

RECORD MIRROR

WITH POP

GLITTER BAND SECRETS

April 26th 1975

10p

~See Page 7



SLADE'S Last Tour

~Page 12

PILOT'S Mystery

~Man, **BILL**

LYALL, Page 9

PLUS: GIRLS!

GIRLS! GIRLS!

Minnie Ripperton,

Betty Wright, Lulu,

Susan Cadogan

And **STEPHANIE**

DE SYKES~

with POSTER

FLYING AWAY
WITH ALEX
HARVEY

~incredible competition Page 14

GUITAR
SPECIAL

RECORD MIRROR
NEWSDESK
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Quo bring back the E.P. Down Down memory lane

STATUS QUO are breathing new life into an old British institution, the E.P., with the release on May 13 of a three track compilation.

This will coincide with the band's thirteenth tour of the UK which begins in Leicester on May 3. The E.P. will contain about thirteen minutes of live music recorded during recent concerts at the Southend Kursaal and Stoke's Trentham Gardens on March 1 and 2. Tracks will be Roll Over Lay Down on side one, and Gerundula and Junior's Wailing on side two.

Sleeve notes have been written by the inimitable John Peel who recalls when he first met the band at a Nottingham Rock Festival in 1969.

Quo hope the E.P. will follow their last single Down Down into the charts, something which hasn't been done since Beate days. Naturally the price has changed since then, Quo's E.P. will retail at 75p.



STATUS QUO: Old British institution.

interpretation.

The handout was written by Beeb Records press office and accompanied the release of the single earlier this month. In it there was reference made to the fact that full support was expected from commercial and local stations, and Radio One.

Trethowan felt that by banning the record, on all BBC Radio stations, it would be quite clear that the record would not get preferential treatment from the BBC, as the handout implied.

The band provoked a swift and angry comment from Buddy's producer and songwriter Brian Wade, who said: "Quite frankly I find it hard to comprehend the BBC's decision to ban the disc when the BBC have given it substantial financial backing and since they consider it to be the most commercial single they have issued."

"We are extremely disappointed with the BBC's decision. I think the BBC is cutting off its nose to spite its face."

Wade reckons that up until the ban the record was selling well, and Beeb still hope something might come of the single. But when asked if the ban would be lifted should the record reach the charts, Michael Colley, Publicity Chief for BBC Radio added: "We will have to wait and see."

White sell-out

BARRY WHITE'S Royal Albert Hall concert on May 12 has sold out. And another concert quickly added on the same day also sold out - within four hours.

This only leaves his concert at Manchester Belle Vue on May 13 with tickets available.

And for all people who think this country's ticket prices are a bit steep, White concerts in Germany start at £6 each ticket and work their way up to £18!



WHAT'S THIS baby, Telly on radio? Sure is kid, Mr Savalas in person visiting Capital Radio the other day. And Capital, being partial to a loon as they are, presented the famous New York cop with a giant lollipop... and then whispered sweet nothings in his ear no doubt.

Anyway, here's Mike Aspel and Kenny Everett handing over the lolly without any fuss. Actually it's an opportune time for Mr Kojak's visit. He has a new single out this Friday, a part - sung, part spoken version of the old Righteous Brothers' hit You've Lost That Loving Feeling. And it's out almost ten years to the month since that original hit.

So until next time, this is your old TS, TK signing off. Ciao baby.

TELLY POPS IN

FOOD PARCEL

FOUR FUNKY ladies known as Soul Food are being flown over to the UK in early May in response to discotheque reaction on their latest single Tom The Peeper's Brother John.

It is a revitalised version on Power Exchange of the single put out last year by Act One on Mercury, with arrangements, production and new lyrics by H. B. Barnum. During the visit the group will be undertaking interviews, television appearances, visits to soul record shops and possibly two major concerts. Details are to be announced.

On the horizon

THE CARPENTERS have a new album, their first with new material for two years, due out early Summer, called Horizon.

Richard and Karen are currently finishing off the album in Los Angeles. They are due to play European dates in the Autumn.

Beeb buddies in ban boob

THE BBC'S record label Beeb, who had their Buddy single Rock Around The Rock banned by their fellows on BBC Radio, have admitted that they made a mistake in promoting the record.

With details surrounding the ban still very much in the dark, Beeb's commercial manager Roy Tempest said in a statement this week: "Naturally we are very disappointed with BBC Radio's decision. However I fully appreciate their position and accept that we have made a mistake. "Quite simply we have tried to over-sell our product."

The ban by the BBC on their own single was ordered by Ian Trethowan, managing director of BBC Radio, after he judged comments made in a press handout describing the record, to be open to mis-

Woody adds the veneer

RON WOOD, currently in Amsterdam to record his second solo album, has been joined there by soul man Bobby Womack.

Womack, who met Wood on the Faces' recent US tour, has written four tracks for the album, one with Wood and another with Ian McLagan. He will also play guitar and contribute to backing vocals on the sessions, ostensibly taking the part of Keith Richard who played on Wood's debut solo release, I've Got My Own Album To Do.

Womack, who has worked with people like Sam Cooke, Wilson Pickett, Ray Charles, Aretha Franklin and Sly Stone, will be joined on the sessions by Face Ian McLagan, Jean Roussel, Willie Weeks and Andy Newmark.

The remaining tracks on the album, provisionally



RONNIE WOOD.

entitled Now Look, are all original Wood compositions. Completion date has to be before the end of April when Wood leaves for America to rehearse the forthcoming Stones US tour, so release date will be sometime around mid - June.

Daltrey award

ROGER DALTREY has been voted New Star Of The Year by ABC Interstate Theatres Inc. in America for his part in the film version of Tommy.

Previous winners include Paul Newman, Steve McQueen, Warren Beatty, Dustin Hoffman and Elliot Gould. This acclaim comes at a time when Tommy is breaking all box - office records at the Leicester Square Theatre where the film was premiered four weeks ago, and doing similar business in America.

Remarkd Daltrey: "I am particularly knocked out with this award in view of the fact that this is a British film with British stars, doing the kind of business which has previously only been the province of American films like The Godfather."

Now From The Album... comes The Single

I Dreamed last Night and Remember Me

from the

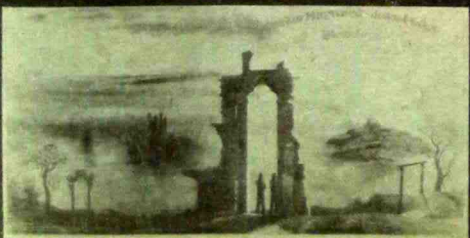
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Justin Hayward & John Lodge Album

Blue Jays

marketed by

DECCA



Elton's supergig shapes up as . . .

Pope heads for Wembley

FORMER KIKI Dee Band drummer Roger Pope has joined The Elton John Band following the recent departure of Nigel Olsson. And a new bassist, to replace Doc Murray, who also left, will have been lined up before Elton's super-gig at Wembley on June 21. Kiki Dee, who was to have been on the Wembley bill until her band split, is recording an album shortly with a new band to be announced soon. No release date for

the album has yet been set.

Bands officially confirmed by their record companies for the Wembley concert are: The Elton John Band; Joe Walsh; The Eagles; Rufus; and Stackridge. The Beach Boys are also expected to play but no official confirmation has yet been made. There are no details of other UK dates for the Beach Boys or the Eagles.

Despite rumours, Stevie Wonder will not be

playing Wembley, though The Mel Bush organisation, who are promoting the concert, hinted that more acts could be added to the bill between now and June.

Tickets for the gig are not yet on sale, and despite recent reports no

date for their release has yet been set. The use of Wembley for sporting events, notably the FA Cup Final on May 3, has delayed a positive decision, though an announcement confirming all details for the concert is expected from Mel Bush next week.

Fairport convention

RICHARD AND Linda Thompson's gig at London's Queen Elizabeth Hall, is turning into something of a Fairport convention.

The concert, on April 25, is already a sell-out, and comes in the middle of the Thompsons' current UK tour. Former Fairport Convention members Dave Pegg and Dave Mattacks will join in on stage, and along with Richard Thompson will make three ex-Fairport guys on stage.

Thompson was the original lead guitarist in 1967, leaving in 1971. Bass player Pegg, who has just

returned from Fairport's current tour of Australia for the concert, joined in 1969, the same time as drummer Mattacks who left last December.

Accordian player John Kirkpatrick, who worked with the Thompsons on their Hokey Pokey album, will also join the line-up for this one-off get-together.

All other dates on the tour will be played by the Thompsons on their own. This includes the last date on the tour at Croydon's Fairfield Hall on April 29, for which tickets are still available.

SUPERSTARS

ARIES
(Mar 21 to Apr 20)
Watch it now, one and all, cause the devil seems to be ever present in your soul. Don't let your best friends find out. Trouble.

TAURUS
(Apr 21 to May 20)
Things are looking very successful at present but before you count yer chickens etc, etc, make sure you don't start acting like an escaped jailbird. You've got to watch the old ticker (and the cash), and most of all you can't just fly off and leave the ones you love.

GEMINI
(May 21 to June 20)
Hey! what! yeah! not half! Roughly translated this means excellent prospects and plenty of larks, ha ha! You may have been swamped with worries in the past but now your life is just that proverbial bowl of cherries. So live, laugh and be loved.

CANCER
(June 21 to July 20)
Hostess are darting out all over the place, so make sure you and your love friend find some cosy corner to hide away in. Don't choose the coal cupboard though, it's much too dark for pleasure!

LEO
(July 21 to Aug 21)
Look wot the cat's brought in murrver? A nice old enemy whom you loved to hate so many moons ago. But wait. These villains have changed for the better and are ready to kill you with kindness.

VIRGO
(Aug 22 to Sep 22)
Perhaps you've been hanging around with the wrong crowd lately - or perhaps that aggressive look comes from the fact that yer girl's killing ya? Whatever the problem, just talk it over with a close friend, confess thy sins and be cleansed!

LIBRA
(Sep 23 to Oct 23)
If your jealous mind is working overtime, cool it before your whole nut turns green! Anyway, there is now to be envious of. In fact your life is one hell of a giggle right now.

SCORPIO
(Oct 24 to Nov 23)
If that Scorpion sting is then just stop distributing the venom huh? Some poor unsuspecting member of the other lot have their beadies on you but we're afraid they not really your kind of dreamlover. D'ya catch?

SAGITTARIUS
(Nov 24 to Dec 30)
Do we see you sveitig like cratures getting a bit floppy around the middle? Are you letting yourselves go and not wearing your new Playtex in company? We know what you need - a quick run round the block every morning at five - on the double, Bunters!!!

CAPRICORN
(Dec 31 to Jan 19)
You, my fair one, will be receiving the most succulent invitation that's ever had the pleasure to come through your letter box.

AQUARIUS
(Jan 20 to Feb 19)
A friend needs your help, but if you could read their mind you'd see it was a put-up job. What they're after is your affection (and your crispy pound notes). So, if they threaten to commit suicide, tell 'em you'll hold open the gas oven door.

PISCES
(Feb 20 to Mar 20)
Twiddling yer thumbs and scratching your um, forehead ain't gonna help much. What you need is a complete revamp of your private life. So go out man/gal hunting and then enjoy your prey!

OH GIRL!



MUD'S NEW line-up? Perhaps Les and Dave would have something to say about that. How about Oh Girl? No, actually it is Mud's Ray Siles and Rob Davies hobnobbing with the all-girl group Ellie. And the meeting isn't just coincidental: Ellie's single, My Love Is Your Love, released on April 4, was written by Rob and Ray. And to return the favour Elaine on the right sang the female vocal part on Mud's current single Oh Boy. Just for the record, so to speak, the other two ladies in Ellie are Chris and Kathy.

Legends head for UK

THE ANNUAL American Blues Legend's UK tour for 1975 has been set, with some famous old names playing.

These include 65-year-old guitarist Homesick James, Billy Boy Arnold, Tommy 'Hi Heel Sneakers' Tucker, and Little Joe Blue. Whilst they are in Britain before leaving for a European tour, they will record a live album. A similar album recorded during the 1973 package was the top-selling blues album of that year.

UK dates for the tour

are: Birmingham Barabarella's (April 27); Hatfield Polytechnic (28); Brighton Sussex University (29); Bristol University (30). Nottingham Albert Hall (May 1); High Wycombe Town Hall (2); Stafford

Polytechnic (3); Portsmouth Centre Hotel (4); London 100 Club (5 and 6); Bangor Arts Festival (7); Leeds Polytechnic (8); Sunderland Barnes Hotel (9); Manchester Polytechnic (10); Gravesend Woodville Halls (11).
LULU OF A TOUR
LULU TAKES to the road over the next few months in a mini-tour of Great Britain. After completing her 13-week BBC TV series, the Glasgow gal, currently in the charts with Take Your Mama For A Ride, will be playing six venues, a week at a time.
Tour dates are: Bo'nness, Scotland La Fabrique (April 20 for a week); Manchester Golden Garter (May 5 for a week); Glasgow Pavilion (May 12 for a week); Purfleet Circus Tavern (May 25 for a week); Portcawli Stonely (June 3 for a week); Birmingham Nite Out Horsefair Club (June 30 for a week).



ANNE MURRAY/Victoria Palace, London.

FOR SOME reason that even Anne Murray isn't too sure about, her concert audiences tend to consist largely of ladies, and Sunday night proved no exception. They might have been a bit surprised to find an out - and - out pop group opening the bill, as Giggles did, but they were polite, if a bit restrained in their applause.

Everyone was back in their seats before the interval was even over, and loud cheers went up as the lights dimmed. Despite the relative non-success of Anne's singles in the UK since Snowbird, that is, Ms Murray commands a very loyal following, and her performance lived up to every expectation. One thing that really comes across live, is her sense of humour, which was ever present - especially when she mis-introduced her string section. She related perfectly with the audience, singing to the gods and the stalls alike, and there was always a very infectious grin. Her singing was on top form through numbers like Daytripper, Just One Look and Danny's Song, although it might have been nice to hear a little less country music and a bit more pop. It was an easy show to enjoy - which doesn't mean it wasn't completely professional. Anne Murray has a rare ability to relax an audience while at the same time coming over as a first-rate artist. She's come a long way in the five years since Snowbird was a hit, and with a few more definitely pop-orientated songs, should become as popular in the

charts as she is with her fans.

Sue Byrom

PAPER LACE/Fairfield Hall, Croydon.

THE PAPER Lace show hit a half - full Fairfield Hall, last week and a fine old mish - mash of an evening it turned out to be. For starters there was a compere, whose name I have fortunately forgotten.

After he had done his appalling stint, on came Ellie, a three-piece girl group, who currently have a single out, written for them by two members of Mud. Two of these females looked like drag artists, the third like a nun. To sum up their act, they sang Honky Tonk Women and were rather more honky than tonk. After they'd warbled for around half an hour, a few of the less patient in the audience yelled 'Get Off', but they still did an encore.

Ellie were followed by Peter Oliver, from whom I expected great things, having admired his solo spot in The New Seekers. The great things were not to be. Some nincompoop obviously thought it would be a good wheeze to

get Peter dressed up in a white suit, and project him as some kind of cross between Cliff Richard and David Essex. Not only doesn't it work, it stifles what was a perfectly good stage presence and makes the poor guy look acutely uncomfortable. Peter is a good mover and, given a little freedom, has an earthy kind of appeal. But it was all killed off by the silly suiting, namsy-pamsy footwork and an idiotic set of material, including a Neil Sedaka melody that suits him not at all. Only with Brother Love's Travelling Salvation Show and That's The Way God Planned It was he able to make any sort of impact.

Paper Lace came on very late and immediately blotted their copybook by forgetting to apologise. That was soon forgiven however, because although their act wasn't desperately exciting, it was both tuneful and competent. Their harmonies were excellent as they rattled through their hits, but the undoubted highlight of their set was rhythm guitarist Chris Morris's solo spot, when he sang a beautiful number called

Love Song. He has an unusual and most pleasing voice, which ought to be featured much more than it is.

On the negative side, the group's costumes are awful - ill-fitting shiny trousers, and shirts that looked as if they were made from old antinuclear cassars. Their chat between numbers was sloppy and uninteresting, and it was disappointing not to be able to see the lead singer, whose face was totally obliterated by a cymbal throughout the show. Still, the group are now under new management and apparently sweeping changes in the act are imminent, so their future does look promising. Certainly, as a close harmony group, they have few better.

