestige of Radio Caroline. Alan Simons has left to join Thames Valley Radio, Andy Archer has joined Radio Orwell and Trevor 'Big T' Campbell has gone to Downtown Radio in Belfast. It must be remembered that the likes of Johnnie Walker, Rosko, Tony Blackburn, DLT and many more have used Caroline as a launch pad.



# GET INTO THE 'RIVER OF LOVE' WITH CHILD

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## ARROWS ARE OFF TARGET

ARROWS: 'First Hit' (RAK SRAK 521)

You've read the book, seen the TV series and heard the singles - now here's the first album. Choice of material is always important on a first offering, and they share the credits with Martin/Coultter and one outsider. They seem more comfortable on their own songs, though need to develop a sound of their own, as it sounds too derivative at present. Numbers such as 'Thanks' and 'Boogiest Band IN Town' don't help either. One for Arrow followers, but hardly likely to win many new converts. A close miss if not a hit.

David Brown

**HAWKWIND:** 'Roadhaws' (UA UAK 29919)

Great for ex-acid heads/moonlight trippers etc, as Hawkwind's sonic rock takes us back to the days when heavy bands packed quite a mean punch. This interesting compilation was compiled and re-mixed by Dave Brock and features some extraordinary tracks: 'Paranoia', with weirdo vocals and an equally outlandish instrumental, sounds as if the end of the world is nigh, complete with heart-throbbing count-down to destruction. And 'You Shouldn't Do That' (very early Pink Floyd-ish) is another excellent track. 'You Shouldn't Do That' was recorded live at the Liverpool Stadium in '72 and this particular version has not been previously available. This track segues with the legendary 'Silver Machine', which was recorded live at The Roundhouse in '72, and is the only other live track on 'Roadhaws'. The controversial 'Urban Guerrilla' begins side two, with too-true lyrics like 'I'm an urban guerrilla / I make bombs in my cellar'. The album offers more than a trip down memory lane. It's a freaky shock rock album for everybody's pleasure.

Jan Iles

**THE HEPTONES:** 'Night Food' (Island ILPS 9381)

Recorded at the renowned Harry J's, Kingston, 'Night Food' is a fairly light-to-middle-weight album, but

nonetheless contains some smooth, easy going reggae. You'll be pleased to know there's a couple of Heptone family favourites, namely the scintillating 'Country Boy', the gospel flavoured 'Book Of Rules' and also the cheeky-freaky 'Fatty Fatty'. Leroy Sibbles, Earl Morgan and Barry Llewellyn ooze good vibrations, in fact 'Night Food' is decidedly happy-go-lucky, night food of love.

Jan Iles

**SYD LAWRENCE ORCHESTRA:** 'Swing's Greatest Hits '76' (Phillips 9 109 209)

It is what it says. All the great dance band records like 'In The Mood', 'Tuxedo Junction', 'Moonlight Serenade', 'A String Of Pearls' and 'At The Woodchoppers Ball' played by one of the few dance bands around. Strange this wasn't released earlier in the year as most Swing freaks will now have the originals on recent compilation albums. If you haven't and you want to make an idol out of someone who's still around, Syd's your man.

David Hancock

**NILS LOFGREN:** 'Cry Tough' (AMLE 64573)

The future of Bruce Springsteen comes of age with Lofgren's second solo album - a high power nine track set including the old Yardbirds hit 'For Your Love' given a very effective reggae makeover. Lofgren's distinctive guitar

playing and vocal style honed back in the Crazy Horse days makes rock and roll sound effortless. Check out 'Jailbait' about a 14-year-old girl who acts older or witness the man in full flight on 'It's Not A Crime' to realise this is the most satisfying rock album in a long time.

David Hancock

**THE SONS OF CHAMPLIN:** 'The Sons Of Champlin' (Ariola America AAS 1501)

It's all good product this week folks. Here, at long last, is an outfit who know how to use a three-man brass section without just becoming another funk band. Lead singer Bill Champlin's soulful vocals have genuine warmth as the group continually shift ground through rock and jazz. That makes for an album with the right amount of flow and the complement of the brass parts with the group's obvious San Francisco roots of the Sixties is something that band's like Tower Of Power envy. Listen to 'Like To Get To Know You' and 'Marp' and you'll find the album stays on the record player.

David Hancock

**PFM:** 'Chocolate Kings' (Manticore K 53508)

PFM will always have a hard core following that keeps the faith in the same way as Genesis and Deep Purple have. That's not to say they come into the same grouping musically, but the same



ARROWS: a close miss - if not a hit

mood is there. Their vocalist Bernardo Lanzetti, has a powerful voice and carries the songs well, but they tend to blend into sameness after a couple of tracks. Perhaps if they hadn't allowed themselves the luxury of having only five tracks on the whole album, it would have been a bit more broken up. Musically, the expertise is superb, the woodwind and keyboards especially. Technically, it would be difficult to beat them, but for me, there wasn't enough soul. Perhaps it was just too perfect.

