

Australia 35c South Africa 30c

RECORD MIRROR & DISC

March 20 1976 12p

Ross: Fantasies and Facts

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**David
Cassidy's
sneak
attack**

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**Kenny
iron out
the
Bumps**

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British Top 50 Singles

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	3	CONVOY, CW McCall	MGM
3	4	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
4	14	SAVE YOUR KISSES FOR ME, Brotherhood Of Man	Pye
5	9	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'n' Dolls	Magnet
6	15	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
7	7	PEOPLE LIKE YOU PEOPLE LIKE ME, Glitter Band	Bell
8	12	I WANNA STAY WITH YOU, Gallagher & Lyle	A & M
9	2	DECEMBER '63, Four Seasons	Warner Bros
10	6	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
11	10	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
12	19	FALLING APART AT THE SEAMS, Marmalade	Target
13	13	FUNKY WEEK END, The Stylistics	Avco
14	5	RODRIGO'S GUITAR CONCERTO, Manuel & the M. O. T. M.	EMI
15	8	RAIN, Status Quo	Vertigo
16	11	DAT, Pluto Sherwington	Opal
17	41	YESTERDAY, Beatles	EMI
18	16	MISS YOU NIGHTS, Cliff Richards	EMI
19	18	I LOVE MUSIC, The O'Jays	Philadelphia
20	17	SQUEEZE BOX, The Who	Polydor
21	29	HEY MR. MUSIC MAN, Peters & Lee	Phillips
22	25	CONCRETE & CLAY, Randy Edleman	20th Century
23	26	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
24	21	LET'S DO THE LATIN HUSTLE, M & O Band	Cactus
25	27	TAKE IT TO THE LIMIT, Eagles	Asylum
26	20	LET'S DO THE LATIN HUSTLE, Eddie Drennan	Pye
27	24	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
28	46	HELLO HAPPINESS, Drifters	Bell
29	32	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
30	43	HERE THERE & EVERYWHERE, Emmylou Harris	Warner Bros
31	-	I'M MANDY FLY ME, 10cc	Mercury
32	37	HEY MISS PAYNE, Chequers	Creole
33	23	LET'S CALL IT QUITS, Slade	Polydor
34	31	NEVER GONNA FALL IN LOVE AGAIN, Dana	GTO
35	45	CAN'T SAY HOW MUCH I LOVE YOU, Demis Roussos	Phillips
36	-	PINBALL WIZARD, Elton John	DJM
37	-	CITY LIGHTS, David Essex	CBS
38	49	LA BOOGA ROOGA, The Surprise Sisters	Good Earth
39	50	WHERE THE HAPPY PEOPLE GO, Trampas	Atlantic
40	-	JUNGLE ROCK, Hank Mizell	Charly
41	47	YOU BELONG TO ME, Gary Glitter	Bell
42	33	SEAGULL, Rainbow Cottage	Penny Farthing
43	-	DON'T STOP IT NOW, Hot Chocolate	Rak
44	-	MUSIC, John Miles	Decca
45	-	IF YOU LOVE ME, Mary Hopkin	Good Earth
46	-	LAZY SUNDAY, Small Faces	Immediate
47	-	SPANISH WINE, Chris White	Charisma
48	40	LONDON BOYS, T. Rex	EMI
49	42	OTHER SIDE OF ME, A Williams	CBS
50	-	RIDERS ON THE STORM, Doors	Elektra

RECORD MIRROR & DISC

Star Breakers

1	HEY JUDE, Beatles	Apple
2	MAHOGANY THEME, Diana Ross	Tamla Motown
3	RUNAWAY, Alex Harvey	Vertigo
4	IT'S ALL OVER NOW, Rod Stewart	Mercury
5	PAPERBACK WRITER, Beatles	Apple
6	ARMS OF MARY, Sutherland Brothers & Quiver	CBS
7	GET UP AND BOOGIE, Silver Convention	Magnet
8	BOHANNON'S BEAT, Hamilton Bohannon	Brunswick
9	DISCO CONNECTION, Isaac Hayes	ABC
10	GET BACK, Beatles	Apple

Yesteryear Charts

— from Martin Fraser

5 YEARS AGO

20th March 1971	1	HOT LOVE, T Rex
	2	1 BABY JUMP, Mungo Jerry
	3	2 ANOTHER DAY, Paul McCartney
	4	4 ROSE GARDEN, Lynn Anderson
	5	5 IT'S IMPOSSIBLE, Perry Como
	6	3 MY SWEET LORD, George Harrison
	7	6 THE PUSHBIKE SONG, The Mixture
	8	8 STRANGE KIND OF WOMAN, Deep Purple
	9	8 SWEET CAROLINE, Neil Diamond
	10	THE RESURRECTION SHUFFLE, Ashton Gardner and Dyke

10 YEARS AGO

10th March 1966	1	THE SUN AIN'T GONNA SHINE ANY MORE, The Walker Brothers
	2	7 I CAN'T LET GO, The Hollies
	3	6 SHA LA LA LA LEE, The Small Faces
	4	2 A GROOVY KIND OF LOVE, The Mindbenders
	5	3 BARBARA ANN, The Beach Boys
	6	8 SHAPES OF THINGS, The Yardbirds
	7	4 BACKSTAGE, Gene Pitney
	8	8 DEDICATED FOLLOWER OF FASHION, The Kinks
	9	1 THESE BOOTS ARE MADE FOR WALKING, Nancy Sinatra
	10	15 MAKE THE WORLD GO AWAY, Eddie Arnold

15 YEARS AGO

18th March 1961	1	1 WALK RIGHT BACK / EBONY EYES, The Everly Brothers
	2	5 WOODEN HEART, Elvis Presley
	3	2 ARE YOU SURE, The Allisons
	4	4 THEME FOR A DREAM, Cliff Richard
	5	3 WILL YOU LOVE ME TOMORROW, The Shirelles
	6	7 FBI, The Shadows
	7	8 RIDERS IN THE SKY, The Ramrods
	8	8 EXODUS, Ferante and Teicher
	9	9 MY KIND OF GIRL, Matt Monro
	10	6 SAILOR, Petula Clark

UK Soul Top 20

1	1	DO THE SPANISH HUSTLE, Fatback Band
2	2	I LOVE TO LOVE, Tina Charles
3	3	KEEP HOLDING ON, NEW ORLEANS
4	3	LET'S DO THE LATIN HUSTLE, Eddie Drennan and BBS Ltd
5	4	I LOVE MUSIC, The O'Jays
6	5	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
7	7	LET THE GOOD TIMES ROLL / DON'T MAKE ME WAIT, Bunny Sigler
8	6	IT SHOULD HAVE BEEN ME, Yvonne Fair
9	8	YOU SEE THE TROUBLE WITH ME, Barry White
10	4	INSIDE AMERICA, Judy Jones
11	8	FUNKY WEEK END, The Stylistics
12	2	THAT'S WHERE THE HAPPY PEOPLE GO, Trampas
13	20	TANGERINE, The Soulful Orchestra
14	-	SING A SONG, Earth Wind and Fire
15	14	THEME FROM 'S. W. A. T.', Rhythm Heritage
16	10	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson
17	13	LADY LADY, The Soulful Orchestra
18	17	THAT OLD BLACK MAGIC, The Soulful Orchestra
19	19	CHEEKMATE, Barbara
20	19	BOHANNON'S BEAT, Hamilton Bohannon

US Soul Top 20

1	1	DISCO LADY, Johnnie Taylor
2	4	HE'S A FRIEND, Eddie Kendricks
3	3	KEEP HOLDING ON, Temptations
4	5	NEW ORLEANS, The Staple Singers
5	9	MISTY BLUE, Dorothy Moore
6	2	BOOGIE FEVER, Sylvers
7	6	SWEET THING, Rufus featuring Chaka Khan
8	21	DAYLIGHT, Bobby Womack
9	7	SWEET LOVE, Commodore
10	17	HAPPY MUSIC, Blackbyrds
11	10	FROM US TO YOU, Stairsteps
12	24	LET'S GROOVE (Part 1), Archie Bell & The Drells
13	15	YOU'RE MY ONE WEAKNESS GIRL, Street People
14	13	TURNING POINT, Tyrone Davis
15	8	LET THE MUSIC PLAY, Barry White
16	11	THEME FROM 'S. W. A. T.', Rhythm Heritage
17	19	THE JAM, Graham Central Station
18	16	PARTY HEARTY, Oliver Sain
19	34	FOPP, Ohio Players
20	27	YOU ARE BEAUTIFUL, Stylistics

British Top 50 Albums

1	-	BLUE FOR YOU, Status Quo	Vertigo
2	4	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
3	6	CARNIVAL, Manuel And The Music Of The Mountains	EMI
4	1	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
5	3	A TRICK OF THE TAIL, Genesis	Charisma
6	2	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
7	5	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
8	10	MUSIC EXPRESS, Various	K-Tel
9	8	RUN WITH THE PACK, Bad Company	Island
10	7	DESIRE, Bob Dylan	CBS
11	14	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
12	25	BREAKAWAY, Gallagher and Lyle	A&M
13	11	A NIGHT AT THE OPERA, Queen	EMI
14	19	FORTY GREATEST HITS, Perry Como	K-Tel
15	12	HOW DARE YOU, 10cc	Mercury
16	9	TWENTY - FOUR ORIGINAL HITS, The Drifters	Atlantic
17	13	THE BEST OF GLADYS KNIGHT AND THE PIPS,	Buddah
18	15	MOTOWN GOLD, Various	Tamla Motown
19	35	RAISING HELL, The Fatback Band	Polydor
20	24	GLENN MILLER - A MEMORIAL 1944-1969	RCA
21	-	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
22	-	LIVE AT TRECROCHY, Max Boyce	EMI
23	16	SHEER HEART ATTACK, Queen	EMI
24	18	ELITE HOTEL, Emmylou Harris	Reprise
25	36	QUEEN, Queen	EMI
26	30	QUEEN 2, Queen	EMI
27	43	RODRIGO CONCIERGO DE AIANJUEZ BILLA LOBOS, John Williams	CBS
28	17	TUBULAR BELLS, Mike Oldfield	Virgin
29	20	THE FOUR SEASONS STORY, The Four Seasons	Private Stock
30	32	ABBA, Abba	Epic
31	29	LIVE!, Robin Trower	Chrysalis
32	21	WALK RIGHT BACK WITH THE EVERLYS, Everly Brothers	Warner Bros
33	22	OMMADAWN, Mike Oldfield	Virgin
34	42	ROLLED GOLD, Rolling Stones	Decca
35	34	FAVOURITES, Peters and Lee	Phillips
36	41	WHO LOVES YOU, Four Seasons	Warner Bros
37	38	WISH YOU WERE HERE, Pink Floyd	Harvest
38	40	LOVE TO LOVE YOU BABY, Donna Summer	GTO
39	45	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
40	50	RAMSHACKLED, Alan White	Atlantic
41	31	SUNBURST FINISH, Be-Bop Deluxe	Harvest
42	33	ONE OF THESE NIGHTS, Eagles	Asylum
43	-	TIMELESS FLIGHT, Steve Harley & Cockney Rebel	EMI
44	48	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
45	23	STATION TO STATION, David Bowie	RCA
46	37	ATLANTIC CROSSING, Rod Stewart	Warner Bros
47	-	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
48	34	THE BEST OF THE STYLISTICS, The Stylistics	AVCO
49	27	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
50	-	BRASS CONSTRUCTION	UA

US Top 50 Singles

1	1	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros / Curb
2	2	ALL BY MYSELF, Eric Carmen	Arista
3	5	DREAM WE AVER, Gary Wright	Warner Bros
4	4	TAKE IT TO THE LIMIT, Eagles	Asylum
5	6	LOVE LY HONEY (Angel Face), Captain & Tennille	ABC
6	3	LOVE SENSATION Pt 1, Starline	Tamla
7	9	SWIFT RIVER, Rufus featuring Chaka Khan	ABC
8	16	DREAM ON, Aerosmith	Columbia
9	10	JUNK FOOD JUNKIE, Larry Groce	Warner Bros/Curb
10	12	DISCO LADY, Johnny Taylor	Columbia
11	13	MONEY HONEY, Bay City Rollers	Arista
12	14	FANNY (Be Tender With My Love), Bee Gees	RSO
13	15	GOLDEN YEARS, David Bowie	RCA
14	25	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
15	21	ONLY SIXTEEN, Dr Hook	Capitol
16	18	DEEP PURPLE, Donny & Marie Osmond	Kolob
17	28	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros/Curb
18	8	LOVE HURTS, Nazareth	A&M
19	22	BOHEMIAN RHAPSODY, Queen	Elektra
20	20	SLOW RIDE, Foghat	Bearsville
21	23	SWEET LOVE, Commodores	Motown
22	24	CUPID, Tony Orlando & Dawn	Elektra
23	26	TANGERINE, Salsoul Orchestra	Salsoul
24	7	THEME FROM 'S. W. A. T.' Rhythm Heritage	ABC
25	37	SHOW ME THE WAY, Peter Frampton	A&M
26	30	ACTION, Sweet	Capitol
27	27	JUST YOU AND I, Melissa Manchester	Arista
28	32	GOOD HEARTED WOMAN, Waylon and Willie	RCA
29	11	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	Columbia
30	31	LOVE IS THE DRUG, Roxy Music	Alco
31	38	THERE'S A KIND OF HUSH (All Over The World), Carpenters	A&M
32	19	THE WHITE KNIGHT, Cledus Maggard	Mercury
33	35	ONLY LOVE IS REAL, Carole King	Ode
34	34	INSEPARABLE, Natalie Cole	Capitol
35	40	BOOGIE FEVER, Sylvers	Capitol
36	39	LOVE FIRE, Jigsaw	Cheslea
37	29	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
38	49	LOOKING FOR SPACE, John Denver	RCA
39	43	YOU'LL LOSE A GOOD THING, Freddy Fender	ABC/Dot
40	41	HE'S A FRIEND, Eddie Kendricks	Tamla
41	46	1 DO, 1 DO, 1 DO, 1 DO, 1 DO, Abba	Atlantic
42	51	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia International
43	47	I HEARD IT THROUGH THE GRAPEVINE, Creedence Clearwater Revival	Fantasy
44	50	LORELEI, Sly & The Family Stone	A&M
45	53	FOPP, Ohio Players	Mercury
46	52	WE CAN'T HIDE IT ANYMORE, Larry Santos	Casablanca
47	57	SARA SMILE, Darryl Hall & John Oates	RCA
48	56	HIT THE ROAD JACK, Stampede	Quality
49	59	WITHOUT YOUR LOVE (Mr Jordan), Charlie Ross	Big Tree
50	60	IF YOU ONLY BELIEVE (Jesus For Ton), Michel Roinareff	Atlantic

UK Disco Top 20

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	2	DECEMBER 1963, Four Seasons	Warner Bros
3	3	SPANISH HUSTLE, Fatback Band	Polydor
4	5	FUNKY WEEKEND, Stylistics	AVCO
5	4	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
6	6	I LOVE MUSIC, O'Jays	Philadelphia
7	8	LET'S DO THE LATIN HUSTLE, M & O Band	Creole
8	9	PEOPLE LIKE YOU, Glitter Band	Bell
9	12	WE'VE GOT TO WORK TO STAY TOGETHER, 20th Century Steel Band	20th Century
10	-	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
11	7	RAIN, Status Quo	Vertigo
12	-	WHEELIN' N' DEALIN', Sassafras	Chrysalis
13	11	I WANNA STAY WITH YOU, Gallagher & Lyle	A & M
14	-	MOVIN' / CHANGIN', Brass Construction	United Artists
15	-	OOH WHAT A NIGHT, Linda Thompson	Magnet
16	-	WHERE THE HAPPY PEOPLE GO, Trampas	Atlantic
17	-	IT CHYCOO PARK, Small Faces	Immediate
18	-	I NO 7 (ONLY WANTS TO GET TO HEAVEN), John Kongos	A & M
19	-	GIVE UP THE FUNK, Parliaments	Casablanca (Import)
20	-	MONEY, Pink Floyd	Harvest

US Top 50 Albums

1	1	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
2	2	FRAMPTON COME ALIVE, Peter Frampton	A&M
3	3	DISCO LADY, Johnny Taylor	Capitol
4	4	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
5	5	DESIRE, Bob Dylan	CBS
6	6	STATION TO STATION, David Bowie	RCA
7	7	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
8	9	RUN WITH THE PACK, Bad Company	Swan Song
9	11	A NIGHT AT THE OPERA, Queen	Elektra
10	12	THE DREAM WEAVER, Gary Wright	Warner Bros
11	10	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
12	14	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
13	8	RUFUS FEATURING CHAKA KHAN	ABC
14	15	MAIN COURSE, Bee Gees	RSO
15	17	SECOND CHILDHOOD, Phoebe Snow	Columbia
16	16	GRATITUDE, Earth, Wind & Fire	Columbia
17	18	AFTERTONES, Janis Ian	Columbia
18	25	ONE OF THESE NIGHTS, The Eagles	Asylum
19	21	HAIR OF THE DOG, Nazareth	A&M
20	22	THE SALSOU ORCHESTRA	Salsoul
21	24	ERIC CARMEN	Arista
22	19	TOYS IN THE ATTIC, Aerosmith	Columbia
23	37	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
24	13	M. U. THE BEST OF JETHRO TULL	Chrysalis
25	26	ELITE HOTEL, Emmylou Harris	Reprise
26	29	BETTER DAYS & HAPPY ENDINGS, Melissa Manchester	Arista
27	31	NATIVE SON, Loggins & Messina	Columbia
28	32	FOOL FOR THE CITY, Foghat	Bearsville
29	57	AEROSMITH	Columbia
30	27	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
31	33	FACE THE MUSIC, Electric Light Orchestra	United Artists
32	38	TED NUGENT	Epic
33	78	BRASS CONSTRUCTION	United Artists
34	36	FROM EVERY STAGE, Joan Baez	A&M
35	44	IF THE SHOE FITS, Pure Prairie League	RCA
36	34	FAMILY REUNION, O'Jays	Phila. Int.
37	40	WINDSONG, John Denver	RCA
38	43	THE BEST OF GLADYS KNIGHT AND THE PIPS,	Buddah
39	39	CITY OF ANGELS, Mirades	Tamla
40	49	GIVE US A WINK, Sweet	Capitol
41	30	TIMES OF YOUR LIFE, Paul Anka	United Artists
42	65	DIANA ROSS	Motown
43	23	HEAD ON, Bachman - Turner Overdrive	Mercury
44	54	INSEPARABLE, Natalie Cole	Capitol
45	167	EARGASM, Johnnie Taylor	Columbia
46	51	GROOVE-A-TION, Isaac Hayes	Hot Buttered Soul
47	50	LET THE MUSIC PLAY, Barry White	20th Century
48	53	CITY LIFE, Blackbyrds	Fantasy
49	55	HOW DARE YOU, 10CC	MERCURY
50	28</		

RECORD MIRROR & DISC
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ROSALIND RUSSELL

STONES TO TOUR

But this could be the last time!

THE ROLLING STONES begin a European tour on April 28 - and Record Mirror & Disc understands that it may be their last. Sources close to the band have suggested that the Stones will split after the dates. The tour will include 10 British dates and will feature a special production which the band has been working on for six months.

Joining the Stones for the dates will be Ron Wood (guitar), Billy Preston (keyboards) and Ollie Brown (percussion). An announcement is expected soon about the support band and a short list of American acts has been drawn up.

The tour was announced following a meeting of the chiefs of Atlantic Records and all the European promoters. The meeting was filmed for possible inclusion in a film which the Stones are involved in.

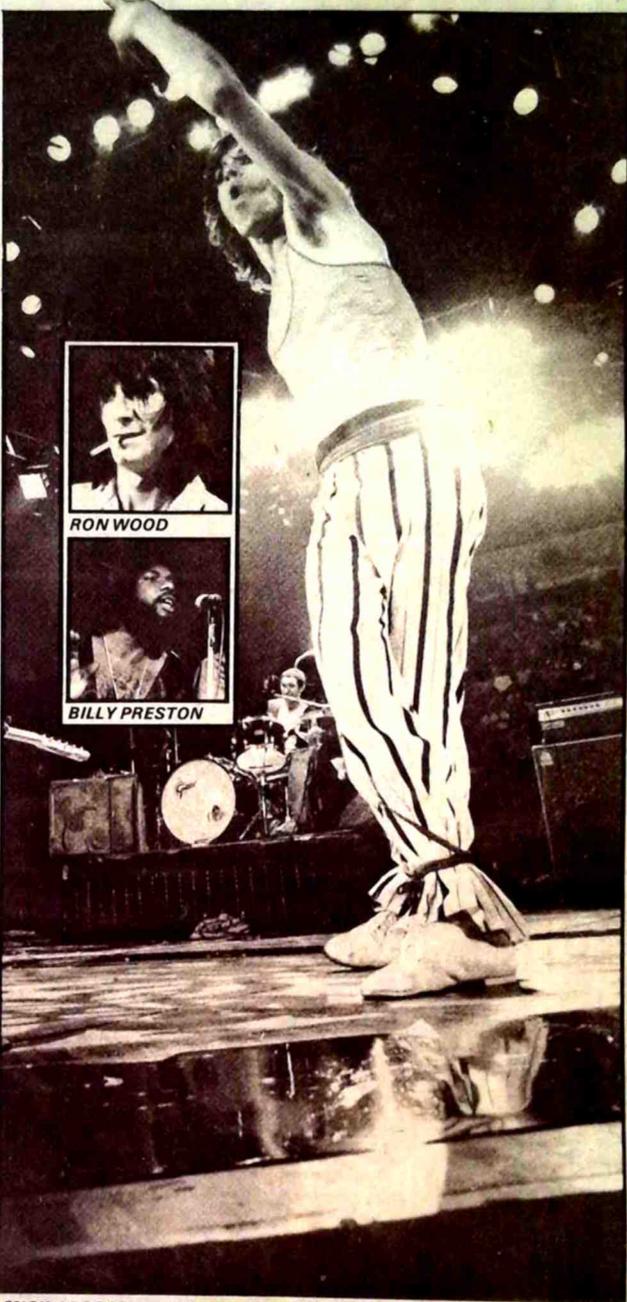
This is the band's first European tour since 1973 and they will play dates in Spain and Yugoslavia for the first time. An album, 'Black And Blue', will be released on April 15.