Ray Fox-Cumming

CLANCY/ Ronnie Scott's
SUDDENLY IT'S Clancy; signed by Warner's, launched with style at Ronnie Scott's and showing enough good taste to employ a real horn player.

The former London pub group are obviously in a make or break situation but they're not helped at all by jumping too far too soon. This club demands stylish presentation above the raw derivative funk of these new bright boys.

They were half way there - one foot in redundant British rock, the other stepping adventurously into the more exotic climes of African drums (from Gaspar Lwaila) and toe-curling soprano sax jazz (from American sessioner Jim Cuomo). Dave Skinner too has a lot of keyboard class and a fine voice. Maybe they should forget the songs and concentrate on the music

Peter Harvey

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GENO'S BACK!
Geno Washington's great new single
THE END OF THE WORLD
DJM RECORDS

Paper Lace - close harmony

Rubettes

NEW ALBUM
'WE CAN DO IT'



featuring their new single

'I CAN DO IT'



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Minnie hits the heights

by Giovanni Dadomo

IT'S been a long time coming, but Minnie Riperton has finally and completely arrived.

Her Loving You single has just reached the Number One spot in the US pop charts, and there's every chance that the achievement will be repeated in our own national charts before too long — in fact it's zooming upwards at such an incredible rate that it may well have already hit Numero Uno by the time you're reading this.

And a good thing it'd be too because Minnie deserves every fan she earns — not only because she's paid her dues a few times over but also because she can truly be said to be unique. And the sad thing is that it's been Minnie's very uniqueness that's held up her success so long while others cashed in on the fact that they could produce a conveyor belt stream of similar sounding records.

Minnie's uniqueness comes from her astonishing five octave vocal range. Now for non-music students (which includes yours truly) my dictionary explains that an octave is 'the pitch interval between two notes one of which has a frequency twice that of the other'. None the wiser? Well, let's just say that Minnie's voice can hit low notes and high notes that are a long, long way apart. And what really brings it home is the knowledge that your average vocalist has less than half that vocal range. Which all goes to explain how on Loving You, Minnie can sound

like a little girl one minute and that little girl's Mama the next . . . and so on until she sounds as gruff as someone who chain-smokes cigars and gargles whiskey before a breakfast of light-bulbs. Well — maybe it's not that wide a range, but you have to admit it gets pretty close!

Minnie Riperton found her voice in church — which is another way of saying that like a lot of American singers she first flexed her vocal muscles singing the praises of the Almighty.

Needless to say Minnie's vocal dexterity was noted from the start and her parents agreed that she ought to put that singular voice to good use. Minnie was accordingly enrolled as an opera student and she began to learn how to use that voice to its best advantage. Unfortunately Minnie's family were unable to afford the expense of Minnie's musical education for long and she had to leave college.

She must have been a very sad little girl back

then and would probably have laughed had anybody suggested that one day she'd be a pop singer with a record at the top of the national chart. But no matter how unhappy she was then she must've had a lot of grit because by the time she was fourteen Minnie was already making a name for herself as a session vocalist.

She was in a backing group called The Gems at that time and she appeared on a large number of singles and albums for the legendary

Chess Records, supporting such Soul greats as Ramsey Lewis, Fontella Bass, The Dells and Etta James.

A couple of years later Minnie joined a group named Rotary Connection; now Rotary Connection were almost as unique as Minnie's voice: their music was a compelling pot-pourri of Pop, Soul, Jazz, Psychedelia, plus anything else that came along. Unfortunately the group's adventurousness never seemed to click with the great mass of record

buyers and the group split up three years later with a trail of well-reviewed but un-bought albums behind them.

The lady stayed with Chess and released a solo album after Rotary Connection finally gave up the ghost. But the story was pretty much Rotary Connection Part two — which is to say that although the record got glowing reviews not many people bought it. And ironically it's now selling like hot cakes as a pricey import.

After that Minnie left

Chess and turned her back completely on the music business. Minnie, her husband Richard (who co-writes most of her material) and their two children headed South. "Richard and I just wanted to get away completely", Minnie was to recall later, "to South America maybe."

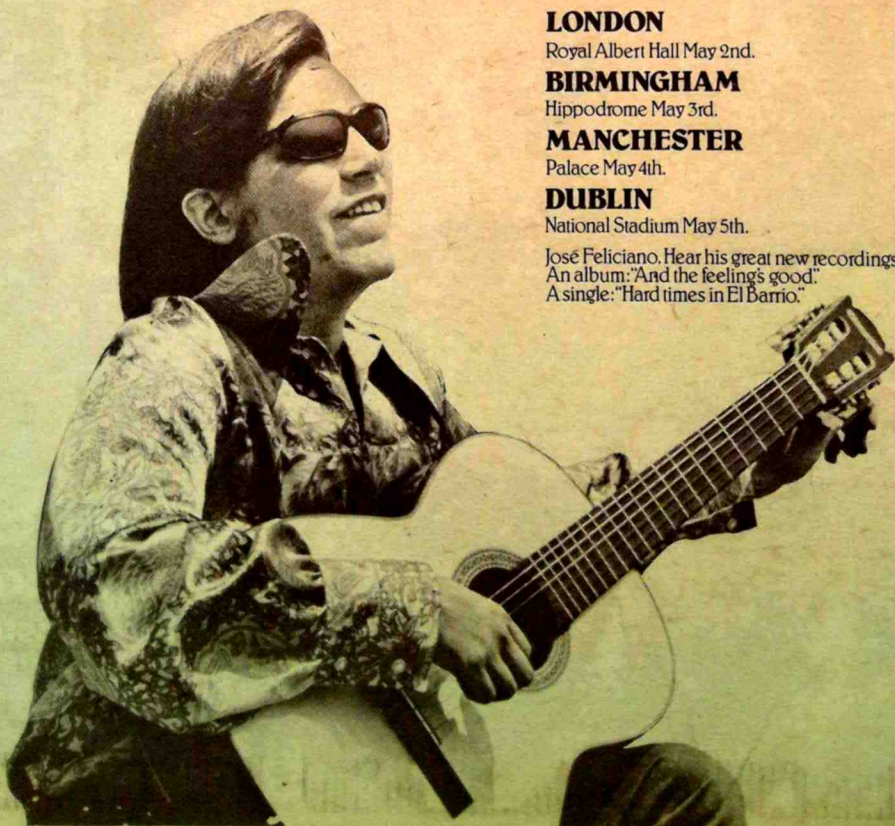
They got as far as Florida, had a long holiday, wrote a few songs, "and we grew a lot" concluded Minnie.

After a while she started looking for a record contract, paying her rent by doing TV and radio commercials. "Trouble was every record company I went to saw me as a black artist". Minnie kept on singing about soup, soap and cereals "and hung on 'until it could be done on my terms".

But Minnie's solo album, Come To My Garden hadn't gone completely unnoticed — in fact the story goes that one gentleman, a certain Mr S. Wonder, had liked the record so much that he'd worn out his first copy and had to replace it with another. Things fell into place when Minnie finally met Stevie and he told her how much he dug her singing. Shortly after that Minnie finally got the record deal she'd been angling for and signed with Epic. And who would turn up come recording time but Stevie himself? They got on like a house on fire: "It was so much fun", Minnie recalled later, "We were just like two kids whose parents had gone away and left them the run of the house together." The result was the Perfect Angel album



Hard times in El Barrio, good times in Britain when José gets here.



LONDON

Royal Albert Hall May 2nd.

BIRMINGHAM

Hippodrome May 3rd.

MANCHESTER

Palace May 4th.

DUBLIN

National Stadium May 5th.

José Feliciano. Hear his great new recordings. An album: "And the feelings good." A single: "Hard times in El Barrio."

RCA
RECORDS AND TAPES



JOHN SPRINGATE



TONY LEONARD



GERRY SHEPHERD



HARVEY ELLISON



PETE PHILIPS

REMEMBER THE days of rock and roll, when music was your mortal soul and the Glitter Band wore rainbow hair and sparkling suits and sang hey, hey, hey to a treble-tracked drum beat overdub and less-than-imaginative guitar phrases?

And how everyone pulled them down, said they were boring and nothing more than a poor man's Gary Glitter. And now how many hit singles have they had, and how many bands have copied that style since?

A band can tell they've matured into accepted establishment figures when the upandcoming groups pop-up with direct copies of their presentation.

It hit home for the Glitter Band on TOTP's last week. A totally unknown band, one of many on that week's show, landed a berth on the casting couch, made their actual appearance and turned out to have more mongrel in them than the mingiest street dog.

As John Springate noticed; they had a bit of the Rollers in them, a bit of the Rubettes, Mud and of course the Glitter Band. But out of all those groups, the Glitter Band at the moment must be the most difficult to copy. The band themselves have been doing a bit of

The Glitterband follow their noses and remain —

One step ahead

remodelling to go with the arrival of Spring.

The music is a lot more thoughtful and not so incessant. The clothes are a lot more stylish and not so brash.

Yes, it's the pastel subtlety of Spring as opposed to the dazzling blateness of Summer.

The closet fans are coming out of the woodwork and openly admitting their allegiance to the band now they feel there's some respectability in the air. But Springate reckons the change isn't part of a structured plan.

"It's not conscious," he explained. "It's just natural progression. We pick a single out of nine or ten studio tracks. But it's

rather nice to start getting respect at last out of what you're doing.

"We've always been leaders in our own thing, and now I feel sorry for these bands that shout Hey like we did: I feel sorry they have to copy us.

"One of the hardest things to do is to write a hit song. Simplicity is an art, but we've progressed past the stage those new bands are at now. We're always one step ahead.

"Y'see we've all been through the progressive thing, so because we've got the experience which comes from playing that complicated material, it makes playing simpler stuff that much more enjoyable."

One obvious conflict has come with their new album Rock 'n' Roll Dudes which has taken them back to those earlier days. It's a step back in musical direction. Most of the tracks are of the old Hey, Hey variety, but here they are with two singles which have changed their direction.

"Yes it was awkward," added John. "Most of the material for the album was written over a year, and Pictures Of You was written a lot later.

"Anyway that was the theme for that album, the next one may be more interesting. I mean next week we may change again and go even more glittery than before. "It's all part of the

Glitter Band make-up, it keeps the audience guessing what we'll do next."

Although this change coincides with Spring, it also follows the recent departure of John Rossall, their long-time leader. So has this anything to do with the new image?

"When John first split," explained John S., "it was a bit strange. But it was a case of carrying on - we had enough talent. It has become more of a band since John left because he was the leader and he led. Now there are more group decisions, about the clothes we wear and the choice of singles."

At the moment the Glitter Bugs, as Mud call them, are on tour in the UK, and from all accounts it's going very well. Gary even turned up at the Folkestone gig and sang a few numbers.

"Yes that was a surprise," admitted John, "because we didn't know he was going to be there. It's the first time he's been on stage for months."

The Glitter Band will probably be getting back together with Gary later in the year, if his UK tour is finalised; and after that John reckons they'll all be heading for the States. Goodbye My Love was released there last week, but neither John, nor the band, are prepared to look too far ahead.

"Gerry and I have already written eight songs since the album came out so we hope to have another album out soon. Then the next thing is a tour of Australia, then New Zealand in mid-June; hopefully Japan and then the States.

"On the music side of things, you can't look too far into the future. We can never say we'll be doing this or that because we rarely make definite plans. We just follow our noses."

by Martin Thorpe



THE GLITTER BAND: remodelling for the spring

SONGWORDS

LIFE IS A MINSTRONE Sung by 10 C. C.

I'm Dancing on the White House lawn,
Sipping tea by the Taj Mahal at dawn,
Hanging round the gardens of Babylon,
Minnie Mouse has got it all sewn up
She gets more fan mail than the pope
She takes the mickey out of all my phobias
Like signing cheques to ward off double pneumonia

Life is a minstrone
Served up with parmesan cheese
Death is a cold lasagne
Suspended in deep freeze

I'm leaning on the tower of Pisa
Had an eyeful of the tower in France
I'm hanging round the gardens of Madison
The seat of learning
And the flush of success
Relieves a constipated mind
I'm like a gourmet in a skid row diner
A fitting menu for a dilettante

Life is a minstrone
Served up with parmesan cheese
Death is cold lasagne
Suspended in deep freeze
Love is the fire of flaming brandy
Upon a crepe suzette
Lets get this romance cooking honey
But let us not forget

Life is a minstrone
Served with parmesan cheese
Death is a cold lasagne
Suspended in deep freeze.

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GENO'S BACK!
Geno Washington's great new single
THE END OF THE WORLD
DJM RECORDS

8
NOT ONLY is Betty Wright's single *Where Is The Love?* nipping sharply up the singles chart, but the lady herself is in Britain for a tour. Clearly the time is right for an interview.

"Oh yes, that'll be all right," say her record company, RCA, "how about Thursday afternoon?" Come Thursday, Betty whizzes into London from Cardiff and has to head straight off again for Birmingham. No time for an interview, can we make it Friday?

Friday arrives and sees her still in too much of a rush getting from one place to another to have time to stop and talk. So once again the interview is postponed — until Monday breakfast time.

At a hideously early hour on Monday your reporter duly turns up at the appointed place — but where is the Wright? Hijacked, it transpires, by some scurrilous third party in a limousine, by dead of morning to do some TV in Manchester. That leaves us with a promise that we can definitely, but definitely, catch her at London's La Valbonne Club on Thursday, but also with an empty half-page in this week's issue.

It's not the fault of the lady herself. She's lumbered with a near-lunatic tour schedule, which has her playing two gigs many nights in two different towns and she's going quietly bananas trying to fulfil her gig commitments let alone any others. So, instead of

WHERE IS THE WRIGHT?



by Ray
Fox-Cumming

wreaking revenge by taking the clean-up woman to the cleaners in print, let's see what we can tell you about the lady to be going on with.

Although Betty has

been around quite a while, she is still only 21. She comes from a religious family and at the age of three, she joined the family spiritual group called Echoes Of Joy, though her efforts weren't much appreciated because everyone said that she sang too loud. She was to come in for the same criticism

years later when she first did backing vocals on recording sessions.

She went to school in Miami, where she was a brilliant pupil and today she has an official IQ of 191, which makes her one of the few singers who can legitimately claim to be a genius — genius rating being considered an IQ of 180 or more.

Her first engagement as a solo singer was at Northwest Miami High School where, for the princely sum of 12 dollars, she sang *What Becomes Of The Brokenhearted*. From that humble start her career began to blossom quickly and she was only 18 when she was awarded her first gold record for *Clean-Up*

Woman. Now, at the age of 21, she has a total of over 20 million record sales world-wide.

Like most stars who come from backgrounds of poverty, Betty has her own form of security — but it is not the usual kind of thing, overflowing jewellery boxes and cupboards stuffed with furs. Betty, ever

conscious of the days when she ran barefoot, finds her security in shoes and at the last count had a collection of 197 pairs.

She's also a passionate collector of comic books, "Archie" being her favourite character.

Despite Betty's hits here, it appeared that when she came over to tour, no-one was quite sure of the extent of her following and so most of the gigs she is now playing are at modest venues. People who have seen her, however, are saying that she's got a stage act to rival Tina Turner's and there's no doubt that her next tour will be on a much grander scale than the present one.

For the time being, her ambition is to notch up as many million-selling hits as she can and play concerts wherever there are people who want to see her. Sooner or later however she wants to make her debut as an actress although she's getting little encouragement from home on that score. Her mother, in particular makes no bones about it: "She should stick to singing. She's better at it."

Clearly that worthy lady is not in the slightest bit cowed by having a daughter with the IQ of a genius!

DAVID GATES

SEE HIM LIKE YOU'VE NEVER HEARD HIM BEFORE



Live

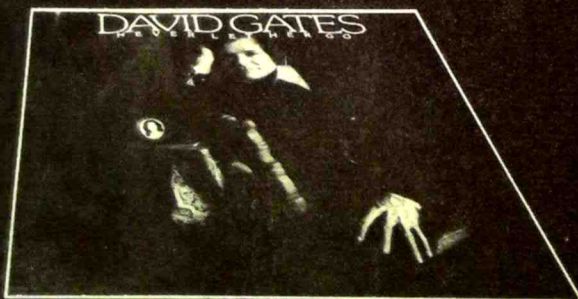
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A second look at PILOT as individuals.

