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# DISC

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## Can Glitter and Cassidy change?

ROSALIND RUSSELL

**G**ARY GLITTER, this week on the other side of the world in New Zealand, is breathing a massive sigh of relief.

His single *Doing All Right With the Boys* is riding high in the charts, wiping out all memory of his last, flopping single, *Love Like You and Me*.

Gary's effort to change his hit formula ever so slightly was rejected it seems because his fans prefer the old style Gary. Like everyone they favour the familiar.

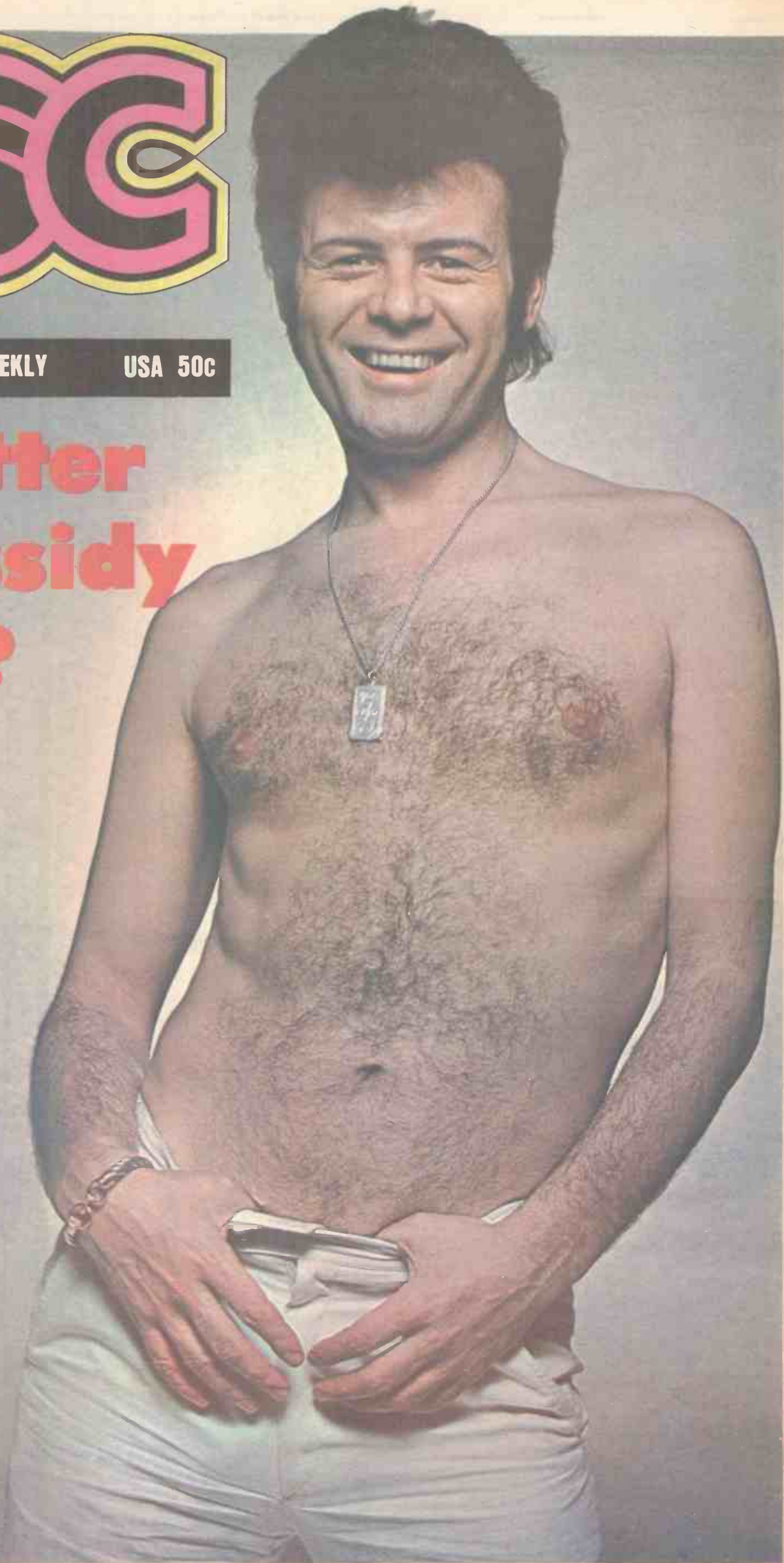
But Gary isn't the only top star currently dicing with danger by switching styles. David Cassidy is also right now attempting a metamorphosis.