The British dates open at the Glasgow Apollo on

May 10, 11 and 12. Ticket prices for these concerts will be limited to two per person, priced £3.50, £3.00 and £2.50. They are available from the Apollo box office. The tour continues at Leicester Granby Hall (14/15), Stafford New Bingley Hall (17/18) and London Earls Court (21/22/23).

Ticket prices for Leicester and Stafford are £3.00 each. Tickets for Earls Court are £4.00, £3.00 and £2.00. These are available by mail only to GP Productions, PO Box No. 4TL, London W14TL.

Tickets for those concerts are limited to six per person. Please mark the envelope with the date of the concert you wish to go to. No applications will be dealt with before March 26, but after that, they will be opened in order of arrival.



RON WOOD



BILLY PRESTON

MICK JAGGER: could be the Stones final tour

MIRACLES CANCEL

THE MIRACLES have cancelled their week at Watford Baileys, originally scheduled for April 18-25. Their British tour opens on March 22 at Bournemouth, and continues until April 17, when they will be appearing at Leeds.

Denver's choice

JOHN DENVER has chosen his musicians that will back him on his forthcoming British dates. They are: Dick Kniss (bass); John Sommers (guitar/violin/mandolin/banjo); Steve Weisberg (guitar); Hal Blaine (percussion); Herb Lovelle (drums) and Musical director Lee Haldridge.

Denver arrives in Glasgow next Friday (March 26).

Dillard's support Ozarks

COUNTRY BAND The Dillards are to be added as support band to the Ozark Mountain Daredevil tour which opens on April 29 at Newcastle City Hall.

Walker's single

THE WALKER BROTHERS are about to record a new single to follow 'No Regrets', and it will be released in the next few weeks. They are also planning a new album for the Autumn. Scott Walker is going to record a solo album for release at the same time.



WALKER BROS

I'm Donna - try me



DONNA SUMMER
DONNA SUMMER is to have her follow-up single to 'Love To Love You Baby' out in mid-April. It is titled 'Try Me, I Know We Can Make It Together'. It was produced by Georgie Moroder who has his own single out soon, titled 'I Want To Funk With You Tonight'.

Donna also has an album out on March 29 titled 'Love Trilogy'.

Marmalade spread

MARMALADE, whose current single is 'Falling Apart At The Seams', have a series of dates set. They are: Coventry Mr Georges (March 19), Brighthouse Stardust Showbar (20), Stockton Baileys (23), Newcastle La Dolce Vita (24), Hull Baileys (25-27), Bury St Edmunds RAF Honington (April 1), Edinburgh Napier College (2), Scunthorpe Baths Hall (3), Oakegates Town Hall (5), Crayford Town Hall (7/8), Wetherby Town Hall (9), Sutton Coldfield Belfry Hotel (10), Whitehaven Haven Club (11), Chippenham Roundabout Club (16) and Carlisle Cosmo Club (17).

OSMONDS RIPE FOR SUMMER



DONNY & MARIE OSMOND

THE OSMONDS hope to come to Britain in the Summer, but plans are still being discussed.

Meanwhile, Donny and Marie have an album out here in late April titled 'Donny And Marie Sing Songs From Their TV Show'. It includes 'C'mon Mary Anne', an old Four Seasons song, and their single 'Deep Purple'. All the other material is new.

Surprise for London

THE SURPRISE SISTERS are to play London dates in April. The Sisters, whose single 'La Booga Rooga' is in the charts, plan on a few concerts, but as yet the venue has not been set.

YES-THEY'RE FUNKY

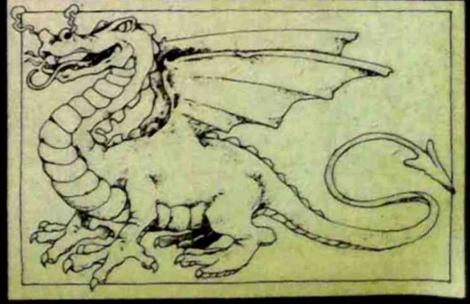


THE DIVERSIONS
'BUT IS IT FUNKY'
GULS 28

YEAR OF THE DRAGON
'OVER MY SHOULDER'
GULS 30



Marketed by



JONI CANCELS BRITISH TOUR

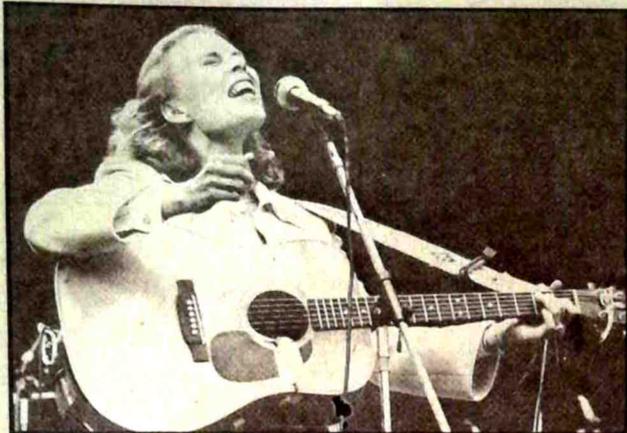
JONI MITCHELL has cancelled her British and European dates. The decision was taken for medical reasons. Doctors who treated her for exhaustion and flu during her recent American tour advised her to cancel.

Her concerts at the London Hammersmith Odeon and the Glasgow Apollo were completely sold out and would have been her first shows here since she appeared with CSN & Y at Wembley in 1974.

Everyone who bought tickets direct from MAM should return their tickets with a stamped, addressed envelope, for a refund. People who bought tickets direct from agencies should return their tickets to the agents concerned.

The promoter, Barry Dickens, hopes to re-schedule the tour for later in the year.

THE LONDON concerts by Grover Washington and Ron Carter were cancelled this week. They were due to play the New Victoria on Wednesday, but the plans had to be abandoned after "union problems," the promoter John Abbey announced.



JONI MITCHELL: doctors advised her to cancel

PFM arrive by Back Door

ITALIAN BAND PFM arrive in Britain in April for a nationwide tour. They will be supported by Back Door. DFM's new single, 'Chocolate King' is out on March 26.

The tour opens at Folkestone Leas Cliff Hall on April 17. It continues at Southend Kursaal (19), Guildford Civic Hall (21), Plymouth Guildhall (22), Bristol Colston Hall (23), Sheffield City Hall (24),

Newcastle City Hall (25), Manchester Free Trade Hall (26), Liverpool Empire (27), Glasgow City Hall (28), Edinburgh Leith Hall (29) and York Central Hall (30).

More dates at Nottingham University (May 1), Hemel Hempstead Pavilion (2), Exeter University (3), Cardiff University (4), Birmingham Town Hall (5) and London Albert Hall (6).

Silly Sisters re-schedule

MADDY PRIOR and June Tabor have re-scheduled their dates, losing a couple of the London ones to include more provincial towns. The itinerary now reads: Portsmouth Centre Hotel (April 4), Hull Central Hall (8), Sheffield Highcliffe Club (10), London Sadlers Wells Theatre (11), Birmingham Town Hall (13), Liverpool Balleys (14) and Bristol Colston Hall (15).

NEWS IN BRIEF

WOOLWORTHS HAVE just released 18 double albums at £1.99 each. They include albums by Dionne Warwick, Neil Sedaka, Johnny Cash and The Platters. . . Doctors of Madness have had several changes to their tour. It now reads: Nottingham The Portehouse (March 17), Derby Cleopatras (18), Cromer Pavilion (19), Hornchurch Havering Tech (20), Doncaster Outlook (22), Sheffield City Hall Ballroom (23), Brunel University (24), Newcastle Polytechnic (26), St Albans City Hall (27), Bath Pavilion (28), Plymouth Fiesta (29) and London Marquee (30).

Wings have their new album, 'Wings At The Speed Of Sound' released on March 20. They leave on Friday for their European tour.

Widow Maker make their London debut on March 20 at the Roundhouse. Also on the bill is Steve Marriott's Allstars. There are extra dates added to the Boxer/Widow Maker tour. They are: Reading Town Hall (March 17), Chichester College of Education (19), Lancaster College (25) and London Thames Polytechnic (26).

Chryslars has signed their first American to the label. He is singer/songwriter Lee Garrett whose album 'Heat For The Feet' will be out later this month. The organisers who hoped to put on a concert for the organisers who hoped to put on a concert for the relief of the victims of the Guatemala disaster are this week still hopeful that an event might take place. Hawkwind have been forced to pull out because of recording commitments, but promoter Danny O'Donovan has offered to waive his hire fee for a theatre and many other people are willing to help. . .

With reference to the story in RM & d (March 6), Correction: record buyers will not be able to buy the special boxes containing the Beatles singles. The boxes are for record dealers only.



JETHRO TULL: year of exile is up

TULL RETURN TO EX-ISLES

TAX EXILES Jethro Tull have returned to Britain for good. They have ended their year long exile in the States. A single, titled 'Too Old To Rock And Roll: Too Young To Die', is released this Friday (19). It is also the title of their forthcoming album, which does not yet have a release date.

Tull will also appear on 'Supersonic' on March 27. It's their first British TV appearance in five years. Commenting on this, Ian Anderson said that he was pleased Mike Mansfield invited them to the show and said it was up to the bands to improve the rock shows on TV.

Open air Sweet

SWEET ARE likely to top the bill of one of the major open air concerts being planned for this Summer. Details of the outdoor concerts are yet to be finalised, but several London football clubs are looking into the possibility of opening their doors to the pop fans.

Sweet have no plans to do any other UK dates, although they begin a European tour on April 30.

RINGO'S PRETTY POLY

RINGO STARR was signed to Polydor Records - excepting America and Canada. He is the second Beatle to leave EMI - George Harrison left a few weeks ago. Under the contract, Ringo has to deliver seven albums over the next five years. He records the first of those albums in April and it should be ready for release in June.



RINGO STARR

NEWS EXTRA . . .

Dollar beats up the price of tickets

CONCERT TICKETS will cost more as the pound takes a bashing against the dollar. With America devaluing the pound, promoters say the only way they'll get artists over here in the future is to offer more money, which means dearer seats.

MAM agency said: "We can't see American artists putting their prices down. Like all importers, it will be a case of if you want it you'll have to be prepared to pay more to get it."

"Tickets will have to go up. There is no predicting where it will all end, so we can't say by how much. It's a horrible situation, but one we can't avoid."

The Arthur Howes agency said they were carefully watching the pound/dollar situation before deciding on future promotions.

American hotline . . .

Hollywood

Dylan's desire — to play Russia

BOB DYLAN wants to tour the Soviet Union. A representative for Dylan contacted the US State Department's Office of International Arts Affairs seeking an endorsement for such a tour.

To earn an endorsement, the artists must submit a sample work, so the 'Desire' album was given to an advisory panel on folk music and jazz. The panel gave the album and the proposed tour their highest recommendation. Dylan could tour the USSR without State Department approval, but the Soviet

government must approve any artist tours, and an official US okay would enable Dylan to go as part of the US - USSR Exchanges Agreement. If the tour becomes reality, Dylan would be the first American rock act permitted to play in the Soviet union. Two months ago, country and western singer Roy Clark toured Russia.



BOB DYLAN

Tammy Waynet !

TAMMY WYNETTE giving singing lessons to John Wayne? It happened on the set of Wayne's new motion picture, 'The Shootist', filming in Hollywood. Wayne sings to co-star Lauren Bacall in the movie, and Wynette was visiting the set, so . . . you've got the picture. Asked if The Duke was a

good singer, Tammy tactfully avoided the issue: "We are good friends, so I'd better not reply to that question - other than to say he is a very talented and popular actor."

★★★

DAVID RUFFIN, appearing at the Total Experience club in Los Angeles, was surprised when Temptation Melvin Franklin joined him on stage for a couple of numbers. And the Tempts had a surprise as well . . . when appearing in New York recently, Mick Jagger dropped by backstage to say hello. Another former Temptation, Damon Harris (he replaced Eddie Kendricks), is recording an album with his new group, Impact. Motown releases a new Temptations album in the US this week, 'Wings of Love'. It's reported to be a return to the Temptations sound of yesteryear.

British are back

PETER FRAMPTON, Fleetwood Mac and (American) Gary Wright are headlining The British Are Back concert at Oakland Stadium on April 25. The Northern California show is a sequel to last year's 'The British Are Coming' concert, which featured Robin Trower and Dave Mason.

★★★

THE BAY CITY ROLLERS have a new American album, and it contains one track unreleased in England. The title song 'Rock And Roll Love Letter', was written by American Tim Moore. It's expected to be the follow-up to 'Money Honey', the Rollers' current US single, which is bulleting its way into the Top Ten.

FRED BRONSON



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A WHITER SHADE OF ALE

CHRIS WHITE is no Johnny - Come - Lately to the world of song. He began his musical apprenticeship in a band called Status Quo (no relation) with his brother Nick, but the two left the band because: "We couldn't rehearse properly, it was always in someone's kitchen."

The brothers later formed a trio, which later became a five piece line-up, calling themselves Heroes And Villains (after a Beach Boys single).

In 1967, when The Beautiful People and Flower Power were vogue, Chris and Nick made a record, aptly titled 'Flowers For A Friend'.

"We recorded it at Regent Sound in Denmark Street," Chris recalled.

"The single turned out to be a minor success."

It could have been the start of something big, but it wasn't. Nick decided he wanted out, so Chris, undeterred, battled on alone.

"I went back to writing songs", he said, "most of which were pretty awful."

"I then tried to write an LP, so's I could send the best songs to record companies - I even made my own little album sleeve. There were some really weird things on the album. One that springs to mind is 'Dub (Sugar And Spice)' which consisted of bits and pieces put together and recorded round one theme. It was a mini epic. I recorded at half speed, used all sorts of effects such as thunderstorms."

Chris took his 'epic' to the engineer at Regent Sound who had helped

Jan Iles talks to Chris White

them with their Flower Power stanza, but to Chris's dismay the man didn't want to know.

For the next few years Chris continued to knock on those heavenly record company doors - then he arrived at Charisma's doorstep: "I wrote 'Spanish Wine' at home on a tape recorder, and when I played it to Charisma they liked it."

History

By the end of last year Chris had laid down three finished tracks with the illustrious producer Shel Talmy, one of which was 'Spanish Wine'.

The rest is history. The said record has become Chris's debut single.

"I got the idea from a holiday my girlfriend and I had in Majorca", he explained.

Last week Chris appeared on 'Top Of The Pops' to promote his ditty. It was Chris's first appearance on TV (and his first ever solo performance).

"I wasn't as nervous as I thought I'd be", he said casually, "but the end result wasn't as good as I expected. You see I had a monumental shock when they said I was going to

have to sing live for the show. It was a great relief when it was all over."

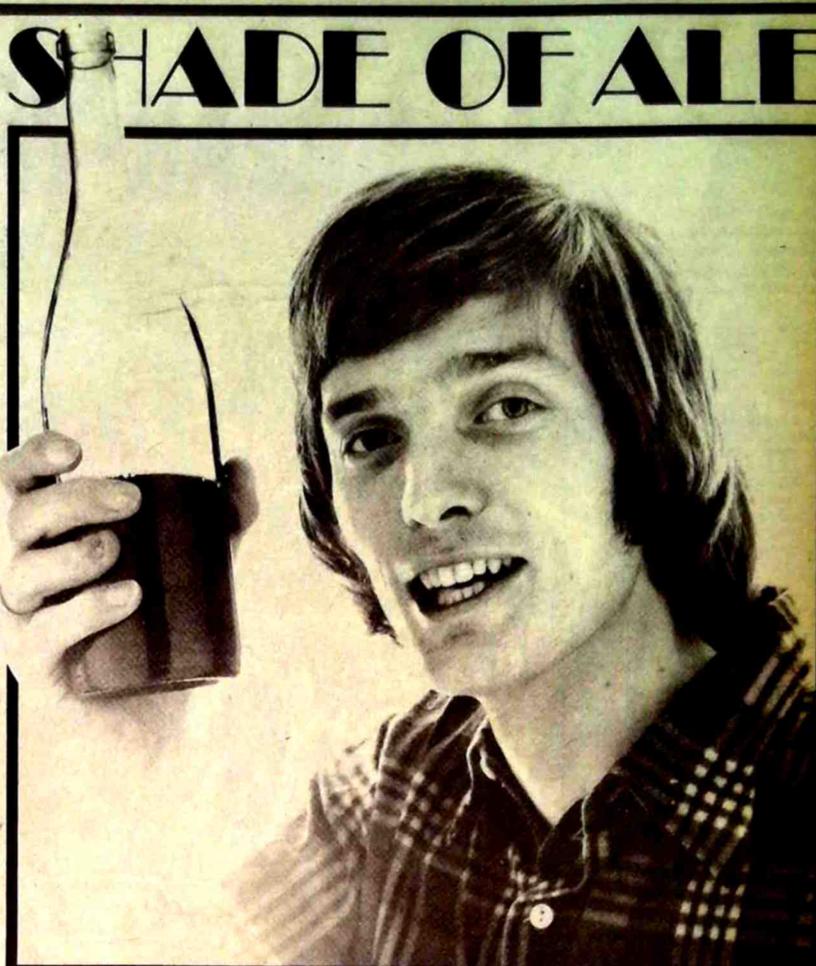
The other thing that flummoxed our friend, is that after his performance at TOTPs a bevy of young girls came up and asked for his autograph: "I couldn't believe it, I felt like saying, 'excuse me, but you've made some sort of mistake'. I was really flattered though."

For a guy who up 'til recently was on the dole and then a van driver, things are clearly looking up. But his sublime work would have been impossible without Brian Wilson (a Beach Boy). Why? Let Chris explain:

"I probably wouldn't be doing this if it wasn't for Brian Wilson. He really woke me up to music. 'I Get Around', was the first single I ever bought, and it just did something to me."

Today's music doesn't really make Chris swoon, but he does have a high regard for 10cc, Queen and The Carpenters, to name a few.

"I liked 'I'm Not In Love', and 'Bohemian Rhapsody', they're absolutely beautiful. Those kind of sounds make me feel emotional as opposed to supposedly emotional blues and soul. I think that complex, touching, well finished records are not devoid of emotion."



REFLECTIONS



'WHENEVER I'M AWAY FROM YOU'

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Diana's Champagne Melody

IT WAS a sad irony that the week it was announced Diana Ross would be making her first British tour for over two years, the news also broke that Florence Ballard, one of the original members of the Supremes, had died in poverty in Detroit.

The irony became more apparent with reports that Diana's tour was going to cost in the region of £250,000 — and no holds barred. However, the music business is unfortunately full of sad deaths, and business has to go on. The Diana Ross starmachine was under way, and first stop in the European tour was Britain.

Members of the Press were invited to meet Motown's first lady for a champagne breakfast at one of London's top hotels. Security was tight, and before anyone actually got there, we were taken to see a special screening of her new film, 'Mahogany', which opens in London on March 25 (review, page 19).

Screen

So, armed with an impression of Diana Ross' second screen appearance and complete with security clearance, a collection of journalists duly presented themselves for breakfast.

"When she comes in," muttered one of her aides, "could you all stand up and . . . well, applaud. I understand it'll set her up for the interview!"

A star indeed. When she arrived, most of us were halfway through our scrambled eggs, but the entourage did manage to clap quite vigorously.

"Good morning, hi!" she smiled. A ragged chorus of eggy 'hi's' came back.

The procedure was that Ms Ross would circulate, table hopping, and spend a few minutes with each group who could ask as many questions as they could in their allotted time.

Married

As it turned out, Diana Ross is charming and articulate. Unfortunately there wasn't enough time.

She sat down as her aide said: "Ladies and gentlemen, Diana Ross," to which she laughed and said: "Actually, it's Diana Silberstein, but no matter." For the record, Diana is married to a well-known American manager known as Bob Ellis — whose real name happens to be Silberstein. This explains why the cards announcing the birth of the first of their children were sent out with the wording 'Diana Ross and Robert Ellis (Silberstein) announce the birth of . . . otherwise no-one would have known who anyone was.

Her children are an important part of her life, although they had remained behind in California with mum during the tour.

"Whilst I was pregnant the last time I didn't work at all — the first time I haven't. And I got totally bored and miserable. That's when I realised what was really important to me. . . . I took on my business as a service



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business — I'm here to give entertainment. So I knew I wanted to work, to tour.

"At first my company just wanted me to come over to promote the film, but I thought, 'Hell to promotion, I wanna work too.' If the film opens the same time, that's great."

The character Diana plays in 'Mahogany' is a rags-to-riches ghetto girl who becomes a world famous model. Her interest in design didn't stop with the end of filming.

"I can't keep my nose out of anything! Although I don't make my own clothes, I do take a large

say in them. During the filming I kept wandering over to dress the models instead of learning my lines. I really get involved in everything I do."

The show will reflect this involvement. "When I knew I was going to do the tour, Berry (Gordy) and I hired a producer and I sat down with him for two weeks just talking. We talked about everything I like to do, everything I like to wear, the kind of songs I like to sing — just about everything. The show is about me, it is me.

"I'm a great believer that people go to theatres

or to movies to be entertained. They wanna get away from the news reels showing disasters and things like that. I believe in fantasy, that's what people want. That elusive element . . . like the butterfly in 'Mahogany' . . . hard to catch, to define."

What's very easy to define about Mrs Silberstein is that she firmly believes she can follow four careers at once: mother, wife, singer and actress. Despite the fact that 'Mahogany' contains hardly any singing, being confined to opening and closing titles, Diana Ross doesn't see this as any

indication that she's moving away from singing. She sees no conflict.

American critics were almost universal in their criticism of her latest film. It was described, amongst other things, as trite and superficial. She doesn't care because whatever the critics might have said, wherever the film played there were queues round the block.

"Journalists, you people," she said, waving her arms to include us all, "have a right to print whatever you want. It's your opinion. So the American critics didn't

like what they saw. It's made no difference, because the picture's doing very, very well. There's a part in the show that's been done on the lines of what Nilsson did in his cartoon 'The Point' which is basically you see what you want to see. Enough of the public saw what they wanted to see in 'Mahogany'."

