

RECORD MIRROR

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6p

COOL TIME IN THE HOT CITY

HE CAME, but didn't conquer. Just as his Carnegie Hall appearance some months back failed to trigger that surge of energetic support, Bolan's Big City bopping at the Academy of Music was curiously ineffectual against the stony masses.

Oh, there were a few screamers. And brief flashes of potential power. But the crowd remained seated, clapping politely, whistling their support, occasionally barking requests.

The evening was humid, vaguely threatening, with occasional, light washes of rain, but the

Academy of Music opened its doors for its Fall Opening and the unveiling of its new facilities. Once inside, however, it became increasingly obvious that, the more things change, the more tedious it seems. Some new paint, an extended stage with rows of blue bulbs defining three ramps for the performers to approach the masses.

So, the evening began with the Doobie Brothers, a very strong, no-nonsense band that runs solidly on a super-charged two-man percussion section, two drum kits trembling beneath matched shots. The Doobies faced an impassive audience with admirable spunk, playing powerfully, winning a surprising flurry of enthusiasm.

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inside:

CASSIDY IN LONDON

The hazards of superstardom.

CENTRE PAGES



PETE TOWNSHEND

The Who have a wider audience than the Rolling Stones.

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SLADE'S JIMMY LEA

I can see why they were scared of us.

PAGE 3

PLUS: FULL PAGE FOR JACKSON 5 FANS

PAGE 19



JOHNNY NASH

His latest single 'There are more questions than answers'



8351

the music people

David Cassidy —on his £400-a-day boat on the Thames —talks about the hazards of superstardom



THE FIRST signs that David Cassidy is in town, taking refuge on board a 200 ton luxury yacht become apparent as the taxi in which I'm riding passes close to the embankment of the Thames near Tower Hill. A crowd of young girls stand with their toes as close to the edge of the river wall as they dare, waving frantically at the boat. Others line the walk along by tower pier, where a tiny boat waits to transport a hoard of photographers back to land, and to pick up myself and other writers waiting on the pier, feeling already slightly seasick from the movement of the floating mass of concrete and wood.

"Over here!" scream

the fans as our boat swings round by them. "Take us with you!" But security is rigorously enforced. All passes are checked by a special security man on board the Ocean Sabre.

Still, that hadn't stopped two enterprising fans earlier in the day. While the tide was low they had waded out into the water, swimming out the rest of the way, almost within reach of David on the boat.

Screaming

"We were screaming at them to go back," said David, who had been hiding away in the lounge, eating the specially prepared meal... his first of the day. He had rushed out earlier to make a guest appearance on David Hamilton's Radio One show. Before arriving in Britain he had completed a live appearance in Detroit, undertaken the lengthy transatlantic flight, and had only managed to sleep for three hours before starting the rigorous routine for the sunny Wednesday. So he was taking a lifetime to collect himself before facing a Press conference.

He'd also been advised to keep out of view of his fans as much as possible, in case the temptation to plunge into the murky Thames water became too great for them. But some fans had found other ways of getting closer to their idol. Pleasure boats cruising up and down the river were passing close by the Ocean Sabre, and several groups of girls hung over the rails calling out to David. Some were unlucky; they spent their money in vain. But occasionally fans could catch a glimpse of him, and at one point during his interview as screaming voices got nearer, David glanced rapidly from side to side waiting to see where the girls would appear.

Being directed to the starboard side of the boat, he stood up, produced a dazzling smile and waved

encouragingly. The reply was a flurry of waving hands, accompanied by some adulatory squeals.

"That's really nice," said David, shaking his head slowly, seeming slightly bemused but evidently very happy. "Everybody likes to turn somebody else on, whether in a sexual or mental way," he admits. "There was a time when I couldn't cope with all this and I was looking at it all in a negative way. I kept thinking, 'I don't want to go out and face that'; but you have to balance things out properly. If I didn't think it was all worthwhile, I wouldn't be here in London."

While he is in London David is making plans for a tour here, as well as making a guest appearance on 'Top of the Pops'.

"I won't be singing anything though," he explained. "I had to clear an Equity thing, and they wouldn't allow me to sing unless I did a live appearance here. But

going to get into it." With a little more persuasion David adds; "They said would I do some nude shots, arty stuff. Anyways, they weren't nude," (they were cropped at the vital latitude!) "But I won't go into that. Well Jim Flood — I don't want to grind him in the ground he's not with me anymore, in fact he's not in the business anymore, for that reason I think — well he felt it would be a good idea. But it's old news."

