Melody Maker

APRIL 26, 1969 — 1s weekly

POP GIANTS' SUPERGROUP

BANG IN AT NO 2!

AS the Beatles' "Get Back" jumped from nowhere to the No. 2 spot in the MM Pop 30 this week, news came from their Apple HQ that John and Paul are to release a separate single.

OWN

The single, titled "The Ballad of John and Yoko," has been written by John and will "be released shortly." The song features John and Paul on their own without the rest of the Beatles or a backing group.

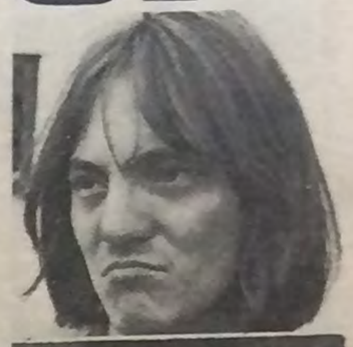
John and Yoko are also working on a wedding album, but no further details were available as the MM went to press.

FILM

The Beatles film, which was to be shown over Christmas, is about to be edited. There are 68 hours of film "in the can" from which two films will be produced to be shown on British and American television.

An album of songs from the film will be released at the same time. There will also be a book of the film. A spokesman at Apple said the film should be screened in early autumn.

Steve Marriott - Peter Frampton tie-up



PETER FRAMPTON and Steve Marriott—together! After weeks of pop world speculation and mystery, the MM can now exclusively reveal two of Britain's biggest pop idols have fomed a new super group, writes Chris Welch.

Called HUMBLE PIE, the group have been rehearsing in secret for weeks. The full line-up is Steve Marriott (organ, drums, guitar, vocals), Peter Frampton (organ, guitar, vocals) Greg Ridley (bass), Jerry Shirley (drums, guitar).

Marriott told the MM on Monday: "I've never been so excited about anything as I am about the group—it's as simple as that! Peter is really coming into his own. He's such a great musician, he knocks me out. We're going to be a heavy music band.

"The drummer is so young, he's only seventeen, and he's playing fantastically well. I've written a lot of the tunes and so has Peter. Greg is writing as well."

Steve has quit the Small Faces to form the group with Peter, who recently quit the Herd.

The remaining Small Faces, Ian MacLagen, Ronnie Lane, and Kenny Jones are to continue with a replacement for Steve, but it hasn't been decided whether to continue to use the name Small Faces.

Tour

Humble Pie, managed by Andrew Oldham and Tony Calder of Immediate Records, plan a single and album release for the end of May and will tour Scandinavia and America later in the year.

Meanwhile the Herd are to replace drummer Andrew Steele, who is leaving the music scene, with Henry Spinetti, 18-year-old brother of actor Victor Spinetti, who starred with the Beatles in A Hard Day's Night and Help. The group have a new single, titled "The Game," released tomorrow (Friday).

MILES MONK SARAH HAMP FOR JAZZ EXPO

JAZZ EXPO '69, the Newport Festival in Britain, will be presented in London from October 25 to November.

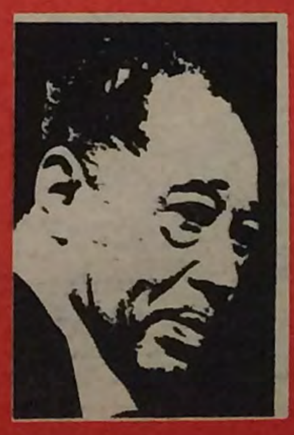
Programmes have not yet been finalised, but among the stars lined-up for the festival are the Miles Davis Quintet, Thelonious Monk Quartet, Cecil Taylor Quartet, Sarah Vaughan and her trio, the Newport All-Stars, Kenny Clarke-Francy Boland Big Band, Salena Jones and the Lionel Hampton Octet.

There will also be a Guitar Workshop featuring Grant Green, Barney Kessel, Tal Farlow and others, and a Vibes Workshop which will include Gary Burton and Red Norvo.

Among other attractions will be the American Folk Blues And Gospel Festival.

JOHN AND YOKO CENTRE PAGES

DUKE-BIRTHDAY SUPPLEMENT STARTS P 18



Melody Maker POP 30

1	(2)	**ISRAELITES**	Desmond Dekker, Pyramid
2	(—)	**GET BACK**	Beatles, Apple
3	(8)	**GOODBYE**	Mary Hopkin, Apple
4	(1)	**I HEARD IT THROUGH THE GRAPEVINE**	Marvin Gaye, Tamla Motown
5	(10)	**PINBALL WIZARD**	Who, Track
6	(3)	**GENTLE ON MY MIND**	Dean Martin, Reprise
7	(4)	**BOOM BANG-A-BANG**	Lulu, Columbia
8	(19)	**CUPID**	Johnny Nash, Major Minor
9	(5)	**SORRY SUZANNE**	Hollies, Parlophone
10	(9)	**WINDMILLS OF YOUR MIND**	Noel Harrison, Reprise
11	(30)	**COME BACK AND SHAKE ME**	Clodagh Rodgers, RCA
12	(6)	**IN THE BAD OLD DAYS**	Foundations, Pye
13	(18)	**HARLEM SHUFFLE**	Bob and Earle, Island
14	(7)	**GAMES PEOPLE PLAY**	Joe South, Capitol
15	(12)	**I CAN HEAR MUSIC**	Beach Boys, Capitol
16	(22)	**I DON'T KNOW WHY**	Stevie Wonder, Tamla Motown
17	(14)	**GOOD TIMES (BETTER TIMES)**	Cliff Richard, Columbia
18	(11)	**MONSIEUR DUPONT**	Sandie Shaw, Pye
19	(27)	**ROAD-RUNNER**	Jnr Walker & the All Stars, Tamla Motown
20	(13)	**GET READY**	Temptations, Tamla Motown
21	(—)	**MY WAY**	Frank Sinatra, Reprise
22	(21)	**HELLO WORLD**	Tremeloes, CBS
23	(—)	**MAN OF THE WORLD**	Fleetwood Mac, Immediate
24	(28)	**MICHAEL AND THE SLIPPER TREE**	Equals, President
25	(23)	**PASSING STRANGERS**	Sarah Vaughan & Billy Eckstine, Mercury
26	(16)	**WHERE DO YOU GO TO**	Peter Sarstedt, United Artists
27	(17)	**SURROUND YOURSELF WITH SORROW**	Cilla Black, Parlophone
28	(15)	**FIRST OF MAY**	Bee Gees, Polydor
29	(—)	**PLASTIC MAN**	Kinks, Pye
30	(20)	**IF I CAN DREAM**	Elvis Presley, RCA

POP 30 PUBLISHERS

1 Sparta; 2 Northern Songs; 3 Northern Songs; 4 Jobete Carlin; 5 Fabulous; 6 Acuff-Rose; 7 Chappell; 8 Kags Music; 9 Schroeder; 10 United Artists; 11 April; 12 Schroder/Welbeck; 13 Keymore Marc James; 14 Lowery/Chappell; 15 Lieber Stoller; 16 Jobete Carlin; 17 Francis Day and Hunter; 18 Carlin; 19 Jobete/Carlin; 20 Jobete/Carlin; 21 Shapiro Bernstein; 22 Bron; 23 Immediate/Fleetwood, 24 GLH; 25 Francis Day and Hunter; 26 Mortimer; 27 Peter Maurice; 28 Abigail, 29 Carlin; 30 Carlin

u.s. top ten

1	(1)	**AQUARIUS**	Fifth Dimension, Soul City
2	(2)	**YOU'VE MADE ME SO VERY HAPPY**	Blood, Sweat and Tears, Columbia
3	(3)	**IT'S YOUR THING**	Isley Brothers, T Neck
4	(7)	**HAIR**	Cowsills, MGM
5	(4)	**ONLY THE STRONG SURVIVE**	Jerry Butler, Mercury
6	(8)	**TWENTY FIVE MILES**	Edwin Starr, Gordy
7	(6)	**GALVESTON**	Glen Campbell, Capitol
8	(—)	**TIME IS TIGHT**	Booker T and the MGs, Stax
9	(5)	**DIZZY**	Tommy Roe, ABC
10	(—)	**SWEET CHERRY WINE**	Tommy James and The Shondells, Roulette

top twenty albums

1	(2)	**BEST OF THE SEEKERS**	Seekers, Columbia
2	(1)	**GOODBYE**	Cream, Polydor
3	(6)	**HAIR**	London Cast, Polydor
4	(5)	**SCOTT 3**	Scott Walker, Philips
5	(3)	**THE SOUND OF MUSIC**	Soundtrack, RCA
6	(10)	**20/20**	Beach Boys, Capitol
7	(7)	**OLIVER**	Soundtrack, RCA
8	(4)	**DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS**	Diana Ross and Supremes and Temptations, Tamla Motown
9	(11)	**GENTLE ON MY MIND**	Dean Martin, Reprise
10	(9)	**ROCK MACHINE I LOVE YOU**	Various Artists, CBS
11	(13)	**POST CARD**	Mary Hopkin, Apple
12	(8)	**ENGELBERT**	Engelbert Humperdinck, Decca
13	(18)	**ANDY WILLIAMS SOUND OF MUSIC**	Andy Williams, CBS
14	(12)	**YOU CAN ALL JOIN IN**	Various Artists, Island
15	(17)	**LED ZEPPELIN**	Led Zeppelin, Atlantic
16	(14)	**THE WORLD OF VAL DOONICAN**	Val Doonican, Decca
17	(—)	**THIS IS DESMOND DEKKER**	Desmond Dekker, Trojan
18	(19)	**THE BEATLES (Double Album)**	Beatles, Apple
	(—)	**ON THE THRESHOLD OF A DREAM**	Moody Blues, Deram
20	(—)	**WORLD OF BLUES POWER**	Various Artists, Decca

Two LP's tied for 18th position

CHRISTINE
a housewife

Christine leaves Chicken Shack

CHRISTINE PERFECT has left the Chicken Shack to become a housewife — although she will continue to make television and live radio appearances with the group.

The wife of Fleetwood Mac's John McVie, Christine decided to leave the group to concentrate on setting up a new home. During the five months of their marriage, John and Christine have been unable to see each other very often because of group commitments.

She left the group on Friday but will remain with manager Harry Simmonds. It is planned for her to release a solo album on Blue Horizon in the near future.

Chicken Shack tour America in June and have further tours proposed for Germany, France and Scandinavia.

Paul Raymond, ex-Plastic Penny organist, replaces Christine in the group.

DEKKER SIGNS FOR CABARET

DESMOND DEKKER, currently top of the chart with "Israelites," has signed for major Northern cabaret dates in June.

On June 1 he starts a week doubling the Cavendish Club, Sheffield, and the Monk Bretton Club, Barnsley. On June 15 he starts a week doubling Tito's, Stockton, and La Dolce Vita, Newcastle.

He guests in Top Of The Pops again today (Thursday) and in ATV's Golden Shot on May 4.

On May 30, he flies to Berlin for a TV show.

One-nighters for Desmond include the Digbeth Hall, Birmingham, tomorrow (Friday), Shrewsbury (26), Southampton (27), Bath (28), Southall (29), Huddersfield (May 2) and Leamington (3).

DESMOND DEKKER: Berlin TV show

AID FOR BIAFRA

NOEL HARRISON, Long John Baldry, Julie Felix, the Eclection, the Flamma Sherman Sisters, Blossom Toes and the Babylon, with deejays Don Wardell, and Tony Windsor are among the artists who have agreed to appear at Kensington Town Hall on April 29 in a charity show in aid of the Biafra Relief and Rehabilitation Fund.

Among other names who may appear are the Marmalade, Dave Cash and Emperor Rosko.

MARV RE-RELEASE

AN EARLY single by Marv Johnson, who recently was high in the Pop 30 with "A Rose For My Rose" is to be re-released by Liberty Records. It is "I Love The Way You Love," with "You Got What It Takes" on the B side.

This single was first released nine years ago and was Johnson's second hit in America.

PYE LOSE SHOW

THE GREATEST SHOW ON EARTH have left Pye and signed with EMI for whom they record their first single on May 6, followed almost immediately by an LP.

The group then leave for a summer residency in Spain.

They returned this week from a residency at the Revolution Club in Copenhagen and leave London again tomorrow (Friday) for three days at the Storyville Club, Frankfurt.

GRAHAM BOND L P

GRAHAM BOND, top British organist who moved to America a year ago, has an album released in the States called "Love Is The Law" which is available in Britain from some specialist shops.

Bond has been living in Los Angeles, following his trip to Ireland referred to in last week's Expert Advice item (MM April 19).

It is believed he may move to the West Indies. For several years Bond ran the Graham Bond Organisation which featured Jack Bruce and Ginger Baker, who later formed Cream, and Jon Hiseman and Dick Heckstall-Smith who formed Colosseum.

BLUE JEANS TOUR

THE SWINGING BLUE JEANS flew out of London on Friday (18) for a three-week tour of Israel with the Flowerpot Men and Glenroy Oakley and the Oracles.

With the Blue Jeans was Tommy Murray, the guitarist replacement for Terry Sylvester, now with the Hollies.

On their return, the Blue Jeans open for a week at the Excel Bowl, Middlesbrough, on May 18.

JOHNNY NASH BACK

JOHNNY NASH returned to London this week from the Continent to do further promotion work on his single "Cupid."

He intends to spend a lot more time in Britain and is searching for a permanent home in London.

Major Minor Records are to release a single recorded by Nash and Kim Weston.

KLEIN SUES TIMES

BEATLES BUSINESS advisor Allen Klein has issued a writ for libel against Times Newspapers, it was announced last week by Klein's publicist Leslie Perrin.

In a statement, he said: "Mr Klein, having taken the advice of leading counsel has issued and has had served a writ against Times Newspapers Ltd., for damages and libel contained in the article 'insight Investigates The Toughest Wheeler-Dealer In The Pop Jungle' published by Times Newspapers Ltd., in the issue of the Sunday Times dated April 13, 1969."

BLUEBEAT HOT 10

1	(1)	**WORK IT**	The Viceroys CRAB—12
2	(2)	**FOR ONCE IN MY LIFE**	Slim Smith UNITY—508
3	(5)	**WHO YOU GONNA RUN TO**	The Techniques CAMEL—10
4	(6)	**FIRST TASTE OF LOVE**	Derrick Morgan CRAB 11
5	(3)	**SEVEN LETTERS**	Derrick Morgan CRAB—9
6	(7)	**1,000 TONS OF MEGATON**	Roland Alfonso GAS 112
7	(4)	**PRIVATE NUMBER**	Ernest Wilson CRAB—7
8	(—)	**DOWN IN THE PARK**	The Inspirations CAMEL—11
9	(—)	**TAKE YOUR HAND FROM MY NECK**	Paragons CRAB—13
10	(9)	**SUFFERIN' STILL**	Laurel Aitken NU BEAT 025

NEW RELEASES

SPOOGY Lester Stirling UNITY—509
RING OF GOLD The Melodians GAS 108
THROW ME CORN Winston Shaw BULLET—399
CAN'T GET NO PLACE Monty Maurice CAMEL—12

PAMA RECORDS
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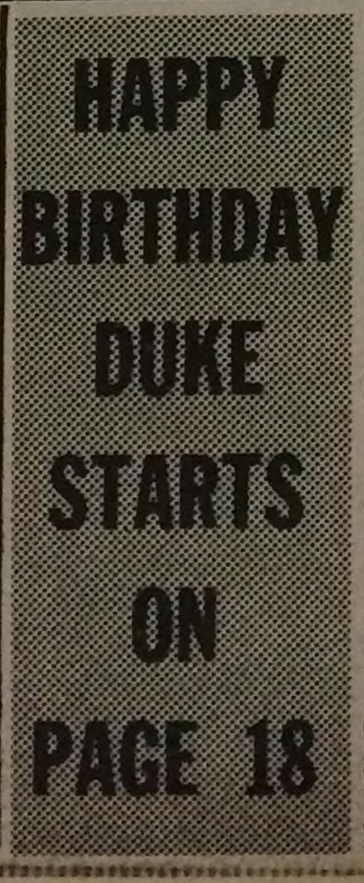

Pentangle set for second U.S. tour

THE PENTANGLE leave in July for their second tour of America where they will appear at the Newport Folk Festival on July 20.

Other dates on their three week tour include Ipswich Massachusetts Folk Festival (19) and dates in Detroit, Chicago, New York, San Francisco and Toronto and Montreal in Canada. They fly back to Europe on August 3 for a concert at the Casino, Knokke-le-Zoute, Belgium.

British concert dates are: Fairfield Hall, Croydon, tomorrow (Friday); Sadlers Wells, London on Sunday (27); Wolverhampton Technical College (May 8); Stoke On Trent Arts Festival (11); Liverpool Philharmonic (16) and the Dome, Brighton (26).

On May 24, they appear in concert at the Royal Festival Hall.

PEACE
LOVIN' MAN
BLOSSOM TOES
SPREAD BY POLYDOR

Ella on — Aretha off at Antibes

ELLA

ELLA FITZGERALD, Sarah Vaughan and the Oscar Peterson Trio have been signed to appear at this year's Antibes Jazz Festival, the French organisers of the Festival announced on Monday. The Miles Davis Quintet will also appear.

They also told MM that Aretha Franklin and Ray Charles would not now appear at the festival, which takes place at Juan-Les-Pins, Antibes, from July 23-29.

The line-up for the festival so far is as follows: July 23 and 24, the Marion Williams Gospel Singers and the Buddy Tate Quartet; July 25 and 26, the Miles Davis Quintet and possibly a star big band, to be fixed; July 27, Sarah Vaughan; July 28, the Oscar Peterson Trio and July 29, Ella Fitzgerald.

Supporting groups from European countries will also be booked to support the American attractions.

The MM is running a special trip to the festival. See Page six.

DUSTY IN CABARET

DUSTY SPRINGFIELD ended her record-breaking season at the Chevron Hotel, Sydney, Australia, last Saturday, and, on Monday, opened a week's cabaret at the Beverley Hills Hotel, Hollywood.

On April 30 she opens an 11-day American concert tour in Reno.

On May 15 she starts ten days of recording for Atlantic Records in New York, producing a new album and several singles.

She has also signed for two new appearances on the Hollywood Palace TV show. "Windmills Of Your Mind," one of the tracks from her new album, "Dusty In Memphis," was rush-released in the States this week as a single.

Dusty returns to Britain early in June and starts work on her new BBC-TV series on June 17.

LOVE AFFAIR LP

THE LOVE Affair today (Thursday) started recording their second album, "The Love Affair Sing Phillip Goodhand-Tait."

Their new single, a Goodhand-Tait composition, "Bring On Back The Good Times," will be recorded on April 29.

On May 1, the group guests on Scottish-TV's Popscotch.

AMERICAN COLLEGE TOUR FOR HOLLIES

WITH "SORRY Suzanne" already climbing the US charts, the Hollies plan to follow through with a tour of American colleges during the mid-October-November period.

They were going over to the States in November last year, but the tour fell through.

World sales of "Sorry Suzanne" are now coming up to the half-million mark, and the single is already a smash hit in Germany, Denmark, Holland and Sweden.

Last week, the Hollies played to a sell-out audience at the Showboat, Middlesbrough — their first cabaret date with new member Terry Sylvester. They have been asked back "any time."

On May 2, they play a one-nighter at Portsmouth Technical College, then tape a Julie Felix show for BBC-1 showing on May 16.

'SUZANNE' HITS 500,000

OLIVER'S OSCARS

LIONEL BART'S Oliver won six Oscar awards in Hollywood last week.

The musical, made at Shepperton Studios, was voted Best Picture Of The Year. The other five awards for the film, which stars Ron Moody, Oliver Reed, Harry Secombe and Shani Wallis, were: Best Direction (Carol Reed); Best Musical Score (John Green); Best Art Direction (John Box and Terence Marsh); Set Decoration (Vernon Dixon and Ken Mugglestone) and Best Sound (Shepperton Studio Sound Department). A special Academy Award was made to Onna White for the choreography.

