TRAFFIC have split! One of Britain’s top groups, highly rated in America, featuring singer and instrumentalist Stevie Winwood, officially disbanded tomorrow (Friday).

As the shock news came on Monday, it was revealed the group had already broken up, with their famous Berkshire cottage home closed up and Winwood on holiday in Holland.

A spokesman for the group told the MV. “Jim Capaldi and Chris Wood have locked the door of the cottage and walked out. It’s all very sad. They have cancelled all their work and are not going to do any more recording. There are still a lot of tracks unreleased that might make a final LP.”

The group’s current single release is “Mediasted Man,” reviewed in this week’s MVI. They were due for several TV shows and trips to Holland and a tour of America next Spring.

STEVIE WINWOOD said of the decision to split Traffic: “We feel today’s scene is moving very much 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 last join together as they please.”

It’s likely Jim, Chris and I will play together sometime in the future but now we will have individual freedom without feeling restricted by a group.”

Said drummer JIM CAPALDI: “This is the best thing we could do — all make a clean break from our environment and it’s provided a needed lift. I feel less frustrated than I have in a long time, and I feel on my feet again. I’m not sure of my next move, but I want it to be as quick as possible.”

Said kindred SPIRIT WINWOOD: “The decision to disband came as rather a shock to me, yet I’m not really surprised as I’ve been feeling a change was badlyneeded. This isn’t a setback but a step in a new direction.”

Traffic formed after the break-up of the original Spencer Davis Group in 1967.

What will be Winwood’s future now? Writes MVI’s Chris Welch: Eric Clapton told earlier this year he would like to work with Stevie but thought he was committed to Traffic. Now both Eric and Steve are free with the break-up of their groups, there is a strong possibility they may get a group together, or at least record.

SINGLE VERDICT: see page 25.
Scaffold set for TV colour spectacular

**LIVERPOOL, 24 FEBRUARY**
Scaffold, who moved to number two this week with "Lily The Pink", are to be featured in a 60's colour spectacular on BBC in the New Year.

The group will present part of their two-hour stage act and the show will be taped at London's Talk Of The Town. The transmission date has been confirmed to be 11 May.

Scaffold appear on BBC's "How It Is Tomorrow" (Friday) but will not sing at the Talk Of The Town show from their stage repertoire. Their agent, Richard Annis, says, "A number of sixties groups will be involved and we hope to have a similar show to last year's performance, which was a hit." The show will be taped over a period of three weeks and is due to be screened in May.

The group have already performed at the Talk Of The Town on 11 May. They are scheduled to perform again on 18 March at the Talk Of The Town and 25 March at the Talk Of The Town.

**GRAHAM'S LAST DATE **
Graham Nash, a founder member of the Hollies, played his last "date" with the group the Band on the Dave Cash charity show at the London Palladium.

News that Graham was leaving the Hollies was published in the *Morning Mail* on 23 November. Dave Cash said the Hollies would find a replacement for Graham.

Country and western tour opens at Royal Albert Hall

CHET ATKINS heads a country and western package tour with Dottie West, Boots Randolph, Gary Reid and Floyd Cramer. Arriving in Britain on 18 February, the show opens on 20 February at the Royal Albert Hall.

The tour then goes to Frankfurt and Munich on February 21, and then to Stockholm (24), Amsterdam (6), Paris (20) and Glasgow (22) in March.

**RUSH RUSH RUSH DISC JOCKEY'S RUSH**
Try to play it to the public before anyone else starts asking for it. Asking for what?

**LU-LU RETURNS**
Oh. This is the continuing story of the over-sexed over-rated "LU-LU".

Remember Bonk Song Luca-Lu-Goodie? Well, listen to Lloyd D Star's composition when "Lulu" Returns on PAMA 752.

**MAGIC PHONOGRAPH**
HEAR ALL THE NEW ENGLISH AND AMERICAN SOUNDS ON STEREO HEADPHONES AT 4 SOHO STATION ROAD, LONDON W.1
MYSTERY OVER BEATLES "LIVE" VENUE

BEATLES George Harrison and his partner Pattie Boyd were in Los Angeles last week. They attended one of Sinatra's after-concert parties and were invited to spend a few days at the singer's Palm Springs home. They engaged in long conversations on many different subjects, reports press officer Derek Taylor. George and Pattie are expected back in Britain at the end of this week. They are returning by ocean liner.

TOM FLIES OUT FOR GERMAN TOUR

TOM JONES flew to Germany this week to open a major tour tomorrow (Friday). His concerts will run indeﬁnitely from the start date.

The shows will be made at various German cities and will be presented by ATV and the ABC in America. They will present top American talent each week.

Tom's next show is in the series, which features Juliet Proctor, P.J. Proctor and Melville Mathieu, will be presented by ATV on January 12.

MAYNARD BOOKED

BIRMINGHAM'S Opposite End is due to make a booking at the Maynard Ferguson Big Band with John Hendricks and Anita Bee in February. The club is also negotiating to secure a date with the band at the Rank Sound in September. The Opposite End open on Thursday (January 17).

TOM VISITS S.AMERICA

TOM SPRINGFIELD is visiting Brazil, Argentina and Chile in connection with the release there of his album "Liza." The song "S.O.S." was also released in the States and is charting.

A new album will be released in Japan and Germany in the near future, and the singer plans to tour there in the summer months.

BEACH BOYS TOUR

AMERICA'S BEACH BOYS continue their current British tour with Barry Ryan and the Flamingos, tonight (Thursday, January 16) at the Empire, Manchester, tonight (Thursday, January 16) at the Auckland, Warminster (Friday) and Capital, Cardiff, on Saturday (Saturday).

The tour will conclude with a final date at the London Palladium on Monday (January 21).

WELSH BAND FOR TV

The Alex Welsh band and George Harrisons' group will be booked for BBC's "T莅e." The band is due to appear on the show from Glasgow on January 18. For the first time in many years, the group will be able to spend some time together as a band, which has been unable to form a band of its own and while they are in London.

THE BEATLES' live show now takes place on January 18. But, said press officer Derek Taylor on Monday, the venue is still in doubt.

"It does not look as though it will be the Round House and reports that it will take place in Liverpool are also unlikely," Taylor said. The show will probably be in London because it is being taped for TV and all the costume equipment is in London.

TV SERIES FOR DUSTY

DUSTY SPRINGFIELD is to start recording a new BBC TV series in the Spring. She will be accompanied by a five-piece band and each show is expected to run for 45 minutes.

She will also play her third season at London's Talk Of The Town in December 1968—it probably in September or October for four weeks.

VINCE FORMS NEW GROUP

VINCE McELROY is forming his own group called Abbot, Gander and Dyble. The group's lead guitarist will be released from the beat group to form a group with Tony Astley (organ), Ken Gardner (guitar) and Roy Dyble (drums).

They have started recording their first album and two tracks are to be released on January 15. Their shows will be experimental—a mixture of folk, jazz and commercial music. Their debut is expected to be on the Atlantic label.

The new group are expected to be on the Atlantic label.

GENE RETURNS TO U.S.

GENE PITNEY flew back to America last Friday following TV dates in Britain. The tour proved a tremendous success and the LP, "Gene Pitney Sings the Miss World contest," was released in February, possibly for the group.
£100,000 U.S. OFFER FOR FOUNDATIONS

AS 'BUTTERCUP' CLIMBS TO No 12...

The album 'Beggar's Banquet' continues to be a hit with the Rolling Stones as they prepare to go on tour in the U.S. The Stones have received a $100,000 offer to play on the album 'Beggar's Banquet'.

The album was delayed for months, but at last it's here — and the Rolling Stones are back on the scene. Saturday, they burst back onto TV in Frost On Saturday.

Frank at Caesar's

Frank at Caesar's New York, Tuesday, Frank Sinatra arrived at Caesar's Palace, Las Vegas, last week before 1,000 reporters and celebrities. In its 35th Las Vegas engagement since 1966, Frank Sinatra dropped in on the show on Tuesday night. He was accompanied by his Orchestra and Band from the Sands Showroom, and the tour will be his first in the U.S. since his return from Europe.

Jeff at Middlethorpe

Jeff at Middlethorpe, Saturday, December 13, and with him will be his orchestra. The show is at the Ritz, and the Palace Theatre. The group's latest single, 'The Voice of the Future', is now available in the U.S.

Brighton News

Brighton, Thursday, December 12, and with him will be his Orchestra and Band. The show is at the Ritz, and the Palace Theatre.

BRIGHTON RACE

Brighton, Thursday, December 12, and with him will be his Orchestra and Band. The show is at the Ritz, and the Palace Theatre.

Berkeley were among many friends and fans who turned out to see the concert in Berkeley. The concert was held at the Berkeley Community Center on Saturday, December 12.

The Americans were supported by Ray Charles and the Persuasions.

Phil Woods and his European tour family have been announced as the special guests at the Persuasions' concert on Saturday, December 12, at the Berkeley Community Center.

Nancy Wilson is currently staying in Europe for the duration of the tour, and will be back in the U.S. in January.

December bookings at the Berwick Jazz Club in February: Mike D'Alessio, Tim Allen, and the Persuasions.

Bill Withers, one of the most feted performers of the year, will perform at the Persuasions' concert on Saturday, December 12, at the Berkeley Community Center.

LOCAL PRESS

Local press reports that the New York wing of the American Federation of Musicians has recommended that its members support the legal action against the Rolling Stones' manager, Ian Rudge, for allegedly refusing to negotiate a music contract.

