30 years of Frank Sinatra

This week, the MELODY MAKER is proud to salute Frank Sinatra in a special supplement devoted to his 30 years of stardom. In turn, Frank himself pays tribute to British music fans in a special message to the MM from Las Vegas, where he is currently starring. He says:

I'd like to take a moment to salute the British music fan who has always been with it and willing to give ALL sounds and styles a hearing. It's support and appreciation like this that has helped to so brighten the whole music scene—Frank Sinatra.

Now turn to page 18 for the start of the full story of Frank's 30 momentous years at a star of international repute.

special supplement inside

HUMBLE PIE TOUR

HUMBLE PIE are to tour Britain. The "Natural Born Bugie" group, featuring Steve Marriott, Peter Frampton, Greg Ridley and Jerry Shirley will make their first ever nation-wide tour together from October 8.

They will visit nine major cities and give one show a night, starting at 7.30 pm.

Apart from concerts on the Continent, it will be the first public appearance of the group which was launched last April from ex-members of the Small Faces, Herd and Spooky Tooth groups.

This week the group put the finishing touches to their second album due for release at Christmas.

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Wrote MM's Chris Welch: "The second album is much tighter than the first and brings out the voices of Peter and Steve more forcefully.

"It also highlights the fine guitar playing of Peter Frampton, which has been underrated in the past."

The full Humble Pie tour dates are Coventry Theatre (October 8), Leeds Town Hall (9), Birmingham Town Hall (10), Brighton Dome (11), Bristol Colston Hall (13), Queen Elizabeth Hall, London (15), Edinburgh Usher Hall (21), Manchester Odeon (26), and Liverpool Empire (27).

Supporting groups have yet to be finalised.
New release of the week

"And The Sun Will Shine"
C/w "Rain" RCA 1871
A big hit for José!
He arrives in Britain next Tuesday September 30th

Jose Feliciano
And two of Jose's LPs you'll be 'souled' on
"A Bag Full Of Soul"
"Souled"
SF 8006 RD 8006

The success of Colour Me Pop in the M&Ms '69 Pop Poll - it captured the Top TV Show Award - may lead to another LP for them in the future.

The prize, signed by the Top TV Show Award, can lead to another prize in the future.

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9 (11) VIVA BOBBY JOE Equus, President (20) A BOY NAMED SAM ris Magnetic, CBS (22) THROW DOWN A LINE Hank and Cliff, Columbia (23) YOUR CHEIRE AMOUR Stevie Wonder, Tamla Motown (24) SAVVY LADY Rolling Stones, Decca (25) SOUL MIX Joe Dolan, Pye (30) HARE KRISHNA MANTRA Radha Krishna Temple, Atlantic (22) LADY LAY Bob Dylan, CBS (24) MAKE AN ISLAND Engelbert Humperdinck, Decca (25) WET DREAM Max Romeo, Unity (26) CURLY Move, Regal Zophonix (27) THE SECOND THAT EMOTION Diana Ross and the Supremes, Tamla Motown (28) TEARS IN THE WIND Chicken Shack, Blue Horizon (29) EARLY IN THE MORNING Vanity Fare, Page One (30) NO ONE ELSE AT NIGHT Sounds Nice, Parlophone

This record has now been withdrawn by Philips and reissued by Major Minor.

POP 30 PUBLISHERS

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POP 30 PUBLISHERS
MORELLO TO HOLD CLINICS

JOE MORELLO, former Dave Brubeck drum star, will stage a series of drum clinics throughout Britain during October. The clinics, numbering 14 - and sponsored by the UK agents of Ludwig of Chicago and Dallas, Artelier Ltd in cooperation with the various dealers in the towns listed below, will be played at: Adelphi, Bridgwater; Stostons, Gloucester; Reece, Chester; and Drum Centre, Tunbridge Wells.

The clinics are free and will be visited by Joe Morello are: Morden Music, Northwick Park, London; Drum Centre, Newcastle-upon-Tyne, (4); Davison, Warrington, (2); Sparrowd, Northwich; Gswasher Ltd, Southhampton; R.

SCENE ATTACK

SCARLETT/SCOFFEN/SHAW/COBB/CLARK/ PICKering TO SHOW ELVIS FILM

Mr. Burt Bacharach, who has written the theme and incidental music for Elvis Presley's film, will appear at the Melody Maker offices in London on Monday. His work on the film will be discussed in detail.

Two showings planned

On the same bill as the Miles Davis Big Band, two showings of the film will be held:

- On October 1, 2 and 3, the film will be screened at the Edinburg University. On October 1, 2 and 3, the film will be screened at the Edinburgh Playhouse. On October 1, 2 and 3, the film will be screened at the Edinburgh Playhouse.

BUMPERS BERLIN TRIP

BEEFERS SUBWAY: Rights to the film have been sold to a U.S. company. The film will be dubbed into English and released in the States. The film will be dubbed into English and released in the States. The film will be dubbed into English and released in the States. The film will be dubbed into English and released in the States.

TINY TIM DATE

REPRISE recording star Tiny Tim appears in a new film, "Sight," featuring him in the title role. The film, produced by Sight Films, is a picture of Tiny Tim's life and work. The film, produced by Sight Films, is a picture of Tiny Tim's life and work. The film, produced by Sight Films, is a picture of Tiny Tim's life and work.

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LOU CHRISTIE DUE

LOU CHRISTIE, whose latest single is "I'm Gonna Make You Love Me," due later this month, has been dropped by his record company. The company have said that they are not interested in the single and have decided to drop it from their release schedule.

CASUAL TAKEN ILL

HARRY WOODWARD, head guitarist with the Casually, has been taken ill and will be away for some time. He is currently in hospital in London, where he is expected to be discharged soon.
OFFERS POUR IN FOR POLL WINNER CHRISTINE

CHRISTINE: Perfect has been supplemented with offers following her winning of the Melody Maker Polls Singer Section last week.

Among the offers was one for a European tour in October. But, last week, she revealed that the European tour, which was to have been the first of her career, would be postponed for the time being.

Christine was unable to announce any details of the European tour, which includes European cities in Europe, until next week. One offer she is likely to accept however, is an appearance at the Party "B" in Japan next year.

Although she will not make any club or college appearances at this stage, Christine will do radio and TV dates in connection with her tour, according to her public relations manager.

COOTIE: with Ellington band

ELLINGTON TOUR PLUS WILD BILL DAVIS

TRUMPETERS Cootie Williams and Cat Anderson are back with Duke Ellington's orchestra. And organist Wild Bill Davis and trombonist Benny Green will come to Britain with the band when it makes a short tour here in late November, probably in late November.

The band is expected to travel to Europe this week, with tours in France and Italy next month. But, last week, the band was in Brussels, Belgium, for a concert at the Brussels Jazz Festival.

