

Inside: FACES' RONNIE: 'Making our new album bored me stiff.' p9.

RECORD MIRROR

A BILLBOARD PUBLICATION

APRIL 14 1973

STILL ONLY 8p

**LOOK OUT
David and Donny...**



**...here comes
SIMON TURNER!** ➔

See page 14.



THE SWEET:

No pot of gold at the end of our Rainbow! p7.

DIANA ROSS:

How the Tamla Lady Sang The Blues. p10.

ARGENT:

Rock 'n' rolling round the States. p27.

THE HANDLEY FAMILY:

How opportunity knocked more than once! p14.

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart		This week	Last week	Weeks on Chart	
1	1	X	GET DOWN Gilbert O'Sullivan MAM 96	1			HOUSES OF THE HOLY Led Zeppelin Atlantic K 50014
2	3	X	TIE A YELLOW RIBBON Dawn Bell 1287				20 FLASH BACK GREATS OF THE SIXTIES Various K-TEL NE 494
3	5	4	I'M A CLOWN / SOME KIND OF A SUMMER David Cassidy Bell Mabel 4	2	1	3	40 FANTASTIC HITS FROM THE 50's & 60's Various Arcade ADEP 3/4
4	2	6	TWELFTH OF NEVER Donny Osmond MGM 2006 199	3	2	X	FOR YOUR PLEASURE Roxy Music Island ILPS 9232
5	17	X	HELLO HELLO I'M BACK AGAIN Gary Glitter Bell 1299	4	7	X	BILLION DOLLAR BABIES Alice Cooper Warner Brothers K 56013
6	6	2	TWEEDLE DEE Jimmy Osmond MGM 2006 175	5	3	4	DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804
7	4	X	POWER TO ALL OUR FRIENDS Cliff Richard EMI 2012	6	5	3	TANX T. Rex EMI BLN 5002
8	8	7	NEVER NEVER NEVER Shirley Bassey United Artist UP 35490	7	4	3	TOGETHER Jack Jones RCA Victor SF 8342
9	9	X	LOVE TRAIN O'Jays CBS 1181	8	29	2	BACK TO FRONT Gilbert O'Sullivan MAM 502
10	13	X	PYJAMARAMA Roxy Music Island WIP 6159	9	10	21	ROCK ME BABY David Cassidy Bell BELLS 218
11	21	4	ALL BECAUSE OF YOU Geordie EMI 2008	10	8	8	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John DJM DJLPH 427
12	12	7	HEART OF STONE Kenny RAK 144	11	6	X	SIMON & GARFUNKEL'S GREATEST HITS CBS 69003
13	7	X	CUM ON FEEL THE NOIZE Slade Polydor 2058 339	12	9	38	CLOCKWORK ORANGE Soundtrack Warner Brothers K 46127
14	18	6	CRAZY Mud RAK 146	13	11	10	SLAYED Slade Polydor 2383 163
15	14	8	WHY CAN'T WE LIVE TOGETHER Timmy Thomas Mojoes 2027 012	14	14	18	BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS 63699
16	-	X	DRIVE-IN SATURDAY David Bowie RCA 2352	15	12	66	NO SECRETS Carly Simon Elektra K 42127
17	15	X	20TH CENTURY BOY T. Rex EMI MARC 4	16	21	13	MOVING WAVES Focus Polydor 2931 002
18	11	X	FEEL THE NEED IN ME Detroit Emeralds SANOS 6146020	17	19	13	PILEDRIIVER Status Quo Vertigo 6360 082
19	10	X	KILLING ME SOFTLY WITH HIS SONG Roberta Flack Atlantic K 10282	18	16	13	COSMIC WHEELS Donovan Epic 65450
20	20	2	AMANDA Stuart Gillies Phillips 6006 293	19	25	4	LARK'S TONGUES IN ASPIC King Crimson Island ILPS 9230
21	22	X	DUELLING BANJOS Soundtrack Eric Weissberg / S. Mandel Warner Bros. K16223	20	30	2	BURSTING AT THE SEAMS Strawbs A&M AMLH 68144
22	16	X	NICE ONE CYRIL Cockerel Chorus Young Blood YB 1017	21	17	7	THE STRAUSS FAMILY Cyril Ornadel/London Symphony Orchestra Polydor 2659 014
23	19	10	HELLO HURRAY Alice Cooper Warner Bros. K 16248	22	15	13	OVER AND OVER Nana Mouskouri Fontana STL 55 11
24	32	2	GOOD GRIEF CHRISTINA Chicory Tip CBS 1258	23	32	6	SLADE ALIVE Slade Polydor 2383 101
25	43	X	MY LOVE Wings Apple R 5985	24	20	52	LIZA WITH A 'Z' Liza Minelli CBS 65212
26	27	7	BY THE DEVIL Blue Mink EMI 2007	25	28	2	HOT AUGUST NIGHT Neil Diamond Uni ULD 1
27	23	7	LOOK OF LOVE Gladys Knight & The Pips Tamla Motown TMG 844	26	27	2	PORTRAIT OF DONNY Donny Osmond MGM 2315 108
28	24	X	GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE Jimmy Jelms Cube Bug 27	27	13	29	SIX WIVES OF HENRY VIII Rick Wakeman A&M AMLH 64361
29	28	X	GOD GAVE ROCK AND ROLL TO YOU Argent Epic 1243	28	22	8	CHERISH David Cassidy Bell BELLS 210
30	44	1	WAMBAM Handley Family GL 100	29	26	3	BIRDS OF FIRE Mahavishnu Orchestra CBS 65321
31	33	X	BROTHER LOUIE Chocolate (Track 2094 110) RAK 149	30	45	3	BYRDS Asylum SYLA 8754
32	44	1	WAM BAM Handley Family GL 100	31			FOCUS 3 Polydor 2659 016
33	49	1	NEVERTHELESS (I'M IN LOVE WITH YOU) Eve Graham / New Seekers (Polydor 2058 340)	32	33	13	BRITISH CONCERT Nana Mouskouri Fontana 6651 003
34	26	20	LONG HAIRD LOVER FROM LIVERPOOL Little Jimmy Osmond MGM 2006 109	33	39	2	EAT IT Humble Pie A&M AMLS 6004
35	36	5	BREAK UP TO MAKE UP Stylistics Avco 6105 020	34	34	2	THE RISE AND FALL OF ZIGGY STARDUST David Bowie RCA Victor SF 8287
36	39	4	I DON'T KNOW WHY David Williams MCA MUS 1183	35	36	X	SPACE ODDITY David Bowie RCA Victor LSP 4813
37	41	X	BLOCKBUSTER Sweet RCA 2305	36			GILBERT O'SULLIVAN HIMSELF MAM 501
38	25	8	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka RCA 2310	37	49	5	TEASER AND THE FIRECAT Cat Stevens Island ILPS 9154
39	40	2	SWEET DREAMS Roy Buchanan Polydor 2066 307	38	48	2	GREATEST HITS VOL. II Andy Williams CBS 65151
40	34	6	HEAVEN IS MY WOMAN'S LOVE Val Doonican Philips 6028 031	39			WHO DO WE THINK WE ARE Deep Purple Purple TPSA 7508
41	42		HEY MAMA Joe Brown Ammo AMO 101	40	35	9	TOO YOUNG Donny Osmond MGM 2315 113
42	29	13	BABY I LOVE YOU Dave Edmunds Rockfield ROC 1	41	23	17	TAPESTRY Carole King A&M AMLS 2025
43			MEAN GIRL Status Quo Pye 7N 45229	42	46	2	SOUND OF MUSIC Soundtrack RCA Victor SB/RB 6616
44	30	X	DOCTOR MY EYES Jackson Five Tamla Motown TMG 842	43			CLOSE TO YOU Carpenters A&M AMLS 998
45			EVERYDAY Don McLean (United Artists UP 35519)	44	24	3	LOST HORIZON Bell SYBEL 8000
46			PINBALL WIZARD/SEE ME FEEL ME New Seekers Polydor 2058 338	45			NEVER A DULL MOMENT Red Stewart Mercury 6499 153
47	33	8	LETTER TO LUCILLE Tom Jones (Decca F 13393)	46			THE OSMONDS LIVE MGM 2315 117
48			CINDY INCIDENTALLY Faces Warner Bros. K 16247	47			THE MUSIC OF JAMES LAST Polydor 010
49	31	X	STEP INTO A DREAM White Plains Deram DM 371	48			AMERICAN PIE Don McLean United Artists UAS 29285
50	42	X		50			SUPERFLY Curtis Mayfield Buddah 2318 065