UNDERGROUND MONTH

ELEKTRA RECORDS are making May their underground month and heading the releases during May are an LP and single from the MC5. The single, the title track of their album, "Kick Out The Jams," is released on May 2. The album follows soon after.

Other album releases include Earth Opera's "The Great American Eagle Tragedy," David Peel and the Lower East Side's "Have A Marijuana," Nico's "The Marble Index," an electronic music album, "Transformer," by David Stoughton, "The Moray Eels Eat The Holy Modal Rounders" by the Holy Modal Rounders, and a sampler album, "Begin Here" featuring Tim Buckley, Tom Paxton, Love, Nico, David Peel, Fred Neil, Holy Modal Rounders, Incredible String Band, David Ackles and Eclection.

ELVIS FILM DELAYED

THE LONG-AWAITED Elvis Presley TV show — due for screening in Britain — had still not arrived at the London offices NBC International at the time of going to press on Monday.

As soon as a print of the film arrives, NBC will be able to offer the show to either ITV or BBC. As already reported in the MM, the BBC has expressed keen interest in screening the production.

A spokesman for NBC International told the MM on Monday: "A print is due to arrive this week. We don't know exactly what has caused the delay. It may have been held up because of some processing problem."

TREMS CZECH DATE

THE TREMELOES, in the Pop 30 this week with "Hello, World," are to appear at the Bratislava Lyre Pop Festival in Czechoslovakia in June.

They have been booked as one of the attractions for the Festival, which includes a song contest. The festival will be televised throughout all Eastern bloc countries.

On Monday (28), the group fly to Vienna, Austria for two days of TV appearances. On May 2 and 3, they appear in Belfast and tour Germany from May 14-18.

Melody Maker

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BEACH BOYS BOOKED FOR HAMMERSMITH

BEACH BOYS have just been fixed to play two concerts at London's Hammersmith Odeon on Sunday, June 1.

With them are Paul Revere and the Raiders featuring Mark Lindsay, soul singer Joe Hicks—whom the Beach Boys describe as "tremendous" — plus British compere Alan Field.

The Hammersmith dates are last-minute fixtures in a brief Beach Boys tour which opens next month. Other dates in the all-star package show are Dome, Brighton (May 30), Odeon, Birmingham (June 6), Liverpool Empire (7) and Glasgow Odeon (10).

A date at Manchester Free Trade Hall on June 8 was awaiting confirmation at presstime.

BEACH BOYS

PAUL REVERE

Jazz-Rock concert at Newport

JEFF BECK on the concert

NEW YORK, Tuesday. — The Friday evening (July 4) concert titled "An Evening Of Jazz Rock" is the major innovation for the 1969 Newport Jazz Festival.

Feature on the rock show will be Jeff Beck, Blood Sweat And Tears, Roland Kirk, Steve Marcus, Ten Years After and Jethro Tull.

The Festival opens on July 3 with Kenny Burrell, Freddie Hubbard, Bill Evans, Anita O'Day, Willie Bobo, Sunny Murray, Young-Holt Unlimited and Sun Ra. Jimmy Smith hosts a jam session on the afternoon of July 4.

On the afternoon of July 5, Miles Davis tops a bill that includes Art Blakey, Gary Burton, the Mothers Of Invention and the Newport All Stars. The evening show features Dave Brubeck and Gerry Mulligan, Woody Herman, Sly and the Family Stone, O. C. Smith and the World's Greatest Jazzband led by Yank Lawson and Bob Haggart.

James Brown stars on the afternoon of July 6 and the festival closes in the evening with the Buddy Rich Orchestra, Herbie Hancock, Buddy Tate, Joe Turner, B. B. King, Johnny Winter and Led Zeppelin.

It is still not confirmed whether Eric Clapton, Stevie Winwood and Ginger Baker will be featured.

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MAHALIA
due in May

BBC RADIO GIVES UNKNOWNS A BOOST

DAVE DEE, DOZY, BEAKY, MICK AND TICH

Mahalia due for concert

MAHALIA JACKSON, American gospel singer, makes a return visit to Britain next month. She will play just one concert here, and it takes place at the Royal Albert Hall, London, on Sunday, May 18. There will be no other British appearances.

Mahalia, who sang at the Albert Hall on her first visit here in '52, and again in '61, is coming over especially for this London concert. With her are coming two piano players and an organist.

The gospel star was taken ill in 1964 and again in '66, and heart trouble caused her to cancel a European tour in '67. But she sang at last year's Antibes Jazz Festival.

CBS will release on May 1 a new album titled "Mahalia Jackson Sings The Best-Loved Hymns Of Dr Martin Luther King, Jr."

MICK WALLER MOVE

EX-JEFF Beck drummer Micky Waller has joined Steamhammer. The group had to cancel all appearances for two weeks from last Sunday when their lead guitarist Martin Pugh had an appendicitis operation.

They have their first album released in May.

JAZZ PROGRAMMES and unknown pop groups, soloists and club deejays get a big break under "new look" policies introduced by new Radio One and Two controller Douglas Muggeridge.

From this weekend and throughout the summer months, changes in programme schedules mean a wider choice for listeners.

On Sundays, from 4 to 5 pm Ray Moore will introduce a new talent-spotting show featuring unknown professional pop groups, soloists, instrumentalists and regular deejays working in discotheques and clubs who will get their first chance on the air.

On Wednesdays, from 8.15 to 9.15 pm John Peel's evening series moves to this earlier time, while on Sundays (9 to 10 pm) Stuart Henry will be back with his own show.

Jazz gets a potentially bigger audience by being transmitted during the extra daylight hours—when reception is better in some areas. Jazz Club, introduced by Humphrey Lyttelton, moves to Saturday night (6.30 to 7 pm).

The Best Of Jazz, Humph's jazz record show, moves to an earlier time (Sundays, 11 pm to midnight); John Dunn features jazz records in Just Jazz (Mondays 7.45 to 8.15 pm); and Jazz Workshop (Wednesdays 9.15 to 10 pm) is a new series featuring a contemporary jazz artist each week. First on the new shows is Mike Gibbs' big band. Jazz On One (Fridays 9 to 10 pm) with Peter Clayton, moves from Sunday evenings.

Scene And Heard, the pop magazine programme, moves to Sundays (3 to 4 pm) and John Peel's Top Gear has a later placing (7 to 9 pm). Mike Raven's R&B show will be heard from 10 to 11 pm.

TALENT CONTEST

A LONDON musical talent contest is being held in aid of the Hornsey School for Handicapped Children with the first prize of an Apple Records audition and £25 cash.

Fifty entrants are taking part ranging from folk to blues and flamenco groups. The semi-finals are being held at Creighton School, London N10, on May 3 and the finals at Hornsey Town Hall on May 10, when the judges will include Ed Stewart and Cyril Stapleton. The event is to help publicise a Spring Fair to be held at Hornsey Town Hall on May 9 and 10.

STATUS QUO TV DATE

STATUS QUO will kick off a South American tour with a TV date and three weeks cabaret in Sao Paulo, Brazil, from November 2.

They then go to Mexico City for a week of concerts. On November 18 they fly to New York for a five day visit.

MOVE
concert dates

Move for first U.S. tour

THE MOVE have been set for their first ever tour of America. They fly to the States in late August for an eight week tour of colleges and selected concert dates.

The tour, arranged by Keith Rossiter of Starlite Artists, will probably open in New York and the group will play engagements coast to coast.

The group make their first cabaret appearance next week. They open on Sunday (27) for a week at the Cavendish Club, Blackburn. From May 15-20, they tour Ireland and are in Germany on June 6, 7 and 8.

ARETHA FOR CONCERT

ARETHA FRANKLIN arrives in London in November for one concert appearance as part of an extensive European tour.

The London concert will be on November 1 at a venue so far not announced.

Aretha will be in London for about three days and it is possible that she will be signed for a TV show to be made in that time.

The itinerary of her European tour is: Paris (October 24, 25); Brussels (26); Stuttgart (31); London (November 1); Berlin (4); Hamburg (6); Frankfurt (7, 8); Essen (9); Copenhagen (11) and Stockholm.

HARMONY GRASS DISC

HARMONY GRASS's next single will be "Good Thing" written by Capitanelli and O'Connor who wrote "Move In A Little Closer Baby," the group's first major British hit.

The group appear at Tito's, Stockton, this week following a successful cabaret double at the La Dolce Vita and Cavendish clubs, Birmingham.

On May 14 they appear on the Belgium television show, Hey, and from May 18 play the La Dolce Vita, Newcastle, for a week.

KEEF ON TOP GEAR

KEEF HARTLEY guests in Top Gear on May 4 and has a Radio Luxembourg airing on April 27.

His album, "Halfbreed," is to be released in Scandinavia, Switzerland, France, Germany and Austria.

ISRAELI SINGERS

A COMPANY of Israeli singers is to tour Britain. The package features stars from Israel, including Hedva and David, Shoshana Damari, Arik Einstein and Juki Arkin.

The full dates for the tour are: Fairfield Hall, Croydon (April 30); Dome, Brighton (May 1); Winter Gardens, Bournemouth (4); Royal Festival Hall, London (5); Leeds Town Hall (6); Free Trade Hall, Manchester (7); Sunderland Empire (11); Colston Hall, Bristol (12); Liverpool Phillarmonic Hall (13); and Cliffs Pavilion, Southend (15).

JOHNNY CASH FILM

JOHNNY CASH'S San Quentin Prison show, due to be screened on ITV last Saturday, was postponed.

Because the film of the show was not ready for screening, Granada had to put off its showing until a later date.

GARNER OPENS

ERROLL GARNER opened his '69 concert tour of Europe on Monday with a concert at Basle, Switzerland. Tonight (Thursday) he plays a concert in the Salle Playel, Paris, then goes on to Bordeaux (25), Frankfurt (26), Hamburg (May 2) and Munich (5).

Accompanying Garner on this tour, which doesn't include Britain this year, are Mangual (bongos), Jimmie Smith (drs) and bassist Larry Gales.

COPACABANA SEASON FOR FOUNDATIONS

AS A RESULT of an appearance at New York's Copacabana Club last week, the Foundations will return there for a full season next summer.

The group were asked to deputise for Temptations last week after an agent saw them at the Fillmore East. The Foundations cancelled a second Fillmore date the following night to appear at the Copacabana.

BEE GEES U.S. TOUR

THE BEE Gees are to tour America and Canada for four weeks from August 27, it was announced on Monday. The tour, which guarantees them 500,000 dollars, will include 16 concerts.

Among the venues will be Madison Square Gardens in New York and the New Los Angeles Forum, largest in California.

The tour will go ahead "either with or without Robin Gibb" and the group will take with them their 30 piece orchestra under the direction of Bill Shepherd.

The Bee Gees are to record a BBC TV Talk Of The Town spectacular on Sunday. No screening date has been set.

JETHRO TULL CONCERT

JETHRO TULL, who appeared on a Johnny Halliday television spectacular in Paris last week, will appear in a special concert at the Palais De Sports on May 7 with Ten Years After, Jackie Lomax, Free and Clouds. The concert is being promoted by Halliday and Chrysalis Promotions.

FOUNDATIONS
deputised

Tull's next album, "Stand Up," will be released by Island on May 16 and their next single, "Living In The Past," is being rush-released this week.

FRANK FOR JAPAN

FRANK IFIELD goes to Japan for a major tour in September. He will give nine concerts and three TV specials which will be filmed in Tokyo in colour for world-wide distribution.

Frank will arrive during British Week in Japan and will give three concerts in Tokyo, two in Osaka, two in Kyoto and two in Nagoya.

BONZO DOG ALBUM

A NEW Bonzo Dog Band album is due for release in May called Tadpoles, which will include material from their TV show Do Not Adjust Your Set. There will also be two tracks recorded when the band formed in 1965 called "Dr Jazz" and "Laughing Blues."

The Bonzos were due to leave for Toronto on Wednesday this week for a four day Canadian tour, followed by their six weeks American tour.

Dave Dee single released next month

DAVE DEE, Dozy, Beaky, Mick and Tich have a new single release on May 2, another Howard and Blaikley composition "Snake In The Grass" coupled with "Bora Bora."

The group were due to tour Israel from June 14 to 18 but this has been cancelled due to the military situation. It is believed that a tour of Hungary with Idle Race, scheduled for June 19 to 24 may also be affected by a ban on public gatherings.

JOHN LEE TOURS

JOHN LEE Hooker's new British tour, arranged by Starlite Artists, will take place between June 12 and 29. Hooker will be playing club and ballroom dates.

He opens at Swindon Locarno (June 12) and other dates fixed so far are: Ritz Ballroom, Bournemouth (13); Dreamland, Margate (14); Black Prince, Bexley (15); Staffordshire Yeoman, Stafford (16); Rhodes Centre, Bishop's Stortford (21); The Bull, Sheen (22); Toby Jug, Tolworth (25); Top Spot, Ross-on-Wye (26) and Crystal Palace (29).

Other dates are being finalised by the agency.

FREEDOM OFF

FREEDOM, JUST back from a tour of Germany, start a new trip on May 15 with ten days in Switzerland, followed by two weeks in Italy.

They return to Germany for the last two weeks of August and then go to Denmark and Sweden for two weeks.

A tour of Hungary, Poland, Bulgaria and, it is hoped, Russia, is being negotiated for November.

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BBC-TV coverage for Dixieland Band

BBC-TV are to cover a double celebration at Hammersmith Palais on June 12 — the 50th anniversary of the Original Dixieland Jazz Band's visit to Britain and the 50th anniversary of the Palais.

Spencer's Washboard Kings will be featured playing ODJB numbers and the bill will also include the Chris Barber and Alex Welsh bands.

DEVON Centre for Further Education is holding a Jazz Summer School at Dartington College of Arts, Totnes, from July 18 to 25 under the direction of Mike Westbrook and members of his band — John Surman, Mike Osborne, Malcolm Griffiths, Harry Miller and Alan Jackson. Musicians on the course will have opportunities for individual and collective work of all kinds and a concert is planned for any groups that emerge from the course.

SEBA, a group of young people working for the blind, are promoting a concert at the Royal Albert Hall on May 7, starring Cleo Laine, the Maynard Ferguson Big Band, Tubby Hayes Quartet and the Peddlers with the Keith Mansfield Strings.

CHARLES FOX starts a series titled "Jazz Innovators" on the BBC's Third Programme on April 30. Subjects for the series will be Louis Armstrong (30), Charlie Parker (May 16) and Ornette Coleman (28).

JOE HARRIOTT and Indian guitarist Amancio D'Silva have completed an album for Denis Preston's Record Supervision and are forming their own quartet for gigs.

LALO SCHIFRIN has been commissioned by Cannonball Adderley and Capitol Records to compose "Dialogue For Jazz Quintet and Orchestra" in memory of Dr Martin Luther Ling.

BASSIST Ed Faultless opens a new jazz club on May 6 at the Western Hotel, East Acton, featuring Terry Smith and Dick Morrissey with the Faultless Trio. Humphrey Lyttelton guests on May 13 followed by the Tubby Hayes Quartet (20).

STEVE LANE'S Southern Stompers and singer Michele have been chosen to represent Britain in the Classic Jazz section of the Dunkirk Festival which is being held from May 1 to 4. Bill Coleman, Stephane Grappelly, Phil Woods and Art Farmer are among the Festival's stars.

ALSO set for the Dunkirk Festival is the Bird Curtis Quintet. The Quintet has another festival booking at the Ludlow Summer Festival on July 4. The group, resident on Mondays at the Green Man, Blackheath, has John Curtis (tpt), Ian Bird (tnr, alto), Raymond Shea (pno), Brian Moore (bass) and Peter Brightman (drs).

CECIL TAYLOR, Pharoah Saunders and Don Cherry will be featured on April 27 in a programme of Mike Mantler compositions by the Jazz Composers' Orchestra at New York's Electric Circus.

THE 1969 Rotherham Arts Festival includes a Jazz Band Ball on May 23, featuring Ken Colyer's Jazzmen and Dave Brennan's New Orleans Jazzmen at Clifton Hall.

MAYNARD FERGUSON'S album of film themes, recorded with a 43-piece orchestra, is scheduled for release by CBS on May 12 . . . May bookings at Osterley Jazz Club are: Barry Martyn (2), Keith Smith (9), Switzerland's Piccadilly Six (16), Alex Welsh (23) and Alan Elsdon (30).

POLYDOR this week released the three-year-old "Springboard" album by the Jeff Clyne-Ian Carr Quintet. Trevor Watts and John Stevens complete the group.

THE Tubby Hayes Quartet plays the last session of Jersey Jazz Club on April 29 before it closes for the summer . . . the Rendell-Carr Quintet visit Redhill Jazz Workshop on Sunday (27) followed by the London Jazz Four (May 25), John Surman (June 1) and Mike Westbrook (29).

BLIND DATE

WHERE THE STARS SINGLE OUT THE NEW SOUNDS ON RECORD

DESMOND DEKKER

Whose "Israelites" is at the top of the charts, seems to be able to pick chart-topping songs ad infinitum. Back home in his native Jamaica he's had 40 consecutive No 1 hits. Between rehearsals at Top Of The Pops, the shy Jamaican reviewed some of this week's records.

MOODY BLUES: "Never Comes The Day" (From the Deram LP "On The Threshold Of A Dream" SML 1035).

I like it, especially the guitar which is very nice. I should think it would stand a good chance in the charts here and people would buy it in Jamaica as it's unusual.

Who is it? The Moody Blues—oh! I've heard that name before but I haven't heard much of what they've done.

ARETHA FRANKLIN: "Tracks Of My Tears" (From the Atlantic LP "Aretha Franklin: Soul '69" 588-169).

That's Aretha Franklin isn't it? I thought I recognised her voice. It's very nice.

I've heard a lot of her before. She's very big in Jamaica, she had a big hit there with "A Little Piece Of My Heart."

It must stand a good chance.

RAY CHARLES: "The Right Time" (From the LP "Ray Charles In Person" Atlantic 587-164).

I recognise that—it's Ray Charles. No, I haven't heard that track before, it's a re-release is it?

I like Ray Charles—he's big back home—I'd certainly buy that one, I like live albums, they put more feeling into it when it's live.

VANILLA FUDGE: "Shotgun" (From the Atco LP "Near The Beginning" 228-020).

I like that—there's some nice instrumental work there. We don't get much of that sort of sound back home, it's good.

Some of the folks back home would buy that as it's something unusual.

Who was it? The Vanilla Fudge—no, I've never heard of them before. Are they American?

WINSTON SINCLAIR: "Another Heartache" (Pama).

It has a raga sound — I like it.

What's raga? Well blue beat over here is ska in Jamaica and raga's very similar. I think it could do well over here — it's got a good arrangement.

Winston Sinclair — yes, I know him, he's Jamaican.

PAUL JONES: "It's Getting Better" (Columbia).

This fella can sing.

He's got a very good voice, it must stand a very good chance in the charts.

Who is it? Paul Jones—oh! The Manfred Mann singer, he's gone solo now hasn't he?

BOOKER T. AND THE M.G.'s: "Time Is Tight" (Stax).

It's a nice instrumental sound. There's a good combination between bass and guitar—and there's a nice organ playing there too.

Instrumentals have got into the charts before so it must stand a chance.

DOMINIC GRANT: "In The Night" (Mercury).

That one has a very, very good voice, he can sing that fella.

It's a nice ballad and it sounds great. He's on the Tom Jones fringe.

NOLA CAMPBELL: "Pictures Of You" (Gas).

The arrangement is very good but the vocal isn't so wonderful.

Who is it? Nola Campbell, I've heard of her before.

THE TECHNIQUES: "Who You Gonna Run To" (Camel).

That's a good one. It's a rock-steady.

The Techniques are friends of mine in Jamaica.