There was a suggestion of similarity between the characters Diana portrayed in her two films, the talented but self-destructive Billie Holiday, and the fairy-tale story of 'Mahogany'.

Talented

"Every role I play is me and not me. I empathise with the characters, but at the same time I'm still me. Playing two characters has given me a chance to take a look at a lot of women, especially black women, and so many are so talented."

The man was looking at his watch again. Florence Ballard was the last question, the inevitable one.

How were you affected by the news of Florence's death?

"It was a shock to us all. Berry rang me and just said, 'She's dead.' I didn't know who he meant at first. I think her death was an accident. She'd been ill for quite a long time."

"At the funeral I was very sad. The love Mary and I have for Florence will never disappear, but as far as whether or not I feel a sense of loss, the answer is yes and no. Yes because she was part of me and no because we haven't been close for a long time."

"You know, I don't want this Florence situation over-dramatised. She did it to herself over a long period of time. No-one could stop her. I wanted to take her by the scruff of her neck and shake her and make her stop it but I couldn't. Nobody could. Everyone has their own destiny."

Fund

Diana Ross obviously feels quite strongly about Florence, despite what she says. At that particular point her arms jerked violently, and her glass of champagne landed in my lap. She stood up and disappeared. A couple of minutes later she reappeared and asked if everything was OK.

A spokesman appeared at the table. "What Diana hasn't said is that she's started a trust fund for Florence's three children, and Motown have matched Diana's original sum of money with an equal amount. The kids will be taken care of."

There wasn't much left to say, and it might seem churlish to wonder if Florence and the kids couldn't have been helped a little before Florence's death. The question stayed un-asked.

IF THERE is one band with something to gloat about at the moment, it is Brotherhood Of Man.

In the past few weeks they have come to the fore-front with 'Save Your Kisses For Me.' This is not only the British choice for the Eurovision Song Contest, but has shot into the charts at number 14, and shows every sign of going much higher.

The success of this song is one in the eye for the critics of the contest, and shows that there is still a lot of interest in the song that represents Britain.

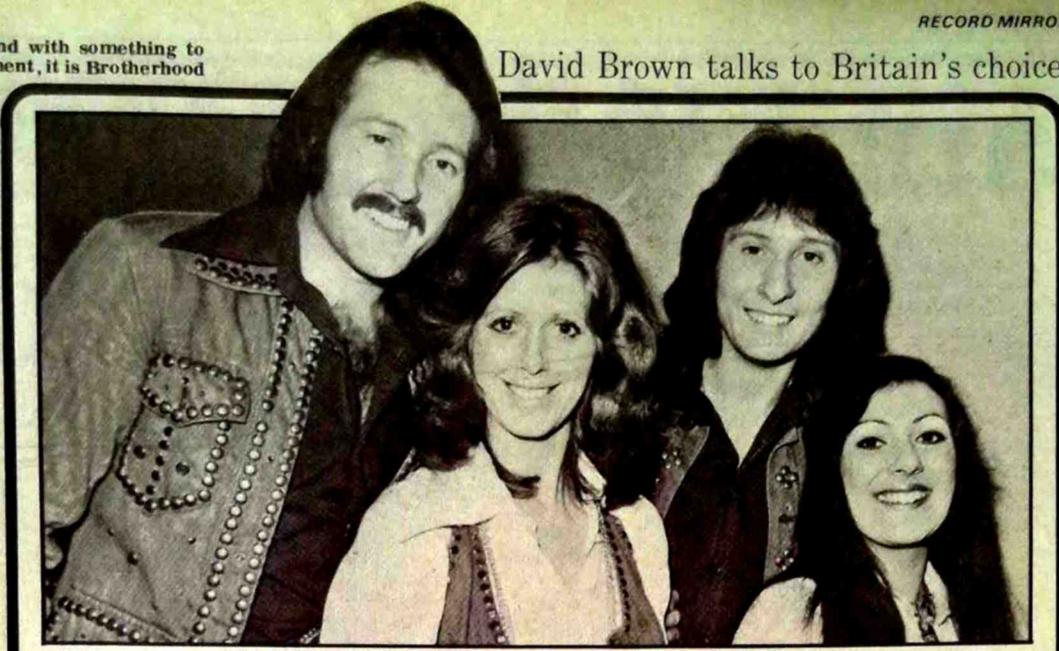
Needless to say, the group are overjoyed with their double success.

"It's unbelievable," said Martin Lee modestly. "It really looks like being Number One at this rate. We believe it is a good song."

"Eurovision is still very important to a lot of people. People want to see who is representing Britain. It puts you in the public eye and in the history books."

Brotherhood Of Man represent a wide area of the UK. Martin comes from Surrey, Lee Sheriden from Bristol, Sandra Stevens from Yorkshire and Nicky Stevens from Wales.

Sandra was resident singer at the Wakefield Theatre before joining the Brotherhood and had sung with Ken Mackintosh, the Joe Loss band and with the Northern Dance Orchestra.



David Brown talks to Britain's choice for Eurovision

BROTHERHOOD'S EURO-MISSION

Nicky Stevens (no relation) was trained as a classical singer, before taking to touring.

Lee formed his first group at 14 and worked with several bands, later making a couple of

solo records. Martin met Tony Hillier their manager and producer through his writing

"I always pick professionals," Tony smiled. He wrote the song for the

contest, with Martin and Lee

At least the Brotherhood will not be an unknown quantity in Europe, since they have had more success abroad than in Britain

until now.

The band first became known through their single 'United We Stand' a part of their history they want to keep dark.

"The past doesn't really matter," said

Martin. "The only time that matters is now."

In Europe they were successful with their single 'Lady', which they followed up with an extensive cabaret tour.

They recorded a

Barry Blue song, 'Kiss Me Kiss You Baby', which went gold in France and Belgium.

"The new song has helped us over a hurdle in this country," said Martin. "We needed a hit here."

"There seems to be a certain sort of Eurovision song," said Lee. "We tried to do something modern but still acceptable. Abba paved the way for a change."

'Save Your Kisses For Me', has already overcome one obstacle - the UK finals - which they see as a rehearsal for the big day.

"This sounds very corny," said Nicky "but it will be the moment of a lifetime."

The Brotherhood are being kept busy until they leave for The Hague next month.

"Nerves are the main problem," said Martin. "We have to try and look at it as just another appearance. If you didn't you would go out there shaking like a leaf. Now I know how Miss World feels."

"All we hope is that we don't get flu before then. Or even worse, we hope no one has a better song. We haven't heard the others yet."

"It is just a matter of waiting now. We have the clothes and the routine all worked out. And the chart success has added more hope and excitement."

Tony Hillier added: "If it sounds as though they are very confident, it is because they are."

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ACROSS

- 4 An electric cable for such a guitarist? (4)
- 6 Light in which to see Supertramp's sister? (9)
- 7 Mr Carmen is all by himself (4)
- 9 Some pretty messy numbers from this band? (5)
- 12 The French for McKeown! (3). Not the Dolls in the group (4)
- 16 "Grow - Funk of Your Own" (4)
- 17 An amazing rhythm one (3)
- 18 Trees for Leo Kottke to chew (5)
- 21 One of those on a pillow or a telephone (4)
- 23 But she can't be all that bad as far as the ELO are concerned (4,5)
- 24 Some Humble Pie disc that's of more than one colour (4)

DOWN

- 1 A name to go with Christie (4)
- 2 "A Fool" (Kiki Dee) (4)
- 3 Their schoolboys are in disgrace (5)
- 4 Not Peters (3)
- 5 Barbara and the detectives get on (7)
- 8 A meeting again between mother and child (7)
- 10 Abba's Italian hit? (4,3)
- 11 Forever and ever an oily sounding group? (4)
- 14 Something for the Fatback Band to do (3,4)
- 15 Such a purple proved a success for Donny and Marie (7)
- 17 Room for Bo Hansson's thoughts (5)
- 19 Metal for a "Paranoid" man (4)
- 20 Welshman beheads drummer Bev (4)
- 22 The colour that gives Helen a start (3)

DISCWORDS NO 514 SOLUTION

Across: 1 Barry Melton, 6 Ruf - US, 7 Sounds, 8 Prisoner, 9 Toys, 10 Ways, 13 Loud, 5 Oddity, 9 Trilogy, 11 Affair, 12 Dreams Of You. Down: 1 Bluer, 2 Roussos, 3 Master, 4 Not Peters, 5 Eagle, 6 Zuma, 7 Tetsu, 8 Zuma, 9 Tetsu, 10 Zuma, 11 Tetsu, 12 Zuma.

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No 515

PURPLE: IN THE RED

DEEP PURPLE were back in Britain last week to say "Thanks" to all their supporters who have remained faithful to them while they have been away the last two years gaining international fame.

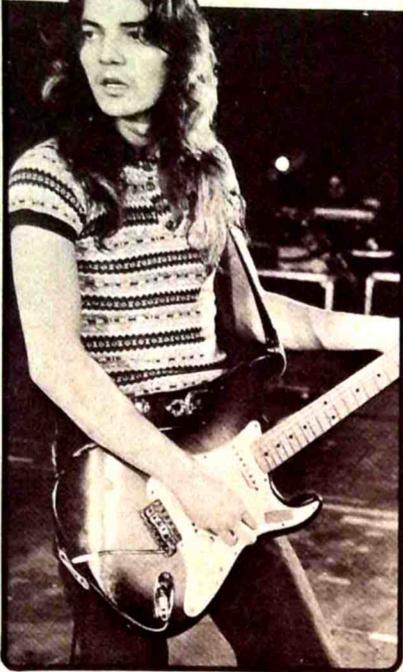
It was a quick thank you, five concerts in six days, before jetting off again.

But it did give us a glimpse of the current line-up and show what was happening within the band.

Purple have come a long way since those early recordings, with organist Jon Lord making a distinct impression through his classical ramblings, through a series of definitive heavy rock albums, to a point where the whole thing looked like folding when essential members left the group.

Gone are Ian Gillan, Roger Glover and Ritchie Blackmore, replaced by David Coverdale, Glenn Hughes and Tommy Bolin.

The sole survivors from their foundation in the early Sixties are drummer Ian Paice and keyboards player Jon Lord.



TOMMY BOLIN: Purple gave me a buzz

Overdue

All that we have had to judge this current line-up by so far on this side of the Atlantic was the rather lethargic album 'Come Taste The Band,' so it was obvious this visit was long overdue.

The man with the hardest task in the new band is without doubt Tommy Bolin, who has to fill Ritchie Blackmore's role.

Bolin first recorded with a band called Zephyr, which he explains was named after a wind, not the car, and after playing with several big names, including the famed James Gang, he cut a solo album, 'Teaser.'

"I had never heard Purple," he said. "It was just like joining a new band as far as I was concerned. I didn't know Ritchie had left the group then."

"They just gave me a buzz - I can't remember when exactly, and asked if I'd go along and play with them. When we first

played together I knew things were happening," he said. "I had such a respect for the band, and I hope that now works the other way too."

"They gave me the tapes of the old band and I threw them away. I can do a few things like 'Smoke On The Water,' but didn't want to do things the way they were. I'm happier the way things are now."

"I didn't even want to listen to those things because I thought it might influence me subconsciously."

Bolin played on the 'Come Taste The Band' set and on the band's tour which took in America, Japan, Australia and Indonesia.

"So far things seem to have gone smoothly. I was naturally a bit worried about playing American, being American. This is my first visit to this country with band."

"We played Hawaii, which was really beautiful. Then came New Zealand, Australia

each place we played at we got better. Out of the dates we played I should imagine there

were only about three mediocre gigs. Never anything you could call bad."

"About 95 per cent of the places we played were sell outs. At one place there were about 2,000 kids who couldn't get in, which was a shame."

Tommy has his own band in the US, and at times seems more enthusiastic about them than Purple.

"When I get back I'll do some work with the band. I don't know what I'll call it, the Tommy Bolin Band I guess. Then there'll be another Purple album, then I'll do my own, and back on the road with Purple and so on."

He appeared to be looking forward to his return to the US: "That's where I grew up," he says. "In the mid-West."

On Friday night he arrives at Wembley looking very smart and dressed to kill. But judging by his performance, which left a lot to be desired, he could do with converting some of this off-stage sharpness to on-stage aggression.

He certainly has a long way to go if he hopes to gain the respect Blackmore earned with the band. Purple's mini-tour started at Leicester, a fairly safe bet as it is Jon Lord's home town. When asked how the concert went Bolin says: "Great."

Did he ever feel homesick after all this time out of the country? "Oh yeah," he laughs.

Full live review page 19.

by
David Brown



DAVID COVERDALE

AND NOW

THE

SINGLE

FROM

GENESIS

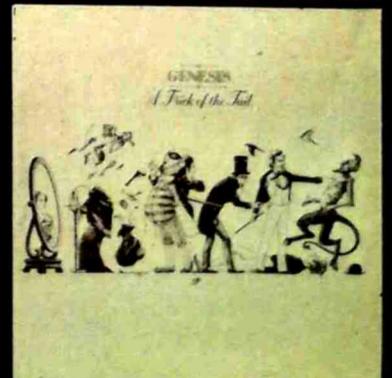
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A Trick of the Tail



IN AMERICA it's quite blatant. The advert runs: 'JAMES DEAN DIED WHEN HE WAS 24. But some say his legacy lives on in John Miles.'

"When I opened the paper and saw it I just got a bit of a shiver you know. I'm really not that happy with that, it's a bit heavy, but that's the way the Americans do it."

There's controversy surrounding John Miles; controversy about the way he dresses and the way he chooses to wear his hair.

Since the critics saw through Springsteen's 'future of rock and roll' publicity some appear to be on a personal crusade to stamp out anything that smacks of forced image-making or over-blown propaganda.

Target

It's not surprising that John Miles has become an easy target. He sets himself up by looking like James Dean — the same short hair, stove pipe jeans and leather jacket.

When you realise that last year Miles had shoulder length curly hair, it would appear that he's been put through the publicity wringer and the image machine — in fact groomed to be a star.

Add to that an album called 'Rebel' with a cover of Miles holding a shotgun across his shoulders in a classic Dean pose and the whole thing starts adding up to slick but rather obvious marketing.

John Miles, it would seem, is the latest young man to fall victim to the manipulators. He categorically denies the whole thing.

Resplendant in white T-shirt, those jeans and that blonde hair, Miles drinks straight whisky as he explains: "I don't claim to be James Dean's successor. Initially I got the haircut because I like the style and I was fed up with the long hair."

Comparison

"Then I got the tight jeans and the windcheater because I like that gear. Originally it was a critic from a national newspaper who made the comparison with James Dean and since then it's cropped up all the time."

"There wasn't any conscious decision to mould myself on James Dean," he adds.

Miles is aware that image has always been a part of the pop process and is annoyed that he should be singled out for criticism.

"The thing is, why doesn't anybody have a go at Silk, they've actually stated openly that they want to look like James Dean and nobody is slamming them. Take Roxy or Status Quo, it's all image, it really is."

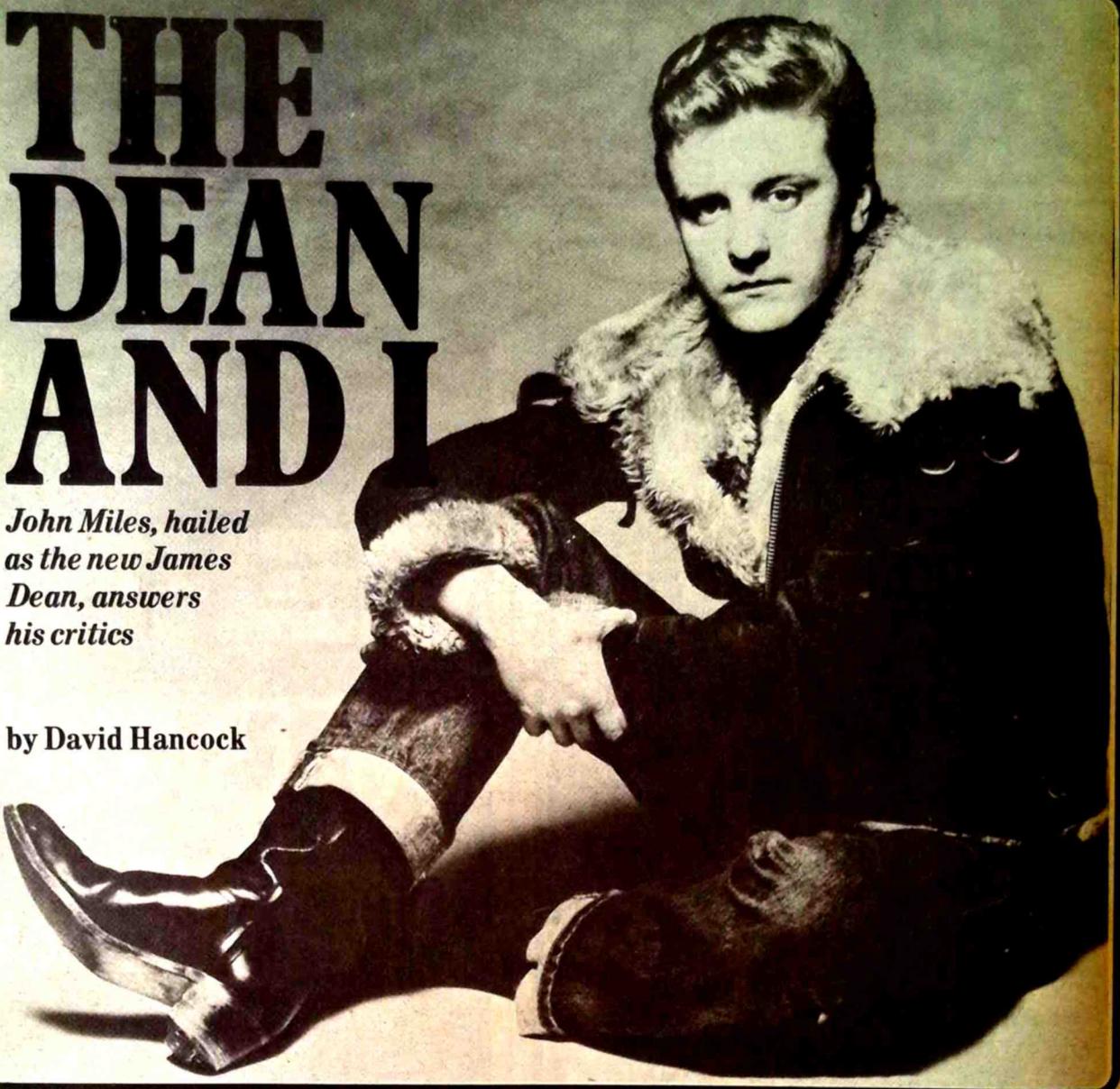
"Look at Dylan when he started with the cap and all that and people latched on to that and there were Dylan caps in the shops, the business is full of image."

But to some people Miles has strayed that little over the line by looking like an actual person — a cult hero at

THE DEAN AND I

John Miles, hailed as the new James Dean, answers his critics

by David Hancock



that — and wasn't he really using the memory of that person as a cheap gimmick?

"I don't profess to be James Dean, I don't profess to look like or be his legacy or anything the advertising says, I just like the look of that era."

He denies being carted off by publicists to get his hair cut: "When we got Top Of The Pops on the first single, 'Highfly' I looked in the mirror and thought I looked terrible and the gear didn't look good — it looked a bit old hat."

Likeness

"Initially we did a 'Supersonic' with the white trousers and satin jacket and I thought there were too many people like that so I got the hair cut. Then I thought you can't wear bell bottoms and denim jackets with a style like that so I thought I'd get the rest of the gear to match."

"For the first couple of weeks I wasn't sure about it but now I like it. I never thought, 'Oh that's James Dean, not at all.'"

But when the likeness was pointed out the record company seem to have lost little time in exploiting it to the fullest. But he says the idea for

him to pose for the album cover with the shotgun came first from the photographer, and that the album's title song 'Rebel' was written after the image change.

Pouring out some more whisky, John Miles, restates his case: "The reason why I did it was to get a drastic change and for people to take notice rather than for me to go on looking hairy and wearing denims."

It certainly made people notice. The first single got creditably high in the charts and the latest, 'Music', looks like being the monster hit that will establish John Miles as the first British pop star to emerge since David Essex. If it does happen then Miles will take the credit, and if the whole thing backfires then he'll take the blame.

He explains once again: "The thing is I

don't ever do anything that I don't want to do. As I say, I'm not 100 per cent happy at all with the way the American advertising is going, but then I'm 3,000 miles away or whatever and I didn't know it was doing to happen."

Listen

He hopes that the latest single will make people listen to the album more

than just look at the front cover.

"I wrote 'Music' three years ago in a hotel in Leeds and we recorded it when I had a contract with Orange records but we never had an album out and when the opportunity came to make the album now I had to use it because it was such a good track."

"It wasn't as though I went out and said 'Oh six minute singles are in at the moment', it was written a long time ago and it was written as a statement of what type of music I like."

"We originally thought along the lines of 'Rebel' as a single but some people said it was a bit weird so we didn't use it. The majority opinion was for 'Music'."

John Miles reckons he's hardened himself to controversy and knows that at least it means people are taking notice.

"You are always going to get people who don't like you no matter what you look like or what type of music you play," he philosophises.

"I used to be shy and nervous and it would upset me if I read any criticism but you just learn to harden yourself to it and accept it."

"There's no way I'm going to run away from

success after all these years, no matter how much criticism I get. I don't give up that easily."

Now that sounds like James Dean himself.

If John Miles is suddenly swept away on a tidal wave of hero-worship as THE legacy of James Dean, then he admits that he'll have to learn to cope with it.

"But you see people know that I'm not James Dean and I don't think I'll ever sell records just because I happen to look like him. People buy records because of the music."

Carping

And that is really the crux of the matter. There is no denying that John Miles is being marketed in America as the successor to James Dean, but even he doesn't like that.