NO change at number one but Dawn moving up to two, Cassidy to three and strong challenges to this trio from Jimmy Osmond and Gary Glitter. Roxy Music go into the 10 and Geordie almost there with a jump of 10 places.

Bowie hits the 20 at 16 but otherwise a pretty dull scene from 10 to 20. Everyone seems to be on the move down in face of the strength shown by recent entries.

Chicory Tip show promise with an eight place more from 32 to 24. Wings zoom 18 places to 25 from 43.

Just outside the 30 is the first solo outing from Roger Daltrey. The Handley Family are now really moving. This week they're at 32. Carly is also doing well having moved eight positions. Hot Chocolate with their insistent cry of Louie make first entry at 33.

Up to 15 go The New Seekers featuring Eve Graham. And Joe Brown is back! Take a look down at the breakers! Don McLean is in with the flip of the old Buddy Holly hit, Everyday. And not surprising to see Tom Jones making 48 with Letter To Lucille.

And what are the week's surprises? We expected Stuart Gillies to go higher than 20. Reports, though, suggest plenty of interest in his single. It should go up next time. Supremes were expected in with Bad Weather. It's been collecting lots of air-play. Really thought David Bowie would go into the Top 10 with no delay. Doubtless it will happen next week.

No surprise to see Status Quo entering at 44. This single belongs to their days with Pye. Now they're on the crest of the wave obviously lots of potential with their oldies. Surprising not to see a quick

follow-up from their present company.

