FESTIVALS

JAGGER-FILM STAR

SIGNED FOR NED KELLY ROLE

Melody Maker
MAY 26, 1989

COMING TO BERLIN
with the MM

DUKE ELLINGTON, Stan Kenton, Lionel Hampton, Miles Davis and Sarah Vaughan — these are just a few of the American jazz names appearing at the 1969 Berlin Jazz Festival from November 7 to 9.

The festival this year of the leading jazz events of the year in Europe — and for the fourth year, the MM is running a special feature by air to Berlin.

This year the German capital by Bennett is in jazz activities offers a last weekend listening to names of the biggest jazz names in the world for only 27 guineas.

This low-class price includes the return flight from Luton to Berlin, transport to Luton from central London and return and two nights bed and breakfast in good class hotels in the city.

And free seats for all three concerts.

The full line-up for the festival is as follows:

Dave Pike Quartet, Miles Davis Quintet and Stan Kenton Orchestra (Nov. 7); Newport All Stars featuring Tal Farlow, Kenny Burrell and Red Norvo and the Duke Ellington Orchestra (8) and Ten Years After, Sarah Vaughan and Lionel Hampton and the Intron Circle (9).

The full itinerary of the MM trip is:

FRIDAY, November 7: Leave London by coach at 9.30 am for journey to Luton Airport. Direct flight to Berlin. Lunch served on re-arrival. Transfer to hotel on arrival for two nights bed and board.

SATURDAY, November 8: Morning and afternoon free for sightseeing. Optional trip behind the Berlin Wall to the Eastern sector of the city. Optional West Berlin tour or available. After the evening's concert, there is an all night jazz party (tickets approx 15/6).

SUNDAY, November 9: Whole day free for sightseeing. After the final concert, we return to the airport for the return flight, arriving back in London about 5 am on Monday morning.

All for the incredibly low price of 27 guineas. Remember that the normal air fare alone to Berlin is now over £50.

FILL IN THE COUPON ON PAGE 3 NOW!

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Hodges recovers from heart attack

JOHNNY HODGES. Duke Ellington's polling winning alto saxophonist has recovered rapidly from a coronary seizure, a minor heart attack, and was expected to rejoin the Ellington band this week reports Leonard Feather.

Hodges was rushed from a New York apartment, to be in Indianapolis three weeks after being operated on a couple of weeks in Indianapolis hospital for heart returning home.

A young saxophonist named Gregory Hodge recently played a lot of music at the Academy of Music in Philadelphia.

Jeff Cateson, the bass player who recently returned after 10 months, is now the band's only other man.

Cateson's return at the Vermont Clinic and Dick Wilson (bass), Castle.

They have signed for a second Southern TV series, "Little Big Town".
NEWCASTLE'S FIRST FESTIVAL ATTRACTIONS THE STARS

RAY CHARLES AND GARY BURTON NAMED

THE GARY Burton Quartet, Ray Charles, Memphis Slim, John Dankworth, Chris Barber, Annie Ross, Don Henricke, and classical guitarist Andre Segovia are among the names who will appear at the first-ever Newcastle Festival, scheduled for October 3 to 18.

Directed by Michael Winner, who controls the successful success of the festival, the Newcastle Festival will feature 200 events.

The Festival will open with two performances by Ray Charles in the City Hall (ages 2 and 5). Two days later, Ray Charles will perform in the Festival in Newcastle.

Another major attraction will be the GARY Burton Quartet, which will be joined by the Edmonds String Trio.

Other groups include the Mike Nesterfield Green Peking, The Chris McGregor Band, the Chris McGregor Band, and the Paul Anka String Quartet.

In conjunction with the Festival, the British Film Institute will present the Festival's opening show of 14 films under the title "Film Goes Pop." until Friday.

GARY BURTON: one of many U.S. stars booked.

GARY BURTON, the award-winning pianist, is also one of the stars booked for the Newcastle Festival. Burton, who is also a classical guitarist, will perform with the Edmonds String Trio.

The group was formed in 1952 and has been performing together ever since. They have recorded more than 20 albums and have performed in concerts and festivals around the world.

The Festival will also feature the GARY Burton Quartet, who will perform with the Edmonds String Trio.

The quartet consists of Burton on piano, Hal McKnight on trumpet, Bob Crass on bass, and John Hendricks on drums.

FOUNDBON DUE TO ITALIAN SINGERS

The Italian singers, who are famous for their beautiful voices, will be performing at the Festival. The group consists of Mario Botta, Anna Maria Alberghetti, and Luciano Pavarotti.

NEW FROM CBS

New Singles

4243 Tom Sawyer Cookbook
4244 Bobby Vinton To Know You Is To Love You
4245 Leonard Cohen Bird On The Wire
4246 Linda Scott First Of All
4247 Andy Williams Baby I'm Your Man

New Albums

Andrew Williams
"Happy Heart"
His current big seller

4062

Andy Williams
"Happy Heart"
His current big seller

4062

New from CBS

New Singles

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4244 Bobby Vinton To Know You Is To Love You
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New Albums

Margaret Savage
Sage & Sand
Songs
Inheritance Retail Price: 25/6

褫(363612) Tony Bennett
Tony Bennett's Greatest Hits Volume II

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AS ALL MY LOVING IS SHOWN FOR THE SECOND TIME

MRS WHITEHOUSE THREATENS ACTION AGAINST BBC

MRS MARY WHITEHOUSE'S National Viewers and Listeners Association - watch-dog of TV and radio programme - this week swung into action over the re-screening of Tony Palmer's controversial pop programme, All My Loving.

The programme, All My Loving, first screened on BBC-2 last year, is shown on BBC-2 in colour on Sunday.

Mrs Whitehouse said: "I am very glad to announce that I have instructed my representatives to issue a legal threat to the BBC.