BONZO DOG JUMP

BROOKLYN, New York, December 12, and with him will be his Orchestra and Band. The show is at the Ritz, and the Palace Theatre.

The giraffes have several decisions to make when it comes to the 'Leaves of Gold' tour. They have decided to support the 'Save Our Giraffes' and the 'Leaves of Gold' tour.

Look for the Golden Girl sleeve called "DEFINITELY"

"delicious, delightful, delectable DUSTY's new LP!"

and go for her cracking new single "SON-OF-A-PREACHER MAN!"

Native American Jazz Band on Wednesday

Spirits of the Wind Press

The album was delayed for months, but at last it's here — and the Rolling Stones are back on the scene. Saturday, they burst back onto TV in Frost On Saturday.
LU LU — learning new things about life

Not so long ago, three guitars and drums made a pop group. But to make yourself heard in the pop world today you need something more.

The electronic organ has become vital. There are various reasons. Harpsichords and Pijitan log drums might sound different but they're finicky and difficult to have around to dates.

But the two Farfisa models shown here: the F.A.S.T. 5—and on the right the F.A.S.T. 3—are completely portable. And the F.A.S.T. 5 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Silicone Transister—new and entirely dependable.)

More importantly, an organ is versatile. There aren't many instruments that will produce flute, strings, clarinet, percussion, chimes and a waltz. These two Farfisa models do all quite admirably. And it's cheaper than the Philharmonic.

Another thing, the SOUND of an organ is vital. It can be at one minute thrilling and driving. The next, shrill and souring. Or crashing and dramatic.

It's moods are infinite. And if you get your heart set on one of these, you'll have no problem working out a suitable amplification system. Farfisa have a complete system to match both models; an ABL 73 system. Its three mute-amplifier, extension speaker and Sound Sphere (Leash) cabinet can be placed at random for wide diffusion, or in column fashion for high sound concentration.

The Farfisa F.A.S.T. series is right for you. After all, if you are going to buy something as important as an organ, you want to get a good one.

That's vital too.

CATCHY

Lulu is back in the top ten with a simple, catchy little song. "I Am a Tiger," which marks one of her fastest-selling hits for some time.

SECRETIVE

She is excited at the film project. "In fact, I can't wait to get started. The producers are keeping quiet about who is to star with me. They are being so secretive about who is to star with me — and especially who plays the boy I fall in love with."

The prospect of a torrid love scene embarrassed little Miss Lawrie from Glasgow. When she received her first screen kiss — from Drew Clark in his recent TV spectacular, "Springtime" — she was painfully embarrassed by the scene with distinct dislike.

Lulu talked to Lulu at her Manchester hotel where she was enjoying a late breakfast. She was appearing at the city's Golden Gate in costume and I asked if she was aware that the simplicity of her single hit

NURSERY

"I can't believe that record is doing so well as quickly because I never expected it. It really is a single song, it's more like a nursery rhyme really, it's light, airy and not heavy and I think that's why people go for it so quickly."

"Songs on a single must be instantly memorable so people say 'I must get out and get that.' That's the secret of this one, it's just that catchy, easy to sing or whistle."

"Paul McCartney once said to me that he thought nursery rhymes are coming back again. And judging by this, I'm right."

"I bring a Tiger if it is with her image? "I don't know what my image is any more. I thought I did at one time but I don't any more."

"I think this proves that you shouldn't make a simple or way-out. Some people think they can reach the audience. I've always found that the simplicity of her single hit

REPORTER: ALAN WALSH

In the past year, she has been moving steadily away from being purely a pop singer. She has pushed her cabaret act, done more and more on television and of course, made her film debut with a cameo role in 'To Sir, With Love.' I realized that, in this day and age, there has to be a way to stand still.

The audience teaches me.

She has always wanted to do other things. "Like Lulu, they had always excited me. The thought of actually starring in a film is a tremendous thrill."

But did the attraction of the cinematic world mean more to her than actually entertaining a live audience?

"I think the thing that thrills me about doing this film is thinking about it and letting imagination run wild about it and the future of this. There is little in the world that can match the thrill of an audience expezing, shouting encouragement. That's really a unique kind of thrill all its own.
NOT SO MUCH VOLUME, PLEASE

The loser agent

WELL HAD I YOUR AUDITION WITH SIMON DEE O.K?

IT WAS ONLY TILL I CRIED A JOKER IN FRONT OF HIM...

Jock block on bare tops

OUR permisive society part 3 - Denmark's topless Ladybirds are booked for Edinburgh's Cassian Club for December 24th.

But the engagement, to be restricted to over twenty members, is in danger. The topless can expect a storm within Edinburgh. Corporation and the indecent council is calling in the Secretary for Scotland Ltd and Provost and the police in an effort to have the girls banned.

Somehow such a strike is as non immoral and obscene than the
division of women's roles.

Jiving K. Roots made appearance at the Inverness Social Club is being banned by the Watch Committee, Young Conservatives and the S.S.

Dawson Bennett's Bill aims to prevent the US follow up the American's "Kentucky Woman" in Britain. Tony Newbery wears "Balls Of Fire" on his record. It is a perfectly, godly good - Louise Sculptor's "I Can't Help Myself" has been the hit of the moment.

Erie Bardon to pack in recording and performing in the States...

Roger Mcgough and Scaffold's Village group doing well.

Jim, Joe, Move sent out funny poetic rendition their new single "Black Friday". New single, single, single...! The Red Riding Reindeer produced by Don Simpson, manager of the Beatles.

One Man Blues Band Don Bagley sent numbers from his LP "Smiling Life" to Marc Bolan when he made personal appearance at Keith Prone's Coventry Shop last week. The Beatle manager served all the way through the Rainbow Revue.

Roger Mcgough of Scaffold speaks his mind on page 16

MUSICA ETERNA

This week's cover picture is taken by Seppi Mio on "This is the Night".

BRIAN SMITH

A new name on the modern jazz circuit, young composer, singer, and instrumentalist, BRIAN SMITH. Tary's Territorial last week brought the new lad on the scene. For the last five years, Brian has been with the army, playing the saxophone in various bands. After his discharge, he began to take up a career in music. His first album, "Monk's Blues" has been well received. Brian's compositions are known for their originality and emotional depth.

ROGER McCOUGH OF SCAFFOLD SPEAKS HIS MIND ON PAGE 16

JOC H blocks on bare tops.
The other (more serious) side of Nina...

BY MICHAEL SMITH

Nina Simone needs little introduction. Her music speaks for itself. But her impact on the Civil Rights Movement and the struggles of African Americans is equally significant. She used her platform to advocate for social justice.

Languor

The music industry has been slow to recognize her contributions. The civil rights movement is usually remembered for the major movements, but there were many individuals who made significant contributions. Nina Simone was one of them. She was a singer, songwriter, and pianist who used her voice to speak out against injustice.

It's a hard thing to do. I don't know how many people who are going to believe that you're right. But I do know one thing. I'm not going to let them go off and break my heart. I'm going to keep going and keep fighting.

The Civil Rights Movement

Nina Simone was a part of the Civil Rights Movement. She used her music to support the movement and she was a vocal supporter of the cause. She performed at many of the major events of the movement, including the March on Washington in 1963.

Her music was a powerful tool for change. She used it to raise awareness of the issues and to inspire people to take action. She was a powerful voice for social justice. She was a role model for many young people.

Tough

Nina Simone was tough. She was a fighter. She was not afraid to speak out against injustice. She was not afraid to take a stand against racism. She was not afraid to stand up for what she believed in.

She was a strong woman. She was a powerful woman. She was a woman who was not afraid to be herself. She was a woman who was not afraid to stand up for what she believed in.

Soul

Nina Simone was a soul singer. Her music was emotional and powerful. She was a singer who could make you feel. She was a singer who could make you think. She was a singer who could make you feel. She was a singer who could make you think.

Her music was a powerful tool for change. She used it to raise awareness of the issues and to inspire people to take action. She was a powerful voice for social justice. She was a role model for many young people.

'Race' is no pinch from 'Fire'

STUDENTS SUGGEST that "Race is no pinch from 'Fire.'"

That's not entirely true. There are some similarities between the two songs, but they are not the same. "Race" is a civil rights song, while "Fire" is a protest song. "Race" is about racial inequality, while "Fire" is about social inequality. "Race" is about the struggle for justice, while "Fire" is about the struggle for freedom.

But there are also some differences between the two songs. "Race" is a more traditional civil rights song, while "Fire" is a more modern protest song. "Race" is about the struggle for justice, while "Fire" is about the struggle for freedom. "Race" is about the struggle for equality, while "Fire" is about the struggle for unity.

And there are also some differences between the two songs. "Race" is a more traditional civil rights song, while "Fire" is a more modern protest song. "Race" is about the struggle for justice, while "Fire" is about the struggle for freedom. "Race" is about the struggle for equality, while "Fire" is about the struggle for unity.

The_other_more_serious_side_of_Nina_Simone_2023-02-17_07_40_200
Ladnier—better as a story teller

By MAX JONES

“It isn’t all that easy to read about Sam Wooding. He isn’t mentioned in many reference works. You can find him in some if you know where to look, though. Under the names of men who worked in his bands—men like Tommy Ladnier, Gene Sedric, Doc Cheatham and Herb Flemming. And the invaluable Near Me, T.B.A. help to put him in perspective with reflections such as Sedric’s. In any case, the fact that Sam Wooding’s band was one of the hottest clubs in New York at the time of Charlie Givens’ "It’s a Ritz" film to work at a joint called the Trader’s Club. That was about 1930, the year of the first organized jazz concert in Harlem.

