

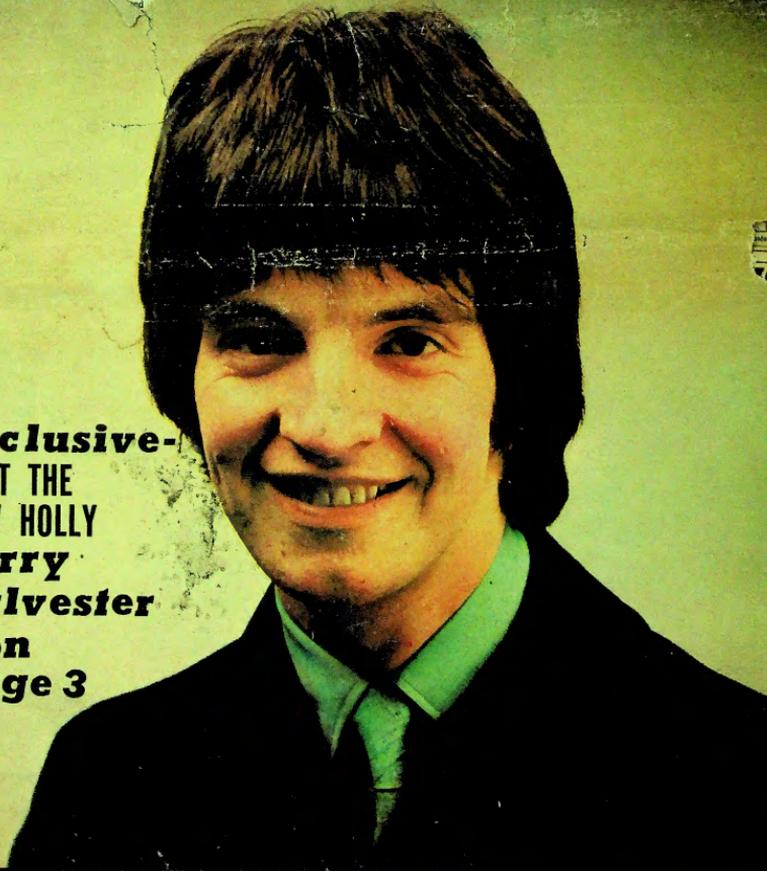
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Largest selling colour pop
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Every Wednesday.
Week ending
January 25th, 1969

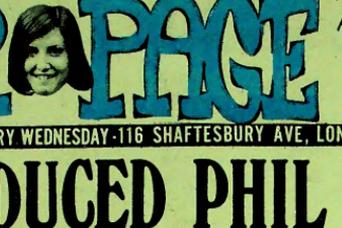
**INSIDE - HOLLIES,
HERMAN, FLEETWOOD
REEVES EXCLUSIVE &
MERRILEE RUSH COLOUR**

**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 days of what would be known as the New Year Festival and the Americans to have a British pop record... "Pepper's Ghost Train" may be released by MCA...

LP WINS

HE has compiled a list of new LPs, for record fans... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

LOADED LINE-UP

IT has been of topical interest in the world's specialty scene... "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... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

TINY ROCK

BEHIND an artist's rock fan of yesterday I have never heard... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

SWEET BAND

IT is in that some pop group can't find the stride of being in... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

ELVIS ANGE

THE Elvis Presley fans were... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

VERA LYNN

MEET the name of Vera Lynn... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

THE article to write for

INformation for Jim Reeves... "The Beatles" by The Beatles, "The Black-Black" by The Black-Black...

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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...

More likely it is the land of Johnny Winter, the Texas-born, cross-eyed, albino blues-guitarist...