Talking of companies brings one to this week's Chart Parade Company of the Week. It has to be Bell. They have three in the top five. These come from Dawn, David Cassidy and Gary Glitter. So a well-done to them. As Jan of Bell says, "we're knocked out."

And disappointments? Shouldn't Argent have gone higher? Stylistics still static at 36 and they should at least be in the 30. And no move for Roy Buchanan. Pity that.

So, next to the breakers. There are seven just waiting to come in apart from the good showing of those we name below.

Whatever Happened To You — the theme from The Likely Lads, Supremes and Bad Weather, Gene Pitney and 24 Sycamore, Free with Travelling In Style, Perry Como with And I Love You So, Hurricane Smith and Beautiful Day Beautiful Night and Sing from The Carpenters make the list.

Next week? Gilbert to remain at one? will Geordie surprise us even more by making at least the Top five? Can Joe Brown stage a really big come-back and hit the 30? What will be the chart placing for Roger Daltrey? Are Hot Chocolate at last to regain favour here after so much success in the States? Has the end come for Slade and Cum On Feel The Noize plus Neil Sedaka and That's When The Music Takes Me?

And will Andy & David Williams cling on to life in the 50? Is there to be no entry from Ricky Wilde and Simon Turner?

Look to next week's Top 50 and Record Mirror for the answers.

album for the charts



Roxy Music

Roxy Music — For Your Pleasure (Island) Record cover to sound, one gas of an album. A Roxy hit to kill the critics. Really storms along. What a piledriver the first track Do The Strand is with sax, piano and seemingly everything else taking-off. A classic is In Every Dream Home A Heartache. Spent half Saturday morning playing it. Same on Sunday evening. A real beaut.

NOW AT No. 4. Lynsey de Paul — Surprise (MAM) Surprise for many. They said she was a Top 50 single-maker. Album with many goodies. Not a dull track. Sexy as well.

breaking through

Joe Brown Hey Mama (Ammo-James) He's back on the chart trail. Ten years back he had That's What Love Will Do. Now it's happening with this slow, emotion packed Hey Mama.

David Bowie Drive-in Saturday (RCA) A Bowie monster. He's getting very commercial these days. Question is how high will it make first entry?

Neil Diamond Cherry (UNI) A raver of an opening. Attacking Diamond vocal. It's what they call commercial. Could do him a lot of good. It's selling.

The Bee Gees Saw A New Morning (RSO) The Peter Jones Chart Cert and it's making impact, right now.

Heads, Hands And Feet One Woman (Atlantic) This is our disco man James Hamilton's rave of the week. And what a thumper. Up with the knees and down with the feet. Yea, should be chartbound.



Neil Diamond

DALTREY OUT NOW



ROGER DALTREY of the Who has his first solo album released this week. Entitled *Daltrey*, it was recorded entirely at the private studio in Daltrey's farmhouse home. Adam Faith produced and Leo Sayer and Dave Courtney wrote the songs for the album, released on the Track label.

New Partridge disc from David

The new single by the Partridge Family, featuring the voice of David Cassidy, is now set for release on April 20. Title is *Walking in the Rain*, written by Phil Spector, Barry Mann and Cynthia Weil, and produced by Wes Farrell.

The single was originally to have been released on March 16, but was held back to make way for the *I'm a Clown* maxi-single, currently at number five in the charts.

David Cassidy is expected to go into the studios next month to record a follow-up.

David recently announced that he was to do no more work under the Partridge Family tag.

Bell Records, however, say he will be recording "at least two more" Partridge Family albums.

Camel go to States

PETER FRAMPTON'S *Camel*, whose first album is released on A & M on May 18, fly to the US next Wednesday for a two month concert tour, opening in New Orleans on Friday, their second American tour since the band formed last year.

A new single is scheduled for release in Britain in late June.



Strawbs for Rainbow

THE STRAWBS top the bill at the Rainbow theatre on Friday, 13 April, as the final show of their concert tour which, over the last six weeks, has taken the band to 48 appearances at 35 major halls to an estimated 200,000 people.

The Rainbow concert heralds the band's second concert tour of the US which begins in late April and lasts until the end of May and will be their last British appearance for the remainder of 1973 — though it is possible that they will play a festival during the summer.

THE Mixtures, the Australian group who had a No. 1 hit with *The Pushbike Song* two years ago, return to the recording scene with *Slow Train*, their first single for United Artists, to be released on Friday April 13.

Gilbert gets down to a hard tour

LENNON DENIES BEATLES RUMOUR

JOHN LENNON denied that the Beatles were to reform, in a television interview recorded in Los Angeles and broadcast on London Weekend's, *Weekend World*, last Sunday. "Just because three of us got together in one place doesn't mean that we'll reform," he said, adding that the other three ex-Beatles had been invited to America by him for a business meeting.

He said it was possible they might someday get together to play, but the problem was that "everybody has an image of the Beatles which is much bigger than the group actually was."

GILBERT O'SULLIVAN, currently topping the charts with *Get Down*, starts a gruelling 30-date concert tour of Britain and Europe on May 9 at Zurich.