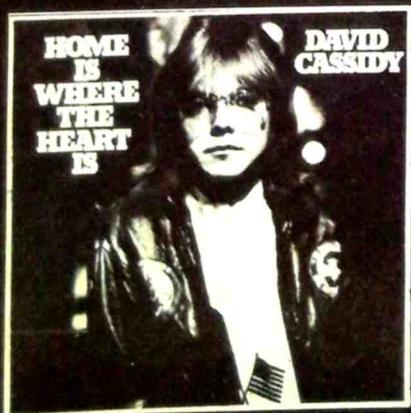
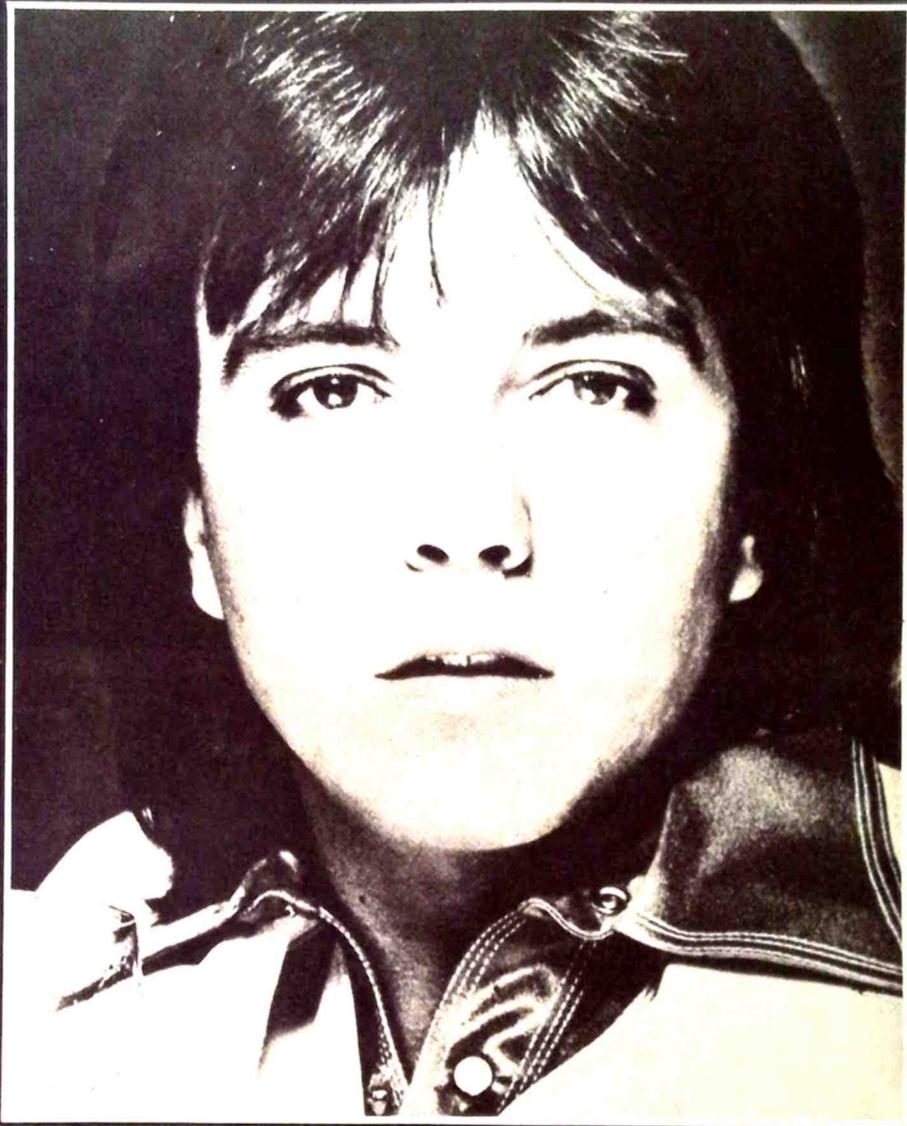
And there's no denying that the same type of thing is happening in this country only on a more subtle level. None of this really matters. The carping critics should realise that you don't look at music but you listen to it and the stuff John Miles is making deserves to be heard. The music is more important than the image.



JOHN MILES: past and present. Left: shoulder length and curls 1975 style. Right: the image machine has done it's job.

HOME IS WHERE THE HEART IS **DAVID CASSIDY**

'Home is where the heart is'
and David Cassidy's right
at home with this
incredible new album.
Don't miss it.



APL1 1309

RCA
Records and Tapes

IN THE studio itself, Alex Harvey is picking his way gently through an acoustic song, which sounds nothing like what you'd expect from the man and his band. In the control room, which is so dimly lit that it's impossible to recognise anyone, someone is saying: "I'm happier with the tempos on this album more than on any other we've done."

"This album' is not the one due out in a couple of weeks, this one is for Autumn release.

Romantic

"For once," says Alex Harvey, when he's finished playing, "we are a little bit in front. In the past we've always been behind."

"What was that you were just playing?"

"It's called 'Sirocco'. Hugh (McKenna) gave birth to it."

"It doesn't sound like SAHB material."

"No. Hugh tends to write very romantic songs..."

"Have you got a lot of the same kind of thing on the album?"

"No, not really, but I don't know yet what the album's going to sound like. None of us do."

HARVEY'S GOT IT TAPED

But what of the album imminently to be released, the one called 'The Penthouse Tapes'? Why, for instance, is it called 'The Penthouse Tapes'?

"Well," says Alex deadpan, "It's the opposite of 'The Basement Tapes'."

"Oh now, come on..." "Well, we had tapes of all these bits pieces that we'd never released and they all got stored away in this penthouse. Then David (Batchelor, producer of the SAHB) refound them and with a bit of scissor work we discovered we'd got an album. There's everything on it from 'School's Out' to a live version of 'Dancing Cheek To Cheek', which was recorded at the New Victoria in London."

Preceding the album, the SAHB have a single out - Del Shannon's old hit 'Runaway' - which made the charts immediately upon its release.

"Of course I'm delighted that it's a hit," says Alex, "but I never think about choosing a single. I leave that to the record company. If I



SAHB: dusted down and refurbished

were to choose, I would think along quite different lines."

It is no easy task bringing SAHB singles to the attention of the public, because, for some reason, the BBC have never put one of the band's singles on their playlist until it's made the Top 30.

At the mention of the BBC, Alex expletes (if there is such a word), then adds: "I reckon the BBC think we're always at it, sending up all the time. They seem to

operate on the basis of 'such and such sold last month so we'll play more of the same thing', which is why everything seems so repetitive."

"When you watch 'Top Of The Pops', everything seems to be in the same key, with the same chords and everyone's got the

same smiles. I'm not really knocking it, but it isn't rock 'n' roll. Rock 'n' Roll isn't about sameness, it's about rebellion."

As a rocker, Alex is probably the oldest rebel of the lot, but at the moment he seems happy to consolidate and take stock of progress so far rather than rush ahead breaking new ground. "The Penthouse Tapes" has come about really through a spring-cleaning process and the band's live act for the

moment is being dusted down and refurbished rather than radically altered.

"We'll be touring through the whole month of May," says Alex, "with a few days of April and June as well. We'll basically be playing some of the same show we did at Christmas and some of 'The Penthouse Tapes'."

"We're not going over old ground though, because some of the places we'll be playing are places where we haven't played for two years or more and some of them we haven't played at all. People seem to think that Britain, as far as rock's concerned, consists of London, Manchester, Glasgow and a couple of other cities. Half the country's absolutely starved of concerts."

What about America? "We spent six months there last year, which is enough for the time being, so we won't be going back there until at least the end of the year."

Before the British tour begins, the band will more or less complete work on the album they

want out in the Autumn. It's an important one, because it's going to be the first new music from the band since 'Tomorrow Belongs To Me'.

"That album was perhaps the most cohesive we've made, but I don't think we've gone anywhere near as far as we can in exploring that direction. He mentions in particular the track 'Take Of The Giant Stone Easter', which could, to his mind, be the starting point of a big exploration of primitive music.

"That track was primitive in a way," he says, "although it was quite complex."

Primitive

"I'm very fascinated with primitive sound. I heard some amazing music in Morocco around Christmas where somebody would take up a theme on nose flute and then other people would come along and keep it going in relays."

At the moment Alex is not enjoying recording much since he's suffering the effects of a persistent flu bug that's dogged him for a fortnight. He's particularly hoping to be recovered fully for this week however, when a swish cocktail party is being held to launch the new album. "I don't know," he says, scratching a few days' growth of beard, "maybe I should buy a suit for the occasion." He grins secretly. The suit he's thinking of is no doubt going to be just a wee bit strange.

by Ray
Fox-Cumming

FIRST TIME HIT - SENSATIONAL NEW SINGLE

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WHITE

SPANISH
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Available on
Charisma Records

in for a kenny

NOT EVERYONE in the pop world is rolling in a million dollars. But the popular myth surrounding all leading pop persons is that they're living a life of unashamed luxury with a fleet of metallic Rolls Royces and a palatial mansion somewhere in the Sunnyside Stockbroker-belt.

Tell Kenny that and they'd probably spit in your eye with rage. For these young things have been earning about the same wage as Joe Bloggs at the Sausage Factory.

Theirs is the perennial story of a glib teenage band who were so intent on getting a toe in the music biz door that when they were offered what appeared to be a fair, square deal to fame, they grabbed it quick, without fully realising the consequences.

It all began when Kenny, rehearsing under the name 'Chuff' in the cold storage department of a banana factory, were discovered and then asked by songwriters Bill Martin and Phil Coulter to promote their new record, 'The Bump' on Top Of The Pops.

Contract

They then signed a contract with Martin and Coulter, but the band later realised that all was not well.

Yan Style, lead guitarist with Kenny put it: "All this business never gave us what we were due."

Consequently they decided to karate chop their connections with Martin & Coulter, and after a much published dispute they settled the matter out of court.

The band have been freed from their contract with Martin and Coulter and are allowed to go on using the name Kenny. Recently they signed with Polydor records and have a new single out entitled 'Hot Lips'. All very rosey.

Victorious Kenny are ecstatic about the settlement, but Martin and Coulter are not. Martin was reported as saying that the settlement was a "heavy blow" for the music industry. Songwriters and independent record producers will now have to think very hard before they give a break to unknowns.

Phil Coulter was even

more explicit when he told reporters: "I've had a bellyfull of little-talented immature schoolboy bands and amateur management."

But Kenny have got what they deserve. And it seems that everyone is on their side.

Yan Style and lead singer Rick Driscoll both looked relaxed and jubilant as we chatted in Polydor's offices last week.

"Our record royalties were as low as you can get without being non-existent," said Yan, "and world-wide royalties were half as much again! I mean, if we wanted to bring out a single overseas we had to more of less pay for its release. To top the lot we also had to pay our own recording costs."

Dummies

Naturally Kenny came to a point where they'd had just about enough of being first class dummies, and hard-up ones at that. They were finding it increasingly more difficult to live on 'factory floor wages'.

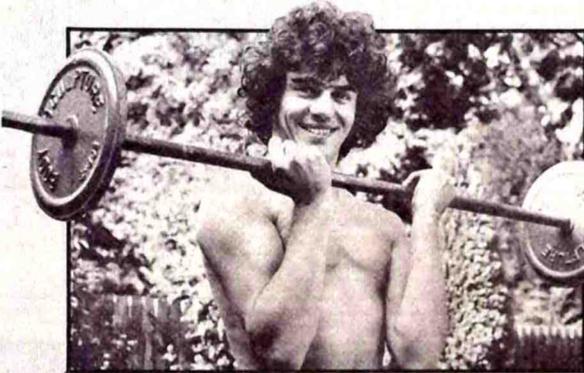
"We earned about £37,000 last year in live performances, but we had such a lot of expenses on the road, like supporting our road crew, hotel bills and so forth that we soon found ourselves in debt."

"I remember talking about our problems with Mickey Most (Martin and Coulter were signed to Mickey's company RAK) and he agreed that we couldn't even buy a



by
Jan
Iles

now they're out for a pound-or two



CHRIS REOBURN: Court case has taken a weight off his mind!

'We couldn't even buy a second-hand Mini between us'

second hand Mini between us."

Yan took over the hot seat: "We felt the only thing to do was to take legal action, so we went to our solicitor and served Martin and Coulter with a Writ. They applied for an injunction on our latest single and also tried to prevent us using the name Kenny, but the injunction was turned down."

"The day before the final hearing Phil and Bill decided they didn't want no aggravation so we all agreed to settle it out of court."

A lot of unsavoury remarks were raked up

during the dispute and Yan for one was rather taken aback by Coulter's Sour Grapes reaction.

"He said he's had a bellyfull of silly schoolboys or something and that he's treated us too well and given up a lot of

his time for us. Well that was unfair!" exclaimed he. "Whenever we worked with him he acted like a superstar so much so that sometimes we felt we should ask for his autograph!"

Snides aside, Kenny

still hold the highest regard for Coulter's writing expertise: "There's no denying that Coulter's a great songwriter, he's very very talented," admitted Rick.

"What about Martin?" "Well really he's the businessman, the hustler, of the two."

Yan continued: "Phil has a really strange sense of humour. Me and him would be rolling round the studio floor with laughter over something and then suddenly he'd stop, get up and in all seriousness shout SHUT UP, NOW SHUT UP! Really weird."

Now they're hoping to let even better (more lucrative) good times roll. They're 'Puppets Off A String'.

Obviously they aren't going to be tied down to any one songwriter, and their new, wise and owl policy is to use whatever good material they can get.

Womble

"Adamberry and Craig, the guys who wrote our latest single, are going to be very big someday, the biggest songwriters in Britain with green Rolls Royces and BMWs," said Yan. A statement which carried a crafty double entendre. "We met them through a friend of ours, a Womble actually (?) who recorded one of their singles, and we liked

what we heard, so... Although the new song was the project of a different set of brains 'Hot Lips' undeniably sounds like a lot of Kenny's other hits.

"We're playing safe", Yan admitted. "In three or four months time our new album will be in the shops and there's a lot of different stuff on that. A few surprises too. We've written most of the tracks ourselves and we play on all the tracks!"

A far cry from the days (hopefully forgotten ones) of 'The Bump' when Kenny didn't even play on the record.

Sickly

"OK, we were a manufactured band to begin with," agreed Yan. "In the beginning we were sickly, well behaved, and presented rather a plastic facade to the Press, (he smiled toothily and put on a Sunday's School voice), Hello, we're Kenny, we're going to be big. It was all ukkk."

But didn't they think that even today their image was pure innocence?

"Well we are a rather light-hearted band", reckoned Rick. "Everyone imagines us to be quite pathetic, but we do play our instruments, and play them very well, and we do come up with the occasional good song. But the trouble is, TV doesn't do credit to our singles."

Super Stars

ARIES

(March 21 to April 20)
For the birthday people in this zodiac sphere, doubts will set in (maybe it's because you're getting old?) and you will feel incapable of making snap decisions - which is a pity. Why? Well, maybe someone, somewhere will offer you the chance in a lifetime, that's why! Still, not to worry. April looks like being the month of change.

TAURUS

(April 21 to May 21)
If you couldn't fully

grasp the esoteric meaning behind last week's message, then this week will be plain as day. Stop changing your mind at the last minute, otherwise you won't know whether you're coming or going. Not to worry, you won't be taking any long walks off short piers.

GEMINI

(May 22 to June 21)
If you feel like roaming around, spending nights with the moonlighters, and generally taking a rough ride, why don't you go ahead. A bit of back to nature or nature back to back, as it were, doesn't harm people like you. Oh, and leave the bike in the garage, that's cheating.

CANCER

(June 22 to July 23)
People will be missing you like crazy, but they will be glad of just a little peace and quiet purely to regain their sanity. You might be feeling glad to be away, but that eager beaver brain will be working overtime because there's someone whom you fancy chasing. Watch the slopes, the slopes, the...!

LEO

(July 24 to August 23)
Beware of minor accidents, and people tripping you up (accidentally on purpose). You must be hawk eyed and sharp as Jack Daniels to be able to keep outta danger. But knowing you jammy

Leos, you'd fight yer way out of a tin of sardines.

VIRGO

(August 24 to September 23)
Keep smiling, it does become you. When that mouth stretches from ear to ear you stun even the local moaner. Meanwhile... while everything looks rosy, you'll be pleased (cheese) to know that a red hot invite will be coming your way, complete with dreamy admirer.

LIBRA

(September 24 to October 23)
There's someone in that big wide world who wants to get closer. But they fear you might karate chop any close

relationship that might happen. Before you rush off like a cat on a hot tin roof don't forget to have friends around. If all else fails go to bed with Superman, or The Hulk.

SCORPIO

(October 24 to November 22)
Friends feel sorry for you, others think you're a plain and simple dum-dum just because you're mooning over a love that isn't perfect by any means. Give yourself a treat and stop thinking about the cad.

SAGITTARIUS

(November 23 to December 21)
You aren't that stupid. What we mean is you can see through people and are ready to distrust

them and more or less curse at them under your breath.

CAPRICORN

(December 22 to January 21)
Now that you've sorted out your heart, thrown out the rubbish of your mind, and come to terms with reality you can start to mend those threadbare humourous streaks and have a giggling binge.

AQUARIUS

(January 22 to February 17)
If bosses are forcing you to walk the plank, and if the niggers are in full swing, just turn around, give them the lip, the mighty being whip, and cut them up with words.

PISCES

(Feb 18 to March 20)
Everything in the backyard looks rosy, but it is safer to check behind the bushes, 'cos there could be trouble a-lurking. We don't wish to sound morbid and pessimistic, but 'tis better to be prepared for heavy goings-on.

Interview by Ray Fox-Cumming

NOBODY KNEW David Cassidy was even contemplating coming to Britain, then suddenly, here he was.

"Yes," says he, "it was a sneak attack this time. Nobody in the record company knew I was coming. I arrived on the Monday and even I didn't know I was coming until Friday." Nevertheless, when he got to London Airport there were about 50 girls waiting for him.

"I really don't know how they do it," confesses a baffled Cassidy. "They always seem to know what I'm doing before I know myself. I think they must spend their lives sleeping at the airport."

Now, of course, they all know he's here and there are little clusters of fans circling the hotel where he's staying. The security arrangements would appear watertight, but one girl managed to give the whole system the slip and was discovered wandering around the hotel's corridors in the early hours of the morning. When challenged she said: "All I wanted to do was have a peep at him sleeping."

It's roughly two years since Cassidy last appeared in concert here. Since then he's kept a very low profile and made music that's scarcely aimed at his younger fans, but still they haven't forgotten him.

"I wouldn't like to tour again," he says. "But I would like to do a concert, not in a football stadium or anything like that, but in a hall that was built specially with music and musicians in mind."

"However, I don't want the situation where people come to a concert

of mine and find that all they can do is listen to other people screaming. I want an audience that's coming to listen to music and I know that I'm going to have to wait a while before I can get it — maybe a year, maybe slightly less."

At the moment, David's prime interest is in writing and recording. He has a new album 'Home Is Where The Heart Is' out next week and a single from it, the Paul and Linda McCartney song 'Tomorrow', has already been in the shops some time.

Promotion

"The single," explains David, "is part of the reason why I'm here. It came out without anybody knowing about it. I didn't know, the President and Vice-President of RCA didn't know either. There was no promotion or anything lined up and so maybe that's why it hasn't done anything."

"This week it's gone on the BBC playlist, which is hopeful, and perhaps the fact that I'm here may help, but if

it doesn't go, I'll put out another."

It was really quite clever of David to find a good McCartney song that wasn't already too well-known. "Yes," he grins, "I thought it was quite clever too, because to my mind, it's one of the best songs he's ever written and on the sleeve notes for the album I wrote 'thanks to every other artist who didn't have the good sense to cut it'."

David's admiration for McCartney is boundless and he speaks of him with envy. "The son-of-a-so's just so prolific. He's got everything. Did you know that when they called and asked him to write 'Live And Let Die' for the Bond movie, he'd got the song finished 20 minutes after putting the phone down? He kept quiet for a fortnight before telling them it was ready though, because he reckoned that if he told them he'd done the song after only 20 minutes they'd have thought it couldn't have been much good."

On the subject of his new album, David says: "I think it's better than the last one. That was a

CASSIDY



therapy and it was very satirical, very tongue-in-cheek. This new one is better produced and the songs I wrote are the best I've ever written.

"I finished the album a couple of months ago though, so now I'm raring to get on with the next one."

What, already?

"Well, we don't start recording it until May."

In the Summer there's a possibility that David may do a film. "I've turned down a lot of

schlock films in the past, but now I've read a screenplay I think is very good. It's just a question now of finding out whether I can work



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height of his teenscream days. The quick nervous energy has gone and so have the much written about spots that were a side effect of it. He looks relaxed and healthy. He says its going to take time to achieve everything he wants to but he's got the patience. If people think that by disappearing from live work he's "doing a Bowie", then good luck to them.

He doesn't care either if people criticise him for nicking Pilot's 'January' to put on his album. "In England it may seem strange for me to have done it when they had a hit with it not so very long ago, but in the States nobody'd heard the song. They only had a hit with 'Magic'.

"I loved the song and soon as I heard it, but when it came to the time when I wanted to record it, somebody had stolen my copy of their version, so I had to put it together from memory."

When choosing material to record, David relies on friends and associates to bring him tracks they think would be suitable. "I don't get to hear a lot of stuff off my own bat. There are certain people though whose albums I will always listen to even if they aren't always very good — people like James Taylor, Jackson Browne, Joni Mitchell and Neil Young. They're the poets of our time."

He doesn't view the charts, particularly the

singles, with much enthusiasm. "For a start, I'm fed up with all that black disco jive. Half of it is played by whites anyway and most of it is just a cop of a cop of a cop."

"So much of the music around now is totally redundant. I know nothing can be original anymore, but . . ."

What do you mean 'nothing can be original'?

"I mean it's impossible to write a tune that hasn't been written before."

"I don't believe you. It's true. Princetown University has offered 100,000 dollars to anybody who writes a new tune — and they haven't paid out yet."

Thief

"My own songs are usually pretty commercial and written around hooks. I never deliberately steal a hook or anything else from other people, but I am a subconscious thief. If I find, once I've finished a song, that something in it sounds too much like something of somebody else's, then I change it, or," he adds with a sly smile, "disguise it."