Thereafter 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-

- ★ Grace Slick & Great Society 27/6
★ Terrell "Little T" 27/6
★ Mad River 27/6
★ B.B.C. 27/6
★ Buddy Miles Express 27/6
★ Chicken Shack "Rock" 27/6

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POPP from G.M. S.A.E. 11 Laurel Road, Drayton, W. 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 means 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

You ready for this? EIGHTEEN KNOCKOUT DOUBLE-SIDED SOLID GOLD SOUNDS

- **THE CRYSTALS**
De doo noo can! He's a rebel! HLU 10239 London
- **THE RONETTES**
Be my baby / Baby I love you HLU 10240 London
- **THE BECKOLTS BROTHERS**
You've lost that lovin' feelin' / Unchained melody HLU 10241 London
- **HELENA 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 wonder / 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's 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 & a string / Prelude No 18 F 12876 Decca
- **JEFF BARBER & TONY MERRAY**
Diamonds / Scarier O' Harp 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
MARSHMAN
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 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 this 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)

MAKER ANY ST... HIS VOICE!

THE 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 as far as he's concerned.

However, Pyle 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

donal voice, the good voice, it gives my voice is not too bad, but I don't think I have the personality to be a singer."

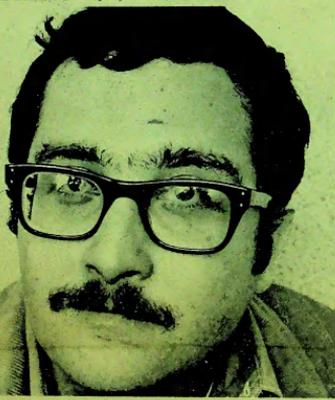
Handy was born in Los Angeles on November 29, 1943, and includes in his family a notable trio of musical notables in Uncle Emil, Alfred and Lionel Newman. He started songwriting at high school at the age of 16.

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, like 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-sees himself something rotten! P. J.



Songwriting ace RANDY NEWMAN

NEW FACE IN NEW FACES...

"A R.P." the shaggy Afghan Hound exclaimed when I asked him how life was, being with the New Faces.

"I'm the newest face," he exclaimed, and my name is Face, even, I don't lose my hair or leading a dog's life. In fact, it's pretty ritzy most of the time—so I'm wozzy about by group, Marie, Barry and Chas. Seems to take a lot of stock in this thing they call the charts which come every Monday. When they get into these charts or bubble under, they get extremely jival and life becomes very padded for me. For instance, I only get 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 sit 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 'Somebody.' 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 resident 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 hear 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 routine session."

LON GODDARD

THE LARGEST HALF-NIGHT JIM REEVE

THE rain poured down over the stage erected in a small park on a mountain in Pennsylvania. The "seats" were actually logs about 100 feet apart. But despite 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 takes 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 all heard of the Jordanaires and the Modernaires... well these are the Jordanaires, to help me sing here." A bit of catch-pickin' with one of the Blue Boys... "My cotton-pickin' feet are set up here!" The songs: "Four Walls," "I 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 goal." 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 This 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 "Our Old Love Letters," with a subsequent increase in tempo. Another typical styled Hevveson song, with a wealth of sincerity in



JIM REEVE

the voice. And a song—I guess one wrote it and recorded it. He had a song: "Am I Lying?" we stop pickin'—naked and Jim you control (or commedian) fanatical spirit of Reeves' musical setting.

"The boys with... At Viper Wood", the of good-byes and other things Reeves and the

but can't do them one of the Blue Boys—cream! Says Jim: "We stop pickin'—naked and Jim you control (or commedian) fanatical spirit of Reeves' musical setting."

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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-sided singles we're turning loose this week! There's just no room to review them all, so we'll just pick out a few highlights. Many of them you will already know: some you probably had and left at parties or lent to friends, or some of them were just a bit too soon for you. So now, all in one go, it's 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 a lifetime. In fact, he also produced 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 road" from THE CRYSTALS, and "Bambly baby" from THE RONNETTES, with "Bambly baby" on the other side. Fantastic! "Every thing is gonna be alright" '68

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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: "The Everly Brothers" (Capitol) ... "The Everly Brothers" (Capitol) ...

