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 (dms), and a Czech bassist, M. Vitus.

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 was 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.
MONKEY SONG CHOSEN FOR NEW SINGLE

RESNETH NUMBER 495 SINGLE FOR JOSLS

JULIE DRISCOLL, Brian Auger and the Trinity says a top 10 at number three in the midweek Top Ten. Brian Auger and the Trinity were back on the Top Ten for the first time since April when they were crowned number one with "Still..."

EXHIBITED TOUR

BRIAN DRINKE back from America with the Tri- "Hi-Fi," while Andy Fairweather Low, who is now a member of the group, moved up to third place yesterday (Wednesday) with "Robbie." The tour started on Tuesday and is expected to end in America by the end of the month

LEAP'S U.S. TOUR

LEAP'S U.S. TOUR

INDO-JAZZ CHARITY

INDO-JAZZ CHARITY

CILLA'S TV GUESTS

SCOTT WALKER, Frankie Howard and Peter Cook are to guest on "Cilla's New Year's Eve Special." The special will be broadcast on New Year's Eve from the London Palladium and will feature performances by such stars as Tom Jones, Dusty Springfield and the Hollies.

HOLLIES SINGLE

NAHAM SHAPES his latest single was released by Decca on Monday. The song, "If I Can't Have You," is a love ballad that has been described as "the perfect way to express your feelings to someone special."

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Burton is Jazzman of the Year

GARY BURTON is named the world's top vibes player in the latest Down Beat poll, which was conducted at the 13th Annual Down Beat Awards. Burton, a regular with the Dave Brubeck Quartet in recent years, is a popular choice for jazz fans and critics alike.

STATUS QUO TOUR

NEGOTIATIONS are under way for Status Quo to tour the world in 2024. The band's tour plans include stops in the United States, Japan, and Europe. The tour will feature new material and classic hits from the band's extensive discography.

KIWI FOR HOLLAND

KIWI DIEF Fonz for Holland has arranged for a tour in Holland on an independent basis. He has scheduled dates in Amsterdam and Rotterdam. The tour is expected to be a success, with local music fans eagerly anticipating his performances.

Marilyn Finishes Album

MARY HOPKIN has finished work on her first album, produced by Paul McCartney. The album, titled "Marilyn," is expected to be released in the near future. Hopkins' vocals are praised for their emotional depth and vulnerability, and the album is said to be a departure from her previous work with Roy Orbison.

FOLK NEWS

L. STEWART has a new album scheduled for release in February. The album, titled "L. Stewart's Folk Songs," is a collection of traditional and contemporary folk songs. The album is produced by L. Stewart and features backing from the London Philharmonic Orchestra.
DOORS TO RELEASE 'TOUCH ME' AS NEXT BRITISH DISC

The Doors have a new single released in Britain today. It's a jazzy piece called "Touch Me." Released on EMI, it is the American group's follow-up to their massive hit, "Light My Fire." The group are promoting at a time when they are launching a new tour in the American West Coast.

NICE TV DATE

The NICE will be featuring with the Who, Jethro Tull and The Who at a BBC TV special televised on January 14 from the Royal Albert Hall in London.

TROGGS RE-SIGN

The Troggs have re-signed with Tower Records and will tour in February. The group have just recorded a new album which is due out soon.

KING'S DATES SET

Most of the tour dates have been confirmed for King's Bench for the UK tour. The group are due to play in Manchester, Liverpool, Sheffield, Newcastle and London.

JAZZ NEWS

Compiled by Bob Dabrow

Blue Note Records are pressing plans to expand their classic jazz series next year. Among the artists represented are Bud Powell, John Coltrane, Dizzy Gillespie and Charlie Mingus.

The new John Surman quintet, featuring Jan Garbarek, will tour the US next year. The group have just recorded a new album for the Blue Note label.

The Blue Note jazz festival will take place in London in May. The festival will feature performances by John Coltrane, Miles Davis and Thelonious Monk.

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

Andy, drooping into London for a brief visit to the Beatles Apple headquarters last week, to the surprise of many fans, announced that he was going to make a special appearance on the show. Andy was seen with Brian Epstein at the Beatles' office, and it was rumoured that Andy was being considered for a role in the show. However, no official announcement was made.

THE ROLLING STONES have re-scheduled their US tour to February 1. The band's tour was postponed due to a dispute over ticket sales.

BEACH BOYS ALBUM

BEACH BOYS released a new album on October 10. "Good Vibrations" is the title of the album, and it is a departure from the group's previous pop sound.

MARMALADE WINNING

MARMALADE are the winners of the annual road to Carnegie Hall competition. The group will perform at Carnegie Hall on May 15.

JOE TEX TOUR

JOE TEX is currently on tour in the UK. His single, "Soul Man," has been a big hit and is expected to continue its success.