David was being extremely guarded in his conversation on this subject. He was obviously uncomfortable, and he welcomed the next question about how well he gets on with his three half-brothers. Yet earlier comments he had made seemed to reflect the mark that that episode had made on him.

"I don't read many things about myself or would eat my guts out," says David. "It's just one person's interpretation of

Cassidy in London

By Val Mabbs

I didn't want to do that unless it would have been very good."

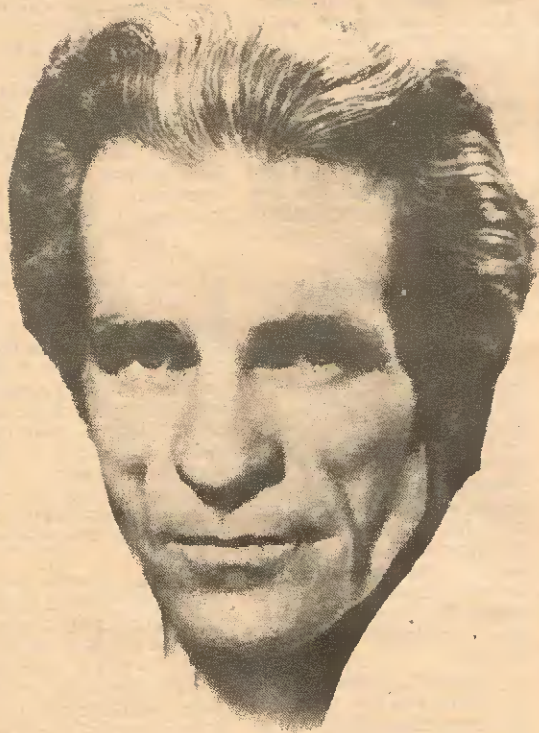
David and his management are taking great care to maintain the growth of his career, and David is desperately trying to forget that he posed nude for Rolling Stone magazine.

"I was really ill-advised by a fellow, who is no longer with me, needless to say," he says tentatively. "The pictures didn't really coincide with the story, but I'm not

another. They spend an hour with someone they don't know anything about, and they can come out with what they said in one hour. You can't possibly know someone that way. If I have a headache when they interview me, I could give the impression of being a horrible human being. If not, I might be in a great mood. Naturally I have times when I feel up and times when I'm down."

David makes no secret of the fact that he enjoys

Welcome to... Britain, The Johnny Cash Tour, and Pye Records



GLEN SHERLEY

whose new single 'LOOKING BACK IN ANGER' is due for release soon, with an album set for November.



PYE RECORDS (SALES) LTD.
A.T.V. HOUSE GREAT CUMBERLAND PLACE LONDON W.1



THE ENGLISH MINSTREL SANG BLUES LO

says Kin

HAVING SPLINTERED Mungo Jerry, both pianist Earl and guitarist Pat have formed The Kin Boogie Band with a view to giving that music must come from your heart and your head if you want happy.

The two original members believe that Jerry went shortly after in the meretime when they had genuine respect on the circuit and from the musicies in general. Together Dave Lambert, who is a songwriter who has been scene for some years and with the old group on a few occasions, they have a new Trouble at Mill produced Straws' Dave Cousins.

I was he, together with pianist Dave Lambert who married in a London pub recently, talk to me about the Boogie and where they go from here.

"You can hear on the record that there are a number of different musical styles," said "We do a couple of traditional folk numbers like Goin' to the Man and Go Down You Miners and at the same time blues numbers like Keep Hands Off My Woman and over Blues, which is just a humour to a blues riff.

"I think the whole thing, relaxed and happy because was the way we felt recording at the Manor — it was an enormous release of energy genuine good feeling. We



s of phone number, four changes of address and the problems of living down that nude photo session

being the centre of attention, but he does say that when he thinks about the fans who scream after him, and the kind of reckless things they do just to try to get within reach of him, he finds it hard to visualise himself as the focal point of their desires.

"I don't really think there's any magic about me," says David. "Well if there is, I have no idea what it is. In the beginning I was really taken aback by all this. People ask me what I think about it, but I've adjusted myself. If you're poor, you adjust yourself to that; the same as you adjust yourself to being wealthy. You have to cope with it."