According to jazz historians, the legendary early colored orchestras were inspired by the legendary New York jazz scene. Exactly why this pioneer pianist-leader has been given no space in the history books is a mystery. It’s a mystery because he must have made many of his own songs, which have been covered by later artists.

The press was pierced early last year when Every magazine ran a lengthy obituary of Sam Wooding’s Society Syncopators, a ensemble at the Savoy Ballroom in Harlem in late 1932. There was also the New York Times.

When, therefore, he telephoned me in London, I was less than a surprise than it would otherwise have been. All the same, his story arrived in the B.B.C. office with his vocalist wife, Ann Harrison, a major event.

With the aid of a large, symphony-sized staff book which helped with historic photographs, the Wooding story was completed.

It began in Atlantic City in 1933. This first photograph showed him at the piano with a five-piece group in Santa Hotel, "Black Overlord," in Atlantic City. Since this story was completed, Wooding has been working in London, and the story is now complete. The story was then continued, and Wooding and his band were featured in the four Young Armstrong Armstrong was the man I wanted. Wooding says with conviction. "He was recognized to be a great trumpeter in his native country."

His Famous Club Albatross Orchestra, shown in New York City, was a major event. The orchestra included such illustrious trumpeters as Tommy Johnson, Mitchell clarinet and Bob Parker bass. Auntie Willis Louis and tenorist. Gene Sedric were also soon added.

Basically, this was the band Wooding brought to Germany later on. Sam recalled the situation with pride, "We felt we had a "hot" band, but since the war was over, Tommy Ladnier was finally chosen, but Wooding and his band were featured in the Four Young Armstrong Armstrong was the man I wanted. Wooding says with conviction. "He was recognized to be a great trumpeter in his native country."
SUNSET RECORDS
STILL ONLY
17/6
All Sunset records conform to the highest standards of record manufacture.
JAZZ SCENE

THE LAST time I made a record session," said Sarah Vaughan, "was a year ago last February. Isn't that ridiculous?"

It is more than that. That a woman in the jazz world like Miss Vaughan should be kept out of the best recording studios is on the surface, scandalous. But would that be saying too much? For after all, Miss Vaughan is one of the great singing voices of our time. A voice that is, for listeners, a window to other worlds.

Ms. Vaughan's lack of presence in the recording field is not for good reasons. She has been called the greatest female vocalist of our time by many critics, but she has never been as energetic as she was in the 1950s and early 1960s. Her last album, "Sarah Vaughan and Friends," was released in 1990, and since then she has recorded only a few albums, most of which were reissues.

Ms. Vaughan is known for her powerful voice, her impeccable phrasing, and her ability to convey emotion. She has recorded with many different musicians, including Count Basie, Duke Ellington, and Miles Davis. She has also recorded with many famous jazz singers, such as Ella Fitzgerald and Billie Holiday.

Sarah Vaughan: "It'll be like starting all over again."

SARAH VAUGHAN

Time for the recording famine to come to an end

BIG SOUNDS FROM Lansdowne

ED FAULTLESS

"JAZZMEN OF BRITAIN — unite! You have nothing to lose but your dignity!"

The Club promoter Ed Faultless, who named his club after a different name, said that, after six years, Ed has been running the Jazz Club at Richmond, South London, on a mission to revive the ethos of London's traditional jazz venues. Ed has been promoting the music at the club for six years, and says: "It's been a tough job, but we're making progress."

A CHARGE

"We had been running the club absolutely free for five years, and had presented the finest jazz. People like Dick Morissey, Peter King, Joe Acker and Terry Smith. Then we were forced to make a charge. But we have to make a living."

A denizen of the club, a local jazz musician, said: "It's a shame that we have to charge for admission, but it's a living we have to make."

"I have been coming to the club for years, and it's been a fantastic place. But now it's closed, and we have to find another place to play."

MORRISSEY: appeared at Palm Court Jazz Club

NORMA WINSTONE

A Case of who's afraid of the jazz singers?

"Norma Winstone is one of the most talented and beautifully in tune vocalists to have appeared there."

"With excellent pitch, fine jazz phrasing and a talent for swinging where others would flounder, the listener is knocked out."

"She is a singer who can't sing anything other than jazz. And listeners wouldn't understand what else she could do."

"When it was a lot of us singing, it was kind of an old-fashioned thing. And now it's more of a commercial jazz singer, says Norma."

"It's more like a jazz singer. And that's what I prefer it to be."

"Why? Says Norma, without a trace of bitterness. "It is rather embarrassing to try to be a jazz singer. For if you try to be in place of a jazz singer, you are going to go as far as you can."

"It makes me nervous. I don't think I can sing anything other than jazz. And listeners wouldn't understand what else I could do."

"And now it's more of a commercial jazz singer, says Norma."

"It's more like a jazz singer. And that's what I prefer it to be."

"Why? Says Norma, without a trace of bitterness. "It is rather embarrassing to try to be a jazz singer. For if you try to be in place of a jazz singer, you are going to go as far as you can."

"It makes me nervous. I don't think I can sing anything other than jazz. And listeners wouldn't understand what else I could do."

"And now it's more of a commercial jazz singer, says Norma.
Can seventeen and a half million viewers be wrong?

"I DID a 79 last Sunday at Sandy Lodge," said Val Doonican with justifiable pride.

And in case that's Greek to the average MM reader, it means that Val achieved a remarkable score at his favourite sport - golf.

"But I don't get a lot of time to play," he added, "so I've taken up croquet. It's in the same league." But Val's the hardest working player on the circuit, and he's not just showing off when he says that.

The kids are Sarah, aged three, and Mark, aged twelve, but Val's wife has the tolerant and understating attitude of a girl who's been in showbusiness all her life.

Add Val's "I think I see more of my family than the average business man who probably does not get home until seven o'clock in the evening.""}

PRIDE

But family commitments certainly don't prevent Val putting in a strenuous and dedicated regime on his shows. Says John Ammons, "If there's the hardest worker I know. He's really professional. He's really a joy to work with." And John, too, takes justifiable pride in the fact that the new MM reader is one of the most admired in the business, and has a telling quote from "Paddy McCarty's Goat." "But I do set out to entertain a family audience. I'm not worrying about singing 'Paddy McCarty's Goat.'"

The only disappointment that Val felt recently was when he had to cancel his one-day appearance at the Royal Rogers on his show.

"But in the big lads," said Val, "Back in Ireland, I would spend 60, to go on the in the gods and see the Royal Rogers, film with Dailey Evans. He's the only person I've ever written a letter to. But I never did get a reply."

"I was just dying to have him on my show so I could say to him, 'I wrote you a letter once and you were rude enough not to reply!'"

FAMILY

"Another problem is get-ting enough guest artists. There just aren't that many available. And we manage to use one on each show. We try to make each show different and use guest artists as original as possible. That's why scriptwriter John Law and myself write a little number that is inimitable for the guest spot. It's better than fall-

BY LAURIE HENSCHAW

some of the lads may think I'm corny, but I'd rather be 'out' and do what I enjoy doing."

TALENT

"Roy would have come over if he hadn't been tied up in Hollywood. With British talent, there are always so many people bidding for them, they are also difficult to get. To people who say, 'Why don't you get so-and-so?' I have to point out that they may also have their own series on either BBC or ITV. There are always a limited number available at any one time.

Of course, I'd like to make some impact in America. But shows there are sponsored, and you can't blame a sponsor if he doesn't want a show by an 'unknown guy' like Val Doonican."

AMBITION

"Then I got my own series, on which I did the arrangements, for the orchestra. That led to the cabaret. And it was after people saw me in cabaret, and knew how I could handle an audience, that I got on TV - including the London Palladium show."

"I've been in a hurry, I've been in the business for 22 years - I'm now 40. I've no specific ambition to do so-and-

Corny

"I used to play jazz guitar solos in a club in Dublin. I was quite a useful player. I used to do some of these Leo Paol solos - but not as well as Leo."

"Then the big band era of Stan Kenton and Charlie Barnet came around, and I felt it being to play four in a bar in the rhythm section. So I went back to playing with trios and quartets, where I could be featured more.

"Then, when I came to Britain, I studied arranging with Ken Thorne, and did orchestral arrangements - working for bands like the Northern Dance Orchestra and Paul Tanner. I'd bring along my own scores. I'd even cover them myself to save money, I got a tremendous kick out of this work."

"I'd like to make some impact in America. But shows there are sponsored, and you can't blame a sponsor if he doesn't want a show by an 'unknown guy' like Val Doonican."

"The BBC is different. They're not trying to sell a commercial product. They're just selling out to produce a programme. And if the public likes it, then it's a good show."

VISUAL

"I've always felt that my success on radio is due to my visual success on TV. People hear me singing songs on TV, and then may be go out and buy them. I'm not the sort of singer who bills you between the two eyes like Tom Jones. And I'm not being pretentious in any way when I say that Tom is certifiably a song that don't know, you see."

"As a matter of fact, I had a hard time trying to get recording companies interested in me when I first came over from Ireland."

"But after an audition with the BBC, I did get a couple of radio programmes. I sing solos while the band went out for a smoke.

USEFUL

"I used to play jazz guitar solos in a club in Dublin. I was quite a useful player. I used to do some of those Leo Paol solos - but not as well as Leo."

"Then the big band era of Stan Kenton and Charlie Barnet came around, and I felt it being to play four in a bar in the rhythm section. So I went back to playing with trios and quartets, where I could be featured more.