It would probably make the charts back home and I think it stands a good chance in the charts.

HOWLING WOLF: "Evil" (Chess).

That's kinda jazzy-blues. I can't see that standing much of a chance in the charts.

Howling Wolf? I've never heard of him.

STATUS QUO: "Are You Growing Tired Of My Love" (Pye).

Who's this? Status Quo? Have they had any hits before?

It's not bad and might possibly make the charts.

JOHNNY NASH

review the records in next week's Blind Date

Strange story of 'Passing Strangers'

A SENTIMENTAL ballad of the Fifties has caught the ear of record buyers ten years later. "Passing Strangers" by Billy Eckstine and Sarah Vaughan is one of those unusually tender songs that sticks around and eventually achieves standard status.

First published in 1957, the song seems never to have dropped out of earshot. It's a regular on the BBC's radio request shows; a very hardy perennial on the sort of programmes that rely on any kind of emotional involvement between requestees and the musical messages.

Trumpeter/singer Billy Eckstine has been a leading entertainer both in the States and in this country since the early Forties. He has had hit after hit, made highly successful albums, fronted his own band and in general has made a huge personal success of a very easy marriage between his pure jazz roots and the slightly more commercial sort of material with which he achieved worldwide success.

And "the Sepia Sinatra," as they used to bill him, also has one more claim to fame: he discovered Sarah Vaughan, his vocal partner on "Passing Strangers" and one of the most strikingly original female jazz singers of the past 20 years.

"Passing Strangers" was originally released in this country on a 78 rpm record and later was included with three other songs on a Mercury EP released in 1959. This EP, "Sarah And Billy," featured some of the material which Mr B (as he's known) and "Sassy," as Sarah's universally addressed, had recorded together in the latter years of the Fifties.

The MM remarked at that time that "Strangers" was the "pick of the pack" and now, a decade later, it's back in the Pop 30.

How did it happen? Because the public demanded it, say Mercury Records. The track was included on an EP of Sarah and Billy's work re-released a couple of years ago.

"We don't release old material usually, but there was a big demand for this number from retail dealers," said a spokesman for the company. "That meant there was a demand from the public so we released it as a single. It sold out its first pressing on the day of issue and we had to re-press a lot more very quickly."

STUDIED PIANO

Billy Eckstine has had a formidable career in the jazz field and in more commercial forms of musical entertainment. He was born in Pittsburgh in 1914, the son of a chauffeur. At school, he studied piano but it was not until his family moved to Washington that he really became interested in music as a career.

He attended Howard University in Washington but quit after winning an amateur contest in the city's Howard Theatre. That was the start. He joined the Tommy Miles Band as featured vocalist and heard by pianist Earl Hines. Hines was impressed and in 1939 Eckstine joined his band. He built up quite a reputation over the next four years before going solo in 1943.

Shortly before leaving Hines, B had heard a new young girl singer who impressed him. He recommended her to "Fatha" Hines, who engaged her to handle the vocals with B in his band. That was Sarah Vaughan, who had won the Harlem Apollo Theatre's famed amateur singing contest at the age of 16.

When B later formed his own band—fronting on trumpet and vocals—he asked Sarah to join him.

Since those days in the mid-Forties, B became one of the greatest of the American coloured vocal stars, working extensively either with his own big band or trio all over the States and in Britain, where he can still pack in a highly enthusiastic audience whether it's a West End cabaret engagement or a season at a Northern club.

Since her days with the Eckstine band, Sarah Vaughan has become one of the biggest names in vocal jazz.

Leading American music critic John W. Wilson said of Sassy: "She has what may well be the finest voice ever applied to jazz, and she is now using it to drive home the dramatic sense of her songs rather than to fight it. She is, as she always has been, completely at home in the jazz idiom, swinging with a jazz feeling through everything she sings. And, rounding out the picture, she has become an assured performer with an elfin charm that can be quite infectious."

So here are two great talents combining on a song which has lasting charm. It's not really surprising that it's a hit the second time around.—A.W.

CAUGHT IN THE ACT IS ON PAGE TEN THIS WEEK

CLAPTON'S COMMAND: GO AND SEE B.B.

THE man to whom the blues wouldn't be the blues without the blues, B. B. King played his first ever British date at London's Royal Albert Hall on Tuesday. Eric Clapton, who attended the concert, told Melody Maker: "B.B. is fantastic, he's the man who started it all. Everybody should go and see him. I had a blow once with him at the Cafe A-Go-Go in New York. It was with the Butterfied band with Elvin Bishop and me swapping riffs. He's a very sweet guy. I don't know how old he is, he looks incredibly young."

Well, it does seem the blues are ageless.

Musicians' Union's **Harry Francis** and his wife involved in a car accident on the way to the **Carl-Alan Awards** presentations but, fortunately, neither injured . . . **Emperor Rosko** won Carl-Alan deejay award, **Diana Ross** and the **Supremes,** vocal record, **1910 Fruit Gum Company,** group record. Most popular band was **Ray McVay** and resident band, **Phil Moss.**

Clarinettist **Alan Cooper** has taken over the Saturday spot at London's Tatty Bogle club. **Eggy Ley** continues on Friday nights . . . **Tariq Ali** seen at **Klooks Kleek** digging **Blossom Toes.** Wonder if he enjoyed their current single, "Peace Loving Man"? . . . **Johnny Nash** taking photographs by the roll at Top Of The Pops.

Ray Davies starting work on Kinks' biography . . . **Tony Wilson's** advice to lady publicist on how to lose twenty pounds of unwanted flesh — "cut your head off" . . . **Clapton, Winwood, Baker** Hyde Park concert announced in MM a month ago.

Peter Frampton relieved that weeks of **Humble Pie** secrecy over . . . **Barry Ryan** back at work this week after an "excellent recovery" from burns sustained in Germany.

New group **Mental Thunder** another **Richard Sherman** brainstorm? . . . Publicist **Valerie Bond** has joined **Brian Longley** at Starlite Artists. She continues to handle PR for Fleetwood Mac and Duster Bennett.

Chris Williams and **Keith Altham** formed Jigsaw Public Relations — for handling puzzling clients? . . . Thanks for the telegram **Rosko** — now tell us what it means! . . . **Beach Boys** suing Capitol Records.

For a real mind blower listen to "The Moray Eels Eat The Holy Modal Rounders" . . . **New Elektra** signing **Soft White Under Belly** . . . **Doors** getting a Gold Disc for "Touch Me" . . . Despite smashing up their cars at Wimbledon Stadium last Saturday, **Rosko** and **Ed Stewart** plan to race again at Walthamstow tomorrow (Friday) . . . **Bob Dawbarn** still shaking after sharing lift with Raquel Welch recently — wonder if she noticed the join?

Perhaps the BBC should get **Kenny Everitt** or our **Alan Walsh** to explain the subtleties of the Liverpool Scene's lyrics in their single "Woo Woo" which refers to a fab gear group called Bobby and the Helmets . . . Never mind who is **Ned Nogweed,** who is the twit who keeps sending us the cards?

Raver now running a competition for the best caption to our mystery picture in last week's edition showing Max Jones, Sandy Brown and Georgie Fame, taken at the Poll Winners' concert at the Festival Hall. First prize a week in Hampstead with Bob Dawbarn, second prize, two weeks in Hampstead with Bob Dawbarn.

Tiny Tim very funny on Laugh-In last Sunday . . . **Doris Troy** in England and being handled by **Tony Hall** . . . **Jimmy Savile** set a world shopping record recently when he collected £418 worth of groceries in five minutes at a Leeds supermarket. A cheque for the value of the goods was given to an old age pensioner . . .

Old Joe having a hard time in the West Country — they should come to London. It's even harder! . . .

Don't ask silly questions, **Martin Lamble** . . . Thought of the week from American magazine Teenset: A handbag snatch is best dealt with by a mule kick on, or at the side of, the knee-cap.

Come swing at Antibes!

ELLA FITZGERALD, Sarah Vaughan, the Miles Davis Quintet and the Oscar Peterson Trio — these are the star names who will be providing the music at this year's Antibes Jazz Festival, held in the Mediterranean resort of Juans-Les-Pins. Supporting acts include the Marion Williams Singers and the Buddy Tate group.

Unfortunately, the MM was informed at presstime by the organisers that Aretha Franklin and Ray Charles would not be appearing. But they have lined up a very strong bill for the festival which now opens on July 23 and lasts until July 29.

Why not come with the MM on this Sunshine Superholiday to the Festival?

For the third year, the MM has organised a special holiday trip offering a superb holiday with music at this most attractive of all Europe's jazz festivals. We will take you by coach from London to Juan-Les-Pins, and return. You will stay in comfortable hotels right in the centre of this swinging, palm clad resort which is situated midway between Nice and Cannes on the French Riviera.

And the cost? Just 33 guineas for the journey and bed and breakfast accommodation in the resort.

The MM trip leaves London on July 23, travelling via Paris, where a sightseeing stop will be made, and on through the night to the coast. A full week will be spent in Juan-les Pins, which is a gay, young resort packed with nightlife, clubs and bars and beautiful beaches (many of them free). The tour departs on July 31, arriving back in London in the evening of August 1.

Hotels used on the MM trip are right in the centre of the resort, literally a few hundred yards from both the beach and the festival site. In addition, optional excursions will be available to San Remo in Italy and the perfume factories at Grasse.

The V form amount for the holiday is £13, leaving £37 spending money from the £50 allowance. In addition, travellers can also take up to £15 in sterling, making a total of £52 spending money per person — more than enough for a really great holiday at the Festival. In addition, tickets for the festival will be available for booking in England and can be paid for in sterling.

So don't forget. For a really great holiday in the South of France for only 33 guineas, fill in and send off the form below immediately.

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JAZZ SINGER? NOT ME

TONY BENNETT tells BOB DAWBARN

THERE WAS a time when big bands gave a lift to stardom for such singers as Frank Sinatra, Ella Fitzgerald and Peggy Lee. Now Tony Bennett is returning the compliment.

Whether jazz fans like it or not, appearing with Bennett has brought such bands as Count Basie, Duke Ellington and Buddy Rich to a much wider public.

"I just disliked the fact that 22 men spent their lives developing into master musicians and then being discounted," explained Bennett who is in Britain for a new tour with Basie.

"If they were just some three or four piece rock-and-roll group, you could just say 'They didn't make it, hard luck!' But, 22 guys ready to work and willing to go through all the trials of being a gipsy on the road together—they should be listened to. These guys are just too good not to be heard by the widest possible public.

"And I don't understand all this talk about big bands not making it. The public loves them. Every time I've seen a big band on stage it's been nothing but action. Maybe it's just some of the producers talking."

Bands like Ellington and Basie, with their own strongly individual styles, are hardly conventional backing groups and must pose problems for the singer. I wonder if Tony had to alter his approach for each band.

"It comes automatically," he said. "At first it was a challenge, but now it's really fun working with them.

"With Duke I find I am doing more and more of his songs. With Basie I style my act to that slow Basie tempo.

"With Rich or Louis Bellson I feature those great drum solos. You have to be flexible. But it keeps me alive. It is a challenge to sing in front of these wonderful bands.

"I've been doing this now for five years and each band now knows my book. Each time we get more and more enthusiasm from each other."

Despite his desire to be backed by great jazzmen, Bennett says firmly: "I'm not a jazz singer. Or rather, I don't want to be categorised as one.

"Billie Holiday made a great impact on me, but not because she was 'singing jazz.' She was singing Billie. She was singing life. Jazz is too limiting a word. It implies they are all doing the same thing, and they are not."

Tony said he had recently been busy recording.

"I've finished an album although it won't be out for quite a while because there is a 'Greatest Hits' album coming out first — it will be 'Greatest Hits, Volume 4' in the States and Volume 2 here.

"The new album is called 'Play It Again Sam.' The title song is based on the Woody Allen Show which is currently very popular on Broadway. I also did 'Alfie' and a new version of 'What The World Needs Now.'

"The only thing I can say about it is that it came out right. I've had enough hit songs recently to make the 'Greatest Hits' album and that gave me the time to spend on the new one."

I asked if Tony had ever written any songs. "I wish I did," he grinned. "But I'm just an interpreter."

How about his new career as an actor? "I've been offered a lot of films but I'd rather wait for the right one," he said. "I'm being careful, but I like them to be right.

"Actually, acting isn't new for me. I studied at the American Theatre and it helped my singing an awful lot."

"I Left My Heart In San Francisco" is still Bennett's biggest seller. "It goes on selling year after year," he told me. "It was the song that let me be an international artist and go to places like Australia, Japan and Mexico.

"No, I don't have to change my act for the different countries. When I do change, it's for my own mind. If an act is well-balanced it will play anywhere in the world.

This year, incidentally, chalks up Tony's 20 years in showbusiness. And those who think only the young can make it today should go and hear those box offices rattling with money for his eight-concert tour which looks like being a complete sell-out.

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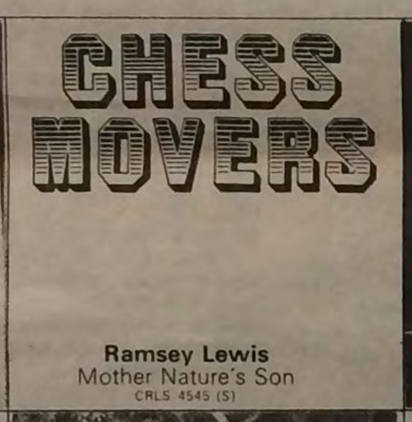

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CHESS

JAZZ SCENE

A marriage which has succeeded

BY BOB DAWBARN

ATTEMPTS BY jazz composers to force a marriage with other musical forms are almost as old as jazz itself. But successful attempts have been few and far between.

Among the successes, however, I would certainly rate the Michael Garrick works which he classifies as his "Jazz Praises." Here jazz and straight church music seem to meet as equal partners with neither having to adopt a disguise to fit with the other. Like so many successful experiments, they started almost by accident.

"Around 1960 I was following a tune through on the piano just seeing where it would lead," explains Michael. "It turned out to be so processional and straight that I concluded it was a wedding hymn. When it was finished I felt it needed performance at a service to make the music live in the right environment.

"Another piece, 'Anthem,' followed in the same way. I had written a theme for a poem by Jeremy Robson called 'A Face In The Crowd' and was working it over with the Sextet when Shake Keane said: 'This is a lovely phrase, you should make more of it.' I developed it into a full length theme which, when finished, seemed right for an Easter anthem.

"I realised it was possible to do more so I began looking at religious texts and seeing what inspiration came from them. We played 'Wedding' and 'Anthem' in jazz clubs and on broadcasts, and Argo recorded a couple of my things, but for five or six years I was really working in a vacuum, writing the stuff but with no real outlet.

"Then I met Peter Mound who runs two choirs and also had a pipe organ to lend me. It was just a question of meeting the right mind."

One critic likened Garrick's religious pieces to the work of Benjamin Britten, but, to Michael, forgetting the jazz content of his music is unthinkable.

"All my interest in Indian or pop, had stemmed from a love of jazz, which took me by the ears when I was 12 or 13," he says. "Any writing I do must start from a jazz concept.

"And jazz musicians have proved they are capable of adapting to any musical environment — take a musician from a straight orchestra and he can't. Indian musicians can't bend to jazz in those Fusions experiments, it's the jazz musicians who do the bending.

"I could only think of writing orchestral things if they began from a jazz freedom. But I think all the different forms are coming together anyway. Take somebody like Frank Ricotti or Shake Keane, they can play anything straight off and sound right.

LISTENS

"The trend is already happening in the States and it will happen here. There is Andre Previn at the London Symphony Orchestra — that is bound to have an effect. It won't be long before we see Tubby Hayes with the LSO.

"Another conductor, David Atherson, has got together an orchestra to play purely 20th century music. He comes to our gigs and listens and he wants to do a concert incorporating poetry and jazz, his orchestra and my sextet. And this is an academic man.

"Then on the jazz scene you see somebody like Karl Jenkins playing oboe with Graham Collier. The more orchestral instruments get conquered by jazz musicians the more the divisions in music become shaded.

"In 20 years, or less, it won't be a question of straight music and jazz. It will all become the new serious music."

Garrick's reputation as a composer to watch reached new ears through his Jazz Praises performance at St Paul's Cathedral last November.

"The odd thing was that I had written to a number of cathedrals trying to get them performed, but not St Paul's," he recalled. "It was the chap at Southwark who put us on to the Dean of St Paul's — an excellent New Zealander who said he would play drums with us if we needed him."

Garrick is already moving on and has written a "Jazz Cantata." "The words are by poet John Smith and the first performance is at the Farnham Festival on May 13. It's a kind or oratorio."

He also admits to being tempted to write for Peter Mound's choirs only.

"This will happen, but it's a slow process," he said. "You must remember that it is an amateur choir and some of the members are non-musicians. You have 70 or 80 people who are not jazz musicians — and half of them have probably never listened to jazz. It's bound to take time to get them used to the phrasing and timing.

"Norma Winstone is now performing a fantastically useful function in singing with the choir as well as solo. You can see some of them thinking: 'How does she get those intervals.' And Peter is gradually getting together exactly the choir he wants.

PSALMS

"And you must remember they only come because they want to. Many of them are excellent musicians and first rate readers. It's only a question of getting them used to the feel of jazz."

I wondered if the research needed for his religious works had had any effect on Garrick, who says he heard little religious music in his early environment.

"I read through all the psalms and when you come into contact with this literature it's very powerful," he agreed. "At the present I'm writing a setting of the Good Friday story. I had to read the four Gospels to see how the emphasis was placed. It does work on you. It has an effect. No matter what one's views or opinions may be, it's still the most amazing story in the world. Like Shakespeare's plays — whether they are true or not they have an effect when you see one."

Michael Garrick in one of his St Paul's Cathedral performances

Tony's big break, at last

BY BOB HOUSTON

IN THE two-and-a-half years since he arrived in London from his native Yorkshire, drummer Tony Oxley has certainly made his presence felt on the British jazz scene.

He has suffered the slings and arrows of outraged critics, worked with most of the big names at the Ronnie Scott Club from Blossom Dearie to Sonny Rollins, and impressed the populace sufficiently to win the Melody Maker's Readers Poll this year.

At 30, not a bad list of achievements you might think. However, Oxley himself doesn't rate it too highly.

His semi-permanence at the Scott Club, while ensuring regular meals and no need to bar the door against the bailiffs, has cramped his style. The real Tony Oxley, he maintains, is an unknown quantity to all but a few.

The opportunity for the other Oxley to materialise came about a few months ago when CBS gave him a completely free hand to make an album.

So Oxley gathered trumpeter Kenny Wheeler, saxist Evan Parker, guitarist Derek Bailey and bassist Jeff Clyne around him, dusted off some music that he'd written up in Sheffield several years ago and the result was "The Baptised Traveller."

Oxley has nursed this record like a baby, pouring time and devotion into the music and how it should be treated. He was determined that the jazz world would know from its contents that Oxley, the accompanist to the stars, had a lot more going for him.

A couple of months ago, he arrived on my doorstep at midnight clutching a tape. "You won't find one bebop cliche there," he announced proudly. He was right. What I did find was sternly individual music meticulously conceived and played and something which will cause more than a few eyebrows to be raised when it's issued.

One of the pieces on the LP uses the serial technique and by the accepted code of the jazz world, drummers just aren't supposed to know about things like that. They're supposed to keep time, aren't they?

That's another thing. There is not one bar of straight timekeeping from the drums on the LP.

Tony's not one for the cliched jazz musician's life—the birds, the booze, etc. He likes a drink but breaks more new ground by insisting that he doesn't go on the stand to "have a good time."

"I'm there to work," he says. "When you see hands like Archie Shepp's, blowing solidly for more than an hour and coming off dripping with sweat, you know they've been working, physically as well as musically.

"When did you last see anyone break sweat here? The thought of working that hard at their music frightens most British musicians."