Just the same, David expressed the feeling that his trip to London was hard work, and hadn't been a holiday.

"Every night I'll sit down and someone will tell me what I'm doing the next day. I'm not one for parties, but there is going to be a party on the boat, I

idy don

gather . . ."

David was asked of he was aware of being exploited, or if he believed he was exploited by people who print posters, photographs and T-shirts depicting his face.

"People take advantage of a situation, and they know they can sell things like that," he explained. "It's like Archie Bunker, he's a really popular character in the States, everyone has badges with him on, now."

Another problem that can come to stars of the David Cassidy status, is



the receipt of abusive letters, or threats.

"I'm discreet enough not to get into a situation where I'm vulnerable," David said confidently. "A lot of people are really vulnerable, being in the public eye, wealthy and attractive . . . but I don't think anyone's ever ready for that kind of thing."

"Some girls seem to manufacture an association with me, but I don't hear the stories they tell first-hand, so I don't

know much about that. But a lot of stories are written about me, some totally contrived in every way."

And had there ever been any problems with jealous boyfriends who had listened too closely to their girlfriends stories?

Jealous

"Well I've never been attacked by jealous boyfriends, but I'm not looking forward to it happening!" said David breaking into a laugh.

"Any paternity suits?" asks a voice. "None" is the firm reply, though David adds it's always possible that some will be served on him — interpret that as you wish!

Other points that arose during the interview. David owns two dogs — a tri-coloured English setter and a sheep dog, and he now shares his home with them and a housekeeper, cook, and his mother, who is visiting. Generally, though, David has lost touch a little with

his parents, and in fact says he's been passing messages to his father via a chauffeur who has driven them both!

In the last two months David has had his phone number at home changed no less than eight times, and is forced to believe that someone at the phone company is leaking his number. As he is also followed home a lot, David has also moved home four times, and now guards the situation of his home carefully.

NG BEFORE THE NEGRO

g Earl's Dave Lambert now with the Strawbs (see page 4)

from st Colin l King g Earl o prov- e natu- not just to be

ers fir- lost its Sum- some college al crit- r with inger- on the sat in uple of album ed by

uitar- teria- ntly to e Band e. album differ- Dave. itional o Ger- lurde- their Your Bov- ckney

is so e that ling it s an es and nearly

drove our sound engineer mad with the practical jokes — boiled eggs in guitars, bird-eating spiders (stuffed) in all the beds. Paul got locked in the bathroom for a day. It was great fun to do.

"I don't know what is left of Mungo Jerry but I think Colin and Paul would like to feel it was the genuine enthusiasm we all have for those poor country-blues musicians like Jesse Fuller and Leadbelly who played things with such genuine sincerity and enjoyment. Totally unpretentious on cardboard guitars because they couldn't afford real ones — but with an infectious quality that made every one want to be a part of the music and able to join in and share."

"Humour is a part of the music. It's a part of life and we want our music to be a reflection of ourselves. We intend to bring it into our act when we start live gigs in September and break down a few barriers with a few laughs — but neither do we want to turn it into a circus. More than anything else we would like a little respect for doing something we believe in but without having to be pompous about it."

"There are people who manage it today like Ray Davies — he's really the Noel Coward of rock and roll. He manages to bring humour into his music without it becoming specific or egotistical — it's just a part of his music."

"I hope we're not going to come in for any of this old cobbler's about coloured people being the only people who should or could