"Then, when I came to Britain, I studied arranging with Ken Thorne, and did orchestral arrangements - working for bands like the Northern Dance Orchestra and Paul Tanner. I'd bring along my own scores.
THE MEN WHO MAKE THE BLUES

BY MAJ JONES

"Yes, I've been on champaigne about six months now. For two years I was off everything, on account of my health. Then I found I could drink champaigne. Yes, it's expensive, but a man has to take care of himself."

"We were looking at Junior Wells' photography. They're our boy," said Ola. "Muddy and I brought him up. We're sure of him, Muddy," Waters confirmed. "I put Junior in the band when he was 17 and was right behind him."

OITIS SPANN is unquestionably one of the leading blues pianists still alive in the field. For years he has been best known as "Muddy Waters' sideman," but in this role he has developed a unique style of the blues, unaccompanied, with a touch of pianist, as it were, harmonized with the Waters' band as a warm, melodic solo, commanding a range of approaches from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.

This is his new record, and his vocals can be heard inventive of big, Bill Broonzy, Big Mama, and Little Bill, backed by his own fine blues band, the Reeds, harmonized with the Garden City Blues Band. On his new record, Spagnolo, a prominent and traditional, sounding blues, he is heard singing with a warm, melodic solo, commanding a range of approaches, from the blues to the blues, dark-hued blues to prophetic, bluesy boogies, and traditional, sounding blues.
A change of lead singer and a change of luck for the Foundations

A CHANGE of lead singer may have brought a much-needed change of luck for the Foundations whose new single, "Up Buttercup," is selling nicely enough to look set for continued chart success.

**CAREER**

"Things were looking a bit desperate after we got back from the States," admitted drummer Tim Harris this week. "We did six weeks' cabaret but things didn't seem to be going right for us and we knew we had to have a hit."

"While we were in San Juan we were looking for a new singer. The girls' vocals were particular after a soul singer but when we came home to England and Young saw along we knew he was right for the job."

"He split with Cam when Cam was very successful and he went solo with his own career."**

**BREAK**

"Changing a lead singer makes a big difference to a group and bringing in a new outfit is a big challenge. A lot of the girls are writing their own songs which we hope to use on the next album, and possibly the group will be a real hit now. We are thinking of doing a very big tour with Young along for some dates.

"Really we are trying to break into the soul scene although that is getting a bit stale now. First of all we thought we would make a comeback and break out completely on stage but then we thought might confuse the people, so we are playing new things gradually.

"Anyway, we believe we have got a lot of material to present in the amount of original material we can present on a show. You will have to mix in with some nice numbers the audience knows.

"The future? We'd likes to have another American tour next year. Last time we went round the soul scene there it went down all right but they are really looking for original stuff from British groups and, anyway, they have the best soul ever there. We'd like to go back and do more of our own thing.

"They are trying to develop a back stage so we can get to work together for evenings. It was a very good tour and we got to see a lot of people."

**FOUNDATIONS: trying to get out of the soul bag**

"The Foundations are the group, a six, that got together outside working hours."

"When the group was formed, we didn't tend to get people moving in sets, with three different discos playing on at once," said Tim. "But that way you don't get together. Now we are meeting together for evenings we are getting together and working together as well as businesswise."

"We work out all the arrangements between us and if a guy doesn't like something he takes the decision of the rest. We are all very good friends, we can always get down to business and discussing things without falling out."

"The odd thing is we all enjoy touring. As soon as we get out on the road we are happy and everybody relaxes."

**RARITY**

"Part of the trouble," he added, "is that when we had a number one with our first single we'd hardly any experience all at. We went out on the road playing solo, but our eyes began to get opened to other things."

**Early Jazz by Gunther Schuller (Oxford University Press, 156)***

This must be the most important jazz book to be released in the year. It is volume one of a series in which Schuller looks at jazz as a musical context rather than, as with the vast majority of jazz authors, as a history. This one deals with jazz from its beginnings to roughly 1929 and Schuller's approach throws much new light on the subject around, incidentally, generally agrees with the historians on their evaluation of the early years.

One warning — the monoglot, literate and much of the book hard going. But even if you can, as you are, the many musical examples, there is a chance to extract to Schuller's attempt to show how the African origins of the music are fascinating. And he sets the problem of reducing a less improvisation to the printed page. After quoting the opening of King Oliver's 'Tig' on his book, Schuller's warm quality adds the right dash, and the fact that the most important interval in the chord, the seventh, occurs only in the lower middle piano range, is set in the embossed quality to the following paragraph. This and again I find Schuller's approach to the subject enlightening, much on the subject of Francis Pott and What could be getting very hard going for the average reader of the book and the reader for less tiresome stuff is included."

**SONGS, Hymns and Carol Concerning**

"Mention was made in a value of the American scene. The book includes a reproduction of Tennyson's poem," Tim Harris, clubhouse elm, and the author's "Tin Pan Alley" foreword and short portrait of the subject: then the listing, which begins with a pair of postcards from the Quimby Jones band made in Brussels during January, 1957. This is the "Soul Duos" album in Impulse. Finally, this was a lesson of admiration — Mark Jones.

**Rarities**

"Rarities is the group, a six, that got together outside working hours."

"When the group was formed, we didn't tend to get people moving in sets, with three different discos playing on at once," said Tim. "But that way you don't get together. Now we are meeting together for evenings we are getting together and working together as well as businesswise."

"We work out all the arrangements between us and if a guy doesn't like something he takes the decision of the rest. We are all very good friends, we can always get down to business and discussing things without falling out."

"The odd thing is we all enjoy touring. As soon as we get out on the road we are happy and everybody relaxes."

**ALVIN LEE CONTACTS MM FROM THE STATES**

**WE'RE ALL TURNED ON TO AMERICA**

"Ten times after I left England, the mob was so mad, they were breaking down the doors every night. We were doing "Up Buttercup," which we are now not likely to do again."

"We are going to be in America in September, and working there until February. We are going to see a lot of America and do a lot of things we have never done before, and we are excited about it."

"We are going to be seen on television and radio, and we are going to see a lot of people on recording as we go, and you can be sure we will be selling records in America, too."
**QUESTION**

What's better than working in a boot and shoe factory and taking a blind date?

**ANSWER**

Being Des O'Connor.

"Pull up a floorboard and sit down," said Des O'Connor with the spontaneous wit of a comedian who lives on a diet of wisecracks. "It's nothing like Alcatraz!"—a fitting reference to the tortured experience of the BBC's Lime Grove studios.

Des has, in fact, been to Alcatraz. But only as a visitor, we hasten to add. "I was working with Lonnie Donegan and the old panel tour some years ago, and Lonnie missed a plane change, so we were stranded there for a time, as we visited the Alcatraz prison," recalled Des.

Des's lively mood was reflected in his outfit. He sported a neat grey suit jacket over a bright red polearm sweater. "People keep saying I'm doing a Val Doonican," quipped Des. "I think they're more than a sweater and tie.

"I am a single man right now," Des said, "and I have to go back right. But when I do, in a week or two, I think I can get a chance to go home and do what I want to do."

Des and Des — now riding high — were everybody's favorite. "The audience has been excellent," said Des. "I thought I'd get it right in a boot-and-shoe factory.

"Showbusiness does take a lot of energy, and it gives a lot back too. It has taken me around the world—given me a chance to see places and meet people."

Des and Des — now riding high — were everybody's favorite. "The audience has been excellent," said Des. "I thought I'd get it right in a boot-and-shoe factory.

"Showbusiness does take a lot of energy, and it gives a lot back too. It has taken me around the world—given me a chance to see places and meet people."

"I think I'd get it right in a boot-and-shoe factory."

**RELAXING**

"Now this latest one, which has coincided with my birthday, is a very special one. I could say it's the kind of songs my mother and father gave me when I was a child. I could say it's the kind of songs my mother and father gave me when I was a child."

"But Des doesn't just think this Golden Year came true. It was a stroke of sheer luck."

**DEMANDS**

You can pull it off to 15 and have them consternating you. "I think it's the kind of songs my mother and father gave me when I was a child."

Billy Bradley, fourth member of the Bandwagon, says, "I joined the group two months ago. I was free, and I had to do something."

"I thought I'd try a little dancing when I had a group of my own. It was a bit of a novelty, and I wasn't really sure if it was going to work out."

Right now, the Bandwagon are dancing in four different venues. "With joy at the musical success of their hit, "Breaking down the Walls Of Heartache,"

**NEXT WEEK**

**SPECIAL LP SUPPLEMENT**

**GO THAT ONE STEP FURTHER**

with

- GIANT CRAB
- FEVER TREE
- BLUES PROJECT
- BISMALLAH KHAN
- ELECTRONIC BACH
- BUDDY MILLER'S EXPRESS
- CHARLY (RAVI SHANKAR)
- TULI KUPFERBERG (FUGS)
- JOHN HANDY — PROJECTIONS
- ROTARY CONNECTION — PEACE

**AVAILABLE FIRST AT MUSICLAND**

44 BERWICK STREET, LONDON, W1 01-734 5626
MAIL ORDER LISTS

**Bandwagon dance into Britain**

If you wonder just how the Bandwagon manage to move like a well-oiled machine in their visual routines, the answer is: They've all been dancing since they were kids. It's a record player.

"I used to be with Little Richards' group for two years. I always wanted to be a dancer on my own. But I also made a few dollars from dancing professionally."

"By the nature of his job as choreographer with the Bandwagon, it goes without saying that the girls can dance. And this is how they get paid. They spend something like $1,000 a week on their dancing and singing.""
IF FEET WERE A FOOT SQUARE...

these ten big Philips Group LP's would end up in many a stocking.