EQUALLS IN CRASH

THE EQUALS were all dead in a deadly car crash on a road accident in Germany early this week, the only survivor, the driver, was injured in the accident.

Worldwide is Eddie Grant and his wife, who have two children. Grant has requested a coroner's inquiry into the accident.

REPORTS that the Katespary's Association at Wootton Bridge, on the Isle of Wight, are hoping to put together a plan for a Festival next year were greeted by Festival organiser Ron Yell this week with the comment: "I'm not worried."

"It'll be just as good," he said. "It's just a very small group of people, and it's a very sound group."

COUNTRY PACKAGES

CHET ATKINS and Skeeter Davis will headline a Country and Western concert at the Albert Hall on November 13.

Precisely the concert will be a tour of Britain and the Continent. Skeeter Davis, who has been signed by George Hamilton IV, will appear at the Albert Hall on tour. All the acts, plus Albin, will appear at the Albert Hall on tour and at the Albert Hall on November 13.

The concert will be broadcast on the BBC, BBC 2, and in 11 countries between November 13 and December 14.

DELANEY DUE

AMERICAN DUO Delaney and Bonnie will be released in the United States in December. They have been billing themselves as the "British Beatle" in Britain in October, and their previous tour in hand for the appearances of Grenade Clearwater Revival and Eddy and John. Delaney and Bonnie are scheduled to appear at the Albert Hall on tour and at the Albert Hall on November 13.

The concert will be broadcast on the BBC, BBC 2, and in 11 countries between November 13 and December 14.

NIGHT WEEK INSIDE STORY ON BLIND FAITH

Star groups use... Sound City Amplification
WILD THING'S HAIR BEATS THE LOT!

THE MELODY Maker Pop Poll results last week revealed a hefty swing to the progressive musical groups and singers although this was to be expected at any time looking back over the changes in the music scene of the last couple of years.

One group who did well both in this and international sections of the poll were Jethro. Their last single "Living In The Past," was featured in both sections' singles placings and the group was voted second most popular British group and in the Brightest Hope ratings... 

It's certainly been a good year for the group. "Living In The Past," having been released, is expected to make a big hit and perhaps more important, their second album "Stand Up," high in the charts, the group look set for an even better 12 months ahead. They are currently working on a third album and a new single, "Sweet Dream," is due out on October 3.

"It's a good song, more in keeping with what people imagine us to be," said Jethro front man Ian Anderson, over lunch in a Fleet Street pub, where his long hair and casual appearance caused raised eyebrows among the short back and sides and grey suits of the waiters.

As a good guitarist soloist from Martin Harris, and bassist and lead guitar with an idiosyncratic blend of horns, Ian has already displayed his string power on some fine records. His own solo record, "Jethro," coming up, "There's too much live stuff," grumbled Ian. "People don't understand what America means to groups like us. It's much more than playing a couple of songs on a tour..."

The group have been busy with tours both in Britain and in America and have another British tour, with Trevor Rabin and Terry Reid, coming up. "There's too many live gigs," grumbled Ian. "People don't understand what America means to groups like us. It's much more than playing a couple of songs on a tour..."

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All the stars, plus Boozo The Wonder Drink

THERE WERE those among the pop business who seemed a trifle baffled by the MM Poll results this year — because they heavily featured musicians and artists from quality groups.

"Never heard of 'er," muttered one plaided showbiz figure, when Christine Perfect accepted the award for the best girl singer in Britain.

The poll results generally were proof of the tastes of the van majority of young people in Britain today — they are progressive by musicians who are honest. And they don't want old-style showbiz-type pop.

REPORTS ON THE MM POP POLL PARTY

In that famous Jewish pub, the Kosher Horses, in Berwick Street. Much of the mob went to the Cottage Club, a haunt of musicians and journalists, where Roy Eldridge won a Who's-and-who's-a-half-the-quickest contest.

Keith Emerson had to requisitise his girl friend from Denmark, model and dancer Klara Lund from certain MM staff photos, while Thunderclap cheerily chanted on about BI SMelderbeck.

Home

Some of the exploding galaxy of beavers ending up at Apple Digging Bees and Jack Bruce albums and others were to Chicken Shack manager Harry Simmons' Flutterby home with Christine Perfect and Stan Webb. Many people pooh-pooh pop polls (thus "pooh, pooh"), but while some may argue over the results, or the validity of the exercise, there is no denying it is a sort of exercise in component and appreciation not to mention Boozo The Wonder Drink.

What could Charles do if the family business folded?

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MERITO
MAMA CASS ELLIOTT MAKES IT ON HER OWN

"FANTASTIC!" said Mama Cass Elliott when told over the transatlantic phone how well her single, "Getting Better," is doing in the MM Pop 30.

"The success of the record is important to me," she admitted. "It shows I am being accepted on my own — and that is something I've worried about ever since I left the Mama's And Papa's.

"Musically, though, it's not quite what I want to be doing. It doesn't satisfy me. It's a good recording for what it is, but you wouldn't exactly call it social commentary and music isn't supposed to be that.

It was relatively easy to record. I didn't require much of the booked time. I think the reason I worked so well was that I knew what I wanted and I was meant to do then there should be a little more in it to satisfy me.

"Supergroup music is very pleasant to listen to, and maybe that is what I'm supposed to be doing. But it's not over the Chinese food — half an hour after taking it I'm feeling hungry again."

"There's a theory in the music business that it is always impossible for a girl singer to find material because there just aren't too many songs written specifically for a female point of view.

"Cass agreed. "I do find it difficult finding material. My voice is very light and more suited to things like 'Dream A Little Dream.'"

"You have a knack of getting this sort of music. That's another reason I'm not totally pleased with the single. I just can't sing heavy material like Aretha Franklin for example — not that I particularly want to sing that."

"It would be great to have the versatility of a Paul McCartney who can do a beautiful ballad then come up with a real heavy thing.

"The main problem in finding material is, of course, that there are more men writers and as they write from experience their songs really have to be sung by men."

In the days of the Mama's And Papa's, the publicity hand-outs seemed rather fond of describing Cass as "cynical."

"I suppose that's more that unfair. I've got to be a little sarcastic, maybe, but with a kind of a humorous thing to it. Actually, I'm very gullible and if anybody tells me anything I believe it."

"Will we see Mama Cass in Britain now she has a new hit?"

"I shall be over on October 16 to do a Tom Jones Show," she told me. "We seem to do it every few months. I am to be in London for around two weeks but I don't think I will be doing any personal appearances."

For one thing I don't have a band together at the moment."

"Right now I'm busy doing a Hollywood Palace TV show with Sammy Davis Jr. and a few days ago I did an Andy Williams show. I also have a new single out in the States and Europe. It's called 'Make Your Own Kind Of Music' which is written by the same people who did 'Getting Better.'"

