

Melody Maker

DECEMBER 14, 1968

1s weekly

SCAFFOLD'S

LILY IN THE

PINK!

Hits No. 1—now 2
West End spots

THE Scaffold's medicinal compound has put them at the top of the Pop 30. The Liverpool threesome made number one this week with "Lily The Pink," an up-to-date, cleaned-up version of the old services song.

This is their first big hit since "Thank U Very Much" just before last Christmas.

Now the group are to get their first major West End showcases — with appearances at London's Ronnie Scott Club and the Open Space Theatre, Tottenham Court Road, early in the New Year.

They open at the Scott Club on January 6, playing opposite tenorist Stan Getz's Quartet (see below). The engagement will last a month and over three weekends, the Scaffold will appear at the Open Space Theatre in late night shows.

These shows will take place on January 9, 10, 11, 16, 17, 18, 23 and 25. On January 24, the Scaffold appear at Liverpool's Philharmonic Hall in a concert with the Bonzo Dog Doo Dah Band.

They are also considering an offer to spend four months next year touring the American college circuit presenting their two-hour stage show. The tour is for over 100 dates.



STAN GETZ FOUR-MONTH AT SCOTT CLUB

TENOR star Stan Getz brings his quartet into London's Ronnie Scott Club for a month's season commencing January 6. With Getz will be Chick Corea (pno), Jack DeJohnette (drs), and a Czech bassist, M. Vitos.

The Scaffold appear for the month opposite Getz (see above), and the Affinity are also playing downstairs as well as upstairs during this season.

When the current season of Ben Webster and Dakota Staton ends, they will be followed into Ronnie's by American singer Jon Hendricks and Ronnie Scott and the Band.

Roland Kirk's projected visit to the Scott Club has been put back to later in the year.

MM understands that negotiations are

underway to bring the Oscar Peterson Trio to the Scott Club early in 1969.

Stan Getz last played the Scott Club in March 1964, when the club was still at its original Gerrard Street premises. He worked then with British musicians including drummers Jackie Dougan and Ronnie Stephenson, bassist Malcolm Cecil and pianist Stan Tracey.

He has, however, played in Britain since that time, recently with singer Astrud Gilberto.

Lennon plus Clapton for Stones TV show

JOHN LENNON, Eric Clapton, Keith Richard and Mitch Mitchell have formed a new group. The "Star Special" will be seen and heard in the forthcoming Rolling Stones TV spectacular, The Rolling Stones Rock And Roll Circus, due to be taped in London yesterday (Wednesday).

Starring with the Rolling Stones will be the Who, Jethro Tull and Marianne Faithfull.

Beggar's Banquet—
amazing escape

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Month's albums—
supplement inside

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Barry—the night
I froze on stage

PAGE 7



MELODY

POP 30

MAKER

- 1 (2) LILY THE PINK Scaffold, Parlophone
 - 2 (1) THE GOOD, THE BAD AND THE UGLY Hugo Montenegro, RCA
 - 3 (5) ONE, TWO, THREE O'LEARY Des O'Connor, Columbia
 - 4 (8) I AIN'T GOT NO — I GOT LIFE Nina Simone, RCA
 - 5 (4) THIS OLD HEART OF MINE Isley Brothers, Tamla Motown
 - 6 (12) BUILD ME UP BUTTERCUP Foundations, Pye
 - 7 (3) ELOISE Barry Ryan, MGM
 - 8 (10) MAY I HAVE THE NEXT DREAM WITH YOU Malcolm Roberts, Major Minor
 - 9 (9) I'M A TIGER Lulu, Columbia
 - 10 (6) BREAKIN' DOWN THE WALLS OF HEARTACHE Bandwagon, Direction
 - 11 (15) I'M THE URBAN SPACEMAN Bonzo Dog Doo Dah Band, Liberty
 - 12 (7) ELENORE Turtles, London
 - 13 (13) HARPER VALLEY P.T.A. Jeannie C. Riley, Polydor
 - 14 (18) RACE WITH THE DEVIL The Gun, CBS
 - 15 (20) LOVE CHILD Diana Ross/Supremes, Tamla Motown
 - 16 (23) SABRE DANCE Love Sculpture, Parlophone
 - 17 (21) A MINUTE OF YOUR TIME Tom Jones, Decca
 - 18 (14) IF I KNEW THEN WHAT I KNOW NOW Val Doonican, Pye
 - 19 (11) ALL ALONG THE WATCHTOWER Jimi Hendrix, Track
 - 20 (24) PRIVATE NUMBER Judy Clay and William Bell, Stax
 - 21 (16) THOSE WERE THE DAYS Mary Hopkin, Apple
 - 22 (—) OB-LA-DI OB-LA-DA Marmalade, CBS
 - 23 (—) ALBATROSS Fleetwood Mac, Blue Horizon
 - 24 (28) DON'T FORGET TO CATCH ME Cliff Richard, Columbia
 - 25 (—) SON OF A PREACHER MAN Dusty Springfield, Philips
 - 26 (17) WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker, Regal Zonophone
 - 27 (19) ONLY ONE WOMAN Marbles, Polydor
 - 28 (—) QUICK JOE SMALL Kassenzetz Katz Singing Orchestral Circus, Buddha
 - 29 (26) YOU'RE ALL I NEED TO GET BY Marvin Gaye and Tammi Terrell, Tamla Motown
 - 30 (25) LITTLE ARROWS Leapy Lee, MCA
- Two titles 'tied' for 5th position.

top twenty albums

- | | |
|---|---|
| 1 (1) THE BEATLES (Double Album) Beatles, Apple | 11 (9) FELICIANO Jose Feliciano, RCA |
| 2 (2) BEST OF THE SEEKERS Seekers, Columbia | 12 (10) BEST OF THE BEACH BOYS Vol 3 Beach Boys, Capitol |
| 3 (3) HOLLIES GREATEST HITS Hollies, Parlophone | 13 (16) BOOKENDS Simon and Garfunkel, CBS |
| 4 (6) THE GRADUATE Soundtrack, CBS | 14 (11) THE WORLD OF MANTOVANI Mantovani, Decca |
| 5 (7) THE GOOD, THE BAD AND THE UGLY Soundtrack, United Artists | 15 (17) DELILAH Tom Jones, Decca |
| 6 (4) ELECTRIC LADYLAND (Double Album) Jimi Hendrix Experience, Track | 16 (12) IDEA Bee Gees, Polydor |
| 7 (5) THE SOUND OF MUSIC Soundtrack, RCA | 17 (13) VAL Val Doonican, Pye |
| 8 (8) LIVE AT THE TALK OF THE TOWN Seekers, Columbia | 18 (—) BEST OF CILLA BLACK Cilla Black, Parlophone |
| 9 (14) THIS WAS Jethro Tull, Island | 19 (20) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca |
| 10 (—) THE WORLD OF VAL DOONICAN Val Doonican, Decca | 20 (—) THE WORLD OF THE BACHELORS Bachelors, Decca |
- Two titles 'tied' for 5th position.

u.s. top ten

- | | |
|--|---|
| 1 (4) I HEARD IT THROUGH THE GRAPEVINE As listed by "Billboard" Johnnie Taylor, Stax | 6 (2) HEY JUDE Beatles, Apple |
| 2 (1) LOVE CHILD Diana Ross and the Supremes, Motown | 7 (8) WICHITA LINEMAN Glen Campbell, Capitol |
| 3 (3) FOR ONCE IN MY LIFE Stevie Wonder, Tamla | 8 (9) STORMY Classics, Imperial |
| 4 (7) ABRAHAM, MARTIN AND JOHN Dian, Laurie | 9 (—) I LOVE HOW YOU LOVE ME Bobby Vinton, Epic |
| 5 (5) WHO'S MAKING LOVE Steppenwolf, Dunhill | 10 (6) MAGIC CARPET RIDE Steppenwolf, Dunhill |

POP 30 PUBLISHERS

1 Noel Gay, 2 United Artists, 3 Patricia, 4 Feldman; 5 Jobete/BMI, Immediate/Welbeck/Schroeder; 6 Carlin; 7 Pedra; 8 Valley; 9 Screen Gems/Columbia; 10 Bron; 11 Carlin; 12 Carlin; 13 Carlin; 14 Keen/Pop-Gun; 15 Jobete; 16 Carlin; 17 Leeds; 18 Val; 19 Cinephonic; 20 East; 21 Essex; 22 Northern Songs; 23 Fleetwood/Immediate; 24 Showdays; 25 London/Tree; 26 Northern Songs; 27 Abigail; 28 Carlin; 29 Jobete/Carlin; 30 Shaftesbury Music.

ADVERTISEMENT

TOP LPs

- 1 FELICIANO José Feliciano (SISF7946 IM)RD7946
- 2 THE SOUND OF MUSIC Original Soundtrack recording (SISB6616 IMIRB6616)
- 3 OLIVER Original Soundtrack recording (S)SB6777 IMIRB6777
- 4 HAIR Original Broadway Cast recording (SISF7959 IMIRD7959)
- 5 THEMES FROM THE GREAT FILMS Hugo Montenegro and His Orchestra (SISF7994 IMIRD7994)
- 6 A TOUCH OF SADNESS Jim Reeves (SISF7978 IMIRD7978)
- 7 CROWN OF CREATION Jefferson Airplane (SISF7976 IMIRD7976)
- 8 MR. ROBERTS Malcolm Roberts RD7940
- 9 HAROLD McNAIR Harold McNair Quartet (SISF7969)
- 10 COUNTRY HALL OF FAME Hank Locklin RD7967

RCA

MONKEE SONG CHOSEN FOR NEW SINGLE

Nesmith number next for Jools

JULIE DRISCOLL, Brian Auger and the Trinity may record a Monkees number as their next single.

Brian Auger told MM this week that the number, titled "Listen To The Band," was written by Monkee Mike Nesmith. They heard it while they were making a TV special with the group in Hollywood, and decided to record it as a possible single.

EXTENDED TOUR

Brian flew back from America with the Trinity on Saturday, Julie Driscoll stayed in New York for several fashion picture sessions and was expected back yesterday (Wednesday).

The group are expected to return to America in March for an extended tour of clubs and colleges and for major TV appearances.

(See Page Five.)

LEAPY'S U.S. TOUR

LEAPY LEE has postponed his American promotional tour — due to start immediately after Christmas — for a month.

The trip will now take place from the end of January for three weeks when he will do radio and TV shows and personal appearances. He then flies to Australia for appearances followed by a visit to South Africa.

"Little Arrows" is now in the charts in 18 countries and sales round the world are approaching two million.

A new single will be released in January, but titles have not yet been decided.

INDO-JAZZ CHARITY

INDO-JAZZ Fusions, the Joe Harriott-John Mayer ensemble, gives a charity concert performance at London's Queen Elizabeth Hall on January 8. It is in aid of Sicilian Earthquake Relief.

In January, too, the group records a series of at least six programmes for Harlech TV. They will begin to go out in February. Featured with the Fusions will be guest singers. They include Cleo Laine, Georgie Fame, Elaine Delmar and Jon Hendricks.

CILLA'S TV GUESTS

SCOTT WALKER, Frankie Howerd and Matt Monro are among the first guests in Cilla Black's new TV series, Cilla, which starts on BBC-TV on Christmas Eve.

On Christmas Eve, Scott will guest with actor Michael Crawford and Matt Monro, Frankie Howerd and Billy Cotton are the guests on New Year's Eve (31).

The show runs for nine weeks.

Cilla Black's personal manager and fiancée Bobby Willis has gone into management. He has signed Liverpool comedian Tom Ward and may sign a small number of pop attractions in the near future.

HOLLIES SINGLE

GRAHAM NASH played his last date with the Hollies on Sunday at a charity show at the London Palladium. This week, he planned to fly to the States, possibly to do some recordings with David Crosby (ex-Byrds) and Steven Stills (ex-Buffalo Springfield) in January.

Hollie Tony Hicks told the MM on Monday: "The concert went over great. I'm seeing a guy today as a possible replacement for Graham, but I don't expect we'll decide anything before Christmas."

"We have found a great single — one of the best songs for years — but we shall wait until the new fellow joins before we record it. It will probably be out in the New Year. We'll try to release a new LP to coincide with it."

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FIFTH COLUMN PLUS TWO

It's not long to Christmas now and in keeping with this time of year this column is going to be terribly original and give you an idea of what to give or buy for the holiday. Just a dozen or so selected items—well there might be a few more—you never know.

Now, let's see—what about a touch of your actual JOAN BAEZ? Her latest VANGUARD album is called "BAPTISM—A Journey Through Our Time" (SVRL 19000) — it's a kind of poetry and song LP — well worth getting — and if you want a Christmas record by JOAN there's a smashing one titled "NOEL" (Fontana STL 6073) and as the title tells you it's got a few seasonal songs on it.

Three great blues LP's on VANGUARD are "SKIP JAMES — TODAY!" (SVRL 19001), "BUDDY GUY—A MAN AND THE BLUES" (SVRL 19002) and "THE IMMORTAL MISSISSIPPI JOHN HURT" (SVRL 19003). Whichever type of blues you fancy I am sure between these three there's got to be something for you.

Local jazz artists would be pleased if you gave them a thought because FONTANA have four great LP's starting with "MEXICAN GREEN" by TUBBY HAYES (SFJL 911) for the modernists. "BRIAN GREEN DISPLAY" (SFJL 912) is one for the Dixieland fans—and, come to think of it—for anyone who wants a happy type record for a party. Australian COLLIN BATES offers a beautiful piano trio album on "BREW" (SFJL 913). And last, but by no means least, RONNIE ROSS' first LP as a leader "CLEOPATRA'S NEEDLE" (SFJL 915).

WALLY WHYTON'S first album for FONTANA has something for everyone, including his very successful single GENTLE ON MY MIND—the LP title is "IT'S ME MUM!" (STL 5476).

A touch of your actual satire comes from JEREMY TAYLOR (of Mrs Wilson's Diary fame) on his latest LP "JEREMY TAYLOR HIS SONGS" (STL 5475).

One of the best bargains of the year comes from the SPINNERS on their sample LP "TEN OF THE BEST WITH THE SPINNERS" (SFJL 51). This album was recently voted Folk LP of the Month by the "MM".

While we're on the folk kick, what about MARTIN CARHY and DAVE SWARBRICK? Their new album is called "BUT TWO CAME BY" (STL 5477) — a really traditional folk album—but this time with a couple of contemporary songs for good measure, one by SYDNEY CARTER, LORD OF THE DANCE, and the other by LEON ROSS-SELSON, BRASS BAND MUSIC.

If you're looking for a sample of American jazz in Europe your best bet is an album called appropriately "AMERICANS IN EUROPE" (SFJL 916) and it features players like BUD FREEMAN, EDDIE MILLER, JIMMY WITHERSPOON, EARL HINES, WILD BILL DAVISON, SIR CHARLES THOMPSON, and BEN WEBSTER. Not a bad little lot in anybody's book.

I hope this column has given you some idea of what to get this Christmas, the "MM" also have come up with some lovely lists of albums which include "AUNT MOLLY'S MURRAY FARM" by STEFAN GROSSMAN (STL 5463), BUCK CLAYTON'S "BUCK 'N' THE BLUES" (FJL 407 mono only) and "THE MILLION DOLLAR COLLECTION" by JOHN DANKWORTH (STL 5445).

So there you go—like I said before, there's a dozen or so lovely presents for Christmas—so to coin a phrase—somewhere is waiting for a record from you—it could be yourself.



GARY: top vibist

Burton is Jazzman of the Year

GARY BURTON is named the world's top vibes player in the 1968 Down Beat Poll, displacing Milt Jackson after a 13-year reign Burton was also elected Jazzman Of The Year.

Another notable achievement was Miles Davis' who won both the Combo and Trumpet section and had no less than three albums in the top six, although the Record Of The Year title went to Don Ellis' "Electric Bath."

Pee Wee Russell won the Clarinet section for the first time since 1944, replacing Buddy DeFranco.

Other new winners were Herbie Hancock (pno), Richard Davis (bass), Kenny Burrell (gtr), who took over from the late Wes Montgomery; and Elvin Jones (drs), who displaced Buddy Rich who came second for both drums and big band.

Duke Ellington won the Big Band and Composer categories and Oliver Nelson was again voted top Arranger. Lou Rawls, the 1967 Male Vocal winner dropped to third, as Ray Charles returned to the top with Frank Sinatra second. Among the Girl Singers, Ella Fitzgerald just beat Aretha Franklin.

A big shuffle at the top of the charts saw Cannonball Adderley winning and last year's number one, Paul Desmond slipping to fourth behind Adderley. Johnny Hodges and Ornette Coleman.

Wes Montgomery was elected to Hall Of Fame. Winners who repeated their victories were: Stan Getz (lrr), Gerry Mulligan (bari), Herbie Mann (flute), Jimmy Smith (organ) and Roland Kirk (miscellaneous).

In the category for Rock, Pop and Blues Groups, the Beatles beat the Cream by a tiny margin.

MARY FINISHES ALBUM

MARY HOPKIN has finished work on her first album, produced by Paul McCartney.

The album was completed last week and will probably contain 14 tracks. No decision has been taken on the title for the album, said Apple press officer Derek Taylor. The LP will probably be released early in the New Year.

It includes two new Donovan tracks, a previously recorded Donovan song, a song specially written for Mary by Nilsson, a Welsh song, a George Martin composition and what is described as a "Gertrude Lawrence song."

Mary told MM this week: "I'm quite pleased with the way the LP has turned out, but I'm sorry that the recording is over because I enjoyed it. It's nice finding out what you can do, but I'll be a lot more confident about things when I have a lot more songs I can do with just the guitar."

Mary has not yet recorded a follow-up single to "Those Were The Days."

FOLK NEWS

AL STEWART has a new album scheduled for release by CBS on January 17. Titled "Love Chronicles," it features six Stewart originals including "In Brooklyn," "Old Compton Street Blues," "The Ballad Of Mary Foster" and the 18 minute-long "Love Chronicles," described by colleague Karl Dallas as a "sexual odyssey."

John Pearse begins a four-programme series of finger-picking guitar styles on BBC-1 on January 12. This is a continuation of John's earlier successful series Hold Down A Chord. He will feature styles of well-known pickers such as Sam McGhee, Mississippi John Hurt, Bill Broonzy and Gary Davis.

The Johnstons have signed an agency agreement with NEMS Enterprises and from mid-January will base themselves in London. They play a series of concerts in Ireland before moving from Dublin and hoping to tour America next year, where sales of their single, "Both Sides Now," have reached 80,000.

Bluegrass duo Tom and Smiley are on Country Meets Folk on Saturday and later appear at the Troubadour,

A NEW POP show may make its bow on BBC-TV in the New Year!

Johnnie Stewart, producer associated with the top-rating Top Of The Pops show for the past five years, told the MM on Monday: "I have been working on some new ideas for pop shows, and I hope to get one, or possibly two, accepted for showing in the New Year."

Meanwhile, this week Johnnie was finalising plans for his two Christmas week Top Of The Pops specials featuring all the No. 1 hits of the year.

At presstime, with the Scaffold's "Lily The Pink" making No. 1 this week in the MM chart, it seemed almost certain that this hit would be included in the final 1968 No. 1 line-up.

First of the two Top Of The Pops specials runs for 45 minutes and is compered by Jimmy Savile and Pete Murray. Second runs for 40 minutes and is compered by Alan Freeman and Stuart Henry.

STATUS QUO TOUR

NEGOTIATIONS are under way for Status Quo to tour the Argentine from February 3 — they are currently number one in Argentina's charts with "Pictures Of Matchstick Men."

If the deal is completed, they may also go to Brazil and Mexico before starting a 16-day tour of America on March 17.

The group's Australian tour has been rearranged and will now start on May 28. It will last three weeks, ending with four days in New Zealand.

The group flies to Germany for a 12-day concert tour with the Small Faces on January 10.

Their next single, a Mike Rossi composition, will be recorded tomorrow (Friday) and released in mid-January.

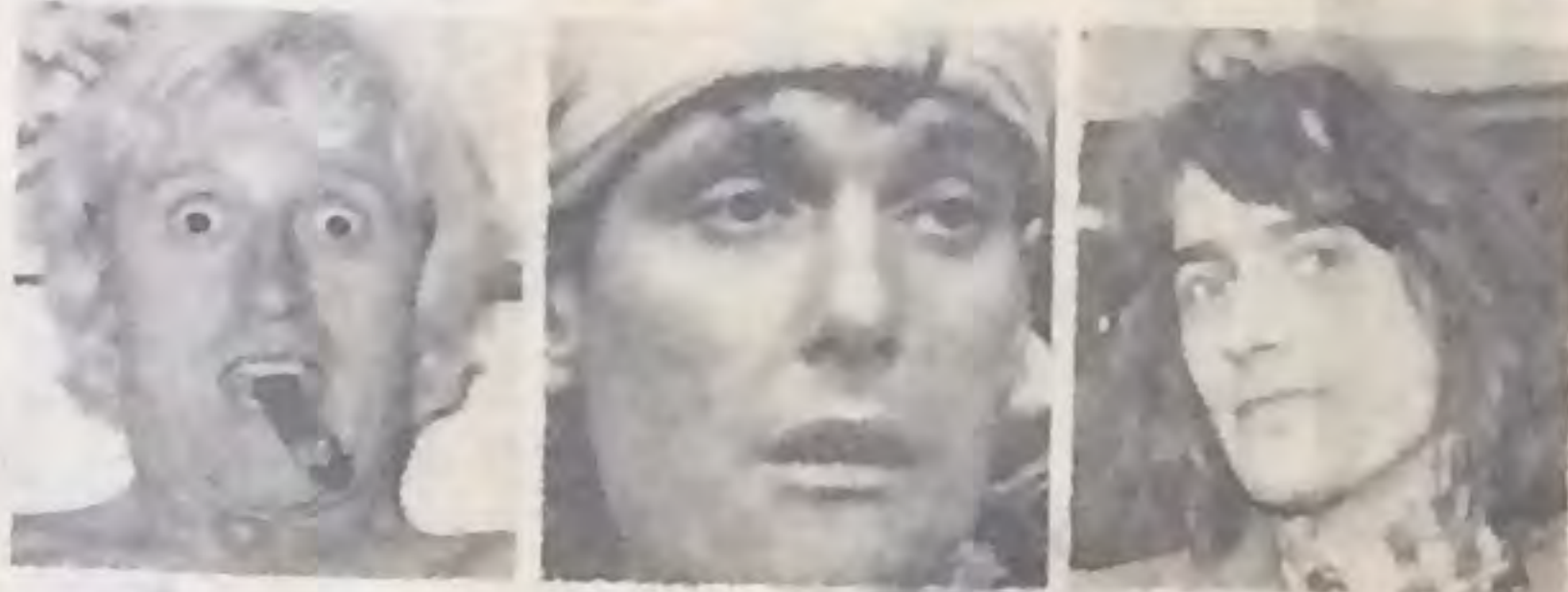
One-nighters for the group include Pontypridd, tomorrow (Friday), Weston-super-Mare (14), Annabelle's Club, Sunderland (16 and 17), Scene 2, Scarborough (27 and 28), Gala Ballroom, Norwich (31).

KIKI FOR HOLLAND

KIKI DEE flies to Holland for a TV show in Amsterdam on December 22.

She guests in Time For Blackburn tomorrow (Friday) and in ATV's All Kinds Of Music, with Dusty Springfield, and Malcolm Roberts, on Christmas Day.

NEW BBC TV POP SHOW IN NEW YEAR



JIMMY SAVILE / PETER MURRAY / STUART HENRY

MOODY BLUES RETURN

THE MOODY Blues, who return from an eight week American tour next week, are to return for another tour next April.

They are spending the next three weeks doing one nighters in Britain and spend the first two weeks of January recording a follow-up album

to "In Search Of The Lost Chord."

On December 30, they are on the David Symonds Show on Radio One.

WHO ON STONES SHOW

THE WHO have been added to the guests due on the Rolling Stones Rock And Roll Circus

TV show to be filmed this month for showing in Britain and America.

The Who's latest LP is being delayed by problems over orchestrations and arrangements and is not likely to be released until January 21.

JACK JOINS LULU

JACK JONES, due in Britain in mid-January for a promotional trip, appears on January 18 in the Lulu Show for BBC-TV.

Other appearances during his 10 day visit include the Rolf Harris Show (25) and a special colour TV spectacular starring himself (25).

A new single will be released to coincide with his visit.



ANOTHER AWARD FOR TOM

TOM JONES has been voted the Most Popular Foreign Artist in Italy — and last week he was presented with the award by top Continental singer Caterina Valente. Caterina was in London to record an album with Edmundo Ros. Tom Jones is currently on a concert tour of Germany.

One-nighters again for Elvis

NEW YORK, Monday — Elvis Presley may return to the one-nighter concert circuit in the States next year, reports Ren Grevatt.

The theory is that personal appearances in big auditoriums and stadiums, like New York's Shea Stadium, can produce more money for less work than movies. But nothing is definite at this stage.

Elvis made his first TV appearance in almost 10 years last week. Presley looked pretty much the same and exhibited the old magic on rockers like "Hound Dog" and "Don't Be Cruel," though he was less good on ballads.

Generally, it was good nostalgic entertainment with much reliance placed on Presley's oldies. But it posed the question: what would Presley do best as a repeat TV venture in the future?

Harpo's "Raining In My Heart," on January 17 and the Chicken Shack's second album, "O.K. Ken?" on January 10.

Excuse me haven't I seen you with...



- The Who
- Jimmy Hendrix Experience
- The Herd
- The Gass
- Dave Dee Dozey Beaky
- Mick and Titch
- Chris Lamb and the Universals
- Chris Farlowe and the Thunderbirds
- The Status Quo

- Joe E Young and the Tonics
- The Neat Change
- The Plastic Penny
- Wainwrights
- Gentlemen
- The Action
- Ainsley Dunbar
- Retaliation
- The Glass Menagerie
- Blue Cheer
- The Kult
- Full House

- The Episode
- The Entire
- Sioux Nation
- Fairport Convention
- The Floor
- The Spectrum
- The Election
- The Factory
- Pure Medecine
- The Bonzo Dog
- Doo Dah Band

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DOORS TO RELEASE 'TOUCH ME' AS NEXT BRITISH DISC

THE DOORS have a new single released in Britain in January. Already out in the States it is their own composition titled "Touch Me."

