

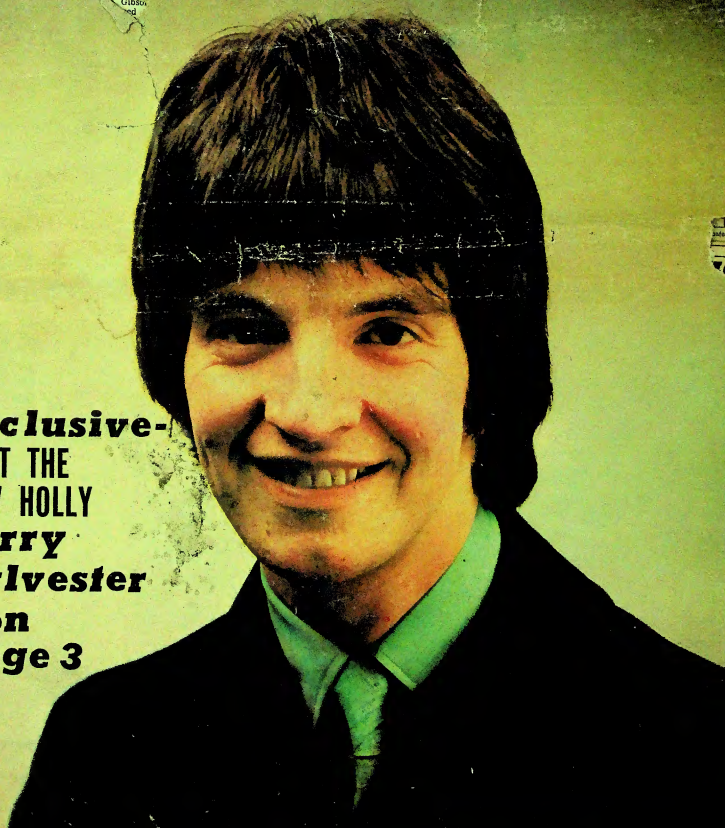
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RECORD MIRROR

Largest selling colour pop
weekly newspaper.
Price 6d. No. 411
Every Wednesday.
Week ending
January 25th, 1969

**INSIDE - HOLLIES,
HERMAN, FLEETWOOD
REEVES EXCLUSIVE &
MERRILEE RUSH COLOUR**

**Exclusive-
MEET THE
NEW HOLLY
Terry
Sylvester
- on
page 3**



... want to let off steam? Any questions on the scene? Any problems? Then drop a line to VAL or JAMES, letters dept.

RECORD MIRROR-EVERY WEDNESDAY -116 SHAFESBURY AVE. LONDON, W.1. GER 7942/3/4



PHIL SPECTOR with two of the Ronettes.

NEW HOPES

JUST a few ideas of what would bring up the New Year Fire and the Americans to have a British pop record... "Pepper's" Wilson's "East Train" may be released by MCA...

LP NEWS

They've compiled a list of new LPs, for record fans... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

SPANKY SPOILED

IT has been of topical interest in British Isles, apart from myself, has their latest release "Give A Damn"...

LOADED LINE-UP

IT has been of topical interest in the "new world" especially since the debut of several of Britain's best blues groups...

ELVIS EVENT

ELVIS West London/Glasgow/Leeds... "The Elvis Presley fan club... "The Elvis Presley fan club..."

TINY ROCK

BEARING an ardent rock fan of B... "The Elvis Presley fan club..."

SWEET BAND

IT'S in that some pop group can't make the grade... "The Elvis Presley fan club..."

THE release to write for

INformation for the... "The Elvis Presley fan club..."

ALVIS AGAN

THE Elvis Presley fans were... "The Elvis Presley fan club..."

VERA LYNN

THE name of Vera Lynn is... "The Elvis Presley fan club..."

THE release to write for

INformation for the... "The Elvis Presley fan club..."

NEW RELEASES

ABOUT the new releases for... "The Elvis Presley fan club..."

records for sale

POP from G.M. S.A. 11 Laurel... "The Elvis Presley fan club..."

MUSICIANS

★ Grace Slick & Great Society... "The Elvis Presley fan club..."

FROM NEW YORK THE REPORT

TRULY America is the land of plenty for the artist and the group when it comes to setting down and signing a recording contract...

Pop Festival (a big success) Spanky the girl with Our Gang was married. Best man was (really) Tiny Tim and Richie Havens sang...

"My Music, My Life" is a new book by Ravi Shankar that is interesting to both fan and student. It includes a lot of Ravi's biography...

The power of the underground: 148th soundtracks from W.C. Fields are actually including the album charts here... Bobby Darin is really into the youth-bit-right now...

Therefore when he nodded off, the yank on his hair brought him back. I pass the tip on to any long haired group member who wants to practice that long-

But most likely I eclipse the lot is Johnny Winter, the Texas-born, cross-eyed, albino blues-guitarist, reported in this column a few weeks ago...

Nine Simonson is apparently gone all electric. The fiercer guitar, electric bass and she plays electric organ... New single out by singer Bob "Baba"...

classified

SALES... "The Elvis Presley fan club..."

SMALL adverts

OLDIES... "The Elvis Presley fan club..."

GREAT ROCK... "The Elvis Presley fan club..."

FOR the latest edition of America's Best and Worst... "The Elvis Presley fan club..."

11 MORNINGSTREET, LONDON, W.1.

THE HOLLIEST IN THE WORLD ...

THE BIG OPPORTUNITY WENT TO TERRY SYLVESTER

THE new Hollie is Terry Sylvester. At least 90 applicants for the big-time job left vacant by Graham Nash were interviewed, chatted-up and tested. Terry scored on grounds of personality, appearance, vocal style, instrumental ability. Terry is still inebriated at his sudden step to the big-money category.

Statistically, the new Hollie is 6 ft. 11 in. tall, weighs-in at 194 lb., has brown eyes, black hair, was born in Liverpool on January 9, 1947.