"I do miss appearing in front of audiences but it's a bit difficult at the moment. I don't want to go on tour right now. I just want to stay home with my little girl. And anyway I do enjoy recording and television."

"I probably will do a tour again soon, though. I can't say when. It will probably be a mammoth tour taking in the States and Europe. The Mama's And Papa's never worked over there and I don't know what the反应s are like.

"At least it doesn't lock me in as the one. In England I always have a great sense of freedom and it gives you a new perspective on your own country when you leave it."

In view of her constant search for material, I asked Cass if she was writing any songs herself.

"I probably haven't written anything for years," she said. "But I felt it was time. It's a bit difficult finding material, I don't want to say. I don't want to feel any limitations."

At the moment Julie is not thinking in terms of her gigs. "I get moments when I want to be on stage," admitted Julie. "There's nothing like being on stage and having people with you. In the studio, you miss the communication which is beautiful when the audience is with you, but I can't go on like I did, to that extent. I'm glad if I did it because I learned so much and then behind me now. There are a lot of things when I was on edge and felt completely exposed.

"Working with Brian was incredible and it was very strange to leave people who you've got so close to. It was weird but I had to go on like that."

"When we eventually get back to work, Julie is hoping to get a guitar as well as singing."

"And I have a few people in mind who I think will be nice to work with. I want to find my own pace. With Brian, it was his pace, the pace of something beginning. It is something to happen, I want to find my own beat, my own rhythm, not musically, but of singing and working. You can't work efficiently in someone else's shoes."

"And I want to change the way I live. With Brian, I saw a lot of things and I didn't see much, travelling all the time. There's so much to see and learn and find out outside of working and being on the road."

CASS: difficult finding material

BY BOB DAWBARN

Interview by Tony Wilson

Since her return from America some five months ago Julie Driscoll, now parted from Brian Auger and the Trinity, has been living in virtual seclusion. But she did go to the Isle of Wight to see Bob Dylan, which has apparently affected a change in her and since then she has been on a much happier frame of mind.

"I've felt so happy since then," Julie told me when I visited her at her South London home last week. "I was really near to a breakdown when I first came back from the States. I was in such a state!"

On her return, Julie wanted a complete change from the hectic, high-pressure life of performing and travelling all over Europe and America with Auger and the Trinity.

She, however, committed to a television play, "The Whits," which will be one of the BBC-TV's Wednesday drama series and is expected to be screened early in the New Year. It is Julie's first serious writing role, in a part specially written for her by hand on herself. The play is in the form of a documentary.

"I nearly didn't do the play," said Julie. "In fact, at the time I said I wasn't going to do it. But it had been planned for a year, it had taken a whole year to get together. So I did it & I was glad when it was done. I enjoyed doing it but I was glad to get it finished."

The withdrawal from singing for the past few months and the rest from working seems to have done a lot of good for Julie. She was looking fresh and healthy and there was no trace of depression as we chatted.

"It's taken a long time for me to get out of the way I've been feeling," said Julie. "If I had some incredibly horrendous or the festival charged me. It was lovely. I've been in similar things but always as a performer and I was never relaxed. I was always thinking "I've got to get it together" but this time I felt fantastic. I just smiled at everybody. It was really nice."

During the time Julie has been off singing, she has done a lot of songwriting, which, she says, has helped her during this particularly difficult period in her career.

"I helped myself away. I wouldn't see anyone. I couldn't see anyone. I wrote some songs which helped with the unwinding, but since the festival I've felt great." In view of the above, "I've been a very calm and things have been on a much more even level. It's the first time I've felt free for four years. I just feel that I want to do what I want to. I start an album in three weeks and I shall do it in my own time, although it's not going to make any difference."

The cancellation of her engagement at the London Palladium and the subsequent change of Heartland has been a set-back for Julie who was looking forward to playing the Palladium next month.

"I'm sorry about that," she said. "But I can't do anything about it. I suppose it's a good thing I'm not doing it. It's a bit like the old days when you used to have a regular gig and you were always thinking in terms of the next one."

"I'm glad I didn't do it because I learned so much and then behind me now. There are a lot of things when I was on edge and felt completely exposed.

"Working with Brian was incredible and it was very strange to leave people who you've got so close to. It was weird but I had to go on like that."

"When we eventually get back to work, Julie is hoping to get a guitar as well as singing."

"And I have a few people in mind who I think will be nice to work with. I want to find my own pace. With Brian, it was his pace, the pace of something beginning. It is something to happen, I want to find my own beat, my own rhythm, not musically, but of singing and working. You can't work efficiently in someone else's shoes."

"And I want to change the way I live. With Brian, I saw a lot of things and I didn't see much, travelling all the time. There's so much to see and learn and find out outside of working and being on the road."

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A change is due for Gary Burton

Gary Burton is currently getting a lot of flak. "Flakes of dishonor," he says, that changes in his music may be imminent.

"Two months ago I started to think that maybe next year I'll try to make some kind of change. It's the kind of change that's part of the concept of the music," said the very articulate young vocalist whose quintet is currently providing its own brand of controversy at the Ronnie Scott Club.

I can't wait till something's coming, be it with or without it. The plan is to keep it up until the group will have to change.

I'm very happy with the line-up. I feel that this is the line-up that I need in order to get the space and freedom that we need in order to continue.

A larger group would be an economic burden, and I don't think that it's possible to keep a group of that size together.

Expense is a factor, but I believe that the amount of work is increasing too.

Over the three years of playing Frank leader's material, I have become more and more satisfied with the bassist's work. The bassist's work is essential to the group's sound.

Steve Swallow has been a key player in the group for a number of years, and he has helped to define the group's sound.

While Goodwin is a master of the instrument, he is also a master of the group. His understanding of the band is what makes the band function as a unit.

Burton has been criticized for not having a sense of humor, but he is a man of humor.

He believes that humor is an essential part of the music that he plays.

"I think that humor is an important part of the music that I play. It's important to have a sense of humor in order to keep the band going.

"The group is a very serious one, but I think that humor is an important part of the music. It helps to keep the band going, and it helps to keep the audience interested.

"I believe that humor is an important part of the music. It's important to have a sense of humor in order to keep the band going, and it helps to keep the audience interested.

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Unsophisticated, but something original

KARLHEINZ STOCKHAUSEN: most influential modern composer in Europe.

According to a number of eminent critics, if you name the most influential recording artist in contemporary music, the name KARLHEINZ STOCKHAUSEN is likely to come up. 

It is a name that is not new, and it is a name that is not likely to disappear anytime soon. 

KARLHEINZ STOCKHAUSEN is the composer of the hit single "Natural Turn of the Fat Matter". The song became popular after being featured in a popular television show, and its catchy melody and upbeat tempo have made it a favorite among fans of contemporary music.

In this article, we will explore the life and career of KARLHEINZ STOCKHAUSEN, one of the most influential composers in modern music.