Apart from his own work, David would like to produce records for other people. "Although I haven't the time to commit myself completely to anyone else's career. I certainly wouldn't want to produce just any old schlock artist." His conversation on this particular day was

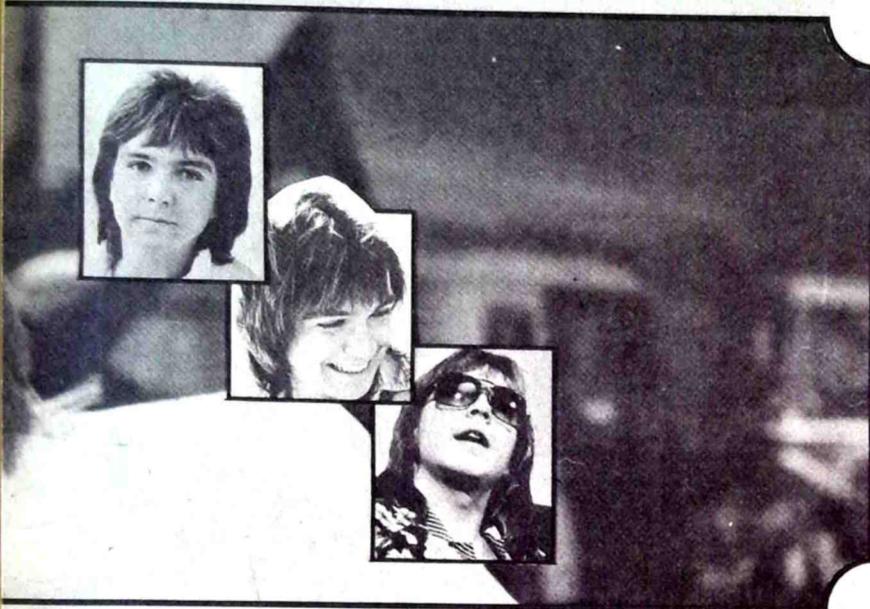
much peppered with the word 'schlock'.

The artist he'd most like to produce given the chance would be Little Richard. "He's great. I mean, even Paul McCartney copped part of his singing style from Little Richard. Remember 'Long Tall Sally'?"

One wonders how David feels about watching his half-brother Shaun now embarking on the kind of career that David had to start with?

"It's hard to know if he is in for the same kind of thing, but he's bound to get rubbish to hell simply because he is my brother. At the moment, he's only 17 and how good can you be at 17? It takes time. I just think it's kind of a pity," he adds as diplomatically as possible, "that they want him to make the kind of records that they do want him to make. There's a pause, the he says: "I may produce a record for him myself, though it probably wouldn't be what his management are looking for."

At this point the wife of a guy who's come along with David on the British trip comes into the room. She says she's had trouble with the security. "They thought I was trying to tell them I was your wife," she tells David. "Really?" Says he, "Isn't it a pity we see so little of each other. Well, my dear wife, shall we go into the other room for a while . . . ?"



with the director OK. If I think I can, I'll do it, if not, I won't.

"I've been wanting to do a film for a long time. After all, I did start out

as an actor and, without being humble, I think I'm good."

Much as he wants to make a film though, David is determined not

to rush into it. "People are only too happy with the idea of having me in their films because, good or bad they think he'll make us some

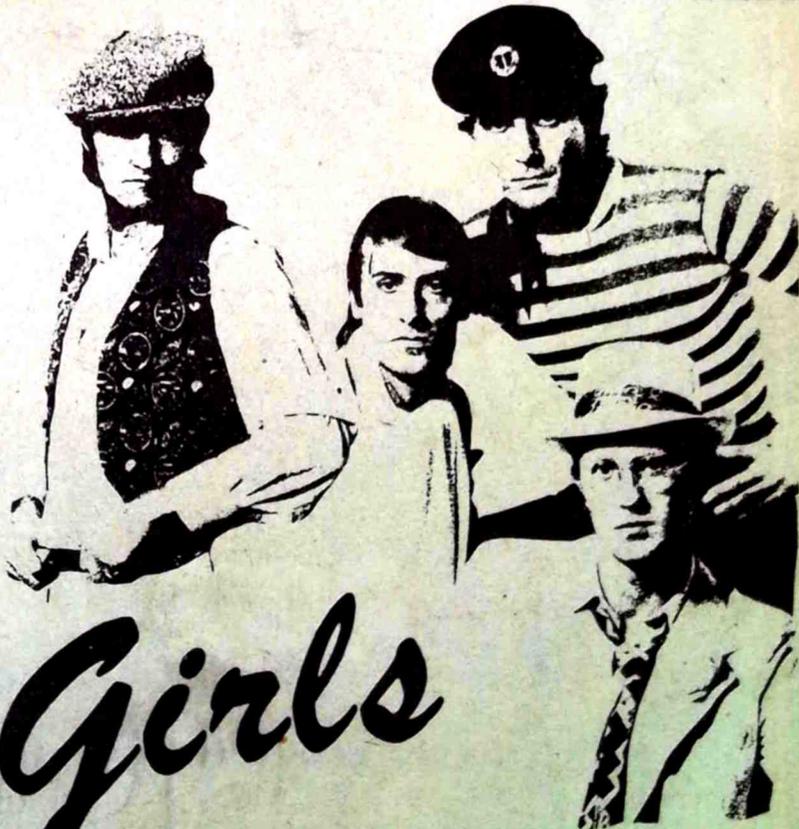
money'. I don't want to make a mistake."

David Cassidy today is quite a different character from the person he was in the

SAILOR

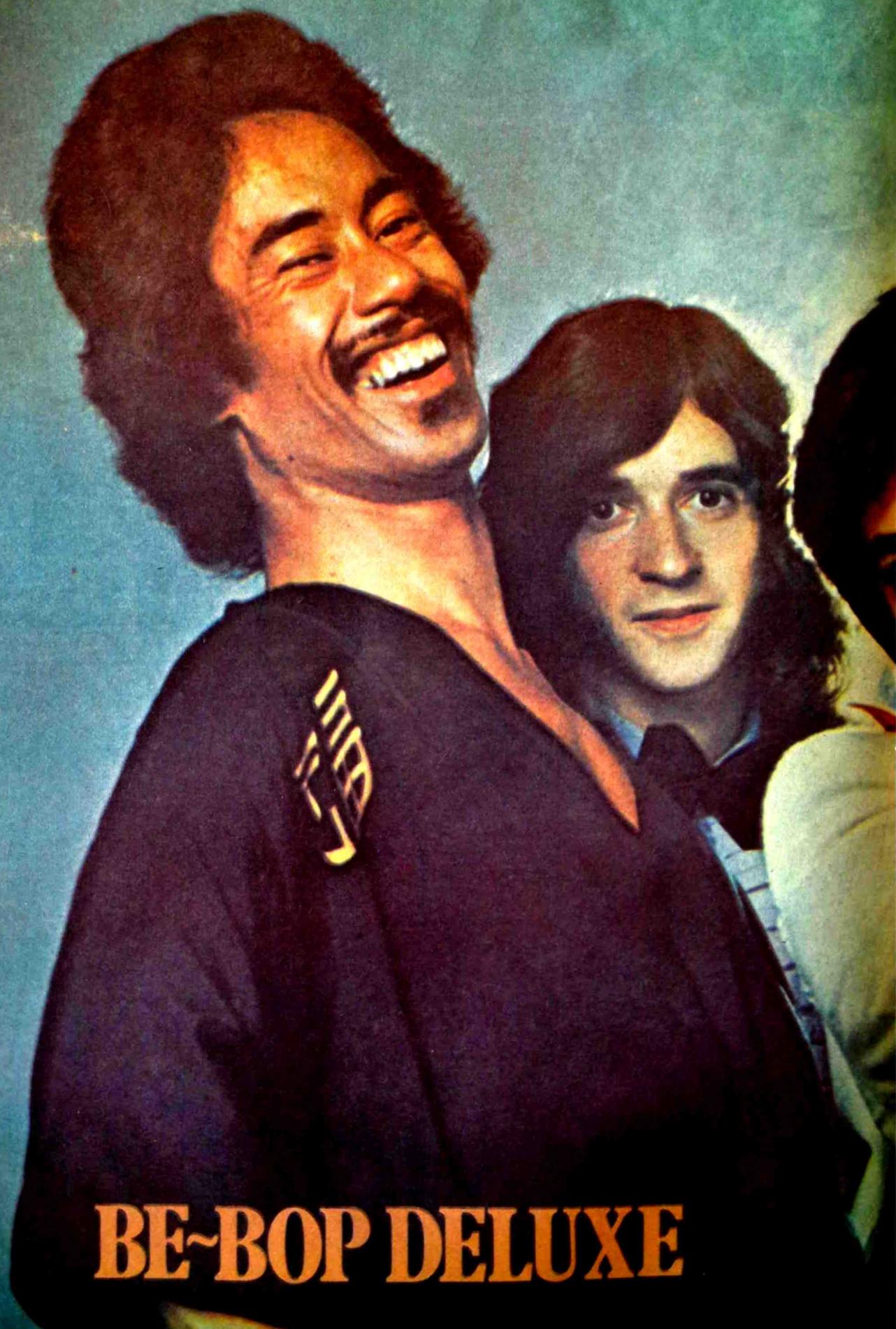
Following their recent hit single *Glass of Champagne*, Sailor's second track from their new album *Trouble* is destined for even greater things.

Girls Girls Girls



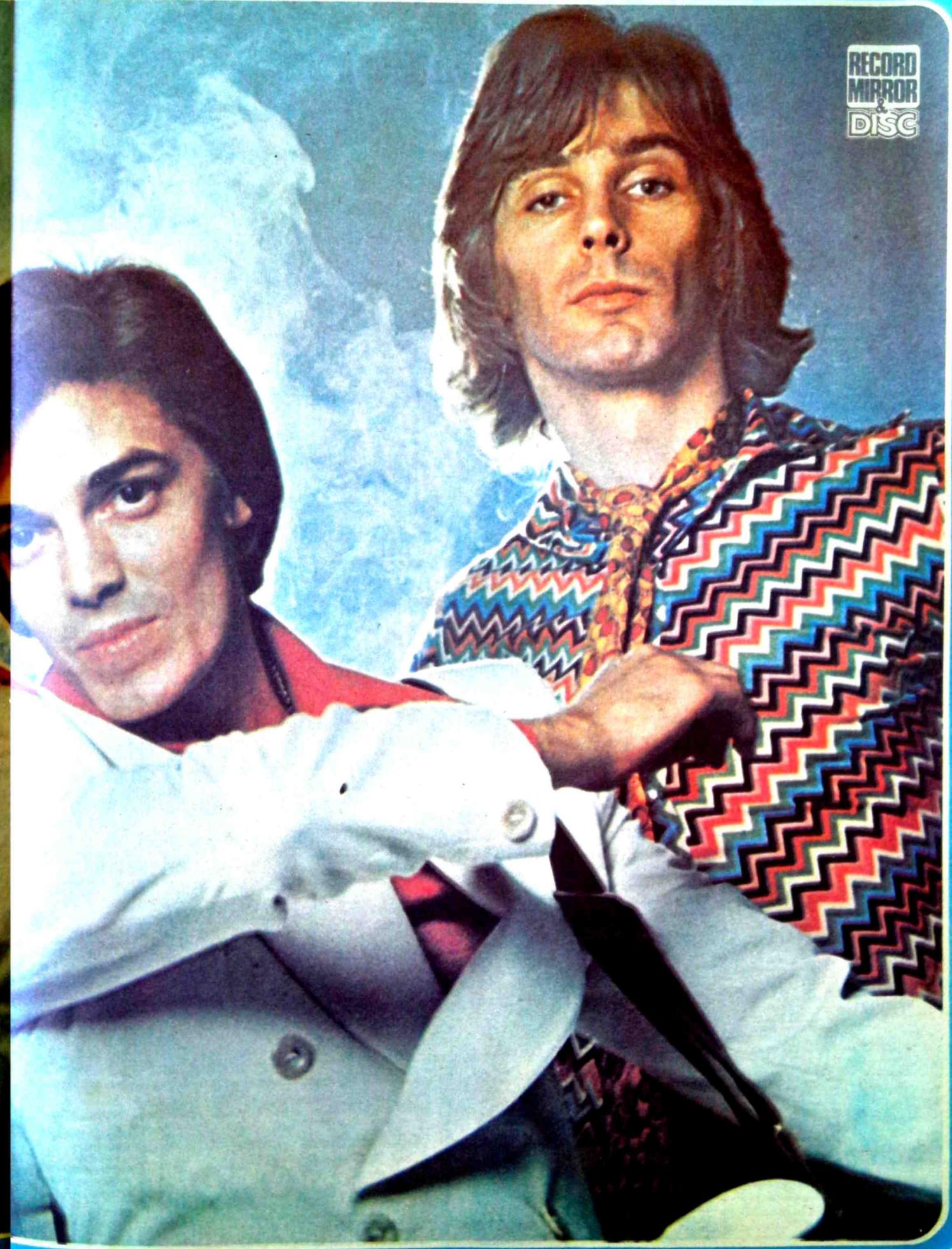
new single taken from their new album *Trouble*

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james hamilton's DISCO PAGE

Go North young Jock

SPECIAL DEMONSTRATIONS of video for discos will be amongst the star attractions at the NADJ-run Disco North exhibition in Liverpool this Monday and Tuesday, March 22/23.

TVL Distributors Ltd will be showing the CV3 "Super-Screen" video projection system, which beams giant colour television images onto the equivalent of a cinema screen—the type of system that was such a success at the recent Disco Forum in New York.

Disco North is being held at the Liverpool Centre Hotel, Lord Nelson Street, Liverpool L3 5UQ, and will be open between mid-day and 9.00 pm (9.30 pm on Tuesday), entrance is free to NADJ members and by programme at 50p to the general public.

The grand opening ceremony will be performed at 1.00 pm on Monday by Phil Easton, DJ with Radio City, and other personalities from the Liverpool commercial

station will be visiting the show. (It is still uncertain if Radio City will be broadcasting live from their stand.)

As well as the many major equipment manufacturers and suppliers who will be exhibiting their wares, most disco orientated record companies will be represented by their promotion people. Although only Atlantic and Creole have taken stands, the other companies' pluggers will be making themselves conspicuous amongst the crowds and will be on the lookout for DJs on (and off?) their mailing lists.

Disco Mirror and **Record Mirror & Disc** will also have a stand, where I hope to be able to press flesh with anyone mug enough to come by and say "Hi"! So, see you there!

BIDDU ORCHESTRA: 'Rain Forest' (Epic EPC 4084). Lushly arranged with sweeping strings and prodding brass, this beautiful almost Santanish rhythm throbber is an ever-evolving delight. I've been having great fun making it even longer by mixing two copies together. The flip will please many too, as it's the much-demanded 'Exodus', an archetypal 'disco' sound. **DISCO PICK**

MICHAEL ZAGER & THE MOON BAND: 'Do It With Feeling' (London HLM 10521). Ex-Ten Wheel Drive, Zager gets a great funky chant thing going with a big bouncy beat.

GEORGE & GWEN McCRAE: 'Let's Dance, Dance, Dance' (President PR 451). Standout cut from their album, this exuberant fast happy dancer is a stone gas that ends up by quoting from other disco hits.

ANDREA TRUE CONNECTION: 'More, More, More' (Buddah BDS 442). At last starting to chart in the States, this monotonously nagging US disco smash by a deadpan-voiced New York actress has a rhythm that's just

new spins SCOOBIDOOBIDDU!

one notch of variable turntable speed above Donna Summer. A Tom Moulton mix, of course! **TED HEATH 'Opus 1'** (Decca F 13629). Coupled with the catchy clapping 'Hot Toddy' from '53, this brash and brassy 1957 treatment of the tune currently out by the Mills Brothers is an adrenalin rush of excitement. Oh yeah! **JITTERBUG PICK SYD LAWRENCE ORCHESTRA:** 'Pennsylvania 6-5000' (Phillips 6006510). Nice clean recreation of the Glenn Miller hit, and ditto for the 'String Of Pearls' flip. **SAILOR:** 'Girls, Girls, Girls' (Epic EPC 3858). Jolly street busker sound.

POP PICK COMMODORES, JACKSON 5, EDDIE KENDRICKS, ETC: 'Motown DiscoTech 2' (LP Tamia Motown STML 12019). Third in their DiscoTech line, this album segues (very well) a mixture of Motown material from '73/'74/'75 by those named



SAILOR: jolly

plus Undisputed Truth, Temptations, Yvonne Fair, Miracles, Marvin and Diana and others, including the LP-length versions of 'Keep On Truckin' and 'Forever Came Today'. Excellent for DJs who want a slow pin! **DISCO PICK HARPTONES, 5 SATINS, PARAGONS, DUBS, ETC:** 'Doowop Doowop' (LP DJM DJSML 2026). Never before on one UK LP have so many true classics of this '50s vocal

group style been available. One outstanding rarity is the Rainbows' 'Mary Lee' - the 1955 group included Marvin Gaye, Billy Stewart and Don Covay, and man do they wail! Not normal disco fodder maybe, but try a track instead of the Stylistics in your smooch spot.

BLOODSTONE: 'Let's Do It (Let's Fall In Love)' (Decca F 13628). The soul group go MoR on a usefully straight version of Cole Porter's wittily naughty 'Lithuanians and Letts do it' ditty. Ella Fitzgerald does it more slyly though!

DIANA ROSS: 'Love Hangover' (LP 'Diana Ross' Tamia Motown STML 12022). After a slower first few minutes actually sung by DI, the 7:48 track suddenly perks up into a bubbly-beaty instrumental disco romp that's all the rage in New York and Canvey Island.

JOHN PAUL YOUNG: 'Yesterday's Hero' (Private Stock PVT 49). Out here months ago before its US success, this beefy Australian Pop stomper will be good if it's a hit this time, and may have Northern appeal.

JONA LEWIE: 'Piggy Back Sue' (Sonet SON 2048). Louisiana-loving Lewie throws the lot plus all he's got into this great piano rockin' boogie. Fantastic full sound, bopping rhythm.

JR. WALKER: 'Don't Lose What You Got' (LP 'Hot Shot' Tamia Motown STML 12018). Holland Bros instrumental with a terrific modern bouncy rhythm pushed along by some great synthetic noises and Walker's wailing sax.

BRECKER BROTHERS BAND: 'Keep It Steady (Brecker Bump)'; 'Grense Piece'; 'If You Wanna Boogie... Forget It' (LP 'Back To Back' Arista ARTY 128). A hustler, a bouncy funkier, and a tricky slower vocal funkier from the brassy band's US hit album, which I find a bit boring.

JOE SIMON: 'I Need You, You Need Me' (Polydor 2066649). Stomping semi-hustler.

TYRONE DAVIS: 'Turning Point' (Brushwick BR 31). Great Beat for black clubs.

THE TYMES: 'Only Your Love' (RCA 2658). Slickly skipping hustler.

james' top ten

- 'RADIO', Medium Wave Band (Spark)
- 'LIVIN' IN THE SUNLIGHT', Geoff Muldaur (Reprise)
- 'STRANGERS IN THE NIGHT', Bette Midler (Atlantic)
- 'YOU SEE THE TROUBLE WITH ME', Barry White (20th)
- 'BUMP BOUNCE BOOGIE', Asleep At The Wheel (Capitol)
- 'OPUS NO. 1', Mills Bros (MCA)/Ted Heath (Decca)
- 'TWISTIN' THE NOOD, Joe Loss (Deleted HMV)
- 'THE HUCKLEBUCK', Royal Showband (Irish EMI)
- 'THERE'S A KIND OF HUSH', Carpenters (A&M)
- 'I'LL BE SEEING YOU, Jeff Evans (US Grandstand)

BREAKERS

- 'I'VE GOT YOU UNDER MY SKIN', Frank Sinatra (Reprise)
- 'MIGHTY HIGH', Mighty Clouds Of Joy (ABC)
- 'BAD LUCK', Atlanta Disco Band (US Scorpio)

import picks

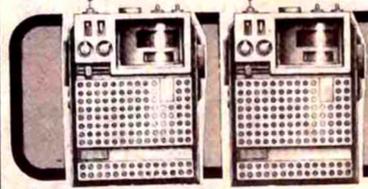
PETER FRAMPTON: 'Show Me The Way' (A&M AM 1795). Taken from his States - shaking 'Frampton Comes Alive' LP, this is one of the numbers on which he bends the guitar notes by using a Talkbox connected to his mouth. An incredibly effective sound results, which

dominates the otherwise normally sung happy toe-tapper.

GRAHAM CENTRAL STATION: 'The Jam' (Warner Bros WBS 8175). Burbling organ-driven rhythm and plenty of funk, with only scanty vocals in funny accents.

star tip

Party time hints from Ron Wylie (Road Runner Discos, Grimsby): after a mixture of Twist, Conga, Gay Gordons, 'Simon Says', 'Y Viva Espana', Hockey Cokey and Knees Up, Ron asks if everyone's hot - 'Yes!' - then he says he's going to play something special to help 'em cool off... going straight into 'The Stripper'! (David Rose's version (MGM) is best - two copies are useful to keep it going, while Shirley Bassey's 'Big Spender' (UA) is a great follow-on.) Alternatively, Ron says that only clever people can do the next dance, which needs all the geniuses to form a large circle holding hands. He then plays 'Ring A Ring A Roses' (from a kiddies' disc) amidst roars of jolly laughter. Ho ho ho!



TUNE IN

SUCCESS IN THE VALLEY

THE START of Thames Valley Radio 210 last Monday was a resounding success, for all concerned.

With a disc jockey line up including Paul Hollingdale and Allan Simons (ex-Caroline) the station was flooded out with guest artists dropping in to chat to the listeners.

The best news of all for the Reading station, was when a phone call from RCA said that David Cassidy had just landed in the country at Heathrow Airport, and would the station like him to call in for a chat. He stayed at the station for an hour, and police officers had to be called up to control the mass of screaming girls who wanted to catch a glimpse of her hero.

Roger Whittaker, Diane Solomons, Mary Hopkin, Hello and Barbara Dickson were among those who also managed to call in to help the station on its way.

However, it wasn't all good news for the station. The IBA engineering department has had to send out a letter regarding Radio Luxembourg interfering with the medium wave output of the station, and vice versa. The two stations are only a channel apart on the dial, the minimum allowed in Europe.