Naturally, the new Hollie plays a Gibson Les Paul, but is getting a Gibson Jumbo. He's played guitar for seven years, has worked with such groups as the Escorts and the Swinging Blue Jeans.

MARRIED

Personally, the new Hollie is married to Lynda, a girl he met at the Caverns in Liverpool, has a four-year-old son named Paul. He's a season-ticket holder at Anfield Stadium, home of Liverpool Football Club.

Here's his story:

"I goes back to Munich, back to August 1965. I was playing over there with the Escorts and the Hollies came over for four days. We all got on well together, played together to a jam session on stage, went to the swimming pool together. Then the Hollies went back to England and that was that.

"Now we come right up-to-date. Out of the three I got, a phone call from Allan Clarke, who said that Graham was

THE HOLLIES prepare a toast to TERRY. (RM PICS)

"Funny thing is that some time earlier we'd watched the Hollies on 'Colour Me Pop' and they were wearing their white suits—and Lynda had said that I'd look pretty good in one of those suits. Now I've been measured for my own!"

"Now the immediate thing is to get organised. There is a new single and an LP of Dylan material, plus a couple of dates in February. It meant me moving down to London—getting a flat for a time while I work out whether it's better to have a flat or a house. Previously, I'd been based in Liverpool. My son is starting school in September so that will have to be worked out. But I'd really rather live with a southern accent, anyway!"

Enter Robin again. "The point is that we are not going for a carbon-copy of Graham Nash. Terry is a personality in his own right and he'll develop along his own lines. He'll have as much to say as anyone else in the group. The Hollies' sound, though, won't be affected. Terry has the right sort of voice."

TERRY THE WRITER

"Terry also writes material but he feels a bit short on confidence right now. I've heard some of his tapes and can assure him that he's very much undervaluing himself."

And back to Terry. "Right now I feel in something of a no-man's land. What I want to do is get into action with the Hollies... really get started on this new career. In the meantime, I really can't believe that it's all happening to me."

The selection of Terry Sylvester is the result of a three-and-a-half month search. As soon as it was known that Graham was leaving, dates were cancelled and the recording scene slowed right down. Most of the search was in excess and scrubbed several big dates in this country.

MONEY QUESTION

Which leaves the question of how much money Terry can expect in his first year with the group.

I understand it will be well over the five-figure mark—which means a positive minimum of £100 a week. It could easily work out at three times that, depending on the schedules for the group.

Yet not so long ago he was depressed and wondering whether the pop scene was REALLY for him.

Now he's the hero in a specially re-written version of Cinderella!

PETER JONES

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- **THE RONETTES**
Be my baby / Baby I love you HLU 10240 London
- **THE BEGUILLES BROTHERS**
You've lost that lovin' feelin' / Unchained melody HLU 10241 London
- **HE & TINA TURNER**
River deep mountain high / Save the last dance for me HLU 10242 London
- **BOB & DICK & THE BLUE JEANS**
Zip & dees dah / Why do lovers break each others heart? HLU 10243 London
- **DARLENE LOVE**
Wait til my Bobby gets home / Today I met the boy I'm gonna marry HLU 10244 London
- **NINO TEMPO & PHIL STEVENS**
All through out / My old time fime HLU 10245 London
- **WILLIE MITCHELL**
Everything is gonna be alright / Mercy HLU 10246 London
- **THE DEVILS**
Five o'clock wavin' / You're the one HLU 10247 London
- **THE BIRD DOUGLAS QUINTET**
She's about a mover! / The rains came HLU 10248 London
- **DALE GRACE**
I'm leavin' it up to you / Love is strange HLU 10249 London
- **THE FORTUNES**
You love has gone / Here it comes again F 12874 Decca
- **THEM** / Here comes the night F 12875 Decca
- **JACQUES LOUSSIER with the Play Back Trio**
An air & string Prelude No 18 F 22876 Decca
- **JEFF BARBER & TOM MEEHAN**
Diamonds / Scarier O' Har F 12877 Decca
- **NOEL HARRISON**
Young girl of sixteen / She's a woman F 12878 Decca
- **DENNY LAINE**
Say you don't mind / Ask the people DM 227 Deam
- **AMEN CORNER**
The world of broken hearts / Gin House DM 228 Deam

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NEXT WEEK:
**THE PRESLEY
MARRIED MAN
LOVE AFFAIR
TEN YEARS AFTER
AND MUCH MORE**

New Hollie TERRY SYLVESTER gets acquainted with his four co-workers. (RM PICS)

leaving and it might be a good idea for me to get in touch with their manager, Robin Britten.

"So I came down on the train for an interview. Robin talked to me but it was little to do with music. Mostly, it seems, he was looking for personality, checking on my stage experience and that kind of thing. Then I sang over a few numbers with Allan and Tony Hicks—recording manager Ron Richards was there at that time."

PRESENCE

"Enter Robin now with a quick note: I had known every word a lot in the business, but we had to find exactly the right personality. What struck me most? His presence as he walked into the room. Something very vital about it. You have to have this presence—without it, forget it in this business."

Back to Terry. "Right from the Caverns days I'd had this thing about the Hollies. I'd be brought up on the Everly Brothers' stuff—often in Germany we'd forget the current pop and concentrate on Everly material. Even from the start, when the Hollies were really just another Manchester group, I knew that vocally they'd been better than the others."

"This past stage experience obviously helped me. We'll probably do some comedy chat bits with the Hollies—but everything has happened so fast, I don't officially leave the Blue Jeans until the end of the month, but there will be a couple of weeks of non-stop rehearsals so things can be worked out."

UNDER HIS HAT

"My wife? Well, I kept it quiet right from the start. I was building my hopes on joining the Hollies but I didn't want her to feel disappointed if I didn't get it. When I told her that I was leaving the Blue Jeans, look, mate—the probably thought I was now out of work..."

"Then I said I was joining the Hollies. Another long pause. I thought she'd gone, or fainted, or something. Fact was that she was flabbergasted."