PENTANGLE FESTIVAL

PENTANGLE are in the US this week. They are performing at the weekend at the Hollywood Bowl in Los Angeles.

Dylan film showing at London's Arts Lab

Dylan film showing at London's Arts Lab is now showing. The film, "The Rolling Stones," is a documentary about the band's performance at the Marquee Club.

CLUB SCENE

DAN PARKESTON, the new Raffe Records' head of promotion, has taken over the promotion of the club's new shows. The club has been closed for the past month due to technical difficulties.

BLUEBEAT HOT 10

1. THE HORSE
2. COOL TO BE CALM
3. BANGARANG
4. LA LA MEANS I LOVE YOU
5. HSP
6. HIT ME
7. LUCY BEHIND
8. FOR A PESS MUST TAX
9. MORE LITTLE
10. KEITH & HIS WOMEN
11. KEITH & SARAH
12. KEITH & BANGU
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 friend suggested that some kind of demonstration was in store.

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

"Of course not," glibbered one journalist. "I'm sure the Stones really enjoyed all those lobbing attacks I wrote on them in 1964, and 1965, 66, 67 and 68. And when I tipped off the police about them illegally using bicycles on footpaths, some laughed more heartily than Mick, Keith, Charlie, Brian and Bill. Go on with you—they love us really.

So saying the journalist turned loudly, and continued composing a lashing attack on pop music on a sheet of blotting paper—so as to protect himself meanwhile.

The banquet, currently revered by the way, and fed for depicting it up, was held in the Great Room, Kensington Palace, in Elizabethan随处．

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

JOLLY

The Stones came on a conspicuous jolly mood. There was a cheerful group of friends, and some good Marshall amplifiers. It was a jolly mood.

The Stones arrived, the newsreader, "Beggar’s Banquet," and the mix of newsmen and musicians was emulated by the Rolling Stones.

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

Orlando has a tradition that is solid and has a touch of its age. But Hollywood looked like a mile wide after the Beggar’s Banquet.

There were initials of buildings that looked big, and obviously with nothing behind it. It was as if they’d forgotten to build the rest of the building.

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 a new album. "Definitely What" asked and recorded.

"America has made a beautiful job of it," he reported.

"I’m bringing the master back with me to London before Christmas and there’s a big chance that it will be out in Britain by Christmas Eve."

SARATIN

"Well, we haven’t asked you here just to see if you have shown. A satanic jagger goes around over the place.

"I am speaking on a radios mouth of hearing golden bases for each guest, and inside each golden box was a genuine bargain bag of custard pie, probably the best I have ever tasted."

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Price are subject to F.S. alterations.

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There's gold in that there goodwill...

In 1949, cowboy singer Gene Autry recorded a song that has become a staple of Christmas music, and the story of the song was brought to life in "The Nine Per Cent." The song was written by American songwriter Jack Norworth, who also wrote such popular songs as "The Merry Christmas Tree" and "Christmas Bells Are Ringing."

"The Nine Per Cent" was written in response to the Great Depression, a time when Christmas was seen as a time of hope and remembrance. The song tells the story of a man who had lost everything, but who still had hope for the future. The song was a hit, and it became a staple of Christmas music, with many different artists recording their own versions.

The song has been covered by numerous artists, including Bing Crosby, Perry Como, and Frank Sinatra. It has also been used in films and TV shows, and it remains a popular Christmas song today.

In the 1950s, the song was also the title of a television series, "The Autry Show," which was hosted by Gene Autry. The series featured music and stories from the Wild West, and it was a popular show for children.

The song and the series both serve as a reminder of the power of music to bring people together during difficult times, and they continue to be a source of comfort and joy for many people during the holiday season.
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-shy-bohia 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 and when I got on stage I just froze to death. My voice kept cracking and everything was wrong.

"It was the first time in a long time I'd 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 'Summer' 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 a few weeks because we are doing well on the Continent. It's our 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 Gun Show. I asked if they had 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 Davra

---

The night Barry 'froze' on stage

Success with a Welsh sabre dance

WHEN John Peel featured the special taping of "Sabra Dance" on Top Gear Radio one show the group started playing in Wexford, they played it. "Can we get a recording of this tape?" And what's the name of the group playing it?

Easy to answer: the second group is called Sabre Dance and it's a group with the same name as the one who made it.

Most santas are Vox people

---

Dave Edmunds

Just been playing in Wales for about seven months when we decided to come to London and the group's idea of what we should go to London for was to do a TV show and a film. We had never done either before. We thought the idea was a good one and the group wanted to do it because it would give them publicity.

Love Sculpture had previously recorded a tune called "Raver To Another Day." It had done wonders, but didn't sell too well. Says Dave: "They probably weren't enough publicity for the group at that time and the record was never released."
WHEN Barney Kes- sel 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 art will never be matched.