This week the band's
'Mr. Charisma' Bill Lyall.

FATE AND LYALL!

"MY FIRST piano I bought for fifteen quid from a junk shop in Leith and my parents were not too pleased when I parked it in the flat."

Fortunately parental disapproval is a thing of the past for Bill Lyall, keyboards man of Pilot.

He was born on 26th March 1953, the eldest and an Arrian. He lived with his parents and younger brother and sister in a first floor tenement in Edinburgh's Tollcross, 'the Bronx of Edinburgh'.

His father was a hotel manager and his mother an Edinburgh insurance company lady.

Bill was sent to a fee paying school called James Gillespie's School for Boys. The reason he was sent there was simply that his father and grandfather had both been pupils.

Bill failed his 11 plus 'it was my own fault, I just didn't work' and went to the Darroch Junior Secondary School which was very lax and undisciplined.

"We used to play three card brag most of the day - for money!"

Two friends took Bill to the Music Room one day and the Bill Lyall story started. Most of the instruments were brass but Bill began modestly on the recorder. He had no trouble at all reading music but as it was a pretty limited instrument he moved on to the transverse flute.

"I got the flute three weeks before school broke up for the holidays. I practised on my own and I went to my music teacher in the holidays and he couldn't believe the progress I'd made. So I decided to pay for flute lessons with the money I earned from working in a chemists and as a grocers delivery boy after school."

Mozart

Bill spent about a year and a half learning the flute and during that time he took and passed his 'O' level Music and bought his first piano.

"I didn't touch the piano for about a year after I bought it. My ambition right up until I was about seventeen was to play in an orchestra on the flute. I really didn't listen to any pop music at all at that time."

But Bill did start tucking the ivories. He got some music books and started bashing out the odd Mozart minuet and



by Jan Etherington

about this time, when he was sixteen, his music teacher suggested he change schools to Borroughmuir which was a good school and very music orientated.

Bill had to take Geography and Spanish at 'O' level and also studied Music to 'A' level but he left before he took the exams because "I was

looking through the papers one day and saw an ad which said organist required for group, no experience necessary but must be quite good looking."

Being a modest lad, Bill went along to find that it was the Bay City Rollers. "I think I freaked them out a bit because the only Pop I had heard was Cream, Hendrix and Clapton, and I really didn't know about the music they were playing. They asked me to play a twelve bar blues and I said "What's that?" It still amazes me that I got the job."

The Rollers then were the Longmuir brothers, Nobby Clark and a guitarist called David Paton. They were just about the most popular group in Scotland but until they went professional, they all had full time jobs.

Bill worked as an apprentice chartered accountant for six months.

"I spent a lot of time cleaning the tea machine and spent a holiday with the band in Spain. It was my first time abroad and I couldn't cope with the sun, the ants or slumming it generally. Coming from a hotel family, one thing we had always done was to eat well. But this lot would be eating Cornflakes with tinned milk and Ambrosia creamed rice for breakfast. I got quite upset about it all."

Gipsy

Bill was with the Rollers for a year and a half but the gypsy life was getting him down and looking in the paper again one night - "I used to spend a fortune on papers" - Bill saw a vacancy for a junior in a recording studio. Thus began three very happy years. Bill progressed from a tape operator to an engineer, worked long and hard hours and made lots of money. Bill began to build up his record collection. He bought lots of black soul, still his favourite sound, but "even now to every two pop records, I buy one classical. It's still my first love." Ambling round the Edinburgh Music Library one day, Bill saw a familiar face. David Paton. So he got Dave down to the studio and played him a couple of his own songs, he'd demo'd. Dave had been writing as well and "we started doing demos using boxes for drums. The funny thing was, David and I hadn't intended to start a group, we just wanted to write songs. But our songs turned out to be singer/songwriter songs." So they got Stuart down to play on the demos and one day they got day return air tickets to London, burst into EMI and came out clutching a contract.

Success

Bill tells the tale very matter of factly and really doesn't seem too surprised by it all.

"I suppose I really haven't had any big disappointments and that's why I kind of expect things to go well. Success is a funny thing. I like the money that success brings but I don't like success itself. It changes other people's attitudes to you. I'm basically a very fireside rug person. The one thing I really don't like much is being on the road too long. But I love the studio. I enjoy that more than anything. I like the social life we lead, going to 'd's' and meeting other musicians and music people. In fact, I enjoy just about everything about Pilot's success."

I've just bought myself a beautiful flat in Primrose Hill. But it's just for me, understand. I don't plan to get married or anything like that. In fact, what I want more than anything else at the moment," he paused and got quite misty-eyed, "is a Rolls Royce Corniche!"

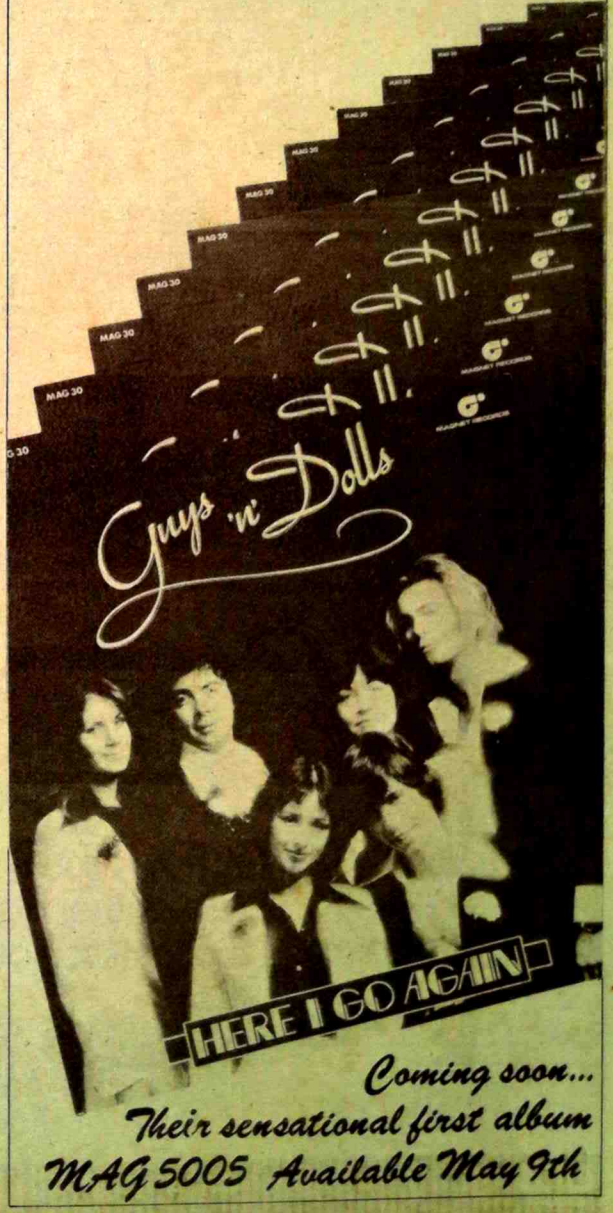
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- | | | | | | |
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| April 26 | SOUTHAMPTON Guildhall | May 7 | REDRUTH Regal | May 24 | LLANELLI Glen Ballroom |
| April 27 | NORWICH Theatre Royal | May 8 | PLYMOUTH Guild Hall | May 25 | CARDIFF New Theatre |
| April 28 | AYLESBURY Hazells Club | May 10 | HANLEY Heavy Steam Machine | May 26 | LUDLOW Young Farmers Event (Gala) |
| April 29 | GLOUCESTER Gloucester Leisure Centre | May 12 | GLASGOW Apollo | May 27 | BOURNEMOUTH Winter Gardens |
| April 30 | BIRMINGHAM Locarno | May 15 | MORECAMBE Morecambe Bowl | May 29 | NEWCASTLE-UPON-TYNE City Hall |
| May 2 | MARGATE Top Spot Ballroom | May 17 | DUNSTABLE California Ballroom | May 30 | SUNDERLAND Locarno |
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ALBUM · CASSETTE · CARTRIDGE

With another 'telly' hit, Stephanie De Sykes says:

STEPHANIE DE Sykes was literally born with a smile on her face. And that's fortunate, because in the eight months of nerve-racking tension since that hit single she has needed every smile she could muster.

The tension came with her search for a follow-up hit. But now that's all over, the hit has come and Stephanie is back in the charts with We'll Find Our Day.

It's her second single since Smile. The one in the middle — Only Love — was a failure and she doesn't mind admitting it. She can't even understand why it bombed.

The cynic might blame Only Love's failure on Crossroads — it wasn't on whereas Born With A Smile and We'll Find Our Day were. That's logical assumption to make and one Stephanie goes along with to some extent.

But she also points out that Only Love wasn't really the right follow-up to Born With A Smile. "We were in a very desperate situation after Smile," she explained this week. "We couldn't find the right song."

"We wanted to get away from Smile, something not so bubblegum, but at the same time we wanted to retain the following that Smile had built up. Only Love was not ideal and didn't sell."

Its lack of sales was surprising considering the heavy air play it received, nevertheless, at the time of its release Stephanie was on tour with Rain, the band she sings with and since emphasis here was on keeping the careers of Rain and Stephanie separate, Only Love wasn't included in their set.

Loyal

"The band (Rain) didn't sing or play on Only Love," she went on, "so it would have been unfair for them to promote my single. Rain were on tour — not Stephanie De Sykes."

This is Stephanie; she's loyal to Rain despite her solo success. And she plans to keep it that way, even though her name is better known than Rain's. She is realistic enough however to admit

that her current single is totally hers. The only link with Rain is that group member Simon May wrote the song, and another group member Chas Mills did backing vocals and co-wrote the B-side with Stephanie.

The Rain tour mentioned earlier was a six month package which finished only recently. The members of Rain, known mainly as ATV Music staff songwriters, did the tour Stephanie reckons, "just to prove to the sceptics that we could. It went a lot better than we ever hoped."

Stephanie plans her first solo tour later in the year, after her album appears in the summer. She started recording it last week and it will include Smile and other songs from ATV writers, plus a couple of standards and a song which has since been found which would have been an ideal follow-up to Smile.

Stephanie is not in a position to divulge the name of the song, but it's not We'll Find Our Day.

"That one isn't a follow-up to Smile, it's so different, and you can't compare the two either."

"I knew this single was a very important one, I had to prove I wasn't just a one hit wonder. The funny thing was that it is a hit but it hardly had any plays on radio. A few on Luxembourg and local stations that's all."

Crossroads

Well nearly all. We'll Find Our Day was aired on the wedding edition of Crossroads TV programme, when the character that Stephanie played in the series during Smile days, was invited to THE wedding. She sang it at the reception.

"Who am I to say no to Crossroads?" asked Stephanie. "I'm not that proud, or that sure of myself. The producer of the programme did me a favour. In fact the producer chose that song for me to sing on the show before it became a single."

'IT'S NOT A HYPE'

"If you want to be really cynical you can say that the two hits out of my three records were on Crossroads, but next time I'll be on my tod. But just one appearance can't be described as hype."

Indeed. When it comes down to it, after the cynicism and the hype

bit, it all comes down to how good the record is and the song. And Stephanie has great faith in both.

"If We'll Find Our Day hadn't been a hit, my one consolation would have been that I am very proud of it. It took 26 hours to record, using the best

arranger and musicians, and it deserved to be a hit because of the production quality, even though quality often fails. Every musician treated it like a labour of love — it was a really fun session."

What else could it be with the lovely Miss De Sykes?



'I had to prove I wasn't just a one hit wonder'

Harold Melvin and the bluenotes

Billy Paul

'Got My Head On Straight' PIR 80446

"To Be True" PIR 80399

Featuring the voice of Theodore Prendergrass

Two fabulous new albums produced by Gamble and Huff

by Jan Iles

IT'S FRIDAY night and everyone has just got paid. The support band are playing with all the verve they can muster, but most people are emptying their wage packets in the Winter Garden's bar, guzzling a few jars before Slade come on.

The band's supporters are indeed an odd bunch. There are no replicas of Nod or Dave; no top hats or caveman boots. This lot are as varied as a packet of liquorice allsorts.

Propped up at the bar are a middle-aged couple who would no doubt seem more at home at a James Last concert. The lady is wearing a Crimplene two-piece and is fiddling with the cherry in her Babycham.

Her companion is even more out of place and obviously feeling a bit self-conscious about his Crown Topper! Next to them are two hippy looking guys with Lady Godiva hair (is this why baldy feels uncomfortable?) who are chatting about Slade as they swig back their draught Guinness. Sitting in the lush plastic seats near me are two teenies necking and slurping and whispering sweet mutins while a pin-up blond guy has a barny with some heavy.

Just coming out of the loo is a little Alice In Wonderland character wearing her Sunday best gear and clutching her mum's hand very tightly - could be her first ever concert?

I leave the bar because it's getting like a sardine can and am just in time to catch the tail end of Bunny's act. The group are a competent little rockpile but are much too loud, and a trifle muffled. The leading light of the combo is the sexy blonde girl singer who is givin' it all she's got.

They do a rendition of Janis Joplin's Piece Of My Heart very nicely but Breakaway, their own composition just pips the former number at the post with the singer's voice sounding really gutsy, a kinda raunchier Lulu.

Bums

Bunny leave the stage after a fairly noisy round of applause and the crowd waits patiently for the geezers to arrive.

Only a short while passes and the crowd begins to get restless. "We want Slade", they chant "SLADE..."

When the lads finally appear a group of chicks rush to the front of the stage to greet their idols and practically everyone is off their bums, waving their hands in the air. One little sonny Jim has sit on his dad's shoulders to see what's going on, and others stand on their seats to be free of the big-heads.

"How'ya feelin'?" Noddy asks. "I 'ope yer gonna enjoy yourselves tonite."

"Y-E-H", the crowd roars back. They sure will.

The band start off with a foot-tapper (to make sure the dozers wake up)



On their final tour of Britain Slade prove it: They're the best pop group around

titled Monkey's Can't Swing, a track off their latest album.

They're sure on form, sounding better than ever. Visually it's the same old Slade. Noddy and Dave are still the dandies of the combo with Jim and Don concentrating more on the sound of things. Nod is clad in a gi-normous spotty-dick tie which reaches to his ankles (typical) and Dave looks like a lured cowboy with his trousers neatly tucked into baggy boots; Liberace style coat tails flapping as he twirls. Jim looks quietly stunning in glittery jacket and white bags but Don is positively jejune in the plainest of dunagrees, chosen because he sweats a lot.

"It's been about a year since we played 'ere", Noddy begins after the

first number, "so everybody's gonna let go, right?"

RIGHT (meta-meaning: Whatever you say, Noddy-boy)

The Bangin' Man strikes again in its inimitable way. Old Nod's vocals are still as rasping and wailing as ever, and ya just gotta hand it to him, the bloke's got charisma all right. He may not be the best looking bod of all time, but Jeezee he's horny.

And so is Slade's music. It's more aggressive live, and those ole familiar toons like Goodbye To Jane are more full-belled here than on disc. In ze flesh (i.e. live) they're the best pop group around.

"We don't care if we cause a riot", shouts naughty Nod leadin' the kids on. "We'll just frighten the shits out of 'em all!" Chuckles from the crowd. "Anyway, 'ere's another number from the film. Did anyone see it by the way? It was a good flop wasn't it?" Far

Far Away echoes around the hall which sounds sweet and soothing done live, proving that it has gotta be one of the most bitter/sweet singles of last year.

On this number the geezers are in complete harmony. Jim and Dave play side by side rocking to and fro with the beat. This type of showmanship gets the crowds off their feet and cheering in typical football crowd fashion.

To fill the gaps Nod carries on about Jimmy being too shy to play organ (ahhh) unless Dave goes over and kisses him (wooooh). Noddy must be ad-libbing again 'cos Jim looks over and throws him a funny look, enough to say "Get knotted." Instead of a kissing session we get their latest single which Nod informs us is banned by the BBC because of the dirty words! Apparently he has had to go into the studios and clean it up a bit.