Most British jazzmen would have felt that being asked by Ronnie Scott to come and work in the club would have been the big break.

Not Oxley. The big break for him was when CBS asked him to make an LP. Despite feeling that he's a worse drummer now than before he came to London, events should prove that he certainly didn't pass up the opportunity.

OXLEY
Poll winner

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CAUGHT IN THE ACT

Bennett has the ladies swooning

TONY BENNETT was on tremendous form with the Count Basie Band at the second house at the Hammersmith Odeon last Sunday. In a value-for-money second set he delivered nearly twenty songs with his usual histrionics, beaming smiles, joyous skips and nods of appreciation to the Basie Band.

It's certainly a help to have this powerhouse unit behind you on swingers like "Just In Time," "Old Devil Moon," and "For Once In My Life." And on ballads like "People," "San Francisco" and "Who Can I Turn To," it doesn't hurt to have these glorious Freddie Greene chords pulsating behind

Bennett fans show the rapturous enthusiasm of Tom Jones followers (and fall roughly into the same age group). When Tony ventured on to the runway over the orchestra pit, several sedate married ladies looked as though they might rush him. But Tony kept his disengaged bow-tie in his hand instead of throwing it to his admirers and bedlam was averted.

Earlier the Basie band played a happy set marred only by the familiarity of some of the items — "Boone Talk," "The Midnight Sun Never Sets," and "Night In Tunisia." But such soloists as Eddie Davis, Al Aarons, Oscar Brashear and Eric Dixon were scintillating. And the old man at the piano fairly spanked along on occasion. An excellent concert. — JACK HUTTON.

TONY BENNETT

JANIS JOPLIN

COUNT BASIE

Janis breaks through the British reserve

"WE did it, we did it," exclaimed an elated exuberant Janis Joplin as she left the stage after what can only be described as a triumphant British concert debut at London's Royal Albert Hall on Monday night. For an hour, Janis, clad in a figure following peacock-blue trouser suit, ripped and roared through a soul heavy set that literally lifted the audience out of their seats. By the end of the evening, many had left their seats and stood in front and on the stage while others danced in the aisles and the boxes.

At one point, Janis toasted the audience with champagne from two bottles pushed on stage by admirers. "You're looking good" she told the audience who responded wildly.

Janis Joplin is a powerful, emotive singer. Raw, intense, basic, she wrenches and grinds the lyrics of a song into tortured phrases and notes. She is backed by a six-piece band, comprising sax, trumpet, organ, guitar, bass and drums, a very solid, together unit. What they play is a mixture of straight soul, R and B with just a hint of jazz.

Janis broke through the wall of British reserve, loosening the audience, shaking them up, opening them out and turning them on.

Janis Joplin is a phenomenon. She is white soul. And few other white artists could have made such an impact as she did on Monday.

The bill was completed by Yes, who gave a highly creditable performance with good material, well played and sung.—TONY WILSON.

Quiet — almost shy — smiling, Bill Basie has developed an excellent stage presence, and the all-to-brief programme was a shrewd mixture of familiar numbers plus several from the new album "Basie — Straight Ahead."

The big ovation of the first house undoubtedly went to the Count himself for his piano spot on "Good Time Blues" in typical Basie fashion.

But apart from the excellence of the ensemble, the artistry of the various soloists, and the excitement of the closing "Magic Flea" probably the most noticeable feature was the controlled drumming of Harold Jones who must rapidly be approaching the tremendously high standard set by his predecessor — Sonny Payne.

Needless to say there was near-full first house, and a standing - room - only second house at this magnificent 1,200 seater club for the band's pre-Tony Bennett tour, appearance. And many of the visitors booked seats for the Woody Herman show starting on April 30 for four nights. — JERRY DAWSON.

TUBBY HAYES

THE new Tubby Hayes Big Band had its first public airing on Monday at the Bull's Head, Barnes and left little doubt that this was the best group of musicians Tubby has ever brought together under his direction.

The 14-piece band is full of familiar faces on the jazz scene, such as Pete King, Chris Pyne, Kenny Wheeler and Ian Hamer, and also reveals the talents of a few unexploited musicians, especially drummer Spike Wells who, having never played with a big band before, provided one of the star performances of the evening, and Tubby's guitar "find" Louis Stewart.

With only one rehearsal before their debut, the band stormed through a varied programme, following which an exuberant Tubby Hayes said: "I was absolutely knocked out with the first night — the precision we achieved was far better than any of the bands I've had in the past."

Some of the more popular numbers were those Tubby features regularly with his Quartet, such as "The Inner Splurge," and "Song For A Sad Lady," but a very fine arrangement of the Lennon/McCartney song "Here There And Everywhere," featuring the trumpet of Ian Hamer, was well received by the enthusiastic audience.

The quality which will undoubtedly give the band the success it deserves is hard to isolate but trumpeter Tony Fisher, who recently finished a season with the Kenny Clarke-Francy- Boland Big Band, thought the band would go well "because Tubby is trying to be more adventurous. However, it wouldn't be fair to compare the two bands as they are two entirely different entities."

The full line-up of the band includes the saxes of Harry Klein, Brian Smith and Peter King, not forgetting Tubbs himself, Ian Hamer, Kenny Wheeler, Greg Bowen and Tony Fisher on trumpets, Chris Pyne, Keith Christie and David Horlor on trombones, Ron Mathewson on bass, Louis Stewart (gtr) and Spike Wells (drs). — DAVID RUDLAND.

VAL DOONICAN

VAL DOONICAN provided a successful mixture of pop standards and Irish humour when he topped the bill at the opening of the London Palladium's variety season on Thursday.

Doonican's mixture — which included such firm favourites as "Little Green Apples," "The Elusive Butterfly," "Walk Tall," "Paddy McGinty's Goat" and "O'Rafferty's Motor Car" — pleased the family audience much more than Sandie Shaw's first half spot.

Poor Sandie hardly got any response from the audience until her last two numbers, her current single "Monsieur Dupont" and her Eurovision contest winner "Puppet On A String." Penny whistle man, Des Lane, received as much applause as the hard-working Mrs Banks. — ROYSTON ELDRIDGE.

ROY ORBISON

NOT one shake of the hip, not a sob or a shriek — he hardly ruffled the immaculate creases in his dark evening suit. The sweet singing Roy Orbison, 32 this week, needs none of the usual pop gimmicks to get his audience going.

He proved this beyond any shadow of doubt to a full house at the Fiesta night spot, Norton, Tees-side, at the start of his new British tour.

They sat in silent admiration through his bitter-sweet ballads and gave whole-hearted support to his rhythmic numbers.

The quiet American triggered off his 45-minute spot with oldies like "Sweet Dreams," backed by the Art Movement.

Then came Roy's latest release, "My Friend," a ballad that is surely destined for the top bracket if Fiesta fans are anything to go by.

Two or three big beat routines including "Tell Me What I Say," "I've Gotta Woman," left the crowd with tingling feet and sore palms while even Roy was forced to flick a bead of perspiration from his brow. But the tight lipped Texan soon regained composure for his "Pretty Woman" finale. — CLIVE ARMITAGE.

THE JOHNSTONS

I LEFT the Peelers Club in Bishopsgate last Saturday with the chorus of "The Spanish Lady" (shades of The Halliard?), ringing in my ears. I'll say this for The Johnstons, they do their homework on their songs well. The introductions (unusual at all for most singers), were both helpful and interesting.

The programme they presented was both relaxed and together, including, of course, many of their old favourites. "Julia," "Dublin Jack Of All Trades," "Both Sides Now," "They Never Get Their Man" (dedicated to the Royal Ulster Constabulary!), and "Urge For Going." But it was "The Flower of Northumberland," with Adrienne leading and Mick on mandolin providing a very beautiful setting for this traditional song, that was most effective.

The convivial Irish club atmosphere undoubtedly helped to make them feel at home, but The Johnstons have qualities that set them in a league with The Settlers and Seekers. They are, the care and precision of the song arrangements, and the broad base of their repertoire. — ROBERT ELLIS

BLOSSOM TOES

BLOSSOM TOES are another fine British band who'll probably have to go to the States before they gain wider recognition here.

At West Hampstead's Klooks Kleek, they treated a large audience to some lengthy but nice numbers which included their current single "Peace Loving Man," "Love Bum" and "Indian Summer."

Jim Cregan produces unusual sounds on guitar, Brian Godding worked well on vocals and the whole unit was driven along by Brian Belshaw on bass and Barry Reeves on drums. — ROYSTON ELDRIDGE.

CLEO LAINE

CLEO LAINE is one of the few originals of British jazz. Her smokey voice, surprising range and way of twisting a melody are entirely her own.

But even she couldn't quite salvage a dull opening night at Ronnie Scott's on Monday. It's hard to pinpoint exactly why the Dankworth Band failed to ignite me or the rest of the audience. Perhaps memories of the Clarke-Boland band are too recent though comparisons are hardly fair when the approach is so different.

Dankworth is not concerned with swing or the earthier emotions. His is the intellectual approach and the trouble is he is often a bit too clever.

On Monday, the band looked and sounded as though they were having to concentrate on reading unfamiliar charts. Things may loosen up later.

Too often the writing, involving instruments like piccolo, bass clarinet, xylophone and tuba, reminded me of Workers' Playtime or, worse, Eric Robinson. Of the soloists, Tony Coe was outstanding and Henry Lowther, depping for Kenny Wheeler, had his moments. Once, behind Coe, and again behind Cleo, the band seemed in danger of swinging. But the moments passed.

Opening the current bill is the Alan Haven Trio. I am no lover of jazz organ, but must admit that Haven gets away from the Jimmy Smith formula and uses the instrument with unusual taste.—BOB DAWBARN.

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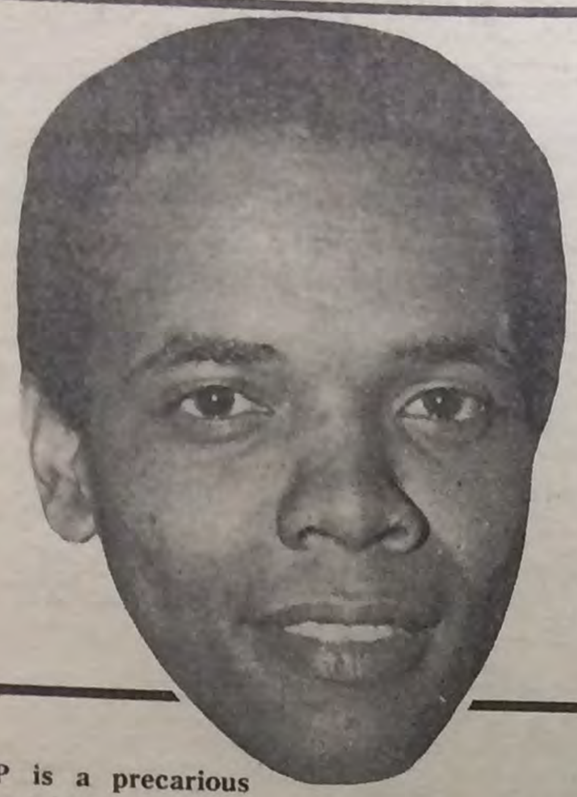


Johnny Nash —wise guy with a difference

POP is a precarious business as so many artists will tell you. The fame and fortune that arrives overnight can disappear at an even faster rate than it comes.

The wise men in showbusiness are those who make their money work for them to provide security for the day when time and fickle public pass them by.

Future

One of the shrewder members of the pop fraternity is American Johnny Nash whose "Cupid" is climbing the MM chart in similar fashion to his "Hold Me Tight" and "You Got Soul" hits.

If Mr Nash's future records failed to make such an impact, it wouldn't unduly worry the 29-year-old Texan who has his own record company, music publishing companies and a public relations firm.

"But I have started to do anything yet," he said over a brandy at his London hotel. "This is just the first step in a lot of plans. I've got ideas for the next ten years.

"I'd like to go into production-TV and movies — and to produce other artists I really dig. But I'd never give up singing — it's as much a part of my life as going to the bathroom, if you'll excuse me for saying that."

Nash's success is a far cry from the days when he used to caddy for other people at the local golf club. One reason for that success is that he isn't tied down in any one musical direction.

Ballads

"I haven't found a category for my singing and frankly I hope I never do because I like music too much. I do ballads, folk tunes, R&B and country and western.

"There are three artists who've really influenced me in my singing career. They are the late Sam Cooke, Aretha Franklin and Harry Belafonte. They all have something I wish I had.

"I see there's a lot of Tamla Motown in your chart — not that it shouldn't be. I've just recorded an LP with Kim Weston (who scored a big hit singing with Tamla's Marvin Gaye). The songs we've done are more or less just love duets with solid rhythmn. Kim's a fantastic artist.

"I like your Beatles, they're awfully clever. I don't know many of the English artists but Dusty Springfield is extremely flexible and Matt Monro is one of the best crooners I've heard for a long time."

Johnny was the first Negro singer to appear on Houston, Texas, television and break the colour bar but he doesn't intend to get as involved in politics as some other Negro singers have.

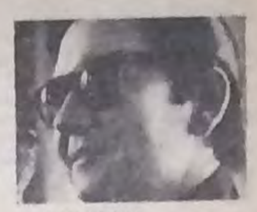
Reviews

"It's easy to get involved, in fact I am involved, but it takes a lot of time and I don't have any flags to wave."

With "Cupid" doing so well in the chart and his current LP "You Got Soul So Hold Me Tight" receiving favourable reviews, Johnny Nash doesn't need to wave any flags — he's getting the attention through his singing.

BY ROYSTON ELDRIDGE

ONE MAN WHO'S NOT TRYING TO GET AWAY FROM IT ALL



ORBISON

THERE are stars who will tell you what a drag stardom is. They complain of not being able to go out without being recognised, of rarely having the chance to be alone.

It's an atttitude Roy Orbison doesn't go along with at all — and he's had ten years of being recognised.

"It can get you down occasionally," he admitted in his London hotel suite. "But I don't honestly think I would like it any other way. And really I've never known anything else. I was at school in a small town where everybody knew me and shortly after school I started singing.

"I remember once an artist who was big in England but meant nothing in the States complaining to me that he couldn't get away from the fans. I felt like telling him to go home to the States if he wanted to go unrecognised.

"That is the point, if an artist really wants to get away he can. Personally, I don't revel in fame but anyone who poses for pictures to appear in newspapers must expect to be recognised. There have been times when I've tried to get away someplace for a weekend without being recognised but I never made it. But there are plenty of places in the world where people don't know me and I could go to them if I wanted it that much.

"I think all this really gives entertainers a feeling of security and it's a nice feeling not to be alone anywhere. I can go to any town in the English-speaking world and find friends. Being alone in a big city can be terrible. All I have to do is call someone in the business and they say 'Let's get together.' That's the best thing about being easily recognised."

After his current British trip, Roy dashes back to the States to record new singles and an album.

"From now on there will be a special idea behind each album," he told me. "I've never really had the time to devote to albums like I wanted to and they usually wind up being 12 singles. They've done very well for me.

"I may start a new film in the fall. If I do, it will be in Europe. Hollywood has got too expensive for the film makers and they've just about quit making movies there. This one will be a contemporary film. I'll sing a few songs, though I hope to ease the songs out of my film career as it goes along, though I'd always like to do a title song.

"I feel that films are just an extension of my singing career, a natural progression."

I suggested that anyone who went into film must be crazy because of the endless hanging around.

"You're just about right," agreed Roy. "I didn't realise it would be so rigorous. I've stayed away from TV because of how tiring it is with all the hanging around. You get called to the TV studio at 8 am even if you are not needed until one. Movies are worse in a way because you have to be there at 5 am. You've got to be there in case the producer or director changes his mind about when he is going to need you.

"Like a lot of showbusiness, the enjoyment from films comes from the fun you have with the people on the set."

Orbison says not too many people try to cover his songs because of his 3½ octave range.

"Not too many people want to try them," he grinned. "I don't practise and I find the range comes easily, so far. I've never had any trouble except that regularly twice a year I get flu. Then I can't sleep and the voice doesn't do so well." — BOB DAWBARN.

New lease of life and a seven piece for Judith

THE new slim-line, solo Judith Durham is back in England — having shed half a stone as well as a group — to kick off her British solo career in cabaret at London's Savoy Hotel on April 28.

Her personality remains as sunny as a mid-summer day on Bondi Beach and she cheerfully admits she is enjoying life even more since the break-up of the Seekers.

"I've got a new lease of life," she grinned. "When we split up I thought I would become very introverted but it hasn't happened."

I wondered if she found it difficult to break the girl-with-the-Seekers image.

"I'm not really trying," she explained. "I think it is going to be a gradual thing for me and the fans. I don't want to drop everything I did with the Seekers but I hope that when I am prepared to drop certain things from the act, the audiences will go along with me. I'm very conscious of the fact that I was part of a famous group.

"Actually, I've had no problem finding material. There were always lots of things I wanted to do when I was with the boys but couldn't because they didn't fit the group. With records, of course, I'm going to have to be very careful in choosing songs.

"I did 'The Lord's Prayer' and Gospel things for a Christmas album I recorded in the States for release in Australia. But finding things for a commercial album will obviously be much harder. I don't know yet if I will record while I am here. I'm out of contract at the moment and not signed to any record company — but that should be sorted out soon.

"I haven't seen Tom Springfield yet to see if he has anything new for me. And I may do some more writing with Dave Reilly while I'm here. He has been writing prolifically while I've been away and I did enjoy writing with him before — it's very stimulating throwing in ideas on songs."

JUDITH
Very conscious

Judith plans to stay in Britain for up to six months and has just completed her first solo tour in Australia.

"I went to New Zealand for two-and-a-half-weeks, first," she said. "I didn't want to appear in Australia before I felt I was ready.

"I've got the urge to travel again and I want to see as much of the world as I can. I intend to go to the Continent in the summer. Even if I can't sing there I shall go and have a look round."

By a system of trial and error, Judith has decided that a seven-piece is the ideal backing group for her voice.

"I shall be using my own pianist, Ron Edgworth, and six musicians wherever I go," she told me. "I won't be using brass because it doesn't really suit me. In Australia I started with as orchestra of 50, then cut it down to 20, but it was still overpowering."

She agrees that working solo can be physically more tiring than as a member of a group.

"But you feel it is so much more worthwhile," she says. "Sometimes with the boys I'd get awfully depressed after a performance. But now, even if I'm in bad voice I think that at least I enjoyed playing piano or telling jokes. Mind you, I feel I have to think a lot more on stage. When I was with the boys I could let my mind wander because they decided what song came next and Athol did all the chat."

I asked if Judith had any theories about the reasons for the enormous popularity of the Seekers who still have reissue albums regularly entering the chart.

"I think it was probably because we were very natural," she replied. "People felt they could associate themselves with us as members of a family. We didn't have to try to put across an image. Both in stage personalities and soundwise we were just being ourselves. We sang as we sang naturally, nobody had to force themselves to be something they were not."

In an Australian TV film, shown recently in Britain, Athol Guy suggested that one of the reasons might be that Judith looked vulnerable and that every man in the audience felt protective towards her.

Judith looked slightly embarrassed when I mentioned it, but agreed: "I suppose there may be some truth in it as I was standing up there with three great brutes."

She was a little vague about her ambitions for the future.

"When I was ten I wanted to be a film star," she admitted. "The nearest I got was that Australian TV film which we shot like a movie rather than a TV show. It was a great experience and probably the closest I will get to be a film star.

"But I really don't want to do anything except sing. And find time to practice the piano so I can get back some of the technique I lost long ago." — BOB DAWBARN.