Released on Elektra, it is the American group's follow-up to their massive hit "Hello, I Love You." The group are also working on a new album for release here and in America.

The Doors TV spectacular made by Granada during the group's visit in September will be screened on Tuesday (December 17).

The spectacular was filmed by Granada at London's Middle Earth. A Granada film crew followed the group from New York to London for their concert with Jefferson Airplane.

TROGGS RE-SIGN

THE TROGGS have re-signed with Page One Records chief, Larry Page, for management after splitting with him over a year ago following a dispute. Until this re-signing, they have been managed by Stan Phillips.

Says Page, "From now on the Troggs situation will be an entirely different one. I am planning new sessions for the Troggs next single and I am confident that, as a team, we can have the same success we had before the original management changes."

KING'S DATES SET

MOST OF the dates have been set for Ben E. King's five-week British tour with Chris Shakespeare's Globe Show, which opens at the Royal Ballroom, Tottenham, on February 21.

They include two treble dates: on February 23 he will appear in the afternoon at the New Broken Wheel, Retford, and then has evening shows at the Princes and Domino clubs in Manchester. Then, on March 1 he plays the Clockwork Orange, Chester; Nantwich Civil Hall, and Manchester's Twisted Wheel.

Other dates include: California Ballroom, Dunstable (February 22); Orchid Ballroom, Purley (24); Blighs Hotel, Sevenoaks (26). The tour will end at the Orchid Ballroom, Purley, on March 31.

ANDY WILLIAMS may guest on a Beatles TV spectacular being made by the Beatles on January 18.

Andy dropped into London for a brief visit to the Beatles Apple headquarters last week, en route back to America from Paris.

Says Apple spokesman Derek Taylor: "Paul McCartney went to see Andy's show in London earlier this year, and the two of them got on very well."

"We had dinner on this latest visit, and George Harrison dropped in. Nothing was definitely arranged, but Andy would like the Beatles to do a guest spot on his show, and he may in turn appear on the new Beatles show."

The venue for the Beatles spectacular has still not been decided, said Derek Taylor at presstime.

NICE TV DATE

THE NICE will be featured with Cleo Laine and John Mayer's Indo-Jazz Fusions on a Harlech TV spectacular to be recorded on January 14 for later transmission.

All three will perform one number together in the show which may be networked.

The Nice are due for concerts in Denmark and Sweden from January 7 to 12 including two dates with Jimi Hendrix.

Their dates are York University today (Thursday), Nottingham Technical College (Friday), Key Club, Bridgend, Glam (Saturday), Mothers, Birmingham (December 15), Ritz, Bournemouth (17) and Newcastle City Hall with the Who (19).

TIMEBOX FOR FRANCE

TIME BOX will spend next June playing holiday resorts in the South of France.

They will play Juan Les Pins (June 2 to 8), Cannes (9 to 15), Antibes (16 to 22) and St Tropez (23 to 29).

INSPIRATIONS VISIT

THE SWEET Inspirations cut short their promotional visit here at the weekend when all four girls went down with flu.

They flew back to the States on Sunday. The girls came to Britain to promote their current single "What The World Needs Now Is Love." They had been here since last Wednesday.

JIMI'S BRITISH DATES

JIMI HENDRIX, currently recording in America, may play 10 days of British concerts in mid-February, according to agent Dick Katz, just back from a trip to the States.

Meanwhile, as already reported in the MM, Jimi guests

ANDY MAY GUEST ON BEATLES SHOW



WILLIAMS: visited Apple headquarters

BEACH BOYS ALBUM

BEACH BOYS completed their "live" album at Finsbury Park Astoria on Sunday. Album was started during their recent London Palladium show.

A spokesman for Capitol Records told the MM on Monday: "It hasn't yet been decided when the album will be released."

MONTENEGRO'S NEXT

HUGO MONTENEGRO will follow-up his hit single, "The Good, The Bad And The Ugly," with "Hang 'Em High," theme tune, written by Dominic Frontiere, from a film of the same name starring Clint Eastwood. "Hang 'Em High" is released this week and is backed with "Tomorrow's Love."

MARMALADE WINNING

MARMALADE — WHO are winning the race in covers of the Beatles' album — entered the Pop 30 this week with "Ob-La-Di, Ob-La-Da." They came in at 22.

The record is being rush-released in America this week

JAZZ NEWS compiled by Bob Dawbarn

JAZZ NEWS

BLUE NOTE RECORDS are planning to release a Classic Jazz series next year. Among the artists represented will be Sidney De Paris, Art Hodes, Edmond Hall, James Moody and George Wallington. Blue Note have also signed a new American organist, Reubin Wilson.

The new John Surman eight-piece group, featuring Harold Beckett (tp), Mike Osborne (alto) and John Taylor (pno), makes its debut next Monday (16) at London's 100 Club.

Keith Jarrett, the 23-year-old pianist who recently left

Charles Lloyd's group, has formed his own trio with Charles Haden (bass) and Paul Motlan (drs) pianist Marian McPartland has cut a new album for Dot Records.

The Greater London Arts Association is sponsoring a concert by the John Surman Quartet and Howard Riley Trio at the Purcell Room on January 19. Riley is the latest British jazzman to record for CBS Realm — Frank Ricotti, Tony Oxley and Ray Russell are others due for further releases. Howard and bassist Barry Guy play tonight (Thursday) at the Prince Of Orange, Greenwich.

Kendal Jazz Club, Westmorland, is staging a Jazz Jamboree at its County Hotel headquarters this Sunday (15) and Monday. There will be a jam session Sunday lunchtime, followed by the Alex Welsh Band in the evening and the Acker Bilk Band on Monday.

Trombonist Bob Brookmeyer, now living in California, currently leads Bill Perkins (tr), Jimmy Rowles (pno), Buddy Clark (bass) and Larry Bunker (drs). Duke Ellington bassist Jeff Castleman weds singer-dancer Trish Turner on December 23 in Las Vegas.

Two weeks after starting Saturday trad sessions, landlord Pete Merrin has added regular Tuesday jazz at the Gloucester Hotel, Brighton. The local Spasmodic Six are featured on Tuesdays. Bob Wallis plays the hotel this Saturday (14).

Trombonist George Chisholm returns to the Fox And Hounds, Haywards Heath on Sunday (15). . . Humphrey Lyttleton stars at the Kensington Hotel, London, on Saturday (14). . . John Chilton's Swing Kings play Garnett College, Roehampton on December 18 and Wandsworth Town Hall (20).

Rod Mason's Jazz Band have their own half-hour show on Westward TV on Boxing Day. Rod (cornet, tuba) leads Ted Palmer (clt, saxes, pno), Mac Duncan (tmb), Peter Sumner (bjo), Tony Bagot (bass), Jimmy Garforth (drs) and Val Wiseman (vcls). The band is resident at Ronnie's Club, Plymouth, which features jazz seven nights a week.

To celebrate the tenth anniversary of his band, Mike Westbrook will feature a new extended composition, "An Evening For You," during his London Jazz Centre Society concert at the Conway Hall tomorrow (Friday).

Radio Lux figures increase

RADIO LUXEMBOURG have increased their nightly listening audience by 1,500,000 since they introduced their new music format on October 1.

Announcing this week, the station said that a new Gallup Poll survey showed that their audience had increased by 48.5 per cent. The total average nightly audience is now 4,900,000.

Of the people between the ages of 12 and 24 who listen to radio in the evening, 72 per cent choose Radio Luxembourg, claimed programme manager Tony MacArthur.

On October 1, the station ceased selling time to advertisers by the half hour or hour and substituted a system of their own deejay-hosted programmes, with spots sold in the normal commercial radio way.

JOE TEX TOUR

JOE TEX and his full American orchestra open on January 17 at a London venue yet to be fixed and the following day play a double date at the New Broken Wheel, Retford, and the Binild, Dewsbury.

There will be a further British date on January 19 and the group then goes to the Continent to appear at the Midem Festival (21 to 26) and the San Remo Festival (February 1). After dates in Germany they return to Britain for a week of club and ballroom dates from February 9.

Danny O'Donovan and Henry Sellers, who are bringing Tex to Britain, are also negotiating for a tour by Wilson Pickett in February.

PENTANGLE FESTIVAL

PENTANGLE ARE to play at three Arts Festivals in 1969.

On January 29, they appear at Coventry Cathedral as part of Lanchester College of Technology's Arts Festival. They are the first popular jazz group to appear at the Cathedral apart from a special recital given by the Duke Ellington Orchestra.

In March, the group appear at the University of Surrey's Arts Festival in Guildford and in June they appear in the Arts Festival organised by the University of Reading.

On December 20, they appear in The World Of Monty Modlin from Tyne Tees TV and on December 22, they fly to Holland for their own half-hour TV special.

Dylan film showing at London's Arts Lab

DON'T LOOK Back, the Bob Dylan documentary which was premiered at the recent London Film Festival, is now showing nightly at London's Arts Lab, in Drury Lane.

The 96-minute film opened at the Arts Lab on Tuesday and is being screened three times daily — at 8 pm, 10 pm and 12 midnight — for an indefinite period.

Jim Haynes, of the Lab, told the MM on Monday: "We want to show it all through the night, but those are the times for the present."

On Wednesday (18), the Arts Lab presents a celebration at the Royal Albert Hall. Entitled Alchemical Wedding, it is billed as an Experiment In Silence. Financially it will be a benefit for the Lab and the Bit organisation.

"Everyone will be expected to remain silent," Haynes explained, "audience and performers. But, within that silence, we're going to pour sounds of one kind or another."



• DYLAN

Have you heard "Never an everyday thing" by Wayne Fontana? You should've. Everyone's playing it!

TF976

CLUB SCENE

DON PARTRIDGE, just back from a concert tour of Sweden, which followed appearances in France, Belgium and Holland, is back on the British club scene next week when he opens on Sunday (15) at Tito's Club, Stockton-on-Tees, doubling with La Ronde at Billingham.

Don is likely to be spending Christmas in New York for the premiere of the film Oley starring Tom Courtenay and Romy Schneider, for which he has written the score. He will stay in the U.S. for ten days, promoting the songs from the film.

The title song may also be the "B" side of his next single over here. The "A" side will be chosen from a number of songs which he is busy taping this week — some written by himself and some by the writers of his hit "Blue Eyes" — Richard Kerr and Joan Maitland.

MONK Bretton Social Club, Yorks, recently taken-over by the Bailey Organisation is to close after next Saturday's session, for alteration to the Cabaret room and for redecoration.

It will re-open on the 20th, with the Jimmy Crawford Four — who incidentally spent the summer season with Don Partridge at the Central Pier, Blackpool.

where members now have the choice (on separate floors) of "live" music or a discotheque. Among names signed for the New Year, are Chris Barber, the Spinners, the Spectrum, Chris Farlowe, Chicken Shack, Acker Bilk, and Bob Miller and the Millermen — all in January.

DIARY DATES: — Artists opening in Cabaret on Sunday next (15) include the

Kayo Sisters at the Ace of Clubs, Leeds; Roy Castle at the Golden Garter in Manchester, and Gracie Fields returning for her second week at Baiter Variety Club. The Paper Dolls appear next week (starting 15th) at the Fiesta Club, same date comedian Frankie Howard starts for the week at the newly-opened Club Poco-a-Poco, at Heaton Moor, Stockport.

BLUEBEAT HOT 10

1	(3)	THE HORSE	Eric Barnett	GAS - 100
2	(1)	CHILDREN GET READY	The Versatiles	CRAB - 1
3	(2)	BANGARANG	Stranger Cole	UNITY - 502
4	(6)	LA LA MEANS I LOVE YOU	Alton Ellis	NU BEAT - 014
5	(7)	HEY BOY, HEY GIRL	Derrick and Patsy	NU BEAT - 008
6	(-)	LULU RETURNS	Lloyd Terryll	TM - 752
7	(8)	FIRE A MUSS MUSS TAIL	The Euthopians	CRAB - 2
8	(-)	QIMAE LITTLE	Junior Smith	GAS - 101
9	(-)	RHYTHM AND SOUL	Bobby Kolphat	NU BEAT - 005
10	(-)	BANG BANG LULU	Lloyd Terryll	PAMA - 710

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EXTENSIONS costing more than £20,000 have been completed at the Place, Hanley.

MILE AFTER MILE OF EALING BROADWAY...

THAT'S HOW BRIAN AUGER
FOUND HOLLYWOOD, USA

BRIAN AUGER may spend an extended amount of time in America, he reported from New York this week at the end of the group's three week promotional visit.

"I've learned so much musically in these past three weeks that I'd like to come and live here," Brian told me from his American recording company in the heart of Manhattan.

"The musical influences here are terrific and I feel it would benefit me as a musician to spend time here."

But just when that could be fitted in depends, he said, on the busy schedule of Julie, Brian and the Trinity.

The group's first three-week American trip has been an unqualified success, said Brian. "America is wide open to us after this trip," he said. "There were hang-ups at first, but everyone has gone potty for the group."

The hang-ups consisted mainly of visa problems which prevented their scheduled live appearances.

"The problems with the visa could have been sorted out but it would have taken too long so we cancelled the live shows and instead we are going to do a full-length tour next year—probably some time around March."

The Trinity spent most of their time on the West Coast where they made a TV special with the Monkees. And Brian thought that the Monkees' reputation as a teenybopper group was unjustified.

"They are supposed not to be able to play their instruments but that's not true. They are a together group. They are nice guys and intelligent people."

"We agreed to do the show in the first place because Jack Good was producing it. But when we arrived in Hollywood and met the Monkees we found them to be four very groovy guys."



● BRIAN, full tour next year

The group have acting parts in the special and Brian plays, alternatively, a crazy professor and Charles Darwin. And there must be something Freudian about that!

On the musical scene, Brian and Jools visited most of the clubs in and around Sunset Strip.

And Brian, ubiquitous sinner-in that he is, managed to jam at Shelley's Manne Hole with bassist Ray Napolitan and drummer Bill Goodin from the Don Ellis Orchestra. He also met Shelley Manne himself in his famous club.

Brian was pleased with the musical ambience of the West Coast, but less enamoured by Hollywood itself.

"We were staying on Sunset Strip itself and when we arrived, we thought it was definitely Plasticland. We rejected everything."

"London has a tradition; it's solid and has a tradition by virtue of its age. But Hollywood looked like mile after mile of Ealing Broadway."

"There were miles of buildings that looked little more than facades, with nothing behind it; it was as if they'd forgotten to build the rest of the buildings."

"I suppose we were disappointed because Hollywood has such a big reputation that it's never as good as you imagine."

The group had hoped to record on the West Coast. This proved impossible, but Brian did have their new album "Definitely What" mixed and reduced in America.

"They've made a beautiful job of it," he reported. "I'm bringing the master back with me to London."

"They intend to release the album in the States before Christmas and there's a big chance that it will be out in Britain by Christmas, too."

CHRIS WELCH REPORTS ON THE CUSTARD PIE-THROWING EVENT OF THE YEAR

How I survived Beggar's Banquet

THAT custard pies would one day be hurled by the Rolling Stones at the gentlemen of the press was fairly inevitable.

In a taxi on my way to a Beggar's Banquet with the Stones last week, a premonition seized me that some kind of demonstration was in store.

"I bet they throw custard pies at us," I suggested to the editors and staff of rival newspapers. All turned a deaf ear to such suggestions.

"Of course not," gibbered one journalist. "I'm sure the Stones really enjoyed all these lashing attacks I wrote on them in 1964, and 1965, '66, '67 and '68. And when I tipped off the police about them illegally riding bicycles on footpaths, none laughed more heartily than Mick, Keith, Charlie, Brian and Bill. Go on with you — they love us really."

So saying the journalist burped loudly, and continued composing a lashing attack on pop morals on a piece of blotting paper.

But my predictions were to be proved wholly accurate. The banquet, cleverly conceived by the way, and full marks to Oswald Cattermole for dreaming it up, was held at the Gore Hotel, Kensington, a venue noted for its Elizabethan style decor.

MOTLEY

In a candle-lit basement with straw on the floor, the motley collection of guests were seated at long wooden benches, and served a mess of pottage on wooden platters by buxom wenches with strong mead at the ready and even stronger Kensington accents.

Among the guests were Lord Lords, reporters and even the doyen of Fleet Street, Les Perrin, who is Mick's fatherly aide in dealing with the press.

Standing in the middle of the melee, like Tony Curtis in

'I totally escaped the synthetic custard, save a minute blob on the head'

aimed the pies in the faces of the Great Race somehow I totally escaped the synthetic custard, save for a minute blob on the head. Photographers lurched around trying to get shots, while Don Short of the Daily

JOLLY

The Stones seemed in a suspiciously jolly mood. Mick, wearing a cardboard shirt front and a white plastic frock strolled up and down chatting to the guests.

Brian looked like a medieval prince at Mick's side, while even Charlie managed a smile.

Toasts were drunk and free autographed copies of "Beggar's Banquet" were distributed.

"Dear old Stones," burped my journalist colleague, a tear starting out of his eye. "They're not bad lads," he sniffed, as his face slumped into a mess of pottage.

"Right, have you all had enough to eat and drink?" inquired Mick standing up to address the throng, most of them rendered helpless by deep draughts of red wine.

SATANIC

"Well, we haven't asked you here just to eat and drink, have we?" A satanic Jagger grin spread over the satanic Jagger features.

As he spoke minions rushed in bearing golden boxes for each guest, and inside each golden box was a genuine imitation custard pie, ready for hurling.

Within seconds, all hell broke loose at the Stones



MICK AND BRIAN IN MID-THROW

Mirror held up a chair to prevent injury.

When the battle was over, a parting shot struck me a cruel blow over the eyes. It could have been a cardboard box, but felt like grape shot.

I looked around for my journalist friend, and tripping over a few dead photographers, found him white with anger and ersatz meringue (what a

great name for a group). "Those callow youths," he cried, "wait until I write my column."

"I'll sue. I'll write rude things. Bah. Dash. Do you realise this stuff will ruin my suit? And I only bought it from the Fifty Shilling Tailors 25 years ago."

Well done, the Rolling Stones!

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There's gold in that there goodwill...

IN 1949 cowboy singer Gene Autry recorded a song that has become as much a part of Christmas as holly, mistletoe, and the Queen's Speech.

The song, "Rudolph The Red Nosed Reindeer," was written by American songwriter Johnny Marks, who also wrote such yuletide groovers as "Rockin' Around The Christmas Tree" and "A Holly, Jolly Christmas."

Since it was recorded in 1949, "Rudolph" has sold over 54 million records in America and 26 million copies abroad. Over 3,900,000 copies of the sheet music have been bought and 115 different arrangements of the song have sold five million copies.

Autry's version sold over six million and is Columbia Record's all-time best seller, and since then there have been 350 other recorded versions. Yep, there's gold in that there goodwill!

Were Sue and Sunny really Joe Cocker's friends on "With A Little Help" or was it Pat Arnold and Madeline Bell? Six years ago Love Sculpture guitarist Dave Edmunds played three gigs a night for £10. But he was rated top Welsh guitarist.

Much raving going on upstairs at Ronnie's. Apart from Jiving K. Boots blowing up the pin table lights, and Barrie Wentzell shouting "y-i-i-hah" ravers have included Georgie Fame, Stevie Winwood, Long John Baldry, the Shadows, Susan Maughan, Paul Jones and Graham Bell. The Affinity a groove upstairs.

Despite dreaded jaundice, John O'The Peel turned up to Chelsea College Blues Society rave. MM Editor Jack Hutton scored a direct hit on Mick Jagger's left



The RAVER'S
weekly tonic

cheek with a custard pie at the Beggar's Banquet. Well, the party was your idea Mick! Bob Leaper and Francis Hitching have started a new record label FAN to make a dozen singles and four LPs a year. Emperor Rosko, Brian Jones and others showing interest in South African group, the Flames, at Revolution.

London Jazz Society are issuing 30s Jazz Tokens for Christmas. They are exchangeable for their membership of the Society or 30s worth of tickets for their concerts.

Jefferson Airplane were in a minor riot while shooting scenes in New York for Jean-Luc Godard's new film, One American Movie. Trouble started as the Jefferson went in front of the cameras on top of the Schuyler Hotel in Manhattan. Lead singer Marty Balin used several amplifiers to boom out: "Wake up New! Free Love! Free Music!" Thousands of residents and workers demanded peace, or requested encores. The cops stopped the proceedings. Then actress Paula Matter took to the rooftops clad only in a bedsheet to warble "Hey Jude" while being pursued

MR. NINE PER CENT the loser agent



by perspiring police. Godard kept the cameras rolling and collected some interesting footage.

Raver predicted a hit for the Marmalade. Fleetwood Mac paid £1,600 to get their equipment to New York.

Guitarist Mick Abrahams leaving Jethro Tull. Country style soon from the Move? They are buying country and folk albums and listening carefully. Shucks, and gosh by golly.

Janis Joplin scheduled to make her debut with her new group this month. Alexis Korner went to Holland to produce Cubie And The Bizzards single "116 Queensway" — appropriate.

Duster Bennett excellent at Blue Horizon concert Saturday. Ex-Byrds Gram Parsons and Chris Hillman have formed a new country-based group, the Flying Burrito Brothers, while another former Byrd, Kevin Kelly, has formed a group called Train.

Card from Brian Auger in California. "Just signed a contract to do the All-nighter at Saigon Town Hall. Help!"

Reader M. C. Elrun says by soaking the Beatles cover in water a psychedelic picture appears. Could be true — or it could be a plot to soak the Beatles. Aretha Franklin likely to star at Cannes Midem festival in January. Two Monkees likely to attend. Whatever happened to the Monkees film?

Australian reader David Lillicot raving about Lloyds World, just here from Down Under.

"When you book musicians these days you never know who'll turn up. It might be a gorilla carrying a bass" — Latin-American leader Don Carlos. What's he got against gorillas?

"TO THINE Own Self Be True" states the legend over the stage at London's Conway Hall. This could well apply to the young country blues stylists currently enlivening the British blues scene.

Tony McPhee and Gordon Smith represented this section at the concert jointly presented by the London Blues Society and Blue Horizon Records at the Conway Hall last Saturday. Technically, their guitar work was good and they have an excellent grasp of this part of the idiom but one felt, with McPhee especially, they were trying to recreate every old country blues recording they'd heard instead of trying to do their own thing with the style. However, perhaps it is too early to be critical and we should wait and see what these people do in the future.

Alexis Korner opened the show featuring acoustic guitar on "No Special Rider" and "Go Down Sunshine" but it was when he switched to electric that Alexis made the most impact with numbers such as "Rock Me, Baby" and Duffy Power's "Open The Door."

Champion Jack Dupree was well received for a light-hearted spot which featured his barrel-house piano on "Chicken Shack" and "Big Fat Mama" among others.

Curtis Jones, with "Curtis Jones' Boogie," "Please Believe Me" and "Shere" contributed some clean, precise boogie and blues delivering his vocals in a high-pitched stident manner. A good, listenable set.

Duster Bennett's spot was mainly up-tempo with some good, punchy harmonica work. Duster plays guitar, bass drum and hi-hat cymbal, creating a healthy, stomping sound in a fusion of country and urban styles. His programme included "Smiling Like I'm Happy," "My Babe," "Just Like A Fish" and a hard-driving instrumental, "Country Jam."

Modern blues was represented in the shape of Bobby Parker, a young Negro guitarist and singer. His guitar work is good, can be very fast but it would be fair to say that nothing he did hasn't already been done as well by guitarists such as Eric Clapton, Peter Green and Alvin

A LESSON OUR BLUES GROUP MUST LEARN

Caught in the act



CHAMPION JACK

Lee, His vocals, on "Stormy Monday," "Watch Your Step" and "Some Day, Baby," were marred because Parker placed himself too near the microphone. — TONY WILSON.

DUBLINERS

ANOTHER concert success for the Dubliners last week at the Royal Albert Hall. Their mixture of music, song and humour is a formula that rarely, if ever, fails and makes for a very entertaining evening.

Luke Kelly and Ronnie Drew bore the brunt of the vocal work, aided by Giaron Bourke, while Barney McKenna and John Shehan, playing banjo and fiddle respectively, and dueting on mandolins, provided some excellent instrumental work. — TONY WILSON

MUDDY WATERS

MUDDY WATERS and his Blues Band may not have been at their magic best at London's Revolution, before they left — they weren't playing for an audience of blues buffs — but when properly warmed up, the musicians produced a flow of tough, relaxed but penetrating band blues which carried the authentic Chicago stamp.

Their performance, after many experimental screams and blasts from harmonica player Paul Oscher and others trying out amplification levels, got under way with an almost perfunctory rendering of "Blow, Winds, Blow." Muddy, checking up on balance and so on, didn't sing it. Luther Johnson, the right-handed guitarist, took over and was followed by Sammy Lawhorn (the left-hander). The three guitars, plus Little Sonny Wimberley (bass), S. P. Leary (dr), Otis Spann's rocking piano and Oscher's harp, created some thick, interweaving lines.

After the opener, Muddy sang "She Walks Like Maggie," with Luther now in the rear of the group. Others were "Baby Please Don't Go," including neat harp blowing, a rather restrained "Corrine Corrina" and, to build a relatively satisfying climax, a "Money Bee" with slide solo and lowdown vocal from Muddy (no Luther on this) and Spann's solo piano. It was a half-hour act which could have been extended.

After the band, I heard a set by the Blossom Toes: four young players with a lot of volume and vitality to draw on. The drummer loosed off a number of interesting rhythmic patterns in the first item — later he doubled flute — and much speedy guitar could be detected in the intense, unrelenting whirlwinds of sound. I'd have enjoyed it more had it not been so freaking loud. — MAX JONES

FAMILY/KORNER

MANCHESTER'S College of Commerce was packed out on December 4 for Family and Alexis Korner — along with a light show — two scantily-clad maidens, who doubled as rather bad Go-Go dancers, and films, including one of horses jumping in to a pond.