"But you'll be hearin'

the uncensored version", he tells the crowd. The song, called Thanks For the Memory, is a sixties orientated number which contains Brooker T. type organ making it sound a real little nightclub wouser. It's gonna be another hit for the boyz - no trouble!

Critics

Now the kids are really going to town. So far Slade can do nowt wrong. It's strange; the ardour is still red hot, even though Slade have been laying low for some time. The critics may be hinting that Slade are dead - but they won't lay down!

I take a look around the vast hall to watch how much the kids are getting, a kick out of the show and spy a quaint looking humanoid who is fifty if he's a day. He is about four feet nine inches tall with slick back hair and thick black rimmed specs. He is swaying back and forth to the music, his pink nylon

shirt glistening in the dark. He looks so awkward and out of place shuffling from side to side.

My attention is lifted from him, however, when Jim starts skylarking around by doing a neat little guitar riff to Bolan's Hot Love which leads straight in to the football favourite, You'll Never Walk Alone. The crowd respond to this by swaying together holding their Slade scarves high in the air... YOU'LL NEVER WALK AAAAAALONE, they yell in typical North Bank slang.

Girls scramble on stage only to get carried away by the 'eavies. It's complete and utter bedlam.

"We're gonna treat you to a newy", screams Nod. "We wrote it on our way down 'ere, and it's called, It's Raining Down On My Champagne. Believe me, you all, it's a real goodn'" This thumping, ass-blowing beat is maybe the best song

they've written in yonks. Its chorus is a cross between the flamboyant La Bamba and the Beatles stomper Twist and Shout.

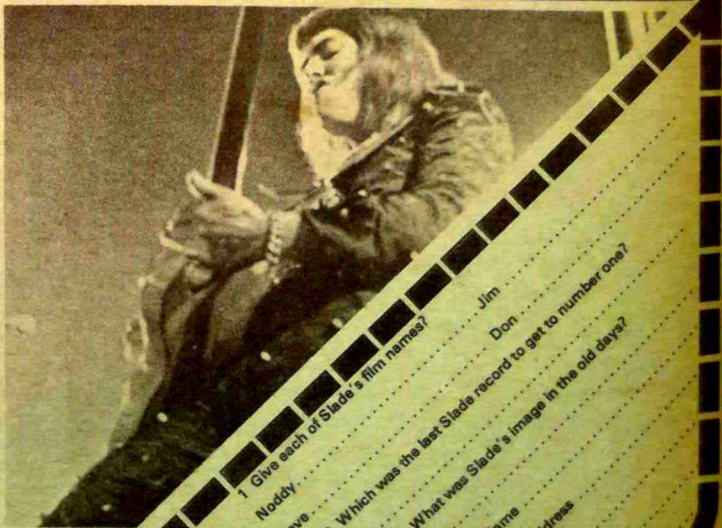
The last song is probably the boot boys anthem, Mama we're all Crazees Now, which has Noddy straining to red-in-the-face proportions; croaking like a constipated frog "Mammmmmmmma yeh, mammmmmmmma yeh."

Nod has one last joke at Don's expense, saying that they wanted to write a song about his love for chewing gum, but all they could think of was "stuck it up ya bum, bum, bum, stuck it up ya bum".

Slade ultimately come back for the encore. "All right everybody. Berp!... let your hair down. "The kids join in to the beat of Get Down And Get With It as though their lives depend upon it. The boys finally leave the stage. Time to say toodoo, 'cos here endeth their first gig.

Slade's shirts

NOW'S your chance to win one of our twenty - five Slade In Flame t-shirts that we're giving away free. Just answer these three simple Slade questions below and the first twenty - five correct entries will each receive a super t-shirt (medium size). Send your answers to: FLAMIN' COMP, c/o Record Mirror, Spotlight House, 1 Benwell Road, Holloway, London, N1.



1 Give each of Slade's film names? Jim _____ Don _____ Noddy _____ Dave _____ 2 Which was the last Slade record to get to number one? _____ 3 What was Slade's image in the old days? Name _____ Address _____

GENO'S BACK!
Geno Washington's great new single
THE END OF THE WORLD
DJM RECORDS

BOBBY GOLDSBORO is 34, married with kids, and off-duty wears a cowboy hat. He's also an extrovert and a sports freak, who plays a good game of golf and who would have loved to have been a major league baseball player, if only he'd been big enough.

That's the way Bobby Goldsboro is, but it is not, to his consternation, the way many of his fans see him. For example: "I once wrote a song called *With Pen In Hand*, which was a big hit for Vikki Carr (it was also done by 75 other people). The song was about divorce and I got letters from people who said they had to write and tell me how the song had saved their marriage. It may sound strange, but it's true.

"That was OK, but then I also started getting letters from people who wanted to come and see me for advice on how to work out their marriage problems and that was embarrassing. I mean, I'm just a singer, not a psychiatrist or marriage doctor."

You might think that those letters would have put him off ever writing a song about divorce again, but it hasn't. His next single, called *And Then There Was Gina*, is about a divorced couple who meet and realise that they still mean something to each other, but are too inhibited by their past to do anything about it.

In the meantime, however, there is *Honey*, currently soaring up the charts for the second time. It was first released in 1968, and it was the best-selling single of its year worldwide (between seven and eight million copies).

It was composed by a guy called Bobby Russell and initially recorded as a single by Bobby Shane. When I first heard his version I didn't go for the song too much because the arrangement was, in my view, over-

**'I'm just a singer,
no psychiatrist or
marriage doctor'**

MAKING SWEET MUSIC



Ray Fox-Cumming talks to Bobby Goldsboro

the record so they put it out again."

Bobby says he has never got sick of the song, so when it took off again he was only too happy to come over for a brief visit to promote it through interviews and a TOTP appearance.

"I can't stay more than a couple of days, because I have to be back in LA."

What for?
"I've written the words and music for a children's half hour TV cartoon special and I've got to see the cartoonist to get it finished. I've had the idea of doing it for about five years. It all began on a long drive in thick fog around Christmas five years ago, when to pass the time my kids asked me to tell them Christmas stories. I told them all the ones I remembered from childhood and then they wanted to hear more, so I made one up. Later I decided maybe I could make something out of it, and that's what's happening now."

Apart from that, Bobby has most of his time taken up with filming episodes of his TV show, which has now been running for three years in the States.

"It's because of the TV series that I've never ever been able to do any concerts in Britain, but now I'm hoping to film enough to have a backlog so that I can come over and do a few shows in the autumn and hopefully a bigger tour next year."

Bobby has just completed a new LP for The States called *Through The Eyes Of A Man* and reckons it's the best he's ever done. "But I'm not sure whether they'll put it out in Britain. I expect they may change some of the tracks."

No doubt, and one of the ones that the record company will insist on being included will surely be *Honey*.

complicated. Then Bob Russell played it to me just on guitar and it really got to me and I asked if I could record it.

"That put him in an awkward position because he'd already given the song to Bob Shane as a single, so in the end we agreed to

give the Bob Shane version a month before I put mine out.

"His version didn't do much and when mine came out it sold over a million copies in a fortnight. Now, I don't want to sound falsely modest, but I think it was the arrangement that sold the record, not my voice.

If Bob had been singing to my arrangement and I to his, I think he would have had the hit."

So why was the song re-issued at this particular time in Britain?

"Well, it won some radio award as the most emotional single ever and a lot of people seemed to want

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'I WAS STAMPING MY BOOKS WHEN THEY SAID I MUST COME HERE FOR A PROMOTION VISIT'

Jamaican librarian in culture shock



Susan Cadogan

by Jan Iles

TAKE A girl named Sue. Tart her up in juicy-lucy fashion and give her a song with a reggae beat.

The result? One instant beaut; guaranteed to torpedo the charts.

The girl who has been swept off her feet is the unassuming Miss Cadogan, a part-time Minnie Mouse character who is a librarian in her native Jamaica.

Susan was introduced to the bright lights by a Jamaican DJ, Jerry Lewis, who heard her singing and thought the gal had enough potential to make a record. He promptly invited her to sing one of his own compo's, Love My Life, and then took the demo tape to Lee Perry, of The Upsetters fame, who liked the song but didn't think it was the right material for the young unknown. So he offered her Hurt So Bad, which became a number one hit for six consecutive weeks in the Antigua chart.

"Everything's 'appening so fast," she said, her eyes popping positively saucer-like. "I was stamping my books in the library when they said I had to come to Britain for a promotional tour.

"My boss at the library was thrilled for me, but a little upset 'cos she thought I'd be flying off and never comin' back."

Susan's a girl with magical charm and talent but is so down-to-earth, almost sticking-in-the-mud with purity and innocence one is afraid that showbiz will spoil her. She is still insistent however, that her singing career isn't going to affect her library work at home.

"I really like singin', you know, but I also like workin' in the library, so I'd like to combine the two careers, if that's possible."

"If the singin' side of it gets too demandin' I'll just 'ave to restrict my record output to two, maybe three singles a year."

Before her entanglement with showbiz (and books) Susan was a secretary in New York, but hated her days in the big city and yearned to be back home.

"I was living in the Bronx in a tiny basement flat and I 'ated it. I had to catch three trains every day to get to work and everything was rush, rush rush. I used to cry every night and after about three months I went back 'ome."

Home is definitely where this gal's heart is. She speaks very affectionately of her family, although claims she is the dum-dum of the bunch.

"My brothers and sister are brighter than me. My little brother Paul is so intelligent and he always comes top of the class. My eldest brother's a doctor

and my sister is at university doin' a managerial course. My parents weren't too pleased about my being a secretary but they're happy about my singin' career 'cos it's somethin' worthwhile."

While she's in Britain Susan will be doing a multitude of radio and press interviews plus a few guest appearances at supper clubs. She has already appeared once on Top Of The Pops.

"It was so professional. I enjoyed it immensely. You see I've never 'erd any of the British pop songs before and some of them were weird things like The Funky Gibbon, for example. I liked Peter Shelley's Love My Dog, which I found myself singin' during rehear-

sals. I think I prefer the slower stuff, I don't like the 'evy music very much."

Apparently English artists in Jamaica are about as rare as haggis in China. The craze over there at the moment is the strange cult / religious rastafarian sect, nicknamed the 'dreadlocks' (for obvious reasons). The rastafarian has been preaching peace and goodwill towards man for decades, but nowadays this religious order has become fashionable amongst black-jack teenybops who are letting their hair hang down, calling the policeman "babylons" and idolising Jah, the rastafarian God.

"A guy called Burning Spear is very popular with the rastafarians although he now dresses

in smart suits and wears his hair short — obviously to appeal to the majority of Jamaicans," she said cynically. "The young guys are dressing like the dreadlocks and kinda destroying the religious thing."

"The dreadlocks are a bit like hippies in that they wear the hair long and matted and ucky looking and walk about in long robes and sandals," she giggled. "They think they're immortal too! And believe the real God is Haile Selassie!"

"I'm a bit tired of them, they get monotonous singin' about Jah and the Babylons and all."

Well now, perhaps it's time for their sweet sister Suze to change all that with her soothing sophisticated reggae tunes.

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S. A. H. B. COMPETITION

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- (2) How many albums have the SAHB released prior to Tomorrow Belongs To Me?
- (3) How old is Alex Harvey?

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HERE IS your big chance to win a copy of the new Sensational Alex Harvey Band album, Tomorrow Belongs To Me, plus two tickets to a gig of your choice on the band's forthcoming British tour.

There are 50 albums and 25 cassettes to be won. All you have to do is answer the three questions below and post them to SAHB Competition, P.O. Box 195, Spotlight House, 1 Benwell Road, London N7, to arrive not later than Monday, April 23. The first 75 correct entries opened will be the winners and, in addition, the sender of the first correct entry opened will receive two tickets to a gig of their choice on the SAHB's British tour. The winner and a friend will be taken to the gig by a representative of the SAHB's record company, Verdigo, and can stay free overnight at the town where the gig is being played, before returning home.

Entrants, after answering the questions on the coupon, should indicate which gig they would like to go to and whether they would prefer a record or a cassette of the album.

Full dates for the SAHB tour are: Newcastle City Hall (May 1), Edinburgh Usher Hall (2), Dundee Caird Hall (3), Glasgow Apollo (4), Liverpool Empire (7), Bradford St

George's Hall (8), Leeds University (10), Preston Guildhall (11), Manchester Free Trade Hall (12), Sheffield City Hall (13), Birmingham Odeon (15), Portsmouth Guildhall (16), Southend Kursaal (17), Leicester De Montford Hall (20), Watford Town Hall (21), Cardiff Capitol (22), Bristol Colston Hall (23), Hammersmith Odeon (24).

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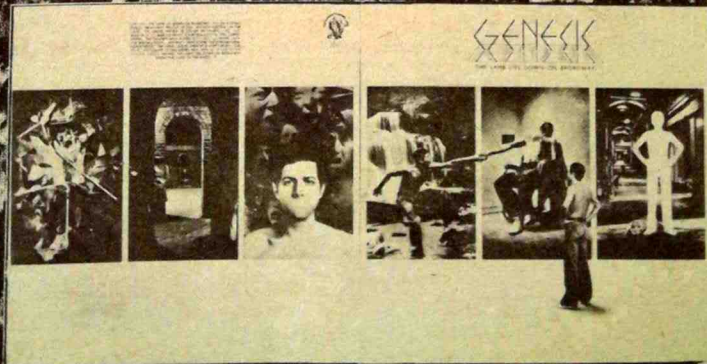
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SOUTH WALES isn't exactly an ideal breeding ground for potential superstars. Venues are few and far between, the money less attractive, and the area itself tends to be looked on as something of a backwater.

It might seem difficult for any band to reach the heights under these conditions, but the success of groups like Man just proves that with enough determination and talent, anything's possible.

At present a number of good bands are doing the circuits in South Wales and the West country, and one of the newest is four-man group, Fragile.

Formed only a few months, the band have already caught up a large following in their own locality and frequently play as far away as Pembroke and Cornwall.

They are prepared to play anything and everything — from heavy rock to old Shadows' numbers — and even play a few of their own songs.

"We're determined to keep the band versatile," said keyboards man Ian Holister, who hails from Newbridge, near Newport.

He, and lead guitarist Tony Kalason, a 23-year-old, from Newport formerly with Man and The Equals, are largely responsible for Fragile's own compositions.

And their big boast is that in less than half an hour, they managed to work out the basics of their first instrumental.

Tony and Ian played together with drummer Ray Mould and a bass guitarist in Analaxis, a band that split just a couple of years ago.

Ray, 19, from Ponty-waun, near Newport, described how Fragile really came together.

"Ian and I used to play together around local clubs. That's really how

Fragile — but hardening up

Stepping
Stone



we started. We formed Analaxis, but at that time we couldn't find much work, so we all split up.

Then, about October time, I asked John (the bass guitarist), whether we could team up. Tony and Ian came along — and Fragile was born."

At the moment, the band are semi-professional, but a recording contract could be in the air, which could make the big difference to the band. At present, they are forced to practice in a

freezing cold room at their local rugby club, and find themselves coming home from gigs at around 5 am and getting up for work two hours later.

It's pure hard slog, with two nights solid practice and two nights assured bookings, sometimes in places more than a hundred miles away.

"We tend to see each other every night of the week, but we realise we've really got to work

hard," said 20-year-old Ian.

"But we don't really mind," added Ray. "The thing is that people think of the money you're getting, but don't realise what hard work it is. You have to lug all your gear there and at the end, when you're really tired, you've got to pack it all up

and drive miles to get home."

But for all that, Fragile are pretty encouraged by the way things seem to be turning out.

"We're doing really well," said Ian. "Things seem to be happening for us. We've got return bookings at most places — the audiences seem to

like our music. It's mostly dances, not concerts, there's nowhere much to play. And we do some of our own numbers at every gig."

So what will their future be like?

"Plenty of money, I hope," joked John. "But seriously," added Ian, "we can't really know

what will happen. We like playing and we'd like to get a record in the charts eventually, not No. 1, just there in the charts."

The band are hopeful, and they've got a lot to be hopeful about — plenty of work, talent and determination. And even if they are Fragile — they don't need careful handling.