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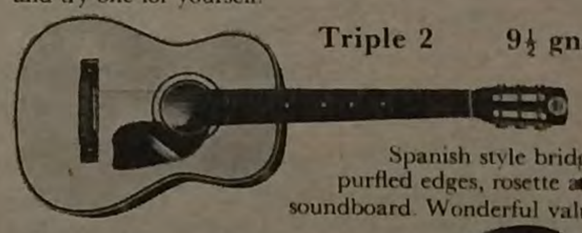

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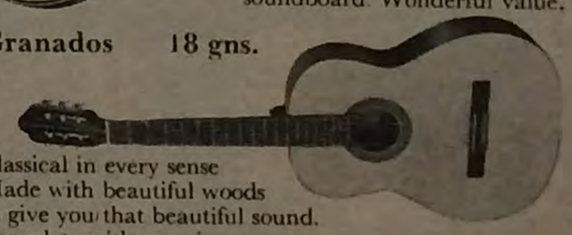

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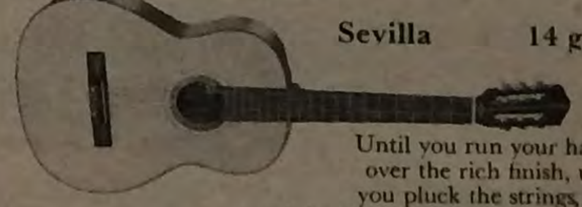

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THE BLUES PAGE

BLUES ON LP

A helpful collection

■ Always there's a demand for blues guidance among newcomers to the music. Records make the easiest lessons, so there is naturally a small but steady market for albums which incorporate some kind of instructive element. In this country, disc jockey Mike Raven has won a reputation as a blues specialist and propagandist, and many readers have probably been helped as well as entertained by his "Mike Raven Blues Show" LP on Xtra 1047. That brief historical survey is now succeeded by **THE MIKE RAVEN BLUES SAMPLER** (Transatlantic SAM5), which has him talking about a variety of styles ranging from unaccompanied Mable Hillery to the comparative sophistications of Jimmy Witherspoon's "Evenin'." On the way, the listener is introduced to Leadbelly, Gary Davis, Big Joe Williams, Memphis Slim, Sonny Terry, Jesse Fuller, Blind Willie McTell, Scrapper Blackwell (billed as "Scraper"), Lightnin' Hopkins and Dr Ross. In explaining the idiosyncracies of the last-named, Raven makes a clanger about his "playing the guitar backwards . . . with the bass strings uppermost." It was spotted, apparently, but allowed to go out. Someone should have drawn attention to it on the sleeve for the sake of the new generations of knowledge-seekers. Never mind, a helpful collection which should set a number of young buyers on that long old dusty road. If you know it all already, or have the LPs from which these tracks are drawn, you can skip it. — M.J.

RAVEN
reputation

■ Muddy Waters' band has long been acknowledged as one of the best Chicago-style bands while Muddy himself is recognised as one of the all time greats in the blues field. However on "The Muddy Waters Blues Band" (Transatlantic/Douglas TRA188), Muddy steps out of the limelight allowing guitarist Luther "Georgia Boy Snake" Johnson and George "Mojo" Burford, harmonica, to take over lead vocals. The result is some fiery blues with Muddy, pianist Otis Spann and guitarist Sammy Langhorne helping to fan the flames. Johnson and Burford get a side each to show their paces. Johnson opens his side with a moody "Long Distance Call," opened and closed with some real blues shouting, and then switches to a rocking instrumental, "Chicken Shack" with some good guitar featured. The pace slows for "Love N' Trouble," picking up again on "Mini Dress." Johnson's side closes with "Looking For My Baby," which slows the tempo down again. Burford opens his set with the easy paced "Watch Dog" and another instrumental "Mud In Your Ear," follows again with the guitar getting most of the playing time. The relaxed "I'm So Glad," a fast moving "Love Without Jealousy" and the bouncing "Excuse Me Baby" complete Burford's side. This is a fair example of good example of the Waters Band at Chicago style blues and good work.—T.W.

■ A number of competent young musicians have emerged during the current blues revival. They have adapted the idiom to their needs and are successfully employing the blues framework in their music. In the ranks of solo artists there are several who stand out and Gordon Smith, who makes his album debut with **LONG OVERDUE** (Blue Horizon 7-63211), is among them. Smith's approach is unpretentious and he plays some good guitar in various styles throughout the album. Peter Green guests on harmonica on "Diving Duck Blues" and Derek Hall (piano), and Fleetwood Mac's bassist John McVie and drummer Mick Fleetwood, join Gordon on a couple of numbers, the up-tempo "Having A Good Time" and the rolling "I've Been Down So Long." Smith's singing is reasonably unaffected, often youthfully intense, and there is little or no attempt at a Negro sound. Among the more notable tracks are "Pearlie Blues," "Wailing Blues," "Instrumental No 4" and "One Dime Blues." A worthy debut album that makes easy listening. — T.W.

■ On the front cover of **THE HOWLIN' WOLF ALBUM** (Chess CRLS4543) is printed the message: "This is Howlin' Wolf's New Album. He doesn't like it. He didn't like his electric guitar at first either." It is the record on which Chess put him among some young players with psychedelic leanings; the same group, I understand, as the one on Muddy Waters' "Electric Mud." When Wolf heard the playbacks he was unequivocal, dismissing the music as "dogs . . t." The suggestion on the cover is that he'll come to accept it. I very much doubt it, and I'm sure it won't grow on me. The new-style backing — full of whines and wows but endowed with little swing or feeling — didn't do much for Muddy. And for Wolf, a less flexible and authoritative singer, it is disastrous. To me, it seems to lack substance and musicality to an unbelievable degree. No point in discussing individual tracks except to state that the final one, a six-minute-plus version of "Back Door Man," is introduced by a chat in which Wolf says: "The thing that's going on today is not the blues." It must have come from the heart. Then he promises: "I'm going to show you how to play the blues," and he manages to inject some emotion into the song, though the sluggish support is still a drag. However you regard blues today, rock music and things like that, I'm afraid you'll find this disappointing. Wolf has done so much better, so often. — M.J.

THE MEN WHO MAKE THE BLUES — BY MAX JONES

LOWELL FULSON is one of the leading post-war bluesmen, a trendsetting artist who has made and sold a great many records since he cut his first sides in 1946, and has managed to keep ahead in the popularity stakes through years of changing fashions in blues. Fulson was born in 1921 on an Indian Reservation at Tulsa, Oklahoma. He is American Indian on his father's side. From his father, a guitar player, and grandfather, a violinist, Lowell acquired an early interest in music. He got his first guitar at 12 and was playing with Dan Wright's String Band, a local group, by the time he was 17. Soon he left, to do farm work by day and play house parties, dances and joints in the evenings or at week-ends. He travelled through Oklahoma and Texas and in '39 met Texas Alexander and joined the band which accompanied the veteran singer. For more than a year he played guitar behind Alexander, and this experience taught him much about country blues and influenced his style. When he left to sing and play on his own, his programme included some of Alexander's old songs. Notable among them was "Penitentiary Blues," which Fulson recorded as "River Blues" in two parts. It is nice, countrified city music, traditional lyrics sung with plenty of emotion to the straightforward backing of the guitars of Lowell and his brother, Martin Fulson. Readers can hear "River Blues," "I Walked All Night," "The Blues Is Killing Me" and others from the late Forties in the same relaxed, Texas-influenced style on "Lowell Fulson" (Arhoolie). But Fulson was soon to enlarge his backing groups and update his approach (he had recorded with one, two or three accompanists until this time), and the Arhoolie album contains a track with band and organ and another with alto sax added to the guitar and rhythm trio. On the band number the inspiration of jazz-blues singers such as Jimmy Witherspoon and, in particular, T-Bone Walker, is clearly evident. The set ends with a rock-and-roll instrumental, "Lowell Jumps One" (otherwise titled "Cash Box Boogie"), which indicates how Fulson was changing with the times—then 1951 or '2. A second Fulson release, "San Francisco Blues" (Fontana), presents a somewhat similar selection from the years '46 to '51. Again, all the tracks were made on the West Coast — Fulson settled in San Francisco after the war, during which he served (and sang) in the US Navy—and this features him with his trio on every number except the boogie instrumental, "Market Street Blues," which uses saxophones. With the years, Fulson's music has become more sophisticated, smoother and expressive of modern city life rather than the outlook exhibited on "Country Boy Blues." But whatever the date or the material, Fulson can be relied on for a keen, capable, personal-sounding performance. He phrases well, with voice and guitar, creating at his best a wistful, restrained mood. This peaceful blues style has been described by author Charles Keil as "the post-war Texas clean-up movement." Fulson, who is now living in Texas, is one of its founders. He should be making his first visit to Britain next month.

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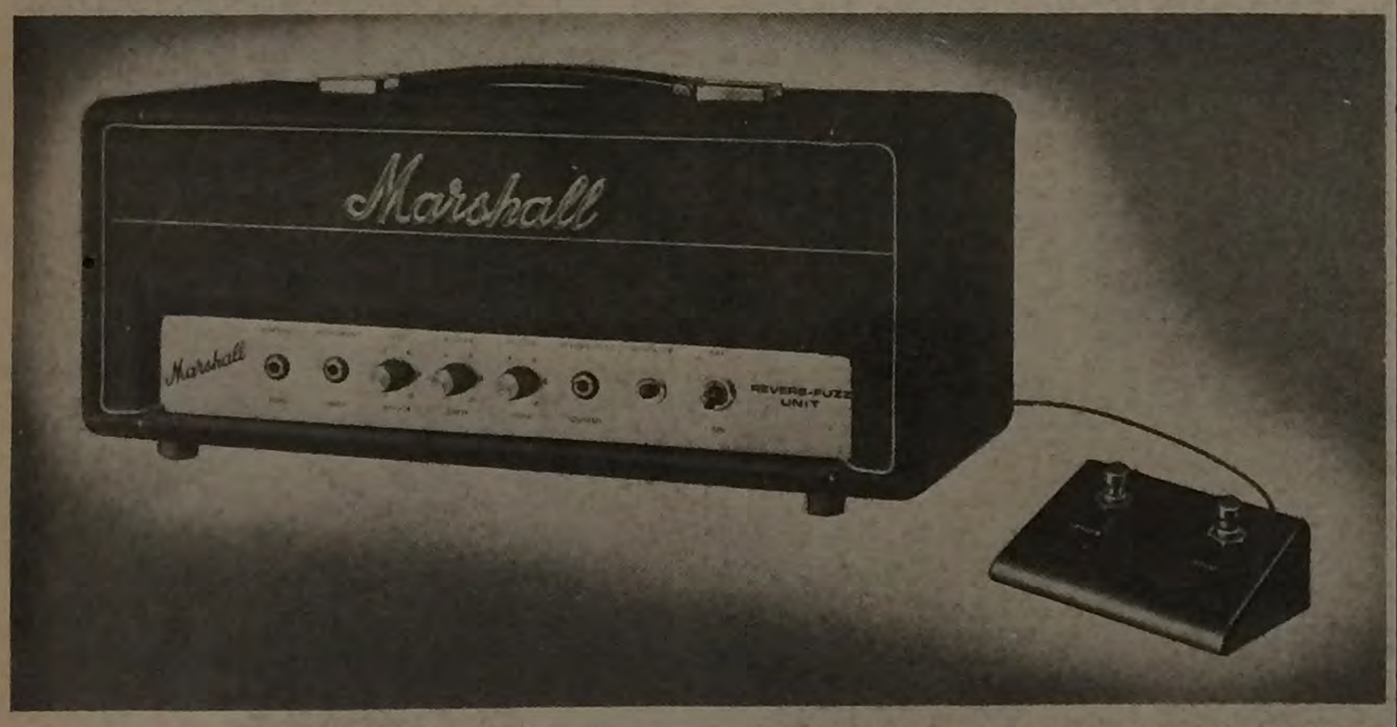

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Not so much a boom for the Killing Floor

"I SUPPOSE a lot of blues fans would call us commercial, but we play what we feel and what we like, and that's the blues," said Mick Clarke, lead guitarist with Killing Floor, one of the newer young blues bands on the club scene.

"We play contemporary blues mostly, with a few older, more traditional numbers," said Mick, who formed the group last May with singer Bill Thorndycraft.

The group — they found their name from a blues number called "Hard Time Killing Floor" on a Skip James album — play about 75 per cent of their own material and believe they have their own sound and their own style which they describe as a mixture of "modern rock and roll, early Yardbirds, the Paul Butterfield Blues Band and Canned Heat."

But, said Bill, "we don't copy anyone and we don't sound like any of these groups. Our nearest equivalent would be some of the hard blues/rock groups on the West Coast of America.

The rest of Killing Floor are Bas Smith (drs), Lou Martin (pno) and Stu McDonald (bass gtr) and they are all resident in South London. They formed after Bill and Mick joined a group separately, played one gig and decided they should form their own group.

"The group was terrible," said Mick. "So Bill and I decided to leave and form our own band. We found the other players around South London — Stu was living in his van outside Clapham Common Station at the time — and started rehearsing."

They rehearsed from May until September, living on savings mainly, until they started getting bookings at ballrooms.

"In the past six months, things have improved. It's hard to break into the club circuit, but these days we play a lot of clubs, mainly within daily reach of London and we are working about four or five nights a week," said Mick.

They have also signed a contract with Spark Records and have an album and a single to be released.

Bill Thorndycraft said that the group weren't really experiencing the boom in the blues forecast last year.

"It's more of a gradual, steady increase in appreciation of blues music. I think people are listening to blues because there's not much happening anywhere else in pop music.

"I think the blues boom really started about four years ago when artists like Howlin' Wolf and John Lee Hooker got into the charts. I don't think the blues as a music has happened quite in the way that people were expecting at the end of last year.

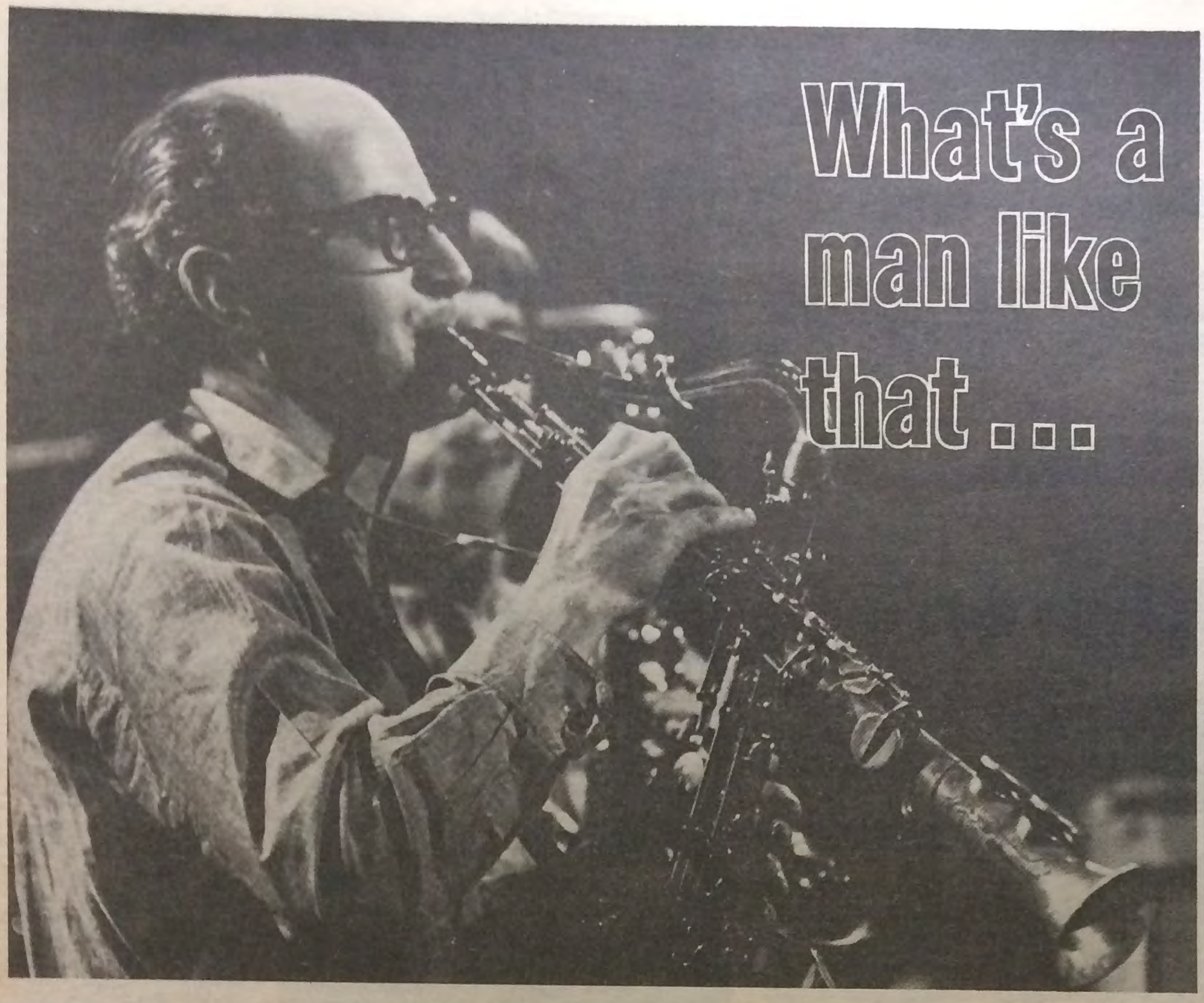
"But I think things are starting to happen for us. We feel that. For example, we are playing more and more gigs and are getting booked alongside some bigger names. Tonight, for example, we are on at a club with Freddy King."

They aren't concerned with being labelled "commercial" or not — just with playing the music they like.

"We play our blues because we dig it. If we liked soul music we'd play that.

"But one thing we do offer is excitement. Almost all our material is up-tempo. Too many groups think they should turn the volume down low or it's not 'real' blues. We like to have a real rave-up." — A.W.

KILLING FLOOR: playing what they feel



What's a man like that . . .

doing in a band like this?

BY CHRIS WELCH

DICK HECKSTALL-SMITH looms like an anachronism on something we could once safely call "the beat scene," a phrase as hopelessly out of date as Dick is happily in favour.

After eleven years a professional musician, Heckstall-Smith, saxophone player aged 34, is signing autographs.

The man who foresook the barren British modern jazz scene for the rough and tumble of groups, has achieved stature and popularity without giving up his concept of playing.

In fact he is no anachronism — he is a sign of the times, a musician accepted for his ability in a popular group, Jon Hiseman's Colosseum.

POPULAR

A couple of weeks ago he was pictured on the front page of the MM, blowing shoulder to shoulder with Roland Kirk, probably one of the world's greatest living jazz musicians and certainly the most popular.

As well as recording a momentous event the picture brought home the increased activity by Dick in recent months and his long term contribution to British music.

For years he was a stalwart member of the Graham Bond Organisation with Ginger Baker and Jack Bruce. He worked with John Mayall's Bluesbreakers for a year, and is now with Hiseman, who he met and befriended when Jon replaced Ginger with Bond.

FIGURE

He has long been a familiar figure among fans, bespectacled and balding, beaming and blowing a funky fever of blues.

Last week he returned from the Colosseum's first foreign tour, to Denmark, and talked about his career and concept of playing.

"With the breadth of music we're playing I feel I've reached a new stage in musical progress," he said, drawing on an evil-looking brown papered cigarette, of perfectly legal concoction.

"I wouldn't say I have progressed steadily. It's more like walking upstairs, taking a leap and a step."

Does Dick try to progress consciously?

PRACTISE

"No. I always sit back and let it happen. I'm looking forward to getting a place of my own where I can practise. I started using tenor and soprano together about three years ago. I played them very sparodically and badly. I didn't really have much idea what I was doing. I started doing it because Roland Kirk demonstrated that was possible, but also demonstrated that it wasn't possible!

So I thought "why not?" The only reason why not was because Roland Kirk had put his stamp on the idea, which seemed a poor reason for not trying.

"For me, the most difficult part is keeping them in tune. Roland had a go at me about that at the Super Session and he was quite right, too.