"Then the piss went and I had a heck of a job finding another bloke to assure her that I wasn't kidding."

TERRY—fortune not only smiled, but grinned. (RM PICS)

FIVE MORE

in the continuing story of the amazing Decca 'World of...' Series

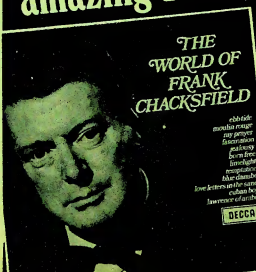
WILSON PICKETT CELEBRATES 10TH YEAR AS RECORDING ARTISTE...

ONE of the most obvious hits recently is Wilson Pickett's version of the Beatles' million seller and recent No. 1, "Hey Jude". Everything is just right in the same way that Joe Cocker could hardly fail with his version of another Beatle song during the last few months of last year. It is one of those records that you just have to have to be "with it". Sadly, Pickett has made far better records that have not even touched the outskirts of our Top 50. Still, that's what it's all about. Many R&B artists realize that the quickest way to break through is to make a record that is so blatantly commercial that it cannot fail.

During 1968, Wilson celebrated his tenth year as a recording artist and during his first year he became involved with a million selling single. At the time, he was lead voice with the Falcons and they won a Gold Disc for "You're So Fine", a song that Pickett later recorded as a solo artist for Atlantic. He was one of the original Detroit artists. Although he was not actually on the recording, he joined the group shortly after and toured to promote the single. Other members of the now-defunct group included Eddie Floyd, Mack Rice, Willie Schofield and Joe Stubbs, brother of Leti Stubbs of Four Tops fame.

Our artist was already a prolific songwriter—many of his songs were recorded by the Falcons, including one of their biggest hits, "I Found A Love"—and Wilson decided to try his hand as a solo artist. He joined Lloyd Price's Donnie L. Records and immediately came up with a winner. The title was "If You Need Me" and although Solomon Burke

THE WORLD OF FRANK CHACKSFIELD



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THE WORLD OF JULIE FELIX



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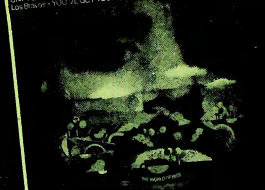
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WILSON PICKETT—a sound that can't fail.

covered his version and won the chart stakes, Wilson had made his mark as a songwriter. Atlantic Records now took special note of Mr. Pickett and signed him up as soon as his contract with Lloyd Price expired.

Within months, he finally broke through as a solo artist with a song that has become one of the greatest R&B records of all time—"In The Midnight Hour". And with the amount of talent that this 27-year-old from Alabama possesses, he did not slip into obscurity, as many other R&B artists tend to do. He went from strength to strength and now is one of the pretenders to the R&B throne vacated by the late Otis Redding.

During the last couple of years, Wilson has developed a strong friendship with Bobby Womack. Bobby joined the Wilson Pickett band as a guitarist and wrote several songs with Wilson in mind. That list includes "You're So Fine", "The Midnight Hour", Wilson's last hit and "Jealous Love". Wilson is an advocate of the Famous Music Shows Sound and he records under the supervision of Rick Hall. Although he is currently in Europe to attend the Midterm Music Festival, he will not be making his scheduled trip to the U.K. because he would be unable to bring his own band with him. This is, indeed, our loss!

MAKER OF THE NEW FACES STAYS IN HIS OWN VOICE!

THE HARDEST HALF-NIGHT JIM REEVE

HIS Beatles are steadfast songwriters. Other artists have reason to sing—like Cilla Black with "Before" or Alan Price with "The Amazing Dancing Bear," or Gene Pitney and "Nobody Needs Your Love." As a singer, however, Randy is not exactly in love with his own voice—he hates to hear it on record and needs a lot of persuasion before he'd actually go in the studio and start singing. It's all rather a fun thing so far as he's concerned.

However, Fre released the "Randy Newman" LP, plus a single "Love Story" from it—and right now Randy himself is in London for promotional work, and contact-making. Herewith a few personal quotes from Newman the man. "I don't really like work. I'm not lazy, but it's hard for me to like what I do. It's something I have to do. I have to write songs. When I'm not working, I get depressed and get into trouble.

"I don't like what I do in retrospect. I can't retain my pride in anything, no matter how many people pat me on the back and say how great one of my songs is. It doesn't do anything for me.

"I've never met any of the artists who have had hits with my songs. Except Alan Price. The opportunities have never really presented themselves. I don't like the way the majority of my songs have been recorded. The Cilla Black was one of the best—and I liked the Alan Price. But I'm not crazy about the others.

"I don't really have much ambition—and don't do things for myself. I have never done anything on my own initiative. Someone has always had to hold a gun to my head. In a word... I'm boring.

"You see, I don't like to have to push myself. I'm not made to push. It may lead to my downfall in this business but that's the way it is."

As a writer of pop songs, I try to produce something which is commercial. This is, after all, the job of the popular songwriter. I've made a good living out of songwriting but I'm just never satisfied with what I do. Looking back on it all, which I seldom do, I suppose the only song I am still proud of is 'Simon Smily'.

"These are not the days of the tradi-

admirers of the Randy Newman. Some artists are grateful for his "I've Been Wrong" Simon Smith And

tional voice, the good voice, it's gutsy my voice is not too bad. But I don't think I have the personality to be a singer."

Handy was born in Los Angeles on November 21, 1943, and includes in his family a notable trio of musical notables in Uncle Emil, Alfred and Lionel Newman. He started songwriting at high school at the age of 16.

He is married, to a German girl Roswita, and they have a son, Amos, who is just six months old. Randy says he

likes to read, likes people love his family. He digs some of Dylan and most of the Beatles. And that's about a singer."

In an age when high-powered self-selling and the incredibly boosted ego are apparently vital to the production of pop music... well, R. Newman Esq. comes as something of a breath of fresh air.

Mind you, I think he UNDER-states himself something rotten!