"As this is the second time we have threatened legal action over controversial programmes, I have no doubt that we will have to do it again.

"I am sure that the BBC will not be impressed by such threats.

"However, I feel that the BBC should take this threat seriously.

"I hope that the BBC will take action to prevent the screening of this programme in the future."
The creeping death of the demagogue

WITH a whoop of joy, the bass guitarist leaped off his seat in a small Charing Cross Road record shop. His name was Alan Walsh. The Late Great B.J., in the Alvin, retook our breath in the Melody Maker.

It was an incident that can easily happen in these days of chart-dominated music, where the single is the key to the future for a singer or group. And it is an incident which could well disappear in the near future.

For the influence of the single, for so many years the all-powerful demagogue of pop, is on the wane. Some of the reasons are the price of singles, the price of albums, the increase in the number of singles on the market, the variety of singles, and the effect these factors have on the market and the individual record. Some of these factors are

leaped; Allen's single, 'The Late Great B.J.', which the group had only 20 copies of, was bought out of his pocket. A few people in the record industry believe that it is happening, and that the single market is at last seeing a downturn in sales.

This is a situation which many people in the record industry believe is happening, and that the single market is at last seeing a downturn in sales.

In the first place, there are far more smaller independent companies these days putting out singles, especially the up-and-coming ones. The single market is now more competitive, with the London independent market being less competitive.

And the price of singles has been higher than other media, which is probably one of the reasons why the single market is seeing this downturn in sales.
John Collier helps the pop-jazz entente

The jazz and pop entente continues. This time the help comes with the King Crimson, who next Sunday begin a series of concerts featuring John Collier and one of the best of the new groups around at the moment, King Crimson.

The idea of presenting both groups side by side came from Tony Hall and was facilitated through Mr. Jackson's John Gee. It's hoped that the division between jazz and pop will be broken down, and a lot will depend on the audience at these Sunday sessions, called by the Marquee, New Park.

Says Mr. Suman: "As far as working with King Crimson is concerned, I think it's a gas. I'm not interested in compartmentalizing music. I just hope we'll spark them on and they'll spark us off. I think a lot of people who are going to come and hear us will be young people not worried about names. We just hope they dig it. We are aware of the possibilities. I think it will be a while before people go in the Marquee, but it's not a habit thing and it's happening. It's been a long time since there has been any jazz at the Marquee!"

King Crimson say there's music is influenced by jazz, but the idea of ten years ago. If you applied the label we'd be in the jazz field. We think it's misleading to put things side by side, not in the same way. We're not interested in breaking down atmospheres rather than musical bars.

CAUGHT IN THE ACT

MIKE WESTBROOK:
Magnificently moving experience

THE BIG THREE

THE HAWKERS WEEKLY TONIC

ELLA FITZGERALD

HOWLIN' WOLF

MAHALIA—YOU NEED A HEART OF STONE TO REMAIN UNSMILING
You're not just a pretty face, baby.

Groups like the Move, the Monkees, the Bee Gees, the Tremeloes, the Herd, the Who, the Cream,
Drop into your music shop and find out about Marshall.
Tell the man there you want to get switched on. But don't be surprised if he gets in a short plug for our gear before he plugs you in.
That's something you'll always have to face.
If you want to know more about Marshall, drop us a postcard and we'll send you a brochure.

Marshall
AT THE age of 53, St Louis-born Milford Scott Buckner is enjoying a new reputation as one of America’s leading exponents of swinging, blues-influenced organ jazz. And he’s gaining the French enthusiasts, who which he has been touring regularly since he first came over with George Shearing.

Now he’s engaged on a three-month solo tour of France, which takes in Paris, the Jazz Interprete, a celebrated festival staged in the belly of France, and then on to the beach at Beaulieu. It was something to see and hear as they worked out a set on a top bill, like that of a major jazz band, and there was a sense of looking over the top. It was a moment of the kind of music which Buckner can provide, a moment which has been selling the best of his work, a moment which has been selling the best of his life.

Crowd

I heard the fan for the first time at the recent Brussels Festival. They brought their organ and drum set, a combination which had done well elsewhere, and the crowd was enthusiastic. They were greeted with a wave of applause, a moment which has been selling the best of their work, a moment which has been selling the best of their lives.

Buckner: a joke about Hampton

"When I was in Chicago," Buckner says, "I played with Art Tatum, and I was in a hotel room with him. He asked me if I wanted to hear him play. I said yes, and he started playing. It was fantastic." Buckner laughs. "I thought he was joking, but he wasn’t. He played for an hour and a half, and I was amazed."

BY MAX JONES

He is recognized as the founder of the style of block chord organ jazz. Buckner is known for his "locked hands" piano, which has influenced a whole school of players.

"Any claim to have originated a way of playing jazz, piano, or organ, or any other instrument, is false," Buckner said. "I am simply a player, and I have always been a player." Buckner has been playing for 30 years, and he has worked with some of the best-known names in jazz. He has been playing with Art Tatum and Oscar Peterson for many years, and he has also played with Count Basie, Duke Ellington, and other greats.

"I have always been a player," Buckner says. "I do not claim to have invented anything." Buckner is a master of the block chord style, and he has been a leader in the field for many years.

Combination

Buckner

He has played with Art Tatum, Oscar Peterson, and other greats. "I have always been a player," Buckner says. "I do not claim to have invented anything." Buckner is a master of the block chord style, and he has been a leader in the field for many years.