Family have the resources to be one of Britain's most exciting and original groups, and for most of the evening

they were. They played one long set, and although in one or two places it sounded as though they did not really care — or were just a little bored, their act was powerful and exciting, and kept the masses at fever-pitch throughout.

At one point, the combination of wah-wah-pedalled guitar and soprano sax produced some remarkable effects, and they finished up with an incredible guitar feature which had the crowd clamouring for more.

Ric Grech's electric violin was working well, Rob Townsend's drumming was fast, emphatic, and driving, Jim King, who was wearing an interesting pair of shoes, blew some nice things, and Roger Chapman's voice was painfully and viciously exciting.

Earlier in the evening, Alexis Korner played two sets with 17-year-old bass guitarist Nick South. Playing blues-based numbers like "Rosie," "Louisiana Blues," Duffy Power's "Open The Door," and what he called his national anthem, "Rock Me Baby," Alexis got a tremendous sound going.

GASLIGHT CLUB

A LATE start to the programme did not prevent Margaret Barry and Michael Gorman from making the opening night of the Gaslight Club, in Camden Town's Dublin Castle, a success. Their repertoire of traditional Irish reels, ballads and humour was well-received by an audience which warmed as the evening progressed. Margaret's rendering of "Londonderry" was particularly impressive.

The North Sea Gas Band two fiddles and a guitar, led by Tony Thomas, provided adequate support, though a more relaxed manner of presentation would better suit the style of their music. A number of floor-singers added variety to what was, however, a well-rounded show. — ROBERT LOWER.

RONNIE ROSS

"GIVE ME The Simple Life" should have been baritone-star Ronnie Ross's theme tune on Sunday night. Ross took his sax to Sussex for a blow with five local musicians at the Fox and Hounds, Haywards Heath. The musical result was far better than anybody had a right to expect. It was adventurous without being pretentious, simple but never dull.

On tear-ups like "Jumping At The Woodside," Ronnie raved along. Soling on "Getting Sentimental Over You" and the beautiful "I Cover The Waterfront," he covered the whole territory without ever losing sight of the vital fact that 120 customers were there to be entertained rather than baffled. That he enjoys himself on these excursions is obvious. It was his fifth trip to the Fox on Sunday.

In addition, to these was the added attraction on Sunday of singer Rosemary Raphael, usually and vocally. Miss Raphael was superb. Her sensuous appeal for "Someone To Watch Over Me" should be taken up by some enterprising agent. — JOHN ROBERTS.

JIMMY SMITH

IT TOOK the Jimmy Smith Trio a little time to warm-up when they began their British tour at Birmingham Town Hall on Monday — but once they settled down they produced some really groovy sounds. Jimmy seemed to have difficulty getting together with his sidemen in the opening number — drummer Charles Crosby appeared to be a little tense — but they developed more understanding as the set went on.

After the beautiful standard "Who Can I Turn To" we had Jimmy introducing snatches of his best-sellers whilst Crosby and guitarist Nathan Page came into their own with solos on the swinging "Quiet Nights."

Jimmy lived up to his promise to the audience — the ball was about two-thirds full — to give us "Some funky music with dumplings" — after the interval. It all seemed to be over too soon as he performed such numbers as "Sunny," (with a cool guitar solo), a ballad interpretation of the movie theme "More," Bobbie Gentry's hit "Ode To Billy Joe" as an instrumental, and his own successful "Walk On The Wild Side." An exciting evening was brought to a close with Jimmy letting loose on the organ with the up-tempo "Satin Doll," which deserved more extended treatment than the two minutes it got from the trio. — PHIL MYATT

"TINY" MONTGOMERY SAYS

HELLO!



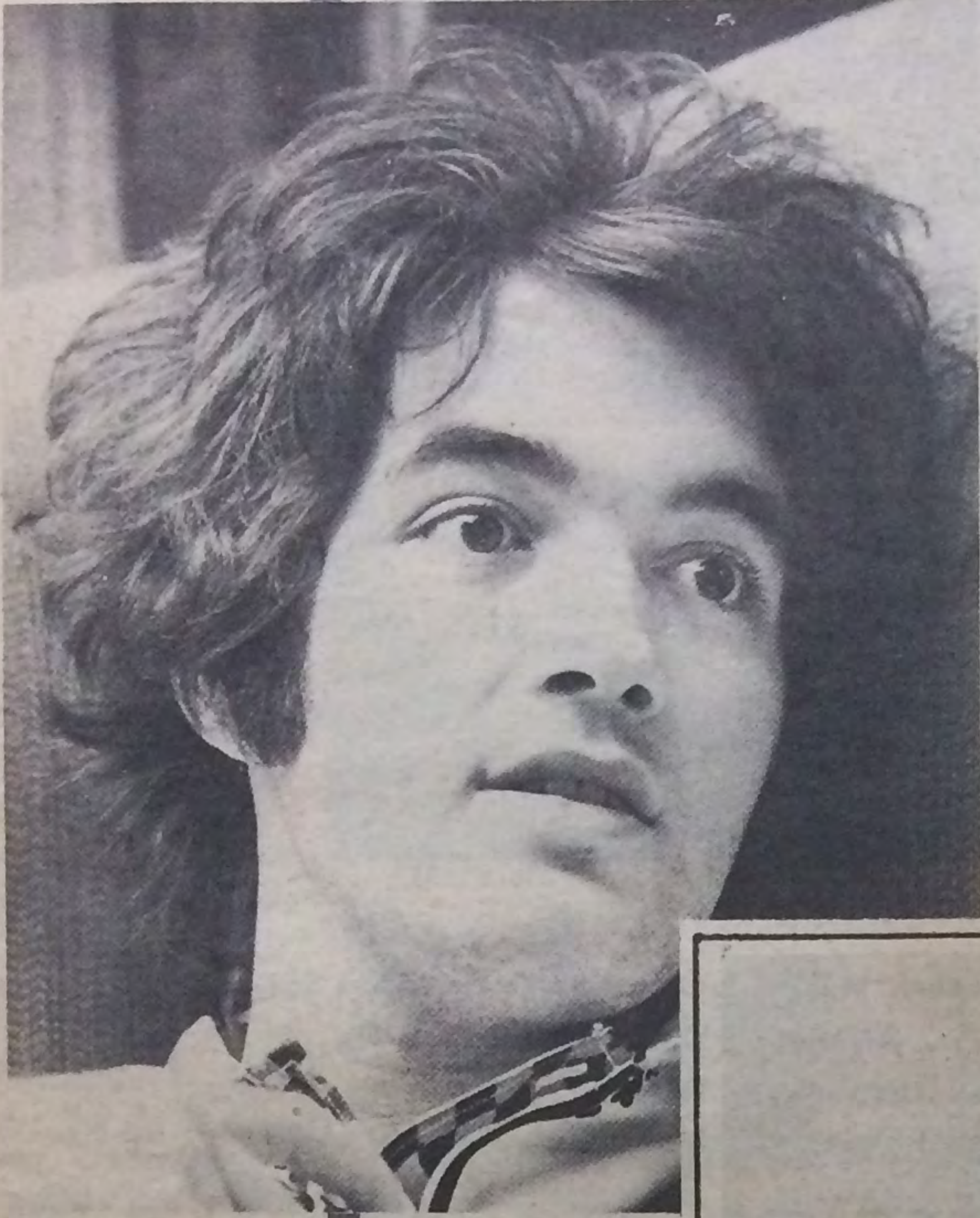
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MANCHESTER'S College of Commerce was packed out on December 4 for Family and Alexis Korner — along with a light show — two scantily-clad maidens, who doubled as rather bad Go-Go dancers, and films, including one of horses jumping in to a pond. Family have the resources to be one of Britain's most exciting and original groups, and for most of the evening



The night Barry 'froze' on stage

ALL I did was ask Barry Ryan how his opening night with the Beach Boys had gone. I expected the usual "Great!" or, possibly, "I wasn't too happy with the band."

Instead I got a blast of very un-showbiz honesty.

"Don't talk about it," said Barry, and then proceeded to do just that. "It was terrible," he said. "The second show was all right, but the first was just awful."

"I'd spent the day working out movements but when I got on stage I just froze to death. My voice kept cracking and everything was wrong."

"It was the first time I have ever done a live show on my own and it was a really frightening thing. I was terrified. Fortunately I got over it by the second show and it's all right now. But it was so different from being on stage with Paul when you could support each other. Another problem was that I had no rehearsal with the orchestra and on the

first show everything was a bit of a shambles. I just felt terrible about the whole thing."

The talk turned to records and Barry brightened.

"We are finishing off the new single," he told me. "Paul wrote it again and it's called 'Love Is Love.' A release date? We want 'Eloise' to be dead and buried before the new one

comes out so I should think it will be released about the end of January or the beginning of February."

The American trip set for December 17 has been put back for two weeks because 'Eloise' is doing well on the Continent. It's in the top 20 in Germany and Holland this week so I shall be going to both

those places again. It's also starting to do well in Switzerland and France and is really beginning to move in America.

Barry and his mother, Marion Ryan, both sang their current releases on a recent edition of the Time For Blackburn Show. I asked if they had ever appeared together.

"No," said Barry, "this was the first time. It was nice. Her record is going well according to sales figures. She doesn't expect a massive hit but feels it would be nice to creep into the chart just so all her old fans will know she is still alive."—BOB DAWBARN

Success with a Welsh sabre dance

WHEN John Peel featured the special taping of "Sabre Dance" on his Top Gear Radio One show, the letters started pouring in.

"Where," they pleaded, "can we get a recording of this tune?" And "What's the name of the group playing it?"

Easy to answer the second query. Group is called Love Sculpture. But a single was non-existent. However, Love Sculpture soon put that right. They have recorded "Sabre Dance" and it was released last Friday week, and immediately jumped into the MM chart.

So who is this group with the romantic name? It consists of three Cardiff boys: Dave Edmunds, lead vocal and guitar, John Williams (bass) and Bob Jones (drums).

"We'd been playing in Wales for about seven months when we decided to come to London with the idea of making it. It seems to be in London where it all happens. We had got just about as far as we could go in Wales," says Dave.

And how did the group get its name? "Our drummer was reading a book of horror stories. One of them was called 'The Ohio Love Sculpture.' We liked the name, and just abbreviated it," adds Dave.

Love Sculpture had previously recorded a tune called "River To Another Day." "It had some airplays, but didn't sell too well," says Dave. "There probably wasn't



DAVE EDMUNDS

enough publicity for the group at that time.

"But John Peel heard the record, and liked the B side—'Brand New Woman.' So he booked us into Top Gear."

"We wanted to do something a little bit different for the programme, so I arranged 'Sabre Dance.' John featured it twice on the programme, and requests started coming in for a recording."

"Now, wherever we play, we're asked for 'Sabre Dance.' That one show has certainly made a difference. Already we've been asked to do a tour—with the Amen Corner. Now, all we really need is some TV exposure, as 'Sabre Dance' is more of a visual thing." —LAURIE HENSHAW

most santas are Vox people



Second Opinion

Eddie Lang



WHEN Barney Kessel recently named his Guitar Greats in the MM, he omitted Eddie Lang.

When this apparent oversight was pointed out, he said he was concerned only with those players who were "major voices" on their instruments. And while acknowledging Lang's skill, he would not place him in this category.

LIST

Barney Kessel is probably the most technically equipped guitarist around today. I can think of no other who combines both single-string and chord playing with such mastery. His judgment therefore must be respected.

But, in my opinion, the omission of Eddie Lang from any list of Guitar Greats is a staggering oversight.

And in defence of Kessel one can only feel that he came on the scene rather too late to appreciate the impact Lang made on the jazz world in the late Twenties and early Thirties.

SHAPES

Yet the tragic fact is that today the name of Eddie Lang is unknown to many young guitarists who are quite familiar with the work of Django Reinhardt and Charlie Christian.

This is understandable, for Reinhardt was a genius; his artistry will never be matched.

Christian, of course, was the first to put the electric plectrum guitar on the map — to bring it out of the anonymity of the rhythm section into front-line prominence.

But Eddie Lang was the first big influence on all those guitarists who were



LAURIE HENSHAW continues the Melody Maker's Second Opinion series this week by reassessing the talent of Eddie Lang, the American guitarist who made a big impact on the jazz scene back in the late Twenties and early Thirties.

struggling with simple C Major, G7 and F Major chord shapes on their three quid instruments.

It was Lang, really, who was first to make the jazz world — and to a minor extent the public at large — conscious of the role the guitar could play as a solo and accompanying instrument.

SOLOS

It was he who invested the plectrum guitar with dignity; it was he who won the respect of fellow musicians who tended — often with some justification — to look upon the guitar player as something of a "passenger" in the dance band.

And it was Eddie Lang who had thousands attempting to play his solos, copying his "breaks" and marvelling at his fantastic tone and technique. Lang, indeed, was in some

respects a bigger influence on the average guitar player than Reinhardt. Whereas most of Reinhardt's solos were impossible to play, Lang's work was well within the scope of the accomplished guitar student. Lang piece like the charming "April Kisses" were the stock repertoire of guitarists aspiring to a job with the local band. It was only when they came to the repeat chorus that they found Lang's technical mastery laid a formidable trap.

The big feature of his playing was his work as an accompanist — to a whole string of jazz stars whose names are too numerous to mention here — and to singers like the Boswell Sisters, Annette Hanshaw, and Bing Crosby. And his duets with jazz violinist Joe Venuti and blues guitarist Lonnie Johnson remain as enduring classics.

TONE

Now, the acoustic plectrum guitar is a fiendishly difficult instrument to play; it is far harder than the modern electric guitar, with its easier action and uniform tone.

But, without the technical aids of today, Lang was able to produce a tone on his acoustic instrument

that has never been equalled. This was largely due to his inordinate right-hand plectrum technique, whereby he was able to obtain the same forceful tonal production from both up picking and down picking.

FAST

Almost inevitably, the limited right-hand technique of the guitar student — and indeed that of many professional players — resulted in a "thinner" tone on the up-picking necessary in the execution of fast single-string passages. But Lang's tonal production on incredibly fast runs was notable for a uniform smoothness and sonority.

He was a very "clean" player. There were none

of those "blotted" notes that marred the work of those who attempted to emulate him. Reinhardt was one of the few players to match Lang's right-hand technique. And he, of course, made his impact after Lang was dead.

Even in the context of his time, Lang was not a great jazz soloist. His solos, in fact, were of a peculiar pedestrian quality. He had none of the inherent jazz feeling of Lonnie Johnson.

RIVALS

And a better "jazz" soloist around at that time was the unknown guitarist with a coloured trio called the Three Keys, whose single-string work on the amusing novelty songs "That Doggone

Dog Of Mine" and "Rasputin — the High-Falutin' Lovin' Man" warrant him a place in the history books of guitar playing.

And Negro guitarist Teddy Bunn, who came to the fore only a couple of years after Lang died (on March 26, 1933) could wipe the floor with him as a soloist. And with most of the players around today for that matter.

It was as an accompanist that Lang had no rivals. When beating out four in a bar with a jazz group, he generated a tremendous drive, and seemed to urge the soloists on to superb efforts. Yet, when playing behind a wistful singer like Annette Hanshaw, or the romantic crooning of Bing Crosby, Lang would play with a finesse and sensitivity redolent of his Italian origin.

MISTS

Every guitarist in the early Thirties strained his ears to catch Lang's delightful and breathtaking single-string work behind Crosby's unforgettable recording of "Please."

And Lang's innate musicianship is illustrated by his work on "I'll Never Be The Same" by Joe Venuti's Blue Four, and by his solo, "A Little Love, A Little Kiss" on the Eddie Lang & Lonnie Johnson album, "Blue Guitars."

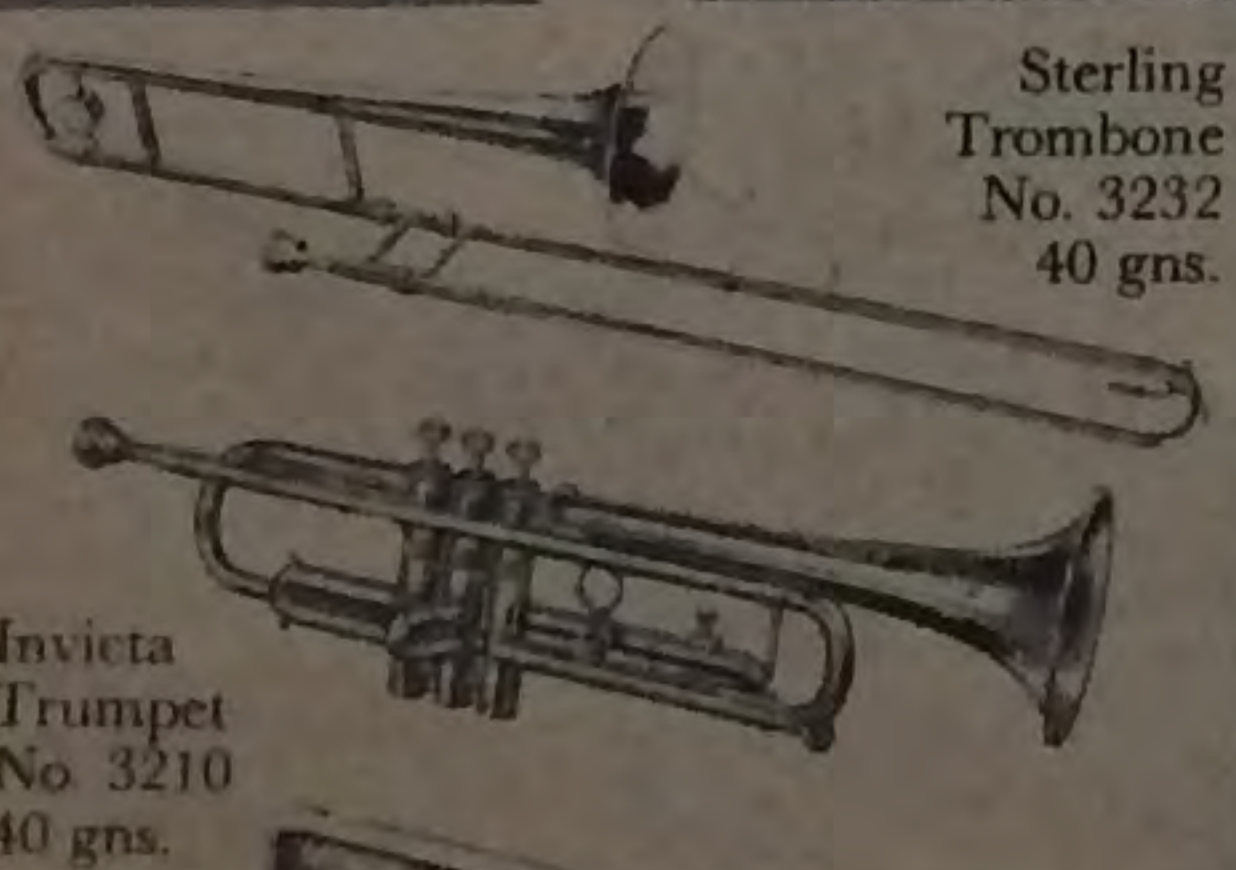
Although the solo styles of Lang and Reinhardt are as far apart as those of Hawkins and Coltrane, it is interesting to note how Lang's moving chord patterns in the field of accompaniment

were echoed by Reinhardt — even though the latter's chord playing was inevitably restricted owing to his injured left hand. At times, there is an almost startling similarity of tone between the two players.

Although Eddie Lang has faded into the mists of jazz obscurity, there is no question that his influence lingers on. And many contemporary players are playing "licks" — doubtless unconsciously — that Lang pioneered when the guitar had barely taken over from the banjo.

There is no question that Eddie Lang was a Guitar Great. He may not have made the impact of a Reinhardt or Christian. But he paved the way to their recognition. His name should never be forgotten.

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in the MM's
SPECIAL LP SUPPLEMENT
TURN TO PAGE 16

Chris Welch



POP SINGLES

Plumbing the 'idden depths of Pink Floyd

PINK FLOYD: "Point Me To The Sky" (Columbia). Point this at the chart and let it fly! Cynics who maintain the Floyd are a spent force should prepare to masticate their syllables."

They have successfully isolated a strain of pop production that is both infectious and imaginative. The riffs are old but the sounds and thoughts are new.

After several plays the lyrics are still little obscure, working on the assumption they mean more than the introduction which simply talks about building a flying machine and taking off. "Idden depth," that's what I suspect is behind this Floydian hit.

SONS AND LOVERS: "From Now The Sun Shines" (Beacon). No hidden depth here, merely perfectly obvious rock and bebop. And damned exciting it is too.

I found my legs gyrating madly, my head wobbling from side to side and my teeth chattering loudly (about the gold crisis — as it happens), so that must indicate to the meanest intelligence that this is a good dance record.

Let's see girls in the arms of males — Eric Winstone was right! Let us also see rag and bone men in the arms of the Law! Marcus Aurelius Antoninus was wrong! Ah, well, Semel insanivimus omnes. Drink to heavy ignorance! Hob-and-nob with Brother Death!

TIM ANDREWS AND PAUL KORDA: "Angel Face" (Parlophone). A touch of the Four Seasons here. Tim and



GORDON WALLER: definitely a hit

Andrew sing their own composition with "easy charm" as they say in fishmongers shops, and with a pleasant orchestral backing. They could dent the chart. But they will have to gain

some sort of Marbles image to make contact with the public. **RONNIE HILTON:** "Glory Leeds United" (Columbia). Genuine football fans are being branded

by the half-wittedness attaching itself to the sport. This is just a supporters' song for plays on pub jukeboxes, but somehow singing "Glory" in connection with mass stupidity strikes a hollow note. And "mass stupidity" is the only description one can attach to the activities of those "fans" with receding foreheads, twisted mouths, malevolent eyes, foul mouths, and partly functional brain cells that one sees pouring into the Capital for interminable sessions of drunkenness, puking, terrorising, and smashing "after the match."

EXCELSIOR SPRING: "Happy Miranda" (Instant). Strange — the lead singer sounds like Steve Winwood, for about fifty seconds of the intro.

But, by Jupiter, the lad has his own style, and with a jolly hot potato accompaniment, suitably out-of-tune, over the heavy four-to-the-bar beat, one is hard put to conceal feelings of pleasure on hearing a sound that won't be a hit but will please anybody who stumbles across it on Radio Bilge. Incidentally, I switched on

Radio One on Sunday hoping to hear some John Cage, Gene Krupa, Debussy or Skip Bifferty and the announcer said: "And now 'Chim-Chim-Cheree' by the New Christy Minstrels." OFF!

JIMMY SCOTT: "Alullo (Part 1)" (Revolution). Rock steady played properly is a difficult beat to lay down. It involves tapping bass drums with one's elbows, rapping the forehead smartly on an orange box, scraping the ribs with a steel comb, driving nails into the calves, attaching chains to the extremities and wriggling.

This produces the authentic and totally exciting din that so moves the residents of inner South London to an excess of knee dancing. This be well produced and sung, and is a must for every Christmas party. But don't knock the oil stoves over.

RICHARD BARNES: "Look Away" (Columbia). Great heavens — the return of cold porridge! Or was that Alexander Butterfield? Over to George Ducks, my expert on these affairs. And what affairs. "Good even-

ing. This is a beautifully performed ballad, sung with a charm and depth of sincerity that will appeal to a great many people among whom the notion of fine singing is still cherished, and where good taste has not wholly been discarded in favour of the more brutish outpourings of the semi-literate, of so-called popular music. A hit, in my book at any rate."

GORDON WALLER: "Weeping Analeah" (Columbia). Who is this Gordon wallah? Didn't he serve under Brig. Rupert Brook at Kapish-tombanglapok?

God, that was a terrible campaign. It was in 1907 when the M'Balak tribe were on the rampage after their Sacred Cow had been mistakenly shot by a white hunter.

Capt. Gordon Upshot, or Gordon Wallah, as the natives called him distinguished himself by wiping out all Kurdistan, then under the rule of the mad Caliph Mustapha Wentzell.

Ah, a dispatch has arrived from WRAC Corporal Potts: "Belt up waffling and listen. This is a groovy record by Gordon Waller, ex-Peter and Gordon. For God's sake

lay off the M'Boke River trade gin and tell the people how beautifully Gordon sings, and what a great tune this is with tender guitar and string accompaniment, definitely a hit and one to establish Gordon as a top solo artist."

Right ho, I will.

RHUBARB RHUBARB: "Rain-maker" (President). I was hoping these would prove an original comic group, full of cries of "rhubarb." Instead they are a dull "four piece group from Berkshire" Peter Smith, their guitarist, "dislikes getting up," Phil Chilton (vocals) "likes orange juice."

Well that sounds pretty exciting, I don't think. Come on, lads, you can do better than this.

MELANIE: "Christopher Robin" (Buddah). First point to remember is that Melanie, as far as I can discover, does not play football. This much is in her favour.

Unfortunately, her virtuous conduct is not maintained to the extent of restraining herself from making records. Here, in permanently recorded form, is the evidence that she recently went into a studio and performed A. A. Milne's sordid poem.

And furthermore, the work has been made available to the public, and is believed to be on sale in shops. You have been warned.

VINCE HILL: "Doesn't Anybody Know My Name?" (Columbia). Funny, I could have sworn his name was Vince Hill. Even odder, he sounds a bit like Val Doonican, or even Frank Ifield. Perhaps his name is Val O'Doonihill? Or Friedrich Wilhelm Nietzsche? Whence comest thou, Gebazi?

This is quite a cowboy of a tune, and one that will set the nation dancing and singing in the streets.