Songwriting ace RANDY NEWMAN

THE rain poured down over the stage erected in a small park on a mountain in Pennsylvania. The "seats" were actually logs about a foot apart. The weather, each of those "seats" was crammed with people who were to be a "live" recording by Jim Reeves and the Blue Boys — produced by Chet Atkins.

This album is not yet scheduled for release here but we grabbed a copy from the States... "Jim Reeves On Stage" on RCA Victor. Lead guitarist with the Blue Boys was Leo Jackson who wrote the sleeve notes and says: "Take out this record and hear, in my opinion the greatest singer, entertainer and human being that ever lived."

It'll take it out on your behalf and describe what goes on. Straight into "Mexico Joe", at a lively show-opening tempo, a sort of party piece with some splendid guitar work going on and sounds of sly-sly-blue instrument from the Blue Boys. Immediately into the similarly-tempoed "Yonder Comes A Sucker", with more high-bly-as wit.

JORDANAIRE

Then a medley. Says Jim: "You'll all heard of the Jordanaires and the Modernaires... well these are the Jordanaires, to help me sing here. A bit of back-pickin' with one of the Blue Boys... my cotton-pickin' feel are set up here!" The songs, "Four Walls," "Missed Me," "Tennessee Waltz," "I Really Don't Want to Know," "He'll Have To," with outbursts of applause as each familiar theme comes up in that dark brown voice.

Then Jim announces: "A selection of Bill-William songs—notice I say bill-william, 'cos hill-billy is a musical genre." He says: "I won't go for direct impressions of the artists who made the songs originally popular, but he still gets pretty near... on "Walking The Floor Over You," "There Stands The Glass," "One By One," "Guess Things Happen That Way" and "I Want To Be Sure With You Always." All delivered with a warm good-humour; plus the odd pertinent quote before starting.

CUT SHORT

Only snatches, less than a minute of each of these—but it all reveals perfectly unsuspected information about what a fine all-round entertainer this man was.

Then a long guitar introduction into "Wild-wood Flower". "Who'd you say tuned my guitar?" He asks in aggrieved tones. A very good instrumental section, this.

On to side two. "Let's do a real cowboy song that some of the folks have requested... "The Bizarro!" Gentle mid-tempo and with a note of sadness in the performance. A lovely song, with some excellent touches coming from behind. This one sticks in the mind instantly. Then another spoken introduction, bringing in Hank Snow and Porter Wagoner, and into "Your Old Love Letters", with a subsequent increase in tempo. Another typical styled Heveson song, with a wealth of sincerity in



JIM REEVES

the voice. And "A song—I guess one wrote it and recorded it. He'll had a song: 'Am I Just a Rap'—I cut rapidly by the crowd.

"In 'Blister'... but can't do them one of the Blue Boys—'I scream'—Says Jim we stop pickin'—naked and Mike you cannot sing! (Comedian) fanatical spirit of 'Blister' musical setting.

"The ones with... 'At Your Window', the of good-byes and other Village Voices and

COWBOY

What track on the short Revere's 10 tracks and general—Black's music." A return to the system here. This, but one of the all-time... five hundred tracks... The work, inevitably... of any great album... (Comedian) fanatical spirit of 'Blister' musical setting.

... to come down to... And, of course, we... have time to listen... and this record is

NEW FACE IN NEW FACES...

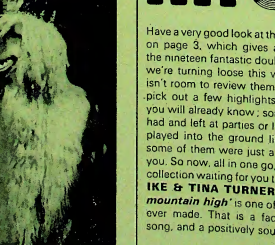
"A R.R." the shaggy Afghan Hound exclaimed when I asked him how life was, being with the New Faces. "I'm the newest dog," he exclaimed, and my name is Face, even, I don't lose my hair over leading a dog's life. In fact, it's pretty ritz most of the time — and I'm sorry about that group. Marie, Barry and Chas. Seem to take too much of the stock in this thing they call the charts which come every Monday. When they get into these charts or bubble under, they get extremely jovial and life becomes very padded for me. For instance, I only got my morning dish of milk delivered without having to trot down and paw the refrigerator for an hour. Per-

haps they might offer to drive me around for my daily tour without my having to get in the car and bark for hours and hours. I'd get some response." Bark on, I said.

"I think they'll make it into these charts this time with 'Someday'. All the other dogs on the block keep telling me what a great record it is and how it's bound to crack the fifty in fact a recent hound at Decca said it was their largest selling single at the beginning of the week. The New Faces have been together for a long while and always resolutely refused to lower their musical standards and go commercial just to secure a hit song. Now the public is realising that their own style and material is far above what they might have done if they aimed for a strictly commercial vein, woof woof. When they do give this wedding present for Marie and Barry who were married last Saturday, I don't know what I'm going to do (now), because I had quite a crush on her myself. "Anyway, the New Faces have a slick cabaret act, which will be even smoother now, I'm sure. They always love to entertain."

What about your evening milk? I asked. "Woof, you're right. I'd better dash down and interrupt their nightly ovaline session."

LON GODDARD



THE NEW FACES

FACE, the canine Face.

info on this week's new... the first in the 'Dem

Have a very good look at the announcement on page 3, which gives a detailed list of the nineteen fantastic double-side singles we're turning loose this week. There's just not room to review them all, so we'll just pick out a few highlights. Many of them you will already know: some you probably played into at parties or lent to friends, or some of them were given a bit too soon for you. So now, all in one go, is a ready-made collection waiting for you to collect!

MIKE & TINA TURNER'S 'River deep mountain high' is one of the best records ever made. That is a fact. An incredible song, and a positively soul-searing perfor-

mance from Tina that, after the umpteenth play, still leaves you weak at the knees and breathless! If Phil Spector had never produced another record but this, he would have achieved more than most, he would have achieved more than most, he would have achieved more than most, he would have achieved more than most. **THE RIGHTeous BROTHERS 'You've lost that lovin' feelin''**, another milestone in musical history. It moves you to your soul, this cry from the hearts of two truly great singers who sadly no longer sing together. And how about **Do do on from THE CRYSTALS, and 'Bambly baby' from THE RONNETTES, with 'Baby love you' on the other side. Fantastic! 'Every thing is gonna be alright' 'cos**

WILLI... all-tr... great... Untr... Ofcom... or two... love... DENI... was a... me I... else h... house... CORN...