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2020

Kelly Lecture to Marshall Reverb Fuzz Unit

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TOMMY
Written by Pete Townshend

BY

THE WHO

TWELVE-PAGE COLOUR
BOOK · TRYP'TICH
COVER · DOUBLE ALBUM

613 013/4
B. B. gives the fans a night to remember

THE SURPRISE appearance of B.B. King at the Blue Note last Friday was a rare and unexpected bonus for the audience in the 100 Club, Oxford Street, London, last week. B.B. was sitting in the audience and towards the end of the set, Lowell Fulsom, Lowell handed his guitar to B.B. and said, "Take it, B.B." This was a sign to the audience that he was about to take the stage. B.B. introduced himself, said "Yes, I've seen it all before," and then launched into his set. The audience was captivated by his passionate playing and soulful singing, which brought them to their feet. B.B. continued to perform throughout the night, leaving the audience in awe of his talent.

NATIONAL HIT

In 1962, B.B. recorded "Reelin' and Rockin'" for his first national hit. Among the musicians helping him with the session were West Coast bandleaders B.B. and the Steve Miller Delivery. B.B. wrote and recorded the song "Reelin' and Rockin'" along with the Steve Miller Band and Lowell Fulson. B.B. said,"I was always very close to Lowell Fulson, and we had a real good rapport. It was a big hit for me, and it's still popular today."

OPENING CONCERT

From the 100 Club, B.B. went on to tour as a guitarist for B.B. and the Steve Miller Band. With him were Lowell Fulson, Bo Diddley, and Junior Parker. B.B. continued to tour extensively throughout the year, playing to packed stadiums and venues around the world. He continued to release new albums and singles, and his music continued to influence a new generation of musicians.
Stop the washing up . . .

No domestic oblivion for Christine

CHRISTINE: writing more songs

SWAPPING a job for the country's best

Ii

in

Christine Producer.

me. But Christine isn't going to

Stop the washing up.

Steppenwolf are here

THERE WAS a time when pop music was simply pleasant sounds. It was music to do things by, cheerful little times with happy lyrics, but times have changed.

While the Beatles were changing in Britain, Europe was changing in America's West Coast. Among the many groups to come out of the West is Steppenwolf. Few young men who produced music to do the washing by. German sax Steppenwolf reflect what is happening now the States and here. They could be the next great band.

Joey Bellamy, the leader of Steppenwolf talked to his London hotel last week of some of the things that have been happening here.

"We're a message group and we're not preaching. We're not telling you things. We're just telling you things that are important to us."

I asked him if he thought the violence that occurs in America Steppenwolf reflect other things that are now part of society. But Steppenwolf says John and the younger generation.

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"We're not, a message group and we're not preaching. We're not telling you things. We're just telling you things that are important to us.
Behind the bright lights of pop

When a group hits the highway to drive hundreds of miles to yet another one-night stand, there's always a silent, unseen passenger riding along in the bandwagon: Death.

And sometimes Death strikes with brutal finality. As it did last week when the Fairport Convention was overtaken on the M1. Killed was 18-year-old drummer Martin Lambie and an American girl known as Jannine the Tailor.

And it is all the sadder when one thinks how, despite all the vain overtures of the rock music industry, the only people who are likely to die are the performers themselves. The money's a bit better than it used to be, but it's still a hell of a way to make a living.

SCARS

For every star casualty that hits the headlines, there are many lesser-known artists who have either equally incurred inroads into their normal existence or have been left mentally and often physically scarred.

So says Ian Parfitt, PRO for the Robert Stigwood Organisa tion. "Just about every group has had some kind of nasty experience."

Martin Lambie, of Fairport Convention was killed in a car crash on the way back from a gig. LAURIE HENSCHALN investigates the hazards of the road that confront every working group in Britain—the side of pop few know about....

Last week, Martin Lambie (right, Fairport Convention was killed in a car crash on the way back from a gig. The accident, which occurred on the M1, killed the 18-year-old drummer and an American girl known as Jannine the Tailor.

Don't take our word—ask the man who plays a MARTIN

Guitarists may look alike but each instrument has an individual personality and quality which results from the different materials, construction and finish. And that's why Martin Guitar craftsmen spend hours determining the qualities you should seek in choosing a guitar.

"So many incidents have happened, you don't take all that amount of notice these days. It happens all the time."

"Of course, insurance for groups is unnecessary; it's often doubled up in treble. But they wear long hair and use in the pop scene, and because they're young, they're allowed a fair risk though in the long run you're better off with..."

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Joe South returns to the States via Germany but hopes to return here for personal appearances in the autumn. He will be completing a new album and producing other artists back home in Atlanta.

"I'll be producing records only I got home. They'll be all new artists, I'll rather produce established artists as they create more problems. You have to handle their personal problems as well as the problems of material and other things. I was producing records before I started singing because I didn't feel I had enough chance of expressing myself.

"When I started writing music about 12 years ago, I had no idea how much one could communicate with the world. Today song writing is something powerful. You can put something into people's minds which they will never forget. It's like writing a three-minute book. The song writing of today has no way of growing old. The songs of ten years ago are certainly dated but I don't think that the songs of the last three years will be thought of as being so definitely 'period.'"

"The follow-up to 'Games People Play' is 'Lemon On Your'. Does Joe expect it to follow 'Games' into the charts? "It's doing very well in the charts in the States. It's well constructed but I just do my best and if it doesn't happen, what the hell?"

Our breakfast time tete-a-tete had to come to an end as Joe was due elsewhere. It wasn't until I was in the taxi back to the office that I realised I never got round to the scrambled eggs - but the grapefruit was nice.
MANFRED MANN

R-

WARLIEGH: "The Look Of Love" (from the Phil Spector LP "Warleigh's First Album"
(SNL7681)

It sounds to me like a really good rock and roll single. It's not as good as a lot of other singles, but it's got a really nice beat and it's written by Phil Spector, who's written some really good singles for other artists.