Rosalind Russell

**RARE TRACKS:** 'Rare Tracks' (Polydor Special 2482 274)

Compilations aren't half getting tedious these days, particularly when they claim to contain rare gems. There's nothing rare about releasing old B sides. They're just obscure, that's all. And there was generally a very good reason for making them B sides - like they probably weren't good enough to get on the A side. On this album, there are in fact only two tracks that haven't seen the light of day before - Sly Stone's 'Take My Advice' and Jimi Hendrix's 'Dolly Dagger'. And that isn't

enough to build a whole album around, though it may bring back some nice memories.

Rosalind Russell

**PHIL SPECTOR WALL OF SOUND VOL. 4:** 'Yesterday's Hits Today' (Phil Spector 2307 007)

All the tracks included on this fourth volume were American chart entries. The album also includes five tracks that are available on other volumes in the series. Still, there really are some classic Spector tracks here from The Crystals, The Ronettes, Darlene Love, Bob B Soxx and The Alleycats. So if

you're still flaunting your 'Back To Mono' badge, you should feel nicely at home with this compilation.

Sue Byrom

Leo & Virgo

Romance will falter console yourself with 'Stars'

STARS

## Beautiful and brilliant Camel



**CAMEL:** 'Moonmadness' (Decca TXSR 115)

A welcome third step from the band that brought us the excellent 'Snow Goose' album. Technically superior to their past recordings, but incorporates all their imaginative trademarks. Guitarist Andy Latimer and keyboards master Peter Bardens, deliver some spectacular solos, building up from lilting melodies to well structured climaxes. Sample 'Song Within A Song', which contains the full impact of Camel's music. Distinct, beautiful and brilliant.

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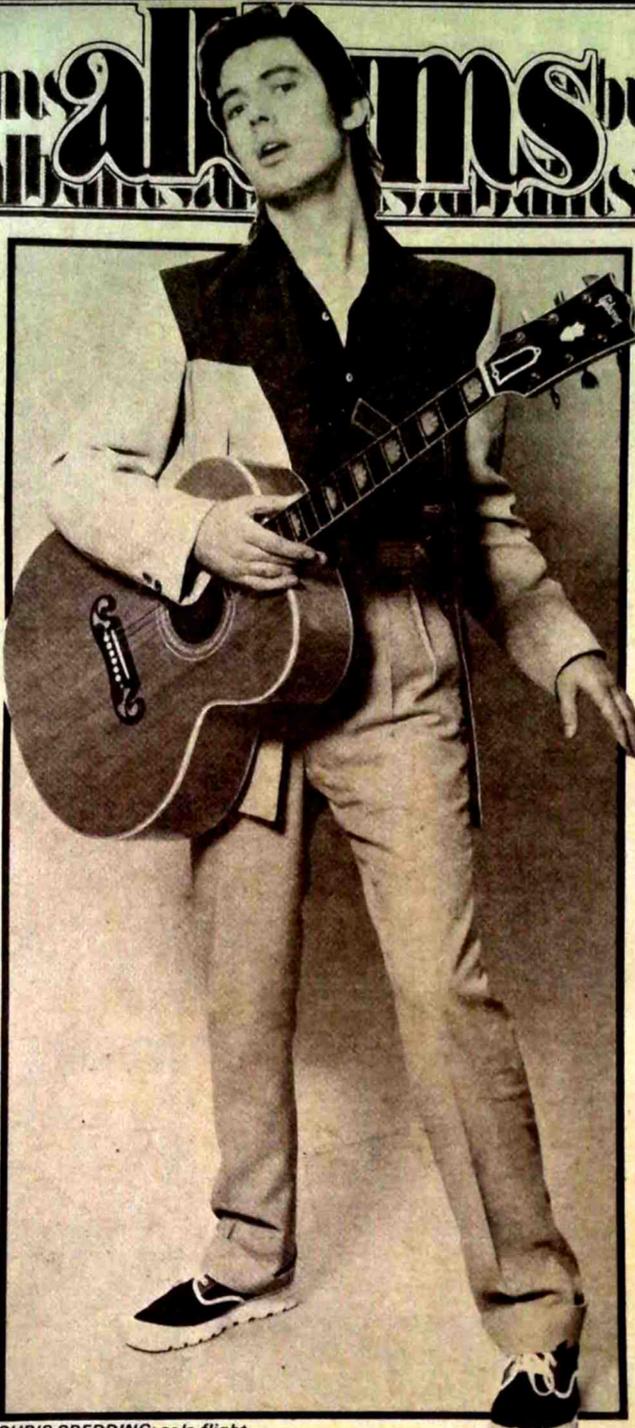
## Spedding's hot rock jamboree

**CHRIS SPEDDING (RAK SRAK 519)**  
The noted session man and band member steps forward for a solo flight. And it is not too bad either, as long as you don't take it too seriously. If the lyrics seem too lightweight, the hot rock licks and driving rhythms make up for it. He displays a remarkable sense of humour on 'Motorbikin', 'Jump Into My Car', and 'Guitar Jamboree', which is a rock guitarist's 'Who Do You Do'. Also included is his current single 'New Girl In The Neighbourhood'.  
**David Brown**