ST DAY'S HT For VES



JIM REEVES

... Jim Reeves. And "Another of my favourite records... I guess one of the reasons is that I like it and recorded it four times... and I think it had a little bit of a hit." The "Am I Losing You," again received justly by the now soaked-through

"Binbo" ... "We get a lot of requests, but I do them all." More backbit with the Blue Boys who asks: "I want some fun." Says Jim: "You'd better wait till you're pickin'—otherwise I'll slap you and hide your clothes."

and the "Blues" with its lush and "treaded-out" cakewalk—one of the best of all Blues tracks. Two country personnel... with your "Midnight before," "Stand by Me" and "The '50s." The voice heard in a mixture of humour and sheer professionalism, Acute, it's Reeves and the backing is just right.

COWBOY SONG

leads into the finale, "We call them a bit because it looks like the folk might be here... I don't think I'll rain any... a tribute to the "Cow boy set up the sound... and really a country song... of the oldest ones we remember—Great American Music, "Down Home" and "The great... the best personal favourite, Great American, the lyrics and "We planned to do two short shows, and we're singing 'til the moon. If you ever get to a... must see and see in a Nashville, we've got to see it." The music is a mixture of country and rock, and we have no chance to see it... that's what it's all about... the love to him in her ever and over again... record with much reason.

PETER JONES



New releases from Decca— 'Demand Performance' series

WILLIE MITCHELL'S here with all that funky favourite on which the great man sings, even "I And 'Mercy' too! Unbelievable!
Ofcourse, you can't do without "Diamonds" from JET HARRIS & TONY MEEMAN, or two great numbers from the FOR-THUNS, 'Here it comes again' and 'Our love has gone', not to mention "Gloria" from TAMIKA'S. Many people agree that Denny Layne's "Say you don't mind" was a masterpiece that was ahead of its time. It's just right for now—everything else has had a chance to start up! "Gin house" is where it all began for AMEN CORNER, great great record! And you

move into the realms of Supercool with "Air on a G string" with JACQUES LOUSSIER, utterly beautiful and quite timeless—in case you don't know the one, I'm talking about, good and listen to it, and all the others, including those I haven't had room to mention. Don't know about you, but info needs a week to recover...

45 RPM RECORDS

DECCA group records

EDDIE THORNTON - A YOUNG LOUIS ARMSTRONG ?

EDSWAN" said Eddie Thornton when we met. "That's my new word for the kind of music I want to play. It's a good, deep sound that makes people happy, in the West End in Christmas streets, travel round people's houses playing for them, and in return they get food and drink. That's the free and easy atmosphere I want to create—music to make you move, that helps you to get up and to forget your worries."

Eddie has played with many bands including the Ambey Dukes, Ronnie James Nighthorse and his own band on records by the Beatles, Link, Rolling Stone and the Small Faces. Eddie became known to many people through

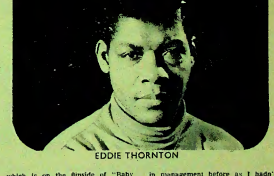
George Farmer's Blue Flames and his, in fact, seven live years. Eddie trumpet with Gezzarte. I asked Eddie what had now persuaded him to track out on his own with "no big cut". "I liked all the cavortage I

could make from different band leaders. It was my ambition that one day I would have a team for myself, but I was kept without the responsibility. I've reached a point now though when I want to do things for myself. A commitment that means that I'm not leaving others including "Carl It Down Blues" which "Don't Worry" and "Little One" which is the same tune for "Windy New". Eddie who just to know my face used to come up and ask me who I liked or something for myself. This habit to come back and see I miss the feeling of being back.

Eddie Thornton is primarily a jazz player, and has had a few notable trumpet players who are also trumpet, two who really inspire to find, however, as Louis Armstrong and Herbie Albert. Eddie feels that it is not too difficult for a trumpet to make a name as a recording artist. All he requires is a musical talent, a good sense of rhythm and a good sense of feel. Eddie likes to be in a social life and to be able to feel happy.

I think that Eddie Cole is an example of a musician who has been accepted as an artist on his own right. He was really a jazz player and one of the greatest. He went wrong. He was asked to play and from there on he never looked back. Much the same thing happened with George Forme. He

"When you're a musician and you played with more than one band, you don't want to be in a band because you develop certain things in you and you want to be something else. I think that's what Eddie has now signed a five-year contract with Decca. He'll be playing the Jazz (Demand) label, in fact, produced the number "All You" by the Sunny Burke Quartet



EDDIE THORNTON

in management before as I hadn't found the right artist, I think that Eddie is the man. He does what is probably means both music and Eddie's creative have come true.
"People must have the conclusion," continued Mike, "that Eddie is a young Louis Armstrong. This might be so because there's both trumpet playing and excellent musicianship in Eddie. However, out of today's musicians of the scene is the late '50s."

"But Armstrong," added Mike, "has lost it. Eddie is not a young Louis Armstrong. This might be so because there's both trumpet playing and excellent musicianship in Eddie. However, out of today's musicians of the scene is the late '50s."

VALERIE MARSH

reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed

L.P. Reviews



THE LOOT:

Try To Be Nice (A Secret) Radio City (Paper One) POP 113 Group have a habit of making an LP that will actually break through. This disc has a lot of commercial appeal...

ASHTON, GARDNER AND DYKE:

Sharon Soyars (see The Sun in My Eye (Polar) above). New group formed by Gene Vance (Midway) and an appropriate title for their first single. Excellent lead vocal, with organ backing and some crisp percussive moments.