Bergen White

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MR 'ORNE'S phone rang a lot and Jilly came in to get him to sign something. Things have changed a lot for the ex-Rosko roadie who's Capital Radio show Your Mother Wouldn't Like It pulls a massive audience. Has success got to Nicky Horne?

"To me the most important element is the music that I play. I feel that I'm fairly important in linking and building the pattern but its a music programme. It's not a vehicle for Nicky Horne necessarily. It's not a Nicky Horne ego trip. Obviously to be in this job you have to have an ego otherwise you wouldn't do it because it gives you a buzz when you go into that studio but the buzz that I get is to be able to sit there, play music that I know the person I'm playing it to will enjoy. I'm talking to one person at a time. There's a female out there, a lovely lady just listening to me and I'm spending two hours with her and playing her some music. That's the buzz. It's not 'Hi I'm Nicky Horne and I'm Groovy and Far Out and Outa Sight!' When your only motivation is your ego, that's when you've gotta start thinking about how real you are. I've always wanted to be in the background. I production and I get my rocks off when I produce something. I don't see myself being a DJ in five or seven years time but it depends. I mean this is my first ever daily programme and when I came to Capital I was so nervous. I had about ten hours air experience and I was working with guys like Dave, Kemy, Tommy and Roger. The day I came to Capital was my twenty third birthday and I was really scared. But to work at a radio station where creativity is allowed and encouraged is incredible. We're a team. Everyone helps everyone else. The most important element here is the station."

Probably the most important thing that's happened to Nicky is meeting Rosko. How did that happen? "I was doing a tape for American radio. Rosko heard the tape and asked who the guy with the high pitched voice was. I was out to be me and he said Right, come round. So I

Rosko's roadie makes good

went and he employed me there and then as a sort of aide de camp. Answering the telephone, arranging gigs. From there I started producing jingles for his programme. I moved into his enormous flat and spent two years with Mike on the road, doing the warm ups. Really it was an incredible experience. He had been and still is, my disc jockey idol. he's such a professional. And to be thrown into that life, to live with this guy was incredible. He taught me everything without actually sitting me down and saying 'Do this.' And through producing all his jingles the BBC gave me bits and pieces to try and keep me alive."

Nicky found it difficult being a political and creative animal at the BBC and finally went to work at United Biscuits radio circuit where Roger Scott was his programme controller.

"He hustled me and said 'Come and apply to Capital,' and I said 'No way, it's going to be middle of the road.' But just to keep him quiet I sent in an aircheck and Mike Bukht asked me to do an audition. I really thought I'd blown it. Then he phoned me one Saturday morning and said 'How would you like to do the Rock programme?' I was out of it for the next few days. I don't remember that weekend at all! But now I'm

Tune in

Continuing our run-down on commercial radio DJs.

immensely happy." Nick produces his own programme and the music is his choice.

"I think it covers the middle area between pop music and Sounds of the Seventies. I've never tried to make it a progressive contemporary show. I think it's a reflection of American F.M. programming. Capital sent me to America and I did the Programme live from L.A. I learnt a great deal out there. Keeping it fresh and continuing to experiment is my main concern. I don't want people to expect that at a certain point I will play

three records in a row. I want to keep new ideas coming and that's difficult.

"If I play a great oldie like White Room by Cream, a lot of people have bought that album but you wouldn't necessarily hear it during that day on normal daytime programming. On Capital, you'd hear it. My attitude is, this is the music I like. It happens to be the music that I've picked for you."

I hope you like it. That's it."

JAN ETHERINGTON

Quickies

FROM BIRMINGHAM'S BRMB comes news of Alan Leighton (who presents the consumer affairs programme) receiving mail from high places; one satisfied listener wrote to him that the problem with unsatisfactory furniture had now been resolved, thanks to him. The letter came from No 10 Downing Street. Alan was rather elated until he saw that the postmark was Halesowen, and not London.



BETTY WRIGHT: recovering

On Saturday, April 26 most Brum DJs will be driving stock cars at Hednesford Raceway, and barring serious accidents listeners will be hearing from them before and after the races on live inserts into Saturday evening's programme.

Nicky, BRMB's soul presenter managed to grab Betty Wright and Ben E King for last Friday's show (both have now recovered!). Next week his guests are the Detroit Spinners and Thunderthighs. Other guests: Brian Savin is joined by Rod McKuen on May 15 and is keeping his fingers crossed for David Niven and Liza Minelli.

The departure from Capital of Tim Rice to pastures anew has brought speculation on many counts, one being will the American format continue with a new host? A suggestion that a presenter from UBN will be used has not been confirmed - or denied? Tim will not be joining Radio 1 or 2 but perhaps BBC TV under Humphrey Burton's wing?

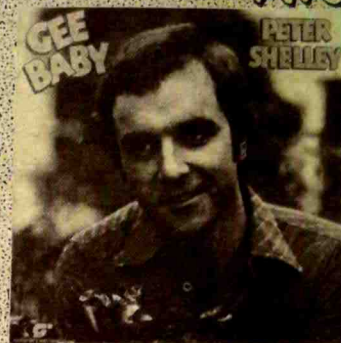
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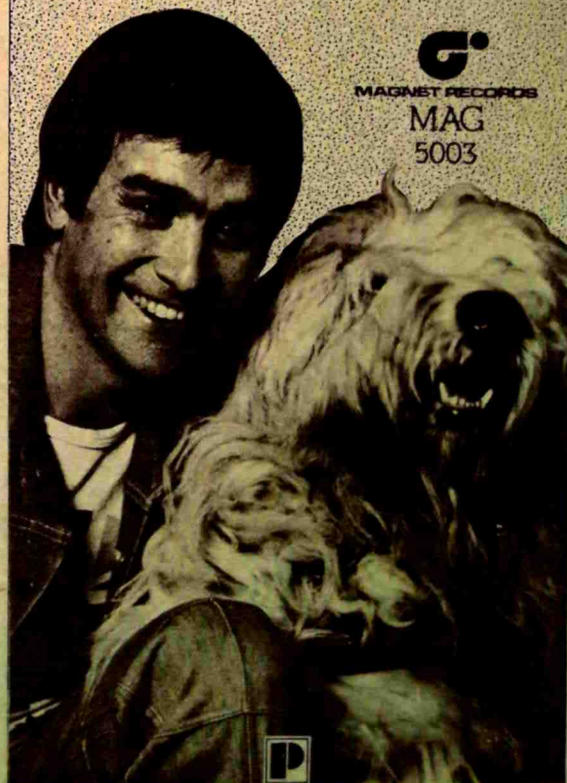


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- PLUS
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GUITARS

Guitar roundup

KIMBARA are probably better known for their acoustic guitars, but they also do an excellent range of solid electrics. The N114 is a single cutaway dome fronted guitar finished in black polyester. The twin pickups are hum resistant, high response units with a selector switch and individual volume and tone controls. It has a microset bridge and a laminated scratchplate. The fingerboard is rosewood with nickel silver frets and black position markers. All metals parts are finished in a rich gold plate.

in a plush lined case and retails for £78.95.

★ ★ ★
THE N115 has the same specifications, but with a gold sparkle front and mahogany back, sides and neck. There is also a sunburst version (the N116) and a natural maple model (N117). All these instruments retail for £89.95 including a plush lined case.

★ ★ ★
THERE are three Kimbaras styled after the Fender Stratocaster. The N119 is finished in sunburst with a mahogany neck, roseboard fingerboard, nickel silver frets and individual chromium plated enclosed machine heads. There are three high response, hum resistant pick-ups with a three-way selector switch and volume and tone controls. The microset bridge is adjustable in both height and string length attached to which is the tremelo unit. It's also available in white polyester (N120) and retails for

£98.40. If you want to look flash for a few extra quid try the natural, maple neck version (N121) at £106.80.

★ ★ ★
As well as handling the Kimbara range, Fletcher, Coppock and Newbus Ltd. distribute Columbus guitars. There's a semi-acoustic, slim line, F-hole guitar retailing at £42.50. It's a well finished instrument with black and white ivory edging on the front and back of the body. The neck is fully adjustable with a rosewood fingerboard and large pearl position blocks. The single machine heads are fully enclosed and chromium plated. There are two high quality pick-ups with separate tone and volume controls with a master switch. The scratch plate is black and white and the chromium plated tailpiece incorporates a tremelo arm.

★ ★ ★
AN EXCELLENT addition to the Columbus range is the N113, which is a solid bodied double cutaway guitar available in a red or blue gloss finish with distinctive white stripes. Both pick-ups have individual selector switches as well as tone and volume controls. Again the tail piece incorporates a tremelo unit and it retails for £39.95.

★ ★ ★

THE KIMBARA N118 is a double cutaway solid, finished in mahogany. There are twin pick-ups with a selector switch and individual volume and tone controls. The neck is fully adjustable with a rosewood finger board, large pearl position blocks and individual enclosed machine heads with tulip shaped buttons. Again, it's supplied

ROAD TEST

EKO RANGER VI
OUT of all the Eko range of acoustic guitars, the Ranger VI is probably the most popular. It's been in production now for many years, but still rates as one of the best lower-priced acoustics. The top is spruce and the sides mahogany.

The wood itself is slightly thicker than most, so the guitar is also slightly heavier than most. The bridge is made of rosewood and is height-adjustable. There's an attractive decorative design around the soundhole and a curly-shaped plastic scratchplate.

The neck is detachable and is reinforced with an adjustable double T-bar truss rod. I found the fingerboard very smooth and comfortable. You could play an open E chord and then play a bar chord on



the twelfth fret and it's still perfectly in tune.

The machine heads are individual with plastic buttons, and are fairly accurate. There's nothing particularly flash about the Ranger VI, but it's a fine guitar at a realistic price.

GUITAR CHAT

ANYONE who calls himself a guitarist should immediately rush out and buy Jeff Beck's new album *Blow by Blow*. It features some of the raunchiest guitar playing this side of Mars... while we're on the subject of Jeff Beck, he's also featured on a few tracks of Upp's new album... it's nice to see guitars with different designs like Mud's Rob Davis who recently appeared on TV using a guitar in the shape of a heart with an arrow through it. Custom

guitar man John Birch designed and built it... Ex-Mountain guitarist Leslie West has a new album on release called *The Great Fatso*, including a certain Michael Phillip Jagger playing guitar... watch out for the soon-to-be-released Richie Rainbow solo album *Rainbow*, featuring some excellent playing from Purple's guitarist... last, but not least, don't forget to have a bash at our guitar competition. It's well worth it.



Guitar star THE RORY GALLAGHER STORY

BORN in Ballyshannon, raised in Cork, Eire, Rory Gallagher is always rated among Britain's top guitarists. He started off in school bands and then joined the Fontana Showband, who later became Impact.

When they eventually broke up in about 1965, Rory did a stint in Hamburg with a bassist and drummer. This led to the formation of Taste, who finally came to London in 1968. Taste - Rory - Richard McCracken and John Wilson achieved considerable success playing the clubs until they split in 1970.

Some months later the first Rory Gallagher Band was formed with Wilgar Campbell on drums and Gerry McAvoy on bass. They recorded three albums, *Rory Gallagher, Deuce*, and the excellent *Live in Europe* before Campbell was replaced by Rod de Ath. In summer 1972, Lous Martin was brought in on keyboards to add extra strength to an already formidable trio. Last year a film was made of Rory's Irish tour, and the musical soundtrack released as a double-album set.

I caught up with Rory on one of his rare days off. He'd just flown in from Ireland, had spent

the afternoon doing interviews, and was due to fly out to Barcelona the next morning but was still ready and willing to talk about music - over a few jars of Guinness naturally.

There's nothing flash about Mr. Gallagher. Unlike many other bands who take a convoy of heavy trucks and travel in limousines everywhere, on the first American tour he and the rest of the group travelled in a station wagon, driven by his brother along with all the equipment! He's even using the same guitar he bought when he was 15.

"Yeah, the Strat's the same one, although I've had to change two of the pickups and the top nut's liable to sink very quickly so I've replaced it a few times. I've stuck with a Strat because I like the treble and clarity of it. I also use a Rangemaster treble booster to give it an extra lift. It doesn't have the natural sustain of a Gibson's but then a Gibson hasn't got the clarity of a Strat. I use a Telecaster for slide, usually tuned to an open E or A chord. It's not necessarily the best guitar in the world for slide, but it really suits me. In the acoustic numbers, I use a Martin D35, and sometimes a National. I've got loads of favourites - I used to like Lonnie Donegan in the skiffle days and then people like Buddy Guy and Muddy Waters. I really liked the early Big Three. The original concept of Taste was to be an updated version of the Big Three!"

Rory makes no bones about his love for the Blues and although his recorded work covers quite a range, he's never stepped too far away from his roots.

GUITAR LETTERS



Write to guitar letters, Record and Popsop Mirror, Spotlight House, 1 Benwell Road, London, N7 7AX.

Dear Eamonn,

A few years ago, I read that Jeff Beck used to use a guitar called an Esquire. Do you know them? If so, who makes them and what are they like? P. S. Keep up the good work.

John White, Cambridge.
+ I'm afraid you're out of luck, John. Years ago, there was a model in the Fender range called an Esquire, but it's now no longer produced. Basically it was exactly the same as the Fender Telecaster but with one pickup. Save up a few more quid and by a Tele.

Dear Eamonn,

I was very interested in the article on Shafesbury Guitars. Could you please tell me where I can get more information on this guitar range?

Derek Cottrell, Suffolk.
+ Write to Rose-Morris & Co. Ltd., 32-34 Gordon House Road, London, N.W.5.

Dear Eamonn,

I bought a second-hand electric guitar three

years ago for £35. There's no name on it, but it's a solid body with two pickup, two volume controls, two tone controls, and a tremelo arm. Unfortunately the neck is bowed quite a bit. This makes it very difficult to play at the top of the neck and it doesn't seem to be in tune properly. I know this can be fixed by

moving the truss rod under the neck, but I don't know how to do it. Can you advise? Ronnie Bryan, Edinburgh.
+ If the neck is bowed and not warped, then it may be possible to correct it, by turning the truss rod. However, it's a bit of a delicate job and it's very easy to ruin the neck

by turning the rod too much or the wrong way. I'd suggest you take it to your nearest music shop.

Dear Eamonn,

My friend and I are reading with interest Dick Sadler's articles on actual guitar playing. As they are only at monthly intervals we wondered if he has written a book on the various techniques or if you could recommend a suitable book on technique.

M. Evans and H. Tomkins, Herts.
+ Dick has written many books on various types of guitar playing from classical to electric bass. I'd suggest you write to EMI Music Publishing, 138 - 140 Charing Cross Road, London W1. They should be able to supply you with a list of all his books.

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Guitar talkin' with...

ROB DAVIES

ALTHOUGH Rob Davies is known as a raunchy rock guitarist, he's been taking classical guitar lessons for the past three years and, in fact, passed his grade four exams last November.

"I started off with a 30-bob Spanish acoustic and had a few classical lessons then. Later, I progressed to a Hofner Senator cello body. That had quite a nice tone but I really wanted an electric sound, so I eventually traded it in for a Rosetti Solid 7. After that I used a Watkins Rapier, which was a very good guitar for the price. I eventually got into good gear and bought a Telecaster. I also used a Gibson Stereo, but it was a bit too complicated for my



likes, so I went back to a Tele and also got a Strat. The Strat I've got now I've had for five years. For a while I used a Les Paul junior and Melody Maker, but I found they tended to feed back a bit. I now use a Gibson SG and two Strats. "I've also used acoustic guitars all along. I had an Eko which I swapped for a classical guitar. After that I used a

Giannini and then a Yamaha 140. It was fairly cheap, but sounds almost as good as a Martin.

"My influences in classical guitar are people like Segovia and Julian Bream. There's a great album called Together by John Williams and Julian Bream which is well worth a listen.

"Among electric guitarists, I really rate Richie Blackmore and Jeff Baxter. I also like listening to the guitarist with the Lesley Brothers and Ioc's Eric Stewart.

"My advice to people learning electric guitar would be to listen to other guitarists and practice the style you like. Obviously, with classical guitar, it's all down to studying music and practicing scales."

GEORGE KAJANUS

George sings and plays 12-string guitar for a relatively new band called Sailor, who just missed making the charts with their last single Blue Desert and have just had a new one released called Sailor.