**SMOKIE: 'Midnight Cafe' (RAK 520)**  
If anyone else agrees with me that Smokie's current single, 'Wild Wild Angels' which is on this album sounds too same-y, don't let it stop you listening to the album. There's a lot more variety here, especially on the second side. Smokie do well in the song writing stakes, especially the closing track, 'Going Home', which involves the group in some good building and fading, and some very nifty guitar work. On the strength of this their third album, Smokie are developing well and show they can boogie as well as ballad.  
**Sue Byrom**

**COLOSSEUM 2: 'Strange New Flesh' (Bronze ILPS 9356)**  
Jon Hiseman's new look Colosseum present their flesh in this, their first album. Surprisingly they don't always sound as good as they should. It's a pity because Hiseman's drumming is energetic and keen, and the rest of the band play tightly, especially Don Airey on keyboards. Where the album falls down is in the lyrics. They tend to distract from the skill of the band. The best track 'Dark Side Of The Moon', is the only instrumental on the album. The only other track where lyrics and music are tied in is 'On Second Thoughts.' Of course Joni Mitchell's 'Down To You' stands out lyrically but the way the song is interpreted left me feeling it needed someone to put their own stamp of originality on it.  
**Adam Cummings**

**AL GREEN: Full Of Fire' (London SHU 8493)**  
It wasn't until the title track, which opens side two, that I thought I might be listening to something that I hadn't heard before. Side one seemed to be full of very obvious Al Green songs. Everything was fine, and the voice was well up to  
**Sue Byrom**



CHRIS SPEDDING: solo flight

## Backward step for Led Zep

**LED ZEPPELIN: 'Presence' (Swan Song SSK 59402)**  
Hmmm... this album has already made history by the first album ever to go platinum on pre-release sales in America, and it won't take long before it happens here. However, the considered opinion after several plays in this office was that it ain't Led Zep at their best. Recorded faster than nearly any of their previous albums, it's a storming assault that'll open Rock 'N' Roll ear drums everywhere. But it's almost a backward album, owing far more to the very first album than the last. The band are as superb as ever, especially Plant and Page but there's something missing: tracks tended to sound almost one, blending together into a constant noise. Maybe two million people can't be wrong, but I have a sneaky suspicion that a few might be disappointed.  
**Sue Byrom**

**DRAMATICS: Best of (Pye STX 1047)**  
For the past four years the Dramatics have been in the second division of soul bands in this country. This album shows why. With two exceptions the songs just don't come up to the originality required for a hit. The best song is 'In The Rain' from 1972, where the production is geared less towards the vocal harmonising and more to the background music and effects. Another enjoyable track is 'Toast To The Fool', which stands up on its own lyrically. Elsewhere however, only the vocals keep the numbers together. The five singers combine to form harmonies which suggest that they deserve better material.  
**Adam Cummings**

the very full liner notes, memories don't leave like people do! One for collectors.  
**Sue Byrom**

**THE INTERNATIONAL POP PROMS' (Granada GTVB 101)**  
Described on the album notes as 'Musical highlights from the Granada TV series', it turns out to be an unbelievable collection of numbers — well, how would you describe an 'up-dated' 'Overture From Swan Lake' leading into an orchestrated 'Good Vibrations'? Or 'You've Lost That Loving Feeling' preceding 'Hits Off The Blitz'? Les Reed conducts the orchestra and plays a lot of his own hit tunes into the bargain. At £1.49, this has to be one of the best buys you'll find. We're still recovering from the especially poignant last number — 'Land Of Hope And Glory'!  
**Sue Byrom**

**EDGAR WINTER: 'Entrance' / 'White Trash' (Epic 22010); ANDY WILLIAMS: 'Born Free' / 'Home Lovin' Man' (CBS 22024); 'THE BEST OF THE GLENN MILLER ORCHESTRA' (CBS 52023); TONY ORLANDO: 'Before Dawn' (Epic 22007).**

Strange bedfellows is what you get if you try to figure out what the above artists have in common. The answer is a CBS type answer to Warner Bros recent 'Two albums for one' set of releases. CBS are issuing various double albums called 'Twoifers', which are being sold for the price of one album; £2.99. Three of the four compilations should be familiar materials, the one exception being the pre-Dawn Mr Orlando. His 'Twoifers' includes the two hits he'd already had by the time he was 16; 'Bless You', and 'Halfway To Paradise'. Basically a series that offers good replacement value.  
**Sue Byrom**

**SCOTT WALKER: Spotlight On Scott Walker' (Philips 6625 017)**

With all the interest currently focussed on the Walker Brothers, it's quite appropriate to see a double album of Scott's solo work released — and for the price of a single album! Obviously, there's the three hit singles he made, 'Jackie', 'Joanna' and 'Lights Of Cincinnati', but there's also a lot of the Brel songs Scott used to love, and four numbers from Michel Legrand. Side one of record two contains Scott's self-penned selection, although it might have been an idea to divide them up with some of the other material. That comment aside, the tracks selected show off the Scott phenomena well.  
**Sue Byrom**