TYRANNOSAURUS REX:

Brewer (Bullseye) Warlord of the Dinosaurs (Herald Zephyrus 82 321). This really is a ball-over-the-top, with some powerful thrusts among the two voices. No, to be fair, my copy and therefore I feel a bit happier in this label's about it. The office Rex enthusiasts take it with ease...

IRVINGA:

When of Love. Reunion by Tom Colacore (Island MP 623).

Another excellent record from the team... an excellent performance from multi-talented and soul teachers in the package. One of my personal favorites as it happens, but there's no bias in my impression that this will break through. Play it, it has and great jazz-funking, funk-bombing and organ. CHART POSSIBILITY.

AMEN CORNER:

Had As Nice: Hey My Girl (Inimitable 181 279). This comes from the off here, though the laid-back groove is not entirely new to the ears. The lead performance cut of the disc has a sophisticated groove that really fits in to a tremendously commercial, slicky, syncy pop package, and the backing is compact. Should give a certain edge to the record. Play it! A certain edge to the record. Play it! A certain edge to the record. Play it!

GENE LATER:

Shes On: The Dotted Line I Love You (Epic 451 1179). Nope this one does well for Gene because he really does deserve a hit for above performance. In any case, there are other reasons for the success of this record. It is a strong, hard-hitting, with Gene forcing things along in a noticeable style. Enough treatment to clock-and-probably a hit due to Gene's hit as well. Play. Self-possessed with some fine percussive rhythms through it. CHART POSSIBILITY.

RICHARD HARRIS:

The Hive, Thats The Way It Was (Scepter SS 8917). Another single from the talented Richard Harris who - though not quite a new name - has a number of hits, including some, like his new single, which are excellent. This one is a ball-over-the-top, with some powerful thrusts among the two voices. No, to be fair, my copy and therefore I feel a bit happier in this label's about it. The office Rex enthusiasts take it with ease...

DIANA ROSS & THE SUPREMS AND THE TEMPTATIONS:

The Goodies (A&M 6928). A Place in the Sun (Columbia 6455).

Melton TMC disc. Well publicized well-deserved disc. The name says they have come out of it. Most of this single is fact in down to earth and simple. There's a good song and a good sound overall. Quality and excellence - though I'm not too sure on the combination of a couple of badly chosen songs. This is a record that has the merit of the musical package. This really hits the one who was very relaxed as an A&M. Not inimitable. Price not very good all round. CHART CERTAINTY.

JEANNE C. RILEY:

The Girl Next Door: My Scrapbook (Polygram 225). Funny possibly naive and then a real emotional performance. C. Riley on a hillside-type country and western number (first cut) a good balance to "Harper Valley PTA". It should be equally as fine. Similar sort of record in structure, but not use of these contemporary sound effects which so well appeal. Play. Some of the more contemporary sound effects which so well appeal. Play. Some of the more contemporary sound effects which so well appeal.



TAMMY WYNETTE:

Stand by Your Man: I Stayed Long Enough (CBS 1961). It's worth going to this in a chart record but sound though overall, I still wouldn't say that it was a definite hit. It's obvious that she has had it all over the place. This is a very nice song. C. W. has a strong voice, and with a very catchy chorus line. It's not a bad record. Play it. Play it. Play it.

A TASTE OF HONEY: Albi Christian (Rin 3). Another record of the week. This and only this record is a chart hit. At something more serious. The package is very good. The backing and a song that has some commercial appeal. Do try it. CHART POSSIBILITY.

EDDY ARNOLD: They Don't Make Like Us: They Used To Do That (Mercury 580 414). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

ANNI: I'm Not Alone (Mercury 580 414). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

THE CRYSTAL MANSION: The Thrush of Love: You (Malden (Capitol CI 1077). Doing quite well in the States, but probably not for the same reason as the lead version and its popularity. The album is very good. It's a very good record. It's a very good record. It's a very good record.

JOHN BARBY: The Love in Winter (Part One and Two) (CBS 393). More splendid music made from a number of this particular craft and the orchestral notes are here enhanced by stirring drum work from the excellent Alan Evans. CHART POSSIBILITY.

CLAY: I'm Not Alone (Mercury 580 414). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

ELMER GARDNER'S VELVET OPERA: Velveteen: A Quick Up (CBS 393). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

CLAIRE BENNETT: Balance in My Heart! (Parloxy Par 408). More and more emphasis on this type of music than the old days. It's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

BARBARA STEPHAN: My Man: Don't Run On My Parade (CBS 393). Surprised stuff. If not really for the charts, Barbara gets a tremendous amount of airplay from the album "Penny Girl". It's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

FREDROD: Randy Ray: Escape While You Can (Phonogram PK 3). Group built up two ex-Fredrods. When Louie says of brain and a sound track. This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

TARLANA JONES: The House That Jack Built: Part 1 (Mercury 580 414). The original. I believe of the record that was a big hit for Jerry Foster in America. Very good sound, frantic and full of soul. It's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

THE SOUL CITY EXECUTIVES: Happy Chatter: Follow in Love (Soul City SC 119). Doesn't sound like any of the executives I know at Soul City. But it's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

LONNIE BRACKY: My Memphis (Elektra EKRA 4044). Electric and sounds upon a slow and honey sang in a blues vein that's really very nice - good production and there's nothing wrong with the record. It's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

FREDRICKS: Play It Cool! Funky (Atlantic 64533). Like the Balde sax. Funky - and very cool blues. Nice sound - bass drums and more and more. It's a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

THE GRONDBLOOS: Scratches the Surface. Barling Chart: Harry (Mercury 580 414). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

LETTIE: Elevator Woman: Make Me a Fool (Mercury 580 414). This is a very good record. It's a very good record. It's a very good record. It's a very good record. It's a very good record.

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THE PERFORMERS... THE WEEK FEATURES... THE DEVELOPERS... THE FIRST SINGLE... COLUMBIA DB 8527... RELEASED JAN 17

new albums reviewed by RM reviewing panel

JACKIE DE SHANNON: "Waste My Time For You" (Mercury) ... I'm Not A Fool (Mercury) ...