His new look came as a shock to the knot of girls waiting outside the doors of David's recording company.

They expected to see the pretty all-American boy next door, star of "The Partridge Family", their hero. But he's not like that anymore.

What chance do either David or Gary really have of convincing us that they can progress — and more important that they carry their record buying public with them?

See pages 6 and 7 for the answer.



**Mud**

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## SALLY'S SCENE

By Sally James of TV's 'Saturday Scene'

HELLO again! You know, I think I shall have to invoice Mr Stardust's record company for a new clipboard. The reason being that Alvin (quite justifiably dubbed "Evil" when mentioned in the Ferret column!) possesses a wicked sense of humour, and every time he sees me, he spends the whole time sending me up! For instance, last week during Saturday Scene if I forgot anything or stumbled over a word when we came off the air he'd be mumbling "Don't you ever get anything right? — You really are quite hopeless, etc . . ." This tongue-in-cheek treatment moved me several times to bringing my clipboard firmly down on his head. As he enjoys a light-hearted argument, by the time we'd done the show and were in the lift our conversation was running something along the lines of "Well I hope you're not coming back on the show again" . . . "No fear, not after today, with you being so awful" . . . "Thank goodness for that, and how you could release that latest record of yours I'll never know."

Anyone standing near us must have thought we were firm enemies instead of good mates. And all this in a week when Ilie Nastase was knocked out of Wimbledon. Wasn't that just too depressing for words?

But back to Alvin who has now amicably split with Peter Shelley, the writer and producer of his hits, and is currently working with Roger Greenaway. Actually it was Peter who suggested that it might be a good idea for Alvin to make a change. The result is *Sweet Cheatin' Rita*, which will no doubt be another hit for the new very sunbronzed Mr Stardust; he tells me he got this tan on the Costa Solihull!!

Alvin is intending to spend some time in the near future concentrating on recording some of the material he's written himself. Not necessarily to release but just because he'd like to record them — "I'll give them to me Mum," he says.

He's also looking for other artists to produce. So if you fancy working with a gentleman who will render you senseless with laughter and send you up unmercifully then you know who to apply to; and while you're at it get a new clipboard out of him for me, will you?

Well, full marks to all you David Cassidy fans; you certainly knew where he was scheduled to be during every minute of his week in England, even to the point of being outside a rather well known club in Jermyn St. London, when his record company threw a private reception for him.

I don't know whether any of you managed to catch a glimpse of him in the flesh but he certainly appeared on television a few times during his visit. I think he managed to convey the message that he'd like people to start getting into his music and to take him more seriously. We discussed this at length and mulled over the problems of trying to get the public to re-evaluate you. David reckons it'll take at least another two albums from him before he is accepted seriously; and then folks, he says he might consider doing some more concerts.

David, of course, took quite a long time off away from everything to re-evaluate himself. In fact he did absolutely nothing for nine months after his world tour last year, being in a state of utter exhaustion both from the physical and mental strain of non-stop work and from the personal viewpoint of wanting to represent what he was about instead of what people had come to expect of him.

I suggested to David that maybe some of the publicity he had received about "The new Cassidy" was really inaccurate; after all he's still the same person. He agreed but said it was only now that he could actually be himself.