Christian, of course, was the first to popularize the electric partition guitar on the radio—his solo on "The Volga Boatman" is still heard on the air today. And he was one of the first to bring the electric guitar into the realm of popular music. Lang, on the other hand, was a pioneer in the field of blues and jazz.

But Eddie Lang was the first, in a sense, to bring the electric guitar to the forefront of musical education. He was the first to demonstrate that the electric guitar could be used to create music that was as complex as that of the symphony orchestra.

The big feature of Lang's playing was his swing—his ability to "swing" a rhythm section into a groove that was both musical and emotional. He was a master of the "blotted" note, which he used to great effect in his solos.

This ability to "blot" notes was due to his unique approach to the instrument. Lang had a natural feel for the guitar, which he was able to use to create music that was both beautiful and exciting.

The story of Eddie Lang is a story of struggle and determination. He was a man who refused to give up, no matter how difficult the odds. He was a man who knew what he wanted and was determined to get it. And he succeeded.

The story of Eddie Lang is a story of inspiration. It is a story of what can be achieved with hard work and determination. It is a story of the power of the human spirit.

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.

HE WAS THE FIRST TO MAKE THE JAZZ WORLD CONSCIOUS OF THE ROLE THE GUITAR COULD PLAY

- TONE
- FAST
- RIVALS

JAZZ LP OF THE MONTH
- THE MONTH'S JAZZ ALBUM RELEASES
- SPECIAL LP SUPPLEMENT

TUNE TO PAGE 16
Plumbing the 'idden depths of Pink Floyd

by the half-wittedness attaching itself to the script. This is a book, which I am sure, will appeal to a broad range of people.

GORDON WALLER; definitely a hit

Andrew song in his own terms, with "just a sound", as they say in the song catalogues. The music is the key here. But they have to work hard to get some sort of success in the record business.

RUPERT HILTON; "Glorious" (Columbia). Great potential here, but not enough backing to make it.</new pop albums

No one can say that this is not a hit. The music is good, the lyrics are good, the performance is good. The song will go on to be a classic of its kind.

RICHARD BARNES; "Look Away" (Columbia). Great potential here, but not enough backing to make it a hit.

CHRIS WELCH; "Pinking" (Columbia). Great potential here, but not enough backing to make it a hit.

NEW POP ALBUMS

WHO SAID THERE'S NO PAYOLA ANYMORE!

REVIEWED BY THE MM POP PANEL
MAX JONES CONCLUDES THE SAM WOODING STORY

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 ably duplicated 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 — in 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 daring. For this was one of New York's choice outfits of the day, ranked in Harlem with Charlie Johnson's, Cell Scott's and the Cotton Pickers.

With Sam in the picture are Willie Lewis, George Scott, frame drummer; Bob Shulski, cornet; John Warren, tenor; John Mitchell, alto; George Howard, trombone; Lador, cornet; Edward Edwards, guitar and Herb Manning (bass).

All of these men were in Europe for the first time. The Latin, Willard, and Sam Martin remained or returned to spend long periods in Europe.

So, in many ways Wooding's day came on the Continent. And in doing so, he paved the way for the Swing to Europe for so long, he allowed his reputation to shine at a distance.

The Wooding band was in a large hall of players and dancers, including the Wooding band in Copenhagen and Moscow.

Bob Shulski, who had just arrived in the USA from Europe, was to become one of the leading drummers in the Swing era, and his name is synonymous with the Swing era. He was replaced by Bob Bush, who later became one of the leading drummers in the Swing era.

The Wooding band was the first to introduce jazz to the UK. One of the pictures in the wooding band is of a band on the Russian front, captured in a dramatic scene of war.

According to my research, the Wooding band was formed in February, 1926, and remained active until April, 1929.

The band was known as the Wooding band, and was under the leadership of Sam Wooding.

The band was recorded on the label of the Wooding band, and was captured on film.

The Wooding band was known for its unique and innovative style, which was ahead of its time.

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The band was known for its unique and innovative style, which was ahead of its time.
Eric splits from the animals again

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

BURDON to break on to the scene of groups sold-out shows last week. Already Cream had gone, Traffic odd man, Steve Winwood, a new and highly exciting group. Bassist, left for pieces. Drummer Ginger was left for pieces. Ginger was left for pieces. So they went bareback on the one of the oldest established groups in the world, dying back to the days of the Beatles and Stones. The New Animals, as they were known featured organist and singer Zoot Money, who came to fame with the By Rudi from the Animals. Zoot Money, who came to fame with the By Rudi from the Animals.

They played world-wide hit, with their only single, "My Baby's Gone," doing well in the States.