JUNIOR WALKER AND THE ALL STARS: "I Love You Enough"
(Acolyte);

This is a very nice jazz album. It's written by Junior Walker and the All Stars, and it's got a really good sound. It's got a really good rhythm and it's written by Junior Walker and the All Stars.

THE DOORS: "Winful"
(Alabama);

This is a really nice rock and roll album. It's written by The Doors, and it's got a really good sound. It's got a really good rhythm and it's written by The Doors.

ELLA FITZGERALD: "Sunshine Of Your Love" (Polydor);

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This is a very nice jazz album. It's written by Larry Cunningham, and it's got a really good sound. It's got a really good rhythm and it's written by Larry Cunningham.

DOU JOHNSON: "Somebody's Seemingly Tired To Remember Me" (London);

This is a very nice jazz album. It's written by Dou Johnson, and it's got a really good sound. It's got a really good rhythm and it's written by Dou Johnson.

HERB ALPERT & THE TIJUANA BRASS: "MAM" (c/w "SLICK"
(AMS 751);

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Marsha Hunt says—

Marsha Hunt’s trouble is she made one bood too many on TV recently. In fact two boods too many. She caused a great outcry by her appearance on Top Of The Pops, resulting in a flood of complaints to Talk Back, BBC TV’s weekly auto da fe.

It is difficult to assess whether this will have good or bad effects on her first vocal excursion on record. “Walk On Gilded Splinters.”

Some producers and programme planners may fall victim to timidity in requesting her services for fear of stimulation.

Yet the public, notorious in their appetite for flashy delights, may demand more of Marsha on their screens and turntables.

Should Marsha blossom into the super star status many predict, the public will discover a highly articulate and educated young lady Bolistas beneath the freaky image of wild hair styles and undisciplined bosom.

She studied anthropology and psychology at Berkeley University, California. Her father is a lawyer, and she must have caused quite a stir by her decision to quit college at 18 and come to England as a “dubby exposer” (her expression) and leap about in the love-rock musical Hair.

Cool and together, Marsha reclined in a chair, anticipating my half-formed questions, and chatted about herself this week:

Do you think you are a good singer?

“It’s not a question of being a good singer or not. Lots of people say I can’t sing at all. But I look for lyrics that mean something and that I can sing with feeling. My producer Tony Viscinti introduced me to Mike Roitman. Mike is very open-minded and I am going to record some of his songs for an album. They are a kind of funny group. I actually don’t know a lot about the group scene.”

Despite Marsha’s claim to ignorance of the group scene she has worked here during three years in Britain, including hitting the road with soul and rock and roll scenes. She has worked here during three years in Britain, including hitting the road with soul and rock and roll scenes.

It brings me down to talk about Hair, she warned. “Everybody asks me about it, but I do like other things. I was a member of the choir and I got a lot of publicity because of my hair. But it’s not important. The most important thing I learned was to keep quiet at the right time. People say to you things in this business which you know aren’t right, but you have to agree with them to protect their ego. This is called tact. That’s saying ‘What a sick girl’ when he’s really saying ‘God bless you’.”

Marsha’s greatest aim is to retain her independence. She would like a hit with “Gilded Splinters.”

Because it is a business obviously money is involved and the middle class public are involved. “Judging from Talkback the audience reaction to my TV appearance was that it was obscene, but I can’t understand that.”

“Maybe it was because the top I was wearing was revealing a bit too much. If you involve your head too much in what people like that think of you, it becomes a bit down. I really don’t care about them. If they didn’t like it, they should turn off.”

Although Marsha has had her origins in the narrow world of University Life, she has been through a toughening up process in biting the road with a group. “I never worked in America. But I was on the road quite a while here, with Balby and most recently I was with Ferris Wheel. It was very strange. I was over here green from France and the college community is free spiritually but physically very middle class, and steeped. Marsha’s greatest aim is to retain her independence. She would like a hit with “Gilded Splinters.”

“Some people have to appear to know too much. I lack the ability to keep quiet at the right time. People say to you things in this business which you know aren’t right, but you have to agree with them to protect their ego. This is called tact. That’s saying ‘What a sick girl’ when he’s really saying ‘God bless you’.”

My only commitment is to myself not my career. Tomorrow I may split. But I think I’ve got something different to offer as an entertainer.”

Chart success doesn’t matter to me. The most important thing is using my energy and having freedom to do the things I dig.

Special interview by Chris Welch

Cliff Richard

Big Ship

Columbia DB801

Four Tops

What is a Man

Tamla Motown TMG698

The S.C.I.

Happy Birthday Blues

The Box Tops

The Grissle

O Happy Day

Stateside (Run Hill) S5809

Roy Everette

The Sheep

Hide and Seek

The Haws

EMI
The perils of pop for big bands

WOOODY HERMAN: "Light My Fire"

The perils of pop for big bands is an on-going problem which sporadically creeps up on all bands, but Woody Herman's recent release of "Light My Fire" well illustrates some of the problems.

Johnny Dankworth's cry of, "why don't you play your normal stuff?" directed at Woody may have been well founded, but Herman kept coming in mind as a kind of "pop" style. The arrangement is a drenching-salad-fantastic and two originals.

The Dance Of The Blues, an x-ray of第十, is a kind ofAuthorize's "Blue" and the Blue dress which was considered all gone, and the resulting is very high form and melody.

Ladies Hollay and Dave Brubeck contribute but shout each.

Both albums are similar in style, and for me the Danks have the edge. The very flashy Brubeck makes the effort.

Charles Mingus

Wes Montgomery


McLean is a cool cat, an understated player with a position which is best described as a pianist who plays sax. He has found a niche but the headline at his performance in London was "Best Of Jackie McLean, Volume 2." It's surprising that the British have not been more agreeable to this music.