KARLHEINZ STOCKHAUSEN was born in 1928 in Germany. He began his musical education at a young age, and by the time he was a teenager, he had already composed several works. 

In the 1950s, KARLHEINZ STOCKHAUSEN started to experiment with new forms of music, and his compositions began to attract attention from musicians and critics around the world. 

One of his most famous works is "Wintermusik", which was composed in 1960. The piece is known for its use of electronic music and its complex rhythms and harmonies.

KARLHEINZ STOCKHAUSEN’s compositions have been performed by orchestras and ensembles all over the world, and his work has had a significant influence on contemporary music.

Despite the challenges of composing in an ever-changing musical landscape, KARLHEINZ STOCKHAUSEN has continued to push the boundaries of what music can be. His work continues to inspire musicians and audiences alike, and it is likely that he will continue to be a significant figure in contemporary music for many years to come.

In conclusion, KARLHEINZ STOCKHAUSEN is a composer whose work has had a profound impact on modern music. His compositions are challenging and thought-provoking, and they continue to inspire musicians and audiences around the world.

This article is a tribute to the life and work of KARLHEINZ STOCKHAUSEN, a composer whose music is as unique as it is timeless.

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AT FIRST sight, 21-year-old Robert Plant's sudden rise to fame with Led Zeppelin might seem to be a classic case of overnight success. In fact it wasn't that way at all.

Robert knew how hard, and how much like hell, when things went wrong. When he received the offer from guitarist Jimmy Page, who then resided in the Zepppelin, he was at a particularly low ebb.

But my hand was breaking. I thought I could really take this to the bank. As if.

"I was at the other end of the road, I have to express it in this way. I'd been a bit down, I was just a bit low, and I thought, right, maybe I should pull it together."

That's it. That's the story. It was like Buffalo Springfield. That made me realize that maybe I was magic, or could be combined with meaningful, beautiful live music. It was a big property for me. You know the Springfield's 'Stuck?' That's the sort of thing I mean.

Then everyone began boasting about the group up in the world, and I couldn't see it. I'd rather be in the Youngbloods or Poco, who I reckon aren't the greatest musicians, in a world like that. I mean, the music was there, and I wasn't going to let the chance pass by, coming after Moody, Johnny, and Billy Joe and the others. My old Poco albums really were produced in the right way.

Anyway, slightly later on by my manager, the band started. The material from the States, I think, like Buffalo Springfield. It was there, and I couldn't see it. I'd rather be in the Youngbloods or Poco, who I reckon aren't the greatest musicians, in a world like that. I mean, the music was there, and I wasn't going to let the chance pass by, coming after Moody, Johnny, and Billy Joe and the others. My old Poco albums really were produced in the right way.

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National blues convention

REPORT BY MAX JONES AND TONY WILSON

The Second National Blues Convention took place at London's Conway Hall on Saturday and Sunday and was, by general consent, an enjoyable occasion and a success. There is talk of another next year, but no certainty. All the halls and byways in town, and that includes the passage from Red Lion Square to the pub, were regularly occupied. The Blues Unlimited record and literature stall in the entrance hall was well patronised, and every passage and cubby-hole, in the notice-board foyer, was occupied by the stalls exchanging views on the mortgage business, Railtrack, Markas, “Hit the Wall” records, etc. Two discussions and the film screening were held in the Library Room (where the Big Bill and Eriko Dhanden films were shown) while the Workshop proceeded in the Small Hall almost non-stop under the hoisting of Alex Leorn.

The Workshop, as last year, was a highly popular feature of the Convention, with all the participants we spoke to seem to have enjoyed it. Alexis notes that the musical standards were whole1y admirable, higher than before.

Events

Mike Raven was all about the place again introducing the main events with his customary cheerful air, and amongst the scheduled speakers and helpers were America's Nick Pelle, of Yazzoo Records, Britain’s Paul Oliver, Liverpool's George Melly, Australia's Bert Street, and such UK reissue specialists as John Leadbetter and Simon New. The Paul Whiteman (who really is a new act) was the lead act on Sunday, and through an exciting set that included brother Mike's lead, John Leadbetter and Simon New, the band showed they provided a nice contrast.

Version

With her spotty, Jo Ann Kelly really got things swinging for the band that included together Dave, Ryan, Steve and Pat. With her on the vocals and Butch Ryan on the piano, the set opened with "Rock and Roll," and in it, Jo Ann belted out the vocals and Butch Ryan playing some fine guitar. The concert finished with "Rock and Roll," and the audience was really Buckin' the Gulf Coast and was given a good fist full of the right stuff up, a nice punch to the show, especially when most of the audience stayed to take part in the final number.

Solid

Sunday's programme again began at 10.15 and was a full-scale event which included piano, horns and the like, as a group in the Small Hall and again in the Main Hall. The Bonnie/London Boogie Band conducted a discussion in the Club Room, and there was a film showing of some of the key points in the whole operation. After lunch, with blues re-recognition of major blues, the Sunday afternoon concert was a solid start with the Chicago-type blues of the Northwars. Numbers from the Hula and the Crudup were sung by Bob Groom. And Charlie Miller, whose latest on the Jump and Shout label was said to be very good. The first day of the Convention (on Saturday) was well attended, and from 10.15 in the morning, the workshops and film shows showed that the music was in a good mood.

In the evening, from 7.30, a concert featuring Mike Raven, Alexis Korner, J.J. Cale, and the Thunderbirds and compere Mike Raven gave the British blues scene a real boost. After strolling around the stalls, the workshops and film shows showed that the music was in a good mood, with the main act being the Thunderbirds. There was a good light of the evening, with the acoustic guitar, and a good image of a popular guitarist, singing and harmonising on the stage, Pete Townshend, and between them they provided a nice contrast.

Korner standards were higher

Ron Skinner (guitar), Stuart Witcher (bass), and Bruce Langman played tough guitar. Ernie DeRico joined his backing group, completed by drummer Mervyn Wright, for "Back To The Shack," "Barbarian," and two or three more, giving a very pleasant show. This team was followed by the Blue Shadows, "How Long," and other traditional versions of keep-guitar—Arbee Stidham's "Body," "Don't Be Belittled," and "Midnight Special" were all well received. He then showed his range with "You're The One," "Evil Blues," "The Breeze," and "The World's On Fire," and "I'm A Man." The group was really outstandingly good, with a solid sound, and the music was really high-quality. Bob Groom. And Charlie Miller, whose latest on the Jump and Shout label was said to be very good.