THE NICE: "Ars Longa Vita Brevis" (Immediate). This second Immediate album by the Nice, is not only a vast improvement on their first, but a major breakthrough in pop group experimentation. In fact the phrase "pop group" becomes obsolete in view of their bold and imaginative cross-breeding of classical, jazz and rock and roll music. With brass and string players from the London Philharmonic Orchestra involved and influences ranging from Bach to Thelonius Monk and Charles Lloyd, not to mention Sybelius the Nice have embarked on an ambitious project that does not outstrip their own musical ability. The main track is the 19 minute "Ars Longa Vita Brevis" suite with arrangements by Robert Stewart and Keith Emerson. Stewart is a conductor and arranger. Keith is the group's dynamic and individual organist and pianist, whose musical ability is as well known as his stage showmanship. The suite includes a thoughtful and well constructed drum solo by Brian Davison who also features a set of gongs. His drumming is a tower of strength throughout the album. On side one, tracks include the popular "Little Arabela," "Daddy," "Where Did I Come From," "Happy Freuds," and a pounding version of "Karelia" by Sybelius. The exciting point about the Nice that they are still on the brink of their full potential and they have found a direction far removed from any other group, British or American.

new pop albums

who said there's no payola anymore!

IMMEDIATE

REVIEWED BY THE MM POP PANEL

jazzscene

MAX JONES CONCLUDES THE SAM WOODING STORY



CLIFFORD BROWN: 'he was very promising'

Sam takes jazz to the Russians

A PHOTOGRAPH of Sam Wooding's orchestra, taken on stage in Copenhagen in the mid-Twenties, shows an 11-piece band with the leader at the piano and a reed section abundantly equipped with saxophones and assorted woodwind in the manner of the time.

It is a matter of history that this was the first coloured big band — or one of the very first, depending on just how you define jazz — to bring the new music to Europe.

The line-up, too, is pretty historic. For this was one of New York's choice outfits of the day, ranked in Harlem with Charlie Johnson's, Cecil Scott's and the Cotton Pickers.

With Sam in the picture are Willie Lewis, Gene Sedic, Garvin Bushell (reeds), John Warren (tuba), John Mitchell (bjo), George Howe (drs), Bobby Martin, Tommy Ladnier, Maceo Edwards (tpts) and Herb Flemming (tmb).

All of these men were in Europe for the first time. Some, like Tommy Ladnier, Herb Flemming, Willie Lewis and Bobby Martin, remained or returned to spend long periods in Europe.

So, in many senses, Wooding spread jazz across the Continent. And in doing so, being away from the States for so long, he allowed his reputation to dwindle at home.

The Wooding band and show appeared — with its large cast of singers and dancers, including Adelaide Hall — in Berlin, and elsewhere in Germany, Vienna, Bucharest, Budapest, Copenhagen and Moscow.

Doubtless Sam was the first to introduce jazz to the USSR. One of the pictures in his scrapbook shows the band on the Russian frontier, wrapped up against the weather. According to my records, the date would have been February, '26.

"We did six weeks in Moscow, to very enthusiastic crowds," Sam recalls, "and six more weeks in Leningrad. Our drummer, George Howe, had returned home because of arthritis but otherwise we had the band that left New York."

"The thing I remember most about Russia is that it was cold up there. We were so cold. And after we left Russia, Tommy Ladnier left the band. Later on he asked to come back."

So far as I can make out, Ladnier joined a rival revue, led by Louis Douglas, in Poland. The Chocolate Kiddies continued touring in Europe, finally folding in Danzig.

Wooding may have taken over the name, because he recorded in the autumn of that year — in Berlin again — as Sam Wooding's Chocolate Kiddies. This time he cut ten titles, with the previous line-up minus Ladnier and with Percy Johnson and "King" Edwards in place of Howe and Warren.

In October, Wooding brought the band to London for a week, commencing October 25, at Holborn Empire. He topped the bill as Sam Wooding and his American Symphonic Band.

Back on the Continent, he played Scandinavia. The tour was nearing its close, and the following July the band journeyed to the Argentine, then home to the States.

Wooding's book indicated that he was in New York in the summer of '27, before doing an engagement at Loew's Theatre in Boston. Later, the band was playing the Great Lakes Theatre, Buffalo, and using a glee club quartet.

Sam remembers a group of young musicians coming in regularly to listen. "A young band just coming up," he says now. "It was Jimmy Lunceford and his boys."



FRANKIE NEWTON 'what a player!'

That's where they got their vocal group ideas."

Soon afterwards, Wooding began getting invitations to return to Europe. Again, it seems, travelling robbed him of a chance to make a really big name for himself in New York.

"I got this very good offer for the Ufa Palast in Berlin, and turned the Cotton Club down in order to do the Berlin job."

Duke Ellington's band went into the Cotton Club at the end of that year, and early in '28 Wooding was playing Germany, Spain and heaven knows where. "That tour we went clear out as far as Turkey, then to Barcelona and San Sebastian before we hit Paris."

In Barcelona, in '29, the band made records. They recorded again in Paris that year, several times, and cut their last sides there in the spring of '31.

"I did all the arrangements," Wooding says. They are good arrangements, too, a little symphonic in the Whiteman tradition at times, but bring out a stomping, McKinney's flavour on such tunes as "Bull Foot Stomp."

This was the final chapter in the Wooding band's international odyssey. He returned to New York in '31 and led bands for four more years, doing his last stint at the Pleasure Beach Park, Connecticut in '35, with a 14-piece band.

More well-known names passed through the Wooding ranks than I have space to mention — Frankie Newton, Albert Nicholas, Albert Wynn, Sid Catlett, Edgar Battle, Reunald Jones and Bernard Addison among them.

Trumpeter Newton was a sideman he particularly respected. "He was with me 18 months, and what a player! A wonderful fellow, and he could really play jazz."

After disbanding, Sam began studying music again. He finished up with a master's degree at Pennsylvania University. In '37 he toured Canada with his Southland Spiritual Choir, and later formed the Sam Wooding Singers.

Around '46 he was teaching at Wilmington High School, where Clifford Brown was attending. And that is where he met his wife, Rae Harrison. Says Sam:

"Clifford Brown and Rae were my star pupils. Brown, he was just beginning on trumpet then but he was very promising."

A great deal has happened since to 73-year-old Sam Wooding. He formed Ding Dong Records and became MD for Rae Harrison. The duo have toured extensively, appearing in cabaret everywhere from Japan to Israel. At present they are living in Germany.

Wooding's book, Around The World In 50 Years, tells his life story "like they say it." He is looking for a publisher in Britain now. I hope he finds one.

The pulse behind the Horace Silver 5

IT'S been a very good year for drummers.

In the past, the thought of an American drummer playing anywhere in Britain was enough to make local lads give up a week's session work to see him.

Now we are treated to an embarrassment of riches with everybody from Buddy Rich to Max Roach, Elvin Jones and Art Blakey thundering across the Atlantic.

The last drummer to visit us who made a sizeable impact was Horace Silver's sharp young drummer, Billy Cobham Jr.

Sets at Ronnie Scott's Club by the Silver Quintet were made doubly exciting by Cobham's stylish, tasteful drumming.

While playing left-handed, he had his kit set up in the normal fashion with hi-hat to the left, etc.

This might have been a kind of booster unit to his cymbal playing, which was ridiculously fast on bossa nova-type numbers.

He also used a set of pedal tom-toms, which have a variable pitch, and sound most effective during solos.

At 24, he is a very open-minded player, and he has worked with a variety of groups from the Supremes to New York free form combos.

"I'm the only drummer in the States using the pedal tom toms," he says. "They come from Milan where I recently played some electronic drums."

"They give different tones and colours. You can get a fuzz tone on drums, or make the snare sound like a bass drum, just with a switch."

"I've been playing all my life, and all sorts of styles from rock and roll to jazz."

"Many young rock players have the facility to play well, but they can't read. I can't put down what Ringo Starr plays because it's raw and sincere."

"I've enjoyed working with Martha and the Vandellas, the Supremes, Joe Tex, James Brown, Sam and Dave and the Boston Pops Symphony!"

"There are many branches to the tree of music. There are so many different things you can do."

"I'm forming a group. There's no problems with recording. It's getting it on the road."

"So often it's a personal thing with musicians. I can't stand any violence or discord."

Billy rates among his favourite drummers Britain's Tony Oxley. "I think he's one of the best drummers I've ever seen"



COBHAM: musical ambassador

But he is rather silent on the subject of Buddy Rich, except to say: "The difference is, I can read."

Cobham is a London consultant for the Italian-made drums he plays and during his visit was involved in business with the Beatles Apple company.

"I'm a musical ambassador abroad," Billy says.

Chris Welch

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ON THE GREATS OF JAZZ

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WEIRD — that's Mason Williams. Strange — that's the "Classical Gas" man who arrived in London last week for a promotional visit.

His first hit in Britain was with an instrumental, which are rarely hits anyway, yet he is known as a singer through his album "The Mason Williams, Phonograph Record."

He has broken into the pop scene, yet his is basically a script writer, author, poet — all manner of things.

He has an oddly bland appearance, yet one gains the impression of impish humour washing about beneath the surface. At a reception in his honour last week he was observed dodging about, expertly engaging dignitaries in conversations all apparently timed to last about two minutes fifty seconds, ensuring maximum politeness and minimum boredom, indicating a great deal of intelligence at work.

The usual behaviour of pop stars at their receptions is to stand uneasily balancing sausages on sticks and wondering what on earth the press are babbling about, and vaguely wondering if the blond chick giggling behind a gin and tonic is interested.

Expert

Mason Williams appeared businesslike and highly together, as well as being as enthusiastic about his many activities.

On January 3 his latest single, "Saturday Night At The World" is released and on January 10 his next LP "The Mason Williams Ear Show," appears.

Williams' list of achievements includes being the composer of "Cinderella Rockefeller," and over 100 other songs, many of which have been recorded by the Smothers Brothers, Kingston Trio, Gale Garnett, Johnny Desmond,



MEET THE MULTI-TALENTED ODD-BALL

Clauding Longet and Glen Yarborough.

He is also a folk singer, an expert guitarist, and book publisher. He has written seven books including Bicyclists Dismount, Boneless Roast and Next To The Window.

He writes regularly for the Smothers Brothers Comedy Hour TV show and wrote the controversial Petula Clark TV spectacular.

Weird

He has a photographic creation of a lifesize Greyhound bus exhibited in the New York Museum Of Modern Art.

When living in a desert retreat he "painted" a sunflower by hiring a plane to skywrite a stem and leaves below the sun. Yeah, Mason Williams is pretty weird.

Eric splits from the Animals—again

ERIC BURDON to break up the Animals! This was the latest in a series of group split shocks last week.

Already Cream had gone, Traffic and even Skip Bifferty, a new and highly-rated group featuring exciting new singer, Graham Bell, fell to pieces.

So why was Eric, far away in America, breaking up one of the oldest established groups in the world, dating back to the days of the rise of the Beatles and Stones?

The New Animals, as they were known featured organist and singer Zoot Money, who came to fame with the Big Roll Band and Dantalian's Chariot, and broke both up to join Eric.

Other Animals were drummer Barry Jenkins, and guitarists Vic Briggs and John Weider.

The old Animals, in the days of Alan Price, were concerned with Ray Charles, Nina Simone and the blues. They were Newcastle lads, out to gain recognition for the music they loved, by imitation in an environment that knew nothing of the original.

They gained worldwide hits with their versions of tunes like "House Of The Rising Sun."

Later Eric became involved heavily in "flower power" and his new group absorbed the sounds and influences of the West Coast of America. His hatred of racialism, tyranny and war, especially the war, were given an outlet for musical as well as verbal, expression, on their albums.

Tunes like "Sky Pilot" were not hits here.

Now all that is at an end. Has Eric given up music completely?

"Not entirely," he told me on the 'phone from Los Angeles this week.

"I've still got an MGM recording contract which means I shall have to record something. But I want to go into films. I've written a film script which 20th Century Fox have accepted. It's a Western. I won't be acting in it, because I don't want to act."

"I'm ready for some new experiences and the Animals have done their last gig. But I believe we are going to have a reunion of the original Animals in Newcastle on December 22 with Alan Price, Hilton Valentine, John Steel and Chas Chandler."

"I've always been more interested in films than in music, and I originally wanted to be a director. Now it's got to the point where I'm sick of travelling with a group."

"I'm staying in America, but I'm not taking out citizenship. I'll be home for Christmas and the reunion anyway."

"What's happening to Zoot Money?" "He'll be staying here and producing records with Vic Briggs. We've got a new LP out by the way called 'Love Is' designed for the Americans."

"The greatest thing for me about our last LPs was that 'Sky Pilot' was a number one record in Vietnam with the troops. It's really amazing that a major power can be involved in a war and the soldiers in it are disillusioned. I had a chance to go to Vietnam and play there. We had an offer while we were in Japan."

"But I wanted to play in the North as well as the South and we could not go."

"I'm not just a pop singer really or a writer—I'm equally involved in all the things I do. This is rewarding because of the variety of things I do." How does Mason organise all his widely varying activities. Doesn't he get confused?

"I'm a Virgo, so I keep all the figuring in my head. No, I don't really believe all that stuff. I just said it, because everybody talks about their sign these days."

Strange

"My next single is an old-fashioned theatrical ballad. I wrote it three years ago and didn't like it at all because I thought it was corny."

"But I played it to a few people recently and it got a good response. I think it will appeal to a lot of older people. No two of my songs are alike."

"I think acceptance of my work is pretty broad. I did my first concert in Mexico recently and there were all kinds of people. My music is a strange mixture — corny and classical."

Does this multi-talented "odd ball" (as our American cousins might utter), have any future ambitions, I asked (with startling originality)?

"I'm going to build my own theatre in Los Angeles. It's going to be a theatre to cause a lot of trouble."

At this point the conversation was broken off by the arrival of a posse of dignitaries all of whom had to say "hello."

But as Mason wheeled smartly away I was left with his final thoughts on modern pop tingling in my ears as I stared vacantly at a lone sausage on a stick.

"Modern pop is altogether very nice. A lot of it is crap, but much of it is exciting and the songs don't stick to the old formulas and concepts." —C.W.

WHAT'S THE POP ALBUM OF THE MONTH? SEE PAGE 19



BURDON

"I've still got an MGM recording contract which means I shall have to record something!"

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A CATCHY SONG WITH FOLKY FLAVOUR **Julie Rogers** Tar and Cement BF 1727



THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES



THE MEN WHO MAKE THE BLUES

BY MAX JONES

CURTIS JONES is the Texas pianist and singer who came into some prominence before the World War with a recording of his own "Lonesome Bedroom Blues," recorded for Vocalion in 1937. It was his first recording, and sold well enough to build him a reputation and ensure him a few good years in music. He continued to make records regularly until late '41, and they included such highly regarded items as "Bull and Cow Blues" and "Highway 51," but none equalled the impact of "Lonesome Bedroom" — a song expressing his feelings about the departure of his wife, Lula (they separated in '37). ● Other singers knew Curtis for his compositions, and especially for "Lonesome Bedroom," and today it is still one of the classics. Muddy Waters told me last month that he often does "Lonesome Bedroom," adding that he "tells the people it belongs to Curtis

Jones." ● Naturally enough, the originator keeps his success song in the repertoire. It was the title tune of the Decca album he recorded in Chicago in January '62. He included it in his first LP, made for Bluesville in November '60, and again on Decca's "Curtis Jones In London," recorded with British helpers in November '63. ● In the matter of biographical facts, Jones was born in a rural community, Naples, near the Texas-Louisiana border, on August 18, 1906. His mother died when he was young, and Curtis was soon working alongside his father on the land. By the time he was eight, he knew about blues and folk songs as well as hard work. He began "to scratch the guitar" at this early age. ● Before he reached his teens, Curtis was gone to Dallas where he heard piano players and started to play the instrument. He travelled in the

area, learned more music, and began singing professionally (with a piano accompanist) in 1924. Five years later he left Texas, finally settling in Chicago in the mid-Thirties. ● After the popularity, which resulted from his many records, waned with the war, Curtis ran into a lean period. He went on playing but, with the exception of one session in '53, recorded no more until his LP debut in 1960. ● The blues revival has brought him back to music full time. It has also brought him to live in Europe. In January '62 he left the States for Zurich, and he has lived and worked since then in Switzerland, France, Belgium, Spain, Germany, Yugoslavia, even Morocco. ● At present he is touring this country, talking about making Britain his home. His newest album, lately released by Blue Horizon, is titled aptly: "Now Resident In' Europe."

Guitarist with no wrinkles

THERE was a time when you could tell a bluesman by counting the wrinkles. It's not like that today. Danny Kirwan, for example, is firmly established as one of the three featured guitarists with Fleetwood Mac — and he is 18.

And like the rest of the Fleetwood Mac, he isn't too keen on the blues purists who close their ears to all other forms of music.

"To put down one sort of music just because it isn't something else is obviously wrong," says Danny. "There isn't only one kind of music and you are going to miss a lot of good things if you believe there is. The blues in England now is being interpreted wrongly, it's all getting very narrow."

"Personally, I like any good music, particularly the old band sort of things. Django Reinhardt is probably my favourite guitarist. I like any music that is good — whether it is blues, pop or classical."

Danny started playing when he was 14.

"I listened to pop music in general at that time," he told me. "I first got interested in blues when I heard John Mayall and Eric Clapton. About two-and-a-half years after I got a guitar I joined a semi-pro group called the Boilerhouse. Our first gig, as it



DANNY: only eighteen

happened, was backing Peter Green.

"We spent between six months to a year playing around the clubs as a supporting group and then Peter advised me to get better musicians with me. I wasn't keen on the idea because the group were all my friends."

"I had trouble finding the right musicians. I put an ad in the Melody Maker and got 300 replies but I didn't find anybody that was really suitable. The alternative was to join Fleetwood Mac and so that was what I did."

Does Danny think he will have his own group eventually?

"I think I may do in years to come, but not now," he told me. "With Fleetwood Mac we are all

able to do exactly what we want. Each soloist gets a very good backing and it brings out his own ideas."

Using three lead guitarists — Peter Green, Jeremy Spencer and Danny — presents no problems, according to Danny.

"We don't get in each other's way at all," he said. "When I play Peter backs me and so on. I do my number and they do theirs. And, of course, Jeremy plays piano as well. About 70 per cent of our stuff is original material, although Jeremy does mainly Elmore James things."

Fleetwood Mac currently have a new single, "Albatross," on release.

"We didn't do it specially as a single, though we thought it would be a good idea to release it as one," explained Danny. "We just record a lot of tracks for albums and then see if there is a single among them. Incidentally, I wrote the B side which is an instrumental called 'Jigsaw Puzzle Blues'."

Like so many people on the British blues scene, Danny believes that John Mayall must be credited with getting it off the ground.

"If it wasn't for Mayall none of it would have happened," he said. "And that means nobody would be enjoying all those old blues records." — BOB DAWBARN.

Out of the groundswell the new Groundhogs

IF IT'S doing nothing else, the present blues boom is drawing attention to a number of singers and players who have been around the country's blues and folk clubs for some years, often without lighting any fires.

It has resulted in specialist labels and series coming into existence. Blue Horizon is a very successful example. And a new offshoot of Liberty Records, the Groundhog Series, has just been launched.

Groundhog, a suitably earthy name for any blues label, is produced by Roy Fisher and Tony McPhee. And McPhee, a young veteran who has been playing guitar for about ten years, is one of the local bluesmen now coming back with the country blues revival.

He has established himself as a soloist on our blues scene, and is beginning to pick up a following in the States as a result of the release of an "Anthology Of British Blues" LP on which



TONY MCPHEE

he is heard.

Now he is being featured with the new Groundhogs group, which recently made a one-week club tour with John Lee Hooker when the American stayed on in Britain after the Folk Blues Festival. Hooker wants the group with him again when he returns early next year.

The association is not a new one. During the '64-'65 period, John Lee's Groundhogs had McPhee on guitar, though he wasn't singing then. They played many dates with Hooker, and through him came to record here for Vee-Jay. The record has been released only in the USA so far.

After the original Groundhogs dispersed, "because things weren't working out too well," Tony joined the Truth and started playing loud, heavy chord-work on the Tamla-type numbers which made up much of their act.

He tried a few more things when the Truth folded, then formed his own group, the Herbal Mixture, with Pete Cruickshank (former Groundhog bass player) and drummer Mick Meekam.

"The psychedelic scene was blossoming," says Tony, "so I built a fuzz into my amp and, wearing bizarre garb, we played the Electric Garden, Roundhouse and other feedback clubs."

The Mixture recorded for Columbia and, at this time, McPhee began singing. Then this group separated and, earlier this year, he joined the John Dummer Blues Band,

and, in his words, "felt my way back into blues again."

McPhee, who is featured on some Dummer records—including an album yet to appear—enjoyed working with the band but still wanted his own.

The chance came when Liberty's Andrew Lauder suggested re-forming the Groundhogs.

"I got together with Pete again, and asked Steve Rye, harmonica player of Simon and Steve, to join. Then, after a vast search for a blues drummer, we got Ken Postelnik from Bristol."

"A couple of weeks later we cut the tracks for our first Liberty album, 'Scratching The Surface,' which was done straight — without any overdubs."

"Then we did the week with Hooker, and I really felt the group worked well. Going by that week, it seems the audiences are prepared to be quiet and listen to what's going on."

A second album in the just-started Groundhog series is an anthology, "Me And The Devil."

On the sleeve, Mike Raven raises what he justly calls a "difficult point." It is this: "How can a well-fed, well-educated, young white musician ever do justice to a music originated by starving, illiterate middle-aged Negroes from the Deep South?"

It is the old objection many of us feel to vocal impersonation, the assuming of a strange voice. The indulging in what one American writer has termed "vocal black face." I put the point to McPhee, who smiled a bit warily.

"I think you can compare it with the instrumental side of blues. It's like copying Hubert Sumlin's sound on guitar. I don't put anything on for blues. I try not to copy anybody in particular when I'm singing, but I like the way Son House uses words and that influences me."

"It's just a way of using words: you bend them like you do a note on guitar. Really it's no effort for me. I couldn't sing any other way, not on blues, without having to think hard about it." — MJ.