GUESS THE FACE



Goodness me, the last Guess The Face contest gave us a few laughs. Some of you thought it was Simon Dee, some Tony Blackburn, and one even suggested it was Jimmy Saville with dyed hair. Anyway, the answer was Alan Dell. The winner was Michael Worthington of Westward Ho! Now for this week's teaser. Answers to Guess the Face (3), Tune In, Record Mirror & Disc, 1, Benwell Road, Holloway, London N7 7AX.

BLEEPERS

Last Friday night, Radios Trent, Hallam, Piccadilly, City and Pennine got together at the Snake Inn on the top of the Pennines for an evening of wine, women and song... the ex-Caroline disc jockey Don Stevens has departed for the Peace Ship, and his wife is due to follow... Expected out on Caroline in the next few weeks is the ex-Radio Atlantis jock, Dave Johns

A visit to the IBA's engineering headquarters last week down at Crawley Court near Winchester was quite an eye opener. The staff were being shown a film, Walt Disney's 'The Three Pigs'! Obviously with Thames Valley Radio now on air paying their transmitter rental, the IBA can afford such luxuries... For those of you who don't know Crawley Court, at the front of the modern building is a large fish pond crammed full of goldfish. Apparently a heron has caught on to the idea of these tasty morsels, and has been devouring the fish. A £5 reward is being offered for anyone who catches the bird!

The voice of Dave Eastwood, former Piccadilly Radio DJ, can currently be heard on Liverpool's Radio City.

Film KNOCK ON WOOD

'MAHOGANY': Cert. AA. Plaza 2, Regent St., London from March 18.

'MAHOGANY' is little more than a lavish vehicle for Diana Ross, sheer gloss. Diana Ross portrays a backstreet girl with starry eyed visions of the big time. She works in a big store as a secretary, and goes to a design evening class.

Into this story of her rise in the fashion world is woven an on-off love story. Billy Dee Williams plays the boyfriend, an aspiring negro politician, and a pig headed chauvinist one at that, who would rather his lady put her talents to help him win campaigns, than parade around with the rip-off merchants of the fashion world.

But she is attracted by the lure of fashion and goes off to Rome with photographer Sean (Anthony Perkins), where she gains much attention as a model.

The boyfriend is none too pleased about all this, joins her in Rome and tries to talk her out of her life of luxury with the in-crowd, but fails.

She finally gets her moment of glory with her designs, but realises that success means nothing without having someone you love to share it with. Aah!

Michael Masser's music score gives the game away as to when to expect the romance.



DIANA ROSS

ance would not be that memorable except that she is rarely out of camera. Regrettably it is not as good as 'The Lady Sings The Blues', but nor is the story.

By the way, if you are wondering where the film's title comes from, she is called Mahogany by Sean who sees her as "dark, rich and beautiful". It could also stand for a wooden film.

DAVID BROWN

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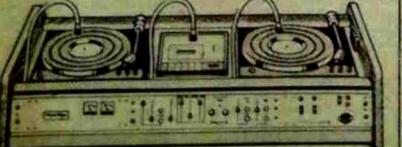
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The story of
ROCK 'N' ROLL

by
Waxie
Maxie

THREE STEPS TO HEAVEN

PART FIFTEEN: Eddie Cochran

EDDIE COCHRAN is the one Rock 'n' Roll singer that Everyone has heard of. His nationwide hits ('C'mon Everybody', 'SummerTime Blues', and 'Three Steps To Heaven') have ensured that.

Eddie was born on October 3, 1938 in Oklahoma City. He was the youngest of five children, and shortly after his birth the Cochran family moved to Albert Lea, Minnesota, and then to Buena Park, California, where he grew up.

His interests included all outdoor sports, especially hunting and fishing. Eddie was a sturdy young man, just two inches under six feet, with dark brown hair and pleasant blue eyes. His voice was crisply resonant.

He was very good natured, considered himself forgetful and impulsive, and once said his most frightening experience was the time he fell into a vat of cider — "I had one helluva hangover I had swallowed so much cider that I imagined it might squirt out of my ears!"

Eddie's first public appearance at the Southgate Town Hall in 1953 caused nothing less than a sensation — complete with screaming fans — and he received an offer to record and more one-nighters than he could handle. "I remember how the audience applause sounded to me. I decided right

then, I guess, that I wanted to be a professional Rock 'n' Roll singer."

Eddie played bass, drums, guitar, piano, saxophone, and ukelele, wrote songs and sang them in that sexy Cochran manner that made young girls think his eyes were quietly undoing their underclothes.

Cousin

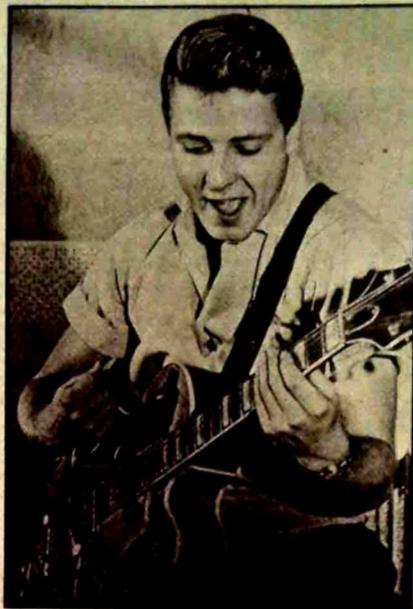
His first recordings — 'Mr Fiddle', 'Tired & Sleepy', 'Guilty Conscience', and 'Skinny Jim' — were made in 1958 for the little California-based Ekko and Crest labels under the name of The

Cochran Brothers — who, incidentally, were Eddie and his cousin, Hank.

But he became a household name on the Liberty label in 1957 with a very successful record; so successful, in fact, that it shot to the top of the American charts. The title of the record was 'Sittin' In The Balcony'.

His second record, 'Mean When I'm Mad', was also a massive seller. This was followed by 'Drive In Show', 'Cut Across Shortly', 'Somethin' Else', 'My Way', and many, many more.

But his burning ambition was to act in films. Suddenly, the



EDDIE COCHRAN: gone — but not forgotten

chance he had waited for was handed to him on a silver platter.

He met a 20th Century Fox talent scout in the recording studios which led to a guest appearance singing 'Twenty Flight Rock' in the film 'The Girl Can't Help It'. Further film appearances included 'Bop Girl', 'Untamed Youth' and 'Go, Johnny Go.'

But, tragically, his life and career was cut short in a road accident.

In 1960, at the age of 22, Eddie Cochran was killed in a car crash — a few hours after his last bow before screaming teenage fans at the Bristol Hippodrome. The date was April 17, 1960 and Eddie was travelling by car from Bristol to London

Airport for the flight home to Los Angeles at the end of a highly successful 13-week British tour that had included a television appearance on ABC TV's 'Boy Meets Girl' show.

Others in the car were Gene Vincent, songwriter Sharon Sheeley, and the driver. The car burst a tyre near Chippenham and crashed into a cement post.

Gene Vincent, 25, suffered a fractured collar bone; Sharon Sheeley, 20, suffered from pelvic and back injuries.

Died

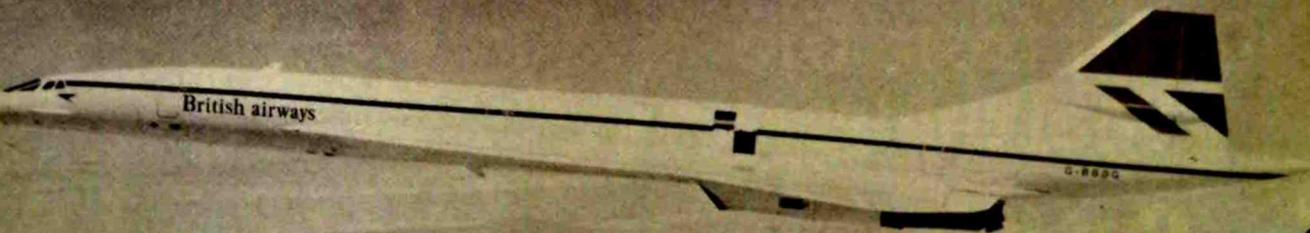
Eddie, with severe head and back injuries died on the operating table without regaining consciousness. He was buried in Forest Lawns Cemetery, Glendale, California — the funeral with a simple graveside service took place on Monday, April 25, 1960.

Despite his death at the age of 22, Eddie Cochran has not been forgotten. Every day of the week, every month of the year, the fans arrive at the Forest Hills Cemetery gates; a British Teddyboy from Bristol, wanting to take a photograph of the life-size statue of Eddie with his guitar; women with children, a teenage girl clutching a bunch of red roses. Yes, Eddie is gone, but I think he still lives in the hearts and minds of all who knew him.

CONCORDE

by

MACH II



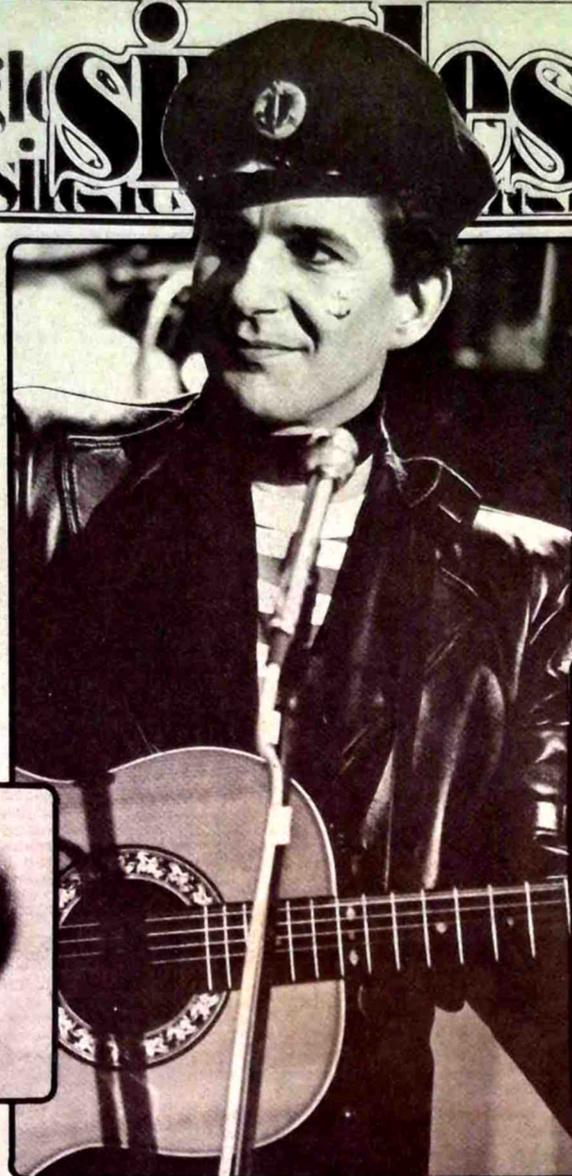
A SUPERSONIC SINGLE FROM SPARK RECORDS

OUT NOW

by Sue Byrom

Singleless single

ALL THE NICE GIRLS LOVE A SAILOR



R & J STONE: same formula

SAILOR: 'Girls, Girls, Girls' (Epic 3858)
 Having drunk the champagne, Sailor are now turning their attention to members of the fair sex. Slightly reminiscent of 'Looks, Looks, Looks', in that it's very jolly and bouncy and sounds nicely different from anything else currently out. Should be another big hit.

THE WOMBLES: 'The Womble Shuffle' (CBS 4049)

Not quite the Wimbledon Hustle, but almost. Mike and his furry ami's shuffle back with another ditty, with soulful harmonica blending into the chorus. Although it should make the charts, I don't think it's as strong as some of the previous Womble cuts. Both sides are from the 'Superwombling' album.



MARSHA HUNT: bombs along

THE DRIFTERS: 'You Gotta Pay Your Dues' (Atlantic K 10700)

Little bit of competition here, with an older Drifters' number being released on their previous label to vie their new song. It doesn't sound much like either Drifters old or new, rather a fairly ordinary up-tempo number that probably won't see much air - play.

DONNA SUMMER: 'The Hostage' (People PE0 115)

New record from our friend with the heavy breathing, but on a different label, and probably not the official follow - up to 'Love To Love You Baby'. Completely different this, telling the story of how her husband was taken hostage, complete with phone calls from the kidnappers! Dramatic rendering, but pretty dire none the less.

BROTHERHOOD OF MAN: 'Save Your Kisses For Me' (Pye 7N 45569)

Here it is folks, the song that will probably have driven us mad by the time the Eurovision event happens. As it's already high in the charts (strange as it's only been released this week), there's not much to add except to wish it well.

MARSHA HUNT: 'C'est La Vie' (Electric Watt 1)
 Funky, pacey number from Marsha Hunt, who's just opened in a new musical in which she plays a Voodoo queen. There's quite a Labelle feel to the sound, which bombs along at a great speed. Probably get some disco plays.

BARBARA DICKSON: 'People Get Ready' (RSO 2090 186)
 Longish instrumental intro before Barbara starts vocalising on the Curtis Mayfield standard. It's a good reworking of an oldie.



MUTTER SLATER: dreamy

SAILOR: jolly and bouncy

MUTTER SLATER: 'Dancing On Air' (Rocket ROKN 510)

Mutter is the singer and flute player with Stackridge, and he recorded this as a solo venture in response, I'm informed, to the many requests the Beeb 'have had for the song. Slow, dreamy Twenties' sound that makes nice pictures of palm trees and cucumber samies. With all the nostalgia about, who knows?

JONATHAN KING: 'Little Latin Lupe Lu' (UK 125)

Described as a medley, this starts off quietly before opening into a fairly raucous version of the song that was recorded by the Righteous Brothers amongst others. Ok, but nothing very special.

ECCLES AND BLUE-BOTTLE: 'Remember You're A Womble' (Reprise K14422)

Quite a funny interpretation of the original Wombles' hit, courtesy of dear old Spike Milligan. Lots of nice Goony touches, including a rubber-lip rendering of the chorus. Good for a chuckle.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

TAMMY WYNETTE: 'I Don't Wanna Play House' (Epic 4091)

I'm afraid that after a few bars of this, my head had hit the typewriter keys and I had to be kicked awake. Ms Wynette can deliver some great songs, but when she picks a bummer, oh dear... yawn inducing.

SHEER ELEGANCE: 'Life Is Too Short Girl' (Pye 7N 25703)

It took this group a long time to make the charts with their last single, and I didn't think that was particularly strong. This is the same easy singalong stuff. Unless it gets a lot of exposure I don't see anything happening.

ROY WOOD'S WIZ-ZARD: 'Indiana Rainbow' (Jet 768)

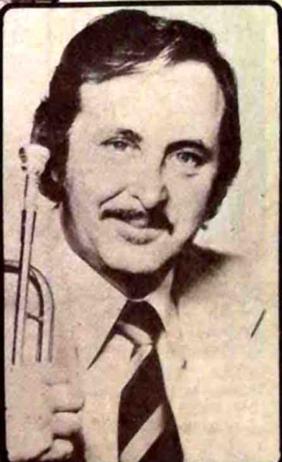
Whilst ELO seem set for another hit, poor Roy Wood and friends seem set for another miss. Despite his many talents, Roy Wood just doesn't seem to know what to do in the way of records, and this is a totally confused sound, with a strange semi-Latin drum rhythm. Not one of the better singles.

MAXINE NIGHT-INGALE: 'Gotta Be The One' (UA UP 36086)

The talents of Pierre Tubbs firmly etched on this one, which is another strong disco song, although not as exciting as 'Right Back'. Still there's a good chorus line, and it should get played.

LULU: 'Oh Me Oh My (I'm A Fool For You Baby)' (Atlantic K 10726)

Nice rendering of a classic song from little miss energy. Gentle opening that lends into the full let-rip verse before quieting down again. Could see some action.



SYD LAWRENCE: standard

SYD LAWRENCE ORCHESTRA: 'Pennsylvania 6-500' (Philips 6006 510)

Latest contender for the Swing stakes from the band that are often more Glenn Miller than the man himself. Anyone of any age will probably know this as it really is a standard. A must for any Swing night.

ROCK FOLLIES: 'Glenn Miller Is Missing' (Island WIP 6293)

Currently enlivening many people's Tuesday evenings, Thames TV's new rock show is going great guns. This is one of the songs



LULU: letting rip

the Little Ladies sing on the show, co-written by Andy Mackay. One of the more down-tempo numbers, it's nicely sung and arranged, and with the current blast of publicity about the show, might turn fantasy into chart fact.

R & J STONE: 'One Chance' (RCA 2660)

The 'We Do It' are back in action with a mini-opus - over five minutes long this single! Ballads like this don't work over this length, and especially with the same formula as their first verse: he sings one verse, she sings the next, a bit of instrumental and then a build-up. Not punchy methinks.

ELECTRIC LIGHT ORCHESTRA: 'Nightrider' (Jet 769)

Doesn't grab you on first hearing, but by the third spin, it's very catchy. Lots of strings, obviously, but some good changes of tempo and pace. Solid sound that should do very well.

10cc: 'I'm Mandy Fly Me' (Mercury 6008 019)

Having already received massive air-play as an album track, there's not much doubt that this will be another huge hit for 10cc. Humorous lyrics about some of the phobias of flying which this reviewer totally sympathises with, and delivered with those familiar Eric Stewart vocals, this one won't be grounded for long!

Laurie Andrew & Zero: 'I'll Never Love Anyone Anymore' (Arista 34)

If you remember a beautiful number last year called 'Moonlight', then you'll recognise the same touches in this follow-up single, which is equally haunting. On first hearing I thought I'd heard it before, but it's a new song that just has that instant familiarity feel to it.

albums albums albums albums albums

Cassidy's home run

DAVID CASSIDY: 'Home Is Where The Heart Is' (RCA APLI 1309)

'I Write The Songs', the first 'new' Cassidy LP, creaked in too many places to be really satisfactory, but this one is a real cracker. Of the ten tracks, David has written or co-written seven, of which only one, 'A Fool In Love', is anything less than excellent. The whole album abounds with confidence and David's singing in particular has improved immeasurably since his last album. Now he has no need to resort to gimmickry. The production here is a whole lot better than on 'I Write The Songs' and the musicianship throughout is a real treat. The bass work especially is very exciting. The highlights of the album include the opener, a ballsy light-weight rocker called 'On Fire'; 'January', which I prefer to Pilot's version; the single 'Tomorrow', on which he beats McCartney, who composed it; and then on side two the opener, 'Breakin' Down Again', which has a great hook, and the closer, 'Half Past Your Bedtime', which is a dream of a song with which to sign off any album. Ever since David abdicated from being king of the teenties, he's been looking for respect for his music. With this album, in my book, he's got it.

Ray Fox-Cumming
STACKRIDGE: 'Mr. Mick' (Rocket ROLL 3)
 This is a story album about a discarded human being meeting up with discarded articles on a rubbish dump and a lot of it is very appealing. However, Mutter Slater has unwisely decided to link the music with explanatory verse. Here the linking passages are particularly redundant since the music tells the story quite adequately without any extraneous assistance. Nevertheless, the music is good. For me, the best of it is contained in 'The Slater's Waltz', where the old man offers to dance in a pair of mildewed ballet shoes that once belonged to Pavlova. It makes a very touching little picture and it's delightfully sung by Joanna Karlin. Those who've been thinking that

the series of re-releases. The compilation has been well chosen, for some of the best of Taste has been collected here. Looking back at it, it seems a bit raw, but then Rory Gallagher uses that quality to make his material sound more spontaneous. For me, it brings back memories of listening to Taste in a small hall with the sweat running down the walls. The excitement was high. How it is felt by anyone who never saw the band play, it's difficult to tell. But one thing is certain and can be appreciated by all, and that's the fine hand of Rory Gallagher.

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David Brown
LEROY HUTSON: 'Feel The Spirit' (Curton K 56214)
 It must have been a lot of fun making this album and I suspect it's more enjoyable watching this band than just listening to them. And if you're not too keen on brass, you're sunk with this.

Rosalind Russell
TAMMY WYNETTE: 'Til I Can Make It On My Own' (Epic EPC 81182)
 You can Tammy, you can. But how much longer are you going to plead with us with such titles as 'The World's Most Broken Heart', 'He's Just An Old Love', and 'Turned Love' - to name but three songs out of 12 similarly tagged tearjerkers. Shake a leg love, we can only take so much. Are we never to hear the likes of 'Good Lovin'', 'Kids Say The Darndest Things' and 'Stand By Your Man' again? It's gettin' more like stand by your beds.

Sue Byrom
DIANA ROSS: 'Mahogany' (Tamla Motown STML 12022)
 With a new film, the first tour in ages and a new album, there's obviously a lot riding on Diana Ross at the moment. Hopefully, the album isn't going to be an indication of the pace of the other two. That's not to say it's a bad album - if you like easy-listening numbers sung by Diana Ross, then you'll enjoy this, but it basically lacks any of the fire she's so very capable of giving to her singing. The backing tracks come over far too much, leaving her voice almost in the background - very different from those early solo albums full of searing vocals. Most of this criticism is summed up in the last track, that old number 'Smile'. Mahogany might indeed be dark and beautiful, what's needed is a handful of grit.

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VARIOUS ARTISTS: 'Startrakin' '76 (Ronco RTL 2014)
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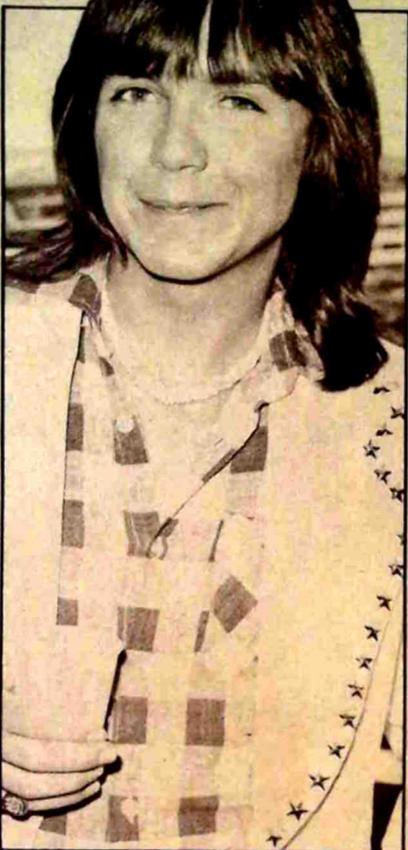
there's called 'Startrakin' '76' as most of the tracks were released last year - although David Cassidy's 'Daydreamer' is considerably older than that. There's also some strange choice of material - The Outlaws' 'There Goes Another Love Song' included with Hello's 'New York Groove', and Leapy Lee's 'Every Road Leads Back To You' with the Rollers' 'Bye Bye Baby'. The common factor is that all the artists are on Bell and Arista records and there are some fairly strange companions on this compilation.