## Man of many faces



**MAN: 'The Welsh Connection' (MCA MCF 2753)**

There have been many permutations of the Man band during their eight year history, but never better than this one. The sound is more astute and controlled, and it's definitely a change for the better. If you've seen their current tour you will already be familiar with most of the material from the new set. And very impressive it is too. For Man family tree fans, the band incorporates four familiar names, Deke Leonard and Mickey Jones on guitars, Terry Williams on drums, and Phil Ryan behind an array of keyboards, and a new arrival, bassist John McKenzie. Let's hope their constant personnel changes does not upset this new found balance.  
**David Brown**

MAN: astute and controlled sound

**VARIOUS ARTISTS: The American Dream: The London American Legend Part 2' (London Dream R5 6)**

The second part of the double album released last year which found itself a regular place on this reviewer's stereo. Spanning an eight-year period, the two albums are divided into four categories: solo artists, instrumentals, groups and teen idols of the time (1954 onwards). There are some real classics. 'Alley-Oop' by the Hollywood Argyles, 'La Bamba' by Ritchie Valens, 'Tequila' by The Champs and 'Tears On My Pillow' by Little Anthony And The Imperials... as it says in

# WHO, WHEN AND WHERE

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.

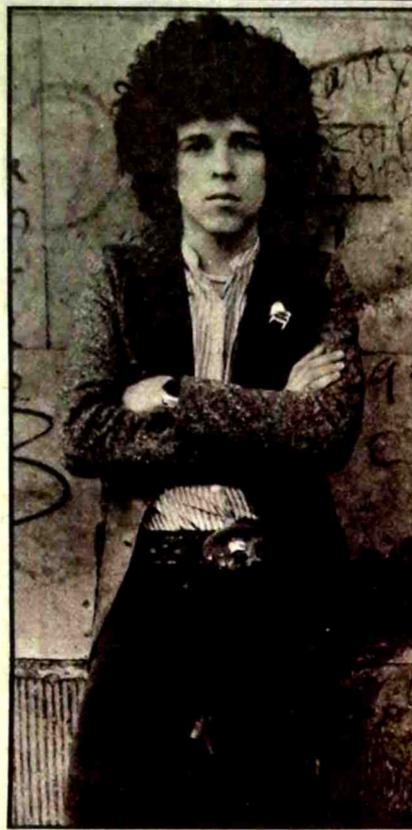
## THURSDAY

April 8  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Detroit Soul Machine  
**BLACKBURN**, Cavendish (662662), Soul Train  
**BOLTON**, Technical College, Muscles  
**BRANTREE**, 2J's, Flying Saucers  
**BRITTON FERRY**, Rugby Club, Burlesque  
**BURTON-ON-TRENT**, 76 Club, Shanghai  
**CAMBRIDGE**, Corn Exchange (Bury St Edmunds 3937), Judas Priest  
**COVENTRY**, Tiffany's Drifters  
**CLEETHORPES**, Bunnies (67128), Dana  
**CRAYFORD**, Town Hall, High Street, Marmalade  
**CROYDON**, Fairfield Hall (01-688 9291), Stylistics/Brook Benton  
**DERBY**, Bailey's (363 151), Showaddywaddy  
**DUNSTABLE**, College of Education, Real Thing  
**DUNSTABLE**, Queensway Hall (603326), Al Matthews  
**LONDON**, Dingwells, Camden Lock, Chalk Farm Road (01-267 4967), Racing Cars  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), Fast Buck  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Tyla Gang  
**LONDON**, Lyceum, Wellington Street, The Strand (01-836 3715) Shakin' Stevens & The Sunsets  
**LONDON**, Rocking Pencil  
**LONDON**, Ronnie Scott's Fifth Street (01-439 0747), Al Jarreau/Clancy  
**LONDON**, White Bear, Piccadilly Circus, Jambalaya  
**MANCHESTER**, Fagins Club, Candlewick Green  
**MANCHESTER**, Golden Garter (061-437 7614), Brotherhood of Man  
**NEWCASTLE**, City Hall (20007), Camel  
**NEWCASTLE**, Mecca (23109), Miracles  
**NORTHAMPTON**, The Keep, Kingsthorpe, Red Hot Rhythm Orchestra  
**SCARBOROUGH**, Penthouse (65204), Andy Fairweather 'Low'  
**SOUTHAMPTON**, Brokenhurst College, Diversions  
**STOCKTON/DARLINGTON**, Incognitos, Love Machine  
**TIVERTON**, Tiverton Motel, Boombaya

April 9  
**BASINGSTOKE**, Technical College, Diversions  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Detroit Soul Machine

## FRIDAY

April 9  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Detroit Soul Machine