"We has a conversation which was a bit confused as we were both trying to talk about different things. But it was nice and we seemed to get on. I'd like to meet him again on less hectic surroundings."

Dick's playing is at times harsh and ugly and at other times, beautiful in the grand tradition of jazz saxophone.

"If it's neurotic, then it's unconscious. I don't FEEL neurotic! It's an ugly sound, some of it, but it's exciting, for me. My whole scene is getting a room full of people, including myself, into some musical excitement, whether I coax them or attack. It may sound pretentious, but I don't feel responsible for what happens. If I play badly, it's because I haven't rehearsed. I think my technique is pretty bad. When I start to play, I feel like I am starting for the first time."

When did Dick start his career?

"I came down from Cambridge in 1956 with a degree and did seven months of National Service as a conscientious objector. I was in hospital for a displaced vertebrae which is extremely painful, like a broken back, for 12 months then I starved for six months. One day Sandy Brown offered me a gig and I discovered I was a professional musician. That was in Spring '58 so I've been a professional musician for eleven years. And contrary to all rumours I am not 111, I'm 34."

Does Dick feel any hang ups about age working with young bands?

"Oh, it knocks me out. I don't have to sign any autographs before we do a gig. After — but not before. When I was in America with John Mayall people thought I was the manager. I vastly enjoy not looking like a member of a group.

"There was a hilarious time when a manager of the Graham Bond Organisation laid it down that I was to wear a hat and appear young. The result was I had to wear a hat within three miles of the gig. I don't like wearing a hat. But I've always played with bands that have relied for their reception on how good is the music."

STRANGE

Did Dick give up straight jazz because the British modern scene was a dead end?

"No, I saw that I was a dead end in the jazz scene. I don't think jazz is dead here at all. I was a strolling player, and I never played with regular groups. I could only play better depending on how good the rhythm section was going to be.

"Another thing was a strange animal that appeared in modern jazz audiences. Whenever the music began to get exciting, the animal would appear. When Alexis Korner asked me to join a blues band and I began to play with other musicians who felt the same way like Ginger and Jack — the little animal never appeared again!"

John Bird, Noel Harrison and Hayley Mills in a scene from Take A Girl Like You.

Films before songs for Noel Harrison

SHEPPERTON film studios are tucked away in a backwater of the Surrey Stockbroker Belt. Currently in production there is the George Melly adaptation of Kingsley Amis' novel, Take A Girl Like You, a tale of trials and tribulations of a young North country girl, played by Hayley Mills, who comes to the South. Also in the film are Oliver Reed, Sheila Hancock, John Bird, Aimi MacDonald and Noel Harrison.

Noel plays the part of Julian, a trendy restauranteur in the film — "superficial, totally unemotional, although he dresses like me," said Noel when I visited him on the set at Shepperton. A character far removed from the real Noel Harrison.

In between filming a scene with Hayley Mills, we parked ourselves on a white wrought iron bench in a picturesque ornamental garden laid out in the studio, complete with plastic flowers, cork gravel and papier-mache paving stones.

I asked Noel if he was surprised that his record, "Windmills Of Your Mind," which has just won an Academy Award, written by Michele Le Grand, for the film The Thomas Crown Affair had got so far up the chart. "I don't understand how that ever works," he replied, "I've made all kinds of records, some of them have sold, others haven't.

"I'm very happy, of course, but I'm surprised it got into the chart and once it's on the chart there is no way of telling what it will do. I'm delighted. It's so remote from the actual work of selling something. When you sing to an audience you can tell if they like a song or not, but with a record you can't tell who likes it."

Noel is not too worried about a follow-up and is as yet undecided but one possibility is his own song, "California Weekend." His latest album, "The Electric Experiment Is Over," has recently been released and so far has received a favourable reception. Would he like to record one while he is in Britain? "I haven't really got enough time. I'll probably do one when I get back to the States," he replied.

With the film to concentrate on, Noel is a bit vague about the future but accepts things as they come. The dual role of film actor and recording artist doesn't present any worries for him. "Although it's nice for me to have a success with a record in Britain, I find I can keep both things going quite well. If I get offered a movie, I'd do that rather than club engagements."

He is also planning to tape a solo show for BBC-TV in June. "It's the thing they do from Talk Of The Town. I'll sit, stand, talk and sing," Noel added.

Tonight (Thursday) Noel makes a live appearance in concert in aid of Biafra at the Kensington Town Hall. He is hoping to get some backing musicians together, "if not I'll work by myself."

When he has finished filming Noel returns with his wife Sara and their four children to the more sunnier climbs of America's West Coast where Noel has made his home for the past three years. "I've got a week at the Troubadour, Los Angeles, which should be quite exciting and I may do another film, which I've got to read. It's a sequel to Planet Of The Apes. If I don't do a film, I'll do a short tour with the Walking Happy musical."

Then it was back through the ornamental garden and Noel took his place among the vegetables and copper-bottomed pots and pans of Homes and Gardens kitchen. Hayley Mills, with last minute make-up touches applied, took her place beside Noel. The director, Dr Jonathan Miller nodded his approval. "Action," he said quietly and the cameras, as they say, rolled.—T.W.

Chris Welch POP SINGLES

What's it all about?

Well, listen

SIMON & GARFUNKEL: "The Boxer" (CBS). "What's it all about?" I once innocently inquired of a small silent Paul Simon in a small, noisy hotel room, as we listened to one of his albums. "Listen," he advised tersely.

This song will impress instantly with its gentle rhythms and delicate voices.

Lyrical meaning will be deduced only after repeated plays, and perhaps it isn't so important anyway.

If pop is art, this is pop, and a hit.

WILSON PICKETT: "Mini-Skirt Minnie" (Atlantic). "Typical discotheque gear," says my mod expert John Bover.

Highly competent production, with Wiggly Pickett sounding like Chris Farlowe, if that's possible. Startlingly unoriginal.

We'll hear it booming out of gents gear shops, as sullen, rude young assistants sneer at their customers while pocketing loot for over-priced rubbish.

RATED

JUNIOR'S EYES: "Circus Days" (Regal Zonophone). A much rated group on the underground scene.

I was talking to a ticket inspector at Victoria only yesterday, who was trying to lay some STP on me and flipping out over Dr John's Babylon LP. "These muses are really a treat," he

PICKETT
discotheque gear

grooved, blowing some flam triplets on a change giving machine.

Actually, this is all rather feeble, I'm sorry to say.

TONY AND TANDY: "Two Can Make It Together" (Atlantic). That's the

CHECKER
breathless

whole trouble, there's too damn many people making it together!

A couple I know are already in serious trouble. They made a rug together in the privacy of their home, and ran out of wool, then they made a rack to hold their Panthers, Penguins, and MFPs, and the whole thing fell to bits.

Tony and Tandy, who are in real life, Anthony Armstrong - Whitworth and Tandy Potts, make a fine hullabaloo in the modern rhythmic manner.

CHUBBY CHECKER: "Back In The USSR" (Buddah).

Lennon and McCartney's rocker is ideal for a slightly older and breathless Chubby to bang around. But Chubby Checker is not sewage.

PROFOUND

And if you think that sounds ridiculous, I attended a discussion by several of the nation's leading photographers at the Institute of Contemporary Arts recently when the most profound statement of the evening was: "Photography is not cooking."

TRACY: "Life's Like That" (Columbia). If life is like this, then I am packing my drum case, and booking a passage on the first astral flight to Andromeda.

Tracy sings reasonably well, a rather nondescript ballad, but is sabotaged by a bass guitarist who sounds as if he is trying to pick up a burning cigarette.

Life is grim and life is earnest, and will only get better when the Wentzell-Welch plan for turning Soho into a traffic free hippy's haven is adopted.

SMOKEY ROBINSON & THE MIRACLES: "The Tracks Of My Tears" (Tamla Motown). Not a wondrous din I fear, lacking in jollity and menace.

INTONE

The trumpets bray at a great distance, and the menfolk intone in a sprightly manner, but one is not moved to great ecstacy.

OSCAR TONEY JR. "Down In Texas" (Bell). Far more impressive is the work of Oscar Toney Senior.

He was a wonderful old gentleman who wrote great works of literature and indulged in [illegible] enness and [illegible] until the age of 70. He would often go frisking with the young wags of the City and on one famous occasion flooded the Bear Pit at the South Bank and attacked the Bishop of Lambeth in his palace, with coarse insults and neatly flung custards.

He would entertain the peasants with beer, sausages and fireworks, and was greatly loved by the Fleet sewer men, but feared by the Aristocracy.

At least he wasn't a boring singer.

FRUIT MACHINE: "I'm Alone Today' '(Spark). They hail from Music City, Britain, or Twickenham as it is known.

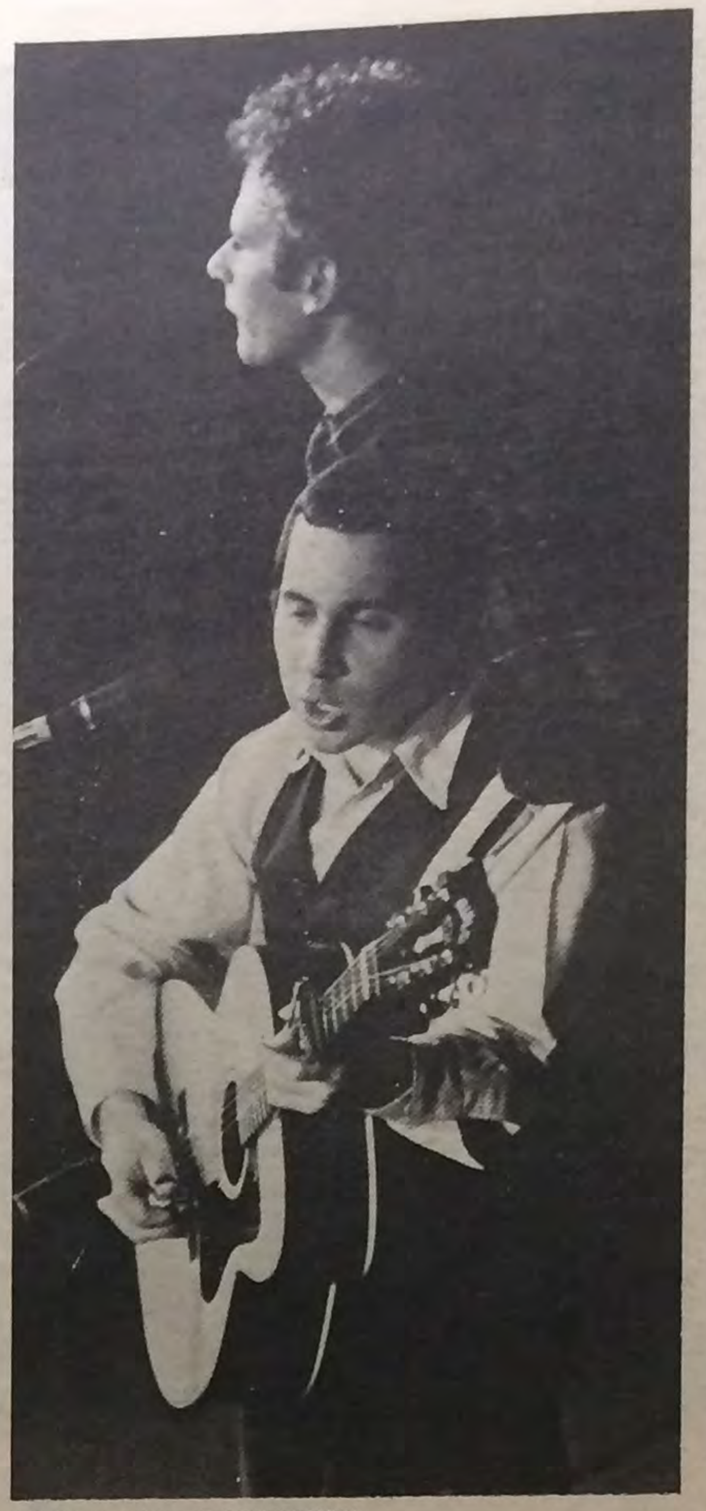
They sing "la, la, la, la" several times, and the guitarist plays his guitar, a bit out of tune, but with much enthusiasm.

MERRY

PAUL JONES: "It's Getting Better" (Columbia). Thunder! — The return of Paul "Trousers" Jones, with a merry piece of wizardry that might smash asunder the chart ere dawn.

Speaking as a teenybopper, slightly frayed about the edges, I can only predict HIT, HIT, HIT!

Wendy Potts: "Why all this sudden, highly unlikely enthusiasm?" Dammit, I'm in a good mood, the sun is shining, there is peace throughout the land, Wilson the Wise is at the helm, children and young folk laugh and play in the streets while old folk smile sagely at their innocent high spirits, politicians and policemen link arms and with flowers in their hair dance gently down White-



SIMON AND GARFUNKEL

hall, while eight-engined jet bombers, trace "PEACE & LOVE" across the azure dome of heaven. Aye, it's getting better everyday, courtesy, Mann and Weil.

HERD: "The Game" (Fontana). An important record for the lads, as it is the first without Frampers out front.

They sound a bit frantic, as if they are pulling all the stops out to get a hit. One can hear the entire Musicians Union in the background, while Andy Bown sings along with Gary Taylor and snatches a few organ choruses.

It's a coarse, unpleasant racket, and gets worse. They should have done one of Andy's own compositions.

HUSSY

FLIRTATIONS: "What's Good About Goodbye My Love" (Deram). Up until now Flirtation Fever had passed me by. I awoke in the morning and instead of yelling: "Give me that Flirtation rhythm!" I groaned to my brazen hussy, "make us a cup of toast and a slice of tea darlin'" and drifted back to the blissful sleep of a contented rake.

Now I realise the error of my ways, and under the onslaught of this splendid bopaboogie, I drone feverishly: "Give me more of their jive!" Incidentally fans of Glen Campbell's "Galveston" have complained bitterly that a recent review made no mention of his work. Apologies, I should point out it was a pleasant record, well made, and a possible hit, that filled me with boredom of a kind hitherto believed impossible in manic depressive circles.

JAMES & BOBBY PURIFY: "Let Love Come Between Us" (Bell). Exactly what do James and Bobby purify? Contaminated drinking water? Cream buns?

I remember when mysterious gold medals used to be awarded to the manufacturers of various foodstuffs. Blenkinsop's Finest Oatmeal! Awarded seven gold medals at the Paris Convention of 1897!

Here, methinks, James and Bobby purify soul music. This is a silver medallion hit, with a diploma for the saxophone player and twenty Embassy gift coupons for the composers.

VIGOUR

BACHELORS: "Caterina" (Decca). Holy Mother of Bee Gees! Here is a beautiful tune right enough, sung with full vigour and sprightliness.

Not my personal barrel of Scotch but a corker for all that.

ANITA HARRIS: "Loving You" (CBS). Slowly the studio comes alive as the tea lady offers the tambourine player a fairy cake and the trombone section put down their dog-eared copy of "Angling Times," stop chatting about last Sunday down at Cheshunt, cock an eye at the MD and blast into another ballad session. Anita, looking rather lovely, and slightly bewildered, stares at the lyrics and thinks inwardly: "Let's hope this one is a hit girls."

The MD thinks about that jingle he arranged for some pop writer who copped all the bread, and wonders if Southern Region can get him home in time for the Wednesday Play and a swift half at the Leatherhead Arms.

Aye, it's a hard life trying to get hits, and what with that berk Welch writing toffee, it don't help.

DUFFER

LEAPY LEE: "Little Yellow Aeroplane" (MCA). Some of us might consider Mr Lee and his leaping ways the sign of a duffer in action. "There, a duffer in action" one can hear the multitude shout.

Yet old Leapy has just bought himself a town house in Ascot for £25,000, and he owns two cars. Some duffer, some action. (For the record, this is stark bilge, but the bilge that brings a smile to Ascot estate agents.)

Quite pleasant, and a medium hit.

DES O'CONNOR: "Dick-A-Dum-Dum" (Columbia). Yes, very interesting. Jolly good. Well done. Tell me, is there anything on the statute book about this kind of thing?

Somehow the phrase "Tortu ous rubbish" seems hopelessly inadequate.

CBS New from CBS

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Seen on Granada TV's "DISCOTHEQUE" last week

NEW POP LPs

Both sides of the great Elvis Presley

ELVIS PRESLEY: "Elvis" (RCA Victor). The chances of our ever seeing Elvis in the flesh in Britain get slimmer and slimmer, but this LP of the soundtrack from his recent NBC-TV special is a marvellous substitute for an actual "live" performance. He runs through medleys of the classic hits — "Heartbreak Hotel," "Trouble," "Hound Dog," "All Shook Up" etc — and there are snatches of dialogue used as linking material. It's great to hear the old surly aggressive Elvis again — listen to the way he recites "If you're lookin' for trouble, you've come to the right place" — and for those who prefer the smoother Presley which emerges after Hollywood had sandpapered down the threat to the girl next door, there are "Can't Help Falling In Love," "Blue Christmas" and "Love Me Tender." This is a remarkable LP even by Presley standards —a memento o f the man who transformed pop music and the songs with which he did it. That TV show must be something special.

ARETHA FRANKLIN: "Soul '69" (Atlantic). Aretha still leaves the rest of the field far behind, and the inclusion of a pounding big band (with people like trumpeter Joe Newman and tenorist David Newman adding some potent comments) highlights her jazz prowess more than most of her albums. Marvellous singing and great versions of "Elusive Butterfly," "If You Gotta Make A Fool Of Somebody," "Ramblin'," "Today I Sing The Blues" and seven others.

VANILLA FUDGE: "Near The Beginning" (Atco). Easily the best yet from the Fudge, a fine performance both instrumentally and vocally. The stand-out tracks are a beautiful, haunting version of a Lee Hazelwood song, "Some Velvet Morning," and "Break Song" which takes up the whole of side two, featuring each member of the group on a bluesy theme and climaxed by a long drum solo. First class group music, highly individual yet never getting too far out for comfort. Remaining tracks are "Shotgun" and "Where Is Happiness."

W. C. FIELDS (Liberty). This won't mean much to the average record buyer, but to the thousands of us who think Fields was one of the greatest comedians ever, it's a gem. "The Temperance Lecture," which takes up one side, requires you to summon up all your imagination and see that nose standing before you. Much funnier is "The Day I Drank A Glass Of Water." And for added measure there is, unmentioned on the sleeve, Mae West singing "Come Up And See Me Sometime."

DUSTY SPRINGFIELD: "Dusty In Memphis" (Philips). Dusty's American LP is her best yet! Eleven great tracks most of them beautiful, soulful ballads with Dusty sounding all the better for holding herself in check so that the climaxes, when they come, really hit you. On "In The Land Of Make Believe" she sings in an innocent soprano that will surprise her fans. The arrangements are first class, with some very nice strings as well as a fullsome brass and reed sound. The recording is superb — after this don't let anyone tell you that we have caught up the Americans in pop recording techniques. Hard to pick the stand-out tracks from so many good ones, but they must include a lovely "Windmills Of Your Mind," "Breakfast In Bed," "So Much Love" and "Just One Smile." Her recent hit, "Son Of A Preacher Man" is almost the least impressive track, and that should be recommendation enough.

SWEET INSPIRATIONS: "What The World Needs Now Is Love" (Atlantic). These four girls make most other soul groups sound like heartless politicians. Their Gospelling past shines through everything they do and they swing like there was no tomorrow. If you think songs like "Alfie," "What The World Needs Now," "To Love Somebody" and "Unchained Melody" have been done to death, buy this and think again.

"THE GOLDEN HITS OF THE ANDREWS SISTERS" (Music For Pleasure). The three girls who had them buying 78s in millions in the 1940s. Some of these hits from way back sound rather dated today, but the performances don't. LaVerne, Maxine and Patti still sound fresh and polished. Tracks to bring a sigh of nostalgia to Dad include "Bei Mir Bist Du Schon," "Apple Blossom Time," "Beat Me Daddy" and "Rum And Coca-Cola."