David's new album "The Higher They Climb, The Harder They Fall" will be out in a couple of weeks. David produced the album with Bruce (Beach Boys) Johnston, an alliance formed after a casual phone call from Bruce to David, expressing his desire to work with him. When we met on Tuesday we discussed this whole business of performing and producing, and in particular the co-producing aspect of it, which I should think could be a potentially explosive situation! David explained that Bruce really became his ear, as he was in the position of being able to stand away from it, and listen dispassionately whereas David was too close to it to feel objective about it. \*

Let's go back to this secret (some secret!) reception for a minute. The reason it was given was to enable David to meet all the people he'd met over here last year and also anyone he might be working with during his stay this time (me, for example!).

David said: "I'd prefer to be able to talk to people on a one to one basis rather than be put in a large room and have everyone shouting questions at me."

Incidentally, the cover of David's new album includes a rather spectacular picture of David which is super-imposed onto a shot of hundreds of fans who were gathered outside London Weekend the last time he was over here. The picture was taken when David went out on to the balcony to wave to the crowd. I'm sorry he didn't have time to come out and wave at you this time but he had to rush away.

Continued from page one:

# WILL THEIR

## Gary Glitter tried for a new image and failed. Why?

GARY Glitter, the man who brought pop to five year olds, is having a predictable success with his single *Doing All Right With The Boys*. Or is it so predictable?

In the last few months Gary has tried a couple of times to pull away from the kind of song that he knows for sure will give him a hit. The experiment has not had any noticeable success.

Fans are fickle in a curiously singleminded way. They will hold the performer to the one brand of music for a long time. Then when they have had enough, they will complain that all his singles sound the same (witness one Marc Bolan) and casually drop him like an old newspaper.

You will appreciate, therefore, the difficulties involved in leading the fans by the nose, or trying to change their tastes.

Gary Glitter tried changing tastes only a few weeks ago with *Love Like You And Me*. It sank without trace. Before you could say "comeback", Bell released *Doing All Right With The Boys*, back in the accepted GG rock and roll style. There is scarcely a ripple to show where the first single disappeared.

The result? Here we are in Britain, watching another "Top of the Pops" and GG going through his paces with the Glitterband fawning at his side.

In fact Gary is thousands of miles away, right round the other side of the world, asleep. He is in Wellington, New Zealand, and some hours later is on the telephone.

"Hello, sorry about the voice, I've just got up." Apart from his slight hoarseness the line is as clear as a bell.

"Yes, I am missing home a bit because of the single doing so well."

It must be a relief, I said that *Doing All Right* has done all right after the failure of the last single to pull through?

"It was planned that we should drop a little bit," said Gary.

Isn't it a bit odd that you should actually plan to bring out a single that you know won't make the charts?

"Well you can't come out with number one hits all the time."

"I'm not saying that *Doing All Right* will be number one — I hope it will. It's just the way records go."

"I Love You Love Me was a big hit then we had *Remember Me This Way* which wasn't a big record as such. You just couldn't follow *I Love You Love Me*."

"Then we came back again with *Always Yours* — back to rock and roll. The same has



happened here and we're back with *Doing All Right*."

Had it occurred to Gary that the lyrics of his new single could be open to misconstruction?

"I don't think they are at all ambiguous. If you keep coming up with the same kind of song, people will get bored. You have to have changes."

What about the next single? Will Gary attempt another change, deliberately playing things down. Or will he be forced by public opinion to bring out the same kind of single over and over again, until his fans decide they have had a surfeit of his music?

There is a strong chance that his next release will mark a change. At the moment, he is half way through recording an album for the American market. It is being done in the States and with American musicians.

"It's a kind of concept album," said Gary. "I haven't written any of the songs on it. When we

started to break in Britain, it was through the discos and we were locked in with that sound. We are trying the same thing with the American disco sound."

"I don't know how my British fans will like it. There is a chance that my next single will be taken from the album if it does well on its release in the States. Nobody's ever heard me with an orchestra before. But it's very funky — I don't sound like Andy Williams."