After 11 European concerts on consecutive nights he takes a five-day break before kicking off the British half of the tour at the Festival Hall, London, on May 25.

The rest of the British dates are: Bournemouth Winter Gardens (26), Coventry Theatre (27), Preston Guildhall (28), Oxford New Theatre (31), Sheffield City Hall (June 1), Newcastle City Hall (2), Glasgow Kelvin Hall (3), Liverpool Empire (4), Ipswich Gaumont (7), Portsmouth Guildhall (8), Birmingham Odeon (9),

Manchester Odeon (10), Bristol Colston Hall (12), Cardiff Capitol (13), Croydon Fairfield Halls (14), Cork Savoy (18), and Dublin Carlton (19, 20).

Appearing on the same bill at all dates will be Mud, who are presently at number 18 in the charts with *Crazy*.

JAN TO RELEASE ALBUM

EMI ARE to release a solo album by Focus' guitarist, Jan Akkerman, called *Profile*, on the Harvest label, on May 4. A single from the album, *Blue Boy*, will be released on April 19.

The album features Akkerman on a variety of instruments including lute, and, recorded last year in Holland, was previously available only as an import.

The album release coincides with the opening of Focus' tour at the Rainbow on May 4 and 5. Other dates include Leicester (6), Sheffield (7), Preston (8), Dublin (9, 10), Edinburgh (11), Glasgow (12), Manchester (13), Birmingham (14, 15), Hanley (16) and Croydon (17).



Dylan series

THE first programme of a six-week series entitled, *The Music of Bob Dylan*, is to be broadcast on Radio One from Wednesday, May 23, at 10 p.m., taking up the first hour of *Sounds of the Seventies*. The programmes will feature Anthony Scaduto, Dylan's biographer, and will be broadcast in stereo.

SLICED BREAD?

BREAD'S concert tour of Britain, which was to have taken place in late May and early June, has been cancelled.

Rumours concerning the group's break-up have been coming from America. A statement issued by Elektra's Steve Dukes said the reason for cancelling the tour was "internal difficulties."

Both James Griffin and David Gates, who last year played solo dates and a BBC *In Concert*, are signed personally to Elektra as well as to the group, said Dukes, so even if the band should break up — which could not be confirmed or denied — both Gates and Griffin will continue to record as solo artists for Elektra.

Esperanto album debut

ESPERANTO, the twelve-piece rock orchestra led by Raymond Vincent, have their first album and single released by A & M on April 27, respectively titled *Rock Orchestra*, and *Black Widow*. Ken Scott, who is also David Bowie's producer, produced.

Dandy Livingstone

COME BACK LIZA

HOSS 28

One of the main songwriting forces to have come out of Reggae music is Dandy Livingstone. He used a moog synthesiser on his last chart single *Big City*, but on this new one he takes a traditional Caribbean song and gives it an amazing treatment.

The Pioneers

AT THE DISCOTHEQUE

TR 7888

"At The Discotheque" — Chubby Checkers' hit single of the 60's is given the Reggae treatment by The Pioneers. This song is much in demand and is guaranteed to be a smash hit in the discos.

Judge Dread

BIG EIGHT

BI 619

Following hot on the heels of *Big Six* & *Big Seven* comes another of Judge Dread's unique records — *Big Eight*. In this one you can follow the fortunes of the Grand Old Duke of York, Little Bo Peep and others. A Smash Hit.



Tony Jasper talks to two new singing sensations —the Handley Family from Be

THE HANDLEYS: KEEPING DOWN TO EARTH

They don't come any happier than Mrs. Handley — mother of eight children and they're all singers! Five of them are currently getting plenty of air-play with a catchy disc called Wam Bam.

Kathy, Sally and Jenny are professional singers. That's three! And here are the names of the others; Wendy, Julie and Billy, who are still at school, and then there's Molly and Tommy.

Mrs. Handley is right proud of her new singing five — new as far as the recording industry goes anyway.

"We've always been a singing family," she explains "Sally and Jenny were in Oliver and of course Kathy has sung at many, many places. You know me and my husband sing in the local clubs. So it's no surprise to know the other five can do their bit!"

So how did W, J, B, M, and T come to get on disc? "Dave Christie, my daughter Kathy's chap, wrote a song and asked the children to sing it. Dave always knew they could sing. I didn't think it was anything special from them, they're always singing. Then a spot came on Opportunity Knocks, and they made a record. Now they've been on the Jackie Rae show, Golden Shot, Crackerjack and I'm keeping fingers crossed for a good chart position!"

Mrs. Handley's daughters busily watched the TV

while the interview went on. They weren't actually being rude, but just seemed somewhat unaware of the fact that people are going into record shops all over the country and saying Wam Bam.

As the five's mother continued; "Really it's a surprise to all of us. My three professional singing daughters have been in the Midlands recently, and up there they've even been dancing to it!"

"We feel no different at the moment but I suppose if it is a big hit things have to change. We'll wait and see. No point in counting your chickens before they're hatched!"

"I'm still working, anyway. Everyone in the factory seems so pleased. Whenever the record gets played on the radio they turn up the volume on the tannoy so everyone can hear it. Even the manager came and said he liked it.