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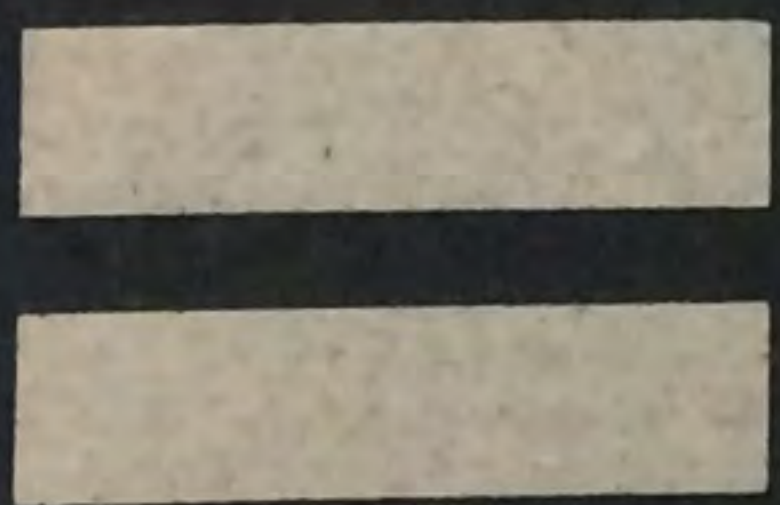
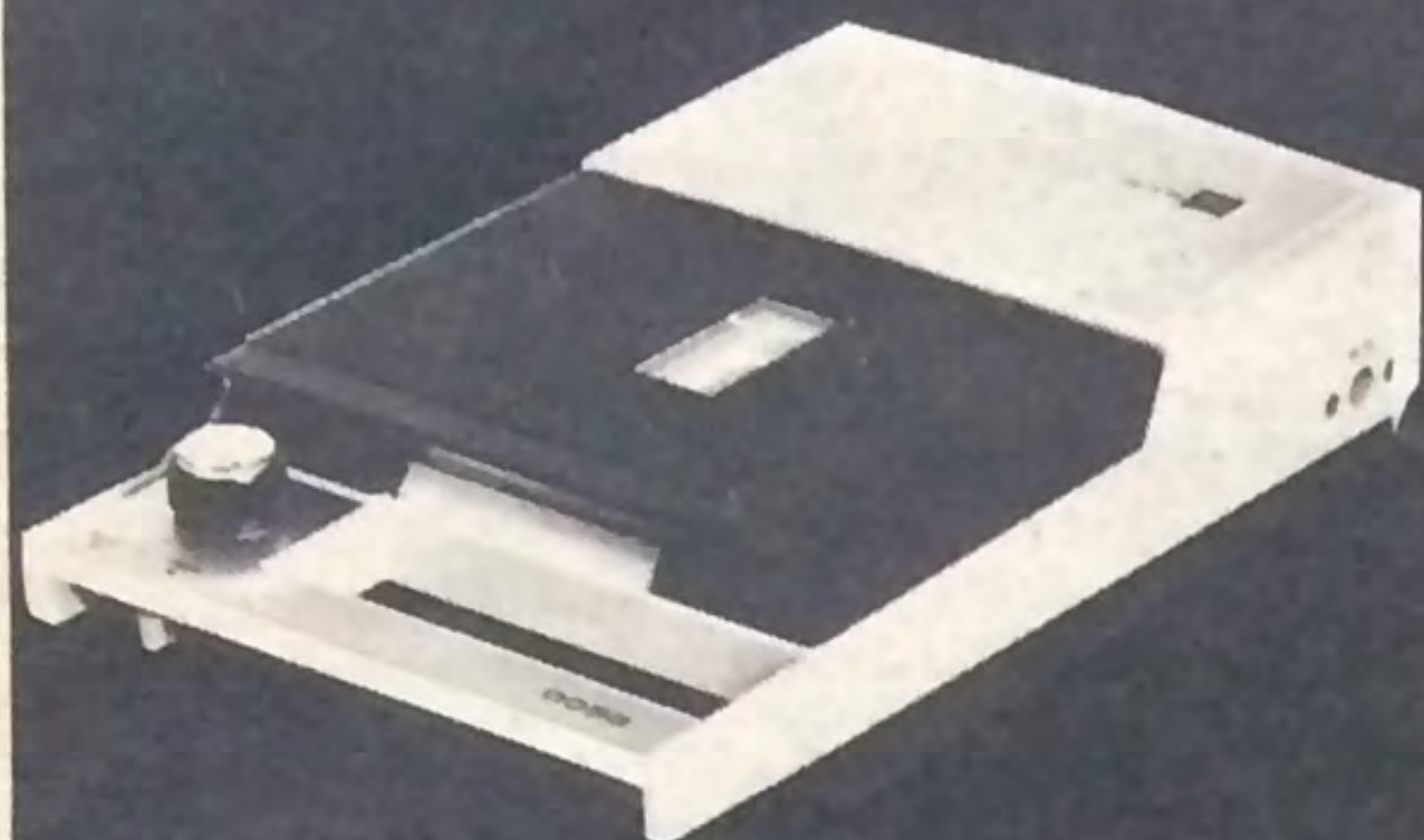
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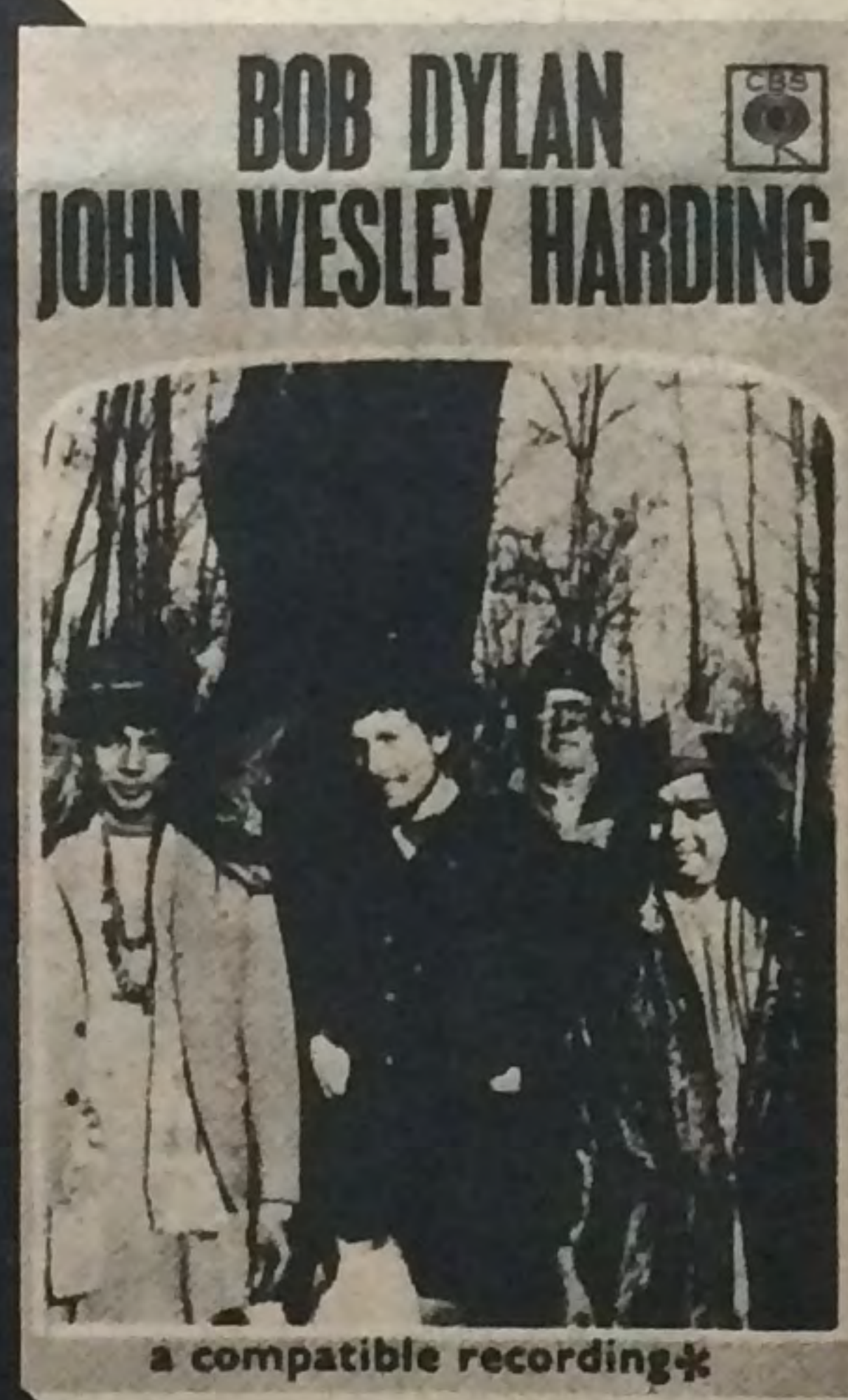
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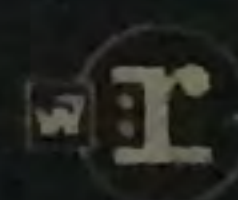
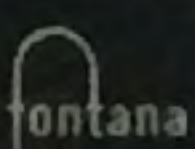
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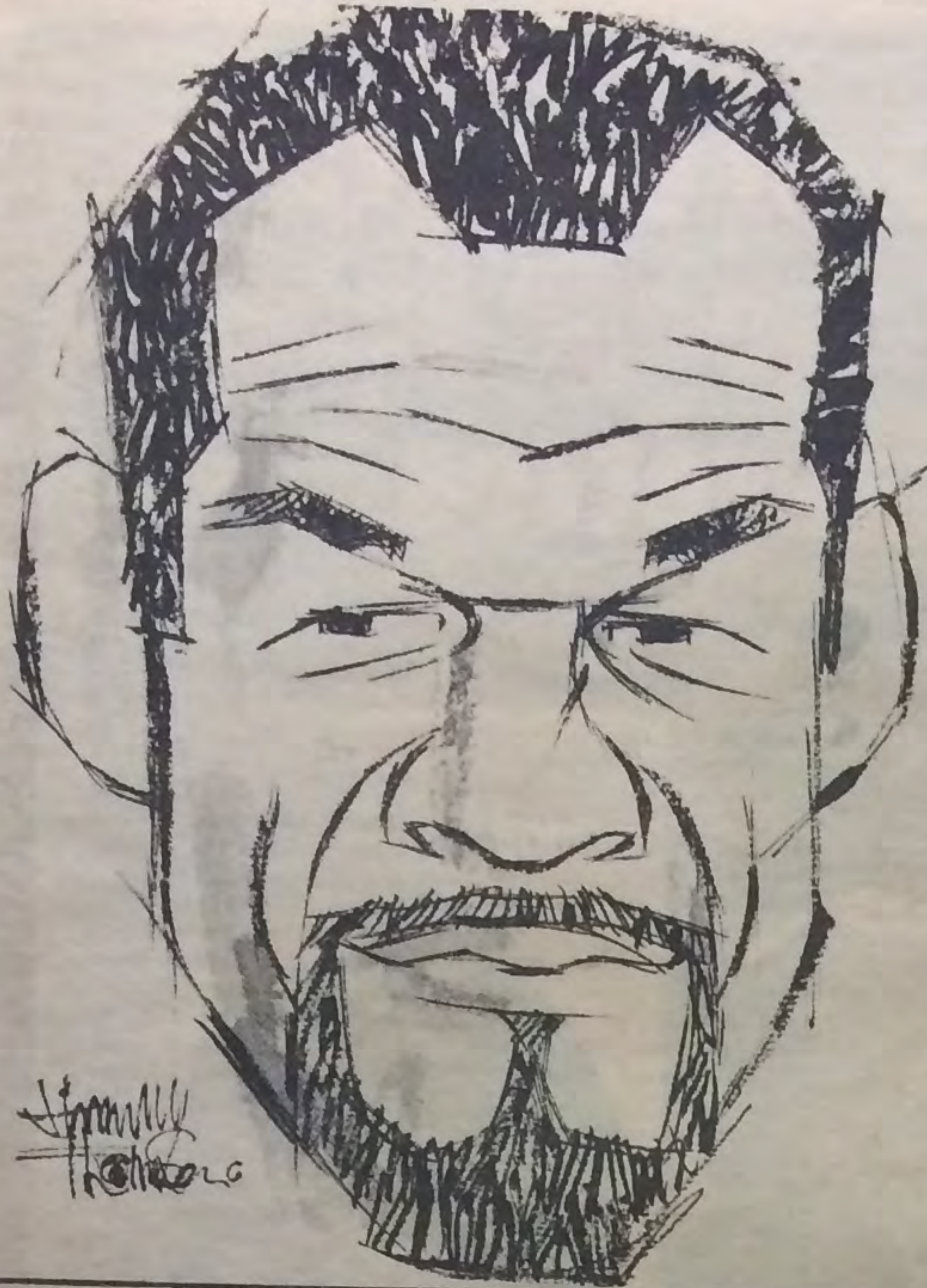
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ERIC ALLANDALE

IN THE NEW BLIND DATE

OF THE FOUNDATIONS

OTIS REDDING: "Papa's Got A Brand New Bag" (Atlantic).

I can't quite make out who it is. This is an old James Brown number and I much prefer his version. I don't particularly like this.

It's a nice enough thing to dance to in a discotheque but I wouldn't rave about it.

HUGO MONTENEGRO: "Hang 'Em High" (RCA Victor).

It's probably Hugo Montenegro and it sounds as though it is based on the music for Hang 'Em High.

It sounds like film music—but then so did "The Good, The Bad And The Ugly" and that reached number one, so who can say about this.

To be honest, I don't like this.

BILLY FURY: "Lady" (Parlophone).

I don't like it at all. It's not my kind of music, not even for late night background listening.

It's terrible. It belongs ten years back.

CANNED HEAT: "Pony Blues" (from the Liberty LP "Living The Blues").

Canned Heat? There's a new litter of blues groups trying to play blues, but I prefer to listen to the old blues singers.

Canned Heat's "On The Road Again" had something different about it, but I wouldn't listen to this type of thing, it's just another blues.

So many of these groups are going round with nothing really different to offer. This is just imitation blues.

BLOSSOM DEARIE: "Hey John" (Fontana).

Beautiful! Beautiful! I don't know who it is but I will certainly buy her album. This is definitely a good album sound.

The voice is very nice and it's all a late-night type of sound.

I can't really hear it being played as a pop record.

SPENCER DAVIS GROUP: "Short Change" (United Artists).

I haven't the faintest idea who it is. The guitar is nice and the general sound is good, but I don't particularly like the record.

It's a dancing record, but I don't mind if I never hear it again. I don't think it is a good record.

MODERN JAZZ QUARTET: "The Blue Necklace" (from the Apple LP "Under The Jazmin Tree").

Absolutely fantastic. I saw the label as you were putting it on and it being an Apple LP threw me at first, but it is obviously the MJQ.

Really beautiful stuff! It's not fair, you're playing me very good jazz and very bad pop today. I would certainly buy this.

CHICKEN SHACK: "When The Train Comes Back" (Blue Horizon).

I don't like it at all. It's got a nice, strong backing, I like the brass, but it's just another blues—and not a very good one either.

It's the same old train wailing down the track leaving my baby behind. No!

JOYCE BOND: "Ob-La-Di Ob-La-Da" (Island).

It's Joyce Bond. I wonder how many versions there will be of this song. To be honest I think this comes off best.

It probably won't be the one that makes the chart because she isn't well enough known, but I think it is very good.

I don't like the song much, really, but you can hear every word she is singing and the production is very nice.

I think she has made a very good record.

ARETHA FRANKLIN: "Don't Let Me Lose This Dream" (from the Atlantic LP "Aretha In Paris").

What can I say? She is the Queen Of Soul and that's it.

She always has a very high standard and this is up to it, although it's a live show and I don't particularly like live recordings.

But she is the best on the scene, and there you go!

CRISPIAN ST PETERS: "Carolina" (Decca).

Forget it! This would have been OK ten years ago in the Roy Orbison days. It doesn't mean anything now.

LEE DORSEY: "Ya, Ya" (President).

It's a nice discotheque record, but I can't believe it's chart material.

Is it Lee Dorsey? I liked that first big hit he had.

LOVE AFFAIR: "Hush" (from the CBS LP "Everlasting Love Affair").

Love Affair? They've done a couple of good records but I don't think this says very much.

It just sounds like a pop group. It doesn't seem to have any different sound about it.

AND NOW THE WAR

STRANGE rumblings of discontent are shaking the foundations of the group scene.

And as 1968 begins to bow out, the future looks decidedly odd with more and more influential groups ceasing operations.

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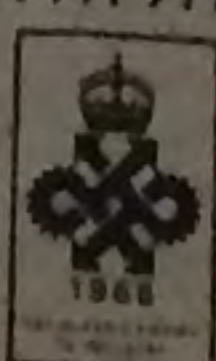
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TONY WILSON TALKS TO

ONE OF the year's most unusual Number One records has been the Hugo Montenegro orchestral single, "The Good, The Bad And The Ugly."

The 43-year old New York born composer spoke from his home in Woodlands Hill, Los Angeles, California, this week. He apologised for being so inaccessible the last few weeks but he had been very busy coping with the work that has

Hugo Montenegro Boys

come his way since "The Good, The Bad And The Ugly" hit the charts on both sides of the Atlantic. "I didn't expect it to be a hit," he admitted. "I



AND HOW THEY



STEVIE WINWOOD
"recognition for individuals"



ERIC CLAPTON
jamming at Marquee



JIMI HENDRIX
played 'Auld Long Syne'

WANT JAM ON IT!



CHRIS WELCH

considers the role of the group in the pop music of the future

pecially with Traffic setting a precedent by living together in an isolated Berkshire cottage, devoting their time to composing and rehearsing without any trouble from neighbours.

Idyll

But suddenly the idyll came to an end with Stevie splitting to Holland and the rest of the group locking up the cottage and leaving.

Although it is expected that drummer Jim Capaldi, tenorist Chris Wood and guitarist Dave Mason, who recently quit Traffic, will form their own new trio, Stevie doesn't seem to want a permanent group.

Last week he uttered these prophetic words.

"TODAY'S SCENE IS MOVING AWAY FROM PERMANENT GROUPS AND MORE TOWARDS RECOGNITION FOR INDIVIDUAL MUSICIANS. THE TREND IS GOING MORE IN THE DIRECTION OF THE JAZZ SCENE WHERE MUSICIANS JUST JAM TOGETHER AS THEY PLEASE."

Rules

For the less "together" musicians of the group scene it is going to remain imperative to keep a group going. And this means all the hang-ups that musicians loathe — gigging, management and agency hassles, publicity machinery and THE CHART, the non-creative monster that rules

the group roost.

Maybe 1969 will be a period when some first-rate, spontaneously improvised British albums will appear featuring "dream band" line-ups, breaking free of contracts and images alike. It all sounds too much, and something fans have clamoured for over the years.

A homegrown super session with Clapton-Winwood-Hendrix and Baker would doubtless be sensational if the powers that be could allow such an event, without having to resort to tawdry pseudonyms, like Steve Anglo, on record sleeves.

Anglo-American sessions on a large scale would also be exciting. This would be putting on record some of the jam sessions that have developed in discotheques from London to New York and Los Angeles.

One recalls the night Jimi Hendrix played "Auld Long Syne" for half an hour last New Year's Eve and blew several minds.

One recalls Clapton and Winwood jamming at the Marquee Club, and many more impromptu meetings of the giants.

But how long could such a situation last and remain economical? How soon would the novelty wear off? It is true many of the

great jazz combinations of the past have been born out of jam sessions — the Benny Goodman Trio, Charlie Parker's groups, and today's avant garde jazz groups, all stemmed from meetings on an informal basis to enable like thinking musicians to have freedom to experiment.

But even in jazz, the bands that make a living for the constituents are of a formal nature, operated as a business with proper management and organisation, designed to reach the maximum number of people through records and live appearances.

Alive

The hard truth is jam sessions don't make a living — at least not for long.

Jamming might make a living for the individual if he has sufficient unique capabilities, and can become a sort of hip session-man.

But it isn't going to keep an industry alive. The club and ballroom scene are going to require permanent units with proven reliability and drawing power.

As long as fans demand the music, the regular group is going to be an essential, and jamming will remain a luxury.

'The club and ballroom scene need permanent groups with reliability and drawing power'

TO THE MAN WHO MADE 1968's STRANGEST HIT

looks to Beach for his follow-up

was shocked. The first inkling I had was when a deejay in Seattle called me and said it was in the local top ten. But I'm very happy it is a hit."

It's a long time since an instrumental, particularly an orchestral number, has caused such a stir. I asked Hugo if he thought that his hit may have set a precedent.

"No, I don't think so," he replied. "They'll continue to be rare, like Paul Mauriat's beautiful hit 'Love Is Blue.' If you can give a tune an unusual treatment it can be a hit. I think it was the introduction that made 'The Good, The Bad And The Ugly' a hit."

"Actually we used an ocarina on the opening. I had a woodwind player come up to my place with a trunk full of strange musical instruments and I put them on tape, and out of it all we decided on the ocarina."

CHANGED

As is usual when someone like Hugo Montenegro hits the musical jackpot everybody wants to know and he has become inundated with work.

"It's changed my whole life. It's the most exciting thing to happen to me."

"In the last two years I'd done only two film scores but since the hit I've done three in three months."

One is for the new Elvis Presley film, Charro, the others for films starring Frank Sinatra and Dean Martin.

"I got three television series going as well," added Hugo. "Suddenly my name has become important — even when I go into the grocer's."

PROBLEM

"Even when it happened I didn't believe it. I've been in the record industry since 1955 and after thirteen years of making good music albums and never having a hit I was just about giving up hope."

Now Hugo is preparing a follow-up, always the problem for any performer with a hit.

"It's a new treatment of the Beach Boys hit, 'Good Vibrations.' It'll be released after the holiday and there'll be an album released after that."

LUCKY

"I've treated 'Good Vibrations' as vocal sound. We've put a vocal track on it. I hope I'm going to be lucky as Henry Mancini was with

things he did like 'Peter Gunn.'

"The new album is called 'Good Vibrations' and it's a further development of what I've done on 'The Good, The Bad And The Ugly' and 'Hang 'Em High' albums.

"It's good, hard rock utilising the orchestra in a good modern way."

Now that Hugo finds himself up among the pop music elite, how does he feel about the current music scene?

INFLUENCE

"I find it very exciting," he answered. "I did a lot of research for 'The Good, The Bad And The Ugly' by listening to modern music and conditioning my ears."

"The things I've done for TV and films show this influence. It's not rock and roll, but it's modern and gives an indication of things that are going to happen in the future."

"I think rhythms are going to be very important. Rhythms and chord constructions are not going to go back to what they were five years ago."

USEFUL

"There's an awful lot of talented writers not working because they refuse to recognise contemporary music. They're not trying to understand it."

Hugo Montenegro obviously, has, and no doubt his awareness of what is happening has been useful to him formulating his music. As "The Good, The Bad And The Ugly" shows.

This Old Heart of Mine
THE ISLEY BROS.

The Isley Brothers
This Old Heart Of Mine
Tania Motown TML11034
STML11034

Kathy Kirby
Come Back Here
With My Heart
(Con due occhi così)
Columbia DB8521

Lyn Roman
Just A Little Lovin'
(Early In The Morning)
DOT 114

Gordon Waller
Weeping Analeah
Columbia DB8518

The Mills Brothers
The Ol' Race Track
DOT 117

Merrilee Rush
Reach Out I'll Be There
Bell BLL1041



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CHARLIE BARNET: "Volume 1" (RCA Victor RD7965). Barnet led one of the big few swing bands, and this selection from 1939-42 gives us some excellent reminders of the band's guts and swing-power. "Pompton Turnpike," "Duke's Idea" and "Count's Idea" included.

COUNT BASIE ORCHESTRA: "Dance Sessions" (Verve VSP 13/14). Some of the best Basie tracks on record — these are from the early Fifties — are combined on this extremely good value double album. Beautiful ensemble and solo delights from the orchestra and the impeccable timing of the Count himself make these two albums a treasure.

BIX BEIDERBECKE — FRANKIE TRUMBauer: "Bix And Tram, 1927." (Parlophone PMC7064). A gem of a collectors' LP, this reissues many Bix-Tram classics — "Singin' The Blues," "Ostrich Walk" and "River Boat Shuffle" among them. Beautiful cornet solos, plus Tram, Eddie Lang, Rollini and friends.

ORNETTE COLEMAN: "New York Is Now" (Blue Note BST84287). Ornette in rather uneasy partnership with Elvin Jones and Jimmy Garrison, although it never fails to hold the interest (and "Broad Way Blues" is wonderful), the meeting is far from totally successful.

ERIC DELANEY: "Down Home With Eric Delaney" (Saga EROS8050). Rather uneventful but enjoyable set by drummer Delaney with an unidentified combo. One side is more mood music than out-and-out jazz, while the second side packs a bit more punch. Superior mood and dance music with jazz moments.

DUKE ELLINGTON — JOHNNY HODGES: "Back To Back And Side By Side" (VSP 11/12). A superb double-LP set combining two popular Hodges albums of '58 and '59. The first is all Duke-Hodges collaboration; the second has three Duke-Hodges tracks and six by a septet with Billy Strayhorn.

BOOKER ERVIN: "The In Between" (Blue Note BST 84283). A very welcome return by one of the most stimulating of tenorists. Ervin and trumpeter Richard Williams tear through six tracks which



ELLINGTON: a tribute to Strayhorn

few albums this year can equal for drive and excitement.

BUD FREEMAN, EDDIE MILLER, EARL HINES ETC.: "Americans In Europe" (Fontana SFJL916). Ten tracks left over from European sessions (all but one took place in London) made by Freeman, Miller, Ben Webster, Hines, Charles Thompson, Wild Bill and Witherspoon. Admirably varied and melodic.

STAN GETZ: "What The World Needs Now" (Verve VLP 9232). Some of these Burt Bacharach songs and some of the arrangements don't really suit Getz, but on others the combination produces superb jazz.

DIZZY GILLESPIE (Verve VSP 15/16). Superb double album set of reissues featuring magnificent Dizzy with superb Sonny Rollins and excellent Sonny Stitt.

JOHNNY HODGES — EARL HINES: "Swing's Our Thing" (Verve VLP9219). Hodges and Hines, reunited for a sequel to their award-winning "Stride Right" LP, play originals by themselves (also Cat Anderson and Tom Whaley) and a few standards. Both leaders sound in fine fettle, and they are helped by a handful of Ellingtonians.

"JAZZ AT THE OPERA HOUSE" (VSP Verve VSP 3/4). Incredible value for a double album featuring Stan

Getz and J. J. Johnson, the Modern Jazz Quartet and the Oscar Peterson Trio featured at a Jazz At The Phil concert in 1957. Highly recommended. Many wonderful moments of jazz.

BUNK JOHNSON: "1944, Volume 2" (Storyville 670205). Singer Myrtle Jones doesn't enhance three of these tracks. Best items have the straight Bunk-George Lewis-Jim Robinson line-up. There have been better recent Johnson reissues.

ELVIN JONES & RICHARD DAVIS: "Heavy Sounds" (Impulse SIPL513). A rewarding album starring one of the best rhythm teams imaginable along with Frank Foster (tr) and Billy Greene (pno).

DUKE ELLINGTON: "And His Mother Called Him Bill." Snibor (d); Boo-Dah (a), Blood Count (b); UMMG (c), Charpoy (e); After All (d); The Intimacy Of The Blues (e); Rain Check (c); Day Dream (e); Rock Skippin' At The Blue Note (c); All Day Long (d); Lotus Blossom (f). (RCA Victor SF7964.) Ellington (pno) with (a)—Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpts), Clark Terry (flugel), Lawrence Brown, Buster Cooper, Chuck Connors (trb), Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds), Aaron Bell (bass), Steve Little (drs). 28/8/67. (b)—Same but without Terry. (c)—Same as (b) but John Sanders (valve tmb) added. (d)—Same as (b). 1/9/67. (e)—Same as (b) but Jeff Costleman (bass) and Sam Woodyard (drs) in place of Bell and Little. 16/11/67.

BILLY STRAYHORN died on May 31 last year, and Duke Ellington — who enjoyed so lengthy a collaboration with him — began recording these tribute pieces three months afterwards. The record has interest because it is an appreciation of Duke's beloved associate; but over and above this, it is a superior album of orchestral jazz. The music is full of beauty and originality, stuffed with choice solo and imaginative voiced band passages. In the way of facts, it contains newly recorded versions of a dozen Strayhorn compositions, some never before recorded, others well known. Four famous tunes of his — "Lush Life," "Johnny Come Lately," "Chelsea Bridge" and "A Train"—have been left out.

HAROLD McNAIR (RCA Victor SF 7969). Funky flute and tenor from Mr McNair with pianist Bill Le Sage, drummer Tony Carr and bassist Spike Heatley in a fine set. Includes "Secret Love," "Darn That Dream," and "The Cottage."

HUGH MASEKELA (Fontana SFL13056). South African trumpeter Masekela (with a huge American hit under his belt) plays ordinary trumpet with flashes of exceptional promise in an interesting 10-

title set. Unidentified group contains several good soloists but emphasis is on very danceable, riffsy jazz.

BLUE MITCHELL: "Heads Up!" (Blue Note BST84272). Blue Mitchell's best album to date with a couple of magnificent tracks. Junior Cook (tr), McCoy Tyner (pno) and Jerry Dodgion (flute) are also featured. "SID PHILLIPS AND HIS BAND" (Halcyon HAL 3). Sid has had his own tight Dixie-

land sound for many years. It's a trifle too smooth, à la Bobcats, but the band and the Quintet generate a fair swing, though the purists will mutter at some of the clichés.

BUDDY RICH: "The Walling Buddy Rich" (Verve VSP 9/10). Another full value double album set. Bound to please all the many Rich admirers — others too.