Sue Byrom
DOCTORS OF MADNESS: 'Late Night Movies, All Night Brainstorms' (Polydor Super 2383 378)
 This band is just too bizarre for words. However, we'll try. They start off at a fair lick, almost as if it were recorded at 45 and not 33. It leaves you breathless. I think they definitely have something that other bands do not have. A dramatic sense of theatre for a start. But they don't only depend on their image. I have to point out that they have unusual vocals and imaginative use of instruments. I was specially interested by their inclusion of the electric violin, which although I know it's not new, they have taken a stage beyond the Curved Air stage. I've listened to the album several times and it's not been easy trying to pick out a "best" track. They have obviously been influenced by quite a few people, but they've put their impressions together remarkably well.

Rosalind Russell
VARIOUS ARTISTS: 'Motown Disco Tech 2' (Tamla Motown STML 12019)
 Disco compilation from Motown with some oldies and newies to get most parties going with a swing. Quite a good selection of tracks including the classic 'Keep On Truckin'', Eddie Kendricks, 'Slippery When Wet', The Commodores, 'He's My Man', the Supremes and 'Forever Came Today' by the Jackson 5.

Sue Byrom
TASTE: 'Taste' (Polydor Special 2384 076)
 This is another album in

JESS RODEN BAND: more imagination



DAVID CASSIDY: improved immeasurably

talk about this New York Band and their own brand of disco funk presented on this their first album. They're very tight and fairly funky, but after a while the tracks tended to blur into one another, turning it into an album of basically the same sounds. The notes accompanying the album mention bands like Kool And The Gang and B. T. Express paving the way for Brass Construction's sound, but there's little of their originality here. Solid disco music certainly but on this hearing not destined for much else.

Sue Byrom

GREYHOUND: 'Mango Rock' (Transatlantic TRA 309)
 Anaemic reggae such as this has little place in today's market, when there is so much of the exciting, genuine article to be found. They tackle familiar subjects such as

standing up for your rights, which has been done so often before, and better. Also, there are the statutory attempts at giving old songs the reggae treatment, such as 'Dream Lover' and 'Unchained Melody'. Greyhound turn to soul for the final track, 'Some Dark City', but this too sounds thin. Best cuts are the instrumental 'Wappadusa' and 'Sky High', the rest rarely takes off.

David Brown

MOTT THE HOOPLE: 'Greatest Hits' (CBS 81225)
 With assorted members of the old Mott The Hoople line-up having gone their separate ways, it would seem quite a reasonable time to release this 'Greatest Hits' collection. There are 10 tracks, and when you actually listen to them you realise just how much good stuff Mott did put out. I wouldn't call all of them 'greatest hits' exactly, certainly not 'Born Late 1958' or even 'Honoloochie Boogie', but those apart there's the superb 'All The Way From Memphis', 'Roll Away The Stone', and 'All The Young Dudes'. Makes you wish they'd stayed together really.

Sue Byrom

JESS RODEN BAND: more imagination

again? It's gettin' more like stand by your beds.

Derek Canty

JESS RODEN BAND: 'Keep Your Hat On' (Island ILPS 9349)
 Jess Roden made a fine start with his band, supporting on the Roxy tour a couple of years ago and it truly looked as if he was about to become one of the next big forces in British music. Unfortunately, he slipped into relative obscurity. I hope this helps his band up a step or six, because they deserve it. They show more imagination in this one album than I've heard from some other bands' whole careers. Listen to 'Blowin', it's beautiful.

Rosalind Russell

RORY GALLAGHER: spontaneous
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Rosalind Russell
TAMMY WYNETTE: 'Til I Can Make It On My Own' (Epic EPC 81182)
 You can Tammy, you can. But how much longer are you going to plead with us with such titles as 'The World's Most Broken Heart', 'He's Just An Old Love', and 'Turned Love' - to name but three songs out of 12 similarly tagged tearjerkers. Shake a leg love, we can only take so much. Are we never to hear the likes of 'Good Lovin'', 'Kids Say The Darndest Things' and 'Stand By Your Man' again? It's gettin' more like stand by your beds.

Derek Canty
JESS RODEN BAND: 'Keep Your Hat On' (Island ILPS 9349)
 Jess Roden made a fine start with his band, supporting on the Roxy tour a couple of years ago and it truly looked as if he was about to become one of the next big forces in British music. Unfortunately, he slipped into relative obscurity. I hope this helps his band up a step or six, because they deserve it. They show more imagination in this one album than I've heard from some other bands' whole careers. Listen to 'Blowin', it's beautiful.

Rosalind Russell
DIANA ROSS: 'Mahogany' (Tamla Motown STML 12022)
 With a new film, the first tour in ages and a new album, there's obviously a lot riding on Diana Ross at the moment. Hopefully, the album isn't going to be an indication of the pace of the other two. That's not to say it's a bad album - if you like easy-listening numbers sung by Diana Ross, then you'll enjoy this, but it basically lacks any of the fire she's so very capable of giving to her singing. The backing tracks come over far too much, leaving her voice almost in the background - very different from those early solo albums full of searing vocals. Most of this criticism is summed up in the last track, that old number 'Smile'. Mahogany might indeed be dark and beautiful, what's needed is a handful of grit.

Sue Byrom
VARIOUS ARTISTS: 'Startrakin' '76 (Ronco RTL 2014)
 I don't really know why

there's called 'Startrakin' '76' as most of the tracks were released last year - although David Cassidy's 'Daydreamer' is considerably older than that. There's also some strange choice of material - The Outlaws' 'There Goes Another Love Song' included with Hello's 'New York Groove', and Leapy Lee's 'Every Road Leads Back To You' with the Rollers' 'Bye Bye Baby'. The common factor is that all the artists are on Bell and Arista records and there are some fairly strange companions on this compilation.

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Sue Byrom
DOCTORS OF MADNESS: 'Late Night Movies, All Night Brainstorms' (Polydor Super 2383 378)
 This band is just too bizarre for words. However, we'll try. They start off at a fair lick, almost as if it were recorded at 45 and not 33. It leaves you breathless. I think they definitely have something that other bands do not have. A dramatic sense of theatre for a start. But they don't only depend on their image. I have to point out that they have unusual vocals and imaginative use of instruments. I was specially interested by their inclusion of the electric violin, which although I know it's not new, they have taken a stage beyond the Curved Air stage. I've listened to the album several times and it's not been easy trying to pick out a "best" track. They have obviously been influenced by quite a few people, but they've put their impressions together remarkably well.

Rosalind Russell
VARIOUS ARTISTS: 'Motown Disco Tech 2' (Tamla Motown STML 12019)
 Disco compilation from Motown with some oldies and newies to get most parties going with a swing. Quite a good selection of tracks including the classic 'Keep On Truckin'', Eddie Kendricks, 'Slippery When Wet', The Commodores, 'He's My Man', the Supremes and 'Forever Came Today' by the Jackson 5.

Sue Byrom
TASTE: 'Taste' (Polydor Special 2384 076)
 This is another album in

JESS RODEN BAND: more imagination

again? It's gettin' more like stand by your beds.

Derek Canty

JESS RODEN BAND: more imagination



BRASS CONSTRUCTION: tight and funky



JESS RODEN BAND: more imagination

WHAT'S ON AND WHERE

All DATES listed are correct at time of going to press but we advise you to check with the venue concerned before going. Phone numbers are provided where possible.

THURSDAY

MARCH 18
BOXER, Fiesta, Plymouth
CAFÉ SOCIETY, Western Counties, London Street, London W2 (01-274 8339)
CANDLEWICK GREEN, La Dolce Vita, Birmingham (021-643 6896)
FANTASTICS, Baba, Queen's Road, Barnsley (Barnsley 82112)
FOCUS, Festival Hall, Torquay
FRUAPP, The University, Birmingham (021-472 1841)
THE GIBB ORCHESTRA, Patrickburgh Halls, Glasgow
CAROL GRIMES & THE LONDON BOOGIE BAND, Dingwalls, Camden Lock, Chalk Farm Road, London NW1 (01-367 4967)
GROUNDHOGS, Locarno, Portsmouth (Portsmouth 25491)
GEORGE HAMILTON IV, Variety Club, Batley (Leeds 475151)
HOLLIES, Double Diamond, Caerphilly (Caerphilly 867777)
HORSLIPS, Marywood College, Nottingham
KILBURN & THE HIGH ROADS, Goldsmith's College, Lewisham Way, New Cross, London SE14 (01-692 0211)
MAN, Free Trade Hall, Manchester (061-834 0943)
MAC AND KATIE KISSON, Black Cat, Sunderland
OSIBISA, Town Hall, Cheltenham

PROCOL HARUM, University of Warwick, Coventry (Coventry 20359)
SHOWADDYWADDY, Baileys, Leicester (Leicester 26462)
SOUL DISCO, Upstairs at Ronnie's, Frith Street, London W1 (01-439 0747)
SOUL NITE, 100 Club, Oxford Street, London W1 (01-636 0933)
STACKRIDGE, Writtle College, Chelmsford
STEVENSON'S ROCKET, Tiffany's, Bingley
THIN LIZZY, City Hall, Newcastle (Newcastle 20007)
TROGGS, Tiffany's, Derby
SLIM WHITMAN, Southport Theatre, Southport
BOBBY WOMACK, Dingwalls, Camden Lock, Chalk Farm Road, London NW1 (01-267 4967)

FRIDAY

MARCH 19
A BAND CALLED O, Penthouse, Scarborough
BARB RUTH, The Polytechnic, Isleworth
BOXER, St Lukes College, Exeter
CANDLEWICK GREEN, La Dolce Vita, Birmingham (021-643 6896)
DANA, Jolles, Stoke (Stoke 317492)
DIVERSIONS, Shoreditch College, Shoreditch
DOCTORS OF MADNESS / SPINEY NORMAN, Village Inn, West Runton
DRIFTERS, Top Hat, Spennymore
FOCUS / CHARLIE, University of Aston, Birmingham (021-472 1841)
FRUAPP, The Column, Nelson (Nelson 64100)
GROUNDHOGS, University of Brunel, Uxbridge
GEORGE HAMILTON IV, Variety Club, Batley (Leeds 475151)
HOLLIES, Double Diamond, Caerphilly (Caerphilly 867777)



TYMES: Barbarella's, Birmingham on Friday

HORSLIPS, North London Polytechnic, Holloway Road, London N7
JOHN MILES, The University, Lancaster (Lancaster 65201)
NUTZ, College of Education, Crawley
OSIBISA, The Polytechnic, Newcastle (Newcastle 28701)
PETERS & LEE, Gaumont Theatre, Hanley
PROCOL HARUM, The University, Lancaster (Lancaster 65201)
DIANA ROSS, New Victoria Theatre, London SW1 (01-834 0671)
SHOWADDYWADDY, Baileys, Leicester (Leicester 26462)
SHUSHIA, Lyme Hall, Disley (061-483 1234)
SLACK ALICE, Oswald Hotel, High Street, Seunthorpe
SMOKIE, Central Hall, Hatham
STACKRIDGE, The Polytechnic, Birmingham
THIN LIZZY / GRAHAM PARKER: THE RUMOUR, Free Trade Hall, Manchester (061-834 0943)
TROGGS, College of Education, Coventry
TYMES, Barbarella's, Birmingham (021-643 9413)
UPP, Marquee, Wardour Street, London W1
WIDOWMAKER, Golden Diamond, Stoneley Street, Sutton-in-Ashfield (Sutton-in-Ashfield 2690)
SLIM WHITMAN, ABC, Chester (Chester 229831)
SHUSHIA, Crypt, Town Hall, Middlesbrough (Middlesbrough 47314)
SMOKIE / WILDER, New Theatre, Oxford (Oxford 44544)
STACKRIDGE, Queensway Hall, Dunstable (Dunstable 603326)
ALVIN STARDUST / MEMPHIS INDEX, Village Inn, West Runton
STEVENSONS ROCKET, County Ballroom, Taunton
STRETCH, College of Education, Slough
STRING DRIVEN THING, Civic Centre, St Albans
THIN LIZZY / GRAHAM PARKER & THE RUMOUR, Stadium, Liverpool (051-236 6316)
TROGGS, The Polytechnic, Sunderland
SLIM WHITMAN, Gaumont, Hanley
BOBBY WOMACK, California Ballroom, Dunstable (Dunstable 62804)

SATURDAY

MARCH 20
BARB RUTH, West Midlands College, Walsall
BILBO BAGGINS, Naval Base, Tricorn
BLUE, Barbarella's, Birmingham (021-643 9413)
BOXER, Plaza, Truro
ELKIE BROOKS, Nene College, Northampton
CANDLEWICK GREEN, La Dolce Vita, Birmingham (021-643 6896)
GENE CONNORS, Dancing Slipper, Nottingham (Nottingham 811022)
DANA, Jolles, Stoke (Stoke 317492)
DIVERSIONS, Speakeasy, Margaret Street, London W1 (01-580 8810)
DOCTORS OF MADNESS, Haverling Technical College, Hornchurch
DRIFTERS, City Hall, Hull (Hull 20123)
FOCUS / CHARLIE, Kursaal, Southend (Southend 68276)
FRUAPP, Casino, Wigan (Wigan 43964)
GROUNDHOGS / JOHN OTWAY BAND, Friar's, Vale Hall, Aylesbury
HORSLIPS, Nallspark College, Hertford
MAC & KATIE KISSON, Empire, Liverpool (051-236 6316)

Cosmo Club, Carlisle
MAN, Apollo, Glasgow (041-332 6055)
JOHN MILES, The University, Stirling
OSIBISA, The University, Solihull (061-736 7811)
PETERS & LEE, ABC, Peterborough (Peterborough 3504)
DIANA ROSS, New Victoria, Wilton Street, London SW1 (01-834 0671)
SASSAFRAS / TRAIN, Lines Pavilion, Cromer (Cromer 3689)
SHOWADDYWADDY, Baileys, Leicester (Leicester 26462)
SHUSHIA, Crypt, Town Hall, Middlesbrough (Middlesbrough 47314)
SMOKIE / WILDER, New Theatre, Oxford (Oxford 44544)
STACKRIDGE, Queensway Hall, Dunstable (Dunstable 603326)
ALVIN STARDUST / MEMPHIS INDEX, Village Inn, West Runton
STEVENSONS ROCKET, County Ballroom, Taunton
STRETCH, College of Education, Slough
STRING DRIVEN THING, Civic Centre, St Albans
THIN LIZZY / GRAHAM PARKER & THE RUMOUR, Stadium, Liverpool (051-236 6316)
TROGGS, The Polytechnic, Sunderland
SLIM WHITMAN, Gaumont, Hanley
BOBBY WOMACK, California Ballroom, Dunstable (Dunstable 62804)

CENT MERCURY BROTHERS, Fiesta, Plymouth
DIVERSIONS, Golden Lion, Fulham Road, London SW6 (01-385 3942)
DRIFTERS, Variety Club, Batley (Leeds 475151)
FOCUS / CHARLIE, New Victoria, Wilton Street, London SW1 (01-834 0671)
FRUAPP, The Playhouse, Nottingham (Nottingham 4567)
HOLLIES, Winter Gardens, Bournemouth (Bournemouth 26446)
MAC & KATIE KISSON, Haven Club, Whitehaven
MAN, Empire, Liverpool (051-709 1555)
OSIBISA, Repertory Theatre, Birmingham
PETERS & LEE, Theatre Royal, Nottingham (Nottingham 42328)
SHUSHIA, Millgate Centre, Delph, nr Oldham (061-458 4670)
STACKRIDGE, Greyhound, Croydon (01-686 0973)
STEVENSONS ROCKET, Burntwood Baths, Cannock
THIN LIZZY / GRAHAM PARKER & THE RUMOUR, Colston Hall, Bristol
TYMES, Baileys, Watford (Watford 39848)
SLIM WHITMAN, Palladium, London W1
BOBBY WOMACK, Gaumont, Ipswich (Ipswich 53641)

FBI, City University, St John Street, London EC1 (01-253 5181)
FOCUS / CHARLIE, Fiesta, Plymouth
GONG, City Hall, Newcastle (Newcastle 20007)
JOHN PAUL GEORGE RINGO, & BERT, New Theatre, Oxford (Oxford 45444)
MAN, City Hall, Sheffield (Sheffield 27074)
MIRACLES, Winter Garden, Bournemouth (Bournemouth 26446)
NUTZ, Quietways, Chester
DIANA ROSS, Southport Theatre, Southport
SHUSHIA, Crewe Theatre, Crewe
STEVENSONS ROCKET, Town Hall, Oakengates
TYMES, Baileys, Watford (Watford 39848)

TUESDAY

MARCH 23
BOXER / SCORPIONS, North Staffs Polytechnic, Stoke-on-Trent (Stoke 45531)
DANA, Jolles, Stoke (Stoke 317492)
DECAMERON / MAGNIFICENT MERCURY BROTHERS, Garden, Penzance (Penzance 2475)
DOCTORS OF MADNESS, City Hall, Sheffield (Sheffield 27074)
DRIFTERS, Variety Club, Batley (Leeds 475151)
FOCUS / CHARLIE, Festival Hall, Torquay
GONG, Kelvin Hall, Glasgow (041-334 1185)
MAN, City Hall, Newcastle (Newcastle 20007)
JOHNNY MATHIS, Colston Hall, Bristol (Bristol 291768)
PETERS & LEE, Dome Theatre, Brighton (Brighton 682127)
DIANA ROSS, Apollo, Glasgow (041-332 6055)
THIN LIZZY / GRAHAM PARKER & THE RUMOUR, Guildhall, Plymouth

MONDAY

MARCH 22
A BAND CALLED O, Marquee, Wardour Street, London W1 (01-437 6603)
DAVE BRUBECK, Fairfield Hall, Croydon (01-688 9291)
DANA, Jolles, Stoke (Stoke 317492)
DOCTORS OF MADNESS, The Outlook, Doncaster
DRIFTERS, Variety Club, Batley (Leeds 475151)
EMPEROR ROSKO ROADSHOW, Lyceum, London WC1

SUNDAY

MARCH 21
A BAND CALLED O, Tite Farm, Eastcote Lane, South Harrow
BILBO BAGGINS, Two Bar Inn, Netleton
DANA, Jolles, Stoke (Stoke 317492)
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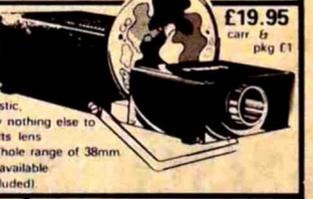
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- Johnny Kidd/Shakin All Over
- Steven Seiler/Love the One You're With
- Elton John/Friends
- Pink Floyd/Time/Us and Them
- Rolling Stones/Street Fighting Man
- 1910 Fruitgum Co/Simon Says
- Isaac Hayes/Theme from Shaft
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- Black Sabbath/Paranoid/From Man
- Combie Francis/Who's Sorry Now
- Dave Clark Five/Glad All Over/Bits and Pieces
- Dion/Teenager in Love
- The Archies/Sugar Sugar
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- Elton John/The bitch is black
- K.C. & Sunshine Band/That's the way
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- Status Quo/Break the rules
- Stylistics/Sir on a TV show
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For the Love of Manuel

MANUEL AND the music of the mountains, conjures up a picture of a tall, square-faced Spaniard with glinting teeth and suave cool elegance. It is in fact (as you may already know) the evergreen Geoff Love, by now a household name in the UK.

Recording under his own name, Geoff has had success with albums like 'Big Movie Concertos', 'Big Love Movie Themes', to name but two.

And his other half, Manuel and the Music of the Mountains, has had equal acclaim.

Why this double existence you may well ask? It all began when Geoff already had a single and an album called 'Heat-wave' in the charts, under his own name. This featured a lot of brass, and because the contrast with 'Honeymoon Song' (an exciting combo of guitars, strings and voices and the hit single that launched the 'Manuel' sound) was so great he decided to avoid confusing the public and release it under the romantic pseudonym of Manuel.

No you know.



GEOFF LOVE: alias Manuel



WITS' END

GUY GETS HIS DOLL

IT'S JUST like it happens in a movie. Childhood sweethearts so much in love, boy is on the way to fame, but won't marry girl till he's sure he's clinched the Big Time. . . . Dominic Grant of Guys 'n' Dolls and his girlfriend of nine years, Karen Armstrong, got hitched on March 11 at Herne Hill.

The marriage was on the cards, but it was a Top

Ten hit that made it all possible. For a year ago Dominic told Karen that when the next Guys 'N' Dolls single entered the Top Ten they would marry. Ahh, sweet!

The wedding was a closely guarded secret with only eight people attending the ceremony. The rest of the group sent five red carnations in lieu of themselves.

The happy couple met at a school dance.



MR & MRS GRANT

ARROWS — JUMPING THE GUN?

ACCORDING TO the publisher's blurb on the cover of the paperback 'Arrows', the band "Shot to stardom with a string of hit records, a sizzling TV show of their own, and the label 'the best-looking group around'."

All of which strikes at being arguable and rather premature.

'Touch Too Much' got to number eight in the charts in 1974, the rest may have come close to the charts and got favourable reviews, but were hardly hits.

Their TV show 'The Arrows Show' only started on March 2 which hardly gives it time to

warm up, let alone sizzle.

Apparently Judy Wade of The Sun made the remark about their looks, while a writer for a German magazine is credited with saying that with their good looks they couldn't possibly play Rock 'n' Roll.

Arrows are undeniably on the road to success, but claims like this are jumping the gun a little. It comes as no surprise therefore that the author of 'Arrows, The Pop Sensation Of The Year' is no less than Bill Harry, pop journalist and oh yes . . . Arrow's publicist!