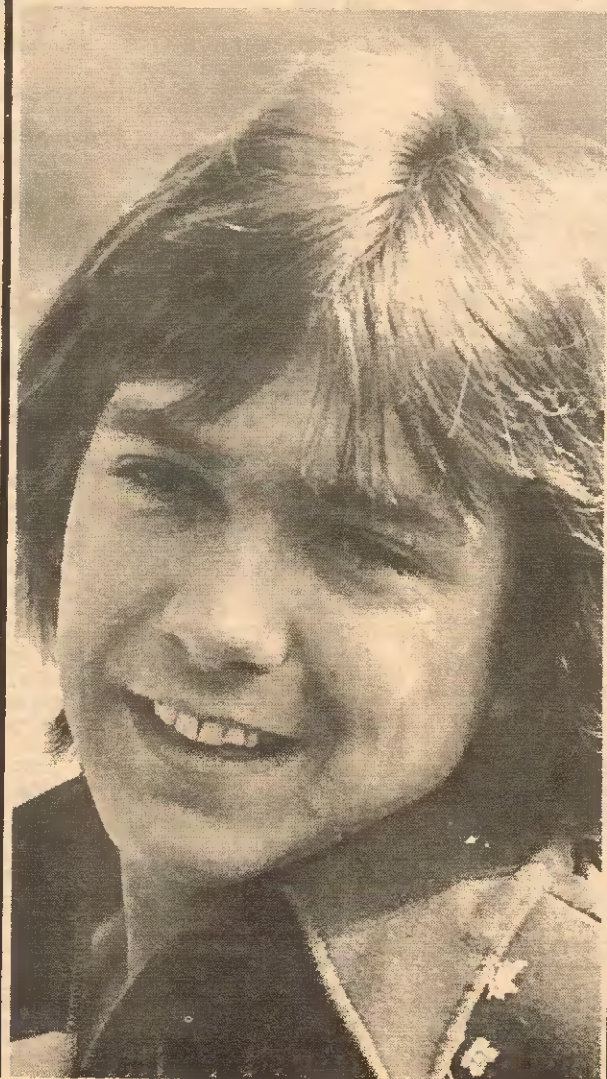
sing 'blues' — that argument is just too infantile for words. The English minstrels were singing blues long before the American negro ever got hold of the music as a result of African rhythm being mixed with English chapel music. Blues are just a state of mind anyway."

"What we definitely do not want to do is find ourselves put into any category which could be considered vaguely pretentious like Hawkwind — they even make their audience pretentious in my opinion. All they do for me is to put me to sleep. I mean come on lads — let's have a laugh. I did a gig with them some weeks back and got up and sang 'Happy Birthday' to someone to relieve the tension."

"One of the reasons we play rock music and one of the reasons I like rock music is because it is so unpretentious. I don't think it's possible to have pretentious rock music — not real rock."

Dave's own musical background is quite interesting. Prior to his work as a solo artist he was in a Boys' Brigade Band in Acton, Hounslow in which a certain John Entwistle was the bugler.

"They're always on about Entwistle's French horn playing in the Who but really his bugle playing is incredible", said Dave. "When John had to play 'The Last Post' or pieces like that for parades or on special occasions the whole town used to stop and listen. It was beautiful."



IN NEXT WEEK'S RECORD MIRROR



THE BEATLES ARE COMING

The decade of The Beatles

IT's Ten years since the release of Love Me Do, a single which heralded an unprecedented revolution on the world pop scene — the arrival of The Beatles NEXT WEEK Record Mirror looks back over the ten Beatle years* in a fantastic pull-out supplement, packed with pictures, quotes, anecdotes and the major highlights in the amazing career of John Paul, George and Ringo. Make sure of YOUR copy now.

Common Market Pop

Britain has usually given a cold shoulder treatment to Continental pop. But with the advent of the Common Market and the free interchange of artists and songs, it could be that the one-traffic situation will be changed. What is Common Market pop like today — and can it challenge Britain's supremacy? Read Record Mirror's top hit survey NEXT WEEK.

Plus

Elvis Presley



Special Rock Competition



Many Albums to be won

Record Mirror/B.B.C. Chart

This week's

Top Sounds

Singles

Now	Last week	Weeks in chart		
1	1	4	MAMA WEER ALL CRAZEE NOW Slade	Polydor 2058 274
2	14	1	CHILDREN OF THE REVOLUTION T. Rex	MARC 2
3	10	1	HOW CAN I BE SURE David Cassidy	Bell BELL 1258
4	2	7	YOU WEAR IT WELL Rod Stewart	Mercury 6052171
5	5	6	SUGAR ME Lynsey De Paul	MAM 81
6	3	11	IT'S FOUR IN THE MORNING Farro Young	Mercury 6052140
7	4	6	VIRGINIA PLAIN Roxy Music	Island WIP 6144
8	8	6	AIN'T NO SUNSHINE Michael Jackson	Tamla Motown TMG 826
9	22	1	TOO YOUNG Donny Osmond	MGM 2006113
10	20	5	COME ON OVER TO MY PLACE The Drifters	Atlantic K 10216