Gary will not be home in Britain for about six weeks, so he will be unable to promote his new single personally. But when he does come home, he will be planning his future appearances in Britain. If the Christmas show does not happen — there are a few problems about it at the moment — he will definitely plan a nationwide tour.

"I've been neglecting my British fans recently," said Gary, "so I would like to get out and tour again."



Gary: "You have to have changes. If you keep coming up with the same kind of song, people will get bored."



# FANS LET THEM?

*David Cassidy is trying for a new image. Will it work?*

**D**AVID CASSIDY is 25 years old, and today he looks it.

He still has clear green eyes, and a tanned skin, but his hair is going grey, and there's something in his face that shows bitter experience.

The hair, he says, is hereditary, I wouldn't be surprised if it hadn't turned completely white after the experience of being processed through the teenage idol machine.

The Cassidy bandwagon was fun for everyone involved in it — except the artist. Caught up in the middle, his life took on more and more aspects of a nightmare.

Cassidy began as an actor, and then pulled in a vast emotional juvenile audience on "The Partridge Family" on TV. Through that he became a giant recording star, and suddenly things weren't so much fun any more.

He found himself in a watertight cocoon, surrounded by an army of protectors, all of whom had more than Cassidy's financial interests at heart.

Now he's presenting us with the new David Cassidy, the real Cassidy. He's switched record labels, and is bringing out an album, co-produced with Beach Boy Bruce Johnston, "The Higher They Climb, the Harder They Fall". Why the change?

"My other record company hated me," he says. "The reason I signed to RCA was that they realised I was trying to create something new. They understood that I was not just a commodity, something that could be merchandised."

"They realised I had something else to offer and weren't signing me up for my past trip."

The question is: why didn't he make the break before? I mean, no one has to go on earning millions of dollars as a rock and roll star.

"There was no way I could get out of doing it," he says. "I suppose I could have done, but it would have ruined my career as such. Probably I would have lost everything I had gained and a lot more."

"It would have made me a hell of a lot more bitter. They would have sued my ass off, and stopped me from ever working again — which they can do you know."

So when did it start, this urge for a new look Cassidy?

"About two and a half years ago, I suddenly realised that people were actually believing that I was this person that they were producing comic books about, the person who appeared on bubblegum cards and lunch boxes," he says.

The image on those lunch boxes was that of a good, clean-

living boy-next-door. Cassidy is setting about destroying that image.

First there was that near naked picture in the centrefold of Rolling Stone. Then David left Bell records and said he was retiring, at least temporarily.

"I was worth a lot to them and they would have gone to any lengths to make me pay. I was getting rich but creatively I wasn't doing what I wanted to do. I lost a couple of years and a lot of enthusiasm. It was very frustrating."

So the change was necessary? "I kept recording a lot of songs for the TV show and they kept putting them out. People would say, 'Oh there's David Cassidy again.'"

"I don't mind people not liking me. I like the fact that they really love me or hate me. Indifference is much worse."

"I love when people come up to me and say 'you suck'. It hasn't happened recently but I can remember occasions over the past five years... I remember someone coming up and saying to me 'You stink!' I said yeah, that's right. But I was glad that I got to him."

"Now, I'm not trying to get away from any image. I'm just saying love me or hate me for who I am."

Well, who is he anyway? And will he return to acting?

"I've turned down a lot of scripts that have been really mediocre. I don't really need to compromise with my career anymore."

"Typecast? Sure I'm typecast. I get offered the same kind of things all the time — young boy with dog, or hard porno stuff. I'd rather not act at all if I can't do the right thing."

David Cassidy undoubtedly believes that now he will break through and show us all, but I can't help thinking it must be an awful feeling to know that you're a commodity. It's kind of inhuman.

"I have lived with the fact," he says. "I was making a lot of people rich while they were using me and misrepresenting me for something I wasn't."

But he must have come out of it with a few dollars for himself, surely? I mean, it's hard to feel sorry for someone who doesn't have to worry about next week's rent.

"Yeah, it got me rich, but I'd just as soon be poor and do what I want."