Re-make

Still and all, the morning sessions were rewarding and it was interesting, for example, to re-make the 1950s acquaintances of author-singer-songwriters, with Orange Grove, Kingman, and the like, over here with Country Joe and the Fat and taking part in the Convention. "I haven't heard music like that for about ten years," he said. "It is like myself, but you don't hear it in Chicago anymore. And it's louder than the Chicago band. You see, very few of them can afford amplifiers as big as that."
Fleetwood Mac present

Then play on

Oh well

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I'm a one gig a week man says Dave

THE AIM of most jazz musicians is to be able to play as often as possible. Not so Dave Holdsworth, the trumpeter who is best-known for his work with Mike Westbrook and now leader of his own quartet.

"I'd be able to play more if they'd give me the work," he says. "That would keep me quite happy.

The reason for this attitude is that Dave is not a professional musician in fact he's quite happy with his "day job" which is lecturing in Liberal Studies at Woolwich Polytechnic.

But at the moment I've only got one gig a month for the quartet," he adds. "The next date in the book is October, and it doesn't seem to be getting better.

But when he was seven Dave began to play cornet in a brass band. He was a great enthusiast at a fairly early age, and at Keble University from where he was to play with a variety of bands.

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In 1964, in the height of the Beatlemania, Ornette Coleman was at the Fairfield Hall with his own quartet, and was warned anything but what certainly gives the impression of a shock.

"I've never heard Ornette or any of these jazz groups at that time, but I had a good drummer and a strong bass player, and we just played three of my numbers in a pretty avant-garde way. We were lucky to get the truth at all, really, because we got them in place quite early, and we couldn't have played the music Peter Claxton hadn't stood for us.

But the thing, which turned me on at that time was the Gerry Mulligan group with 'Chet Baker' that had just come out. I heard the 'Mingus Plays trumpet with Dooly' and I was very impressed. Holdsworth came to London in 1964 and was a regular jazz performer some time as the sophomore below John Westerly last year.

I joined him in 1967 and asked him if he would allow me to join him. We got a trumpet, but he called me and asked me to provide the sound. Wexly's a funny writer. When you re his horns, he said, "Oh, no. Third horn is all right."

But I was very pleased to play in with Ornette Coleman and plonks it on the turntable. What would your reaction be? Some members of the establishment would still have as much as to say to be honest, it's a musical, but I think it shows the man who really loves jazz and wouldn't jump for joy at Ornette's happy urgency.

I mean, just feel the alto's singing opening that's "The Happy Days" in which Coleman has reached the ultimate in self-evolution. This is what jazz is all about, and if you can't be moved by his exultant approach, you don't love jazz as a living music.

The very essence of the entire jazz tradition is summed up in Coleman's music. It's everything from the lush orchestration of the big bands, its lushness and power, and the delicate, insinuating beauty of the ballads.

Now that the saxophonist has been playing over ten years, I find it hard to believe that people still talk of him as being a musical distance, and they do.

I think the music is such that he now sounds relatively conservative alongside Albert Ayler or Pharoah Sanders. But Charlie Parker and Ornette Coleman are sort of the same breed of jazz innovator. In fact he is the same today without his influence as he was without his influence of the late John Coltrane.

The fact is that Coltrane was the very first musician to come along and kick the long-established cornet and tenor saxophone group, leaving the way free for pure improvisation. When jazz was and was, there was no need for improvisation. From the last conception, the music was pure, there was no need for improvisation. From the last conception, the music was pure, there was no need for improvisation.

Some things, which turned me on at that time was the Gerry Mulligan group with 'Chet Baker' that had just come out. I heard the 'Mingus Plays trumpet with Dooly' and I was very impressed.

The first time I heard Coleman was at the opening of "An Evening With Ornette Coleman" for a complete group in jazz and the quartet. Nearly every thing I've ever heard of Ornette Coleman, and that is the moment I'm lucky I've ever heard of Ornette Coleman.

You have to imagine that he was the man who brought the concept of the free improvisations of the late John Coltrane for a complete group in jazz and the quartet. Nearly every thing I've ever heard of Ornette Coleman, and that is the moment I'm lucky I've ever heard of Ornette Coleman.

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CAUGHT IN THE ACT

A vote for Wilson! (Pickett, that is)

PIckett: had the Albert Hall on its feet

THE WHO

I FORGET the name of the Who's new lead singer at first, but it suits the Who to a fine degree. Perhaps it's an indication that they can't be put down for long, that they can change from one shape to another. The Who could have been an extremely self-satisfied group, but they don't seem to be. They are an extremely versatile group and they have made no secret of the fact that they will try anything that they think will work. And they do work. The Who are one of the hottest groups on the scene, and they have a real following. The Albert Hall on its feet, and we were only additive noise.

Oscar Peterson

Oscar Peterson was one of the stars of the weekend. He was at the Albert Hall on Sunday night, playing a solo piano recital. Peterson is a master of the piano, and he has been gaining in popularity in recent years. He was the first solo artist to perform at the Albert Hall, and he received a standing ovation. He played a series of blues and jazz numbers, and the audience was enchanted. Peterson is a master of the piano, and he has been gaining in popularity in recent years. He was the first solo artist to perform at the Albert Hall, and he received a standing ovation. He played a series of blues and jazz numbers, and the audience was enchanted.

Country Joe

If anyone really wants to start a revolution, they should try building a boat. That's what Country Joe and the Fish did. They built a boat in a barn behind a trailer in their house, and they sailed it across the country. The boat was called the Greenpeace, and it was a symbol of the anti-war movement. Country Joe and the Fish were a popular group in the late 1960s, and they were known for their anti-war songs. They were one of the leaders of the anti-war movement, and they were one of the few groups who were able to get their message across to the public.

Hyde Park

Elections kicked off the last week of the weekend, and Hyde Park was a popular meeting place. The band was a popular group in the late 1960s, and they were known for their anti-war songs. They were one of the leaders of the anti-war movement, and they were one of the few groups who were able to get their message across to the public.

John Surman

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Herman

The humanistic setting of the weekend was a source of debate. The band was a popular group in the late 1960s, and they were known for their anti-war songs. They were one of the leaders of the anti-war movement, and they were one of the few groups who were able to get their message across to the public.

Tony Oxley

The more advanced, or hip, of the weekend's characters was Tony Oxley, a character who was well known as a figure of the English underground. He was at the Albert Hall on Sunday night, playing a solo piano recital. Oxley is a master of the piano, and he has been gaining in popularity in recent years. He was the first solo artist to perform at the Albert Hall, and he received a standing ovation. He played a series of blues and jazz numbers, and the audience was enchanted. Oxley is a master of the piano, and he has been gaining in popularity in recent years. He was the first solo artist to perform at the Albert Hall, and he received a standing ovation. He played a series of blues and jazz numbers, and the audience was enchanted.

Stan Tracey

The Ronnie Scott Club was a popular meeting place on Sunday night. The band was a popular group in the late 1960s, and they were known for their anti-war songs. They were one of the leaders of the anti-war movement, and they were one of the few groups who were able to get their message across to the public.
"LOUIS ARMSTRONG?" said the tough, grizzled cab driver as we sped through New York's Spanish Harlem towards the bridge from Manhattan to Long Island. "A real man, a credit to America and a credit to his race."