"I've always been attracted to 12-string guitars, but I do like Classical as well. When I was about 12, I was very involved in Classical music. Some years later,

I went to Canada and, after hearing Pat Seeger and Leadbelly, I would only listen to purist folk. I also went to Mexico and got into Latin American music for a while. Sailor first originated in a club called the Matelot in France. Unfortunately, the club burnt down in 1972 - nothing to do with us by the way - and we eventually arrived in England.

I use an Ovation 12-string with a pickup now, as it's the closest sound to acoustic guitar, considering it's really electrified. Actually, I've got two - one in a slightly different tuning.

I've also got a Gibson and a Guild at home which I use for recording.

The trouble with 12-string guitars is that good ones are very expensive. There are some reasonable Japanese guitars though. I once used a Harmony 12-string which wasn't bad at all. The Guild is the nicest sounding of my guitars, but it isn't particularly strong.

I think it's quite important to have as wide a musical background as you can. My influences are very varied. I've picked up things all over the world."

KEITH CHRISTMAS

KEITH Christmas started life as a singer/guitarist, mainly doing folk club and college gigs. He's just released an album Brighter Day, and a single My Girl.

"My first guitar was a cheap plywood F-hole which was produced by a guitar company for American GPs. I was 15 at the time, and I eventually moved on to an Eko, the Banzer VI I think. Although it was a great guitar for the price, it was a bit short-lived

because I got my first tax rebate a year later and bought a Fender Palmiro. Someone had tried to screw a pickup on the body and the wood had cracked. It split from end to end and they'd tried to glue it with Bostick. Bit of a bargain for £50 because those holes make it sound great. I still use it even now.

"I've recently acquired a Guild with a spruce top. It's an extraordinary guitar one of only a small batch made. I haven't used it on stage yet, as it's not properly played-in!

"I was very influenced by Davy Graham originally, and I used to sit and drool over Bert Jansch

and John Renbourn in the club days.

My advice to young players is not very simple really. If you're learning classical, then learn to read and write music. If you want to play in a bluesy, rock style, you'll need a steel-string guitar, and it's not really necessary to learn music. At some point in any guitarist's life, the question of "feel" will crop up. To me, it's totally independent of intellect or technique. You've either got it or you haven't. Most important is to try and play with other people. I think that's one of the best ways to learn."

KEYS, SCALES AND FINGER PICKING

DICK SADLEIR teaches guitar

IF YOU are following this series carefully you should now be able to accompany your singing, humming, or whistling dozens of tunes by using the Three Chord Trick.

Humming, singing or whistling is very important. The idea is to train your ear and that is why we haven't bothered about reading music. It's more important that you should feel and sense what you are doing. Some people have more natural "ear for music" than others but everyone can develop this sense of relating chord accompaniments to a melody. Don't have an inferiority complex about your inability to read music. You'll certainly want to learn at a later stage but in the meantime take comfort in the fact that many guitarists who are brilliant technicians are very poor readers and quite a number can't read at all.

It's just the same with rhythm. Drummers have to control the tempo of a group or band and apart from cabaret or theatre drummers the standard of reading is very low.

Back to our Three Chord Trick. Don't feel smug because you can rattle off an accompaniment to so many tunes. Face up to the facts:

- (a) To date you are only "strumming" an accompaniment and
- (b) you are playing everything in the same key.

What's this key business all about? Well, don't panic about a little bit of music theory. We'll have a look at the piano keyboard in a minute but in the meantime let's think about the little harmonica. You buy one, say in key G and play a tune. Your friend has one in key C and plays the same tune. Your ear tells you that the series or arrangements of the notes is identical but that one lot sound higher than the other. The simplest illustration is to consider a row of council houses which all have identical layout but some are higher up the street than others. In the same way your musical tunes derive from scales which are identical in pattern but start off in different places.

Relax for a minute. This can't be all that complicated because there are only seven note names in music and there are twenty six in the alphabet! The easiest arrangement of these notes is the scale of C... all on the white notes of the piano keyboard.



The top C is the octave of the starting note marked with a cross and the small letters show that the sequence can be carried on upwards or downwards.

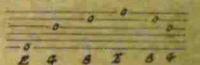
So the scale of C is all on the white notes of the piano. But what about those thick black verticals which come in between the white notes at irregular intervals. These are half tones, same as the distance between one fret and another on the guitar. The white notes are called "naturals". The short black ones are called "sharps" going up, when

exercise is to cup the fingers of the right hand and lay them down so that the tips of the fingers and side of the thumb touch a table top. Now gently push the thumb forward and draw the fingers back without raising them from the table.

Put this into practice on the guitar by plucking the first three strings simultaneously. The plucking fingers are:

- R(1) 2nd finger
- B(2) 1st finger
- G(3) thumb

Now we'll try picking the chord "arpeggio" style... one note played after the other. To make it a bit more interesting let's introduce the low E sixth string for a bass. Follow the tablature and play the four open strings in succession. Keep it steady and rhythmic. This will lay the foundation of right hand finger picking technique so that we can tackle some interesting progressions.



for example. Get the thumb under it and pull upwards. Try the same thing but this time pluck with the first finger... hook up the string and you'll get a jarring noise as the vibrating string hits the bridge bar.

Now try it the correct way. Rest the thumb on the string and strike down towards the body so that when you strike the third string the second arrests the movement of the thumb. Result... a rich round pleasant tone. Try the same thing with the first finger. Not so easy to strike down although this technique is used in finger playing. Try to keep it on the same plane as the soundboard... drawing the finger towards you rather than hooking it up in the air.

Next step is to try plucking a chord bearing in mind the right way to pick. A good preliminary

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You have now played a scale (what we call the major scale) in two different keys and your ear will tell you that the relationship of each series is identical though you made a start on a different note in each case.

To take things a stage further try making a start on a tune. A few notes will suffice. Take the "Saints" for example. You make a start on the key note, the "name" note or first note of the scale or key. Looking at the C scale diagram you begin on the fifth string, third finger, miss the next note then play two, three, then open third. To play the same tune in key G start on the open third string, miss the next note and carry on with the scale... open, one, three on the second string. Changing a tune from one key to another is called transposition. Later on, when you have a bigger chord vocabulary we'll have a look at this subject because you are often called upon to transpose for the convenience of a singer who may need the tune pitched higher or lower.

Before we go on to further chord shapes let's have a look at your right hand. By this time you should be getting a pleasant tone with your strumming but to vary your accompaniment you need to practise finger picking with the right hand. Try to produce a good tone right from the start.

To appreciate just what good tone means try plucking a string the wrong way for a start. Take the third string, G

"The action was incredible. One of the lowest and smoothest I've ever experienced". Quote is from a rave review by the technical correspondent of "Sounds" newspaper who details the three hum-resistant high response pick-ups, calibrated tone and volume controls, screw-in tremolo arm with micro-set bridge and extra string guides on the head which has individual heavy duty encased machines. These top KIMBARA models are available in three styles from around £80 to £110 and the price includes shaped plush lined case.

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SOUL STIRRINGS

by Giovanni Dadomo

soul gossip

NICE TO HEAR Lee Dorsey's back on his good foot and about to go into the studios with the Sehorn / Toussaint team that produced all those classic sides in the mid-Sixties. The results should be really interesting. Speaking of Allen Toussaint, the man's currently killing them on his Stateside tour and may well be coming over here later this year. Sure hope he do, but meanwhile there's still a stone gas of a new album to get into.

Frank Zappa, in town last week for much-publicised court case, re-revealed his fondness for 50s R&B — as well as an amazingly encyclopaedic knowledge of the music — right down to catalogue nos. Frank reckons Richard Berry is the real genius of 50s R'n'B. Never heard of Richard Berry? Read Bill Millar's excellent book on the Coasters and you'll be hip to the trip — you may also find you have more in common with Frankie Zee than you ever imagined.

Lamont Dozier is the latest of the Soul kings to turn his head towards the movies. Lamont's been commissioned to write the music for a new TV western series entitled Nevada Smith.

Sister Sledge dig Chaka Khan, Jacksons and Stevie Wonder.

James Brown news: apparently JB's about to release a "live" single *Sex Machine '75*. He's also writing a reply record to Average White Band's *Pick Up The Pieces* because he reckons (and rightly so) that the tune owes a lot to his own style. One report says it'll be called *Pick Up The Pieces One By One* and will be put out as the Average Black Band; another calls it *Pick Up The Pieces (But Do It Properly)*. One thing's for sure though — the B-side will feature Part 2 of the A-side, i.e. the instrumental track sans vocals.

Three Degrees in town this week for a spot of promo — their latest single ain't exactly burning up the airwaves is it? — and we'll be there, grovelling at their elbows, collecting autographs, and getting all the latest news as an after-thought.

Guess which Record Mirror soul reporter missed a slap-up Chinese meal with the Atlantic soul stars on account of a surfeit of bubble and squeak last week? And by the way, bet you didn't know three of the Sledge Sisters are vegetarians didya? You don't care? Uhoho... well y'ain't gettin' another word from me in that case. At least not until next week's R.M.

G. D.

ALBUM PICK

THE COMMODORES: CAUGHT IN THE ACT (TAMLA STML 11286)

Look, I'll lay it on the line from the very beginning: this is one hell of a fine album, OK? I'll tell you more. Walter Orange is one hell of a fine singer — rich, varied, and completely distinctive. And the rest of the band can sing up a storm too — just got an ear-load of the middle part of *The Bump*; it's so beautiful vocally that you even forget the subject matter's just a wee bit dated. And Thomas McClary is the chunkiest, most feeling guitarist I've heard in the last fifty albums that have found their way onto my review pile — and believe me, when you have to listen to that many records you get very particular. I could go on like this: naming every member of the band, the fact that they're all pretty good song-writers, and commenting on the range and variation of material. Let's just say I have a feeling this record will be pretty high on my Best Of The Year list come Xmas. And can you dance to it? Honest, I was listening to it lying on the floor last night and I swear I could feel my soul dancing to it. Enough — it's great, very great. Gerrit.

BILLY PAUL: GOT MY HEAD ON STRAIGHT (PHILADELPHIA INT. PIR 80446)

Right, Billy. Got your head on straight? Got your legs plugged in? Got your ears setolapped the right way round? Got that nose screwed on? Okay. Then well begin. Why, the first track, *July July July* is just beautiful. Really Billy, it's probably the best thing you've ever done. The rest ain't bad either — a lot of silky lyrics again — but your voice is really fine all the way. I'm sure your fans'll love the album.

G. D.

GENO'S BACK!

Geno Washington's great new single
THE END OF THE WORLD
DJM RECORDS



King rescued by Atlantic

ELEGANT MAN, Ben E. King — belted cream rain-coat over a well-cut suit, perfect colour and texture match of shirt and shoes. Smiles a lot too — and when he does, it makes his features even warmer.

And the freckles on either side of his nose move upwards and outwards a little, making him look some twenty years younger; the fresh-faced high school look though it's not that the way really. Ben's been living off his undoubted vocal talents for a long time now and he's had his fair share of bad times as well as good.

Anyway, it's good times right now. Ben of course, is back with Atlantic after a not-too-fruitful five years away; he has a big U.S. single with *Supernatural*; plus a hot album of the same name streaming upwards in its wake. So he's got plenty to smile about.

Our chat takes place in a deserted dressing room, the inhabitants of which are busy zapping a Birmingham audience with their own unique mixture of funk 'n' soul. There's street-clothes scattered everywhere, only one chair, and from the back of the room, behind a rack of coats, comes the sound of someone picking tentatively at an acoustic guitar.

Ben tells me how he came back to Atlantic via the Chairman Ahmet Ertegun, and found himself with a hit and a grand new audience on his hands: "Ahmet Ertegun caught one of my performances in Miami and asked me back," he begins. "He thought I had that special something still and that maybe he could help..."

Ashamed

Ben didn't have a record deal at the time — although he had plenty of work — so he accepted Ertegun's offer.

"He sent me to see the vice-president of Atlantic, Henry Allen and Henry introduced me to Tony Sylvester and Bert De Coteaux who produced both *Supernatural* and the *Supernatural* album."

You may be aware that's what set Ben into a new funkier groove — a whole universe away from the big ballad sound he's been associated with since his fronting days with the Drifters. And it worked perfectly.

But one hit doesn't make a stage act, so Ben's still doing a lot of those golden oldies. And besides, people expect to hear Spanish Harlem when they see Ben E. King. Doesn't bother him though; he's all for it.

"I do those songs," he

patrol

"The British people have been one of the key factors in my survival"



Ben E. King — elegance and the *Supernatural*

explains, "because they're a part of me... (tiny meditative pause) ... A lot of people might ignore them but I like to put 'em in."

"I'd hate to think a song is out-dated simply because time has passed, and if you're ashamed of a song you shouldn't record it in the first place."

Too true. But let's change the tack a little. Did things every get so bad that he wanted to throw in the towel when Atlantic, along with the rest of the world, was being hammered into submission by over-

amplified, electric guitarists on cosmic ego trips?

"Never did I, really want to give up. I stayed busy but I wasn't in any position to record," says Ben.

"I was looking for a record company and Atlantic was my choice. If it's good it's good, and if it's bad it's bad... they're honest with me. And I think it's very important for me to have honesty."

Makes a lot of sense that, and so do Ben's plans for the future:

"My ambition is to do the best clubs I can, and to get a fantastic band

together," he reckons, thereby suggesting that he's had his fill of the grubbier aspects of both, and has no intention of getting back into the steamy two or three-shows-a-night rut — aka chitlinsville — of old.

"Then I'd like to do a two-part show. I'd like to start from the beginning and come right up to the present... just kind of come up naturally..."

But side from the revitalisation of his own career, Ben has other aces up his sleeve: "I've been writing and producing with a guy named Rudy Clark, and we have

a group called The Absolute Truth that's doing pretty well. I'm also writing with my fifteen year-old son, that's when he's not riding his bike or playing football!"

And upon hearing that the younger Mr. King is also pretty hot on the old joanna, I wonder if he's going to be following in Ben's footsteps some day?

"It'll be his choice," says Ben firmly. But adds with a proud father's smile: "I'm really pleased that he loves music enough to want to be involved in it, because it's such an important part of people's lives."

How does he feel about the swing towards funk — both in his own work and that of the Soul market generally?

"I don't think it's that much different to what we were doing in the early days," he begins, "although the kids today are more involved with sound and the electrical side. But that's all due to Stevie Wonder and his tricks, and Sly and his tricks."

Neglect

Okay Ben, now tell me; what's the secret of your survival? "Well I'd like to say that British people have been one of the key factors," says Ben with conviction. "It's been their appreciation that's helped, the fact that I didn't have a record didn't matter."

But now that Ben does have a record he's not about to neglect Britain, and he also makes known his awareness of the importance of the album market:

"Today it's economically fair to do a good album and then put out singles," he begins, obviously recalling the days when it was the other way around and an album was just a hit single with a lot of padding.

Supernatural took three months to record, "and that was somewhat rushed," he adds. "But I can honestly say that I did all I could — sang the best I could and we chose the best songs we could. The next one's going to be better still — I want to get started on it as soon as I get back home."

Wigan Casino All-nighter Top 20

HERE IT is, this week and every week, the Wigan Casino chart, compiled from record plays by DJs at the Mecca of British soul. None of these records, however, are on current release. They are either imported from abroad or have been deleted and no longer produced, and can only be found in specialist record shops. But who knows the obscurity of today could well be the chart hit of tomorrow.