"When you're 18 or 19 and you're an actor, you think you



need the money to pay the bills. But after you've been wealthy, you've been successful, you feel that you could give it up to do what you want to do."

"I'm not caught up with money. But it's nice to know it's there. I can go anywhere I want and buy anything I want."

And who is there to share all this cumbersome wealth? Does David live alone?

"I live essentially alone, but I have a couple of housekeepers who are my friends from school days. They are a couple of ladies who are real nice and are my oldest friends. One girl was my girl-friend when I was 13 years old."

"They are people I can trust, who are my friends, that I love."

He was so emphatic, so certain, on the subject, it was obvious that friendship couldn't have come easy in the past couple of years. Had he been swamped by sycophants?

"I've made a lot of mistakes," he says, "but not in terms of misjudging anybody. That's the only thing I can say I'm an excellent judge of — character."

A glimpse of the new David Cassidy is available through his new album titled "The Higher They Climb, The Harder They Fall."

You can draw a really obvious analogy with David's past few years, especially if you tie it up a couple of the tracks — "When I'm A Rock And Roll Star, or Masacre At Park Bench."

Didn't David think this indicates some kind of neurosis about taking a fall in the rock industry?

"Essentially it's over with. In actuality it never happened, but emotionally it happened. Do you follow me?"

No. "Well I took a lot of dramatic licence on the album. It isn't chronologically what happened in my life. I went through an emotional breakdown, a nervous breakdown a couple of years ago."

"I was involved with this woman, but because of my career, the rock and roll experience, I was unable to maintain a relationship with her. It got me so crazy I got out of touch with myself. I had no time to devote to myself because of that rock and roll trip."

"It's the personification of the American Dream. I lived it and there are a few others who have lived it."

What about the other victims of the machine, the innocent bystanders? What happened to the lady David left behind?

"Oh she got married. She has a daughter now."

Did he regret the incident? Does he wish he could have slung his hook as far as rock was concerned, then and there?

"Emotionally, I didn't grow at all. Inasmuch as my relationships with women, so I regressed a bit."

Why couldn't he have found the courage then to call halt?

"Fourteen or fifteen months ago I said I need to stop, and I did. This is my first album in two years. I have now got in touch with myself and am now relating to the way I want to live."

Does this way include Yoko Ono? It had not escaped our notice that the gossips were linking his name with hers — even if Mrs Lennon had gone home to the old man.

"Ah, Yoko. She's a lovely lady and she's John's wife. John is a friend, an acquaintance, the inspiration to me throughout my earlier years. He and Paul and the Beach boys were the soundtrack to my youth."

"I have a mutual friend with

Yoko and I turned up at an art gallery with them. I tried on one of Yoko's exhibits — a pair of pants she'd done. And then the next day I heard the story — Cassidy and Yoko. Anyway, John and Yoko are living together again."

On the subject of the Beach Boys (and I think his last reference to them looks a bit ham in print, but never mind), how strongly did Cassidy think the BB sound came over on his own album?

"There are a couple of moments of course. And there is a Beach Boys' song (Darlin') 'But I grew up in Southern California. In school, it was Fun Fun Fun.'"

Also credited on the album, is Harry Nilsson, with whom Cas-

sidy wrote one of the numbers. Did David have the same difficulty breaking down the barriers of preconceived ideas with the artists? (After all, it's not likely you'd find the Bay City Rollers jamming with Pink Floyd).

"No I didn't have to break down barriers. If I had been doing what I wanted to do, people wouldn't think the friendships were so strange."

Now that he has accomplished an album of his own choice, will he perform the material onstage.

"I gave up touring. I won't tour again until the experience changes. Until people come to listen to me as well as look. Before, it was all screams and let's get at him. When I come to tour it will all have to be in a different context."



David: "I don't really need to compromise anymore."

INTERVIEWS  
BY  
ROSALIND  
RUSSELL



# DISC

**David  
Cassidy**

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### **America:**

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