One doesn't hear much of his sound, excepting the use of the robotic saxophone, McLean is a cool cat, an understated player with a position which is best described as a pianist who plays sax. He has found a niche but the headline at his performance in London was "Best Of Jackie McLean, Volume 2." It's surprising that the British have not been more agreeable to this music.

HIT ME! KISS ME! MURDER ME!

HEADMASTER Plastic Drum Heads

Uplight for a better world! You have been betrayed if you didn't hear them and are impatient unafflicted by changes of temperature... do not remain constant rethinking. This life is almost nonexistent - if handled with care. "It's a fact, man! Hit 'em, kiss 'em, murdere 'em... these heads are powerful!"

HIT ME! KISS ME! MURDER ME!

CLARE FISCHER: "Mr. Jazz Stroll" and "Swingin' Stompers." Two albums by the latter have been released. The first, "Mr. Jazz Stroll," is a collection of original compositions by Clare Fischer, arranged for a big band. The second, "Swingin' Stompers," features a variety of dance tunes, including some of his own compositions.

CLARE FISCHER BIGO BAND AND SMALL ORCHESTRA, "Mr. Jazz Stroll." Atlantic 626-10007.


Talent

As an arranger, Fischer has a high personal individuality. He is able to collect all his albums and present them as a whole. His style is generally known as a "jazz" style, and he has had a few hits with some of his compositions. However, he has not been able to make a name for himself in the commercial field.

JAZZ IN BRITAIN

Jazz in Britain - The Whole Image

And the same band - a variety of instrumentalists, from Baby Boy, to Baby James, from Baby Bee, to Baby Bee, and many more.

Whole

The name guarantees satisfaction.

JAMES ASMAN'S RECORD CENTRES

Charlie Mingus

Beneath Brooklyn Bridge, F.C. Records.

Mingus is a force to be reckoned with, even if his recent release of "More Mingus" and "More Mingus" seems to be a bit of a departure. His playing is still as strong as ever, and the arrangements are as innovative as ever. But the real question is whether or not the public will take to this music. The answer is yes, but it may take some time for people to appreciate it.

Wes Montgomery


The Wes Montgomery Big Band is a combination of some of the finest musicians in the business, and their performance on "Wes Montgomery Big Band" is a testament to their skills. Montgomery's guitar playing is always inventive and his arrangements are creative. The big band format adds a new dimension to his music, and the results are impressive.

THE NAME GUARANTEES SATISFACTION

JAMES ASMAN'S RECORD CENTRES
JELLY ROLL IN COMPLETE CONTROL . . .

Evidence

Locomotive, cycled until last, we have a good argument for Mon确 Taylor, a naturally masterful performer whose ability to handle his instrument well is evident in the way he handles his fingerboard. The only room for improvement is in the area of his ensemble playing, which is fairly strong but not yet quite up to par.

Mainstream forerunner

The 1968 Delta label series is bringing back a lot of good traditional jazz, and I'm happy to announce that the recent releases by Jelly Roll Morton, Joe Venuti, and Nat Hentoff are all well worth the effort. Morton's record, "The Complete Recordings," is particularly enjoyable, as is Venuti's "The Jazzmen," which features Morton and other famous arrangers.

BE PRECISE!

ASK FOR HAMILTON CAPOS.

second opinion

BY DAVID ILLINGWORTH

Even more sympathetic was the work of the small West Coast blues bands on the sides made between 1939 and 1940 (some recorded on Reel-to-Reel). The very earliest of these tracks were perhaps the best Prestige recording of John Johnson and Son House. This West Coast period must be the most consistent so far from the records issued by the "Big Joe Turner" label.

Keep the jazzes tuned, and the blues on side!"
I'm worried about Jim, Morrison that is

DOORS: "Wishful Sinful" (Elektra). There is a strange desperation in Jim Morrison's voice, a certain strength, whatever one may think of his stage image.

This is a fine production, making intelligent use of strings, and an effective tune. Morrison sounds with sincerity, which makes his recently published book of over exposes all the more tragic.

Surely Doors don't need all that?

ELLA FITZGERALD: "Lady Day" (Fontana). A truck-into Robert Glase's current album and long-sought release by the unknown Mr. English.

Ms. for English: "I'm worried that is alhum and Rad1• One than the theatres urn s rooms, "ltad1ums ha public1t, emharrass1ng a tnuch of extra greatness and from their "

He

E. L. L. A. FITZGERALD: •• Sun•

But once

DISC

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FOUR TOPS: ••

EARL:

It's

and a certam strength, whatever one may think

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four albums. (Buffalo).

FRANKIE MARINE: "Give Me Your Word." (Emerald). Frankie has a strong voice, and now he make windows
games rattle from Kitter

Grateful

JUSTIN: "Right Now" (Reed). Right now I'd like a little help from all of you to the galaxy boost, each and every one of you to put your hands together with me to

And

I would al so be Ecstatic if you didn't stay. Say my thank after the gig is over and go and see the great world. His band is the most wonderful person in the world.

FRANKIE MARINE: "Give

Mr Your Word."

(Edmiral). Frankie has a strong voice, and now he make windows
games rattle from Kitter.

TOKYO 46

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FLUCHT: "Long Black Veil." (United Artists. Cover to my tribe expert: Oswald Opto. "There comes a time when even a tribes expert has to admit defeat. Much as I like you, I can't honestly find much merit in this course version of the old country"

Some may well judge me a resurrection, but I can only report this a telling hypothesis."

PAUL & LINDA: "You're

Tack ing My Bag." (Page 1). Is this dedicated to the gang of Tottenham and doorkins who operate a bag snatching service in the Midlands? One mentions the Midlands because they tend to fall out of the cars.

If there the Scottish Midlands! And come in Bristol! Greetings to all our friends in Manchester!

OUT TODAY

GOAL! The great NEW soccer weekly!