LEO SAYER: Stoke-On-Trent, Friday

**BLACKBURN**, Cavendish (662662), Soul Train  
**CLEETHORPES**, Bunnies (67128), Dana  
**CLEVELAND**, Philmore Disco, Stevensons Rocket  
**CRAWLEY**, College of Further Education, UFO/Halfbreed  
**DERBY**, Bailey's (363 151), Showaddywaddy  
**DEWSBURY**, Technical College, Upp  
**DUDLEY**, JB's (53597), Gryphon  
**GLOUCESTER**, Roundabout (33355), John Miles  
**GLOUCESTER**, TBA, Desmond Dekker  
**IPSWICH**, Manor, Charlie LION, Golden Lion, Fulham Road, (01-385 3942) Factory  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), 101ers  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Blackbottom Stompers  
**LONDON**, Nashville, North End Road (01-603 66071), Graham Parker & The Rumour  
**LONDON**, New Victoria (01-834 0671), Nils-Lofgren  
**LONDON**, Palladium (01-437 Stylistics  
**LONDON**, Red Cow, Hammersmith Road, Jive Bombers

**LONDON**, Ronnie Scott's Frith Street, (01-439 0747), Al Jarreau/Clancy  
**LONDON**, Speakasy, Margaret Street (01-580 8810), Real Thing  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Gonzales  
**MANCHESTER**, Fagins Club, Candlewick Green  
**MANCHESTER**, Free Trade Hall (061-834 0943), Camel  
**MANCHESTER**, Golden Garter (061-437 7614), Brotherhood of Man  
**NEWCASTLE**, Mayfair (23109), Andy Fairweather-Low  
**NEWCASTLE**, University Theatre (28402), Kevin Coyne  
**NORTHAMPTON**, College of Further Education, Slender Loris  
**RETFORD**, Porterhouse (4981), Boombaya  
**SHEFFIELD**, Bailey's, Yakety Yak  
**SOUTHPORT**, Southport Theatre (40404), Frankie Valli & The Four Seasons  
**SPENNYMORE**, Top Hat (851237), Miracles  
**STOCKTON/DARLINGTON**, Middlesbrough, Incognitos, Love Machine  
**STOKE ON TRENT**, Jollees (317492), Tony Christie  
**STOKE ON TRENT**, Victoria Hall (22618), Leo Sayer/Glyder  
**STURTON IN ASHFIELD**, Golden Diamond, Stoney Street (2690), Slowbone  
**TUNBRIDGE WELLS**, Assembly Rooms (30613), Man  
**UXBRIDGE**, R.A.F. Uxbridge, Red Hot Rhythm Orchestra  
**WEMBLEY**, Empire Pool (01-902 1234), Cockney Rebel  
**WETHERBY**, (Nr. York), Town Hall, Marmalade  
**WHITBY**, Spa Ballroom (2124), Mother Superior

## SATURDAY

April 10  
**BATH**, Pavilion (25628), Stretch  
**BIRMINGHAM**, Odeon (021-643 6101), Leo Sayer/Glyder  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Detroit Soul Machine

**BRACKNELL**, Sports Centre (54303), Stray  
**CARLISLE**, Market Hall (22232), Miracles  
**CIRENCESTER**, Corn Hall (3407), Real Thing  
**CLEETHORPES**, Bunnies (67128), Dana  
**CLEVELAND**, Spa Pavilion, Stevensons Rocket  
**CROMER**, Links Pavilion (3689), Slowbone  
**DERBY**, Bailey's (3632525), Showaddywaddy  
**EDINBURGH**, Music Hall (031-225 3614), Kevin Coyne  
**EASTBOURNE**, Winter Gardens, (25252), New Vaudeville Band  
**FISH GUARD**, Frenchman's Motel (3579), Leapy Lee  
**GLASGOW**, Burn's Howff (041-332 1813), Slowbone  
**GLOUCESTER**, Technical College, Giggles  
**HASTINGS**, Pier Pavilion (42266), Supercharge  
**IPSWICH**, Gaumont (53641), Drifters  
**LEICESTER**, De Montford Hall (22850), Camel  
**LEIGHTON BUZZARD**, Heath and Reach Club, Red Hot Rhythm Orchestra

**LIVERPOOL**, Stadium (051-236 6316), Judas Priest  
**LONDON**, Club Noreik (01-800 3791), Blackblood  
**LONDON**, Dingwall's Camden Lock, Chalk Farm Road (01-267 4967), Crazy Kats  
**LONDON**, Palladium (01-437 7373), Stylistics  
**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Al Jarreau/Clancy  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Gonzales  
**LEICESTER**, Saracens Head, Slowbone  
**MANCHESTER**, Fagins Club, Candlewick Green  
**MANCHESTER**, Free Trade Hall (061-834 0943), Frank Valli & The Four Seasons/R & J Stone  
**MANCHESTER**, Golden Garter (061-437 7614), Brotherhood of Man  
**MARKET HARBOROUGH**, Welland Park College, Strage Days  
**MILM**, Cumbria Club, Mike Berry  
**NELSON**, The Column (64100), Miracles  
**OXFORD**, New Theatre (44544), Godspell  
**PORTSMOUTH**, Guildhall (24335), Sacha Distel  
**SCUNTHORPE**, Baths Hall, Geno Washington  
**SHEFFIELD**, High Cliffs Hotel, Maddy Prior/June Tabor