- 1 - Love You Baby — Lorraine Chandler (Import)
- 2 1 Can't Change — Lorraine Chandler (Import)
- 3 1 Dance Of Love — Tina Parker (Import)
- 4 5 Going To A Go-Go — Soul Ferret Orchestra (Import)
- 5 6 Best Thing For You Baby — Gloria Parker (Import)
- 6 11 Get Out — Harold Melvin (Import)
- 7 13 Love Feeling — Val McKenna (Deleted)
- 8 7 Love Runs Out — Richard Temple (Import)
- 9 — On The Road To Ruin — Earl Wright Orchestra (Import)
- 10 19 I Want To Be Your Man — The Pretenders (Import)
- 11 3 I'm Where It's At — The Jades (Import)
- 12 4 Jerk Baby Jerk — The Fabulous Blades (Import)
- 13 9 Need To Be Loved — Toni Lamar (Import)
- 14 15 Zola — King Errison (Import)
- 15 17 I'm Coming Home In The Morning — Lou Pride (Import)
- 16 18 Kiss Me Now Don't Kiss Me Later — Florence Devour (Import)
- 17 — Jumping At The Go-Go — The Detroit Sound (Import)
- 18 — I Love My Baby — GTO (Import)
- 19 — Cracking Up Over You — Tommy Hunt (Import)
- 20 16 Let The Good Times Roll — Tony Newman (Deleted)

HIT TIPS
Where Is The Love — Betty Wright (ECA)
Papa Ooh Mow Mow — Sharonettes (Black Magic)

Chart courtesy of Russ Winstanley

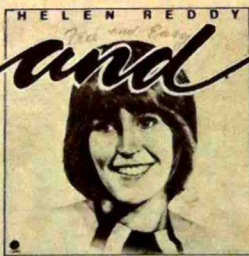
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EXACTLY ELEVEN years ago this month, at the age of 15, Lulu put pen to paper on the contract that launched her singing career.

There are several pop ladies who can boast a longer history, but few, if any, who can claim the same consistent success.

Of the girls who were around when Lulu had her first hit with *Shout*, some have disappeared altogether. Sandie Shaw, for instance, appears to have retired for good. Marianne Faithfull still means something in theatrical circles but not a light in musical ones, while hopes of Dusty Springfield making a comeback are now fading.

Of the survivors, Cilla Black gets both TV series and hits, but recently the latter have been a bit thin on the ground and Petula Clark gets TV too but no hits at all any more.

Thus Lulu, with a new hit, *Take Your Mama For A Ride*, emerges as the champion long distance runner. How does she do it? The secret appears to be adaptability.

At the start of her singing career, she was just a little Glaswegian dumpling with Suzi Quatro-style one-of-the-lads appeal, which had little to do with sex-appeal. Despite the fact that she didn't have the advantage of willowy model looks, she very soon learned to make the best of herself visually and was soon picking up best-dressed awards. From there, she has gone

on to become a polished, sophisticated performer who can handle anything from a thirties standard to an out-and-out rocker, or from comedy to a touch of high drama.

Her real skill, however, has been in remaining all things to all people. While Petula Clark's TV audience is probably comprised mainly of people the same age as herself, and Cilla has become the

darling of the nation's mums and dads, Lulu has managed to attract an older audience without losing her younger fans.

There have been a number of obvious landmarks in Lulu's career — her role in the Sidney Poitier film *To Sir With Love*, her first TV series, the honour of representing Britain in the Eurovision Song Contest (with Boom - Bang - A -

Bang), the accolade of being chosen to sing the theme from a James Bond movie (*Man With The Golden Gun*) and so on and so on. . . . But perhaps the greatest landmark of all was a less obvious one — the single *Man Who Sold The World*.

Before Lulu recorded the Bowie number, a lot of people had begun to think that as a pop star she was over the hill, and that her

classy suit and gown stuff on TV had lost her the people who buy most records — TEEN-AGERS.

Of course, doing a Bowie number at that time, with Bowie himself setting his seal of approval on the venture by producing the session and singing back-up vocals, was sufficient in itself to bring Lulu bang up to date, but she took it

even further than that. She took Bowie's visual style and adapted it to suit herself to achieve a new look that was to be copied by girls the length and breadth of the country. Almost overnight Lulu became once again a very 'in' person and a trendsetter.

Obviously she can continue to be successful without hit singles but the lady is

smart. If Bowie's now into funk of course Lulu is too. Not just any old up-tempo disco bash either. It's not by chance that her new single slips neatly into a disco groove; it's one of Kenny Young's — the guy responsible for Fox's *Only You Can*.

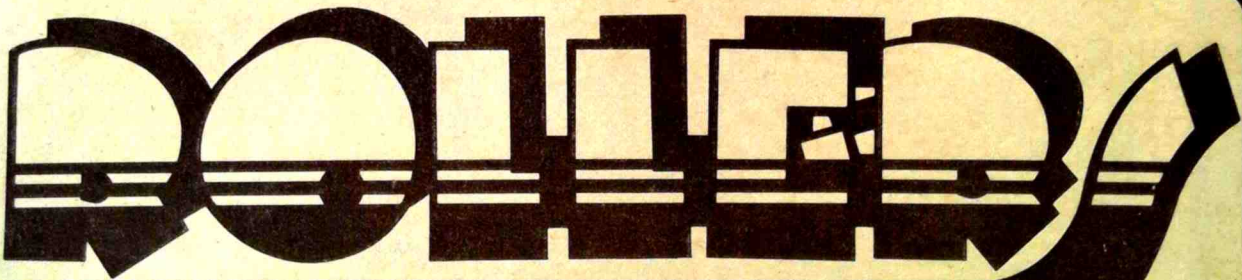
The fact that she chose it proves once again that Lulu's got the taste and style to last and last and last.

HOW TO REMAIN A TRENDSETTER — by LULU



The changing face of Lulu:
a) Early days and hot pants — 1968
b) I'm A Tiger — 1968
c) Gypsy look for premier of *Oh Calcutta* — 1970
d) *The Man Who Sold The World* and a new look launched — 1974
e) Sophistication for the mums and dads TV show — 1975

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by Sue Byrom

Key to symbols
(thumb up): hit
(thumb sideways): might,
might not
(thumb down): oh dear

THE WOMBLES: Wombling White Tie And Tails (Fox Trot) (CBS 3266)

A small furry tribute from the Wombles to Fred Astaire, dancer extraordinaire, featuring Wellington Womble on tap shoes! How do they manage it . . . ? Tempo - wise quite a departure from the last couple of singles, lots of swishing big band sounds, and, of course, those delightful little tapping furry toes. Should be huge.

GUYS 'N' DOLLS: Here I Go Again (Magnet 30)

Hasty (very) follow - up to their current hit, and unfortunately without that certain something that was so apparent then. This one's more a boy - girl number, sweet harmonies and all, but somehow I don't think so.

JOHNNY BRISTOL: Leave My World (MGM 2006 505).

Self - penned number from his new album, Feeling The Magic, this is already getting air play. Good up - tempo sound with a happy feel to it that could well re - establish Johnny in the charts.

MAC & KATIE KISSOON: Don't Do It Baby (State 4).

With the current popularity of the slightly smoother sound, M & K should stand more than a reasonable chance with this one, although there seems to be an awful lot of records of this ilk about right now. Gentle sound that's easy to get into, it'll probably be a case of if it gets the play

HAROLD MELVIN & THE BLUENOTES: Bad Luck (Part 1) (Philadelphia 3202).

A soul freak was raving about this track on the



MAC & KATIE KISSOON: chancy



THE WOMBLES: Toe-tapping tripster

ERIC CLAPTON: Swing Low Sweet Chariot (RSO 2090 158)

Clapper gets the reggae rhythm on this old number, which he plays slow and easy and rides along with the whole thing. Both sides are from his latest album, There's One In Every Crowd. Very nice and all, but not about to set the charts on fire I wouldn't have thought.

DISCO TEX & THE SEX-O-LETTES: I wanna Dane Wit' Choo (Chelsea 2005 024).

From the man who gave miming on TOTP a whole new look comes another ditty to get the dance floors heaving again. Lots of little touches of Get Dancin' in here, but there's enough difference to make it sound new. A couple of spins are needed before you really get into it, but after that there shouldn't be any problem.

DESMOND DEKKER: Israelites (Cactus CT57).

Another blast from the past that did very well then and might repeat some of its success with reggae doing good business at the moment. Classic beat, and a natural for discos.

THE GOODIES: Stuff That Gibbon (Decca F 13578)

This was actually recorded about a year ago when the Goodies were with a different record label from their present one. And following the success of Funky Gibbon comes this one with a little less funk but a slightly more appropriate title. Hoe - down sound, complete with country cousin choruses - wouldn't anyone like to sing about a penguin or something for a change?

RIMSHOTS: Who's Got The Monster (All Platinum 6146 303).

The All Platinum label's been responsible for two huge hits recently; Shirley and The Moments and Whatnauts - the Whatnauts band are, in fact, playing on the B-side of this single. The A - side sounds great, especially after a couple of plays. Great for the discos and could do well in the charts.

PETULA CLARK: I Am Your Song (Polydor 2058 560).

Gentle ballad from our Pet that gets a bit too slow some times and almost tails off to nothing. Takes too long to get into the main part of the song.

JOHN LENNON: Stand By Me (Apple R6005).

From his Rock and Roll album, this gold classic is given a new treatment by

John Lennon. General consensus of opinion is



JOHN LENNON:
old classic

that it's not the strongest cut on the album for single release, being more on the slow side of rock, but that's for you to decide.

JAMBO: Harrabee (Power Exchange 107).

Much stronger than the other Power Exchange

single out this week, this is some David Fanshawe's African tribal music given the HB Barman treatment. Very funky, lots of brass and vocals, it should be a disco hit and could make the cross - over.

TOM JONES: Ain't No Love (Decca F 13575).

Up - tempo ballad from Tom this time, but there's nothing there to distinguish it from dozens of the songs he sings. Probably get played because he still has a huge following, but . . .

BILLY SWANN: Don't Be Cruel (Monument 3244)

It says after the title 'slow version' - and they aren't kidding! You keep waiting for it to kick off and it never happens. Dreadfully slow and dreary, it nearly had yours truly tipping off over the typewriter keys.

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THE FACE



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Rox-off?

Dear Face,
You never answered our letter before so we are trying again. We are four great fans of Bryan Ferry. Now two of us say he is married and two of us say he is single. Please settle this or else we'll go mad.

Susan, Janet, Paula and Elaine.

Sorry I didn't answer you last time I will now though... I don't know.

Cuckoo

Dear Face,
I don't usually read Record Mirror but I've just got hold of the April 12 issue and I sank so low

to read your page. I'm referring of course to the letter of "Disgusted John Mullings, aged 37". I am very sorry Mr Mullings, I am trapped. I may even be a Face-addict. Anyway you're 37 so what the hell are you doing reading this paper (no offence to you Mr Face). I reckon that you are having little fantasies about Miss De Paul. Forget them Mr Mullings, she's probably been taken already. Besides you're too old and only the likes of the Face stand a chance, and he's no Paul Newman. Mr.

Mullings you are just a perve bin.

Rick The Wren, No address (Probably a tree).

Yeh I quite agree, he sounds too pure to be true.

Lulu bull

Dear Face,
It is now over a year since Lulu was in the charts. In my opinion that is a year too long. I only hope Lulu's new single will put her up the top where she belongs.

I'm not surprised she hasn't been in the charts for a year, she hasn't released a single for some considerable time.

Spicey

Dear Face,
Wow, this page is really getting spicey how about more prying into the private life of the lovely Lynsey De Paul. We might find out if she really is a sexy little bombshell or a conservative young lady with a chastity belt. I would like to see what thoughts

go through the mind of that nutter John Mullings when he sees a picture of her. I bet his thoughts are not that tame and musical. And who does he think he is, calling everybody idiots and telling them not to sink so low. I have written to the superior one (grovelling to get this letter printed). I don't care if you are 37, belt up.

Martin Fox, Torquay.

Grovel on mate and on your first point, I wouldn't mind a little pry either.

Good/Bad

Dear Face,
I've just heard Bad Company's new album

Straight Shooter and I just want to say that its the best LP since Roxy Music's Country Life. The track Fell Like Making Love is enough to turn Larry Grayson on.

Ian Thomas, Port Talbot.
Honestly, I ask you, well, faabulous!



LYNSEY DE PAUL: sexy or conservative?

★ STAR LETTER

Darling Face,
I being a Aesthete have noticed you as one of the Archangels in disguise. I must admit I find you so adorable, it is my aspiration to get hold of you one day. I am not ashamed of this, everyone must have the same ambition. I get so agog when I think of you. I would love to have your amity. I hope you will not be angry if I display my anatomy to you. You are so affectionate you amaze me. I adore you, you are really attractive, you never annoy me and I'm sure you have a beautiful aroma. You are an anodyne. You are ageless you will live eternally. You deserve great applause. You affect me in such a way I cannot explain. You are astounding. I wish we could get acquainted. I am athirst for you. I approve of you fully your comments are so adept. What would the mag be without you... Now I must tell you an anecdote. I was going to buy a great big beautiful LP this week to remind me of you, but guess what... I got the sack, so now

I cannot afford to buy it. Ahhh - I hear you crying with your generous heart broken. What I need is an adequate something to buy it with and you've got that adequate something along with all the other powers you possess. Of course it's an LP token I need. So please, please you adorable creature, send me one. Otherwise my friends (who say you are atrocious, absolutely aggressive, asinine and other horrid things like that) will take me over by saying there is no such thing as the Face and I will be forced to join the anti-Face brigade. Please help me. I couldn't stand to be forced to seek you out and amputate something of yours (heaven only knows what, so you my little angel, won't you). So put this letter as a star letter, send me a token anon and I will remain a Face fanatic. Venus Goddess of Love, M...dsex.

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albums albums albums albums albums

FOX debut sweet 'n' sexy

FOX:
GTO Records
GTLP001).

Nooscha Fox has expanded her inimitable talents and stretched them onto a long player. The result? Jolly nice. This modern-day Vamp has a chameleon-like vocal range which is 'little girl sweetness one minute and tantalisingly sexy the next; enhanced by "oohs" "ahs" and "vrr vrrs". Basically the songs are lighthearted teasers, sometimes bordering on Euro-rock with their humpity dumpty beats, but Nooscha saves them from a fate worse than "ding-dong umpah pah" by the intelligent way she interspersed them. On the album there are a fistful of niceties that stand out from the

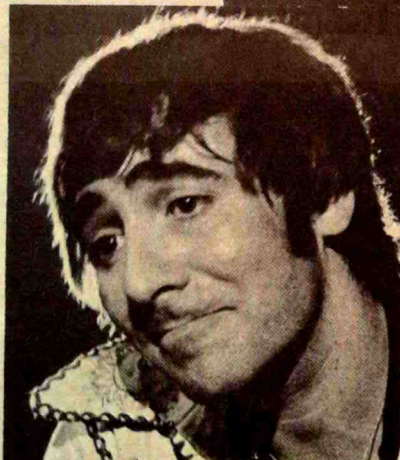
rest like a sore thumb, especially Imagine Me Imagine You (possibly Fox's next single). Another gem is a rendition of Love Letters and on the same theme is Red Letter Day possibly the most complex song of all. Kenny Young's writing shows great potential and it will be very interesting to see what he has to offer on the next album, and if he sticks to his potent ingredients they could bring about a whole new dimension to commercial pop songs. Both Nooscha and Kenny can pat themselves on the back for their performance because this album is a very pleasant one. But like a cake, if you scoff too much it'll make you feel a little sick.

J. I.

KEITH MOON:
Two Sides Of The Moon (Polydor 2442 134).

When a member of a well-known band does a solo album he has to sing by definition. When that member is a drummer it makes it difficult, when it's Keith Moon from the Who it's darn nigh impossible. Keith Moon can't sing. Okay, so he's been stifled as a vocalist in the Who for umpteen years (it seems there's good reason for that) and he needs to let go his frustrations. But an imaginative album cover and impressive backing tracks doesn't make up for a deep, flat, out-of-tune voice. There's a host of well-known names — Joe Walsh; Ringo Starr; Harry Nilsson; Rick Nelson — playing on well-known tracks — Beach Boys', Don't Worry Baby; The Beatles', In My Life. It's obviously difficult for a drummer to only highlight his skins-skill, but Moon should have taken a seat nearer the back when the vocals came round. As a Moon loon this album is eccentrically great, but taken seriously on a

KEITH MOON:
impressive line-up for a big cover up.



musical level — oh dem tones.

MT

THE SENSATIONAL ALEX HARVEY BAND:
Tomorrow Belongs To Me (Vertigo 9102 003).