Here's "GOAL!" - the best ever football weekly. Packed with interest for everybody.

Read Bobby Charlton's diary weekly

Terry Neill in giant size colour

More colour with George, Orson and Derek Draper
Most terrifying sound since the jet engine

JOHN LENNON & YOKO ONO. "Unfinished Music No. 2: Life With The Lions" (Zapple). Listening to Yoko's extra virulently violent and the music of an Alpaca, you could be wondering. Yoko Unofficially the most terrifying sound you've ever heard. With the release of a second side, Yoko launches into a continuous, wordless rant which manages to rival the loudest shout. This reviewer, happy laughter, anger.


text content

(Handout not visible in image)
How modern country music was born

IN 1928, Carson J. Robison was reported as saying the following to Hugh Leamy of Collier’s Magazine: “I’m just read the newspaper stories and, say, an accident — then I get to work on the old typewriter. There’s a formula, of course. You start by painting everything in gay colours — the ‘the people were happy and gay’ — stuff. That’s sure fire. Then you flog in the tragedy — make it morbid and gruesome as you can. Then you wind up with a moral.”

The 1920s is looked upon by musical historians as being the “Golden Age of Country Music.” The demand for “Nuttin’” songs was tremendous. Though Robison was essentially a hillbilly, he contributed little to the structure of a hillbilly record. During the earlier part of his career, he took responsibility of singing a lot of the hillbilly old time, but in 1928, he took a step up. In 1928, a star of hillbilly records, and the “Hillbilly Old Time” Gene Autry, could turn out songs that would stand up with the best of them. His songs were simple; he took a true event upon which to base a song, he invented one — as was the case with “Let My Girl Be The Mountain.” Robison was never as a less for subject matter. For inspiration, he drew upon the stories of Rudolph Valentino and Floyd Bennett, the murder of Nellie Belle, the slaying of the steamship Vestriz, the Santa Barbara earthquake and the wreck of the oilship Shenandoah, and a hundred others. An event possessed of human interest, Carson Robison would write to music.

To present day students of American popular music, Robison was especially a hillbilly, who contributed little to the structure of country music. In 1928, his “Here Comes The Rain Again” was a hit. To 1929, when it was recorded by Hoot Gibson, was a hit. In 1930, a single and hillbilly hit, it was performed by a number of hillbilly bands. In the New York Light Opera Company, where it was first performed, it was sung by a tenor. In the 1940s, it was performed by a number of English bands, and in 1947, it was re-recorded in the American South by the “Wreck Of The Southern Old 97.” In the 1950s, it became the theme tune for the Robison brothers and the Robison brothers’ record company, the Robison brothers’ music company, and the Robison brothers’ recording company.

The Robison brothers were the last (and the only) people to record that song. At the Robison brothers’ record company, it was recorded by the Robison brothers, and by the Robison brothers’ music company, and by the Robison brothers’ recording company.

In the 1920s, the Robison brothers recorded one of the first hillbilly songs, “Here Comes The Rain Again.” It was recorded by the Robison brothers, and by the Robison brothers’ music company, and by the Robison brothers’ recording company.

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Syncopated classics from the underground

JOHN FAHEY, currently on his first visit to Britain, has been something of an underground figure, his name and reputation known to few people here for many years ago and his album "Resurrection Of Blind Joe Death," recorded originally on the Riverboat label, was scarce until Transatlantic issued it some months ago. More recently his Vanguard album "Yellow Princess" was released here and although it is his second album release in Britain, it is the eighth of ten LPs he has cut.

His style of playing is an amalgam of many styles.

In Folk, it is the eighth of ten LPs he has cut.

New sound records are to release two more records made for John's own Talisman label.

FOOLK NEWS

THE CORRIED Have turned down a two-month festival tour in Australia. Explains Ronnie Browne: "The Australians offered us an excellent tour, but after making enquiries about the air fares, there was no way we could afford it."

Although we are a Scottish group and perform mainly on the Australian folk circuit, we decided to turn the tour down. The tour organizers of the Australian National Folk Festival. We feel that our music is not suited to the Australian folk scene, and we prefer to perform in our own style."

SEAN McGOWAN PRESENTS AN EVENING WITH PETER SARSTEDT IN CONCERT WITH FRIENDS THE HUMBLEUMS TUESDAY, MAY 27th, 7.45: THE GUILDHALL, PORTSMOUTH WEDNESDAY, MAY 28th, at 7.45: THE FAIRFAX HALL, CROYDON

FOLK COUNTRY NIGHT

Pete Stanley & Brian Galway
Malcolm Price The Croyhall Club

CRAYFORD TOWN HALL, Kent on Saturday, 7th June, 7.30-11.30 p.m.

TICKETS AT THE DOOR

MAY 31st ISSUE

Owing to Wfitsun press arrangements copy for the above issue is required by Thursday May 22nd
CLASSIFIED ADVERTISING DEPARTMENT
"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: 01-353 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication. CLASSIFIED ADVERTISING MUST BE PREPAID

SITUATIONS VACANT

ATTRACTIVE GRO. D.J. REQUIRED: OBVIOUSLY EXPERIENCED THEATRE MUSICIAN WANTED. CAREFUL WORK WILL BE REWARDED. APPLY MELODY MAKER, 161-166 FLEET STREET, LONDON, E.C.4

SPECIAL NOTICES

1/4 per word

ACKNOWLEDGED IN THE MOST CONCIEN"OU\ SOURCES. ELECTRICITY, PLUMBING, FIRE, LIGHTING, STOREFix, RESIDENTIAL/COMMERCIAL, PRINTING, Offset, Litho, Photo, Mail Order, Advertising, Music, Events, Employment, etc. 