PHIL SEAMEN: "Now... Live!" (Verve VLP9220). Nice trio set with some exciting Seamen drums teamed with Tony Lee (pno) and Tony Archer (bass).

ARCHIE SHEPP: "The Magic Of Ju-Ju" (Impulse! SIPL512). A virtuoso performance from Shepp in league with a battery of drummers fills one side and makes this a good buy. Other side has somewhat ordinary band performances, lacking the power and dexterity of scoring which usually mark Shepp's work in this genre.

JIMMY SMITH: "Christmas Cookin'" (Verve VLP9231). A remarkably boring album from Smith. Dull Christmas songs and poor big band arrangements.

JOHNNY SPENCE BIG BAND: "Why Not?" (Verve VLP 9222). British sessionmen come up with one of the best big band records of the year. First class.

WASHBOARD RHYTHM BAND — WASHBOARD SERENADERS: "Washboards Get Together" (Regal REG 2055). The Serenaders, a lively kazoo and washboard group which visited Britain in '35, recorded six titles in London with Derek Neville (saxes) and Len Harrison (bass). All are here, backed by seven jazz band performances with washboard by the Rhythm Band of '33.

ZIMBO TRIO: "Award" (Page One FOS022). Accomplished and pleasant Brazilian piano-bass-drums trio with a programme of familiar but still very enjoyable bossa novas. Oscar Peterson's Trio influence is strong on every track.

BLUES AND VOCAL JAZZ

DUSTER BENNETT: "Smiling Like I'm Happy" (Blue Horizon). A good first one from one-man blues band, Duster Bennett, featuring mainly originals. On some tracks Duster is joined by Peter Green, Mick Fleetwood, vocalist Stella Sutton and pianist Ham Richmond.

ERROL DIXON: "Blues In The Pot" (Decca SKL4962). Dixon, from Jamaica, plays piano and sings, getting a nice effect on such instrumentals as "Midnight Stroll," "Hot Summer" and "The Pot" for lovers of boogie-type blues. His vocals, light and bouncy but undistinguished, receive varied accompaniment from rhythm team plus odd horns here and there.

AYNSLEY DUNBAR RE-TALIATION: "Dr Dunbar's Prescription" (Liberty LBL93177E). One of the best bands on the British blues scene but this is a little disappointing.

JOHN LEE HOOKER: "Burning" (Joy 124). The real Hooker, mean and swinging, chanting his distinctive creations over a driving band background, is captured on these Vee-Jay titles. Among them are "Boom Boom," "Process," "Let's Make It" and "Thelma."

JOHN LEE HOOKER: "Urban Blues" (Stateside SSL10246). This is good new Hooker, made for Bluesway by Al Smith with guitar, bass and drums in support plus harmonica on about half the tracks. "Hot Spring Water," "Motor City Is Burning" and "Back Biters" are among highspots.

DR K's BLUES BAND: (Spark). Rhythmically turgid and the lead vocalist is anaemic. The guitarist scatters clichés.

B. B. KING: "Blues On Top Of Blues" (Stateside SL10258). One of the most influential of current bluesmen King offers driving, straight-down-the-line vocals with big band backings.

JOHN MAYALL: "Blues From Laurel Canyon"

Decca). Backed by a competent, but dull, group, Mayall has come up with his least interesting album to date.

JIMMY REED: "The Legend — The Man" (Joy 111). An unusually interesting Reed album re-presenting some of his biggest sellers from "High And Lonesome" ('53) to "Upside Your Head" ('64). Recommended to all Reed fans.

CLARA SMITH: "Volume Two" (VJM VLP16). For those who want recordings of the early Negro jazz singers, this second volume of Clara Smith, with various lineups recorded from late '23 to April '24, should hit the target. Outstanding are two duets with Bessie Smith.

OTIS SPANN: "The Bottom Of The Blues" (Stateside SSL10255). Muddy's pianist partner works here to very good effect with Muddy's band (as seen here except that George Buford is on Harmonica) and, on a few tracks, his wife, Lucille. Mrs Spann vocals stirringly on "My Man." One of the



JIMMY WITHERSPOON

month's best blues bets.

SWINGLE SINGERS: "Jazz Sebastian Bach: Vol. 2" (Philips). Having worked their way through several classical composers, the Swingles return to Bach for another go. The charm has worn thin by now, the arrangements and singing are, however, still very accomplished.

SARAH VAUGHAN: "Who Is This Girl Called Sassy?" (Fontana SFJL963). This in-person recording, cut at Copenhagen's Tivoli Theatre when Sarah was working with the Kirk Stuart Trio, has the merits and disadvantages of most such performances: an over-familiar programme, some expendable showmanship, audience response and the live atmosphere that goes with such recordings.

JIMMY WITHERSPOON: "Back Door Blues" (Polydor 623256). Spoon was caught in straightforward, rocking, balling form on this collection of 15 titles made in Los Angeles in 1952 and '3. Band settings, six to 10 pieces, have the required R & B flavour.

ALBATROSS

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melody maker lp supplement

folk

THE BARROW POETS: "Folk Rhymes, Tunes and Verses" (Fontana STL 5479). As the title suggests, this is a collection of folk tunes and poetry many of which will be familiar to folk club audiences by this group of actors and poets. Fun listening.

MARGARET BARRY: "Come Back Paddy Reilly"

(Emerald Gem 1003). The great Irish gypsy singer, Margaret Barry's strident singing and banjo playing on a set that includes "She Moved Through The Fair," "The Blarney Stone" and "Her Mantle So Green."

MOIRA BRIDDY: "For The Ones Who Went Away" (Emerald Gem 1002). Big helping of emerald green sentimentality with old favourites such as "Danny Boy," "The Spinning Wheel" and "Mairi's Wedding." Irish market appeal only.

CLANCY BROTHERS AND TOMMY MAKEM: "Sing Of The Sea" (CBS 63393). Shanties and sea songs in the familiar style of this famous foursome recorded in London this year.

CLANCY BROTHERS AND TOMMY MAKEM: "The Girls Won't Leave The Boys Alone" (Emerald SLD 31). Cross section of popular Irish folk songs including "Jug Of Punch," "The Beggarmen," "Ris'n' Of The Moon" and "Whisket Your The Devil."

NIGEL DENVER: "There Was A Lad" (Major Minor MMLP38). Nigel is in good voice on this collection of Robert Burns songs arranged by Jim McLean with taste and respect for the material. Well worth a listen.

"Folk Music Of Greece" (Polydor 184125). At this time of year, with gales whistling down our necks, Greece (despite the regime) would be a nice place to be. This new album of the folk music of that country provides a breath of Greece at home.

THE FOLKSTONES: "Rebellion" (Emerald Gem 1004). Passable singing but top heavy on guitar from this Irish group. Another of the



CARTHY AND SWARBRICK: one of the most sought after combinations



FOLK LP OF THE MONTH

MARTIN CARTHY and DAVE SWARBRICK: "But Two Came By" (Ship In Distress; Banks Of The Sweet Primroses; Jack Orion; Matt Hyland; White Hare; Lord Of The Dance; Poor Murdered Woman; Creeping Jane; Streets Of Forbes; Long Lonkin; Brass Band Music. (Fontana STL5477).

THE British traditional revival took some time to take hold but once it did the leaders and influences became clearly defined.

Groups like the Watsonsons and the Young Tradition were eventually to be accepted and acknowledged in the field of group harmony singing while Martin Carthy has gained, and maintained his position, as the most widely popular of the solo singers.

When Dave Swarbrick left the Ian Campbell Group and joined forces with Martin, they turned out to be one of the most interesting and sought after combinations on the folk scene.

Carthy's approach, be it ballad or short song, is clean, precise and never usurps the song for the singer. This simple, unadorned style acts as a foil for Swarbrick's fiddle and mandolin playing which acts, not so much in an accompanying role

as an augmenting one, embellishing and highlighting the singing. Interesting, too, is Martin's guitar playing which has developed into fairly intricate syncopation in turn augmenting rather than accompanying the fiddle and mandolin.

On this album all but two of the tracks are traditional songs and cover a fair range. There is the Irish "Matt Hyland," the Australian "The Streets Of Forbes" and items from various parts of England — "The White Hare," "Creeping Jane," "Long Lonkin" and "Banks Of The Sweet Primroses" — which are in contrast to the two modern songs, Sydney Carter's "Lord Of The Dance," which retains a traditional link in the tune and Leon Rosselson's "Brass Band Music," inspired by Louis MacNiece's poem "Bagpipe Music" and dealing with people's inability to master it.

A very good and satisfying album with an underlying current of modernity about despite the age of most of the material. This is perhaps the best way the traditional revival should be going. Carthy and Swarbrick have taken the tradition and used it without having to qualify themselves with straw-in-the-hair and hob-nailed boot so often encountered. —TONY WILSON

seemingly endless string of albums of rebellion songs.

ARLO GUTHRIE: "Arlo" (Reprise RSLP6299). This second album from Arlo, recorded live, gives a much better picture of his work. Included on this is a lengthier, humoured version of "Motorcycle Song" and "Pause For Mr Clause."

TIM HOLLIER: "Message To A Harlequin" (United Artists SULP1211). Another would-be Donovan that doesn't arrive. Unremarkable songs with lyrics tending to be lost against the arrangement.

IAN AND SYLVIA: "The Best Of Ian And Sylvia" (Vanguard SVRL19004). Canadian folk duo, with a selection that fits the popular conception of folk music. In fact

it has as much to do with pop.

THE ISLANDERS: (RCA Victor RD7950). Mixed bag of old and new songs from this Scottish group. Unremarkable and middle of the road. A touch of the Seekers about it.

NORMAN KENNEDY: "Scots Songs And Ballads" (Topic 12T178). One of the best of the young revivalist singers from Scotland. Norman has successfully immersed himself into the traditional song of his native land.

ANDY MARTIN: "We Follow The Rangers" (Page One FOR025). Hardly Ibrox Park terrace-style from Andy Martin who gives rather polite renditions of songs associated with Glasgow Rangers supporters.

WATT NICOL: "What Is A

Four Lettered Word" (Transatlantic XTRA 1073). Singer-songwriter Nicol shows a strong flair for humorous writing although he can write seriously as well.

THE O'BRIENS: "Go West" (Emerald Gem 1005). Country and Western Irish style from this quartet. Efficiently played and sung but not outstanding.

PHIL OCHS: "Tapes From California" (A & M AMLS919). Another set of good original songs including a tribute to American union leader Joe Hill, to the tune of "John Hardy," on which Phil is joined by Rambling Jack Elliott.

ESTHER OFARIM: "Folk Songs Of Israel" (Columbia SCX6297). Recorded in Israel five years ago, Esther is heard

with a selection of Hebrew-language folk songs sung to orchestra backing.

THE SALLYANGIE: "Children Of The Sun" (Transatlantic TRA176). Interesting first album from this virtually unknown boy and girl duo. Lots of influences coursing through this set of original compositions.

WILLIE SCOTT: "The Shepherd's Song" (Topic 12T183). Border shepherd Willie Scott, is over seventy yet he still sings with vigour and vitality. A good example of genuine traditional singing.

EMMET SPICELAND: "The First" (Page One POLS011). Top Irish folk group with their first album. Good singing but a bit overproduced with strings on some tracks. **DAVE SWARBRICK:**

"Rags, Reels and Airs" (Polydor Special 236514). One of the few good instrumental albums around from the British traditional field featuring the fiddle and mandolin (occasionally double tracked) of Dave Swarbrick with Martin Carthy and Diz Disley supplying backing.

JEREMY TAYLOR: "His Songs" (Fontana STL5475). Taylor is a clever writer who successfully employs wit in a song to make this album very good listening.

VALLEY FOLK: "All Bells In Paradise" (Topic T12192). First album from this Lancashire group. They're Waterston-style approach is effective in the singing of this anthology of carols.

VARIOUS PERFORMERS: "Karnatic — A Panorama of

South Indian Music" (CBS 63257). Excellent sound documentary of music from South India with particular interest for the serious folk music student.

VARIOUS PERFORMERS: "Classical Music Of Japan" (Polydor Special 236516). Very good album and one for those who like Oriental music.

VARIOUS PERFORMERS: "Folk Banjo Styles" (Polydor Special 236512). Tom Paley, Eric Weissberg, Art Rosenbaum and Marshall Brickman demonstrate various five-string banjo styles.

VARIOUS PERFORMERS: "Best Of All Time Irish Hits" (Emerald Gem 1007). Definitely one for the Irish with this collection of chart successes by Irish showbands and singers.

FAIRPORT CONVENTION

What we did on our holidays

ILPS 9092



melody maker lp supplement



RICHARD HARRIS

VIC DANA: "On The Country Side" (Sunset Stereo). A capable song technician who sings an interesting selection of country songs.

DEVIANIS: "Disposable" (Stable). Britain's underground answer to the Mothers Of Invention.

KEN DODD: "Don't Let Tonight Ever End" (Columbia). This will obviously top up healthy sales with the mums. It's Ken's own special brand of corny, nostalgic balladizing.

VAL DOONICAN: "Val" (Pye). "The World Of Val Doonican" (Decca). Two albums ripe for the Christmas trade — the first is new and the second a collection of singles.

ELECTRIC PRUNES: "Release Of An Oath" (Reprise). Over-ambitious, heavily electric US rock. Boring in the main, with occasional moments of respite.

BETTY EVERETT: "It's In His Kiss" (Joy). One of the most underrated singers comes up with yet another excellent set.

EQUALS: "Equals Supreme" (President). A great new album by a fine mixed group that took far too long to gain recognition. Both sides of the group are admirably displayed — their studio work and their stage act.

EYES OF BLUE: "Crossroads Of Time" (Mercury). A fine first album with a high standard of performance and hip choice of material.

FAIRPORT CONVENTION: "What We Did On Our Holidays" (Island). Top British group who neatly avoid categorisations by drawing from both contemporary rock and folk influences and always produce satisfying music. Highly recommended.

"W. C. FIELDS IS ALIVE AND DRUNK AT YOUR FATHER'S MOUTACHE" (MGM). A tortuous title for an album of plunking banjos and chorus voices — a great singalong for the party providing everyone gets boozed first.

CONNIE FRANCIS: "Connie And Clyde" (MGM). Polished production and tight arrangements by Don Costa result in Connie's best album for years. Among the hits of the Thirties are "Just A Gigolo," "Brother Can You Spare A Dime," and "Button Up Your Overcoat."

ARETHA FRANKLIN: "Aretha In Paris" (Atlantic). Recorded live at the Olympia in Paris, this captures some at least of the excitement of an Aretha Franklin performance.

THE FRESHMEN: "Movin' On" (Pye). Not the Four Freshmen, but an Irish vocal-instrumental group doing neat versions of a wide range of material.

DAVID GARRICK: "A Boy Called David" (Mercury). Garrick is a talented singer, and with some very imaginative arrangements this cheap set of his earlier work is a very attractive proposition. Includes "Lady Jane," "Dandy," "Groovy Kind Of Love," and "Dear Mrs Applebee."

MARVIN GAYE & TAMMI TERRELL: "You're All I

Need" (Tamla Motown). Great sounds from Marvin and Tammi — both individually and as a team.

BOBBIE GENTRY: "Local Gentry" (Capitol). It tends to sound a bit samey despite excellent arrangements from people like Shorty Rogers and Perry Botkin Jr.

ASTRUD GILBERTO: "Windy" (Verve). She has a lot of charm but it tends to wear off when she has difficulty staying in tune. Nice arrangements.

BOBBY GOLDSBORO: "Word Pictures" (United Artists). Pseudo philosophical pop story songs which sound more convincing when they are written by Brel and Paul Simon.

FRANCOISE HARDY: "En Anglais" (United Artists). What is it about this girl? She hardly has the greatest voice in the world and yet she can make attractive albums like this.

RICHARD HARRIS: "The Yard Went On Forever..." (Stateside). Remarkable and magnificent album which proves that actor Harris is quite a phenomenon. Jim Webb's songs and arrangements are marvellous. Not to be missed.

JIMI HENDRIX EXPERIENCE: "Electric Ladyland" (Track). A mixed-up, muddled and mutinous double album package. A mixture of Hendrix at his bluesy best and acid-music worst.

JIMI HENDRIX AND CURTIS KNIGHT: "Strange Things" (London). Strange things are happening on this staggeringly boring, meaningless, monotonous set, recorded God knows when. Curtis does the singing.

HERMAN'S HERMITS: "Mrs Brown, You've Got A Lovely Daughter" (Columbia). The toothy popster on a selection of songs from the "Mrs Brown" film. Also on the album you can hear Stanley Holloway, Majorie Rhodes and Sheila White.

"HIT 69" (Atlantic). Some great soul stars — Aretha Franklin, Otis Redding, Sam and Dave, Joe Tex, etc — on one album. Good value.

JIMMY HOLIDAY: "Spread Your Love" (Minit). Soul stylist Jimmy Holiday has a strong vocal sound on 14 self-penned numbers. Definitely one for soul fans.

BRENDA HOLLOWAY: "The Artistry Of Brenda Holloway" (Tamla Motown). Despite some odd choices of material, Miss Holloway proves once again to be one of Tamala's best vocal talents.

IDLE RACE: (Liberty). A pleasant and promising album, though many of the tracks are a little too reminiscent of other groups.

INCREDIBLE STRING BAND: "Wee Tam And The Big Huge" (Elektra). Much more outgoing than their previous LPs. Compelling listening.

IRON BUTTERFLY: "In-A-Gadda-Da-Vida" (Atlantic). Interesting American group with an organ and guitar line up they tend to sound like an emaciated Nice on the lengthy "In-A-Gadda-Da-Vida" with much monotonous

riffing and a slight classical influence in the organists style.

ISLEY BROTHERS: "This Old Heart Of Mine" (Tamla Motown). May not be subtle but it doesn't half go.

IVY LEAGUE: "Tomorrow Is Another Day" (Marble Arch). The Ivy League were a great vocal group who faded from sight quicker than they should have. Here is a cheap re-issue of some of their songs — including the superb "Floral Dance."

JIMMY JAMES AND THE VAGABONDS: "This Is Jimmy James" (Marble Arch). Selection of soul hits and groovers in the heavy James style. Titles include "Ain't Love Good, Ain't Love Proud" and "Hi Diddle Dee Dum Dum."

TOM JONES: "Help Yourself" (Decca). Tom sings beautifully and this is much better than his last album though some of the backings don't pop along like they should.

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS: (Pye). Massed pop versions of mostly familiar themes. The result isn't particularly different.

GUNTER KALLMANN CHOIR: "Be My Love" (Polydor). Some of the most heavily-recorded melodies of recent years sung in German by the schmaltzy Gunter Kallmann choir.

THE KINKS: "The Kinks Are The Village Green Preservation Society" (Pye). Easily the best Kinks album to date with a lot of fine Ray Davies songs.

THE KOPYKATS: "The Beatles' Best" (Fontana Special). If you can't beat 'em, copy 'em. That's the idea behind this double album of ersatz Beatle copies. They don't have the spark of the real thing, although it might provide party music for teens who don't have the originals.

PEGGY LEE: "The Best Of Peggy Lee" (Capitol). A fair title and every track is magnificent.

LEAPY LEE: "Little Arrows" (MCA). A mistake to try to turn Leapy into a sort of ersatz Engelbert and this album never gets above adequate.

LEMON PIPERS: "Jungle Marmalade" (Pye). Very pleasant, very insignificant and a touch soporific.

HANK LOCKLIN: "The Era Of Hank Locklin" (Ember). Early tracks by Hank who is one of the maestros of country singing — and the album includes the original version of "Send Me The Pillow You Dream On."

SHORTY LONG: "Here Comes The Judge" (Tamla Motown). All very Tamla — raving, popping, jumping, happening sound from Shorty, master of the organ, drums, trumpet, harmonica and piano. Excitement plus.

LOVE AFFAIR: "The Everlasting Love Affair" (CBS). Knockers of the Love Affair will be surprised at the general competence of this album. Singer Steve Ellis is, of course, the star.

THE McCOYS: "Infinite McCoys" (Mercury). A highly accomplished underground group playing a musically, modern repertoire.

MIRIAM MAKEBA: "Clicks" (Fontana). This is a set of reissued material including the ubiquitous "Click Song" and an impressive protest song, "A Piece Of Land." A varied choice of songs allows Miriam to display her versatility.

MAMA'S AND PAPA'S: "Golden Era Vol 2" (Stateside). A fitting memorial for the late, lamented quartet with the highly individual sound and four strong voices.

JOHNNY MANN SINGERS: "Great Performances" (Liberty). Polished group singing with intelligent arrangements.

MARMALADE: "There's A Lot Of It About" (CBS). Hardly a progressive group but they turn out satisfying records, both vocally and musically.

BARBARA MASON: "Oh How It Hurts" (Action). Some of the material is cliché-ridden, but Miss Mason is a talented soulful singer.

MASSIEL: (Philips). The girl who won the Eurovision Song Contest with "La, La, La" shows she is not just a pretty face. She has a good voice and can bring a dramatic quality to a ballad.

ROGER MILLER: "A Tender Look At Love" (Mercury). More clever ole homespun whimsy.

MATT MONRO: "Invitation To Broadway" (Capitol). Our own Matt can give a singing lesson to most modern vocalists, with his range, timing and control — all demonstrated admirably on this LP.

"MORE STARS OF '68, Volume 2" (Marble Arch). These cheap compendium LPs from Pye are exceptionally fine value — they present a fine selection of fairly recent pop from Val Doonican to Long John Baldry via Status Quo and the Kinks.

THE NICE: "Ars Longa Vita Brevis" (Immediate). A vast improvement on their first album which shows them moving in a direction far removed from any other group, British or American.

ESTHER & ABI OFARIM: "Up To Date" (Phillips). A handsomely produced album on which the Ofarims show their versatility with a wide range of songs, grave and gay, in six languages. There are a couple of mistakes, like Noel Coward's "Mad About The Boy," but, in general, this is their best yet.

DES O'CONNOR: "I Pretend" (Columbia). Everything delivered in his usual beaming smile — manner — and he knows a commercial song when he hears one.

OHIO EXPRESS: (Pye). The "Yummy" boys show they can deal with a wide range of material. Competent rather than exciting.

PENTANGLE: "Sweet Child" (Transatlantic). A brilliant second album from a group that has something very different to say.

FINIAN'S RAINBOW (MFP). The musical that launched such "gems" as "How Are Things In Glocca Morra" and "That Come and Get It Day."

HAIR (Polydor). The British version of the tribal rock musical with Vince Edwards, Oliver Tobias, Michael Feast and the pulsating music of Galt Macdermot.

GEORGE HARRISON: "Wonderwall Music" (Apple). Heavily Indian influenced music written, arranged and produced by George for the film. Much of the music fails to have much point away from the pictures.

HUGO MONTENEGRO: "Music From A Fistful Of Dollars" (RCA Victor). The soundtracks from the peculiar Italian westerns which includes the strangest number one in many a year, "The Good, Bad and The Ugly."

TONY BLACK / BARON GOCHER: "Star" (Ace of Clubs). Sixteen songs from the film musical featuring Hammond organ.

"CHITTY CHITTY BANG BANG" (United Artists Original Cast Soundtrack). Ian Fleming, the man who created James Bond, wrote "Chitty Chitty Bang Bang" as a children's tale and it has been made into a film starring Dick Van Dyke, Sally Ann Howes and Lionel Jeffries. It's the story of a magic car, set to music by Richard M. and Robert B. Sherman.

NEW CHRISTY MINSTRELS: "Big Hits From Chitty Chitty Bang Bang" (CBS). Not for the under-30s and all a bit olde worlde.

OLIVER: "Original Soundtrack recording" (RCA Victor). Well-produced film album with colourful pictures and drawings. Bart's music lasts well.

REVOLUTION (United Artists). Soundtrack featuring Mother Earth, Quicksilver Messenger Service and the Steve Miller Band.

"SALT AND PEPPER" (United Artists). The Johnny Dankworth score for the Sammy Davis film. Sammy sings two items.

JACQUES TATI (Phillips). As you cried with laughter at the antics of Monsieur Holot did you ever dig the music? If so, here are the soundtracks from Tati's five films.

PLATTERS: "Smoke Gets In Your Eyes" (Mercury International) Not the original "Smoke" but a re-make by the current line-up as are the other 11 tracks. The curious appeal of this vocal group still holds, especially for those who remember their first time round.

PRETTY THINGS: "S. F. Sorrow" (Columbia). A much improved group, exciting on stage and experimental on record, with a Phil May story set to music of the life of S. F. Sorrow. Fine guitar by Dick Taylor, John Povey on organ, Twink on drums, Wally Allen (bass guitar) and Phil May, vocals.

CHARLEY PRIDE: "Make Mine Country" (RCA). It may seem a paradox for a Negro to sing country music; but it isn't really. Country music is soul music in that it is sung with feeling and pride. And Charley Pride has both these ingredients in plenty. Listen to him on songs like "Wings Of A Dove," "A Word Or Two To Mary" and "Baby Is Gone" and you'll see why Faron Young calls Charley "a credit to Country Music."

"RAVE" (United Artists). Another album featuring a track or two from a lot of artists, packaged as a "rave" record; contributors include the Spencer Davis Group, the Fortunes, the Easybeats and Vince Edwards.

LOU RAWLS: "You're Good For Me" (Capitol). Lou has a great voice and he puts a lot into good songs like "Down Here On The Ground," "A Beautiful Friendship," and "One For My Baby."

OTIS REDDING: "At The Whisky A Gogo" (Atlantic). A great love session by the Daddy of soul music. And that tremendous band is worth a lot of listening too.

DELLA REESE: "I Gotta Be Me... This Trip Out" (Stateside). What a swinger! A little too strident at times but she gets to the heart of a song.

"RHYTHM & BLUES CLASSICS, Volume 2" (Minit). A feast of good sounds dating mainly from the 1950s. Artists include Fats Domino and Irma Thomas.