11	6	7	STANDING IN THE ROAD Blackfoot Sue	DJM JAM 13
12	12	5	LIVING IN HARMONY Cliff Richard	Columbia DB 8917
13	9	9	I GET THE SWEETEST FEELING Jackie Wilson	MCA MU 1160
14	7	7	ALL THE YOUNG DUDES Mott The Hoople	CBS 8271
15	25	3	WIG-WAM BAM SWEET Jnr. Walker & The All Stars	RCA 2260
16	21	5	WALK IN THE NIGHT Jnr. Walker & The All Stars	Tamla Motown TMG 824
17	23	5	BIG SIX Judge Dread	Big Shot B1 608
18	28	4	SUZANNE BEWARE OF THE DEVIL Dandy Livingstone	Horse Hoss 16
19	13	13	SILVER MACHINE Hawkwind	United Artists UP 35381
20	38	1	MOULDY OLD DOUGH Lieutenant Pigeon	Decca F 13278

21	18	7	LEAN ON ME Bill Withers	Sussex/A & M AMS 7004
22	11	7	LAYLA Derek & The Dominoes	Polydor 2058 130
23	29	4	WHO WAS IT Hurricane Smith	Columbia DB 8916
24	15	9	THE LOCOMOTION Liole Eva	London HL 9581
25	17	10	POPCORN Hot Butter	Pye FN 25583
26	24	12	BREAKING UP IS HARD TO DO Partridge Family	Bell Mabel 1
27	—	—	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N ROLL) Gary Glitter	Bell BELL 1259
28	16	11	SCHOOLS OUT Alice Cooper	Warner Bros. K 16188
29	27	10	RUN TO ME Bee Gees	Polydor 2058 255
30	43	1	JOHN I'M ONLY DANCING David Bowie	RCA 2263

31	34	3	HONKY CAT Elton John	DJM DJS 269
32	45	3	MAYBE I KNOW Seashells	CBS 8218
33	32	4	LONG COOL WOMAN IN A BLACK DRESS Hollies	Parlophone R 5939
34	37	1	LIGHT UP THE FIRE Parchment	Pye 7N 45178
35	30	15	PUPPY LOVE Donny Osmond	MGM 2006 104
36	19	8	TOO BUSY THINKING ABOUT MY BABY Mardi Gras	Bell BELL 1226
37	26	11	SEASIDE SHUFFLE Terry Dactyl & The Dinosaurs	UK 5
38	33	14	I CAN SEE CLEARLY NOW Johnny Nash	CBS 8113
39	35	6	HEY KENS SERENADE/THE DAY IS OVER Royal Scots Dragoon Guards Band	RCA 2251
40	31	6	JOURNEY Duncan Browne	RAK 135

41	41	6	LOVE LOVE LOVE Bobby Hebb	Philips 6051 023
42	37	16	CIRCLES New Seekers	Polydor 2058 242
43	—	—	YOU'RE A LADY Peter Skellern	Decca F 13333
44	49	1	OUTA SPACE Billy Preston	A & M AMS 7007
45	—	—	BURLESQUE Family	Reprise K 14196
46	—	—	DONNA 10CC	UK 6
47	—	—	YOU CAME, YOU SAW, YOU CONQUERED Pearls	Bell BELL 1254
48	—	—	BACK STABBERS O'Jays	CBS 8270
49	—	—	I WON'T LAST A DAY WITHOUT YOU Carpenters	A & M AMS 7023
50	—	—	ALL FALL DOWN Lindisfarne	Charisma CB 191

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.