**SOUTHEND**, Kursaal Rooms (66276), Osibisa  
**STAFFORD**, College of Education, Bombay  
**STOCKTON/DARLINGTON**, (Middlesbrough), Incognitos, Love Machine  
**STOKE-ON-TRENT**, Jollees (317492), Tony Christie  
**SUTTON COLDFIELD** (Birmingham), Belfrey Hotel, Wishaw, Marmalade  
**WELWYN GARDEN CITY**, Mid-Herts College, Sadista Sisters

**YORK**, Strling Suite, Emperor Rosko Roadshow

## SUNDAY

April 11  
**BIRMINGHAM**, Odeon (021 643 6101) Camel  
**BLACKPOOL**, Mecca (42078), Miracles  
**BURNLEY**, Hippodrome (299444) Stylistics  
**BURTON-ON-TRENT**, 76 Club, Geno Washington  
**CAERPHILLY**, Double Diamond (867777), Drifters  
**CHELMSFORD**, Chancellor Hall John Miles  
**COLCHESTER** (Essex), Embassy Suite Love Machine  
**CROYDON**, Fairfield Halls (01-688 929 9291), Osibisa  
**DUBLIN**, The Stadium, Man  
**EGBRENTON**, Tow Bar Inn, Mike Berry & The Outlaws  
**HEMEL HEMPSTEAD**, Pavilion (64451), Sadista Sisters  
**HULL**, Arts Centre, Little Bob Story  
**HULL**, Two Plus One Club, Mike Absalom  
**ILFORD**, General Havelock, Jake Thackray  
**IPSWICH**, Corn Exchange, Bert Jansch  
**LANCASTER**, Cavalcade, McCalmas  
**LEICESTER**, De Montford



THREE DEGREES: London Palladium, Monday

Hall (22850) Leo Sayer/Glyder  
**LIVERPOOL**, Royal Court Theatre (051-709 5163), Sacha Distel  
**LIVERPOOL**, St Mary's Club, Bandleys  
**LONDON**, Butty's, Kilburn, Dana  
**LONDON**, New London Theatre, Kevin Coyne  
**LONDON**, Sadler's Wells Theatre, (01-837 1672), Maddy Prior/June Tabor  
**NOTTINGHAM**, Playhouse (4567), Judas Priest  
**OXFORD**, New Theatre (44544), Godspell  
**ROMFORD**, Althermarle Youth Centre, Crazy Kat  
**STOKE-ON-TRENT**, Bailey's (23958), Real Thing  
**WHITEHAVEN**, Haven Club, Marmalade  
**WOLVERHAMPTON**, Civic Hall (27811), Franki Valli & The Four Seasons

**BURNLEY**, The Hop, Slowbone  
**CARDIFF**, Top Rank (26538), Judas Priest  
**CLEETHORPES**, Winter Gardens (62925), UFO/Halfbreed  
**CROYDON**, Fairfield Hall (01-688 9291), Roger Whittaker  
**GLASGOW**, Pavilion (041-332 0478), Sacha Distel  
**JERSEY**, West Park Pavilion, Drifters  
**LONDON**, Palladium (01-437 7373), Three Degrees  
**LONDON**, Plumstead, Green Man, Mike Berry  
**LONDON**, Ronnie Scott's Frith Street (01-439 0747), Al Jarreau/Clancy  
**MANCHESTER**, Free Trade Hall (061-834 0943), Miracles  
**OXFORD**, New Theatre (44544), Godspell  
**STOKE-ON-TRENT**, Bailey's (23958), Real Thing  
**WEMBLEY**, Empire Pool (01-9023 1234), Steve Harley & Cockney Rebel

**BIRMINGHAM**, Town Hall (021-235 3942), Judas Priest  
**BOURNEMOUTH**, Winter Gardens (26446), Rick Wakeman  
**BRIGHTON**, Dome (682127), Franki Valli & The Four Seasons/R & J Stone  
**CAERPHILLY**, Double Diamond (867777), Drifters  
**FAREHAM** (Nr. Portsmouth), Collingwood Club, HMS Collingwood, Mac & Katie Kissoon  
**GLASGOW**, Pavilion (041-332 0478), Sacha Distel  
**IPSWICH**, Gaumont (53641), Camel  
**KETERING**, Central Hall, Stevensons Rocket  
**LIVERPOOL**, Royal Court (051-709 5163), John Paul, George, Ringo & Bert  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Roogalater  
**LONDON**, Nashville, North End Road (01-603 66071), Eddie & The Hot Rods  
**LONDON**, Palladium (01-437 7373), Three Degrees  
**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Al Jarreau/Clancy  
**OXFORD**, New Theatre (44544), Godspell  
**STOKE-ON-TRENT**, Bailey's (23958), Real Thing