"At the moment it's a bit like a dream. We're determined to keep our feet on the ground. Tommy is really enjoying all the attention he's getting."

Millwall football supporter Tommy is 16 and a garage mechanic. He came into the room during the conversation and after expressing gloom over the current state of Millwall FC muttered; "Girls, they seem to be after me.

"I was in a shop the other day. They came up and kept signing my arm! What could I do about that?"

Julie joined in here, "I think Donny Osmond's fabulous." She seemed somewhat starry-eyed with the thought that she could be on Top Of The Pops with Donny herself. Wendy could see it all happening for her too. "With David Cassidy, hmm, he's marvellous." How about Molly? Less specific. "The Jackson 5

for me and all of us really."

Do people recognise them? "Oh, yes," they chorused. "People come round with the record to have it signed and then they stare at us in the street."

Tommy went off to continue his matchbox building hobby, the girls to watch TV and somewhere in the world Billy was up to something.

Mrs. Handley continued; "My Molly, you know, is the really with-it pop fan. She's been taking Record Mirror and the pop papers for years. Sometimes you have to bring her back to earth."

And back to earth was a returning Tommy. "Do you know Millwall had a gate of only 4,000 one day; that's one for every 100 seats!"

Back to earth Mrs. Handley. "I just hope the record goes up and up."

Such a nice bunch W. J. B. M and T — so let's hope you're right Mrs. H.



Simon is billed as Britain's answer to David Cassidy: now

Stuart Gillies finds his own spot in the charts

TUESDAY, March 27, will go down as a red-letter day for Stuart Gillies. The BMRB charts used by RM and the Beeb showed entry at 39 for a record called Amanda from Stuart Gillies.

By the Friday things were happening fast. Stuart spent the day posing for endless photographs, talking with the press, meeting Phonogram's distribution centre's staff at Phonodisc.

Late in the afternoon Stuart called RM. Well done, was our first reaction. "I'm so happy," said the new chart entrant, "I've been singing for 12 years, summer seasons in Scotland and Jersey. Then I had a break on Opportunity Knocks and won it six weeks running.

"And now, it knocks me breathless. I suppose you can call me 'middle of the road' yet I find all kinds of people enjoy the song Amanda. Nobody is more surprised at that than me. It's not easy to get a ballad in the charts, but I think they should be there.

"Philips are busily getting an album together from some of my already recorded songs. They will add Amanda plus my vocal version of the Onedin Line song.

"I know I keep saying it but I am so pleased. I think there is a niche for a ballad singer in the charts. You know the record's sold 20,000 in two weeks! It's had lots of plays on Radio Two from people like Pete Murray and Tony Brandon. And I suppose you're right, Tom Brown should be spinning it on Radio One this weekend.

"One thing, I have to keep on working. No time to rest. I've got quite a club programme to get through. But I like meeting people and I don't believe in hiding away.

"I sing the kind of stuff Jack Jones or Andy Williams would like. And I adore Johnny Mathis, particularly some early stuff, 12th Of Never and Chances Are. I do some Beatle numbers like Yesterday, With A Little Help and Can't Buy Me Love.

"Don't think I detest some of the very modern stuff. Far from it. I enjoy Slade, The Who and many others. I have to go. But, well, you can see I'm happy. I think there's a slot for a ballad singer."

**James
Craig**



Armondsey and Britain's answer to David Cassidy, Simon Turner

Simon: no simple beginner at pop!



JONATHAN King, learning I hadn't heard Rubber Bullets by 10 CC, decided to blast my eardrums — and come to that anyone within 50 yards of London's Warren Street tube station — with what is, according to Simon Turner "One great sound."

Simon Turner has a greater ambition than that of being an unsolicited reviewer of discs put out by Mr. J. King. The 18-year-old, "5ft. 5in. blond bundle of unsure, good-looking talent," as his press release puts it, is

after the money of every British record-buyer.

For some reason I expected him to be 13 or 14 years old, a little older than another Jonathan King artist, Ricky Wilde. Obviously he's not. And one other misapprehension went out of the window as well. Simon Turner has not been wrenched away from school and desperate attempts to fail umpteen "O" levels or CSE exams. Simon is nobody's fool and soon lets you know it.

He's also familiar with show-biz, and is wary of superlatives, of words like "fantastic" or "marvellous" when used to describe his singing.

He has no illusions about himself. He pleases himself. His background is, briefly, this: "I went to Betteshanger school in Kent, a boarding school. There we had a great music teacher called Mr. Perkins. He taught me how to use my voice, and I did a lot of choir singing at Canterbury Cathedral.

Acting

"I left and went to Frilsham House. From there after only a short stay I went to an acting school, the Arts Education Trust. You can find it near the Barbican. I've done a lot of television work, plenty of serials. The biggest thing was Tom Brown's Schooldays. That serial is now being shown in America which is rather nice when it comes to promote my records there.

"Another of my television appearances was in Silver Sword. About the same time I met Jonathan through a friend of mine, Rufus Frampton, who knew him."