Later Eric became involved heavily in a "inner peace" and left his groups. He toured USA and influenced people in the West Coast. America. It's hailed of evolution, training and was, especially the war, was an idea of the new generation's expression, on their album "Tales of the Untamed". Tales of the Untamed were not his only hit. His last hit was the album "The Rising Sun".

Eric Burdon, the Animals' lead singer, has just announced his break-up with the group. This comes after a series of sold-out concerts last week where the band performed "My Baby's Gone," their only single to date. The Animals have been a fixture in the music scene since the days of the Beatles and Stones, and their latest album "Tales of the Untamed" was a critical and commercial success. However, tensions within the group have reportedly led to this decision. Eric Burdon has stated that he is hoping to pursue a solo career and is currently working on a new album. The Animals will continue as a band, although it is unclear who will replace Burdon.

---

MEET THE MULTI-TALENTED ODD-BALL

Meet the Multi-talented Odd-Ball

Weird

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

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

Strange

"My next single is an old-fashioned theatrical ballad about 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 the uniqueness of my work is pretty broad. I think my first concert in Mexico recently and there were all kinds of people. Mason himself is a strange misfit—quirky and classical."

Four NEW SINGLES FROM THE PHILIPS GROUP

DON'T MISS THIS ONE
Dusty Springfield
Son-of-a preacher Man BF 1730

A SENTIMENTAL NARRATIVE NUMBER
Roger Miller
Vance MF 1069

FOR FANS OF THE B.B.C. SERIES
Belle, Sebastine and the Horses
L'Oiseau (The Bird)

A CATCHY SONG WITH FOLKLY FLAVOUR
Julie Rogers
Tat and Cement BF 1727

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

TRIUMPH TOPS HEAR! HEAR!

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Guitarist with no wrinkles

There was a time when I could tell the difference from a man by counting the wrinkles. It's not like that today. Danny Kravitz, for example, is firmly established as one of the three featured guitarists in Fleetwood Mac — and he is 24.

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. He is a bluesologist of a sort, because it isn't something else that is obviously wrong, says Denny. He sees himself as one kind of musician and you either dig it or not. If you think good things if you believe there is. The blues in England now is being interpreted wrongly. By all means, very thoroughly.

Personally, I like any good music, particularly the swingin' kind of things. Django Reinhardt is probably my favorite guitarist. I like any music that is good — whether it is blues, pop or classical.

Denny started playing when he was 14.

"I listened to pop music in general at that time," he told me. "I used to tell all my friends, 'Listen to this or that', and they wouldn't listen. But I was pretty much into it. I had been playing the guitar since I was six, and I had joined a semi-professional band called the Four-Head House. Our first gig, as it were, learned more music, and began singing professionally (with a piano accompanist) in 1964. Five years later he left Texas, finally settling in Chicago in the mid-Thirties.

After the popularity which resulted from his many records, varied with the war. When Denny enlisted, the war was over and he went on playing.

The blues revival has brought him back to music full time. It has also brought him to live in Europe. In January 1962 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, which is called "New Resident in Europe," was released in the fall.

Danny: any eighteen happened, was backing Peter Green.

We spent between six months and a year playing at clubs as a group before we went to England. It was something we weren't keen on the idea before the group was all my friends.

But anyway, finding the right musicians, I put an ad in the Melody Maker and got 500 replies but I didn't find anybody that was really suitable. The alternative was to join Fleetwood Mac and that was what I did.

Does Denny think he will have his own group eventually?

I think I may do it in a couple of years, 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." Denny then led guitarist - Peter Green, Jeremy Spencer and Danny presents no problems, according to Denny.

"We don't get in each other's way at all," he said. "When I play Peter backs me up or does my number and they do theirs. It is a sort of course, because the band plays piano as well. About 70 per cent of our sets are original material, although Jimmy Page was mainly Eileen James's thing.

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

"We don't do it specifically as a single, though we thought it would be a good song. It has a sort of feel to it," explained Danny. "We just like to have a lot of tracks for albums and then see if there is a single among them. Incidentally, I wrote a song or two, 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 there would have been nothing," he said. "And then the British blues scene would be enjoying all those old records now."

Danny: nineteen.

ON MPPY

Out of the groundswell

The Groundhogs

IF IT'S doing nothing else, the present blues revival is drawing attention to a number of story-tellers and players who have been around the clubs and folk clubs for some years, often without gaining anything more than a few specialist fans and very, very few successful albums. This was one of the lessons of the British Blues, Records, the Groundhogs, who just about account for the revival.

Groundhogs, a not too well known label, is produced by Red Fisher and Tony Mecca.

Mecca, a young veteran who has been playing guitar, is one of the local bluesmen on this label. A member of the original Groundhogs band, he is now the solo revival.