## MONDAY

April 12  
**BATLEY**, Variety Club (47328), Franki Valli & The Four Seasons  
**BOURNEMOUTH**, Winter Gardens, (26446), Leo Sayer/Glyder  
**BRIGHTON**, Top Rank (25895), Casino

## TUESDAY

April 13  
**BIRMINGHAM**, Night Out (021-622 2233), Tony Christie  
**BIRMINGHAM**, Odeon (021-643 6101), Glenn Miller Orchestra

# ROADSHOW

## Barbara passes

BARBARA DICKSON/Ronnie Scott's, London

WITH ONE hit single and a well-received album out, the timing seemed right to launch Barbara Dickson on a critical audience of journalists. She passed with flying colours. A lot of people are waking up to the fact that in Ms Dickson Britain might finally have the seemingly endless successful stream of American female vocalists.

Able assisted by a small band of musicians (with the exception of the drummer who sometimes seemed keener on making a noise than playing in sympathy with the song), she sang a selection of numbers from her album, 'People Get Ready'. She also made Bill Withers' 'Lean On Me' sound fresh - no mean feat. A very natural lady with a very pure voice and no small talent at writing songs either. For the encore, she was



joined by her producer Junior Campbell, who took over piano duties and finished to well-earned applause. Whatever happens on the singles front, Barbara Dickson should be secured a lasting place in the album chart and on stage. SUE BYROM

THE MIRACLES/Barbara's, Birmingham  
 LEGENDS HAVE a lot to live up to and when the Miracles bounded out on stage at Barbara's the fans were there not only because of the group's glorious past history which led by Smokey Robinson but also for their recent chart success with Bill Griffin handling lead. They went down well - yet somehow the four-

some didn't really cut it. With an early sound problem solved, the group wound their way through hits past and present - with the emphasis decidedly on the post Smokey Robinson era - but it all sounded and looked somehow tired and lacklustre.

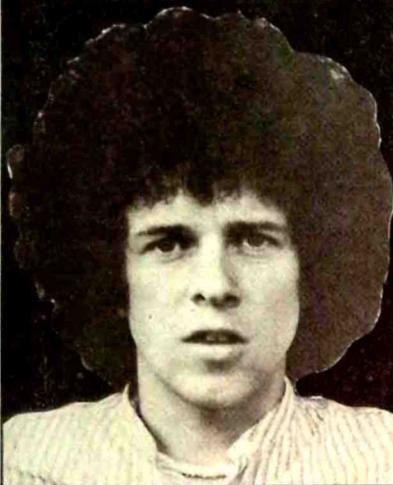
Their stage movements were decidedly clumsy for a start. Then their dull stage outfits, smart, yes, but nothing spectacular. Finally, let's examine the most important feature of the show: their singing. Bill Griffiths has a fine voice, but no way as distinctive as that of Smokey, Marvin Gaye, Stevie or any of the true Motown greats and though I enjoyed things like 'Tears Of A Clown', 'Dancing Machine', leading into the inevitable Motown medley, 'Ooh Baby Baby', 'Love Machine' and 'Going To A Go-Go', there was no sense of the dynamic, nothing better than we've been handed out by dozens of other touring black American groups (of far lesser status) over the past year or so. On record the Miracles still cut it but on stage they're no big news. KEVIN ALLEN.

**Stars**  
 the astronomical single from  
**'Stars'**  
 BAR 41  
 Marketed by RCA



IN NEXT WEEK'S  
ISSUE OF RECORD  
MIRROR & DISC

# LEO SAYER



## ON THE ROAD SPECIAL

# ABBA

COLOUR POSTER

## ELTON'S OTHER HALF BERNIE TAUPIN

## SILVER CONVENTION

### Haf Vays Off Making You Dance!

PLUS

## ERIC CARMAN — DOOBIE BROTHERS DON'T MISS IT!

Please hand this to your newsagent

Name.....

Address.....

Please order / reserve the Record Mirror  
& Disc every week.



## WINGS' FRIEND



Kenny's Rick Driscoll and Chris Redburn try the wheel thing!

# CAPITAL CAP IT ALL!

A DAY at the races — motor racing that is — seems to be quite fashionable amongst the pop world at present. Record companies, radio stations and artists are all jumping on the bandwagon.

Take this Sunday at Brands Hatch for instance. Taking part in the IndyAtlantic Celebrity Escort race were DJs from Capital Radio and the Royal Dutch, a couple of members from Kenny and Marmalade for the fans to shout for and scream at, and even a certain screaming Lord, who is still posing after all these years.

Others, such as Rick Wakeman, let someone else do the driving for them, which appeared to be a good idea.

But the main laurels went to Capital Radio,

who, in their motor racing premier, won the big event, the IndyAtlantic Race.

Tony Trimmer in the Capital car 95.8 (named after their VHF frequency) came first, while Radio Luxembourg's car, 208, driven by Steve Carvill (who got the fastest practice time), came in fifth.

The Wits End Whizzer had to be withdrawn at the last moment, due to the driver getting his shoe laces caught up in his pedals.