BOBBY DARIN: "Bobby Darin" (Mercury) ... "Bobby Darin" (Mercury) ...

THE ASSOCIATION: "The Association" (Capitol) ... "The Association" (Capitol) ...

THOUGH: "Though" (Mercury) ... "Though" (Mercury) ...

new albums reviewed by RM reviewing panel

BILLY BLACK MONROE: "Billy Black Monroe" (London) ... "Billy Black Monroe" (London) ...

THE BOARD OF DIRECTORS: "The Board of Directors" (Mercury) ... "The Board of Directors" (Mercury) ...

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

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

JAMES CARROLL: "James Carroll" (Mercury) ... "James Carroll" (Mercury) ...

new albums reviewed by RM reviewing panel

STAN BENTON: "Stan Benton" (Mercury) ... "Stan Benton" (Mercury) ...

MUDDY WATSON: "Muddy Watson" (Mercury) ... "Muddy Watson" (Mercury) ...

THE VOCALISTS: "The Vocalists" (Mercury) ... "The Vocalists" (Mercury) ...

VARIOUS ARTISTS: "Various Artists" (Mercury) ... "Various Artists" (Mercury) ...

DAVE GRUBBS: "Dave Grubbs" (Mercury) ... "Dave Grubbs" (Mercury) ...

new albums reviewed by

DEAN MARTIN: "Dean Martin" (Mercury) ... "Dean Martin" (Mercury) ...

CLEO LARINE: "Cleo Larine" (Mercury) ... "Cleo Larine" (Mercury) ...

THE COASTERS: "The Coasters" (Mercury) ... "The Coasters" (Mercury) ...

THE COASTERS: "The Coasters" (Mercury) ... "The Coasters" (Mercury) ...

THE BRITISH CASCADENOT DAMAGE KASENETZ 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 genies who created the massed outfit ... and helped it get in the charts with "Quick Joey Small".

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 1968 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 are "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 group for the finale. And the success of the record has meant that British promoters are interested. It could be the most extensive touring group 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? Says the guiding lights: "Really by accident. We just took all the groups in to the studio with the intention of recording and rehearsing them as individuals 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. Of course we were lucky, too. It just happened that these groups fitted so well together but we could never have formed the Circus had it not been for that. We were contract to us. We were entitled to do what we wanted with them, recording-wise, but they've been lucky 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 Joey Small" while it is busy what we call bubble-sunny music. We don't aim to put great demands on the listener. But even so it is happy music and we find that a lot of older folk get enjoyment from listening to it. We are glad if we're criticised for not being profound, but we're not at 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 DELLA HUMPHREY 'Don't Make The Good Girls Go Bad' ACT4525 'Philly Soul Sound that made USA Top 10' BBC CHARTBOOK SQUAWS... BOBBY BLAND 'Rocking In The Sun' 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 it would 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 "leahby 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 our van to start—and so Freddie King just rolled up his shirt sleeves 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 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 tamed 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 any 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



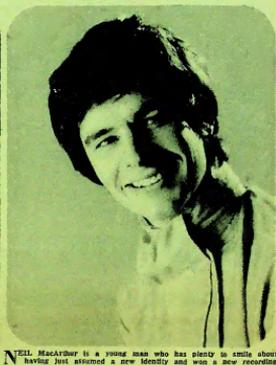
PETER JONES



★ PICTURED here, he said with tongue in cheek, are Caravan—photographed in glorious 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" (Parlophone) and was written by Jackie Trent and Tony Hatch . . . 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 Zombes 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 Kenyon, 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 co-produced by her manager, Jonathan Peel.



NORTHERN clubs are the kind of places where you've either a big success or a terrible failure. Formerly known as The Turtles, the former has walked during the three years they've been working the northern circuit, and they've got a lot of money. They signed them in January 1968 have had hopes that the situation they receive be obtained in order to extend their to their new single "Mystery 10"