"Simon's sudden lurch into the recording world bears no analysis. 'Jonathan King asked me if I would like to make a record. I made a tape and sent it along. In no time I found myself in a studio and with a single with the big letters UK in the middle of it.'

Thus the gentleman, whose press release describes him as being the one who "all the teenage girls' magazines have been clamouring after," added the words "recording artist" to his already impressive film and television credits.

As well as recording the single Baby (I Gotta Go) Simon has made an album

named after himself. It was released on March 30.

Among the tracks are David Bowie's The Prettiest Star; "He sings some lovely songs," says Simon. "And I've included a couple of Gerry Rafferty's, an interesting version of the old Trogg's hit Wild Thing, She's A Lady by John Sebastian, and a couple from the pen of Jonathan."

Simon is not a newcomer to the latter's composition. "When I was at school I remembered the song we really dug was Everyone's Gone To The Moon. Another favourite one at the time was Telstar."

His own musical tastes are pretty heavy; "I like Jethro Tull, Mountain, Rory Gallagher, Yes, ELP, Trapeze.

"They were fantastic live the other evening — Man and Pato. But then I like a lot of Cassidy's Rock Me Baby. Jazz isn't my scene. I am a avid concert-goer and hear everyone I can. I listen to masses of records, you know, turn the volume up and move to the sound.

"I like playing. I can do some things with the guitar, piano and bass. I can't read music, I improvise quite a bit."

Music or wanting to be a popstar has to accommodate one particular driving force in Simon's life. This is his love for fast cars and fast motorbikes. It seems nothing would please him more than to go round a race-track at 180 mph. He dislikes football; "I find it utterly boring to conceive of 22 people kicking round a ball in front of 50,000 people."

Dependent

Some of his tastes are of course dependent upon money but on that score Simon waxes strong: "I've made quite a lot though I tend to spend it pretty quickly, and I have a super pad in Hampstead." Simon obviously hopes his ventures into recording will bring in still more money. He has confident recording company promoters!

We won't be seeing Mr. Turner perform live — at least not for the moment. But he does add: "I am making some shop appearances in the future."

Girls will doubtless turn out in vast numbers for these personal moments.

Whether Simon has too much time to spend with the opposite sex seems somewhat debatable, a warning lest there are some of you contemplating captive plays.

According to one press hand-out: "Simon won't even classify the sort of girl he goes for." But when asked directly he didn't seem at all reticent. "She has to be a very pleasant person," he explains. "She should have a nice personality. I prefer long hair to short on a girl but it doesn't have to be a particular colour, and I think we would have to have some interests in common."

And assuming you did land a date with the one pictured in his press hand-out as having "the face of an angel hiding a bit of a villain!" you should find him wearing casuals, jeans and T-shirts.

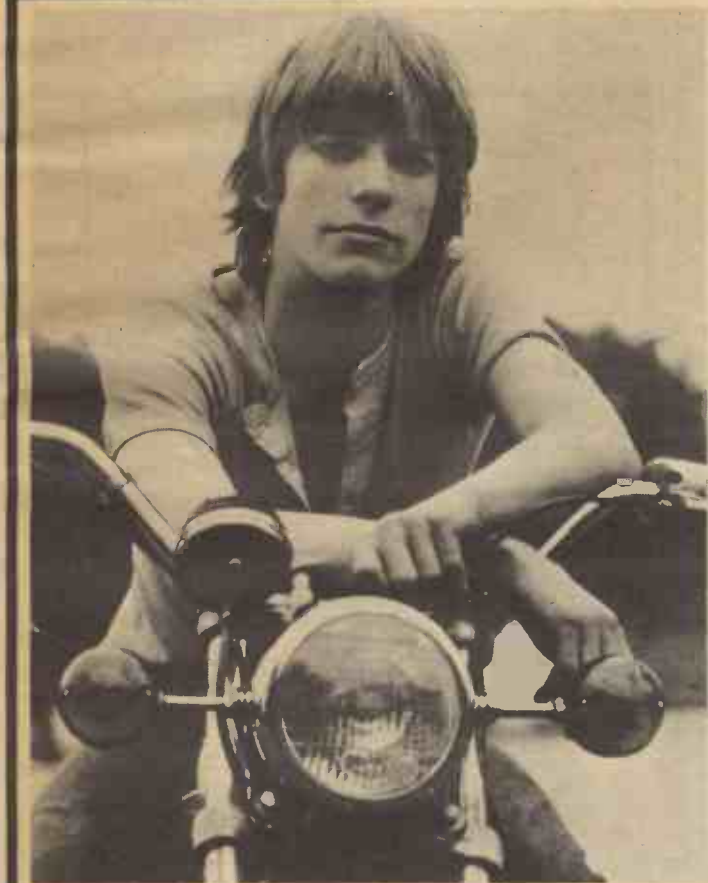
For the moment almost everything hinges round what happens to his records. Obviously he would welcome a hit. He refrains from commenting on his Baby (I Gotta Go) single.