We drove on across the bridge towards Corona, where Louis has lived for more than 27 years now in an unpretentious, clapboard house, a quiet, friendly spot, with neighborhood kids playing outside his front door, and three generations of friends scattered all over the district.

Louis's charming wife Lucille had invited me to have dinner with them at the house, and I accepted. A great privilege for a long-time Armstrong fan and a chance to see for myself and NM readers just how Louis is today, after years of illness, anxiety, and doubt about whether he will ever play again.

TRIM AND FIT

And I can report, after six delightful hours in the company of Satchmo and Lucille that he is fit and well recovered from his serious kidney illness. He is very active, and already thinking of his next engagement with a new band.

The music world may not realise it, but 1960—Satchmo's 69th year—was almost the year when the obituaries were written for the greatest trumpeter the world has known. Louis knows that and appreciates his recovery. And so I went to the house where he was born in 1901, and met his speed and I heard this at the Beatle's home. The reason is: to hit the whole bit beyond the beat, too. He's very, very long. Louis has lived for more than 27 years now in an unpretentious, clapboard house, a quiet, friendly spot, with neighborhood kids playing outside his front door, and three generations of friends scattered all over the district.

Louis is indeed trim and fit. His Stereo player is in the living room, and the house is filled with the sounds of Louis and his charming wife Lucille had a library of musical records, his stereo player, and the doctor's advice: 'You got to die sometime.'

The Armstrong house is a detached, narrow house standing in a narrow alley and a half block from an airport. The living room and bedrooms are on the top floor, and the doctor said: 'You don't have to die in your sleep, you don't have to die in your sleep.'

Louis Armstrong is recovering New York from a near fatal illness. Here, in an exclusive series, Louis talks about his health, his home, his hopes, his future...
At the party, the music was provided by Brooks ?Bridge, an American heavy rock band. With his characteristic open-heartedness about music, Louis told me he really dug listening to the band.

"I enjoyed it. Everyone was dancing round the pool or having a swim. It was real nice. The band were very young kids, but they said I was having 18,000 dollars a night and that ain't no joke! I appreciate these young cats. They appreciated us when we was young. I think it was nice. They put something on the ball. You wouldn't expect me to do all that but they used a valid style, and it all came from us anyway, you know. But I wouldn't say it wasn't good and I enjoyed listening to it."

**BOOTIN'**

"Some people say it's not music, but it's gotta be music, but what kind of music? There's all kinds of music; and the most of it is good and bad. I see people sitting in the corner talking. To me it was something, you know. I'd been in so long, I enjoyed it.

I asked Louis if his enforced layoff and hospitalization gave him a chance to think about things about his life and his music.

"I wasn't depressed or nothing like that. My life has always been the same whether I'm sick or well. So, no tears, I never have to ask nobody for nothing. I get three meals a day and that's more than I've been getting. Some people want too much anyway. So, I've been right in this neighborhood for 25 years, since three generations, and all my neighbors, we love each other.

"I'm into other neighborhoods and everything's destructive and things are so bad, but here, every generation respects us. They all come back to visit Aunt Lucille and Uncle Satchmo. That's the warmth. People here know that I wasn't feelin' good. They didn't bother me. I just had the friends. I wanted to come here. That day I had — the neighbors kids came round. These are the things I live for."

Outside the cries of the kids had stopped as it grew dark. We went downstairs and joined Lucille in the living room where she served a delicious salad and chicken meal, cooked by herself — "Southern-style". Although she was born in New York City. And even though Lucille is Catholic and Louis is not, they say grace at every meal.

During the meal, I asked Louis what his plans for the future were once he was given the okay to go back to work. He had already told me that his chops were still in good condition — indeed, he proved it with a few bars on his favorite bopper trumpet — and that he pronounced the trumpet every day without fail.

"Well, I always want to stay before the public. Music's my life. I'll always be around music. Maybe I'll teach and I was just saying, I came from the church singing and I still have my hip salve, that keeps my lips strengthened as strong as the day when I finished before my illness."

**PERFECT**

"But I'm warmed up and I'm ready to go back to work anyway. I do plan to get the band together again and I'm hoping to start again round Christmas time or something like that. I don't know whether I can get the same musicians as I had before, but there are always good boys about and around November-time I'll probably go into rehearsal again to get things together.

After a perfect evening with two courtesies human beings, Lucille called a hore-car to take us back to my Manhattan hotel. With many invitations to "come again soon," I left with Lucille's parting remarks in my mind.

"Sure am glad you came, Pops," he said, "You sure did bring me up tonight."

Like always, Lucille, likewise.
THIRTY YEARS OF SINATRA

EDITED BY LAURIE HENSHAW

BACK IN '44 WHEN THE BOBBY SOXERS RIOTED

DECEMBER 12th, 1938: A son— Anthony Dominic— was born to Martin and Natalie Sinatra, Sinatra, Nat— was a bantamweight boxer, bouncer and bartender. Mother was an active participant in the local political activities. Place of birth was Hoboken, New Jersey.

1939: During this year, Sinatra entered into the legendary Major Bowes "You Hear Me, You Bet" radio program. He was paid $5.00 per week.

September 9, 1939: As a member of the Hoboken Four, Sinatra— he was then listed as Stephen Gargiulo— was signed by the Capital Theatre. The quartet made a one-night engagement at the Cohan and Weil's in Hoboken. The band was reinstated at the Capital Theatre May 11, 1940, with the addition of Anthony "Tony" Scarcella on drums.

January 30, 1940: Wedding. His one child, Tina, would be born on April 2, 1946.

October 26, 1940: A small song called "My Heart and Melancholy Mood" was recorded.

January 20, 1941: Sinatra recorded "I Got A Woman" for Columbia Records.


1944: Frank Sinatra's first album, "Songs for Swingin' Lovers," was released.

1945: Sinatra signed with Columbia Records. This week, the Melody Maker is proud to pay tribute to Frank Sinatra, who turned 30 this week.

1955: The Sinatra film for 1955 was "Suddenly," released by Columbia Pictures. It was Sinatra's first film to be released in Technicolor. It was also the first film to be released with a soundtrack album.

1957: The Sinatra film for 1957 was "From Here To Eternity," released by Columbia Pictures. It was Sinatra's first film to be released in Cinemascope. It was also the first film to be released with a soundtrack album.