BANDS WANTED


MUSICIANS WANTED

BASS GUITAR & TENOR SAX

Residency at J. Hawkins, Ludgershall Birthday Ballroom, Portsmouth

BASS GUITARIST for London residency. Young, versatile, must sing CAN 4173

ENGLISH DISC JOCKEY versed in soul, dance and nu-jazz, required. 7 days a week. Good rates. Contact: W. 11237.

SHOWBANDS

A TALENTED SHOWBAND required for weekend work. Ideal band for discos, conferences, etc. Apply: W. 02406.

BALANCE ENGINEER

required for Wimon Agency. Must have 10 years working experience. Apply: Box 1364, MELODY MAKER, 161-166 Fleet Street, London, E.C.4

SITUATIONS WANTED

ARTISTS

1/2 per word

TOP CLAST show groups, multi-talented singers and dancers.experienced in country and international

MUSICIANS WANTED

1/- per word

WANTED

LOWEN


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TOPLESS

MUSICIANS, DANCERS and GO-GO DANCERS

MINIMUM WEEKLY WAGE £40

01-636 4183

ENGAGEMENTS WANTED

bands per word

music and orchestras also

ENGLAND

DIXIELAND band at 4.20 daily, 1949 - HITMAN

TABBY'S CLUB

CLOWNS, COMEDY ACTS, DANCE BANDS, AND ENTERTAINMENTS in all forms.

AGENCIES WANTED

1/- per word

A RISE per word

PLAYBOYS


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MOBILE DISCOTHEQUES
A better sound with
PLAY \n157 Drayton Gardens, London SW2
A aard

ACTION DISCOTHEQUES
THE EXHIBITION DISCOTHEQUE, success-51
12-17 years
A 157 Drayton Gardens, London SW2
A aard

A DISC Jockey with 10-20 years experience, in London,
Crispin St John, E10 437, and has a single record on \n157 Drayton Gardens, London SW2
A aard

FUNNY SOUL AND POP, for the
12-17 years
A 157 Drayton Gardens, London SW2
A aard

SPECIAL DISC JOCKEY WITH
12-17 years
A 157 Drayton Gardens, London SW2
A aard

ACKNOWLEDGED BRITISH CLAIRvoyant, the
12-17 years
A 157 Drayton Gardens, London SW2
A aard

ALL STYLES OF DISC MIXING, all prices. 
12-17 years
A 157 Drayton Gardens, London SW2
A aard

Twin-City Sports, to
12-17 years
A 157 Drayton Gardens, London SW2
A aard

FULL-TIME DISC MIXING, all prices. 
12-17 years
A 157 Drayton Gardens, London SW2
A aard

NAIL BITER'S
KANONED STUDIO
CLASSIFIED ADS.
PLEASE TURN TO
PAGES 21, 25, 26, AND 27
FOR MORE
CLASSIFIED ADS.

THE DOORS have been
signed in America by London's
Albert Hall on September 16
and will also play in either
Glasgow or Dublin.

Tobias Hensy returns to
the Kestor Club-Francis
Big Band at a concert in
November. The group
returns to London's
Burlington's Adam and Eve
Club on September 17.

Richie Havens, in Britain next month, is to appear on
London Weekend TV's Set
In (0-247), and has a single
record on Atlantic Records.

Saturday, September 18, a new group under the
Jolly Bunnies label have been signed by the
Brazilian explosives. Rich
and Karl begin a three-week tour
of the Continent this month and
start work on a new single. Karl

The States is June for a
promotional trip. They will
take in Canada and Mexico
Automotive just to start a Thursday residency at
Birmingham's Elbow Room.

The band started
work on a new single and
in the studio while
Paul Ainslie and Tony
Kirk. David Brom will be
among the star guests at a
concert in their London
Amory Kane at London's
Wigmore Hall Wednesday
(Thursday) - the new Faces, with
the single 'Cucumber'.

Brian Auger is Blind Date
Frank Zappa from America
The clubs of Britain

IN NEXT WEEK'S ISSUE OF MELODY MAKER

NICE
MISTRAL CLUB (Ad. Beekenham Junction Station)
Friday, May 30th
Membership must be applied for at least 48 hours
before 7.00 p.m.

MANDRAKE PADDLE STEAMER
Agency: J. P. SCHOFIELD, 01-826 2899

LONDON CITY AGENCY
use premises in various locations for discos, dancing, parties, 
GRAND CONCERT: 11 a.m.-5 p.m. 
AT THE INTIMATE THEATRE, Green Lane
Parkers Green, N13 4AL
MAY 27th

SOFT MACHINE
ACCORD INTERNATIONAL BALL
30th Anniversary Season Ball
Windsor Hotel, 2-9 p.m.
MAY 28th

MAY 31st ISSUE
Owing to Whitson press arrangements
copy for the above issue is required by
Thursday, May 22nd
FRIDAY, MAY 23rd

SOFT MACHINE
Harvey Matusov's Jews Harp Band
Mighty Baby * McKenna Mendelson Mainline
Amoeba Light Show • D.A. Andy Dunkley
SPECIAL GUEST STARS:
PROCOL HARUM
Admission 17/6
Advance tickets available from Simon Stoble, 297 Portobello Road, W.11. General Sales: Resident Promoters, 150 Chart House, Cross Road, W.2, & Documentary Rainbow, 103 Ebury Street, W.2.
FRIDAY, MAY 30th

NICE-STEPHENWOLF etc.
Admission Advance 25 (see above), Door 35.

DON PARTRIDGE WITH THE BUSKERS
IN CONCERT
the finest of the Street Entertainers
The roasted Barley Malt, 75 Great Marlborough Street, W.1.