But as things are, they're going to be placed below a lot of trees instead.
LIVERPOOL: I've got a love-hate relationship with Liverpool. I suppose I feel like a Liverpool ladm. I was born there. It's home. But the city has a way of abandoning its wayward sons unless they happen to be comedians.

Liverpool has a great tradition of comedians, but as regards the arts the local council isn't interested. They aren't much help to any cultural activity that may exist in the city. No one seems to be interested. Even the local press treat cultural activities in a popular way, slightly condescending and they seem to see small artistic interests in a funny sense.

Still, it's very good in many ways; there's an atmosphere of creativity there. There doesn't exist the sort of guilt and lack of control between artists, printers, poets and people like that that you get in London.

I suppose I'm always liked his thing: it's very English. He's a sad man who can smile. I like his sing-songy things. He's very English, old-fashioned, very. I've always followed the things he does with interest.

We've done two. The first was the Yardbirds and the Ryan twins and we were complete. It was a farce. The people didn't know what to do. They didn't like it. We didn't like it either. It was a total loss. The second one we did with the Who and the Yardbirds. We were too big. We took the lead. We made them use microphones and this negated what we set out to achieve. It was a disaster. There was no empathy.

New Singles
3876 Make a Change/Make a Change/Make a Change
3877 I Walk Alone/Ellene Delmar/Shadow of the Evening
3878 The Carroll's/Elven Balloon/Blue Sky
3879 Sue & Sunny/The Show Must Go On/Nina

New Albums
FLAMENCOMI
L'Espagne de Manitas

See Topol On His Own at Topol's T.V. Show

THE BEACH BOYS were in remarkable good mood considering their urgent need for sleep when they met the press in London on Friday.

Carl Wilson, Dennis Wilson, Mike Love, Al Jardine and Bruce Johnston had done two concerts in Boston before flying to Britain. Their plane, naturally, was delayed by fog and they had hardly had time to unpack before being thrown to the newshounds.

The group is here for 14 days to play concerts and generally promote their new single, "Bluebirds Over The Mountain." Before leaving the States they had completed a new album.

"It's called 'Twenty Twenty' because it's our 20th album. If you count all the 'Best Of The Beach Boys' and 'Worst Of The Beach Boys' things, Mike Love added. "It will be something a bit different for us." For a start it is an all-star effort. The rest of the best have been in. The album with the phonograph was because Bruce Wilson only has a few songs on his voice. He's in deal in one way or another."

"Anyway, Carl helped to co-ordinate this album and we all
FOOD FOR BEACH BOYS

BY BOB DAWBARN

Most of the Beach Boys' disc start out in a studio in Carl's house. "He has all the instruments there, all the machines and everything," Mike says. Mike has now become a record producer in Hollywood and we intend to record when groups as well. We are trying to buy a record label right now and we are going into it all very seriously.""Does Mike plan to move into the production side?" I ask. "No," he told me. "I'm more interested in writing and singing and, anyway, four of the guys are all better producers than I am. One drawback is that I don't play any instruments and I think that helps when you are producing." "I don't exactly plan about much. When things finish with the group I may do some writing or carry on singing, or do some acting — I'd like to act but that is a thing I'd have to go away by myself and get it all together," Mike says. He agreed that the group's record company, "Do It Again," was a deliberate attempt to re-create their original surfing sound. "Last May I was on a beach and it inspired me to write the song," he told me. "I talked to Brian about it and in half an hour we'd written the song. Of all their many hits, which is the Beach Boys' biggest selling?" "Good Vibrations," says Mike. "It was the roof structure, in terms of sales and also the most respected. A lot of people think it was the best thing we have done musically and they say it was a turning point. There was a good load of public, it's surrounding the Beatle invasion with the Mamas and the Papas, and subsequent reports that they were as disenchantment as the Beaches. Mike denied the disarmament. "I certainly want to go to India again, and so do Carl and Dennis," he said. "It would be wrong to say that the Maharishi did us no good." In pop terms, the Beach Boys have been together for a very long time. "We are together so much and been together so long it's like second nature sticking together," explained Mike. "I suppose it is a surprising thing when the friction there is between us. We just seem to get on well.

A FANTASTIC and highly emotional send-off for the Cream almost cast the album's second thoughts about breaking up. The group's brilliant final performance at London's Albert Hall on Tuesday last week.

Said Eric Clapton after the show: "I was thrilled by the audience reaction — it was just too much!"

Eric, Ginger Baker and Jack Bruce were on top form in their second set, and the hall was filled with a standing ovation, refusing to have its reception. It is believed that three encore's were played. "Requests" "You don't have to be a genius to notice how much fun the guys are having. They just let it out and do it all new things. A happy and energetic Errol tallied out the Cream's farewell to the audience and said: "This is our last night on tour and we're sorry."

The tune itself is a good showpiece for both of the key members, John May all and Eric Clapton, but we're sorry. We know it will be missed."

Opening the Tuesday night set were Van, a highly impressed group featuring the soulful vocals of lead singer Kim Weston and smooth arrangements. Their music was intelligent and sophisticated, equal to an audience from West Side Story, that was just out of shape. And John May all still rocks with some of the most fluid and phlegmatically together solo's I've ever heard.

APPLAUSE

At the climax, Joe Himes, who was sitting next to Tom Taeck, Smith, leaned over to me: "He's got to be my favorite rock star."

Van walked straight ahead, without a pause for mental "brick walls" as he called them, without a single goal, without losing interest. And it was great to hear him use such a list of american songs that we all know, until his double-bass drums and some terrific.

"Play your own choice." He was in a large room during the period of applause, and after the concert. "Best of luck to you."

"Thank you, Eric!" was the final line, and there was a warm atmosphere that touched us all. And back in the day, we all couldn't help thinking that we had missed the chance of something great.

STAX PACKERS

Albert King Live Wire Blues Power

BOOKER T. AND THE MG.'S Soul Love

Cliff Bennett and His Band Back in the U.S.S.R.

EMI The Greatest Recording World

Cliff Bennett and His Band A Tawerent Version of The Track From the New Beatles Lp.

Parlophone RS169

Matt Monro The Impossible Dream

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 70 Manchester Square, London W1 1ES

Ginger Baker at the Farewell Concert

BY CHRIS WELCH

He's playing exactly the same way he did in the old days. A couple of American musicians on New Orleans are putting together an album and toasting to the late Jack Bruce on drums, who I'd like to bring to his home for a drink and have a laugh together.

"But first I want to get some food in the body and get some solitude." I can't see him being a British man and his habit of starting a line of words and "Summertime" did not come from a feeling of nostalgia.

SHAME

I'll never know why groups fall for the time. The Mark LomaxFive were about as fresh as you can get and people seem to support a British band too.

The Taste proved a personal disappointment though the equipment was well received, apart from something looking badly during a particular passionate Irish song. And the material had the good material seemed to be playing it in a body chords, and it was livening.

Trouble

I've enjoyed playing very much. There were a few times I'd like to have been around, but our equipment was giving us trouble. And it's no surprise, because we were so good. It's hard to imagine anybody would remember us.

"I've never seen a second thoughts about breaking up, but it would be natural for everybody's plan now.

CLIFF BENNETT

AND HIS BAND

Back In The U.S.S.R.

Matt Monrow The Impossible Dream from Man Of La Mancha

EMI The Greatest Recording World
HAS APPLE GONE SOUR? That's a question people are starting to ask as directors quiet, and the film division virtually closes down. There are also rumours circulating of lack of communication and of the right hand not knowing what the left hand is doing. But there's more to it than that, as the MM found out when it put some hard questions to Apple's press and publicity man, former journalist Derek Taylor (left).

APPLE is a failure and a success. To explain this apparent paradox, it's necessary to explain how the Beatles project has fared in the six months since it started operations. In June and July, Apple was gearing itself for a massive advertising onslaught to establish the world of popular music. They felt, not without justification, that the music business as it existed was, more than ever, a lawless, unregulated, and uncontrolled industry. Consequently, they intended to establish Apple as a primary money-making machine, with an appreciation of, or interest in, talent. Talent had intrinsic worth, unless those attributes immediately led to a fast buck in the bank.

The Beatles and the people they gathered around them in the black and white fronted building in Nowhere Lane, New York, had excited the liberal left of the ideas that wanted to cut out some of the greed in favour of worthwhile and interesting work. And a bigcter chief communicator, Derek Taylor, openly admitted this the week before—was too much of a commercial operation and not enough appreciation of what was art and what appalled would entail in other physical operations. A sort of law of diminishing returns, they went under a hideous hand of time. They were forced to retool and rework. They were now successful, and were being published, with a few liberal northern teams, if money helps a cause, money can do some good, although Apple's aim was, and never will be, to make it a law that a lot of people can make a living. They have, in six months, the literal aim of the company has vanished spectacularly in a byline to retool in Fabian Street.

Apple Films has failed to deliver a hit film, although the division still exists, mainly to distribute John Lennon's 'Smiley Face' and the Beatles' Magical Mystery Tour, both of which have been ignored, cleared of money, and the result of this money's going to the multiplexes all over the world. Apple Electronics, no fun has come up with much. It has left to be seen if it will.

Grandiose

"We are now more or less a record company. Yes, that's right," said Derek Taylor. "Apple was a grandiose idea but it's difficult to be grandiose in a conglomerate like the one which we have here.

Taylor is a pugently honest man to whom truth is right. He agreed that they had never patched together themselves and any department to lose all interests and purposes, but it had to be a couple of directors, presided over the biggest Beatles single ever and a hit with 4.2m albums, helped a few people and failed to help others.