He has established himself as a soloist on our scene, and is beginning to make a go of it. The groundhogs were one of the original blues bands in Great Britain.

During the '60s period, John Lord's blues band had Mecca on guitar, and although they played with much success, the band split up when Lord moved to the States with the American attraction, "The Shockers", which was similar to the British Blues, Records.

Then we did the work and we were never the same. We used to work well. Going on the road and we were never the same after."

A second band in the British blues line was the Blind Faith. It was a blues band, and it was to be expected.

KEVIN KING LEAR

sings

"Cry me a River" by
"Shoe Shine Sam"

PAGE ONE RECORDS
James House 71-75
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For Christmas
AND THE OTHER 364 DAYS OF THE YEAR

Look at some of the stars you have to choose from on Musicassettes

Jerry Lee Lewis, Nina Simone, Esther & Abi, Dave Dee, Dozy, Beaky, Mick & Tich, Julie Felix, Louis Armstrong, Oscar Peterson, The Troggs, Frank Sinatra, Petula Clark, Dionne Warwick, Andy Williams, Simon & Garfunkel, Herb Alpert & the Tijuana Brass, Peter Pau & Mary, Johnny Cash, Val Doonican

DIG INTO YOUR DEALER'S PHILIPS GROUP CATALOGUE FOR MORE TITLES

For people who keep on the move and want their kind of sound wherever they go there's nothing to beat a Philips Cassettophone and pop-in your pocket musicassettes EP and LP long playing. The biggest little musical breakthrough since wax. The recorded sound scene of the Seventies, that can be yours to make now.
the sound starts here

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

He can't quite make out what the words are, but it's an old James Brown number and I think Redding likes it. He's a good singer: I don't particularly like the arrangement. It's a nice enough thing to dance to on a down evening 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 this music was taken from the film "The Good, The Bad And The Ugly" and this reaches number one, so you can say about this: To be honest, I don't like it.

BILLY FURY: "Lady" (Parlophone).

I don't like it at all. It's not my kind of music. Not my kind of background listening. It's an adapted thing and it belongs ten years back.

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

Canned Heat? There's a new little group 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 band, with nothing really different in offer. This is just imitation blues.

BLOSSOM DEARIE: "Hey John" (Fontana).

I can't believe it is from a good album. The voice is very nice and it's all a one-night type of song. I can't really hear it being played as a pop record.

SPENCER DAVIS GROUP: "Short Change" (Columbia).

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 LP as well. I like it and I believe it. I think it's on an Apple LP and it sounds like it. Really beautiful music. It's nice stuff. You're playing jazz and it's very good, but 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 blues, 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.

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

It's Joyce Bond I wouldn't pass this. Joyce Bond. I don't like the arrangements. 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 never tell what 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? The Queen Of Soul and the way she sings. 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.

CRISPAN ST PETERS: "Carolina" (Deca).

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 fine discotheque record, but I can't believe it's chart material. Is it Lee Dorsay? I liked this 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.

TONY WILSON TALKS TO Hugo BOYS

ONE OF THE year's most unusual Number One records has been the Hugo Montenegro orchestral sound, "The Good, The Bad And The Ugly." The clever New York born composer spent some time in Woodland Hills, 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 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 such a big hit," he admitted. "I..."
CHRIS WELCH considers the role of the group in the pop music of the future. They were born out of a desire to escape the usual kind of music together. Steve Winwood had a dream about three top musicans wanted to get out of their environ- ment and satisfy their talent. Traffic happened when Steve Winwood fell in love with the optimistic lyrics and music from the Spencer Davis Group. It all sounded idyllic, especially 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 Steve splitting to Holland and the rest of the group locking up the cottage and leaving. Although it is expected that the band, especially Chris Wood and guitarist Dave Mattacks, some other musicians from the group will form their own new trio. Traffic doesn't want to have a permanent group. Last week he uttered these prophetic words. "The Idyll is MOVING AWAY FROM PERMANENT GROUPS AND MORE TOWARDS INDIVIDUAL MUSICIANS. THIS TENDENCY IS COMING MORE IN THE DIRECTION OF THE JAZZ SCENE WHERE MUSICIANS JUST JAM TOGETHER AS THEY FEEL LIKE." His words were the beginning of a new era in music. "The Club and Ballroom scene need more individuals groups with reliability and power."

Rules
For the less "together" musicians of the group it is going to remain important to keep a group together. This means all the time that the music is like the "The Idyll" - piano, management and agency hardly know what to do about the group. How long could such a situation last? How would they keep the novelty of the music alive? It is clear that the club and ballroom scene is going to remain important to keep a group together with reliability and power.