Albums

Now	Last week	Weeks in chart		
1	1	8	NEVER A DULL MOMENT Rod Stewart	Mercury 6499 153
2	2	9	TWENTY FANTASTIC HITS Various	Arcade 2891 001
3	3	10	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel	CBS 69003
4	4	25	SLADE ALIVE Slade	Polydor 2383 101
5	10	38	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
6	8	13	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
7	7	8	MOODS Neil Diamond	Uni UNLS 123
8	15	18	CHERISH David Cassidy	Bell BELLS 210
9	16	6	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
10	5	10	SCHOOLS OUT Alice Cooper	Warner Bros K56007
11	14	12	TRIOLOGY Emerson, Lake and Palmer	Island ILPS 9186
12	6	8	THE SLIDER T. Rex	WEMI BLN 5001
13	13	9	ROXY MUSIC Roxy Music	Island ILPS 9200
14	18	17	HONKY CHATEAU Elton John	DJM DJLPH 423
15	25	36	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
16	—	—	CLOSE TO THE EDGE Yes	Atlantic K 50012
17	12	9	LOVE THEME FROM "THE GODFATHER" Andy Williams	CBS 64869
18	9	16	TWENTY DYNAMIC HITS Various	K-TEL TE 292
19	17	38	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
20	11	29	AMERICAN PIE Don McLean	United Artists UAS 29235
21	26	11	ELVIS AT MADISON SQUARE GARDEN Elvis Presley	RCA Victor SF 8296
22	19	7	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
23	47	6	THE EDWARD WOODWARD ALBUM JAM LAL 103	Reprise K54005
24	29	30	HARVEST Neil Young	Parlophone PCS/PMC 7027
25	30	4	SGT. PEPPER'S LONELY HEART CLUB BAND Beatles	Purple TFS 7504
26	28	4	MACHINE HEAD Deep Purple	Lindisfarne Charisma CAS 1025
27	22	11	NICELY OUT OF TUNE Lindisfarne	Charisma CAS 1025
28	32	3	LOVE IT TO DEATH Alice Cooper	Warner Bros K46177
29	31	35	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
30	34	16	EXILE ON MAIN STREET Rolling Stones	Rolling Stones COC 69100
31	40	11	ANDY WILLIAMS GREATEST HITS Andy Williams	CBS 63920
32	23	11	TAPESTRY Carole King	A & M/Ode AMLS 2025
33	—	—	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
34	—	—	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108
35	27	17	BREAD WINNERS Jack Jones	RCA Victor SF 8280
36	46	3	MOTOWN CHARTBUSTERS VOL. 3 Various	Tamla Motown STML 11121
37	21	9	IN SEARCH OF SPACE Hawkwind	United Artists UAS 29202
38	36	8	TAPESTRY Don McLean	United Artists UAS 29350
39	20	5	HISTORY OF ERIC CLAPTON Eric Clapton	Polydor 2659012
40	—	1	CARLOS SANTANA AND BUDDY MILES LIVE! Carlos Santana and Buddy Miles	CBS 65142
41	43	8	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers	Polydor 2383 103
42	—	—	ALL THE YOUNG DUDES Mott The Hoople	CBS 65184
43	—	—	A SONG FOR YOU Carpenters	A & M AMLS 63511
44	—	—	HUNKY DORY David Bowie	RCA Victor SF 8244
45	35	19	ARGUS Wishbone Ash	MCA MDKS 8006
46	—	1	AFTER THE GOLDRUSH Neil Young	Reprise K 44088
47	—	1	JOHNNY CASH AT SAN QUENTIN Johnny Cash	CBS 63629
48	—	1	BRITISH CONCERT Nana Mouskouri	Fontana 6651 003
49	50	3	FIRST TIME EVER I SAW YOUR FACE Johnny Mathis	CBS 64930
50	37	11	LIVING IN THE PAST Jethro Tull	Chrysalis CJT 1

5 years ago 10 years ago

1	3	LAST WALTZ Engelbert Humperdinck
2	2	ILL NEVER FALL IN LOVE AGAIN Tom Jones
3	1	SAN FRANCISCO (FLOWERS IN YOUR HAIR) Scott McKenzie
4	12	EXCERPT FROM A TEENAGE OPERA Keith West
5	1	THE HO SET THAT JACK BUILT Alan Price Set
6	5	EVEN THE BAD TIMES ARE GOOD Tremeloes
7	7	JUST LOVING YOU Anita Harris
8	10	WE LOVE YOU DANDELION Rolling Stones
9	8	I WAS MADE TO LOVE HER Stevie Wonder
10	18	ITCHY COO PARK Small Faces

1	1	I REMEMBER YOU Frank Ifield
2	3	THINGS Bobby Darin
3	3	SEALED WITH A KISS Brian Hyland
4	6	ROSES ARE RED Ronnie Carroll
5	2	SPEEDY GONZALES Pat Boone
6	4	GUITAR TANGO Shadows
7	8	BREAKING UP IS HARD TO DO Neil Sedaka
8	—	SHE'S NOT YOU Elvis Presley
9	7	ONCE UPON A DREAM Billy Fury
10	9	ICAN'T STOP LOVING YOU Ray Charles