Assuming the singing side does come off Simon has firm ideas as to the kind of image he would eventually like to project. "I would like to be seen as an entertainer. If I can make people happy, then it's OK isn't it? The kind of act I see as ideal is the kind of thing the Faces present — relaxed and a lot of fun."

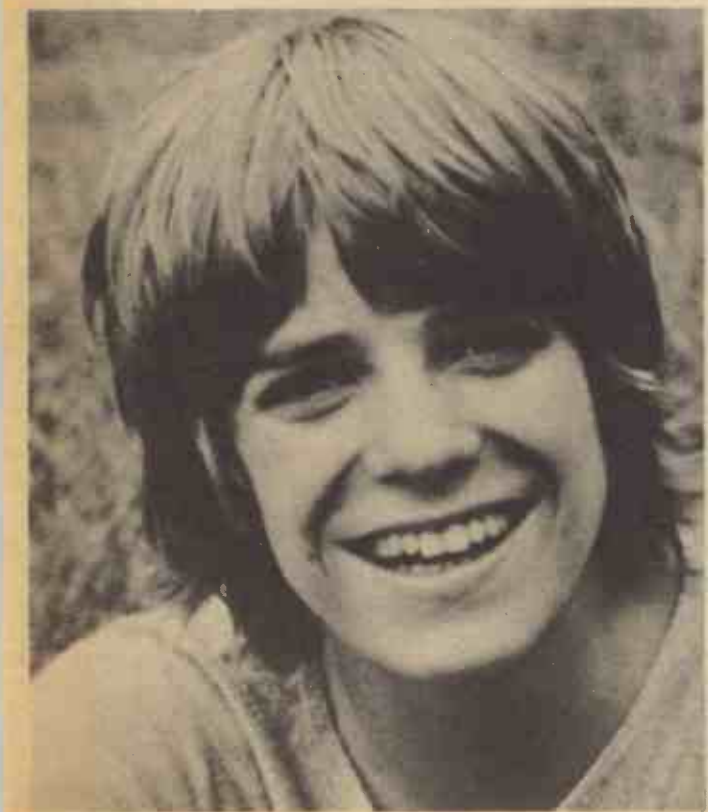
+ And one and all can see Simon, Saturday, April 14, at Lewis's, Market Place, Manchester, 10.30 a.m.; then at Liverpool, NEMS Ltd., 50 Gt. Charlotte Street, Liverpool, at 1.15 p.m.; and if you're quick, Ridley's House Of Music, 11-13 Penny Street, Blackburn, at 4.30 p.m.

Thursday, April 19, Simon is due 10.30 a.m. at Barkers, 91 The Headrow, Leeds, Yorks., then 12.15 p.m. Record Bar, 21 Upper Kirkgate St., Wakefield, thence to Bradford, and 3.00 p.m. Brown Muffs Ltd., Market Street, Bradford.

Saturday, April 28, Simon continues his shopping at Harlequin, 77 The Parade, High St., Watford, at 10.30 a.m.; next 1.00 p.m. Harlequin, 14 Tunsgate Square, Guildford; and finally to London town with Harlequin, 201 Oxford St., London, W1, at 3.15 p.m.



Simon has a liking for fast cars and motorbikes.



ve know why!

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MUSIC MIRROR

2

'Walk before you run' is Hensley's advice

THE man who is largely responsible for the sound of Uriah Heap is Ken Hensley, a multi instrumentalist who plays mainly keyboards with the band and has just released his first solo album, Proud Words on a Dusty Shelf.

Apart from keyboards, Hensley plays guitar, bass, pedal steel, harmonica and recorder. He plays them all on his album and he is at present learning to play drums too. "I keep a kit in my spare bedroom."

Modestly he says: "I don't consider I am really proficient on any one instrument. I'm not a trained musician. The fact that I play organ just happened by accident because I couldn't get into a band playing guitar."

The problem with being a multi-instrumentalist is that you never spend enough time on one instrument to become proficient. "Your moods change. Sometimes I wish I played guitar all the time but if I tried to concentrate on one particular thing I would probably lose the spirit of playing altogether."

Ken got his first guitar when he was 10. "It was the only way my mum could persuade me to go to the dentist. The current style at the time was early Presley and Lonnie Donegan. After working on the guitar for a while I was just about to develop my own style when I made the transition to organ."

Ken's mum was a good pianist and there had always

been a piano in the house that he could tinkle on. Everyone was playing guitar in those days and when keyboards began to be popular and everyone was looking for organists, the young Ken appreciated the potential and switched instruments.

"The little knowledge that I had of music helped me with the organ. It is easier to play than piano because of the sustain on each note and the fact



that the sound is fabricated electronically. The piano is basically an acoustic instrument and it will only respond to what you put into it."

Ken had no lessons on keyboards. He just started out finding all the major chords and building up on that. "I've found out more about the instrument by playing and making mistakes than I ever did by talking to anybody about it. You must have a genuine interest in the instrument though."

After the major chords he

taught himself all the minor chords and then all the sevenths. "I never learned scales at all. I started that two years ago just to improve my medodic work. My advice is don't try to run before you can walk. The basic pleasure of playing is destroyed if you lose the simplicity."