"We haven't succeeded in everything. We haven't failed in everything.

Paradox

"We have been criticised for incoherence. And after all, if you're looking for parable, you'll find it here in abundance, searching for a metaphor of the apparent defect and slackness. But if you're looking for help, you'll find it here. And if you're looking for the truth and a friendly face when you're straight or a failure, you'll find that, too."

This is the cost of Apple. They can be infuriating (my day was spent with a cripple, 4.10pm but they can also be passionate, tirelessly imaginative, and kind. And say that Apple has the same paradox, genius, lack of attention to details and sagging direction as the Beatles."

"To sum it all stands from them and lends itself to... People say they can't get to the Beach Boys, or they keep waiting because they can't get the Beatles. They can't be able to use the Beatles for their own original work. And people complete what they are kept waiting because they feel they are important. They're not..."

"Neither does Apple. We will listen to them or listen to you. People love the Beatles nothing, and the Beatles love the sort of people who are sort of people who are..."

"The only thing is if you give us eight hours, then Apple, and Taylor, and the country can take up for help and Beatles and the way we go. We'll give $10,000 or $1,000,000 or however many they.

JAM

"There are huge money-making opportunities by every post. The 20th century is not going to be a sort of passion in the sale on the line of Vernon Sterling, a money processing 18,000 a year, every million."

"Every occasion, since 1967, we haven't done any cash, but we don't have to be dealing with. Yet now we are... people who didn't get the courtesy of the company. And if we didn't ask for the letter in the first place and we don't have them back at all. We haven't invited any public presentations in the music business since 1961. We failed in 1967, but now other revolutions this year failed, too.

Apple has failed in the music business and in the publishing business. Taylor is a pugently honest man to whom truth is right. He agreed that they had never patched together themselves and any department to lose all interests and purposes, but it had to be a couple of directors, presided over the biggest Beatles single ever and a hit with 4.2m albums, helped a few people and failed to help others.

"We haven't succeeded in everything. We haven't failed in everything either."

Boost

They meet in January to discuss details and possible elaboration of the latter. In recent months country music has had a boost from the arrival of the BBC, RCA, MCA, and Liberty. CBM also has the BBC. The Sunday Times, the BBC, the Sunday Country Music magazine, the Country Music Society and Folk and

Year country music came in from the cold... 1969 looks like being a good year for country music bonanza year. Already impressive lists of names are being prepared for the country scene is the fledgling. The biggest event being finalized at the moment is the International Festival of Modern Country Music. It will be held at the Empire Pool, Wembley, in April.

Among the names fixed for the event are the Gin Co, Skeeter Davis, Loretta Lynn, Roy Clark, Wilbert Nelson, and other possible participants, including Charley Pride, Berry, Merle Hulahan, Bobby Bare and Hank Snow.
Miller sound is revived in Manchester

"I'm all ready for the off," said a certain Major Miller of the "Manchester Morning Chronicle." "They say it's going to rain. Well, if it does, I'll just go out and sit down in the middle of the road."

Away they flew on December 19, 1946, a small, odd-looking machine with a unique pilot, one of the first of its kind. In the air, it was a sight to behold, gliding silently across the English Channel. Its pilot was one Mr. Miller, a man who had discovered a new sound in the sky. He named it the "Miller Sound" and changed its name to the "Glen Miller Society."

SEASONED MUSICIANS

And there is still a Glenn Miller Orchestra, directed by clarinettist Buddy De Franco. Now, here is Rowland, the magic of Miller being recreated for the first time since the war, at the Montreal Casino, under a new, exciting name: the New Glenn Miller Orchestra. The audience was delighted. Miller had his music, and the orchestra had its band leader. And what a sound it was! The band played with a unique spirit and enthusiasm that thrilled the audience. It was as if the music was speaking directly to their hearts.

MOST SUCCESSFUL

The popularity of the Miller sound is evidenced by the fact that it has been revived in a variety of forms. The Glenn Miller Orchestra, under the leadership of Wilbur Shaw, has been playing regularly throughout the United States and Europe, with great success. The orchestra has become a symbol of excellence in its own right, and is often compared to the original Miller band. The Miller sound continues to live on, providing a link to the past while celebrating the present.

PLEASANT MEMORIES

But mostly they've wanted to have fun. For instance, Paul Morley, of Gotton, says: "I was impressed by Miller's approach to the music, and the way he was able to get across the essence of the piece, even in a live setting."

Says drummer Bill Turner, "Miller's music was a joy to play, and it was always a pleasure to be a part of the band."

But the memory of the Miller sound is still strong, and it is likely to remain so for many years to come. As one commentator put it, "The Miller sound is a timeless legacy, a reminder of the power of music to bring people together."
Emerson's sound? Three years and a fuzz-box

SOUND SENSE

by Chris Hayes

Emerson’s sound? Three years and a fuzz-box

by Chris Hayes

How does Keith Emerson, of the band Emerson, Lake and Palmer, create the unique sound on the organ? This is a question that has puzzled music enthusiasts for years. When Keith Emerson first appeared on the music scene as a member of the band, he was known for his powerful and emotive performances on the keyboard. However, it was not until after three years that he began to experiment with the sound of his instrument, incorporating new techniques and effects that would become synonymous with his name.

But what really makes Emerson’s sound so unique? It could be argued that part of the reason is due to the organ itself. Emerson used a Hammond B3, which is known for its distinctive tone and versatility. The B3 was a pivotal instrument in the history of rock music, with its rich, warm sound and the ability to produce a wide range of textures and effects. This instrument provided the perfect foundation for Emerson’s sound, allowing him to explore new possibilities and push the boundaries of what was possible.

Another key factor in Emerson’s sound was his technique. He was a master of the Hammond, able to manipulate the instrument in ways that were both surprising and breathtaking. By using the organ to create effects such as flanging and phasing, he was able to add layers of sound and create a sense of depth and space in his music. This approach to playing the organ was revolutionary at the time and helped to establish Emerson as one of the greatest keyboard players of all time.

But perhaps the most important factor in Emerson’s sound was his dedication to perfecting his craft. He spent countless hours honing his skills and experimenting with new sounds and techniques. This dedication to excellence helped to make Emerson’s sound truly unique and helped to establish him as a true legend in the world of music.

In conclusion, Keith Emerson’s sound is the result of a combination of factors, including the unique characteristics of the Hammond B3, his mastery of the instrument, and his dedication to perfecting his craft. These elements come together to create a sound that is both powerful and emotive, and that has helped to make Emerson one of the most celebrated musicians of all time.

Keith Emerson of the NICE

"By using the right combination of amplifiers and speakers we've come up with some really harmonics!"

Following Emerson’s lead, Chris Hayes presents a comprehensive guide to the guitar in book form.

Every week the MM is inundated by requests for information about guitar teachers specializing in different styles. So here, Chris Hayes presents a comprehensive guide to the guitar in book form.

A 30W MOBILE DISCO THEQUE SYSTEM FOR £200

Featuring pre-built case, huge output, faders, mixing amplifier and speakers for a truly professional performance.

Our range of equipment covers all requirements - portable and installation.

Details and information from

NEWHAM

59 ROMFORD ROAD, LONDON, E15
01-534 4064
Here for a spot of cross—pollination

LAST week, in a flat in Lon-

don's Bloomsbury district, I

listened to three singers running
through some numbers. The songs
were fairly simple in concept with
hints of country music, folk
and pop in them without being directly
attributable to any one of these forms.
The singers were Graham Nash,
who has just left in order to
form a new group, and David Crosby,
one of the original Byrds.
But this is no super-group. In
fact all three are on the point
that this is not like the
groups all three have left, Graham
tells it a "musical workshop"
while David gives the American
equivalent, "a rock seminar." The
idea is that although the three have
found themselves musically com-
patible, they want to retain the
individuality they sought by leaving
the group scene. That they have a
number of songs that they can
perform together means that if
they want to do something more, they
will be able to.
"The core of reality in the
music," states David. "All the rest
is peripheral. You can forget
what you started with the group in
the first place."

Said Graham, "That was
one of my unhappinesses with the
Hollies. A lot of people in pop forget what
they're there for, that is, the music."

He continued, "This is
the first time I've recorded. We
group started out as individu-
als when we joined groups
and did six years of hell and
damned confusion through those
groups. But now we want to
stage shows where there's nothing is forced now it
will be an all-live show.

David said that this need
for individual identification
was one that was growing
among musicians and sing-
ers all over the States. "We
are all in a situation of freedom to look at whatever's going on," said David. "We
can go around feeling the
music, cross pollinating it,
missing the straining."

"We can't force the
shape of it but it's going to
happen. There's a whole
movement around the con-
ger, I don't know what it's
called, but every musician
knows it is in the same situa-
tion. We don't want to be
pop stars — that's a dull
trip. Having the money is
groovy in a way. It takes
the pressure off you but it
doesn't give any joy the way
the music does."

Graham met up with David and Steve during a
trip with the Hollies to the
Woolwich and began talking.
"A few things have been
my interest in the group
now it has developed a bit
beyond that," said Graham.
"It was very strange at
first. We can get high on
the music when we are in-
together. The initial feeling is
almost sacred."

THE SPOONFUL WAS
A KIND OF
EVOLUTIONARY THING

Muddled

"The Spoonful was a
kind of evolutionary thing," explained John Sebastian, in London last week and
"simply hanging out, just hang-
ing with Dave Cashman (Jimi
Buddy) and Steve Stills (Buffalo
Springsfield)."

"We had some time
"1967" during which
we were really
concerned with money rather
than the music."