DOUG SAHM of SIR DOUGLAS QUIN-TET fame has been signed to Atlantic as part of their move into the country field. . . . THE PARTRIDGE FAMILY already have a greatest hits album out in the States, so, belatedly, has OTIS REDDING . . . RCA re-releases well chosen, with the "new" ones by SAM COOKE, FLOYD CRAMER and NEIL SEDAKA all well worth a play in 1972, too. . . . What have MARC BOLAN and MARTIN CHIVERS got in common? No, it's not muscular thighs, nor the ability to bang it between the uprights — they're the newest "Keep Britain Tidy" poster people. . . . COUNTRY JOE McDONALD preceded THE WHO in Paris, and now has a band including three women in a six-piece band, including some remnants from BIG BROTHER & THE HOLDING COMPANY. Now, that's radical feminism. . . . CLODAGH RODGERS' brother LOUIS, a CBS promotion man, will be jogging from CBS to Record Mirror in the full Ireland football kit. No, it's not a keep-fit scheme, but a lost bet with RM's CHARLES "Cool as a Cucumber" WEBSTER as to the chances of MOTT THE HOOPLE reaching number one. . . . A note with colours matching the Ireland team will be in Louis hand for the outward journey only. . . . DANNY HUTTON of THREE DOG NIGHT at STEPPENWOLF reception. . . . Following recent Face piece on the many teams using Blue Is The Colour, we had a postcard from one we missed — Johnson Rangers Welsh Ladies Football team from Aberavon. . . . EMI label manager DUNCAN JOHNSON's Triumph Stag used for promotion purposes by Polydor's NEW SEEKERS — it's all for an upcoming RM Supplement. . . . And it would be nice to hear DUNCAN more often on the radio. . . . Note to WINGS — readers LIN ANSELL and TRICIA SCANLON keen to form a fan club. . . . Coming from Probe — B B KING's version of LOVIN' SPOONFUL's Summer In The City. . . . Are URIAH HEEP now Britain's loudest group. "Pardon, mate" say HEEP's fans. . . . MARSHA HUNT now has a veritable crew-cut! . . . STEVE PEREGRINE TOOK, once half of TYRANNO-SAURUS REX, has been signed by TONY SECUNDA. Wonder what happened to the other half. . . . One of CREAM's best-ever, Badge, is being re-issued. . . . Part of FAMILY jammed with ZOOT MONEY at reception for FAMILY's new Bandstand LP.

JAMES HAMILTON'S DISCOTHEQUE PICKS

DANNY AND THE JUN- father" (Paramount IORS: At The Hop; Rock PARA 3023) Problem: And Roll is Here To Stay loved the movie and now (Probe GFF 107) Unbea- the tune, but how to fit it table R&R Oldies. The in? Answer: if Nino Rota Regents' "Barbara Ann" is "a", MICHEL LEGR follows well. AND's "Summer Of '42" CHRIS MONTEZ: Let's is "b", JAMES LAST's Dance (London HLU "Love Story" is "c", 10205) Classic Oldie. FRANCIS LAI's "Love Chubby Checker's "Let's Story" is "d", and MIKE Twist Again" cuts in well. NICHOLS AND ELAINE NEIL SEDAKA: Break- MAY's "A Little More ing Up Is Hard To Do; Oh Gauze" is "e", then both Carol (RCA 2259) Oldies. b + c + a and b + a + d DON GIBSON: Sea Of = perfect slushy se- Heartbreak; Oh Lone- quences for Late Nite some Me (RCA 2258) Smooth. Oh, and "e" Perky MoR/C&W Oldies, superimposed over "c" good with Bobby Darlin's deflates the lot! QED. "Things". THE SPINNERS: I'll Be NINO ROTA: Love Around (Atlantic K 10243) Theme From "The Fod- Great R&B.

"TOO MANY musicians are like spacemen. They come into a gig all off, like they just landed and they don't know how to relate to the working people. They think 'cos they're musicians they're the salt of the earth, but it's the working people who make up the audiences." So declared Peter Scott, one time member of Savoy Brown, who recently joined forces with Beggar's Opera, a group whose name is very misleading, if not totally off.

"Well, the name was all right when they started because they were into sort of classic rock, some of which we still include in the act," Scott explained. But, Beggar's Opera, in only three LP's have evolved into more of a diversified act than one specific sound. And for Peter Scott, it's been one diversified act after another to get to the sound he's making now.

"I started singing when I was 11. There was this millionaire philanthropist who left money to keep a chorus and orchestra going that was to be made up of working class kids, so it was a big thing that I got in it. But, I enjoyed it 'cos we didn't do just big classical pieces, we rearranged folk songs and even threw in a few sea shanties.