THE EVERLY BROTHERS: "Sweet Baby" (Capitol) ... "All Day" (Capitol) ...

BOBBY DARIN: "Born Again" (Mercury) ... "The Girl" (Mercury) ...

THE ASSOCIATION: "Greatest Hits" (Mercury) ... "The Time Is Today" (Mercury) ...

THOUGH: "Fattening in 1967" (Mercury) ... "The State" (Mercury) ...

new albums reviewed by RM reviewing panel

BILLY BLACK COMBO: "Turn On" (Mercury) ... "I'll Be Back" (Mercury) ...

THE BOARD OF DIRECTORS: "Annual Report" (Mercury) ... "The Board" (Mercury) ...

THE STYVE MILLER BAND: "The Styve Miller Band" (Capitol) ... "The Styve" (Capitol) ...

JAMES CAROL: "A Man Needs A Woman" (Mercury) ... "The Man" (Mercury) ...

new albums reviewed by RM reviewing panel

STAN BENTON: "From The City" (Mercury) ... "The City" (Mercury) ...

THE BOARD OF DIRECTORS: "Annual Report" (Mercury) ... "The Board" (Mercury) ...

THE VENTURES: "The Herc" (Mercury) ... "The Herc" (Mercury) ...

DAVE GRUBBS: "Lara At Life" (Mercury) ... "Lara" (Mercury) ...

A THIRD PLACE: "For Dope" (Mercury) ... "The Place" (Mercury) ...

new albums reviewed by

DEAN MARTIN: "Goodie For My" (Mercury) ... "Goodie" (Mercury) ...

CLEO LARINE: "Holliday" (Mercury) ... "Holliday" (Mercury) ...

THE VOICES: "The Voices" (Mercury) ... "The Voices" (Mercury) ...

GEORGE JONES: "My Heart" (Mercury) ... "My Heart" (Mercury) ...

THE COASTERS: "Rock Alone" (Mercury) ... "Rock Alone" (Mercury) ...

THE BRITISH CASSETT KATZ

No particular pretensions about the quality and progressiveness about the music created by the Kasenetz-Katz Singing Orchestral Circus. Just "sing-along, dance-along stuff with no hidden or deep meaning." So speaks Jeffrey Katz, one of the two gents who created the massed outfit...

Jeffery, along with Jerry Kasenetz, were established as producers in Manhattan — and the whole New York scene — before they hit on the idea of creating something new. They've done the pop front... a massed rock and roll orchestra, comprising as many groups under their control as could be squeezed into the studios.

Two of the groups have been well-established in the charts. Ohio Express and 1910 Fruitgum Company. Then we add Music Explosion, the Teri Nelson Group, the 1969 Musical Marching Zoo, the Lou Lou Inevitable Marching Band, Garcia's Magic Music Box and someone or something known as J.C.W. Battison.

GMMICK?

And it's not just a "one-shot" recording gimmick, either. The two guiding lights "We plan a national tour in the next month or so, with all of the groups doing their own spots and then combining as a unit for the finale. And the success of the record has meant that British promoters are interested. It could be the most extensive touring package that size round the world, but we hope to make it to Britain and maybe take in the continent, too."

So what was the thinking behind forming the group? Say the guiding lights: "Really by accident. We just took all the groups we plan to the studio with the intention of recording and rehearsing them while audiences get together... they start fooling around and jamming together and as the sound built up...

there felt we could be onto something really exciting. "So it was, to that extent, accidental. We talked around ideas of recording the whole thing... that these groups fitted so well together but we could never have formed the Circus had it not been for their not being under contract to us. We were entitled to do what we wanted with them, recording-wise, but they've been hindered in that there would have been problems.

HAPPY MUSIC

"We put down quite a few tracks at those first sessions, so there is plenty already available to follow-up "Quick Kick" which is busy what we call bubble-soup music. We don't aim to put great demands on the listener. But even so it is very happy music and we find that a lot of older folk get enjoyment from listening to it. We also get it from all right with us. And if we're criticised for not being progressive, well, that's all right with us. One of the biggest appreciative successes of the group was last summer at Carnegie. The arrival of the Circus, complete with lots

of visual gimmicks and dancing girls and so on, caused a sensation.

CRITICISED

A last word from Jeffrey and Jerry: "All we want to do is provide happy music. Music that folks can dance to and sing along with. Music that is popular because it is easy on the ear and does no damage by straining the brain cells."

And after all is said and done, that's not such a bad thing, is it? P.J.



NEW RELEASES

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Philly Soul Sound that made USA Top 10
BBC CHARTBOOK SQUAWS...
BO YAN JOHNSON "So Anna Just Love Me"
"Boogaloo No.3" ACT4518
BROTHERS TWO "Here I Am In Love Again" ACT4513
SELLING BIG THE INTRUDERS "Slow Drive" ACT4523
BOBBY BLAND "Rocking In The Saddle" ACT4524
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THE CHICKEN SHACK - THEY'RE SOUNDING GREAT!



THE CHICKEN SHACK

THEY'RE so human it's almost unbelievable that they're really a mean of dirty blues group with a gritty anger. They sound that way—Chicken Shack blues is raw and earthy and a pure sound achieved if you seem by constant distillation through layers of Mississippi Delta sand. Hard blues with feeling in every note, not just a reproduction of a style of music but something their very own. They are rapidly becoming one of the biggest things in British Blues not only because of their musical prowess, their skill with instruments, but because of their attitude towards their sounds and their selves. And it shows.

"You have to have a sense of humour, a sense of balance" said Stan Webb. "And most important you mustn't take yourself too seriously."

That's the attitude out of which blues grew, and that too is the attitude out of which Chicken Shack grew. A sense of humour that kept them going when lack of work and recognition and mainly money forced them to live in a shop front in Lewisham. A sense of humour they still retain now while at the centre of a barrage of praise and publicity.

They were rehearsing recently in a studio next door to my local pub and so we met for a quiet drink (pronounced "leisurely session"). "I don't know why we have this reputation for drinking a lot," said Stan with a pained expression on his face and a pint of bitter in each hand.