THE RIGHTEOUS BROTHERS: "One For The Road" (Verve). Exciting live performance from one of the best pop duos ever. Excellent ravings backings on songs like "Let The Good Times Roll," "Unchained Melody," "That Lucky Old Sun."

JEANNIE C. RILEY: "Harper Valley PTA" (Polydor). Sexy voiced Jeannie socks it to you via "Harper Valley" and other similarly sounding songs. There's a whole lot of female power in them that husky tones. Yeah.

MARTY ROBBINS: "Christmas With Marty Robbins" (CBS). Though Marty Robbins is preferable on the tough cowboy ballads he normally sings, he makes a fine job of Christmas songs.

ROLLING STONES: "Beggars Banquet" (Decca). By the Stones' own standards this is a mediocre album.

MERRILEE RUSH: Angel Of The Morning" (Bell). A likely lass but lumbered with a moribund bunch of songs.

Continued on page 27

STAGE AND SCREEN

"BARBARELLA" (Stateside). The original soundtrack of the Space Sexorama film in which Bob Crewe demonstrated his versatility by writing music and lyrics with Charles Fox, singing the songs with the Glitterhouse and conducting the orchestra.

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FINIAN'S RAINBOW (MFP). The musical that launched such "gems" as "How Are Things In Glocca Morra" and "That Come and Get It Day."

HAIR (Polydor). The British version of the tribal rock musical with Vince Edwards, Oliver Tobias, Michael Feast and the pulsating music of Galt Macdermot.

GEORGE HARRISON: "Wonderwall Music" (Apple). Heavily Indian influenced music written, arranged and produced by George for the film. Much of the music fails to have much point away from the pictures.

HUGO MONTENEGRO: "Music From A Fistful Of Dollars" (RCA Victor). The soundtracks from the peculiar Italian westerns which includes the strangest number one in many a year, "The Good, Bad and The Ugly."

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HUMOUR

JOHN DALBY: "Get Me" (Decca). Mr Dalby sings his own songs — and you couldn't play some of them to the kids. An accomplished revue artist and musician, he's an acquired taste, but subtly trendy.

FREDDIE DAVIES: "Pied Piper and Snow White" (Major Minor). "Parrot Face" Davies tells two well known stories for the kiddies. Might fill a Christmas stocking rather well.

"INSTANT SUNSHINE!... LIVE AT TIDDY DOLLS" (Page One). Restaurant cabaret from three University graduates that may have been a riot in the flesh but doesn't do much for the listener on record.

MORECAMBE AND WISE: "An Evening With Ernie Wise"

INSTRUMENTAL

JERRY ALLEN & FRIEND: "Ankle Deep In Bitter" (Morgan). If Christmas means a booze up round at the pub, this is the record for you. All the old beer songs played by Jerry Allen at the organ. All you need to do is sing. Gaud!

"BANJO PARTY TIME" (Music For Pleasures). Corny sax, accordion, banjos—the full horrific lot.

BIG BEN BANJO BAND: "Zing With Ze Banjos" (Columbia). "America's national instrument" is allegedly the banjo, and here are 36 hit songs given the Norrie Paramor British banjo treatment in an all clanking medley ideal for unhip Christmas parties.

GARRY BLAKE AND HIS ORCHESTRA: "A Swinging Party" (Columbia). Pleasant arrangements of hits like "Help Yourself," "The Dock Of The Bay," "Son Of Hickory Holler's Tramp," with Eddie Blair sounding super on trumpet and Don Lusher on trombone.

BURLINGTON BERTIE'S BANJO BAND: "Burlington Bertie Swings Again" (Fontana). More of that banjo corn with Ray Merrell getting involved to add the vocal touch.

AL CAIOLA: "The Power Of Brass" (United Artists). The big brassy sound leaping behind the pop guitar of Al Caiola. Nice arrangements, attractively and vigorously played by a group of young, enthusiastic musicians.

EUGEN CICERO: "Swinging Tchaikovsky" (Polydor). Extremely dexterous piano of Cicero jazzing up the old master. Interesting interpretations.

CLEBANOFF AND HIS ORCHESTRA: "Lush Latin And Bossa Nova Too!" (Polydor). The title is self-explanatory. All rather dreary really.

RAY CONNIFF: "Turn Around And Look At Me" (CBS). Ray Conniff sounds commercially good because he takes a lot of trouble. The standard here is as high as ever—straight out of the predictable Conniff bag. Includes "Mrs. Robinson," "This Guy's In Love With You" and "People."

JACK COSTANZO: "Bongo Fever" (Sunset). The name says it. The bongo wizard batters his way through "Tambou," "Baja Numero Uno," "Mama Yo Quiero" and other unpronounceable Latin American exercises.

XAVIER CUGAT: "Cugi's Cocktails" (Mercury International Stereo). The superbly precise brass work of the Xavier Cugat band is always a joy. The best in Latin sounds by a master musician.

IAN DAVIES: "Flamenco Excitement" (Columbia SCX 6305). This 14-year-old English schoolboy guitarist displays an amazing grasp of the flamenco idiom, a style he executes with remarkable facility. No wonder he is known as the "English Gypsy" in Spain.

LENNY DEE: "Gentle On My Mind" (MCA). Rooty organ with heavy beat backings.

ROGER BENE: "Hit Parade Party" (Columbia). Corny piano omph versions of recent hit songs.

At Eric Morecambe's Place (Wing). Hilarious routines from the funny pair some of which you may have seen. But they bear rehearing on record. Includes "The Bare Facts" and "The Man With A Tail."

PADDY ROBERTS: "Best Of Paddy Roberts" (MFP). Paddy Roberts' gentle irony is highly acceptable in small doses and he features some of his well-known ditties on this new album.

BIFF ROSE: "The Thorn In Mrs Rose's Side" (Tetragrammaton). Amusing, with a nice line in modern pop comment, Mr Rose can't sing much but makes a theatrically good enough noise.

JACK WARNER: "Yer Can't 'Elp Laughin'" (Music For Pleasure). Believe it or not these monologues were actually considered funny when Jack Warner did them in radio's Garrison Theatre during the war. Now they are almost unbelievable.

VIC FLICK SOUND: "West Of Windward" (Rim). Brilliantly produced competent semi-rock that arouses little response.

THE FLUGEL KNIGHTS: "Just Some Of Those Songs, Mrs Robinson" (CBS). Musically interesting line-up of two flugel horns, cor anglais, flute, piccolo, etc.

"FOR LOVERS ONLY" (Polydor). Pleasant set featuring Bert Kaempfert, Don Byas, Toots Thielemans and the Jacques Denjean Orchestra.

DIGNO GARCIA Y SUS CARIOS: "Bravo Digno!" (MGM). The sound of Paraguayan superbly presented by Digno Garcia. A fine Latin record.

TOMMY GARRETT: "The 50 Guitars of Tommy Garrett" (Liberty). Lush guitar sound on some romantic modern hits including "Lara's Theme From Doctor Zhivago" and "Guantanamo."

MORT GARSON: "Love Sounds" (Liberty). Every month the strings get lush. This time some relaxing arrangements also give scope for a nice trumpet soloist, harpsichord, vibes and other occasional soloists. Instrumental mood music of a high order.

HAROLD GELLER & HIS ORCHESTRA: "Playing With Strings" (Rim). Clever string versions of light classical pieces including "Barcarolle," "Lovers' Symphony" and "Mozarta."

HAROLD GELLER ORCHESTRA: "Gypsy Mandolins" (Sunset). Easy listening if you like all those jangling mandolins. Titles include "Czarda," "Hungarian Dance No. 5," and "Grenada." Appeal for those with gypsy in their souls.

"HAPPY ANNIVERSARY" (Page One). The Sentimental String Chorus playing just that: sentimental string music. Schmalzty and aimed straight at the Christmas grannie market.

TONY HATCH SOUND: "Beautiful In The Rain" (Marble Arch). Tastefully dressed, attractive instrumentals.

JOE HENDERSON: "The Hits of 1968" (Mercury Living Presence Stereo). The hits of 1968 played in the piano style of 1948 with lush orchestral backings.

AL HIRT: "Unforgettable" (RCA Victor). Hirt is technically one of the best trumpet players in the world. Sad, then, that on songs like "Imagination," "Smile," and "It Could Happen To You" he sounds utterly boring.

HORST JANKOWSKI: "The Orchestra: Silhouettes Of Success" (Rim). Orchestral versions of Howard-Blackley pop hits.

DICK HYMAN: "Sweet, Sweet Soul" (Command). Hyman (organ, pno, clarinet), Bob Haggart (bass) and Bob Rosengarden (drs) on a jazz-influenced soul set.

HORST JANKOWSKI: "The Many Moods of Jankowski" (Mercury). Horst, with piano, orchestra and chorus, prefers his painless versions of hits, such as "The Happening," "Don't Sleep In The Subway," "A Banda."

JAMES LAST ORCHESTRA: "Midnight In Decem-



POP LP OF THE MONTH

BEATLES: Sending up accepted musical forms?

ber" (Polydor). A medley of Christmas music—all the favourites are here, "White Christmas," "Sleigh Ride," etc.

JAMES LAST: "Non-Stop Dancing '68/2" (Polydor). Last's competent if ordinary arrangements pack in 28 titles.

LIBERACE: "The Love Album" (Dot). The schmaltzy piano playing of Liberace on songs such as "Love," "Love For Sale," "You're Just In Love."

DAVID LLOYD AND HIS LONDON ORCHESTRA: "All My Loving" (Polydor). Some nice flute and quality songs make it an above average instrumental album.

JOE LOSS: "Top Pop Dance Party" (Columbia). The title tells all.

ROBERTO MANN ORCHESTRA: "The World of Roberto Mann" (Decca). Melodies for dancing played oh so smoothly by Mann's strings and orchestra.

KEITH MANSFIELD ORCHESTRA: "All You Need Is Keith Mansfield" (CBS). The Mansfield sound is highly valued by many top groups he has arranged hits for. Now he has his own album—and very rewarding too.

MANTOVANI: "The World Of Mantovani" (Decca). Handsomely produced album of typical Mantovani offerings.

PAUL MAURIAT: "Merci Mauriat" (Phillips). More lush orchestra renditions of hits like "Delilah," "I'm Coming Home" and "Bonnie and Clyde."

SHIRO MICHU ALL STARS: "You And The Night" (Regal). The All Stars sound oh so anonymous.

MRS MILLS: "Party Pieces" (Parlophone). Ee, Glad's a grand turn. Really get the party going, she can.

"MORE PERSUASIVE PERCUSSION" (Command). Shame how such brilliant stereo recording are wasted on meaningless "light" music. Full of irritating chimes and woodblock breaks on cumbersome arrangements.

JACK NATHAN ORCHESTRA: "If Glen Miller Played The Hits Of Today" (Phillips). If you accept that there is any point in reconstructing the Miller Sound to play current hits then you will enjoy this.

PAUL NERO SOUNDS: "Nero's Detroit Soul Party"

(Liberty). Competent if soulless rehashes of soul hits like "Walk Away Renee," "Stop In The Name Of Love" "Shotgun," "Baby Love" etc.

MIKE NESMITH: "The Wichita Train Whistle Sings" (Dot). Monkee Nesmith enlisted arranger Shorty Rogers and the nine Nesmith compositions are different and often good.

NORMAN NEWELL ORCHESTRA: "Falling In Love" (Columbia Studio 2) Smooth instrumentals in romantic mood.

FRANCK POURCEL: "Rhapsody In Blue" (Columbia). George Gershwin's "Rhapsody" given a beautiful treatment.

ROMFORD GOLDEN SUNSHINE BAND: "Would You Believe" (MGM). Rather heavy instrumentals from trumpet, organ, piano and rhythm. Not bad party music.

DAVID ROSE ORCHESTRA: "Deep Purple" (Music For Pleasure). Another of those impeccable string-laden sets, immaculately orchestrated and played.

ROYAL GRAND ORCHESTRA: "Golden Glenn Miller Sound" (Regal). Reasonable recreations of Miller hits.

ROYAL GRAND ORCHESTRA: "Golden Screen Themes" (Regal). Straight, well played versions of top film themes.

JOHN SCHROEDER: "Working In The Soul Mine" (Marble Arch). Three different line-ups, including a girl vocal trio. Excellent music for dancing.

"SOUL HITS" (MFP). Rock and shake to some big Soul music. Just the thing for a teen party — and only costing 13s 11d.

"STEREO PERSPECTIVES IN PERCUSSION" (Marble Arch). A two album set allegedly by "the world's greatest percussionists."

BOB THIELE AND HIS NEW HAPPY TIMES ORCHESTRA: "Light My Fire" (Impulse!). Jazzmen Gabor Szabo, Tom Scott and Bill Plumber involved in some half-hearted pop charts. Tunes are good, results are decidedly mixed.

HELMUT ZACHARIAS: "Mexico Melody" (Polydor). The BBC theme for the Mexico olympics, Zacharias' "Tokyo Melody" from the previous games.

"THE BEATLES" (Apple PAMC7067-8, mono/PCS1067-8, Stereo). Back In The USSR, Dear Prudence, Glass Onion, Ob-La-Di, Ob-La-Do, Wild Honey Pie, The Continuing Story Of Bungalow Bill, While My Guitar Gently Weeps, Happiness Is A Warm Gun, Martha My Dear, I'm So Tired, Blackbird, Piggies, Rocky Raccoon, Don't Pass Me By, Do It In The Road, I Will, Julia, Birthday, Yer Blues, Mother Nature's Son, Everybody's Got Something To Hide Except Me And My Monkey, Sexy Sadie, Helter Skelter, Long Long Long, Revolution No 1, Honey Pie, Savoy Truffle, Cry, Baby, Cry, Revolution No 9, Goodnight.
John Lennon (gtr, vcls), Paul McCartney (gtr, vcls), George Harrison (gtr, vcls), Ringo Starr (drs, vcls).

THE massive interest in the Beatles' new double album and the fact that there are some superbly creative tracks on it qualify it as this month's Pop LP. But I doubt if the albums will stand as high in the world opinion as "Sergeant Pepper's Lonely Hearts Club Band" did. In fact, in a way, it's possible to equate the new Beatles with, say, "Revolver" which contained some fine tracks and provided some instant hit vehicles for others, as "The Beatles" is doing.

A few weeks ago, I was forced by the exigencies of press day to pass judgment on the albums after one marathon sitting; an impossible task, I said at the time.

I said then that the 30 tracks have no main cohesive theme, and that's still true. They range from hard electric rock through whimsy, ska, and folk music to blues and the strange anarchistic "Revolution No 9." But the musical influences of all four Beatles are in evidence, pointing in different directions.

"The Beatles" has some fine, exciting and moving moments. It has a lot to say and says it superbly at times; but a number of the tracks are less than successful in their execution. One interpretation of the album has been that the group are sending up accepted musical forms. I don't believe this: I think they are approaching them with a fresh eye, trying them out.

"The Beatles" IS the best pop album of the month, if you take a broad perspective. But it is NOT the best album of the year in my opinion — whatever the intellectuals say. —ALAN WALSH

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Trade Talk

JAMES How Industries Ltd are now distributing certain products made by Tom Jennings under their popular Roto-sound trade mark for sale in the U.K. Initial products concerned are the Rotosound Growler (a fuzz/wah-wah), Tympano (a loudspeaker providing variable percussion sounds), Lombourine (a loudspeaker providing L-A effects when combined with guitar), Fuzz and Wah-Wah (both with rotary foot action).

They are the Andy Ross Big Band and the Roy Green Trio at Birmingham Locarno, where the manager, Albert Archer, received a Certificate of Merit for the best business on the entire circuit.

Cruising

Rush Equipment Ltd are providing the discotheque set-up for a luxury pub, The Bird's Nest, being built at London's Waterloo, and for the veteran liner Caronia, which has been bought for cruising by an American consortium.

Circuit

Three of the top band awards in the 1968 Mecca Gold Cup contest have gone to users of Park Amplification, made by Clearstone Musical Instruments Ltd.

Magnetic

A self-threading 51in. magnetic tape reel worth 9s 10d, which provides maximum protection and reduces handling, is being offered free by the 3M Company to purchasers of Scotch magnetic recording tape during a 10-week Autumn promotion. A tartan tab from the tape leader of any reel size 4 in. and over must be returned to the makers on a coupon available from stockists.

Miniature

Dubreq Studios Ltd are producing the remarkable miniature electronic organ called the Stylophone which has been featured by comedian Rolf Harris. The size and weight of a half-pound box of chocolates, it



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is completely self-contained, with built-in amplifier and speaker, and is fully-transistorised. The notes are picked out with simplicity by a pencil-shaped stylus on a copper keyboard and the price is £8 18s 6d.

Two valuable reference books have been produced to celebrate the 21st anniversary of the Songwriters Guild of Great Britain. "Sixty Years of British Hits" (30s) alphabetically lists top songs from 1907 to 1966, gives the winners of the Ivor Novello Awards and the British entries for the Eurovision Song Contest. "Success Story" (£3) contains all these features plus a history of the Guild and other appropriate facts.

THERE is a country blues track called "National Blues" on the Tramlane's Island LP, "Somewhere Down The Line." Who is the guitarist, which instrument was he playing, and who provides the double-bass accompaniment? — Bill Porter, London, SW3.

The guitarist is Mick Moody, who used a steel-body National guitar, with a built-in resonator, which he borrowed from folk-blues singer Mike Absalom. He played it with a bottleneck. The bassist was a friend of Mick, Bruce Thomas, who sat in on the session and is now with The Village.

IS veteran bandleader Harry Roy playing anywhere these days? (Jill Newman, Hastings). Who wrote and sang the music for the film High Noon? (W. McInnes, Tynemouth). How many times has Britain won the Eurovision Song Contest? (Mrs J. Smith, Basford, Notts).

Clarinetist-leader Harry

Borrowed guitar on 'Down The Line,

Roy is fronting a five-piece band playing entr'acte music in "Oh Clarence" at London's Lyric Theatre. Dimitri Tiomkin composed and directed the music for High Noon and the title song was sung by cowboy star Tex Ritter. Sandie Shaw has been our only winner of the Eurovision Song Contest, with "Puppet On A String" in 1967, but we came second in 1961, 1964, 1965 and 1968.

WHERE can I obtain the 47 brand new recordings by Bing Crosby which Leslie Gaylor wrote about in MAILBAG on November 2nd? — Joe Mendell, Southampton.

36 of the recordings are contained in Bing's six-album set titled "The Songs I Love" (revised edition) and a seventh album featuring some of his classics will be given free to every purchaser. The albums will be issued in the New Year by The Longines Symphonette Society, 98 Church Road, Hove BN3 2EB. — LESLIE GAYLOR

WHEN I saw the Cliff Richard Show at the London Palladium I was surprised but delighted to observe that the resident band does not seem to have been affected by the current trend for reductions. How big is it and what is the personnel? — A. G. Mann, Wimbledon.

Leslie Macdonnel, managing director of Moss Empires and Stoll Theatres, has consistently maintained that the theatre should keep a large all-star band, in view of its worldwide prestige. Musicians are hand-picked by Musical Adviser Eric Tann and the current line-up is G. Cole, D. Stimson, R. Humphries, N. Fantham, S. Gibson (reeds), C. Smith, D. Reeve, M. Shields, K. Martin, R. Wright, D. Bartlett (brass), E. Field, L. Wise, L. Stewart (gtrs), A. Dakin, T. Newman (rhythm), T. Pears (pno), augmented by six strings and conducted by Bob Lowe.

IF one can't afford to employ a piano tuner, is there any way to bring a piano up to pitch and maintain it in tune? — A. B. Cowley, Nottingham.

The way to do so is described in "Pitch From The Tuner's Point of View," by John F. L. Honeywell, which is published by Tofts and Woolf Ltd, 64a Lansdowne Road, London, E18, and is being offered to music dealers and tuners in bulk for free



AL BOWLLY: Britain's first heart-throb singer.

distribution, but is available singly for 8d in stamps.

WHICH guitar and strings are used by John Renbourn? (J. A. McLoughlin, London, NW6). What make of metal tambourine was used by Judith Durham, of the Seekers? (D. Spurr, Derby). What was the Bach organ fugue played by Captain Nemo in 20,000 Leagues Under The Sea? (G. Rigg, South Shields).

John Renbourn's guitar is a Gibson J50, with light-gauge J. Alvey Turner strings. Judith Durham's tambourine was a Premier with a calf skin. The film theme was "Toccato and Fugue in D minor."

How and when did Al Bowlly die and where was he buried? — A. L. Weedon, Burton on Trent.

Al was killed by the blast from a land mine at his flat in London's Jermyn Street on April 17, 1941. He was buried with 200 others in a communal grave at the Westminster City Cemetery, in Uxbridge Road, Hanwell, where the obelisk bears the inscription A. A. Bowlly. He

was Britain's first heart-throb singer and is still popular with all ages, judging by the response to an appreciation society and magazine I have devoted to him and other stars of the 1930s. — FRANK WAPPET, Promoter of the Al Bowlly Circle and editor of "Memory Lane," 18 Ambleside Close, Westbourne Estate, Seaton Delaval, Whitely Bay.

AS a middle-aged mum, I adore the singing of Roy Orbison and grieve for the tragedies which have struck him. Will he be singing again soon and coming back to Britain? — Mrs Purves, Edgware.

At first Roy was so shocked at losing two of his three children so soon after the death of his wife that he thought about giving up his career as an entertainer. He now realises that it would be best to carry on, especially as thousands of fans have written asking him to do so. But it will be some months before he feels fit and comforted enough to resume work. He is resting at his home near Nashville.

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RADIO JAZZ

British Standard Time

FRIDAY (13)
4.0 a.m. J: Big Bands (Repeated at 1.5). 4.10 J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 4.5 p.m. J: C and W (Fri, Mon-Thurs). 6.30 T: As for 11.30 daily, except Sunday. 7.10 H2: Jazz. 7.15 V: C and W. 9.35 U: Oscar Peterson. 10.0 V: Best of the Big Bands. 11.5 E: The Big Bands. 11.30 T: Bobbie Gentry, Glen Campbell. 12.0 T: Lee Konitz. 12.5 a.m. B1 and 2: Jazz At Night.

SATURDAY (14)
2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.15 p.m. B3: Jazz Record Requests (Ken Sykora). 2.45 H2: Radio Jazz Magazine. 9.30 E: Jazz from Finland. 10.30 O: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Stan Getz. 12.0 T: Buddy Rich Big Band. 12.10 E: Aretha Franklin, Nancy Wilson, Peggy Lee, etc.

SUNDAY (15)
12.5 p.m. J: Finch Bandwagon. 7.0 B1: Mike Raven's R and B Show. 8.30 B1: Jazz On One (Peter Clayton, Jackie Dougan, Derek Jewell). 9.0 U: Pop and

5.0 p.m. H2: Big Band Beat. 5.25 H2: Jazz. 5.50 B3: Jazz Today (Charles Fox). 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Patterson Singers. 11.30 T: Marlene ver Planck. 12.0 T: McCoy Tynar.

WEDNESDAY (18)
8.15 p.m. B1: Jazz Club. 10.30 O: Jazz Club. 11.20 H2: Radio Jazz Magazine. 11.30 T: Louis Armstrong. 12.0 T: Woody Herman. 12.15 a.m. E: Jazz. 12.30 M: Jazz Corner.

THURSDAY (19)
4.35 p.m. U: Black, White and Blue. 7.30 E: Intimate Jazz. 11.30 T: Ahmad Jamal. 12.0 T: Miles Davis.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 2-348, 3-200/214. B: BBC 1-247, 1-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/364/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: MR Frankfurt 806. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 536.

TUESDAY (17)
10.5 a.m. J: Bobby Troup Show.

McCoy TYNER

MAILBAG

Arguments apart, the Cream were entertainment

CONTROVERSY will continue to rage as to whether the Cream played blues, pop or jazz and whether they were soloists or a group. Arguments for and against these hypotheses are of little interest. The Cream were entertainment.—CHRIS QUEREE, London, W2.
● LP WINNER.

CREAM'S Albert Hall concert was unsurpassable. For sheer genius and musical brilliance they were unique.—P. A. BINEY, London, N21.

THE SOLE achievement of British blues groups is to turn out stereotyped versions of originals. How can these people sing about experiences and cultures, totally alien to their own, with feeling or interpretation.

The tragedy is that when all the original bluesmen have died, we will be left with a totally distorted impression of what blues is.—J. McCULLOCH, Luton.

JOHN WALDEN'S remarks (Mailbag 30.11.68) disgust me. Without John Mayall, Chicago-type blues would have died a death in Britain and Rory Gallagher probably wouldn't be playing the style he is today.—R. HOLDEN, Liverpool.

PETE LEAROYD and Nigel Moore (Mailbag 30.11.68) overestimate their critical ability in lightly dismissing the work of Vanity Fare as "la-la-la" rubbish. Vanity's harmonic arrangements are exact and precise. Their manner when playing live dates is organised and professional.—MAUREEN PARKER, Maidstone, Kent.

THE Royal Variety Performance did not contain any groups because it was said no groups had emerged in the past year. Surely the Cream, Julie Driscoll, Fleetwood Mac and Love Affair, for example, have made some impression?—R. J. DYSON, London, N17.

EVERY Saturday, Country "Swamps" Folk on Radio One. According to Ian Grant (MM 23.11.68), this is all done in the name of entertainment. Success is judged by listening figures.

We've got nothing to be ashamed of about the folk tradition of Britain. We've many artists of greatness, like Fred Jordan, Shirley Collins, A. L. Lloyd, Martin Carthy and Dave Swarbrick and Cyril Tawney. When will they get their turn on Country Meets Folk?—JOHN PINKERTON, Twyford, Berks.

Melody Maker. And get rid of the idiot who picks up his straw hat and tries to sound like Jed Clampett every time he reviews a country album.—MICHAEL STOTT, Dewsbury.

OWN UP, Tony Palmer. So it's clarity of thought one needs to churn out reams of purple prose we find in the Observer. The Hendrix piece was as full of "churning, masturbatory" phrases as a weekful of Enoch Powell speeches.