The last two SAHB albums, while both good, were not easy to listen to and tended to leave you feeling somewhat punch-drunk. This one is much easier on the ear and unquestionably the band's best to date. The songs are better, the words are better and the playing is much more

FOX: pat on the back for a pleasant performance

subtle than on previous albums. There's a wide variety of styles here. The opening track, Action Strasse, is an excursion into Bowie territory being very much in the same vein as Diamond Dogs or Watch That Man. Then there's the white soul flavoured Soul In Chains, the hymn-like ballad title track and one of those epic story songs, which are Alex Harvey's speciality. It's called The Tale Of The Giant Stoneater and it's better than any of the band's old story classics like Framed — a real extravaganza, which should be absolutely devastating on stage. The only track about which I have any doubts at all is the title song. The

CAMEL: vastly underrated.



CAMEL:
The Snow Goose (Decca SKLR 5207).

Camel are a vastly underrated band. Their last album Mirages was greatly ignored, yet it remains a truly imaginative piece. Imagination and melody are key-points in Camel's approach to music, which hinges basically on an infrastructure of recurring themes embellished by secondary, underlying themes. And both the secondary and major themes are simple enough to listen to without getting bogged down in synthesized technicalities.

MT

A BAND CALLED O:
Oasis (Epic EPC 80596).

What's this, English hard rock meets R&B? Could be. They're a tight riffy outfit employing synthesizer and congas for your added comfort and they sound clean and fresh, if a little lacking in finesse. Never mind, Pix, the singer, has a great bluesy rock voice and Craig Anders wields a telling axe. Further, they use neat rhythmic arrangements while surviving inadequate lyrics. Try some.

P. H.

EMMYLOU HARRIS:
Pieces Of The Sky (Reprise K54037).

On the strength of past work, notably with Gram Parsons, this lady has quickly risen to country Queen status — and surprisingly. Emmylou's voice is dramatic and distinctive enough without ever going over the top like so many of her ladies in waiting. Add to that her impeccable taste in both songs and musicians and it comes as no surprise that this album is an instant classic of its type. No-one could honestly dislike it and a lot of people will love it very much.

P. H.

RAMSEY LEWIS:
Sun Goddess (CBS 80677).

An instant atmosphere record, smooth yet full of musical appeal in Lewis's distinctive piano style — using Fender Rhodes, and synthesizer as well as conventional keys. P. H.

VARIOUS ARTISTS:
Country Matters (CBS 22002).

Now listen brothers, just 'cos the forecast is funky, that don't mean man can't take a little laid back country music now and then. Problem is, finding an album that doesn't sound like a horse thief singing for his supper or one long work out for grease-fingered pickers. This one is the perfect compromise for uncommitted straw suckers. The people at CBS have shovelled their whole farmyard collection into one big bag and sprayed it out over two albums at a special £2.99 price. That means the goodness of Johnny Cash, Kris and Rita, Roy Orbison, Charlie Rich, and more important Charlie McCoy, are nestled together to make a completely non-boring country set.

P. H.

THE SADISTIC MIKA BAND:
Black Ship (Harvest SHSP 4043).

Taken as a whole this is utterly indescribable, so we'll take it step by step. The first side is composed of suites rather than songs. A few minutes into it and you'll be trying to decide whether they

sound like Pink Floyd more than music, or vice versa. Then suddenly in comes this female voice (Mika) sounding like a cross between Abba and Millie of My Boy Lollipop fame. She has her sing, then there are a few snatches that sound like Love, before some more Floydery and a majestic end to the side. Part two is made up of six distinct tracks, the first of which sounds like the sort of music Fellini might use if he were making a Kung Fu movie. That's followed by a track featuring lead vocals by Kazuhiko Katoh, who sounds like an Oriental tout rattling off the odds. After that things calm down with a pretty pop song, before they launch into a Shaftish type of number called Suzi, Suzi. It might equally well have been named Ah Soul. Then there's another pop song with a break that could earn them the name Average Yellow Band and an ethereal thing to go out on. Like it all or not boring it isn't.

RF-C

FANIA ALL STARS:
(Island ILPS 9331).

With Billy Cobham, Manu Dibango, Jan Hammer, and Jorge Santana (Carlos's brother) this album boasts the ultimate in super sessions. So briefly, it's latin-based percussive big-band virtuosity. Afro-Cuban meets Afro-American, as the sleeve notes say. Anyone currently into big band's second coming, will love it all.

P. H.

Billy Swan
New Single



'Don't be cruel'



MNT 3244

WHO, WHEN AND

WELL, FOLKS, this is it — the week that the Bay City Rollers start their second major British Tour. We've all heard that we may not get the opportunity to see them perform live again before 1976 so it's up to you to make the best of this current tour. The tour starts April 27 and goes right through until June 1. This week you can see the lads at Glasgow Apollo, April 27, Edinburgh Odeon 28, and Dundee Caird Hall, May 1.

Another "must" this month is the Slade tour which has been announced as the last tour by the group in the foreseeable future in Britain. This coming week you can see them at Southampton Gaumont April 23, London New Victoria 25/26, Wolverhampton Civic Hall, 27.

THURSDAY

April 24th
GENESIS, City Hall, Newcastle.

WHERE

DRIFTERS, Barbarella's, Birmingham.
JONATHAN KELLY, St. Andrew's Hall, Norwich.
JUDAS PRIEST, Cleopatra's, Derby.
DR. FEELGOOD, Pavilion, Bath.

K E V I N COYNE / KURSAAL FLYERS, University of Strathclyde.

BYZANTIUM, SX Plaza Club, St. Helens, Lanes.

RORY GALLAGHER, Leeds University.
YES, De Montford Hall, Leicester.

FBI, Speakeasy, 48 Margaret Street, London W1.

MAGNA CARTA, St. Andrew's University, Fife.

GEORGE MELLY, Bull Hotel, Bridport.

CISCO, American New College, Arundel.

LACE, Tiffany's, Bournemouth.

UPP, Worsley College, Swindon.

FUMBLE, Palace Ballroom, Aberdeen.

MAC & KATIE KISSOON, Club Gemini, Hartlepool.

KENNY, Drill Hall, Lincoln.

NUTZ, Marquee, 90 Wardour Street, London W1.

ARIEL, Greyhound, Fulham.

HUSTLER, Nag's Head, High Wycombe.

DR. FEELGOOD, Bristol University.

HELEN REDDY, New Theatre, Southport.

YES, De Montford Hall, Leicester.

FBI, Westfield College, Hampstead.

LABI SIFFRE, Pavilion Theatre, Sandown, Isle of Wight.

LINDA LEWIS/MOON, Sheffield Polytechnic.

GEORGE MELLY, Drill Hall, Torrington.

SLACK ALICE, White Hart, Willesden.

ACE, Bath University.

MAC & KATIE KISSOON, Top Hat, Spennymoor.

MARMALADE, Samantha's, Exmouth.

KENNY, Volunteer Hall, Duns.

DR. FEELGOOD, Bristol University.

DR. FEELGOOD, Pavilion, Hemel Hempstead.

JOHN PEEL, Southampton University.

CAMEL, Leicester Polytechnic.

GEORGE MELLY, Arts Guild, Bridgewater.

STEELEYE SPAN, Odeon, Hammersmith.

LINDA LEWIS, Bradford University.

ACE, Bristol Polytechnic.



SLADE: Last tour

FRUPP / DRAGONFLY, Dings Cross Theatre, London.

UPP, Boat Club, Nottingham.

MARMALADE, Castle Hotel, Llandoverly, South Wales.

MAC & KATIE KISSOON, Baths Hall, Scunthorpe.

KENNY, The Moorings, Largs, Scotland.

SUNDAY

April 27th.

HELEN REDDY, Theatre Royal, Drury Lane, London.

FRUPP, Civic Hall, Gravesend.

GENESIS, Palace Theatre, Manchester.

PILOT, City Hall, Newcastle.

SLADE, Civic Hall, Wolverhampton.

FAST EDDY, Staging Post, Leeds.

YES, Empire, Liverpool.

LABI SIFFRE, Bangor University.

WITCHES BREW, Newlands, 40 Stuart Road, London SE15.

MAGNA CARTA, Heriot Watt University, Edinburgh.

CAMEL, Civic Hall, Guildford.

GEORGE MELLY, Quay Club, Exeter.

10CC, New Theatre, Oxford.

FBI, Torrington, 4 Lodge Lane, London N12.

KOKOMO / BETTY WRIGHT, Roundhouse, Chalk Farm, London NW1.

HALF HUMAN BAND, Saxon Tavern, London SE6.

MAC & KATIE, Fiesta, Stockton.

KENNY, Grand Hall, Kilmarnock.

SATURDAY

April 26th

RORY GALLAGHER, Usher Hall, Edinburgh.

GONG / GLOBAL VILLAGE TRUCKING COMPANY, Stadium, Liverpool.

JUDAS PRIEST, Ammanford Civic Hall.

SLADE, New Victoria, London.

DR. FEELGOOD, Pavilion, Hemel Hempstead.

JOHN PEEL, Southampton University.

CAMEL, Leicester Polytechnic.

GEORGE MELLY, Arts Guild, Bridgewater.

STEELEYE SPAN, Odeon, Hammersmith.

LINDA LEWIS, Bradford University.

ACE, Bristol Polytechnic.

FRIDAY

April 25th

FRUPP, Surrey University, Guildford.

GENESIS, City Hall, Newcastle.

DRIFTERS, Barbarella's, Birmingham.

GONG/GLOBAL VILLAGE TRUCKING COMPANY, St. George's Hall, Bradford.

THREE DEGREES, Odeon, Hammersmith.

SLADE, New Victoria, London.

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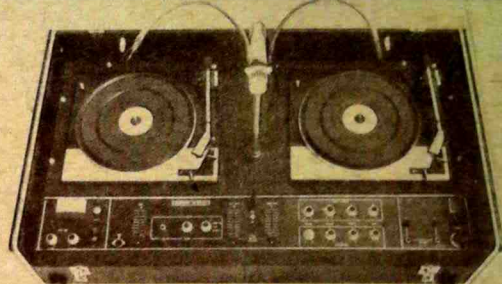
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DISCOS

SEE DISCO LINEAGE ON PAGE 31

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TAMMY STANDS BY HER HIT

FOURTH TIME round for Tammy Wynette's Stand By Your Man, three times as a hit.

It was first recorded in 1967 and released in the UK that year, but was not a hit that time; then again in 1971 and now in 1975 it has entered at 42 and looks like being a big hit for the third time.

Another aspect of the current Wynette success is that she is one of three Tammy's in the listings. Tammy Jones is in at 30 with Let Me Try Again and Tammi Lynn is in the breakers with I'm Gonna Run Away From You.

A heap of trouble

POOR OLD David Byron from Uriah Heep, Smashed his £4,500 V12 Jag the other day, and most upset was he by that. But something else got up his nose as well.

After the crash he nipped out to buy a replacement vehicle, an £8,000 Massarratti, but found that the fuel

REFLECTIONS

EDITED BY PETER HARVEY

Say hello to Aunt Mimi



OKAY, HANDS up all those who saw the John Lennon interview on Old Grey Whistle Test. Wasn't it a gas? Lennon back in sparkling form with pre-split wit spurting from his mouth like chocolate brownies from a biscuit shop.

All through Lennon's life there has been one name re-occurring. That of Aunt Mimi who brought him up in those early days in Liverpool. Not many people know what she looks like, and we haven't many photos of her. But we did come across this oldie, but goldie snap of the very famous Aunt Mimi in our vaults.

Well done Aunt Mimi. Bet she was watching the OGWT.



Roll over

THEY RUSHED down to the stage just to touch his out-stretched hand, one female fainted, and the shouts for encores was never ending.

So who was that all about, David Cassidy; Les McKeown; Donny Osmond; Gary Glitter; No. Those scenes come from the recent UK tour of Perry Como, the old swooner.

And to cap his touring success, RCA handed him a Platinum disc for £1m sales of his album And I Love You So. Rollers watch out.

consumption was so high, nine miles to the gallon, that he couldn't afford to run it as much as he would have liked, the price of petrol being what it is.

Well David, we're sure

you can live with this personal discomfort. I mean it's like all these old black and white films they're putting on television nowadays. It just makes a mockery of affluent society.

JUNGLE JIVE

THERE ARE stars and stars, and ... Fanshawe.

David Fanshawe, an explorer and musical journalist, is the sort of chap who gets down at his own disco press reception, invents a new dance craze, then blandly turns up at the Beeb the following day to write the theme music for a new television series.

Even his friends call him mad, while he's been known to tell the massed Press: "I'm a potato."

He's the man who composed African Sanctus, an album of rare African tribal music merged with Western spiritual themes, he's the star of a BBC documentary of the same name (you may have seen it on Easter Sunday) and he's the writer of a book of the same name.

"I'm one of the few pop stars / composers, who has half a page of raving review devoted to them in the Financial Times," he says enthusiastically,

"plus the most serious music papers taking an interest. I cross all musical boundaries."

David was a film editor taking classical piano lesson with an exotic French baroness when he

decided to take music very seriously. First he got himself a job as a male model with Canterbury Art School then he presented himself to the Royal College of Music.

"Miraculously I won a scholarship by answering no questions at all," he recalls. "I merely decided I'd take my trousers off in front of the director and explain my situation. I was a male model at Canterbury Art School, was there anything he could do to help. Of course he said that won't be necessary."

No doubt Fanshawe was accepted for his completely eccentric approach. He spent six years studying harmony and composition and became a professional hitchhiker in the hols. Too cut a long story short, he conceived the idea for African Sanctus in a Cairo mosque when he suddenly realised the musical similarity in the call to prayer and its British equivalent.

In the same way, Fanshawe set an instant dance trend when he appeared at Colombos disco in London recently to promote his Harambee single. There he is demonstrating the dance.

wouldn't show leaving halls half empty, we hear. We also hear... that Alvin Lee's attempt to drive from Newcastle to Reading in two hours was only dashed when two (TWO) police cars chasing him radioed ahead for a third car to flag him down. He was driving at 129 mph. Now what about Keith Moon: was his bum touched up for that album sleeve... and more important, what about the Wombles? Am't they just too splendid... to think some cheeky model asked for a share in the royalties of their new single... just for posing with them. Reely Sill, we're none of us perfect... thank God. BYE BYE xxx.

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Yesteryear Charts

- 5 years ago, April 18, 1970.
- 1 ALL KINDS OF EVERYTHING, Dana.
 - 2 BRIDGE OVER TROUBLED WATER, Simon & Garfunkel.
 - 3 CAN'T HELP FALLING IN LOVE, Andy Williams.
 - 4 KNOCK KNOCK WHO'S THERE, Mary Hopkins.
 - 6 SPIRIT IN THE SKY, Norman Greenbaum.
 - 10 GIMME DAT DING, The Pipkins.
 - 7 YOUNG GIFTED & BLACK, Bob & Marcia.
 - 5 WANDRIN' STAR, Lee Marvin.
 - 13 FAREWELL IS A LONELY SOUND, Jimmy Ruffin.
 - 12 I CAN'T HELP MYSELF, The Four Tops.
- 10 years ago, April 17, 1965.
- 1 THE MINUTE YOU'RE GONE, Cliff Richard.
 - 3 FOR YOUR LOVE, The Yardbirds.
 - 1 CONCRETE & CLAY, Unit 4-2.
 - 5 CATCH THE WIND, Donovan.
 - 6 HERE COMES THE NIGHT, Them.
 - 12 STOP IN THE NAME OF LOVE, The Supremes.
 - 13 TIMES THEY ARE A' CHANGIN', Bob Dylan.
 - 8 I CAN'T EXPLAIN, The Who.
 - 2 THE LAST TIME, The Rolling Stones.
 - 10 TICKET TO RIDE, The Beatles.
- 15 years ago, April 15, 1960.
- 1 MY OLD MAN'S A DUSTMAN, Lonnie Donegan.
 - 2 STUCK ON YOU, Elvis Presley.
 - 3 FALL IN LOVE WITH YOU / WILLIE & THE HAND JIVE, Cliff Richard.
 - 5 DO YOU MIND? Anthony Newley.
 - 4 HANDY MAN, Jimmy Jones.
 - 6 CATHYS CLOWN, The Everly Brothers.
 - 12 SOMEONE ELSE'S BABY, Adam Faith.
 - 8 SWEET NOTHIN'S Brenda Lee.
 - 10 FINEST AIN'T WHAT THEY USED TO BE, Max Bygraves.
 - 17 FOOTSTEPS, Steve Lawrence.

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