1960: The Sinatra film for 1960 was "Viva Las Vegas," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1965: The Sinatra film for 1965 was "The Man With The Golden Arm," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1970: The Sinatra film for 1970 was "Bugsy Malone," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1975: The Sinatra film for 1975 was "New York, New York," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1980: The Sinatra film for 1980 was "On the Waterfront," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1985: The Sinatra film for 1985 was "The Harder They Fall," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1990: The Sinatra film for 1990 was "A Fish Called Wanda," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

1995: The Sinatra film for 1995 was "The Man With The Golden Arm," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

2000: The Sinatra film for 2000 was "The Harder They Fall," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

2005: The Sinatra film for 2005 was "A Fish Called Wanda," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

2010: The Sinatra film for 2010 was "The Man With The Golden Arm," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

2015: The Sinatra film for 2015 was "A Fish Called Wanda," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

2020: The Sinatra film for 2020 was "The Harder They Fall," released by Columbia Pictures. It was Sinatra's first film to be released in widescreen and stereo sound. It was also the first film to be released with a soundtrack album.

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many happy returns....

We know there will be, with 'A Man Alone'
& 'The Sinatra Family Christmas Album', both scheduled
for later this year, and his two current successes 'Cycles' & 'My Way'
all on Reprise, of course.

Warner Bros.-Seven Arts Records Ltd 69 New Oxford St WC1 01-836 9381
HANSON ON ALL

SOUTH IN SESSION

BY ALAN DELL

honoraty president of the Frank Sinatra Music Society but what that famous deejay.

Sinatra daily replied the fraxl until in original place, but it was the same signal that covered the same, realization. The song was his own. The messengers perished, the worst had been a heavy weight, but very soon the song was back on the air. But very soon the song was back on the air. But very soon the song was back on the air.

Example

I said: "Let me give you an example of what happens when you're in command of a situation. Suppose you have a song that you like, and you've written it for the piano, and you want to hear it with the orchestra. Then you go to your publicist and say, 'I want to hear this song. I want to hear it with the orchestra.' And he says, 'Okay, we'll do it.'"

Settled

"I said: "I always settle my accounts. That's the way I do it. You know they're not going to be paid in check, you know they're not going to be paid in cash. You know they're not going to be paid in cash."

HANSON ON ALL

I have been asmr to meet hundreds of fans today. I've been to a number of functions that I always have. I've been to a lot of functions that I always have.

How the ‘others’ rate Sinatra

BY JOHN GEE OF LONDON'S FAMOUS MARQUEE CLUB

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HAROLD DAVISON

SITTING in his heartland of Washington State, Frank Sinatra spoke of Frank Sinatra. He did not give up on life, but rather saw it as an adventure, a never-ending journey through the world of music and art. In his words, "Life is a wonderful journey, filled with endless possibilities."

Have you heard Sinatra record stories?

Yes. I was born in New York and I have listened to Frank Sinatra records since I was a child. He was always a big influence on my life, and I have been a fan of his music for many years.

Have you ever met Frank Sinatra in person?

I have not had the opportunity to meet Frank Sinatra in person, but I have read and heard stories about him from those who have.

What are your personal memories of Sinatra's music?

I remember hearing his music as a child, and it has always stayed with me. His voice, his songs, and his passion for music have inspired me throughout my life.

Is there a specific song or album of his that you particularly enjoy?

One of my favorite albums is "June is Bustin' Out All Over," which features songs like "Hello, Young Lovers" and "My Way." I also enjoy his duet with Billy Strayhorn, "The Way You Look Tonight." His voice and the way he sings are truly remarkable.

Do you have a favorite memory of Sinatra's music?

One of my favorite memories is when I heard him perform live at the Hollywood Bowl. The way he connected with the audience and his ability to captivate them with his music was simply awe-inspiring.

What advice would you give to someone who is just starting to explore Sinatra's music?

I would advise them to start with his early recordings and then move on to his more contemporary work. His music spans several decades, and there is something for everyone to enjoy.

Have you ever seen Sinatra perform live?

I have not had the opportunity to see him perform live, but I have seen many of his recordings and videos, and his on-stage presence is truly unforgettable.

What do you think sets Sinatra apart from other musicians?

Sinatra is unique because of his voice, his style, and his ability to connect with his audience. He was an artist who was able to express his feelings through his music, and his recordings are a testament to his talent.

Is there a specific moment in his career that you find particularly inspiring?

One of the most inspiring moments in his career is when he returned to the public eye after a long absence, and his performance at the 1969 Grammy Awards, where he sang "My Way" and "I Got Life," was truly unforgettable.

Do you think Sinatra's music will continue to influence future generations?

I believe that Sinatra's music will continue to inspire and influence future generations, as his songs and performances are timeless and will always be enjoyed by music lovers of all ages.

What are your thoughts on his impact on the music industry?

Sinatra's impact on the music industry cannot be overstated. He was a trailblazer who helped to shape the sound of popular music, and his influence can still be heard today in the music of many contemporary artists.

Do you have any final thoughts on Sinatra?

Frank Sinatra was a true artist who dedicated his life to music. He was a true legend, and his music will continue to be enjoyed by generations to come.
An epic from the Mac

FLEETWOOD MAC: "Oh Well Pt. 1" (Reprise). An extraordinary project which succeeds on all levels, and will undoubtedly give the group their biggest hit to date - if there is any justice. They have boldly plunged into a two sided epic, which runs the gamut from violent rock to classical Spans in guitar sounds. The vocal on part one has the same kind of aggressive impact of the Who's "My Generation," and is recorded with a most curious kind of echo. The guitar work is extremely exciting and part one will make national radio programme material.

FAT MATTRESSES: "Natural" (Polydor). Doug Loring's little band made a rather unimpressive first impression on their non- appearance, and their final appearance was just as disappointing. The group were serviçosd into the line up, and as a result their performance was seriously affected by poor sound balance. On record however, they have something to offer and Noel is playing surprisingly well after his years as a session player.

Balance

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NEW POP SINGLES

BY CHRIS WELCH

Blessed

By Tom "Bunny" Tur e: In "Time
For The Love Of Don" (Down Town). Production and engineering by
Doug Loring, who also did the executive production. The group have been with his label for four years, and this marks their first major release.

CARLA THOMAS: "Uncloudy Day" (Soul). Carla is a chapply beat box diva, with the blandest voice of all the soul stars. She is certainly not a natural recording material for soul, but it's under ultra- rare, and she is comfortable and convincing. Peter Banks: "Angel Of The Morning" (Soul). Peter Banks was a member of the Chicago-based group "The Boppers," and has just completed a successful tour at Bailey Street Club. He is also involved with the "Soulful" and "Soul Jazz" labels.

NEW POP ALBUMS

The Beatles: are better

BEATLES: "Abbey Road" (Apple). A vast improvement on their last album, this one having far more content and positive. The music is generally good, although Paul McCartney tends to be lost on the occasional track. The group's consistent strength is in their songs, and the album is strong in that department. McCartney is quite a writer, with songs like "I Want You (She's So Heavy)."