"I was with them till my voice cracked. Then I started singing around the local pubs and stuff. There was one called The Navigation where all the big acts rehearsed. Pros would rehearse in the afternoon and semi-pros would rehearse at night. People like Wayne Fontana and the Mindbenders used to practise there. Eric Haydock of the Hollies used to rehearse his band upstairs

and it was through him that I got my first professional job. That lasted until '67 then I gave it up when the band split and just got drunk for two years. I worked in engineering with my dad for a while.

"What got me back into music again was one night when I found myself starting to sing at a jazz club. I did it for quite a while and that's where I learned to develop my voice.

"You know, with early pop, you were just singing very soft, but in the jazz clubs I learned to sing from the chest. I was doing all these Bessie Smith and Joe Turner songs and they forced me to sing in my natural style, getting more power as I went along.

"Then I got married and my wife and I decided to give music one more chance, so we packed up and went to London. I must have done about thirty auditions before I got the job with Savoy

'I just got drunk for two years'

Brown. It was very ironic because the day I auditioned I had a bad case of the flu. Kim Simmonds rang up and said, If that's the way you sound when you're sick, then you must be all right when you're not."

"I was with Savoy for seven months during which time we did a large tour of the States with the Faces and the Grease Band. We were supposed to get a percentage of the profits, which came to over half a million dollars, but never saw it.

Beggars can be Looners

Peter Scott tells Robin Katz



That, and the fact that none of us could get along with Paul Raymond, the organist, is what broke us up.

"I worked with a small band after that, but the manager was a real grouser and I don't know where the record is now. Eventually I went back to shovelling chemicals in a factory. But, it was all right, you know. There was a great atmosphere there.

"I got into Beggar's Opera to replace Martin Griffith. The thing is, except for me, they're all from Glasgow, which is another industrial area and none of us are freaks. We're not into drugs and two of the guys don't even drink. We've done a tour of Portugal and are planning to do a tour in Germany and Italy as that's where we've been most successful."

At that point bass player, Gordon Sellar, alias "the bone" arrived. A member of Beggar's Opera since the early days, he explained the group's changes.

"We're doing more actual harmony instead of musical arrangements. The most distinct thing about the band is that onstage we produce a very clear sound."

'Marc Bolan makes me ill'

And, added Scott, "we just exaggerate our natural silliness when we get onstage. There are five of us. Raymond Wilson, is our drummer and really the star of the show, in the Keith Moon sense. He comes out in full Scottish dress, kilt and all and he doesn't sit still on his drums the way most

drummers do." "Alan Park," continued Gordon, "is our organist. He's basically quiet, but an absolute perfectionist in everything. It was Alan who wrote the insert to the Poet and the Peasant, which is a piece that we still do. And there's Rick Gardiner who is our lead guitarist. I play bass and Peter does the vocals."

In terms of success, Beggar's Opera cannot see themselves as possible superstars ("Marc Bolan makes me ill", says Scott) although they aren't arguing with the idea of success.

"We'd like to have a good single but we don't want to deliberately write some little pop song just to get a hit," says Sellar.

"Just look what happened to Free in the States. They had one major hit with All Right Now, they got to the States, and tons of teenies turned up for their shows. I'd rather not have a hit than have that."

"The group has changed in three albums. We've tried different things. We did McArthur Park on the new LP, just because it's a song that all of us like. One critic said we had done a complimentary version of a completely misunderstood song. The key tempo changes that the group started with are still there. We now use them to ornament the music instead of them being the music. We're using them in context."

It is very apparent that Scott's joining the group can only be for the better. A bunch of working class lads getting together to make good music instead of just money, regardless of the noise, is a refreshing change.

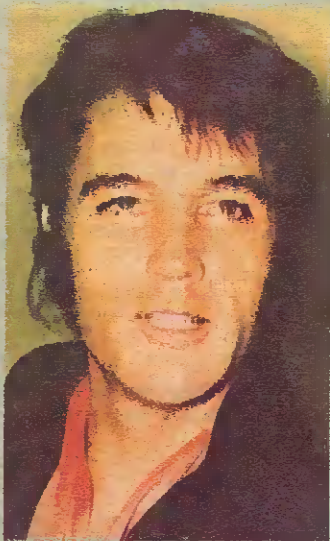
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