DION (London). This will surprise a lot of people who remember the old-style Dion DiMucci. His voice has taken on a folky edge and he's chosen some nice songs, with good lyrics, by people such as Bob Dylan ("Tomorrow Is A Long Time") Jimi Hendrix ("Purple Haze"), Joni Mitchell ("Both Sides Now") and Leonard Cohen ("Sisters Of Mercy") as well as a couple of his own. A nice album.

GARY LEWIS & THE PLAYBOYS: "Golden Greats" (Liberty). A compilation of what, it's said, are the most successful songs from Lewis' albums — all competently done and most of them a little dull. Titles, for those who care, include "Needles And Pins," "My Heart's Symphony," "Down On The Sloop John B" and "Jill."

SPIRIT: "The Family That Plays Together" (CBS). The names of Lou Adler as producer and Marty Paich as arranger lead you to expect something above average. And you get it in a nicely varied set of hard, progressive rock and subtle ballad playing. Unfortunately the sleeve gives exactly no information about the group but the music they make is well worth a listen. Tracks include "I Got A Line On You," "The Drunkard," "Jewish" and "Aren't You Glad." Most of the songs are by gentlemen named Randy California and Jay Ferguson presumably members of the group.

JOE SOUTH: "Introspective" (Capitol). A superb example of this fine new singer, composer's work on an album produced by South himself. He writes articulate lyrics and his arrangements are a driving, soulful complement to his biting, individual vocal style. For some reason "Games People Play" tends to crop up during the course of other compositions, but it's a good tune, and bears repetition! All the titles are composed by Joe and such a multi-talent must have a productive future ahead.

Orchestral pop from the Brothers Ryan

BARRY RYAN: "Barry Ryan Sings Paul Ryan" (MGM). Brother Paul has written some fine songs in the pure pop idiom for Barry to feature on his first solo album. Among the best are simple tunes like "Love Is On The Way," far less pretentious than their hit "Eloise" which is included here. Barry has a strained quality to his voice which at times becomes frenetic but also aims for tenderness with the rather sickly "My Mama" and the emotional "You Don't Know What You're Doing." Arrangements by Johnny Arthey are on a lavish scale and the introductory track, "Theme To Eutopia," is a kind of processional overture. This is orchestral pop of the type also favoured by the Bee Gees and Scott Walker, which generally has more feminine than masculine appeal.

This album's generating a lot of excitement.
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CLODAGH ROGERS

LOVE AND MARRIAGE GAVE CLODAGH HER HIT

CLODAGH ROGERS has been making records for eight years now and in her own words "has never smelt the chart before."

But her ninth single release has changed all that. "Come Back And Shake Me" hopped into the Pop 30 last week and notched up the first major record success for this 22-year-old Irish girl who had her first record released when she was 14 and hasn't stopped singing since.

Clodagh was born in Warrenpoint, County Down, and the accent still lingers softly despite living in London for some time now.

She lives in Willesden with her husband John Morris, who works for Decca's promotion department and, she says, is the big influence on her.

"I'd been singing and making records before I married John, but when we did get married he started promoting me. That's when the big push towards a hit record started to happen."

And that's when Clodagh started to make people take notice as a face, figure and voice to be reckoned with.

Her father, Louis Rogers, is in the music business, too. He started as a promoter back in Ireland and now works from London.

But he mainly promotes shows for Ireland and for American bases here and on the Continent and has not been in a position to promote Clodagh on the pop scene.

In fact, Clodagh already has a name as a country artist. But in future, now she has a record happening, she intends to concentrate on pop.

"Although I have been singing country music, it's really only modern country that I like — people like Glen Campbell and Johnny Cash sing marvellous songs that are so commercial.

"But I hate authentic country music, sung by people like George Jones and Loretta Lynn. It's so boring.

"I think country music, if it's handled properly could really happen here. But it has to be made acceptable to a mass audience.

"Songs like 'Hickory Holler's Tramp' are country songs, as are a lot of others that make the chart. But they have to be given a different treatment to strict country so that more people will buy them.

"For myself, I'll still be doing a few country songs that I like, but in the future I'd like to concentrate on a wider market and sing more of the accepted pop and standard material.

"Since the record has started to move, I've been offered a lot of cabaret work in the North and in Wales, but we've decided to turn it down. I want to stay here and concentrate on promoting 'Come Back And Shake Me' as much as I can.

"I also want to record some more material for the next single. I'm going into the studios next month for five days and I'll be recording a new single then.

"I want it to be an up-tempo thing, but different to 'Come Back.' To follow up with a record that sounds the same would be a big mistake."

What about her future career? "I'd like to really establish myself here in Britain, because as the moment we lead the world in the music business. If you're a success here, it's so much easier to go and work abroad.

"My ambition is to build myself into an international name, like Petula Clark has done. That's the sort of future I want."

But first, she has to build a solid foundation at home. That is her first priority.

"I'm lucky because, being married to John who's in the business, I have more freedom and opportunity to work on a career," she says.

After eight years, she finally has made a really positive step towards her goal.

"When I first heard the record was in the chart," she smiled, "my first reaction was shock. I have had nine singles out which didn't do a thing. I'd almost given up hope."

But not quite.—A. W.

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PART 3

JOHN AND YOKO. The words flow together easily, simply, effortlessly. And the people, they flow together easily, simply and effortlessly, too.

They *are* people, you know. Or did you forget, like so many other people forgot. Did you forget that John and his 34-year-old child-bride have emotions? Did you forget that mindless condemnations of what you are only pretending to understand can cause pain?

John and Yoko, together. Two foolish children who are wiser than their self-appointed Establishment parents. Before, unashamed public lovers. Now, still lovers but carrying a document that reads "Husband and Wife." Why? Why marriage?

John clasps Yoko's hand and she looks at him, smiling. They smile a lot. "Everything, even the Establishment, has some good things, and marriage is one of them. Yeah, it's good." And they smile again, partly at you but mostly to themselves and each other.

Permanent

How do they feel about the personal attacks which now seem to be a permanent invasion of their lives?

"It hasn't been that bad," offers Yoko. "Has it?"

She looks at John for verbal reassurance.

"No, not that bad," he says. "Just a few nasty things in the Sunday papers that are meant to be funny. But they'll get over it. I get really puzzled how people can be upset with two people in love. Really puzzled . . ."

John looks into the middle distance, his eyes and mind focused on some unseen thought.

"I mean, we're human, too. I do get hurt when they attack Yoko, or say she's ugly, or something."

I've been sitting on the floor, reading a magazine, reading an article on 'Beatle John and his girl friend.' The writer says Yoko is bossy and pushy.

"Are you, Yoko?" I ask, and John listens for Yoko's answer.

"I don't know about being bossy. I am a pusher in a way, I guess, because it's so easy to just fall back on my chair and say 'Well, I'm over thirty and I did quite a lot.' By nature I have to communicate and there are many things we have to communicate right now. In that sense I'm pushy."

John adds his piece: "The woman who wrote the article was pushy as, uh, anything, because she pushed her way into our lives by saying she was an old school friend of Yoko's, which she was, and she got in there and pasted Yoko.

"But we were kind to her. Yoko's pushy about her work and, who isn't?"

Vague

B.P.: "Yoko, John strikes me as sometimes vague and forgetful. Do you ever have to push him to get things together?"

Yoko: "Both of us — it's like a blindman and a cripple — we help each other. He has a fantastically clear and articulate side and he understands very practical things too, and he has a very unpractical mind at the same time.

"In other words, he's full of paradox. Of course, I am too, so we sort of support each other.

"I tell him 'You'd better write your name, sign it,' every time he does a drawing, because his drawing is good.

MM EXCLUSIVE BY B. P. FALLON

"But what he was doing, just like any impractical artist could do, is draw it and forget it. Now, he's keeping tracks of his drawing."

Sadly, unfortunately, pathetically, even racial prejudice has been brought into the Lennon-Ono relationship.

John remembers, remarkably without a show of anger: "Some people said 'Why don't you get yourself an English woman? Why some foreigner, a Japanese woman?'" Then in reply to a Japanese visitor: "No. I don't know Japan well, I was only in Japan once," adding a curiously past-tensed "when I was a Beatle."

But undoubtedly the most publicised and over-publicised conflict between John and Yoko and a stagnant public was that album cover.

Naked

"The reaction," says John, "was typical of a narrow-minded compressed heads. A few people understand it. What was it? Just two people naked. It's not lewd or obscene and there's nothing wrong with it.

"It's just two people without any clothes on. They think that once you get past babyhood there's something sinful about it.

"It's time they woke up.

WILL THE REAL JOHN LENNON PLEASE STAND UP?

"I get really puzzled how people can be upset with two people in love . . ."

we collect photos, tape it or make films of what's happening."

A film camera lens staring unblinkingly at me stood in concrete evidence.

"We've made five films now. Well, this'll be the fifth. They're all feature length, apart from Two Virgins, which is twenty minutes.

"Names? No. 5. 'Two Virgins.' You are here. Rape and this one.

Diary

"It's like a diary — some of them we're in, others we're not, like Rape.

"We did that one while we were in hospital, see. As Yoko's word is concept art, we've concept films, really.

"We just think of the idea and send the guy out — you don't need to be there with the camera.

"On Rape we finally found a cameraman we could connect with. The others were just always getting it wrong.

"It's hard to find the right person but I think we've got one now that's pretty good."

"What's his name?"

John, laughing: "Uh, I've forgotten. I just know where he is . . ."

"Nick," said Yoko.

"Oh yeah, sure," says John enthusiastically. "Sure, It'll be Part Two.

"It took me a long time to realise the Beatles were doing a diary too, on records. Everything anyone does is his own diary, but I became aware of it as a Beatle.

"I'm trying to get over as quickly as I can what exactly is happening to me at this given time and so

"Yeah, Nick, Nick Knowles."

Paul McCartney is producing records for Mary Hopkin. George Harrison for Jackie Lomax. And John?

"I have Yoko. It's together, yeah, but I'm more of the producer because I know more about tapes, that's all.

"But she produces too. She's a heavy girl. That's why that woman in '_____' thought she was bossy.

"Yoko's like a man and the other woman couldn't stand it. She's just like a guy, her mind is.

"I mean, like a guy because that's the only thing I can think of."

Yoko goes "Hmm." John kisses her and then continues talking.

Artist

"If I produced for other people they'd have to be bloody good for me to waste me time, because I couldn't be bothered fiddlin' about with records.

"While we were in India they were all making their plans and I was going to produce Yoko and I would've been producing her had we not fallen in love, anyway.

"She'd done shows in the Carnegie Hall and the Albert Hall with Ornette Coleman and all those other heads, and I thought she was great and I was going to produce her as an individual artist. So I would've been doing that.

Better

"But it didn't turn out like that and now we're together.

"Yes it turned out much better."

"And it's getting better all the time . . . ."

Mr and Mrs Lennon are two people together and two together people. John and Yoko. Conformities, happy problem children. I wish you well . . . .

We're all naked underneath.

"Our Press Office came up with the Genesis bit about Adam and Eve. 'Man and his wife were both naked and they were not ashamed."

He laughs at the ludicrous situation. "Y'see, not ashamed! Get it? See, from the Bible.

Court

Now, a new completed album awaits release.

"There it is," says John indicating the cover. One side has a coloured photo of John sitting on the floor beside Yoko's bed in the hospital, takin during her miscarriage, and the other has a stark black and white picture of John and Yoko surrounded by policemen as they were being hustled from the court following their drug conviction.

"We finished it during the miscarriage," John points out.

"One side is things we recorded in the hospital, a thing we sing together, and there's the baby's heartbeat and two minute's silence, which we've copy-righted!

"The other side is Yoko and I playing in Cambridge to a group of nearly deaf students. No, they were deaf afterwards — we stunned them!"

Yoko commented: "We hope to do more of that."

"Two Virgins' struck me as a personalised diary," I said. "Will the new album be a continuation?"

POP, SEX and LOVE

That's the title of a two part series starting in next week's MM. Sensationalism? No. It's a serious attempt to cut through the hoo-ha and put this highly controversial subject into proper perspective. The series, by Jean Elliott, is based on a remarkable interview with Graeme Edge of the Moody Blues. It tells the truth about what happens on American tours. It shows how group musicians really live. And it exposes their innermost thoughts.

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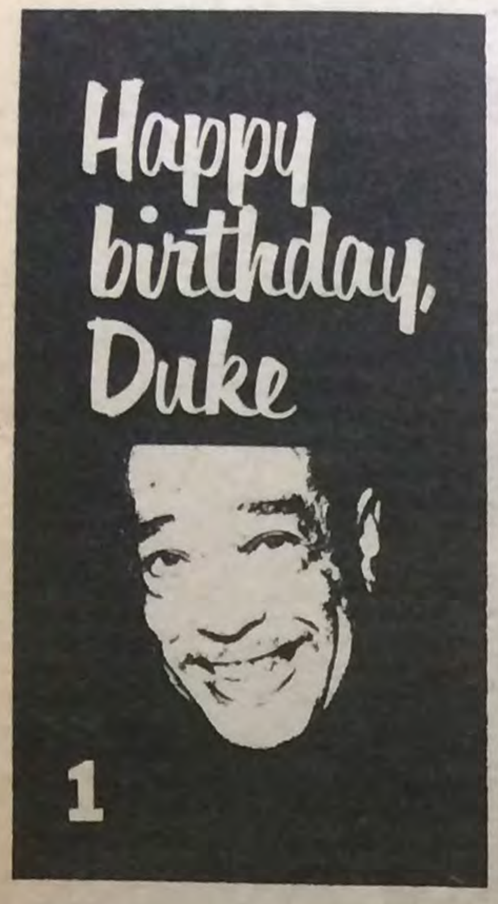

70 years of Ellington!

ON TUESDAY, April 29, Duke Ellington will be 70. He can look back on some half-century of bandleading and a career of distinction unrivalled in jazz. In this special Ellington Supplement the Melody Maker pays tribute to the greatest composer and orchestra leader the music has known, a man who is an outstanding personality, a super-gifted songwriter and orchestrator, a towering figure on the American musical scene. We are happy to say that his retirement looks to be as far off as ever.

The Duke, who was born in Washington, DC and named Edward Kennedy Ellington, was awarded his nickname by friends during his youth — presumably because of his sharply self-confident bearing. The outlines of his career — and it is a story filled with achievements and "firsts" and honours, though the honours must often have seemed slow in coming his way — have been recounted on innumerable occasions. In place of the customary biography, we offer readers on page 23 a calendar of important Ducal Dates which includes many significant honours and happenings.

At home in the States, Ellington is being given a dinner by the President and Mrs Nixon in recognition of his contribution to American music. Other tributes will doubtless be paid to him in the press and on the air.

In this country, a round-up of radio and TV reveals that it is the broadcasting Establishment which will be commemorating Duke's 70th birthday.

The BBC has lined-up these programmes in order to salute the Duke: BBC-2's Love You Madly will be an hour-long evening special screened on April 29 in colour. Produced by Terry Henebery, it features various groups playing Ellington compositions, also Duke himself talking and Benny Green linking the programme. Ellington is said to have written a piece for the show.

Musicians taking part comprise Stan Tracey's Big Brass and the soloists who play on his recently released Columbia LP tribute, "We Love You Madly," (reviewed on page 23). They are Acker Bilk, Ian Carr, Tony Coe, Joe Harriott and Don Rendell. The others in the programme are Kenny Graham and his group; Cleo Laine with Johnny Dankworth; Bill LeSage's Directions In Jazz Unit, with Bob Burns, Johnny Scott, Ronnie Ross, Tony Carr and Spike Heatley; there will also be four 'cellos.

David Kronig, who directs the Release arts programme, will present the Stan Tracey Big Brass in an Ellington tribute on April 26 on BBC-2 TV at about 10.15 pm. Kenneth Tynan will introduce.

On Sunday, April 27 at 10.10 pm Radio 4 will air a 40-minute programme titled The Duke, introduced by Derek Jewell. This will range over Ellington's career from the late Twenties to the present. Records from the Duke's Cotton Club period to the present day will be played.

And on Saturday, May 3, the Humphrey Lyttelton Band and the Danny Moss Quartet will play compositions by the Duke in a special tribute on Radio One's Jazz Club from 6.30 to 7.30 pm.

No time for dentists

Sacred concerts play an important part in Ellington's career these days. The photograph shows Ellington conducting the band during rehearsals in Coventry Cathedral in February, 1966. A highlight of the concert was the European premiere of Duke's suite, "In The Beginning God."

BY STANLEY DANCE

IF PRESIDENT NIXON had not decided to honour him with a dinner at the White House, Duke Ellington would undoubtedly have swept past his own birthday this year with as little fuss as any other, minimising its significance, and keeping his eye on work in progress and tasks ahead.

On Palm Sunday, he and the band had come from a month in Las Vegas, changing planes overnight in New Orleans, and going straight from the airport to a New Jersey synagogue for a sacred concert.

There was some initial confusion. Trombonist Booty Wood was rounding out a period in which he substituted for Buster Cooper after Cooper's father died. Bassist Jeff Castleman and his wife, vocalist Trish Turner, had decided to live a while on the West Coast, so John Lamb had come up from Philadelphia, with two of the solo singers, to take care of the bass part.

Also on hand, and being felt out at the piano by the maestro, was Paul Kondziela, 22, of Stamford, Conn, a bassist from the Berklee School of Music.

"One more bass player and we'll be a symphony orchestra," muttered Mercer Ellington. Because of Lamb's previous experience with the band, he was given the gig this evening, and the concert proceeded to a standing ovation.

The week following in New York was not untypical, for when he is "home" the world and its affairs invariably descend upon Ellington. There was almost immediately a rehearsal with Tony Bennett for the next Ed Sullivan show.

Rufus Jones had apparently not been made aware of time and place, and was absent, so a variety of amateurs deputised at the drums — Bennett's manager, copyist Tom Whaley, John Bunch when Ellington was playing piano, and Duke Ellington when Bunch was playing.

Bennett is liked by all the musicians and the rehearsal ran smoothly, its primary purpose being to time the selections.

After various members of the entourage had detailed commitments they had made for him during the week, Ellington climbed into a cab, declaring with mock despair, "I've got to have time to see my dentist!"

The birthday was rapidly assuming the proportions of a bandwagon, on which all and sundry could climb.

Journalists and emissaries from radio and TV were calling, seeking time and appointments. One day it was Dutch TV, the next BBC-2, a third day Danish TV, another a taped interview for the Voice of America in Germany.

These were fitted in between business meetings, record sessions and more rehearsals.

The BBC's interview took place at Ellington's Riverside Drive offices, in the trophy room whose walls are covered with cups, plaques, keys of cities, awards, letters from presidents, and other memorabilia of a long career.

The Danes moved into National's new recording studio, where their subject had the privilege of being the first to record on new 16-track stereo equipment. Here, as invariably in a record studio, Ellington was at his best — energetic, humorous, happily creative.

The band sat in a half-circle around the rhythm section, which now included young Kondziela on bass. Visitors sat in another half-circle behind, among them being Benny Green, Ray Nance, Joe Benjamin, John Bunch, Pinky Williams, Hayes Alvis and Matthew Gee.

One of the purposes of this and a session next day was to tried out vehicles for Shirley Witherspoon, a singer from Milwaukee and second cousin of Jimmy of the same surname.

She sang "The Blues Ain't," "You Don't Love Me No More," "I Love My Lovin' Lover" and "Walkin' and Singin' the Blues" with good articulation, and in a style that simultaneously recalled both Helen Humes and Lil Greenwood.

"You hit that from the intro," Ellington advised her, showing the attack he wanted by singing, "AaaAHH, I love my lovin' lover!"

Then, knowing it was her first record date, he grinned and added, "You sound a little scared back there." Later, after repeated takes, he realised she was getting hoarse.