CAPITAL'S WINNING CAR: 95.8

## Mizell's Monkey Business

ONE OF the most unusual chart entries of late is undoubtedly Hank Mizell's 'Jungle Rock'.

The question is: Who on earth is Hank Mizell?

Well, the man has been discovered, due to his new fame.

He is in fact a 52-year-old former preacher, ex-warehouse manager, currently working as a petrol pump attendant, but planning to make a big comeback.

'Jungle Rock' is his only record to date and was recorded in 1957 in a Chicago garage studio. It sold about a hundred copies, and Mr Mizell forgot about the record and the music business.

But interest was recently aroused in the record after a copy found its way from a London dealer to a disco.

A pirate copy emerged, and Charley Records brought out the official version.

Now Hank is hoping to cash in on its success and is talking of coming to England to tour, and release an album — oh dear! But it seems he has to get himself some clothes before he can come. Been in the jungle too long?

## JIMMY'S BROKEN WING

POOR OLD Jimmy McCulloch is feeling a bit sad — but very powerful since he stopped Wings' American tour — all with one finger. He slipped in the bathroom and injured his left hand and has to keep it in plaster for three weeks, causing Wings to re-arrange their US tour, due to open today (Thursday) at Fort Worth, Texas.

"What can I say," said Jimmy. "It's one of those things that happens and I'm sorry that the accident should cause such carefully prepared plans to be re-arranged."

"I hope our fans will remain patient until I get the cast off."

Paul McCartney says: "We're all disappointed about the delay, as soon as Jimmy's playing again we'll be there. Jimmy is the one who is suffering the physical pain of a fractured hand and we just want him to get well quickly."



JIMMY McCULLOCH: in the cast

## Happy Anniverzary



ANY INVITATION to a party on April Fool's Day is always regarded with a bit of suspicion — and when it's from Slade . . . It turned out to be genuine. April 1 marked Slade's 10th anniversary as a group, and they threw a rather tasteful party at Quince in London.

Walters hovered attentively, the wine flowed and everyone had a crazy time. John Steele, ex-Animal, was there — as were several members of the Animals, keeping quiet about the album the band have just got together to record. Les Gray and Dave Mount turned up to add their best wishes, and Don Powell regaled us with tales from the past.

Happy anniversary, Slade, and here's to the next ten!

## Stretch a point

THE FOLLOWING is an extract from a press release about Stretch: "They'd heard it all before, these boys, and were not easily impressed, but as the music, at first exploratory, then becoming rhythmic and punching, filtered through the door, they realised that this was something special. Their heads began to nod, soon their feet began to tap in time, then in unison they leapt up, clapping hands and dancing wildly around, the realisation crystallised at the same instant! . . . This band could make dough!!!"



WELL, who said the recession was going to bottom this Spring? Don't tell us those New Seekers are getting back together for artistic reasons, betcha bank accounts come into it somewhere . . . Talking of which what price freedom? Or, how much do you think Alan Longmuir's got in his current account? Difficult one eh! . . . Now what's all this about the Tubes leader planning silicone injections to grow breasts before they visit Britain . . . That, we suppose, is what they call two up on Kiss . . . Personally we think the Cycle Sluts are just about where it's at . . . Well what can we say about Janet Street-Porter, whose review of the music press this week conveniently missed out Record Mirror (does this mean we are the new 'underground' or just a frightening lurid teeny-bop organ?) . . . And so on to Brotherhood of Man who worked on their dance routine for 19 hours to get it right. In less than a year they'll probably wish they never went to all that trouble, but then £5,000 a night buys anyone's self-doubt (sold your heart to the junkman lately?) . . .

When will the Pope make a record? When will we know if we've got Rolling Stones tickets and when will the swallows return to Capistrano . . . Ahhhh mes enfants, nostalgia brings out the Beatles in everyone but what about the Animals in them. John Steele's opinion on the DJM live album recorded yonks ago in a club that held 12½ people not very flattering . . . Now then where was Noddy Holder and what was he doing before he appeared at his own party late in the evening? Best answers to that one will be printed . . .

Is Britt Ekland a shoe fetishist? Although she has a reported 200 pairs of shoes at home she was late for Joan Collins Hollywood party because yeah, you guessed it, she went shopping for a new pair of shoes . . . It's a hard life, Britt, as no doubt Rod will confirm . . . That damn Rock Follies album proves that exposure is the only answer . . . The Bay City Rulers roll OK and as if to prove it they've received the keys to their namesake city of Bay Cit, Michigan USA . . . But what has become of those Wombles who don't seem to be ruling Wimbledon the way they used to . . . And why are the pop charts in such a stagnant way these days? You were warned about buying too many Beagle records. Anyway it's with a tear in either eye we note the passing of Alan Longmuir, Howard Hughes, Harold Wilson and short by this very column itself. BYEEEEEE XXXXXX.





# SLADE'S NEW SINGLE



## NOBODY'S FOOL

From their latest album 'NOBODY'S FOOLS'