CARL STONE: "Return To Innocent" (CBS). Stone has a unique style of songwriting, with songs like "I Want You (She's So Heavy)" and "Come Together." He is a member of the band "The Boppers," and has just completed a successful tour at Bailey Street Club. He is also involved with the "Soulful" and "Soul Jazz" labels.

ROLDERS "Through The Eyes Of A Dreamer" (Big Hits Vol. 2 (Deco). It seems an odd choice to pick a song from their debut album for their second release. The song is not very strong, and the overall quality is not as good as the debut album.

JOHNNY MUSCLES: "Clouds" (CBS). Another strong album from one of America's most innovative bands, the group have been gaining a lot of success with their unique style of music. A great album, with songs like "I Want You (She's So Heavy)" and "Come Together."
Electrifying stuff from Don Cherry

GEORGE WEIN

GRAPPLEY SMITH

FIDDLEBAR... and if you don’t listen something strings would better ignore this item. All these are practical

GRAPPLEY and Smith (Smith’s own “Only Time”) and ends with a trip of violin once more.

The plot, however, is as confused as the rest of the record. A lot of good moments here, but the whole thing is a little too much to digest. The music is professionally done, but the overall effect is a little disappointing.

Wrong clues

WOW

WAYNE SHORTER

FRED HAIR

DIANA ROSS

DAVID RUFFIN

MARVIN GAYE

EMI

lowdown on motown

THE TEMPTATIONS

DIANA ROSS AND THE SUPREMES

DAVID RUFFIN

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25 MILES OF STARR

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Bacharach and progressive pop

BY ROSTYN ELD RIDGE

Burt Bacharach, one half of one of the most prolific songwriting partnerships in the world, has been a driving force behind some of the greatest hits of all time. His music has been heard in countless films and television shows, and his sound has been influential to countless artists.

With hits like "Raindrops Keep Fallin' on My Head," "Walk on By," "That's What Friends are for," and "What the World Needs Now Is Love," Bacharach's music has touched the hearts of listeners around the world. His songs have been covered by countless artists, and his influence can be heard in the work of many modern pop artists.

Bacharach's music is characterized by its catchy hooks, lush harmonies, and emotional lyrics. His songs are often about love, loss, and heartbreak, and his music has a way of resonating with listeners on a deep level.

In this edition of Melody Maker, we explore the music of Burt Bacharach and his partner Hal David, and we take a look at some of the most popular songs from their career. Whether you're a fan of their music or just curious about their influence on the music industry, this edition is sure to be of interest.

With a focus on their work in the film and television industry, we take a closer look at the music of Burt Bacharach and Hal David. We explore their collaborations with some of the biggest names in Hollywood, and we take a look at some of their most iconic songs.

This edition also features exclusive interviews with some of the artists who have covered Bacharach's music, and we hear from the artists themselves about how they've been affected by his music. Whether you're a fan of their music or just curious about their influence on the music industry, this edition is sure to be of interest.
ONCE in the folk music scene we tend to think of Britain and America but, in fact, the revival has spread much further. One place that has had an important scene for some time is New Zealand.

The folk scene in New Zealand virtually started in 1965 when Al Campbell, Hamish Samplers, and Simon Wainwright helped form the Al Jolson Folk Club in Wellington. The club has been a regular feature of the Wellington folk scene ever since, and has been the breeding ground for many of New Zealand's leading folk singers.

New Zealand is unique in that it is actually an English country but with a strong Maori influence. New Zealanders are very proud of their heritage and have a deep respect for the traditional folk songs of their ancestors. This is reflected in the folk music scene, where there is a strong emphasis on the Maori and Polynesian traditions.

The folk clubs in New Zealand are very active and there are regular folk music festivals throughout the year. The most well-known of these is the New Zealand Folk Festival, which is held in Dunedin every year.

In addition to the folk clubs and festivals, there are also a number of folk radio shows and publications in New Zealand. One of the most popular publications is the New Zealand Folk Musician, which is published quarterly.

New Zealand's folk music scene is also supported by a number of record labels, including the famous Red and White label. These labels have helped to promote the work of many New Zealand folk musicians, and have contributed to the growth of the scene.

In recent years, New Zealand's folk music scene has begun to attract more attention from overseas. This is partly due to the success of some New Zealand folk musicians, such as Maddy Prior and The Strawbs, who have gained a following outside of New Zealand.

Overall, New Zealand's folk music scene is a vibrant and thoroughly unique scene, which has contributed to the growth of folk music in the world as a whole.
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Sunday, September 30th
Bring back the band, Jones–Lewis, of course.

THAD JONES and Mel Lewis have their own orchestra in the world — but none, I hope, in every country where they play. So far as the orchestra in England is not as well known to those who have not heard them play have missed one hell of a sound — GEORGE BENNETT, Blackburn, Warrick.

-- LP WINNER

WITH ALL respect to the public given to the ventures of some vocal groups, it is not time that light was thrown on the fantastic Ventures. One or two of their most instrumental numbers do not strike gold, but the majority of the group buying public isenchanted with their sound—and with the British buyers who go on the right road.

Statistical proves that the Ventures have sold more than 20 million of their recordings in Japan alone, and at one time lead five albums in the American charts at one time. -- KEITH GLICKSON, London, W. 11.

ROBERT PATerson

JACQUES LOUSSIER TRIO

with Pierre Michelot and Christian Garros

PLAY BACH

AURIFUR TOUR, 1969

TUES. OCT. 7th
CHATHAM
CHRISTCHURCH HALL

FRI. OCT. 10th
ROYAL FESTIVAL HALL

SAT. OCT. 11th
BOURNEHALL

SUN. OCT. 12th
SOUTHEND-ON-SEA

MON. OCT. 13th
PORTSMOUTH

TUES. OCT. 14th
HORSEBY

WED. OCT. 15th
LIVERPOOL

THURS. OCT. 16th
SHEFFIELD

FRI. OCT. 17th
MANCHESTER

SAT. OCT. 18th
YORK

MON. OCT. 20th
BIRMINGHAM

TUES. OCT. 21st
BIRMINGHAM

WED. OCT. 22nd
LEICESTER

THURS. OCT. 23rd
CROYDON

FRI. OCT. 24th
CAMBRIDGE

SAT. OCT. 25th
SLOUGH

SUN. OCT. 26th
LONDON

MON. OCT. 27th

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The Belfry Hotel

LICHFIELD ROAD (A.446), WISHAW

SUN., OCT. 23rd

SATURDAY, OCT. 4th

THE BRILLIANT

RAYMOND FROGGATT

IN CONCERT WITH THE FULL

30-PIECE

JOHNNY PATRICK ORCHESTRA

(The Voice and Writing of Raymond Froggatt)

8.30 p.m.-2 a.m.

Admission £1

FOOD THEATRE

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A New Tutor, by John Pearce

Price £1

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