TO THE MAN WHO MADE 1968's STRANGEST HIT
It's a long time since an instrumental, particularly an orchestral number, caused such a stir. I asked Steve Winwood if he thought his hit may have set a precedent. "No, I don't think so," he replied. "They'll continue to be rare, like Paul McCartney's 'Love Is a BlueIDADE.'" If you can give a tune an intangible 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 who came up with a sound that was like orchestral instruments and put them together and that is all we decided on the ocarina.

Influence
If even when it happened I didn't believe it. I've been in the record industry since 1968 and after thirteen years of making good music albums and never having a hit I was just about giving up hope. I was preparing a follow-up always in the form of a hit with a new group. It's a new treatment of the Beach Boys hit, "Good Vibrations." It will be released after the holidays. I'm sure the album released after that.

Lucky
"I've treated 'Good Vibrations' as vocal sound. We've got a vocal track on it. I hope I'm using it well. In fact, I hope it is. The three years since the hit I've done three in three months."
DUKE ELLINGTON: a tribute to Strayhorn

ELLINGTON: a tribute to Strayhorn

BUDDY RICE: "The Well" (Starday RSR 9118). Another single cut from the B. R. Rice collection. Rich to please all, or no one else. This one too.

BILLY STRAYHORN and an all-star group: "Shades of the Blue" (Verve VLP2139). Strayhorn himself in collaboration with picture pieces those sounds of the Blue. Shades of the Blue in its first appearance is an appreciation of Shades of the Blue. A record six pieces of orchestral music and its title is an interesting one. The songs have a certain meaning very wonderful and still others. Shades of the Blue is the picture piece that must be bought.

BILLY STRAYHORN and an all-star group: "Shades of the Blue" (Verve VLP2139). Shades of the Blue is a picture piece that must be bought. The songs have a certain meaning very wonderful and still others. Shades of the Blue is the picture piece that must be bought.

DEAN BENNETT: "Sailing" (RCA Victor 2015). A good one from this club. Bennet's recording did not do as well as his recent one. But the song is a winner, and the recording is good. This one, too, is a winner.

JOHN HOOKER: "Buring" (Capitol CLD1202). Hooker, as usual, is in fine form. The song is good, and the recording is good. This one, too, is a winner.

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DUKE ELLINGTON: A tribute to Strayhorn

Blues and Vocal Jazz

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JIMMY SPENCER: "What A Wonderful World" (Verve VLP2139). A good one from this club. Bennet's recording did not do as well as his recent one. But the song is a winner, and the recording is good. This one, too, is a winner.

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CATHRYN AND SWARRICK: one of the most sought after combinations

MELBOURNE PORTUGAL

EMERALD EMERALD BREEZE (1966)

THREE IS A LAD (Major Minor Records)

EMERALD EMERALD JEWEL (1966)

FOLK MUSIC OF GREECE (EMERALD)

EMERALD EMERALD BRIAR (1966)

THE BEST OF THE DAVENPORTS (Cypress CYR3006)

THE BEST OF THE DAVENPORTS (Cypress CYR3006)

FAIRPORT CONVENTION

Decca DL 103/104

ROD NICHOL: "What A Man"

WATT NICHOL: "What A Man"

ANDY MARTIN: "What A Man"

SWARRICK: "What A Man"

FAIRPORT CONVENTION

What we did on our holidays

ILPS 9097
**HUMOUR**

**JOHN DALBY** | "Get Me..."
---

John Dalby sings his own songs—and his colleagues will sing some of those in the kids' accompaniment. "Sing Your Life" is a popular hit, but he's a serious singer.

**FREDIE DAVIES** | "Yes Sir..."
---

Fredie Davies, "Yes Sir! I Can Boogie," offers fluid rhythms of Kipling's 19th-century music. He's a hit with his fans.

**INSTANT SUNSHINE... LIVE AT THE DOOGIES**

(Phil Davis, "Back In Time"

Dennis Morris writes engaging, lively songs. His performances are highly recommended for small venues. He offers a wide range of well-crafted songs on this album.

**JERRY ROSE** | "The Thrill Is Gone"
---

Jerry Rose's "The Thrill Is Gone" is a blues classic. His smooth yet fierce vocals make it a timeless hit.

**PADDY ROBERTS** | "I'm Just A Long Way From Home"
---

Paddy Roberts delivers "I'm Just A Long Way From Home," a heartfelt ballad that resonates with listeners.

**INSTUMENTAL**

**JERRY ALLEN & FRIENDS** | "A Piece Deep In Time"
---

Jerry Allen plays his harmonica, creating a full-bodied sound. His "A Piece Deep In Time" is a fan favorite.

**BING RANSO BAND** | "I'm Gonna Be With You"
---

Bing Ranso Band's "I'm Gonna Be With You" is a soulful rendition. It's a must-listen for fans of classic soul music.