The important thing is to build up a framework in perhaps five keys. Once you have learned to play to the extent where your left hand doesn't have to worry about what your right hand is doing, then you can expand on that framework.

Ken's guitar is something else. "I enjoy playing guitar but I don't get that much opportunity apart from on albums. I particularly like playing bottleneck because I like blues guitar players like Mick Taylor and Jeff Beck. When they play blues they really play it well. I think that's why I started playing steel guitar."

Here Ken makes the point that departing from conventions is very important. It helps the musician establish his own style. "When I first started playing slide I didn't know for the first two years that you are supposed to use an open tuning. When somebody showed me I couldn't do it, so I still play with the guitar tuned regularly."

Ken also began to learn classical guitar, to improve his technique, but after a year he gave it up. He did not want to be forced to learn to read music. "All my music is about

learning as much as I can without cluttering my brain with technical garbage."

I asked him how he went about composing a piece. He admitted that the whole of Magician's Birthday he wrote from the title which came to him on a plane journey in the States. Immediately he started scribbling notes. Mostly it's words first and music afterwards. Melody followed by lyrics is quite rare.

Ken plays a Hammond B3 organ and a Moog synthesiser on stage. "The synthesiser has led me to millions of manual discoveries." He has 11 guitars including a couple of old Les Paul's and a couple of old Fenders. He has a very old custom Epiphone which he has just had overhauled. He also has two Martins, a D35 and a 00028 which are quite old and sound really nice. He also has an Epiphone Frontier acoustic.

Learning bass he is using a Yamaha instrument which he says is adequate for practice. He has a Cortez classical guitar, which cost £50 and the pride of his collection is a Steinway grand.

"It takes up the entire dining room. It keeps trying to eat me. I sit and play it and suddenly I find I've been playing for three hours non-stop."

Of the future of Heap he says: "The band was going in circles for about a year but now it's getting into a simple, more melodic style that is easier to relate to. It's always going to be aimed directly at people, because in the end it's the public that makes the decisions."

Cassidy — only wants to entertain



WOW! IT's the David Cassidy Song Book complete with pictures of him provocatively posed and very naked. The music is really unimportant. The pictures and the expanded version of Robin Green's Rolling Stone article are worth 95p of any weanie's money.

The article pulls no punches. It admits that Cassidy drinks, smokes pot and likes girls he can strike up a relationship with. It paints a picture of our hero as the poor little nine-stone weakling who woke up one day and suddenly found everybody kicking sand in his face — the fans, the business, the journalists.

It even quotes a magazine editor and a photographer as saying he is finished now as a star. This may well please David who apparently likes nothing better than to be left alone to enjoy the sun and skin dive and maybe write his own songs.

The music includes: Could It Be Forever, How Can I Be Sure, Rock Me Baby, I'm A Clown. Altogether there are 16 songs with all the words, music and excellent guitar chords. This isn't a book that glosses over the difficult chords and turns every song into a three chord trick.

How Can I Be Sure, for example has sixteen different chords including things like Dm + 7 which are rare in song books. All the chords are illustrated with simple chord windows. For the budding guitarist who wants to improve his knowledge of chords you could not go far wrong with this book.

ROAD TEST: Diamond Organ

THE Diamond organ takes some getting to know. But after about eight weeks gigging with the two manual model, I think I have found how to get the sound I need from it and it is quite satisfactory.

The organ is a fully portable model. It stands on tubular legs and is light for what it is. In fact it is about the lightest I have come across. It is easy to assemble and quite attractive, though functional in appearance. The only criticism I have of the construction is that the plastic casing is a little flimsy.

Because of the many unusual effects obtainable, performing on it takes some time researching the possibilities of the instrument. It has an excellent percussion/delay effect which I have never come across on any other organ. You can vary the percussion as well as the attack and delay. Hold down one note and it will go on repeating in accordance with the way you have set the controls.

The organ also has a glissando bar on the underside of the upper keyboard which can be used for a rapid run up the scale using the tip of the finger. I have found that by using a pick on this section of the organ I can obtain some interesting vibre sounds.

The instrument has all the standard tones. The controls are laid out quite well, mostly standard rocker switches at the top. I prefer a switch that is visibly down for dim club performances, but that is just a personal criticism.

Obviously tone-wise it is not going to sound like a Hammond because you are not paying for that quality. There is quite a lot of depth to the tone but you need to fiddle about with the amp for some time to find it. Otherwise it has a good pop-organ tone and if you just want to play bubblegum on it then it is perfect.

Unlike most Italian made organs the keyboard has a nice easy touch and the keys do not stick. They are well constructed with rounded edges so that you are not continually breaching fingers. On a good stage the organ stays put and you can tilt the keyboard so that it can be played comfortably standing up.

The manufacturers have not bothered with ultra wierd effects or space-age styling. They appear to have concentrated on good electronics. The only criticism I have here is that with just the 2' and 4' stops down the notes are not all that stable in the higher register. However, this is a small point since the use of other stops seems to cancel this out. I would be unlikely to use a minimum of stops like that.



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