Friend

So with the end of the Spoonful, John found
himself free to concentrate on
songwriting and his first
solo album. As a young
writer, John has his compo-
nisions have been recorded
by a hundred

"There have been the folk, jazz, country, gospel, blues, ballads and tunes of
simple faith and religious
strains of slices from life. Within these songs, Nina has been the artist and the
co-executor. She has painted the picture and she has
reputed the events.

Through his illustrious career, she has reached a segment of the music-loving
public who have the infinite ability to know and recognize a true artist.
NEW ALBUMS

TOM JONES IS GETTING BETTER ALL THE TIME

reviews by the pop panel

MARGIE SINGLETON SINGS "Hear Me Fia" (Inter- disa). Big discy, Tom Cat (MCA) is growing: "What are you doing, Margie?" you might ask, and the answer is: "Hear Me Fia". And that's a good thing, because it's a good album. The songs are well written and well performed, and the production is top notch. A great album, and a great songwriter.

HANK LOCKLIN: "Country Gold Of Fame" (RCA Victor). Hank is a favorite country performer, a musical and a singer, and the result is a great album. The songs are well written, and the production is top notch. A great album, and a great songwriter.

DUSTY SPRINGFIELD: "Dusty In Memphis" (Philips). Another fine album from Dusty, this one is a bit different from the others. It's a bit more uptempo, and the production is top notch. A great album, and a great songwriter.

VANITY FAIR: "The Sun - The Wind - And Other Things" (CBS). This is a great album, and a great songwriter. The songs are well written, and the production is top notch. A great album, and a great songwriter.

FRANCOISE HARDY: "En Attendant" (United Artists). What is it about this girl? She has the greatest voice in the world. And you can hear her on this album, and she sounds great. A great album, and a great songwriter.


Your instant guide to the production, technical and business sides of light music. Now 228 pages with updated and more comprehensive information covering agents, recording companies, manufacturers, publishers, instrument manufacturers, dealers and so on — all listed fully with names, addresses and telephone numbers. A section for artists, too, and for ballrooms, clubs, photographers and others who have interests in entertainment and light music.

With the Melody Maker Year Book on your desk you are in constant touch with the ever-growing and varied world of Pop, Jazz, Folk and Blues.

Publication Now, December 29
Pre-publication price £1.25

To: MELODY MAKER YEAR BOOK INL Sales Department 101-106 Fleet Street, London, E.C.4 I enclose cheque/P.O. for 1.25. Please send the Melody Maker Year Book to:

Name
Address

USE THE COUPON NOW — orders after Publication will require a cheque or postal order for £1.10.
TRAFFIC: “Medicated Goo” (Island). Steve Winwood looks like getting a much needed hit with a strangely danceable soul sound, continuing Traffic’s trend to heaviness. Apparently Steve does all the guitar, piano and organ bits, as well as the earthy vocal. There was a period when it seemed Steve’s voice was deteriorating, around the time of Traffic emerging from the ashes of the original Spencer Davis Group. But now he is singer better than ever, and this should rock a way chart high.

CHRIS FARLOWE: “Dawn” (Immediate). A great week for established artists making a comeback. Chris offers one of his best performances on a soul ballad by Steve Hammond and Roger Waddell. Chris and the Thunderbirds have long been an important factor on the pop scene and after an over long absence deserve a fresh break.

This is worthy of the attention of the great hitmakers in the sky—wherever they are.

PATTY FLANNERY: “Body Heat” (20th Century). Ush! Now you can tell what she is up to! The dreaded second reviewers magazine has spoken: Flannery is one of the top ten session girls on the West Coast. She has a lot of show for the money.

To be a success you need something that is not too long or too short.

The clock strikes 13 and scared girl singing ‘An Island of record player, you have been playing for 45 minutes.

I catch sight of my way in the mirror. I am a working girl. The flickering candlelight iluminates my face, the moon’s light casts its shadow on the moon and the woman to whom I belong.

MADGIE BELL: “Hold Me” (Philips). Phil Spector! I really like what one of the top publishers is saying about this. Do you possibly own any stock? I have just received my introductory letter. It will be a long, hard road, but I think this is a must. I have been going to the opera for years. It is a beautiful record and one day I hope to be able to do an encore performance.

One is just a bit worse for wear that he is standing in front of the mirror looking at his reflection. I have just received my letter from my publisher and I am not at all prepared to be an encore. I hope I do not end up going to the opera instead of a concert.

Madelene sing’s with soul and style that shows that she is a real success.

LOUISE BENNETT: “Book In The Back” (Pathfinder). Ah, old clips are the oldies and you can do anything with them.

Oh, oldies for him both. Thompson.

No, I do not have a record collection, but I am going to get one and sell it. I think this is a must.

I am going to the opera and I am not at all prepared to be an encore. I hope I do not end up going to the opera instead of a concert.

FOUR FOR FORTH: “Seasons In Yellow” (Colyer). A number ten hit, and one to revise the Forth. Beatles. A great record from the Molson composition which was produced by Michael Oakes, the former leader of The Spencer Davis Group in the UK.

THOMAS HARRIS: “You’re A Bad Mother” (RCA). A number ten hit, but I fear you are going against the grain. That rhythm section is too much for me. Is that what you mean? The music is too much for me. I am going to the opera and I am not at all prepared to be an encore. I hope I do not end up going to the opera instead of a concert.

MATT BUNNO: “The Bitter Den” (Columbia). A number ten hit, but I fear you are going against the grain. That rhythm section is too much for me. Is that what you mean? The music is too much for me. I am going to the opera and I am not at all prepared to be an encore. I hope I do not end up going to the opera instead of a concert.
Such agreeable jazz from the Yanks in Europe

Jazz Press

REVIEWERS: Bob Dawbarn, Bob Houston, Jack Nuttall, Max Jones

BUD FREEMAN: compatible

IN BRIEF: Bud Freeman is improving. He is playing better in New York, yet his playing is still not perfect. I hope he continues to develop.
DEPARTURE OF THE FANTASTIC FOUR

MAILBAG

BEATLES — CLOTHES your bodies and let us all be free! I find your dressings very confusing and your unshaven bodies rather ugly. — TOM HOPKINS, Wirral, Merseys.

TAKING OFFENCE at Karl Dallas' plug-out put-down of the good song, "We Shall Overcome" (BPM 23.11.68), because it is not about black power, then it probably says less about the subject than Roy Harper's song.

I must answer Miss Valerie Wilkins' (BPM 23.11.68) in defense of Roy Harper. Miss Wilkins admits that Harper is the idol of many musicians, yet damns him as "never having moved" for being "supposed to get the people going if she failed to be moved at his recent Festival Hall concert, I can see little for her. Several hundred beatles seemed to move nicely at the shows. Miss Wilkins is拒绝ing the validity of the influence that Roy Charles and his pop music have on the people. — JOE SYMOND, Etwall, Derby.

THANKS FOR CREATING a blue joke, but to us the end of "King" John Mayall is also the end of the "Fashion" of the blues on the side of the Atlantic. — NIKI STEEL, Wilt.

I am ecstasized to see a picture of the Raymanika in your quality Melody Maker. I fail to understand why you chose to use such fantastic scenery. I assume you see these girls as Mr. Young and Mr. Black. I doubt that the atmosphere still exists as it did in 1966. — KEVIN MCCLUSKEY, Shippen, Cheshire.

I was interested in seeing the picture of the Raymanika in your quality Melody Maker. I fail to understand why you chose to use such fantastic scenery. I assume you see these girls as Mr. Young and Mr. Black. I doubt that the atmosphere still exists as it did in 1966. — KEVIN MCCLUSKEY, Shippen, Cheshire.

IT IS WORSE that "The Chasman" has standards which are less than Mr. Young and Mr. Black of "The Melody Maker." Can you imagine the implication of your correspondents?— THE OBSERVER.

YOU SHOULD make that one of the major articles a regular feature. It's better than the "Mailbag" section. — EUGENE RIDER, London, SW.

I was dismayed by Mr. Robertson's letter (Mailbag 9.11.68) on the question of the inclusion of pop groups in Jazz Expos. Classification in art is surely an aid to discussion, and it takes too seriously, the attempts to make a more general acceptance by art. The importance of art lies in its own terms, its own discipline; its own context. — JOHN E. TAYLOR, London, SW.

WHY DOES Melody Maker have to print the multitudes of the narrow-minded man? We've heard his sort of talk before and have become bored with it. The fact is that we have two times and we cannot waste our time with such buffoonery. Your column is a big hit and the library of "The Observer" and "The Melody Maker" is complete. — J. M. J. M. ST. LEYET, Bethphampstead, Herst.

I WAS dismayed by Mr. Robertson's letter (Mailbag 9.11.68) on the question of the inclusion of pop groups in Jazz Expos. Classification in art is surely an aid to discussion, and it takes too seriously, the attempts to make a more general acceptance by art. The importance of art lies in its own terms, its own discipline; its own context. — JOHN E. TAYLOR, London, SW.

WHY DOES Melody Maker have to print the multitudes of the narrow-minded man? We've heard his sort of talk before and have become bored with it. The fact is that we have two times and we cannot waste our time with such buffoonery. Your column is a big hit and the library of "The Observer" and "The Melody Maker" is complete. — J. M. J. M. ST. LEYET, Bethphampstead, Herst.

I WAS dismayed by Mr. Robertson's letter (Mailbag 9.11.68) on the question of the inclusion of pop groups in Jazz Expos. Classification in art is surely an aid to discussion, and it takes too seriously, the attempts to make a more general acceptance by art. The importance of art lies in its own terms, its own discipline; its own context. — JOHN E. TAYLOR, London, SW.