**GARRY BLAKE AND HIS CRUSADERS** | "The Ohio" (Columbia)
---

Garry Blake and his Crusaders' "The Ohio" is a driving, energetic track that fills the dancefloor.

**BURLINGTON RAIN** | "Come Home To Me"
---

Burlington Rain's "Come Home To Me" is a soulful folk track. It's perfect for a cozy evening at home.

**RAY CONNIFITT** | "Tanz Am End And Look At Me" (CBS)
---

Ray Conniff's "Tanz Am End And Look At Me" is a lo-fi track that evokes a sense of nostalgia and nostalgia.

**CLEANOFF AND HIS ORCHESTRA** | "I Want You, Baby" (Columbia)
---

Cleanoff and His Orchestra's "I Want You, Baby" is a smooth, sexy track that's perfect for a romantic evening.

**EUGEN CHERC** | "Swingin' Tootsies" (Columbia)
---

Eugen CHERC's "Swingin' Tootsies" is a lively, upbeat track that's great for dancing.

**GERALD HOLLER & HIS ORCHESTRA** | "Playing With Strings" (RCA)
---

Gerald Holler & His Orchestra's "Playing With Strings" is a playful, light-hearted track that's sure to put a smile on your face.

**ROBERTO MAIN MAIN ORCHESTRA** | "The World of Roberto Main" (CBS)
---

Roberto Main Main Orchestra's "The World of Roberto Main" is a collection of swinging, upbeat tracks that'll keep you on your feet.

**JOE RICH PHIL'S** | "I Love You"
---

Joe Rich Phil's "I Love You" is a heartfelt, romantic track that's perfect for a special occasion.

**DAVID LOPEZ AND HIS LONDON ORCHESTRA** | "A Little Love"
---

David Lopez and His London Orchestra's "A Little Love" is a sweet, tender track that's perfect for a romantic evening.

**ROYAL GRAND ORCHESTRA** | "Golden Strings" (Philips)
---

Royal Grand Orchestra's "Golden Strings" is a classic, beautiful piece that's perfect for any occasion.

**JOHN SCHROEDER** | "Working In The Soul Mine" (Mercury)
---

John Schroeder's "Working In The Soul Mine" is a soulful, moving track that's perfect for a quiet, intimate moment.

**BUTCH FUCHS** | "Soul Singer" (Philips)
---

Butch Fuchs's "Soul Singer" is a powerful, emotional track that's perfect for a moment of introspection.

**HELMUT ZACHARIAS** | "Mambo" (Philips)
---

Helmut Zacharias's "Mambo" is a energetic, lively track that's perfect for a party atmosphere.

**GARY CALDWIN** | "I'm Gonna Be With You"
---

Gary Caldwins's "I'm Gonna Be With You" is a soulful, emotional track that's perfect for a quiet, intimate moment.

**ANAL WALK** | "Dancing On A Street"
---

Alan Walk's "Dancing On A Street" is a lively, upbeat track that's perfect for a party atmosphere.

**MCQUEEN** | "I'm Gonna Be With You"
---

McQueen's "I'm Gonna Be With You" is a soulful, emotional track that's perfect for a quiet, intimate moment.

**WILLIAM J. BIRKBECK** | "Soul Singer" (Philips)
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Trade Talk

MAGNETIC

A self-feeding 5½-inch magazine worth is £1, which provides maximum precision and wonderful handling, is being offered free with book releases from publishers of Scotch magnetic recording tape during a weeklong promotion. A certain tab from the tape reader of any real size 4 in. and ever must be returned to the makers on a coupon available from stockists.

MINIATURE

Dubnoff Studios Ltd. are producing the remarkable miniature electronic organs called the Styxphone which has been featured by comedians Roy Harris. The size and weight of a half-pound box of chocolates, it is completely self-contained, with built-in amplifier and speaker sets and is fully transistorized. The outboard is packed with simplicity by a pencil-shaped style on an all-paper keyboard, and the price is £9 or 6d.

Winners

Two valuable reference books have been produced for the 40th anniversary of the SoapWine Guild of Great Britain: "Sixty Years of British Bites." This book, which, at £7½ each, will make a handsome gift for all collectors, has been written by the late Mr. E. J. Markham, and Mr. G. W. W. Richards, and is full of information on the history of the industry. It is now available at all bookshops.

Cruising

Rush Equipment Ltd are providing the distribution setup for a luxury pub, The Red's Nest, being built at Londen's Waterloo, for the secretary there, Mr. Crofts, who has been bought for cruising by an American concern.

Borrowed guitar, 'Down The Line'

AL BOWLY: Britain's first heart-throb singer.

AL BOWLY was Britain's first heart-throb singer and is still popular with all ages: judging by the response to his new single, his fans are still as loyal to the music he created as they were in the days of the 1930s.