Stan's sense of humour applies not only to his well-balanced attitude but also to his genuine comic abilities, so that a serious conversation can't remain too serious for too long (on Chicken Shack's latest album "K. Ken" Stan does impressions of John Peel, Hughie Green, Max Wall, Kenneth Williams, Chris Wood, Rt. Hon. Harold Wilson, Slephtie and Sen and a Studio Five announcer. In a moment of inspiration he recorded them one after the other during a lengthy studio session surprising both himself and the rest of the group. "You couldn't see the top of the grand piano for a couple of empty beer bottles," said Stan, explaining his source of inspiration. If you want further proof ask him to tell you about his foreman in the days he was a bricklayer's mate).

"When I first started playing with a group I took myself very seriously," said Stan. "I'd stand on stage and scowl at what really changed my attitude was when we were on a tour with Freddie King. I used to idolise the American Blues great—and before I met them I think I really expected that them to be gods. But I did this tour—and discovered that they were just ordinary people. They had a great sense of humour—blues can be a happy thing. I don't seem to have to be mean and moody. One day on the tour we couldn't get shirtsleeves and started poking around under the bonnet. He fixed it for us. I was amazed—the great Freddie King! He wasn't a god to me any more, he became a real person. And now I admire him even more.

"It was then I realised there was no point in trying to be a moody star because the real stars aren't like that at all. You meet a lot of people in this business who are so worried about their image that they'll never seem to have the time to get on with their music. It's no good standing around just saying you're the greatest—the answer is to prove it by playing. I think it's important as well to remember that it's up on stage with its back to the audience just playing away tanned more—just because you play blues doesn't mean you have to be mean and miserable. Some of the music itself is a happy one. There's a lot of enjoyment in playing blues music.

By this I don't mean that you have to be a comic necessity and stand up and tell jokes between each number. Just be natural and be yourself. If I feel like joking—in anyone little point in forcing an atmosphere that isn't there—that's as false as scowling at the audience."

It sounds hackneyed to say that a group lives for its music better to say that Chicken Shack live for their music. They play it's a part of them. And it comes over that way musician playing a style is a feeling and a talent out of a shop front in Lewisham and still is as valid and sound as the feeling that once grew out of a cotton field in Mississippi.

DEREK BOLTWOOD



PETER JONES



★ PICTURED here, he said with tongue in cheek, are Caravan—photographed in deserted black and white during their recent tour of the Sahara. A new group, just signed to MGM Records, they straggle in "Place Of My Own"—and judging from the photograph, they're still looking for it. But in point of fact they're better hurry, because they are off for a tour of the States in a few weeks' time. P.S. It's a good record. ★



HAVE you heard Cheryl Gray's first record to come out in this country? It's "You Made Me What I Am" (first released) and was written by Jackie Trent and Tony Black . . . and, incidentally, it has already topped the charts back in Cheryl's native Australia. Only Gordon for a couple of months. Record was produced by David Mackay, who produced the original Australian version of the song. Must have been a good record.



NEIL MacArthur is a young man who has plenty to smile about. He's just assumed a new identity and with a new recording contract. Formerly Colin Buchanan of The Zombies, Neil, whose just October had his connection with his old outfit as still strong, his first release for Decca in the Blue Angel connection "She's Not There" which was the first Zombies hit four years ago.



SEEMS that a lot of show-business and pop folk are indulging in the name-change, even these days. For instance, his alternative line was certainly known as Frank, but now his become Kenny Cheslow, no less. She's excellent, by the way, and was born in Trinidad, arriving in England some nine years ago. She's been a member of the Foundations and of the Big Dolls, her record, "Oh! Let It Be" (Mercury), a song, specially written for her by her manager, Sandy Nicholson, and who is now executive manager, Jonathan Peel.



NORTHERN clubs are the kind of places where you've either a big success or a terrible failure. Because for The Twits the former has resulted during the three years they've been working the northern circuit. And of all the clubs they've visited then in January 1968 have had hopes that the situation they receive be obtained in order to extend their to their new single "Masters In"



BRITAIN'S TOP

Table listing 50 songs and their artists, including 'OB-La-Di-Ob-La-Da', 'I Wanna Dance with Somebody', 'I Wanna Dance with Somebody (Who Loves Me)', etc.

BRITAIN'S TOP

Records wanted, new releases, and other music news. Includes sections like 'records wanted', 'new releases', and 'miscellaneous'.

Table listing 50 songs and their artists, including 'I Wanna Dance with Somebody', 'I Wanna Dance with Somebody (Who Loves Me)', 'I Wanna Dance with Somebody', etc.

BRITAIN'S TOP

Records wanted, new releases, and other music news. Includes sections like 'records wanted', 'new releases', and 'miscellaneous'.

CLASSIFIEDS

Continued from page 2. Includes sections like 'songwriting', 'professional manuscripts', 'earn money songwriting', 'amateur songwriters', 'penfriends', 'romance or penfriends', 'quans introduction', 'whispers', 'teen's/twenty's', 'introductions', 'worldwide contacts', 'fon clubs', 'bible records appreciation society', 'radio london', 'feathers', and 'miscellaneous'.

WHISPERS: Join our 'buddy' we're looking for... TEEN'S / TWENTY'S: Penfriends... INTRODUCTIONS: To Love Songwriters... WORLDWIDE CONTACTS: Details... FON CLUBS: KENNY BALL APPRECIATION SOCIETY... BIBLE RECORDS APPRECIATION SOCIETY... RADIO LONDON: 27. Fax Club... FEATHERS: AFRICAN... MISCELLANEOUS: BIRTHDAY...

NEW RELEASES: 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody (Who Loves Me)'... 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody'...

RECORDS WANTED: All unwanted 45s, 78s, 90s... NEW RELEASES: 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody (Who Loves Me)'... 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody'... 'I Wanna Dance with Somebody'...