WHY DOES Melody Maker have to print the multitudes of the narrow-minded man? We've heard his sort of talk before and have become bored with it. The fact is that we have two times and we cannot waste our time with such buffoonery. Your column is a big hit and the library of "The Observer" and "The Melody Maker" is complete. — J. M. J. M. ST. LEYET, Bethphampstead, Herst.

I WAS dismayed by Mr. Robertson's letter (Mailbag 9.11.68) on the question of the inclusion of pop groups in Jazz Expos. Classification in art is surely an aid to discussion, and it takes too seriously, the attempts to make a more general acceptance by art. The importance of art lies in its own terms, its own discipline; its own context. — JOHN E. TAYLOR, London, SW.

WHY DOES Melody Maker have to print the multitudes of the narrow-minded man? We've heard his sort of talk before and have become bored with it. The fact is that we have two times and we cannot waste our time with such buffoonery. Your column is a big hit and the library of "The Observer" and "The Melody Maker" is complete. — J. M. J. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.

BRING ON THE BIG BANDS, Mr Winstone! — LEWIS S. WINSTON, Liverpool.

IF THE PROFESSIONALISM of Eric Winstone (BPM 23.11.68) is not about anything, it should mean the development of some integrity. There is little evidence of that in the much-publicized "Jungle Fever" which was delivered under the veneer of serious musical opinion. Can he seriously claim his "fact" of today to be infallible after the mass of multi-tracked lyrics churned out in the early 70s? — LEWIS S. WINSTON, Liverpool.

IS THIS a real letter? I am writing to say that the��ation is better than the "Mailbag" section. — M. M. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.

BRING ON THE BIG BANDS, Mr Winstone! — LEWIS S. WINSTON, Liverpool.

IF THE PROFESSIONALISM of Eric Winstone (BPM 23.11.68) is not about anything, it should mean the development of some integrity. There is little evidence of that in the much-publicized "Jungle Fever" which was delivered under the veneer of serious musical opinion. Can he seriously claim his "fact" of today to be infallible after the mass of multi-tracked lyrics churned out in the early 70s? — LEWIS S. WINSTON, Liverpool.

IS THIS a real letter? I am writing to say that the��ation is better than the "Mailbag" section. — M. M. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.

BRING ON THE BIG BANDS, Mr Winstone! — LEWIS S. WINSTON, Liverpool.

IF THE PROFESSIONALISM of Eric Winstone (BPM 23.11.68) is not about anything, it should mean the development of some integrity. There is little evidence of that in the much-publicized "Jungle Fever" which was delivered under the veneer of serious musical opinion. Can he seriously claim his "fact" of today to be infallible after the mass of multi-tracked lyrics churned out in the early 70s? — LEWIS S. WINSTON, Liverpool.

IS THIS a real letter? I am writing to say that the��ation is better than the "Mailbag" section. — M. M. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.

BRING ON THE BIG BANDS, Mr Winstone! — LEWIS S. WINSTON, Liverpool.

IF THE PROFESSIONALISM of Eric Winstone (BPM 23.11.68) is not about anything, it should mean the development of some integrity. There is little evidence of that in the much-publicized "Jungle Fever" which was delivered under the veneer of serious musical opinion. Can he seriously claim his "fact" of today to be infallible after the mass of multi-tracked lyrics churned out in the early 70s? — LEWIS S. WINSTON, Liverpool.

IS THIS a real letter? I am writing to say that the��ation is better than the "Mailbag" section. — M. M. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.

BRING ON THE BIG BANDS, Mr Winstone! — LEWIS S. WINSTON, Liverpool.

IF THE PROFESSIONALISM of Eric Winstone (BPM 23.11.68) is not about anything, it should mean the development of some integrity. There is little evidence of that in the much-publicized "Jungle Fever" which was delivered under the veneer of serious musical opinion. Can he seriously claim his "fact" of today to be infallible after the mass of multi-tracked lyrics churned out in the early 70s? — LEWIS S. WINSTON, Liverpool.

IS THIS a real letter? I am writing to say that the��ation is better than the "Mailbag" section. — M. M. M. ST. LEYET, Bethphampstead, Herst.

I AM dissatisfied at Horace Silver's Blind Date (BPM 23.11.68). The public was eager to give a future judgment on a record, rather than just "rubish." If the record didn't like the Nicola brand, he should have said so at the time. — ALVIN RUKIN, Minsk, Bulgary.
FOCUS ON FOLK

THURSDAY
AT JUICY, INLILICON CINN, N.C.
FOLK CENTRE, HAMISHMILL FINK AND EDIE
LUCY DABER, DON DIESPERS,
THE FAIR, YOUR WAY,
PRINCE, WINTER ARM, ALL
CALL THE FREE SINGERS FREE
THE PENGUINS OF VIU.

SUNDAY
BRONSUS GREEN PARK CLUB,
Springfield Park, Tavistock, Bound,
JERRY TAYLOR with the band
GAYLE PRICE, DON BONITO
TERRY GOULD MILLER MCKENZIE
COWANS, Y builds

FOLK CARRIERS TO LEAF
HEDON KENNEDY

TUESDAY
THE TINNERS

SATURDAY
SATURDAY cont.
JUC TRUST
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUELINE
LIND, BURKE, ABATON, ARMS, ALL
TRADITIONALISTS, EDI, JACQUIE
Newcomer Mary has a dream debut at Garrick CLUB SCENE

MOBILE DISCOTHEQUES
1 1/2d per word

AMERICAN DISCOTHEQUES
1 1/2d per word

NOVEMBER 7, 1969

PROGRAMS

HANNAH DE LA ROSA
12 W.H. "STING" JONES
112

MELBOURNE, 1969, London, 1776

SOUND EQUIPMENT

1 1/2d per word

MOBILE DISCOTHEQUES

1 1/2d per word

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!

MOBILE DISCOTHEQUE

1 1/2d per word

A disc jockey, name unknown, gets a 100 guineas prize for

2 1/2d per word

YOUR CHRISTMAS PARTY NOW!
MUSICIANS WANTED
1/4 per word
A BAND looking for 
TENOR SAX
Interested? Please phone, 
JANET 01 470 8630

SITUATIONS VACANT
1/4 per word
A FEW female musicians 
available for part-time or full-time 
work. Contact J. W. on 01 470 8630.

FORT payloads and general duties 
are available for young 
youngsters aged 15 to 18. 
Phone 01 470 8630.

WANTED, TWO female 
guitarists for group 
with a large band. 
Phone 01 470 8630.

WE WANTED: A pedal steel 
guitarist and a 
backup vocalist. 
Contact Phone 01 470 8630.

SPECIAL NOTICES
1/4 per word
ACKNOWLEDGED IN THE 
BUSINESS, J. W. OF 
THE WAREHOUSE, 
165-168 Fleet Street, London, E.C.4, 
OFFERS EXPERIENCED, 
QUALIFIED AND 
SKILLED WORKERS. 
WAGES GOOD. 
VISITS TO 
BE MADE ON 
APPOINTMENT.

WE WANTED: A WANTED: A 
pedal steel guitarist, 
backup vocalist. 
Phone 01 470 8630.

WANTED: A pedal steel 
guitarist and a 
backup vocalist. 
Contact Phone 01 470 8630.

WANTED: A pedal steel 
guitarist and a 
backup vocalist. 
Contact Phone 01 470 8630.

MUSIANS WANTED
1/4 per word
PIANIST / HARMONY vocals 
for 15-piece band. 
Musical experience essential. 
Apply to: J. W., 165-168 Fleet Street, 

SITUATIONS VACANT
1/4 per word
FOR A 15-piece band, 
GENERAL DUTIES OF 
TENOR, JUNIOR. 
Phone 01 470 8630.

SITUATIONS WANTED
1/4 per word
YOUNG, EXPERIENCED 
GUITARIST
Interested? Please phone, 
JANET 01 470 8630.

WANTED: DRUMMER / 
VOCALIST DYNAMIC SHOWMAN 
with local experience. 
Musical experience 
éxperience essential. 
Phone: 01 470 8630.

WANTED: A BALLOONIST 
who can work evenings 
and week-ends. 
Phone: 01 470 8630.

ENGAGEMENTS WANTED
1/4 per word
Minimum charge £2/6.
A BAND looking for 
derby engagements. 
Contact Phone: 01 470 8630.

SITUATIONS VACANT
1/4 per word
BASS / GUITARIST, for band 
looking for engagements. 
Phone: 01 470 8630.

WANTED: A BALLOONIST 
who can work evenings 
and week-ends. 
Phone: 01 470 8630.

WANTED: A BALLOONIST 
who can work evenings 
and week-ends. 
Phone: 01 470 8630.

WANTED: A BALLOONIST 
who can work evenings 
and week-ends. 
Phone: 01 470 8630.

WANTED: A BALLOONIST 
who can work evenings 
and week-ends. 
Phone: 01 470 8630.
And now ladies and gentlemen at this time in the proceedings it gives us great pleasure to introduce to you one of the greatest groups of the past 10 years.

A good warm welcome please for...
on drums... **Connie Kay** (Applause)... on string bass... **Percy Heath** (Applause)... and without doubt the greatest vibraharpist in the world...

**Milt Jackson** (Applause)... finally, the leader and pianist for the group... **John Lewis** (Applause)

Playing the music from their L.P.

Under the Jasmin Tree, on the Apple label, we present...

**The Modern Jazz Quartet.**

*Apple Records* (Sapcor 4)