ARROWS: premature blurb



FAREWELL OF the week has to be Gary's appearance on Sunday where the price of fame was neatly summed up by the pre-gig posters on sale at 25p — post-gig the same posters were a bargain 10p. . . still with Gaza, the retirement celebrations were held at one of London's top restaurants and during the meal the Glitter Band broke into a rousing chorus of 'Oh Yes, You're Beautiful'. Never at a loss for words, our Gary was heard to shout 'There's nothing like the real thing lads' . . . not everyone was able to get where they wanted to this week, including a certain David Cassidy who was denied entry at a special party being held for Supersonic — seems the gentleman on the door decided Mr C's condition left something to be desired . . . despite denials, strong rumours still flying that all is not well in the Rod / Britt camp . . . After some of the reports that have come in about the not quite so dazzling performances by Deep Purple recently, it might be interesting to hear what Tommy Bolin's guest guitar solo on Canadian band Moxy's debut album is like — some unkind fans were heard to be collecting for a Bert Weedon guitar tutorial to send him . . . latest list of artists due to appear at Batley Variety Club includes the name George McCrae crossed out and Lonnie Donegan's name substituted instead . . . wonder if anyone'll notice? . . . Elvis reportedly still sending flowers to Ann-Margaret despite her turning him down 10 years ago. Latest gift was flowers in the shape of a guitar . . . Let the PA take the strain might be the appropriate slogan as we learn that Alex Harvey's old sound equipment now being sold to the not-so-gentle Doctors Of Madness . . .

BYEEEEEE XXX

The tampon more women trust

Here are some questions and answers about menstrual protection and Tampax tampons. They'll help explain why the word "trust" and the protection of Tampax tampons are linked so closely in the minds of women in over one hundred countries.

What are the facts about insertion?

The Tampax tampon container-applicator makes insertion comfortable and easy. Slim, smooth and pre-lubricated, it glides the tampon into proper position — quickly and correctly — after which it can be flushed away. Drop it into the toilet. In moments the paper strips unwind and are as safe to dispose of as two sheets of facial tissue. The container-applicator, like the Tampax tampon itself, is completely flushable and biodegradable.

Does "absorbency" mean "protection"?

Not necessarily. A tampon can be very absorbent and still not prevent accidents from happening. A "water glass demonstration" is not indicative of adequacy of protection. Water is not the same as menstrual fluid, nor is the inside of a glass the same as the lining of the vaginal canal or its contours. Tampax tampons are made of softly compressed, highly absorbent cotton. Placed in proper position by its applicator, a Tampax tampon provides more than sufficient protection for normal needs. As it absorbs the menstrual flow, it expands in all directions — length, breadth and width — to conform to varied vaginal shapes and sizes so that chance of bypass or leakage is minimal. Upon removal, the Tampax tampon slims itself so that it is as easy and simple to withdraw as it is to insert and is readily disposable. The withdrawal cord is chain stitched the entire length of the tampon.

How small is the Tampax tampon?

Prior to use the Tampax tampon is quite small (about 1 1/4 inches long and 1/2 inch in diameter) and is protected hygienically by its container applicator. This container applicator guides the tampon into its correct position. Your fingers need never touch the tampon. When the tampon is properly placed, you can't even feel it's there.

How economical are Tampax tampons?

In spite of all their advantages, Tampax tampons are still more economical than other tampons. They come in packets of 10's and 40's in both Regular and Super sizes. The 40's in particular make Tampax tampons the most economical you can buy.

Now you know why more women buy Tampax tampons than all other tampons combined. They trust them. Shouldn't you too?

TAMPAX

tampons

The internal protection more women trust

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WHO ARE THESE LIKELY LADS?

IT WAS apparent that as "The In Crowd" the two likely lads in our photo would never make the big time, so they turned their sights onto another branch of the music business.

Who are the famous duo? If you can tell us, you could be the proud owner of 'The Music Of Rodgers & Hammerstein' double album, featuring tracks from Oklahoma, The Sound of Music, Carousel, and South Pacific. The first correct postcard to reach us will be the winner.

*Clues: The photograph was taken in May, 1965,

and the two people in the background are Ben Toney and his secretary Maggie, and the event took place at London's Marquee.

Send your entries to: The Likely Lads, Wits End, Record Mirror & Disc, Spotlight House, 1 Benwell Road, London N7 7AX. The editor's decision is final.



THE LIKELY LADS: who are they?

IN NEXT WEEK'S ISSUE OF RECORD MIRROR & DISC



ROCK FOLLIES FACT OR FICTION?



DEMIS ROUSSOS

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GIRL 18, seeks a fella to write/meet (18 - 20). Slough/London area. Photo if possible. Box No 620R.

TERRY, SHY, 6ft 3in, gentle guy, 18 seeks girl needing loving and friendship. 16 - 19. London area. Elton & Bowie fans. Box No 621R.

ANN (18) seeks friends both sexes. Please ring soon 876 4189 (SW13).

LONELY GUY, 32, quiet type, likes music, seeks sincere girl for permanent friendship. 50 miles radius Manchester. Box No 622R.

SHY NORTHAMPTON guy, 30, seeks girl 16-24, living anywhere, for steady sincere friendship. Box No 623R.

SINCERE YOUNG man, 24, seeks lonely girl for close friendship. London/Surrey area. Box No 624R.

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DAVID 25, 5ft 2 1/2 in, sincere girlfriend, London area. Photo, phone no. appreciated. Genuine replies please. Box 607R.

SHY NORTHAMPTON guy, 29, seeks girl 16-25 living anywhere for steady sincere friendship. Box 609R.

MEET PEOPLE who enjoy doing your kind of thing. Dates in all areas, selected by computer. All ages, interests, personality types. Write, S. I. M. (Dept RMD), Braemar House, Queens Road, Reading.

DAVID ESSEX FANS WANTED. Sae - Music Fans Penfriend Club, 10 Charlton Road, Tetbury, Glos.

INTERNATIONAL FRIENDSHIP CLUB, MALTA. Penfriends required. Send 1st PO to: MIFC, PO Box Gazira 10, Malta, for registration, lists, club questionnaire and joining details.

GUY 24, quiet, gentle, sincere, main interests music and natural history, not intelligent, fun-loving, non-smoking girl, 16-23, for friendship, marriage, Bournemouth / Southampton area preferred, but anywhere considered. Photo please - Box 616R.

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BADGE COLLECTORS READ ON. Silk, Kenny, Yes, Led Zeppelin, Deep Purple, ELP, Genesis, Uriah Heep, Queen, Bad Company, Who, Pink Floyd, 10CC, Sparks, Cockney Rebel, Santana, Jaws, Sabbath, Quo, Roxy, Rolling Stones, badges sent by return of post. 15p each plus SAE. Hope to hear from you soon. Love and peace - Julie Williams, RM.1 7 Candy Street, London, E3 2LH.

BADGES: HEEP, Sabbath, Queen, Wings, 10CC, Rebel Quo, Sparks, Essex, Rollers, 20p post free. Scarves: Heep, Sabbath, Queen, Wings, 10CC, Slade, Quo, Faces, Rollers, 60p, postfree. Programmes: Heep, Queen, 10CC, Sparks, Roxy, Slade, Races, 20p, postfree. 9 Windsor Road, Manchester, M19 2FA.

PICTURES CUTTINGS etc on most artists Sae for further details. Rita, 35 Thlrimere Street, Leicester.

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CHARTBLASTERS! THOUSANDS of golden oldies available '66-'76. A must for collectors - A Godsend for DJ's Sae: Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

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GOLDEN HITS (45s) - Large Sae, Time Slip Music, 220 Victoria Road West, Cleveleys, Blackpool.

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ARROWS SINGLES and pictures wanted. - S.A.E. first, Nickie, 270 Dunkery Road, London SE9 4LR.

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Details of over 3,000 albums under separate headings for Classical, Light Vocal, Jazz & Blues etc; 70 pages of money-saving information. Price 30p from your record shop or 45p (£1.75 for a four-issue subscription) to Francis Antony (RMD), Trenance Mill, St Austell, Cornwall.

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'A' STANDS for AWFUL and the station most certainly is.

MI - Karnavaalklappers Karnavaalklappers LP. With photo cover of D.J.'s of Mi - Amigo and Sylvain Tack - £4.20. Continental Mi - Amigo records available. Peter Lenton, 101 Pytchley Road, Kettering, Northamptonshire.

FREE RADIO News sheet, Caroline badges. Colour photos of Mi - Amigo, Simon Barratt, Pete Chicago + tapes. S.A.E. details: Dept. F.R., Box 416, Birmingham, B32 2HS.

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SMOKIE FAN CLUB. Information from S.A.E. Ronnie, 14 Tawney Way, Osprey Estate, London, S.E. 16.

RIKKA FAN CLUB. S.A.E. Liz, 45 Roosevelt Avenue, Leighton Buzzard, Bedfordshire.

THE OFFICIAL DAVID ESSEX FAN CLUB - P.O. Box 37, Waltham Cross, Herts, EN8 7EF. Send S.A.E. to Dept. RM for further info and application form.

Wanted

WANTED URGENTLY. 2 Bowie Tickets for any concert at Empire Pool. State price. - Paul Haddon, 5 Warwick Close, Shaw, OL9 7DZ.

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★ STAR LETTER

DEAR MAILMAN,
I've written two songs called 'The Birmingham Hustle' and 'Do The Birmingham Hustle'. Do you think I'll have any chart success with them?
Denny S. Bassey,
Birmingham.

Very probably. Anyway, you do get £2.50 - just send me your address. Now for the controversial person of the week, Dominic Grant...

Button it up Dom!

DEAR MAILMAN,
Dominic Grant of Guys 'n' Dolls must think he's great. The way he prances about the stage makes me sick. Maybe if he would dye his hair so that we wouldn't see his black roots in camera close-ups it wouldn't be so bad.

He must be very proud of his hairy chest - he exposes enough of it... or maybe he doesn't have any buttons on his shirts.

Monica Cyl,
Kilmarnock, Scotland.

Man of the moment

DEAR MAILMAN,
I think Dominic Grant of Guys 'n' Dolls underestimates himself greatly. He is the only man among the three of them and he is definitely not thought of as a poof. His voice is great and he could easily make a name for himself on his own.

Miss S. Jones,
Llandaff North Cardiff.

GD v GB

DEAR MAILMAN,
Who the hell does



DOMINIC GRANT

Dominic of Guys 'n' Dolls think he is? I hope to God that their latest single goes out of the charts next week and I hope they never have another hit again. The only good thing about the group is the Dolls.

P. Smith,
Limerick.

Note how the Dominic Grant controversy rages to the far-flung outposts of the nation. Above are letters from Scotland, Wales and Ireland, so what do the English have to say on the matter?

POST CARD

Dear Mailman,
I can't understand why a wild, sexy, desirable man such as DAVID BOWIE should want to go into politics. I couldn't imagine him as prime minister could you? *Vickie*

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



10CC: not nominated

Grammy's too biased

DEAR MAILMAN,
Why are Hollywood's Grammy awards so unbelievably biased against British artists and productions? Admittedly the winner of the Best Album award 'Still Crazy After All These Years' was an excellent album, but what about 'Captain Fantastic', 'Atlantic Crossing', 'Physical Graffiti' or 'Straight Shooter'?

In the singles category, 10cc's masterpiece 'I'm Not In Love' wasn't nominated, but 'Rhino-stone Cowboy' and 'Man-

dy', both mediocre by comparison, were.

Elton John was the only British artist with two nominations, but KC And The Sunshine Band, Janis Ian, Paul Simon, Linda Ronstadt, The Eagles and a few others got as many if not more. Perhaps some American artists - e.g. Eagles, Paul Simon, Bob Dylan and Emmylou Harris - are ahead of the British, but not to the extent reflected in the Grammys.

David Hesmondhalgh,
Accrington, Lancs.
Well said that man, I agree with every word.

Shaun only seen

DEAR MAILMAN,
I thoroughly enjoyed seeing Shaun Cassidy 'performing' his new single 'Morning Girl' on 'Top Of The Pops'.

What on earth did Ray Fox - Going mean by printing "You can see him performing it on TOTP on Thursday (March 4) when all he actually did was say he was promoting his new single? There must have been loads of girls like me glued to the box with cameras and tape recorders at the ready to watch, tape and photograph Shaun. So what happened.

L. Whitehouse,
Brownhills, Staffs.

Fox - Cumming says it's not his fault and he's sure that when he did the interview Shaun Cassidy was under the impression that he was actually going to get to sing on TOTP.



SHAUN CASSIDY

Cheap sensation

DEAR MAILMAN,
SIK are NOT like the BCRs at all. I have seen both groups and they are not even in the same class as each other. However, if there's one group that's better than both of them, it's Mud.

Sheila Jones,
Bourne End, Bucks.
And...

DEAR MAILMAN,
What do you mean 'it's now generally accepted that SIK have overtaken the Rollers'? I've never heard such rubbish. SIK have had one hit single and a handful of concerts. I've got nothing against them but there's no way they've overtaken the Maybe you just wanted to cause a cheap sensation? Sue Heads,
Twickenham

My sensibilities are never cheap and I don't remember saying anything of the sort anyway.



MUD: better than both

J. Edward Oliver

"Hero today, gone tomorrow"

IN A COUPLE WEEKS' TIME, TO MARK THE SPECIAL 30th ANNIVERSARY OF MY CARTOON STRIP, I PLAN TO BRING YOU THE BATTLE OF THE CENTURY. AS FOR THE FIRST TIME ANYWHERE, THE MIGHTY SUPERDINOSAUR COMBATS THE AMAZING FANTASY MAN, SINCE SOME OF YOU MAY BE UNFAMILIAR WITH THESE COSTUMED CRIME-BUSTERS (ESPECIALLY SINCE FANTASY MAN HASN'T APPEARED IN THIS STRIP SINCE 1970), I THOUGHT I'D BETTER FIRST TELL YOU HOW ON THE BACKGROUND STORY OF THEIR ORIGINS...

COME WITH US NOW, BACK INTO THE PAST, TO THE WORLD OF KRAPTON, A DISTANT PLANET THAT BURNED AND GLOWED LIKE A GREEN STAR IN THE ENDLESS HEAVENS...

IT WAS A PERFECT WORLD - NO GIANTS - NO CRIME - NO UNEMPLOYMENT - NO VANDALISM - NO RUBBIES - NO NICHOLAS PARSONS - NO "CROSSROADS" - NO MADEIRA SMITH...

NOBODY LOVES A TWO-MILLION-VERY-SIMILAR TO OUR OWN. WE MAY PERISH, BUT OUR BELOVED SON WILL SURVIVE. FOR ONCE I AM DETERMINED NOT TO MAKE A MISTAKE I HAVE CHECKED AND RE-CHECKED EVERY CONCEIVABLE DETAIL. THERE'S NOTHING I COULD POSSIBLY HAVE OVERLOOKED.

AND SO, SCANT MINUTES BEFORE KRAPTON FAILED TO EXPLODE, THE TINY MODEL ROCKET SNIP SPED OUT INTO SPACE, CARRYING THE BABY DINOSAUR TOWARDS EARTH...

FOR YEAR AFTER YEAR, DECADE AFTER DECADE, CENTURY AFTER CENTURY, THE STURDY CRAFT HURLED THROUGH THE ENDLESS REACHES OF SPACE. UNTIL, AT LAST, MILLIONS OF YEARS LATER, BEFORE THE STATED GAZE OF A COUPLE OF ELDERLY PASSERS-BY, THE ROCKET FINALLY REACHED ITS DESTINATION...

WELL, IT WAS ALMOST A PERFECT WORLD.

WAIT A MINUTE - NO MADEIRA SMITH??

OH, AND BY THE WAY - A NUCLEAR CHAIN-REACTION IS ABOUT TO DESTROY OUR PLANET.

OH, COME NOW, FLIPPIN'-ELI! NOBODY TAKES YOU SERIOUSLY ANY MORE! IT WAS YOU WHO SAID THAT THE BAN CITY ROLLERS WERE A SWEET, INNOCENT BUNCH OF KIDS WHO WOULD NEVER DO ANYTHING WRONG!

IT WAS YOU WHO SAID THAT SLADE WOULD IMPROVE OVER THE YEARS!

IT WAS YOU WHO SAID THAT BARRY WHITE WOULD EVENTUALLY CHANGE HIS MATERIAL!

IT WAS YOU WHO CELEBRATED BECAUSE WE'D HEARD THE LAST OF THE HOLLIES!

IT WAS YOU WHO SAID THAT BRUCE SPRINGSTEEN WOULD BECOME A STAR!

AND IT WAS YOU WHO SAID THAT GARY GLITTER WOULD CARRY ON PERFORMING UNTIL HE WAS SEVENTY!

WELL, YOU, YOU WERE ONLY A COUPLE OF YEARS OUT.

THE BLIND FOOLS! BUT THEY'LL BE SORRY! THEY'LL BE SORRY!

BRUCE SPRINGSTEEN WILL BECOME A STAR YET, AND THEN THEY'LL BE SORRY!

COME TO THINK OF IT, LINDA BRUCE SPRINGSTEEN BECOMES A STAR. WE'LL ALL BE SORRY!

NOBODY EVER RECOGNISES TRUE GENIUS! THEY LAUGHED AT COLUMBUS! THEY LAUGHED AT EDISON! THEY LAUGHED AT THE BRIGHT BROTHERS! THEY LAUGHED AT KEN DODD!

WELL, AT LEAST, THEY LAUGHED AT THEM ALL EXCEPT KEN DODD.

WELL, FROM THE LOOK OF IT, I'D SAY IT'S THE REMAINS OF A DINOSAUR THAT DIED OF OLD AGE.

SOME YEARS LATER, HOWEVER, AN EARTH-BORN DINOSAUR NAMED FRESCO-LE RAVE HAPPENED TO MEET THE ANCIENT EGYPTIAN WIZARD WINDU AS BOGRACKET...

ALL MY LIFE I HAVE BEEN SEARCHING FOR A DINOSAUR WHO IS PURE OF HEART AND WELL FAIRLY PURE OF HEART.

WHenever you think my name, MAGIC LIGHTNING WILL TRANSFORM YOU INTO THE MIGHTY SUPERDINOSAUR, ENDOWED WITH ALL THE POWERS OF THE NINE GREAT HEROES OF POP!

BRYAN FERRY - SENSE OF HUMOUR
OLIVER HARDY - VITALITY
GLENN MILLER - FEWING ABILITY
ROD STEWART - PATRIOTISM
ALVIN STARDUST - YOUTH
GURBBY CHECKER - VERSATILITY
KEITH MOON - GENZLENESS
LEKIE BROOKS - MUSCULINITY
TAMMY JONES - POPULARITY

PROLOGUE 13

THE ORIGIN OF SUPERDINOSAUR

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J. EDWARD OLIVER'S Instant **garbage** COLUMN

FLOP TEN

- ONCE UPON A STAR - GARY GLITTER
- CRISIS? WHAT CRISIS? - HAROLD GILSON
- ALL THE FUN OF THE FAIR - JOHN INMAN
- WISH YOU WERE HERE - ROD STEWART
- THANK HEAVEN FOR LITTLE GIRLS - RHINIE CORBETT
- RELEASE ME - RUDOLF HESS
- THIS OLD HEART OF MINE - ALVIN STARDUST
- FIFTY DAYS TO LEAVE YOUR LOVER - RICHARD BURTON
- DANCE OF THE COCKROACH - JAN'S PEOPLE
- OUT OF TIME - BRITISH BANG

COMPILATION BY (11-4) IAN MORRIS, SALISBURY, WILTS. (18-6) BILL LOUDON, BELTUP, NORTHAMPTONSHIRE, AND (17-10) JANIS FALLA, WASHINGTON, CO. PUNAMA, WHO ALSO SENT THE FOLLOWING COMMENTS...

Loneliness is...

...THINKING THAT THE BEST COLLECTOR IS YOUR BEST FRIEND

IT IS TOO LATE FOR US TO ESCAPE THE DESTRUCTION OF KRAPTON, BUT WE CAN STILL SAVE OUR BABY SON, CARAM-EL!

THIS MODEL ROCKET WILL TAKE HIM TO EARTH, WHICH HAS AN ATMOSPHERE VERY SIMILAR TO OUR OWN. WE MAY PERISH, BUT OUR BELOVED SON WILL SURVIVE. FOR ONCE I AM DETERMINED NOT TO MAKE A MISTAKE I HAVE CHECKED AND RE-CHECKED EVERY CONCEIVABLE DETAIL. THERE'S NOTHING I COULD POSSIBLY HAVE OVERLOOKED.

A SLAVENY "PROMISED" TO FEAR RACE

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DAFFY DOORSIGNS

RUBBER SPINGIES & LTD
LOAN CO.
SONG PUBLISHERS

CLOSED DUE TO INFLATION
CLOSED DUE TO INTEREST

PLEASE LEAVE A NOTE

FROM PAULINE BURIGHT, BURNLEY TERRACE, OSWALDSTWISTLE, LANCS. WHO ALSO SUBMITTED THE FOLLOWING NEW CONTEST...

SOPPY SIGNS

ACNE SKIN CREAM
SPOT US ANYWHERE

TATTY TROUSERS LTD.
NO FLIES ON US!

BUY PEPE'S PUPPETS
NO STRAPS ATTACHED

JOIN OUR FIGURE DRAWING CLASSES
MONEY-BACK GUARANTEE
NO DRAW BACKS!

ACNE BEDDING COMPANY
WE'VE GOT IT MADE!

NEXT WEEK: More thrills! More excitement! More pointless insults!

MOTOWN RECORDS PRESENT

DIANA ROSS

NEW ALBUM



Album No. STML 12022. Also available on tape.
Single from the album: THEME FROM MAHOGANY 'DO YOU KNOW WHERE YOU'RE GOING TO' No. TMG 1010.

IN CONCERT

BIRMINGHAM, Hippodrome, 14 March.
BOURNEMOUTH, Winter Gardens, 15 March.
LEICESTER, De Montfort Hall, 16 March.

LONDON, New Victoria Theatre, 18, 19, 20 March
SOUTHPORT, New Theatre, 22 March.
GLASGOW, Apollo, 23 March.

EDINBURGH, Usher Hall, 24 March.
BLACKPOOL, Opera House, 26 March.
MANCHESTER, Palace, 27 March.