THE JOHN DUMMER BLUES BAND
Solo Rep: RONDO PROMOTIONS
7 Kensington Court, London, W.8 Wing Tony Hodges at 01-637 3792

JOHNNY HOWARD BAND
LAURA LEE • DANNY STREET • TONY STEVIN
John Anthony, 35 Chalcot Avenue, Crediton Gardens, London, W.10 9442 1916

MECCA DANCING LYCEUM BALLROOM
STRAND, W. C. 2
SUNDAY 25TH MAY
7.30-11.30 p.m.
TOP OF THE CHARTS THE EQUALS
plus RAY McCAVY BAND OF THE DAY
Big Band Groups Every Sunday

MIDNIGHT COURT
(LYTEN, STRAND, W.C.2)
12 midnight-Dawn

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**FLAMINGO**

1001 Club

**CLUBS**

SATURDAY

**FRIDAY cont.**

JAZZ AT THE TORRINGTON HIGH ROAD, NORTH FINCHLEY. W. N. 1.40pm (2.40pm-
SATURDAY

**FRIDAY cont.**

JAZZ AT THE TORRINGTON HIGH ROAD, NORTH FINCHLEY. W. N. 1.40pm (2.40pm-

**TUESDAY**

11B QX MODERN JAZZ club is open now. New citizens: JOHN SURMAN QRT. AT THE FLICKER, ISLINGTON. N. 1.40pm. W. N. 1.40pm (2.40pm-

THURSDAY

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SOUTHJAZZBAND • GEORGE CHISHOLM and ALEX WELSH • RHYTHM & BLUES • BAND 20 COUNTRY ROAD, N. W. 3. £1.50. RHYTHM & BLUES • BAND 20 COUNTRY ROAD, N. W. 3. £1.50. RHYTHM & BLUES • BAND 20 COUNTRY ROAD, N. W. 3. £1.50.

STUDIO 51

KEN COLYER CLUB

GREG KUIjt, Chief Conductor

**SUNDAY cont.**

SATURDAY, MAY 24th

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WHERE WILL RIC STAND IF BLIND FAITH FAIL?

BRUBECK with the CINCINNATI SYMPHONY ORCHESTRA and the MIAMI UNIVERSITY CHORUS
Performing a programme of Dave Brubeck Compositions including The Eurovision Premier of The Light in London, ROYAL ALBERT HALL SATURDAY, 14 JUNE, at 7.30 p.m.
Tickets 7/6, 15/-, 20/-, 30/-, 42/-
Available from Harold Davidson Limited, Regent House, 236-238 Regent Street, London W. 1, and usual theatre agencies and from Royal Albert Hall Box Office

ROYAL FESTIVAL HALL
Britten Festival
ROYAL ALBERT HALL
Britten Festival
GORDON LIGHTFOOT
CANADIA'S TOP CONTEMPORARY SINGER
Ticket: 25/6, 21/-, 17/6, 12/6, 10/-, 0/-, 9/319 and agencies


RICK GRECH

Cohen lacks Dylan's depth and sincerity

The poster of the Jesus and the Revolutionary Society's tour of the States although we have not begun any of this proposed work, all the fans will dig it because it's Tom Waits and you know anything but the beat on top. It doesn't really matter whether or not they get a message. But I am sure any of the three thousand or so fans in Jordan probably to the degree is worth it, and I got they feel a lot of support in America. And the tour in the States was just as well, for the benefit of those who had to tour their are going to tour as a benefit. In America, I am not just talking to the composers, those who will get involved in the tour. I don't know what to expect, for not only have people been standing up for this group, but for any group at all.

I was horrified to see that Tony Wilson believes Bob Dylan has been superseeded by Leonard Cohen in expressing his feelings that he gave him his present celebrity.

WHITSUNDAY, 7 JUNE, at 7.30 p.m.

THERAPY, IN THE ROUND, at 7.30 p.m.

QUEEN ELIZABETH HALL
SUNDAY, 4 JUNE, at 7.45 p.m.
Exclusive London Concert
INDO-JAZZ FUSIONS
Guest Solists: TUBBY HAYES
First Performances of Songs Recorded at JIM MYERS Studio
Tickets: 21/6, 15/-, 10/-, 6/-, from Hall (020 235) and Agencies

SHELLEY PAUL
GREAT FOR YOU! We need your help. If you can give us any information about the whereabouts of these people, please get in touch with SHAKESPEARE'S HOUSE, 9-11 WIGMORE STREET, LONDON W. 1.

JANIS JOPLIN: Made a great impact
Back Janis, and give white soul a boost

I DISAGREE with George Curtis on his views of Janis Joplin. Janis has come out on her own and made a great impact on the British scene—her soul is terrific and her music is great.

People have been used for so long to Negro soul dominating soul music in the States and here in Britain. Janis has broken through that barrier with white soul music. We don't want white soul to stop now it's reached this point—it would be the end of the beginning.

GEORGE CURTIS is talking a load of rubbish about Janis Joplin. Soul is something within a person regardless of colour or creed and as long as you can communicate and you are part of the audience and the audience is part of you, that's all that matters. —KAREN HARDEND, Southend-on-Sea, Essex.

SUPERFREAK
PREMIERE AT THE ROUNDTOWN
WHIT SUNDAY, MAY 25TH
American Cinema/Guntu

JOHN FAHEY
AL STEWART
COLIN SMITH
CUFFIES

7 p.m. Midnight. Admission 15/-

FLAKES, JUNGLE STREET
JAM SESSION WITH FIREWORKS
DEVILS AND OTHERS

Tickets from Box Office, Club, Fleet Road, Central Business District, Charter Cross, Reading: 497 Ferndale Road

THE FREDDIE MAC EXTRAVAGANZA

SMALL AGENT

IANIS does not want white soul to stop now as you can communicate and you are part of the audience and the audience is part of you, that's all that matters. —KAREN HARDEND, Southend-on-Sea, Essex.

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