The rhythmic complexities you adulate in "Magic Bus" consist of four beats in a bar cunningly subdivided into eight quavers and 16 semi-quavers. To compare this with the complexities of Stravinsky's brilliant rhythmic conception is sheer rubbish.—JOHN CAMERON (Arranger for Donovan, Julie Felix), London, W.1.

I WAS dismayed, having paid five pounds to advertise the Palm Court Hotel, Richmond, in your classified advertisements, to see a feature in the MM implying the demise of that club.

The departure of Ed Faulless does not preclude the playing of jazz on the premises. Palm Court is an excellent jazz venue and, rather than see such a rarity go to waste, several bands are endeavouring to build it up again at weekends—for nothing. Jazz, of different types can still be heard at the Palm Court.—J. G. M. EVANS, London, S.W.9.

long—the absurd pretentiousness of today's pop world. His article was witty and not slanderous of Tony Palmer's Observer column. He did at least suggest that it might be tongue-in-cheek. We can't afford to take our popular contemporary music too seriously because its very essence is that it is popular, indicating that it is enjoyable.—BERNARD RAY, Somerset.
● LP WINNER.

CONGRATULATIONS to Michael Smith on the best pop article I've ever read. It was witty and informative, making excellent reading.

Someone has at last spoken out against all the pop intellectuals and revealed them for what they are. Let's start taking pop as it should be taken, light-heartedly.—TIM BARRY, Middlesbrough.

AFTER hearing the great "Yer Blues" on the new Beatles album, I think it would be fantastic if their next single was a blues.—D. HUNT, London, SW11.

SEVERAL reviews of the new Beatles LP have knocked "Revolution 9." Until last week I thought it was utter rubbish but, having listened to it more closely, I now think it is one of the most brilliant things they have ever done.—PAUL GRIFFITHS, London, SE15.

PLEASE afford country music the same respect that jazz and folk music claims in



CREAM: "Controversy will continue to rage"

WIN YOUR FAVOURITE JAZZ, POP OR FOLK LP BY WRITING TO MELODY MAKER

SO WRONG ABOUT BENNY

I DISAGREE with much of Bob Dawbarn's Second Opinion on Benny Goodman. I think that Goodman has been underestimated a great deal and fear younger readers will be misled.

"Erratic" is the last word to be applied to Benny Goodman. His solos always sounded right, something I rarely feel about Pee Wee Russell. Every note Goodman played (up to the early Fifties) was perfectly timed with an excellent jazz tone. Consequently, he was always swinging.

His first big band was fine and brought polish to Fletcher Henderson's arrangements. Neither did it lack swing. It is not true that Goodman found a commercially successful formula and stuck to it. In 1939 he took on Charlie Christian and Eddie Sauter as arranger, and later Mel Powell, and with their arrangements broke new ground.—JOHN L. TAYLOR, Rochdale.

MICHAEL SMITH'S bitter and patronising article on the Beatles (MM 30.11.68) has proved him guilty of the crimes of which he accuses Tony Palmer—pretentiousness and over-seriousness.

Mr Smith must realise that each person has a right to gather what responses he may from any work of art, regardless of whether they were intended by the creator or not.

He states that the Beatles have always regarded pop music as a joke. Fun, maybe, but who would label "Eleanor Rigby" a joke? It's all in your mind, Mr Smith, and if you can't respond to it, fair enough—but don't squash those who do.—RICHARD WILLIAMS, Nottingham.

MICHAEL SMITH'S polemic on the Beatles' LP shows a very cynical and negative attitude.

I cannot accompany Tony Palmer the whole way in his adulation of the album, but refuse to agree that it is entirely ephemeral. Anyone who thinks pop music is a joke could not record such an album as "Sgt Pepper."—MARTIN TAYLOR, Leeds.

WHILE glad to read Michael Smith's article (MM 30.11.68), I cannot agree with his criticism of "intellectual pop critics" in general, simply because some of them have raved blindly over a Beatles album which is slightly below standard.

In the last five years, pop has become a medium for instant musical communication.

Can we call 'Eleanor Rigby' a joke?

It is no longer limited to micro-bopper "Yummy Yummy Yummy" music. The fact that so many vastly different kinds of good music are found in the pop idiom proves that pop is coming of age. Hence the reason why so many "intellectuals" analyse the increasing number of ambitious pop styles.—ANDREW LLOYD WEBBER, London, SW7.
● LP WINNER.

IF taking pop music seriously is a distortion of perspective, then so is Michael Smith's view. It's too easy to forget that pop music is essentially music and that, like any other art form, is a personal expression on the part of the artist which other people share and enjoy. All music is popular music—some kinds are more popular than others. If the Beatles treat their work as a joke, need we suppose the same holds for every artist in the field?—ANDY SPROXTON, University of Nottingham.

MICHAEL SMITH'S article on the Beatles' album (MM 30.11.68) reveals not only his short-sighted unawareness but also his intellectual blockages. Just because at one time "pop" literally meant popular, there is no reason to think that it still should. Mr Smith has been in hibernation during the development of "pop" music from those days of our own.

Mr Palmer has said on many occasions that the best in pop music is by no means popular. It still carries the title "popular" because its complexity defies a narrower classification—not that classi-

fication is much of a virtue anyway.

I do not really suspect that anybody is suggesting politicians should smash electronic equipment any more than pop musicians should discuss economic wranglings on an LP.

Mr Smith would be well advised to reconsider his journalistic values. He is plainly not interested in today's music and is incapable of being so.—IDRIS WALTERS, London, E2.

HOORAY for Michael Smith! He made clear something which has existed for far too

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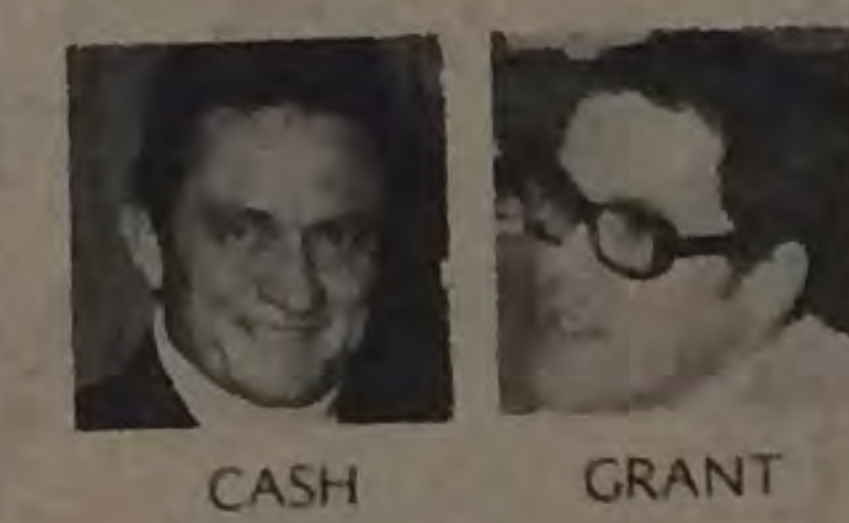
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HAMILTON CONCESSIONAIRES

FORGET ABOUT COWBOY MUSIC

MERVYN CONN (MM 30.11.68) is right to feel insulted by TV producers who seem to prefer the "safest" and most unpredictable elements of pop music to appear on their shows.

Experimenting with relatively unknown performers is out of the question, it seems. Johnny Cash, for instance, offers sophisticated entertainment and not, as TV producers think, for cowboys and pioneers of the West.—ROBERT PORTER, Birkenhead, Cheshire.

IT appears that Ian Grant (MM 23.11.68), is ignoring certain aspects of the music and certain requirements of his



listeners in order to suit his own tastes. In booking the same artists on a seven week rota he is denying listeners a chance to hear a wider variety of performers and denying many fine musicians a chance to be heard by a wider audience.—MISS S. HAYNES, Streatham, London.

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The bar closes at midnight.

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Come listen to them, they're
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COME ALL YE

with DAVE CALDERHEAD,
PETER DARLING, PETER PARK-
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AT DUBLIN CASTLE, Parkway,
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DAVE & TONI ARTHUR
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NORTH SEA GAS BAND
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Thanks to those who made last
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PEDRO WILLIAM IV opposite
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YE.

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Jeannie— undisputed Queen of folksong



BY
KARL
DALLAS

EVERYONE calls her Jeannie, but her real name is Regina. An appro-
priate name: it means "queen." And if anyone was ever the undis-
puted queen of folksong, that woman is Mrs Regina Higgins, better known
to lovers of Scottish music the wide world over as Jeannie Robertson.

Now she is Jeannie Robertson, MBE. The citation in the London Gazette gives no
explanation of the honour, except the one-word description: "folk singer."

Jeannie describes her investiture this way: "I drappit a courtesy and she askit me
what I had got it for. I said it was for my services tae the oral tradition, and a great
smile spread all over her face."

One queen chatting with another — it's a moment when I'd have liked to have been a
fly upon the wall.

But Jeannie, the daughter of a fist-fighting travelling woman who was known as "The Terror
of the North," doesn't get over-awed by ceremony. A couple of hours after the investiture she
was sipping sherry in the House of Commons with the Scottish "folksong MP," Norman
Buchan, who probably played
a big behind-the-scenes part in
bringing her artistry to the
notice of the powers that be.

Norman made a little
speech, one of those formal
affairs in keeping with the oak
panels and dignity of the place.
Jeannie started a formal reply
— and suddenly she had turned
the solemn room into her own
fireside at Aberdeen, as she
related the tale of the time she
was due to sing before a dis-
tinguished Scottish audience
and dropped her false teeth,
so she had to stick them to-
gether with chewing gum be-
fore she could perform.

Yet this magnificent lady of
Scotland has her own, power-
ful dignity which can stand
this sort of ribaldry. And she
is a consummate artist.

Scottish folklorist Hamish
Henderson describes her like
this: "She is not only a singer
of amazing versatility and
power who turns every item
she performs—classic ballad,
children's counting-out rhyme,
white paternoster, ribald galli-
maufry—into a work of finish-
ed folk art, but also a gifted
story-teller with a large num-
ber of international folk tales
in her repertoire, and a talker
who talks for victory. Last but
not least, she is a mine of in-
formation about the older
Scotland — its customs, be-
liefs and heroic legends."

Jeannie was born, the young-
est of five children, in Aber-
deen in 1908. Her mother was
a travelling hawk, trudging
over the Aberdeenshire hills
with a heavy pack of trinkets
for sale. After she left school,
Jeannie joined her mother in
the trade, but when she mar-
ried the young piper Donald
Higgins at the age of 19, she
settled down to become the
Aberdeen housewife she is to-
day.

The remarkable thing is that
for the first 45 years of her
life her brilliant understand-
ing of the craft of traditional
singing was comparatively un-
known outside her own
friends and relatives. Then
Hamish Henderson visited
Aberdeen on a collecting trip
on behalf of the School of
Scottish Studies and found
himself knocking on her door
at the earnest recommenda-
tion of another singer.

Shortly after that, she came
to London for her first big con-
cert—the first of many. I re-
member the occasion well. A
jazz trumpeter called Ken Col-
yer introduced a new approach
to American folk music called
"skiffle." Ewan MacColl
joined Colyer's band to sing
"Another Man Done Gone." And
then a rather plump
woman came forward and
started singing a ballad about
a young man who had killed
his brother.

I'd known the song as a big
drag for years. "Why does
your brand so drip with
blood?" and all that melodra-
matic stuff. It couldn't match
the dramatic realism of the
chain-gang songs we had
come to know and love.

But wait a minute. I found
myself following her through
the formula words of the fami-
liar story as if I had never
heard them before. It wasn't
merely that her melody and
words were superior to the
version most concert tenors
used to intone so boringly.
She made me see the blood,

FOCUS ON FOLK

feel the unavoidable tragedy
of the man condemned to sail
away in a bottomless boat and
only return when the sun and
the moon met on the hill. It
was like Greek drama. My
blood ran cold.

And yet at the same time
she was still a plump Scottish
woman standing rather awk-
wardly at the centre of the
big Royal Festival Hall stage,
telling us the story as if she
was relating something that
had happened to someone she
knew, moved by it and yet not
making heavy drama out of it.

The art of the ballad singer.
The core of folk music just as
the art of the blues is the core
of jazz. On the one hand de-
tached and uninvolved. On the
other hand, involved in the
story as a slice of reality.

Isn't life a terrible thing,
thank God, as Dylan Thomas
used to say.

All this is just spinning
words, compared with the
enormous majesty of Jeannie's
presence. And yet that last
sentence is nonsense, too, for
there is no one more friendly
than she, no artist who has
her ability to shrink the walls
of the largest concert hall
down to the size of an Aber-
deenshire parlour as she cocks
her head slightly to one side
and tells her tale in song.

All this is done without ap-
parent art, and yet we know
that there is nothing acciden-
tal or instinctive about what
she does. Folklorists who like
to think of folk singers as
noble savages, innocent of
thought and artifice, must find
Jeannie baffling, for all the ex-
perience of her 60 years has
gone towards making her what
she is.

Today she is older than the
time I heard her sing first, and
her style has become more
measured, the words spaced
out in a more leisurely
fashion, the rich, sonorous
voice allowed to dwell a little
longer on each magnificent
note. She has become part of
the folk scene and there are
some who might regret it.

They might prefer that she
had stayed an unknown Aber-
deenshire housewife, never
likely to share Membership of
the Most Excellent Order of
the British Empire with such
notables as John, Paul, George
and Ringo. They argue that
folk music can only suffer if
it is taken out of its home and
put on to the concert hall, into
the folk club, on to the LP re-
cord.

Perhaps they are right. But
it is all academic. The world
is shrinking and the old days
when we didn't know anything
about the people over the next
hill, except that they were
enemies, are over for good.

No one can know what the
folk scene has done to Jeannie
because no one can know what
would have happened if Ham-
ish Henderson had not come
knocking at her door that day
in 1953. What we do know is
that Jeannie is no longer just
the voice of her own people
alone, no longer just a great
Scottish folksinger.

Today she is the voice of us
all. As her apt Christian name
has it: Regina, the queen.

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HALL, DUNDEE, Wed., 8th Jan. MUSIC HALL, ABERDEEN, Thurs. 9th Jan.
ODEON Theatre, NEWCASTLE, Fri., 10th Jan. ODEON Theatre, MANCHESTER,
Wed., 15th Jan. ODEON Theatre, BIRMINGHAM, Thurs., 16th Jan. COLSTON
HALL BRISTOL, Fri., 17th Jan. A.B.C. Theatre, STOCKTON-ON-TEES, Sun.,
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FOLK NEWS ON PAGE 3

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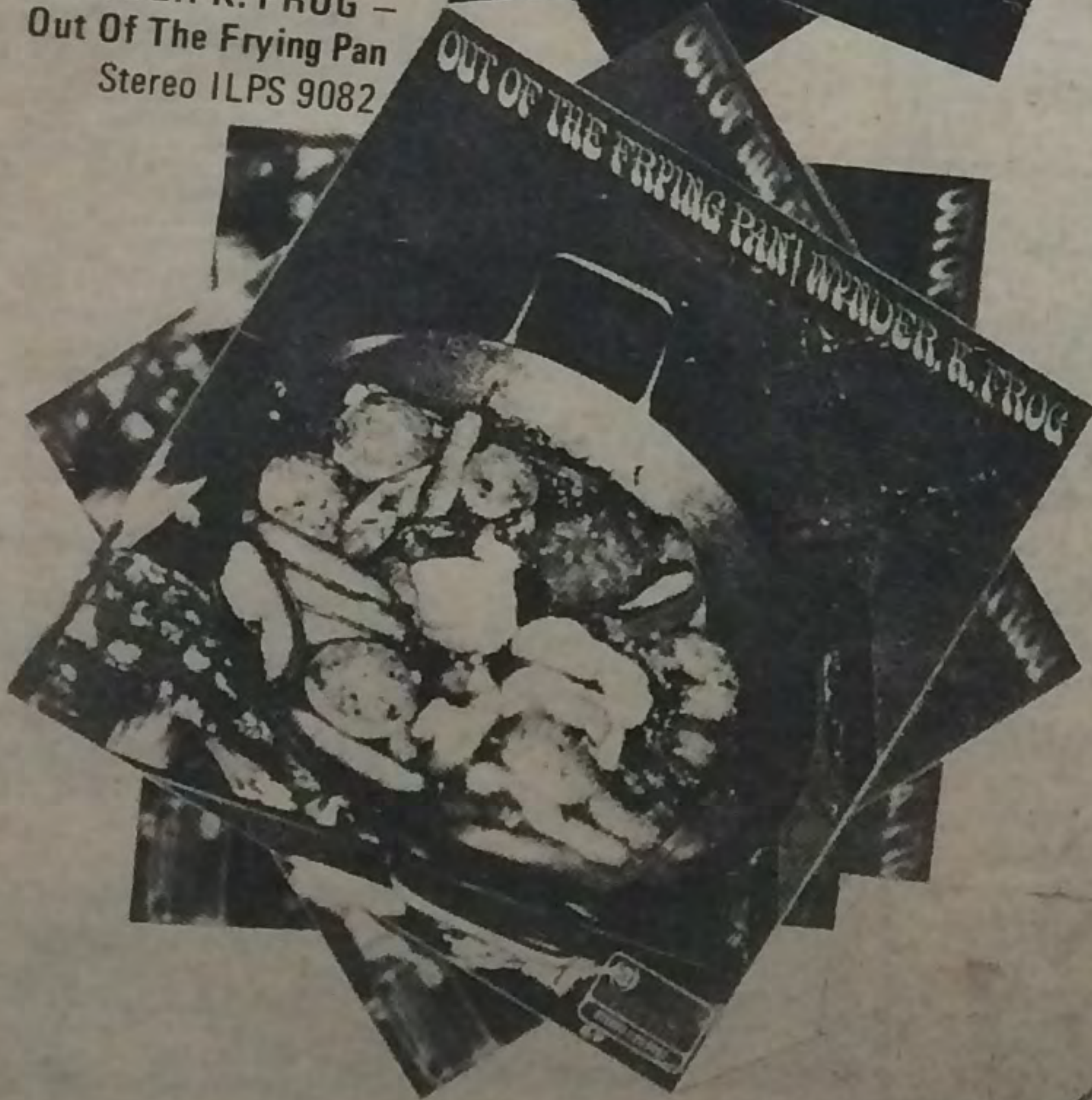
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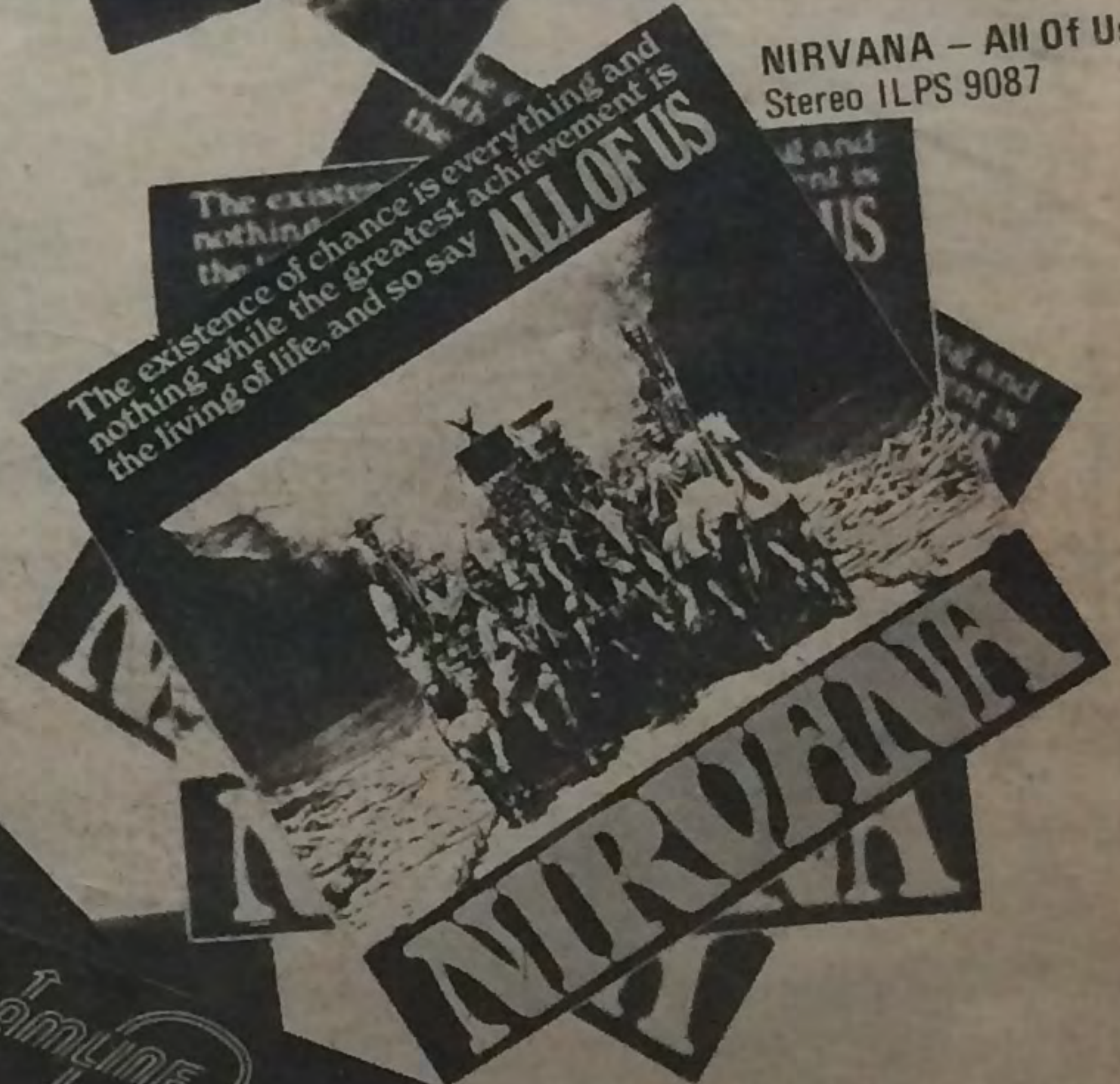


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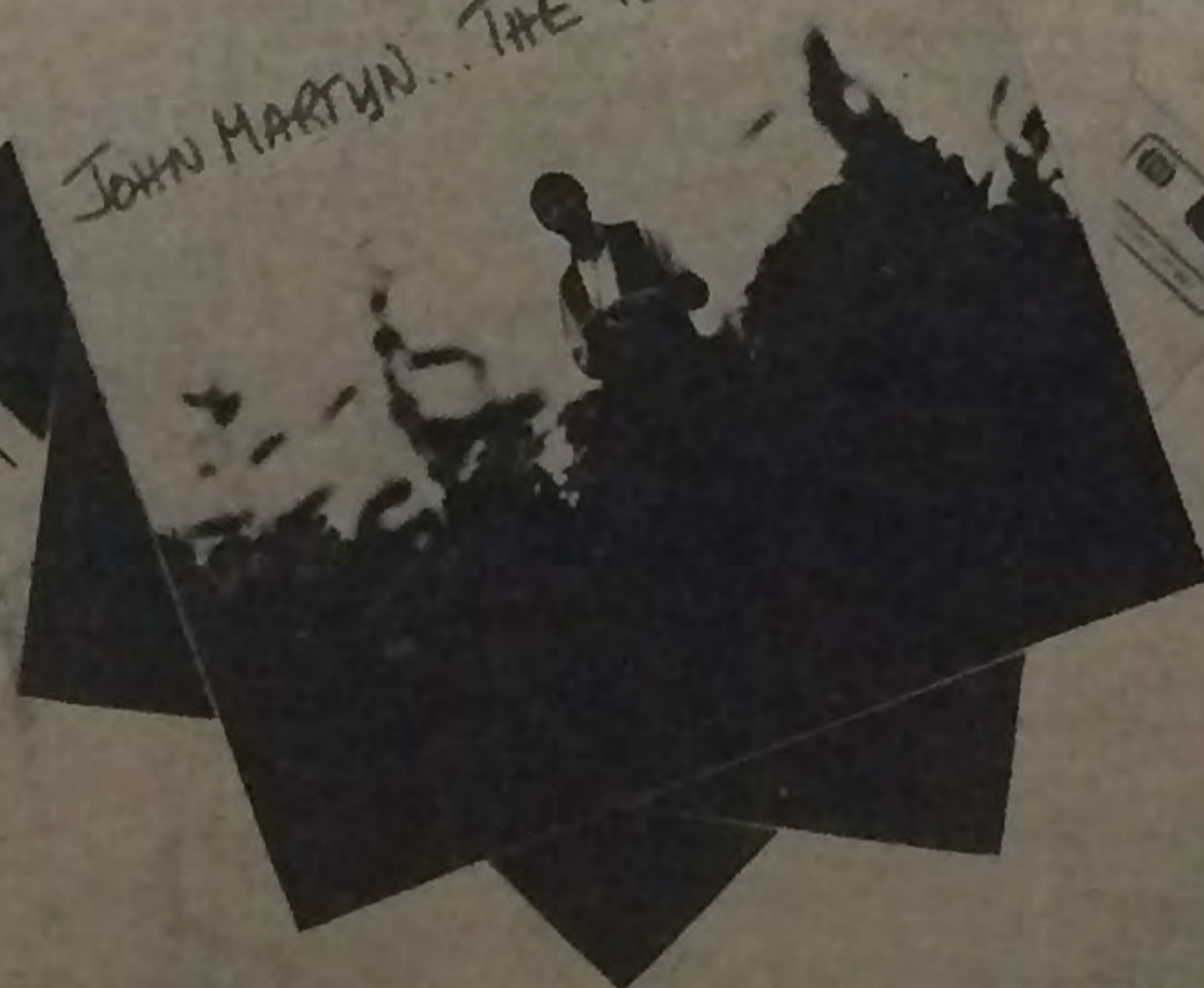
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