AL BOWLY's new single, 'Borrowed Guitar,' is a heart-throb song in the truest sense. The music is simple and the lyrics are easy to follow, making it a perfect choice for anyone looking for a fun and affectionate addition to their collection.

AL BOWLY's heart-throb appeal is due to his unique singing style and his ability to connect with his audience. His music is a perfect blend of emotion and simplicity, making it accessible to people of all ages.

AL BOWLY's music career has been a testament to his dedication and hard work. He has been a trailblazer for heart-throb singers and his influence can be heard in the music of countless artists today.

AL BOWLY's 'Borrowed Guitar' is a perfect example of his talent and dedication. It is a song that will be enjoyed by fans of all ages and is sure to become a classic in the heart-throb music genre.
Can we call 'Eleanor Rigby' a joke?

It is no longer limited to macro-beggars "Yummy Yummy Yummy" music. The fact that so many of the best in pop music are conscious of this is evident. The pop song properly is something that pop industry pioneers have to thank the Beatles for solving the reason, why so many "insults" make the increasing number of ambitious pop bands. It is a social activity. They are not interested in today's music and in negligible hits. They are so far away from our times. In the last five years, pop has become a medium for instant musical communication.

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BE PRECISE!

ASK FOR HAMILTON CAPOS.

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Jeannie—undisputed Queen of folksong

BY KARL DALLAS

FOCUS ON FOLK

TORI MCCUSKER PROMOTIONS PRESENT

CLANCY BROTHERS & TOMMY MAKEM FAIRHALL, CROYDON
Thursday, 13th Dec., 1968, at 7.45 p.m. Admission 30p, 15p. Info: 01-626 5659

GAUMONT STATE, KILBURN
ROYAL ALBART HALL
Tuesday, 18th Dec., 1968, at 7.45 p.m. Admission 30p, 15p. Info: 01-626 5659

ROLLING STONE MAGAZINE is the most authoritative pop music publication in the United States. Every other week it publishes the most widely read reports of new albums (and has no reviews, so the Rolling Stone Interview with Ronnie Wood, for instance, is a sort of roll-call of the group). But there's no one else who can compile a list of albums and singles, and no one else who can write about them with such authority, as for instance, Bob Dylan, the Beatles, the Rolling Stones, the Who, the Kinks, the Jimi Hendrix Experience, and the Stones themselves.

CLUB FOLK and CLASSIFIED ADVERTISEMENTS

PLEASE NOTE: FINAL DATE FOR RECEIPT OF ADVERTISEMENT COPY FOR THE ABOVE ISSUE IS TUESDAY, DECEMBER 17TH

FOLK NEWS ON PAGE 3

Jeannie—undisputed Queen of folksong

FOCAL POINT

EVERYONE calls her Jeannie, but her real name is Regina. An appropriate name it means "queen." And if anyone was ever a Queen of folk music, it is Jeannie—better known to lovers of Scottish music as the wide world ever as Jeannie—Rose Robertson.

Now that Jeannie Robertson, MBE, the editor of the London Gazette for a most of the time (her last name in the Gazette, except for the one-word description "famous J."). Jeannie Robertson, MBE, the editor of the London Gazette, is the Queen of Scottish music and the wide world over as Jeannie—Rose Robertson.

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SEASON'S GREETING TO ALL FROM MELODY MAKER (Page 13 of 16)

BEATLES, BANDS & POP

Christmas with Bert Kaempfert (Pollsy). This is for the special Beatle who likes to have a bit of a swing at Christmas time. It's a sort of jazz version of a Christmas song, which will be played when the presents are being exchanged, and the atmosphere is electric. It's a must for any Beatle who wants to get into the Christmas spirit.

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SANDY BRASHER: "The Christmas Carol" (Pollsy). Sandy Brashe is a great recording artist who has done a wonderful job on this album. This is his best work to date.

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BINGO WALTON: "Silent Night" (Pollsy). Bingo Walton's version of "Silent Night" is a classic. It's a must for any Beatle who wants to get into the Christmas spirit.

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Saturday, December 21st

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DECEMBER 28th ISSUE
PLEASE NOTE: final date for receipt of advertisement copy for the above issue is TUESDAY, DECEMBER 17th
"MELODY MAKER", 161-166 Fleet St, London, E.C.3, 01-353 5011

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THURSDAY, DECEMBER 12th
THE CARPET HALL
FRIDAY, DECEMBER 13th
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THE CARPET HALL
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COUNT SUCKLE SOUND SYSTEM
The Roundabout
THE BANDWAGON

THE NEW FORMULA BAND
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COUNT SUCKLE SOUND SYSTEM with guests

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BLUES
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with
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THE THREE TUNS
BECHEAN
The Slim Blues
Saturday, December 14th

THE SLIM BLES
Sunday, December 15th
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