"Fetch me the doctor's bag," he called, and Toney Watkins hurried out with the well-travelled black bag. "Dr EKE" (as the bag is marked in gold letters) produced a bottle of cough medicine, shook it briskly, and issued a large potion to the luckless Shirley. She downed it, grimaced, but didn't sound hoarse afterwards.

"What's that?" Russell Procope wanted to know. "Jack Daniels?"

Matthew Gee was now required to conduct the band. "Matthew, come and give me the motions, and some of those educational tempos," the piano player requested.

Gee wound himself up, beat out the time, and snapped his fingers so effectively that Ellington ordered a microphone to capture his sound. Soon they were both dancing within the ring of musicians, snapping fingers and clapping hands, circling like fighting cocks.

"The dance I was raised on was so primitive," Ellington explained, "that civilisation hasn't caught up with it yet."

A young lady — one of his sister's friends — came into the studio dressed in a decidedly far-out style. He stared until he finally recognised her, then hurried to bestow the four ritual kisses, one for each cheek.

"You've got a veneer on top of your facade," he remarked gaily. "I'm going to tell the CIA about you!"

Now it was time to record-rehearse "Rockin' in Rhythm," which the band would play on Sunday's Ed Sullivan show.

Cootie Williams and Willie Cook were the stinging pep section behind Lawrence Brown as the leader shouted from the piano, "Where's the conductor?" Gee had gone back to his seat, but now returned to the ring, and an excellent take was made.

Ellington, who was acting as his own A&R man, came quickly down from the control room where he had listened to the playback. He had remembered that it was Buster Cooper's birthday, and as he conducted the band in an enthusiastic version of "Happy Birthday, Dear Buster," Buster took bows all around.

The men were packing their instruments when the leader's voice emerged from the control room over the loudspeakers once more. "Mercer, your father has no money," it said, and Mercer Ellington, road manager and third trumpet, dutifully went to his sire's assistance.

"Is there a great difference between playing concerts and making records?" the Voice of America's man enquired.

"No, the main thing is to have fun in music," Ellington Snr, answered. "If it isn't fun, it isn't worth doing."

"We leave at 8 o'clock Monday morning, from the hotel," his son advised the departing musicians. They would be leaving for a date in Iowa, followed by others in Missouri, Nebraska, South Dakota, Illinois, Indiana, Connecticut, Massachusetts, Pennsylvania, New York and Tennessee.

On April 29, they would be in Washington when their leader is to be feted at the White House. The very next night, they would all be playing in Oklahoma City.

A birthday is merely a milestone in the Ellington progress. But some milestones have added significance thrust upon them.

■ This early band shot, taken from the RKO film Check And Double Check, shows the late 'Twenties lineup. With Duke (pno) are Freddy Jenkins, Cootie Williams, Artie Whetsel (tpt), Joe Nanton, Juan Tizol (tmbs), Sonny Greer (drs, chimes), Freddy Guy (bjo), Wellman Braud (bass) and Harry Carney, Johnny Hodges, Barney Bigard (reeds).

RCA

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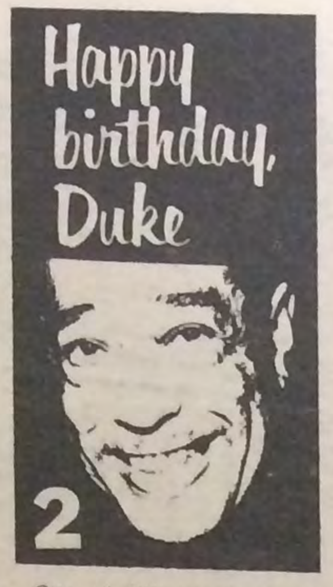


SECOND OPINION ON THE DUKE

BY VIC BELLERBY

ELLINGTON is the greatest jazz composer and probably the most distinctive figure in the American musical world.

It is ironical that the very factors which have shaped such supremacy make it inevitable that his music cannot survive from the sad day the Ellington organisation disbands.

For even were Ellington to leave scores of his jazz compositions, they would be quite meaningless.

Genius

The secret of his genius is that he conceives a work for the musicians in the band at the time — the princely commands of Hodges, the savage oaths of Tricky Sam and the sentimental caress of Lawrence Brown being mixed into a fascinating progression, whose overall impact is somehow greater than the individual contributions.

Just as important is the fact that Ellington never writes for brasses and reeds in the abstract, rather for the individual blending of the musicians in the band.

His writing for the trumpet section of Whetsol Jenkins and Williams in the early Thirties was quite different from that for Jones, Stewart and Williams in the late Thirties and early Forties, while the departure of the quite irreplaceable Barney Bigard in 1942 meant the scrapping or revision of countless arrangements.

One of Ellington's greatest orchestral contributions was the virtual creation of the jazz brass section in the early Thirties.

In the Twenties, jazz brass had shambling precision and little, if any, conception of tone quality. By infinite patience, rehearsal and selection, Ellington created an instrument of the utmost flexibility, having tremendous blasting power, yet achieving the softest of pianissimos; by a subtle use of mutes and plungers it displayed an endless variety of tonal shades.

Visited

When Ellington visited the London Palladium in 1933 both dance and symphonic musicians were overwhelmed by the ducal brasses.

As the Melody Maker's "Mike" observed so adroitly, "Ellington was the first jazz musician to realise that three trumpets could play as softly as one."

How Ellington has kept intact a large organisation since 1927 is one of the most astonishing facts in jazz history, an achievement defying economic factors, changes in public taste and the snipings of jazz critics.

The near-permanence of personnel plays a vital contribution, and the loyalty of his musicians is without question — indeed Ellingtonians still debate whether or not a man who has been with the band for a mere five years will eventually "settle in."

As with Sir Thomas Beecham's devoted band of orchestral musicians, they rarely leave and then often return, like Hodges, Cootie, Lawrence Brown and Juan Tizol.

Reason

The reason for such permanence is not only the unceasing flow of Ellington ideas but the personal satisfaction of individual contributions, often hammered out in the legendary atmosphere of Ellington rehearsal.

"Echoes of the Jungle" (1931), "Lazy Rhapsody" (1932), "Sepia Panorama" (1940), and "Ultra de Luxe" (1953), are but four examples of Ellington masterworks which absorb and translate ideas from within the band.

Perhaps the truth of his survival is that Ellington is both the greatest traditionalist and the most earnest modernist of jazz; a traditionalist because his ideas have never forsaken the basic pulse of the blues, a modernist because he is continually absorbing the changing musical and social influences about him and translating them into essentially personal expression.

Stanley Dance has written so tellingly of the conservative Ellington:

"The difference between Bigard's clarinet, soaring like a falcon against cliffs of brass in 'Jack the Bear' and that in a raging New Orleans collective, is in spirit so slight as to be meaningless. In each case the cumulative effect of sound is strong and natural, and delightful to the ear."

Ellington's ability to understand the genius of *avant garde* musician is illustrated brilliantly in his use of Rex Stewart, Clark Terry and Paul Gonsalves.

Far too much has been written about Billy Strayhorn's telepathic communication with Ellington, far too little on his basic contribution to Ellington's creation and development.

Truth

The truth is that Strayhorn produced many compositions and orchestrations having a charm, piquancy and tenderness, but never one with the jazz guts of "The Mooche," "Harlem Airshaft" and "Stompy Jones."

It was indeed an artistic blunder to change the band's signature tune from "East St. Louis Toodle-oo" to "Take the 'A' Train." "Toodle-oo" is unmistakably Ellington, while "'A' Train" stems directly from the Sampson/Chick Webb "Stompin' at the Savoy" and "Don't Be That Way," and is an inferior composition to both.

Billy's finest composition is "Overture To A Jam Session" — a beautifully proportioned piece, yet again one which could be played well by any competent jazz orchestra and which has little, if any, of the essential Ellington individuality.

Reveal

Ellington's extended works often reveal a lack of unity which rarely happens in the smaller essays. The gently flowing "Reminiscing In Tempo" and the tightly integrated "Tone Parallel In Harlem" are the finest examples of the larger works and the worst is undoubtedly "In The Beginning God," which is appalling in its syncophantic, holy-roller, pseudo-Christianity.

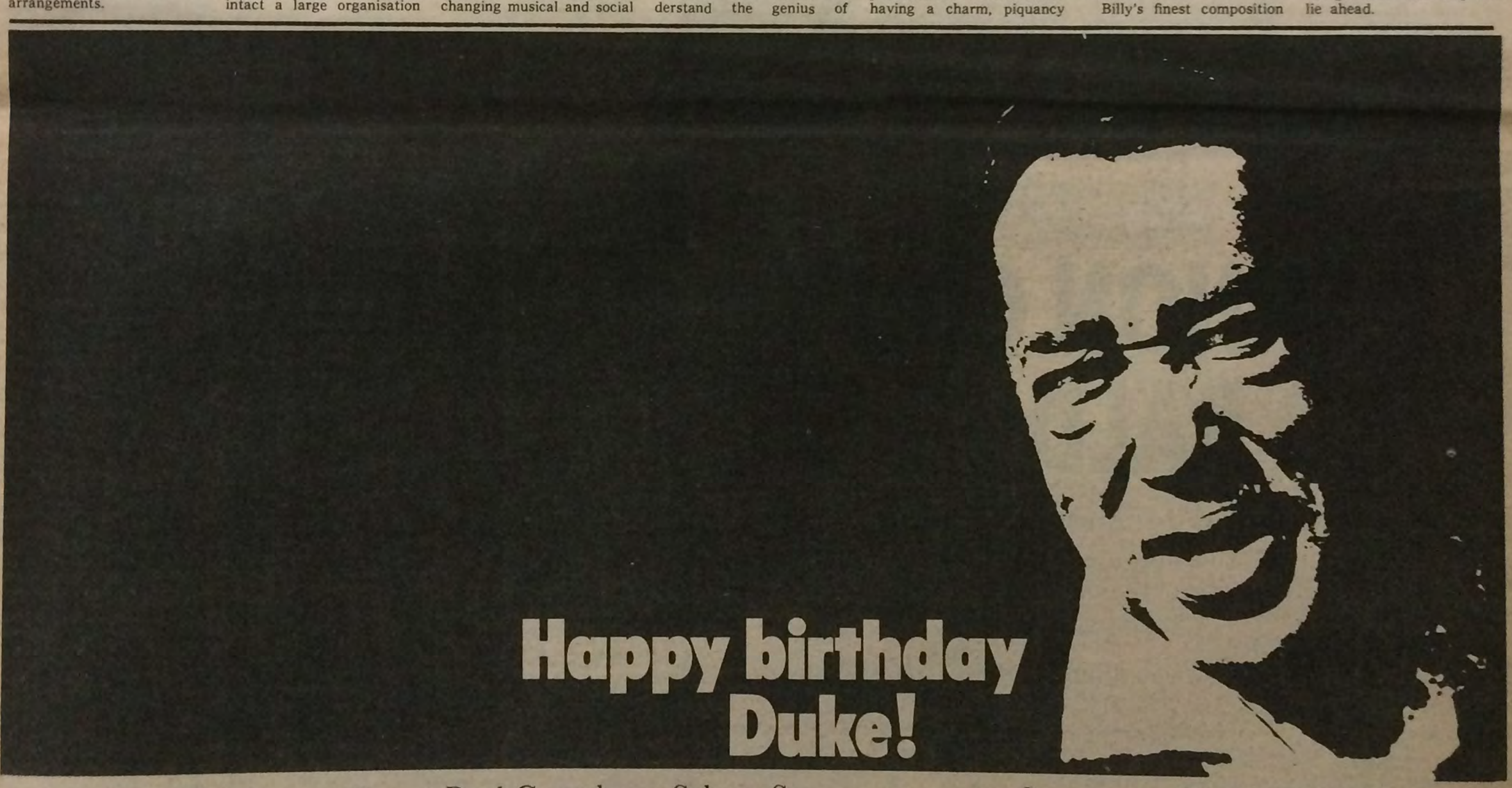
Jazz is the only music to have had its early forms controlled by a scientific invention; certainly the time duration of the 78 rpm record imposed as tight a discipline on jazz composition as did the sonata form on the early classical composers.

Miracle

Yet the three-minute rule resulted in hundreds of Ellington masterpieces, each a miracle of compression and unity, which may eventually be judged as his finest contributions.

But as always with genius, prophecy and assessment can easily be made too soon.

Ellington is a mere 70. His greatest work may well lie ahead.



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Hodges, the man who invented the alto in jazz

OF ALL the prodigious wonders of the Ellington band, it is surely the saxophone section — that august hierarchy of senior virtuosi—which makes the most powerful contribution to the band's continuing supremacy.

With a combined age of 274 (average around 55), Paul Gonsalves, Harold Ashby, Johnny Hodges, Russell Procope and Harry Carney represent a miniature jazz hall of fame. These are mature, craftsmen musicians who, with the exception of Ashby who replaced Jimmy Hamilton a few months ago, have given the best years of their musical lives in the proud service of the Duke.

Thoroughbred

Watching the section assembling on stage is to gaze on a chapter of jazz history. Each man is a stylist in his own right, each a thoroughbred musician; yet this is an all-star section that plays as a section, with all individuality submerged in the collective cause of rendering the incomparable music of Ellington.

And supreme among these saxophone senators is John Cornelius Hodges, high priest of the alto saxophone and, at 63, the most senior member of the section. Hodges, an inscrutable genius who plays a highly scrutable horn, is the doyen of jazz alto saxophone. In fact, he really invented it.

HODGES: the hallmarks of the master musician

BY JEAN ELLIOTT

With the exception of Charlie Parker, no one has been more imitated on that instrument. But whereas Parker's contribution was to jazz rather than to his instrument, Hodges really created modern jazz alto playing and a hundred thousand lead alto players throughout the world set their sights on emulating him.

Only Benny Carter approaches Hodges as a pioneer on the instrument and most of today's poll winning altoists drew their initial inspiration from Hodges, even if much of their improvisation is based on the dramatic innovations of Parker.

Hodges' playing has all the hallmarks of the master musician. His intonation is impeccably accurate, his time is faultless, his sound is entirely his own and instantly recognisable, and, despite his often somnolent appearance on the stand, his mind is so musically alert and inventive that he never falls back on clichés.

His attack is incisive, his tone pure and his lines uncluttered.

He can be silk smooth in a ballad and can wail "dirtily" on one of those shuffle rhythm Ellington specials.

Taught

He is not a player of marathon solos as a rule, but when he does stretch out his inventive powers never flag.

Born in Cambridge, Massachusetts, on July 25, 1906, Hodges taught himself the soprano saxophone at the age of 14 after short spells on drums and piano.

There was, of course, only one authority on soprano saxophone in 1920 and that was Sidney Bechet.

Hodges admits to being inspired by Bechet and his playing still retains discernible elements of the Bechet influence.

Bechet was responsible for Hodges' switch from curved soprano to straight soprano in 1924, though Hodges gave up soprano in 1940 to concentrate on alto.

Joined

Hodges joined the Ellington band in 1928 and says he learned to read alongside Otto Hardwicke and Barney Bigard.

He stayed with the band until 1951 and during that period featured on a number of those record masterpieces such as "Squatty Roo," made with small groups from the Ellington band.

He left Ellington in 1951 to form his own outfit which he ran for four years. Then in 1955 he returned to the Ellington band.

Hodges, who has made something of a personal trade mark out of deliciously bent notes and smooth glissandi, has consistently finished among the top three or four alto players in jazz polls (no mean achievement for a man who has been around so long, particularly since polls, by their nature, tend to favour superficially "sensational" Johnny-come-latelies).

Quote

To quote Leonard Feather quoting Duke Ellington: "Johnny Hodges has complete independence of expression. He says what he wants to say on the horn, and that is it. He says it in his language, from his perspective which is specific, and you could say that his is pure artistry."

That assessment was fully vindicated one warm night in July, 1966, when Johnny Hodges set the Antibes Jazz Festival alight with one of his relatively rare extended solos.

He played 14 choruses on "Time's A Wastin'" and when he sat down and the audience got to their feet to acclaim him, you felt that there was just nothing more to be said about the blues.

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What brassmen owe to Ellington

BY JOHN CHILTON

DUKE ELLINGTON, has more than once expressed his polite disapproval of the "egg-head" type analysis of his music. So any clinical examination of his enormous skill in orchestration would be out-of-place in a birthday tribute.

Yet, every brass-player who has ever played in a big-band section owes thanks to Duke for making the job more interesting.

His approach to scoring for trumpets and trombones virtually revolutionised the concept of jazz arranging for brass. He, more than anyone, influenced jazz arrangers to think and write horizontally, rather than vertically, to create flowing inner-parts rather than to rely on choir-like chordings.

By his example, he showed that a brass section could be used to produce infinite variations of tone colours, rather than to fill only the role of musical storm-troopers.

Duke really understands brass and, just as important, he really understands brass players.

The late Rex Stewart, once said that he had never discussed the "cans and cannots" of his half-valving technique with Duke. The leader, with his intuitive musicianship, knew exactly the notes on which this effect could be most tellingly presented.

Duke himself has told of the scoring problems that the late Tricky Sam's plunger range caused, but Duke's skill leaves us unaware of any technical limitations in Nanton's magnificent playing.

Ellington has made good brassmen into great ones, and those that were great when they joined him were given musical showcases that inspired them to remain truly creative.

Who else on the New York scene of the mid-20's would have had the foresight to present Bubber Miley's exquisite talents as Duke did?

Cootie Williams, who replaced Miley, had played some plunger work previous to joining the Ellington ensemble, but under Duke's guidance developed into the most skilful plunger player of them all.

Rex Stewart, by his own admission a Louis Armstrong copyist in early days, was always grateful to Duke for encouraging his individuality.

An anecdote from Rex illustrates Duke's amazing musical mind, and incidentally his shrewd psychology.

Rex, after having a perfect playing night when nothing could go wrong planned to ask Duke for a rise. He approached Duke, who took the unusual step of opening the conversation with verbal congratulations.

"Hey Fat Stuff, like the thing you did in that solo, you know" said Duke, playing the long phrase on the piano. "Meant to say how much I enjoyed it when you did it once before in Toronto."

REX

COOTIE

NANCE

Rex, remembering his experiments during a Canadian tour, was so intrigued and awed by Duke's amazing memory that he decided to postpone his request.

The masterful touches in his arrangements where players virtually swop parts in mid-chorus to emphasis certain harmonic changes are done with a subtlety that belies the tremendous orchestrating skill involved.

A trombone team of Lawrence Brown, Juan Tizol and Tricky Sam heard individually might seem an ill-suited section, but aural evidence is to the contrary.

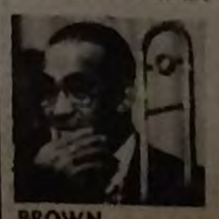
Over the years, Duke has displayed an almost psychic knowledge in judging musicians' untapped artistry. In a band personnel not given to hasty change, Lawrence Brown has served more years in the brass section than any other player.

Had Duke have been swayed by the vitrolic criticisms that greeted Lawrence's arrival in 1932, we, the listeners, would have been the losers.

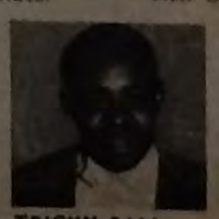
Ray Nance, likewise didn't get off to easy acceptance by Duke's followers, yet Duke was able to see a permanent future for Ray's poignant playing.

Cat Anderson's talent and consistency went unheralded when he was with Sabby Lewis. Through Duke's handling he has justly become famous, and the delightful individualist Clark Terry was first recognised as a jazz giant during his stay with Ellington.

To Duke then, for all the pleasure he has given us in arranging the right settings for all these musicians, and for his skills in enabling us to hear Artie Whetsol, Posey, Harold Baker, Taft, Tyree, Quentin, Britt Woodman, etc, in perfect musical surroundings.



BROWN



TRICKY SAM

TIZOL

THEY PLAYED WITH DUKE

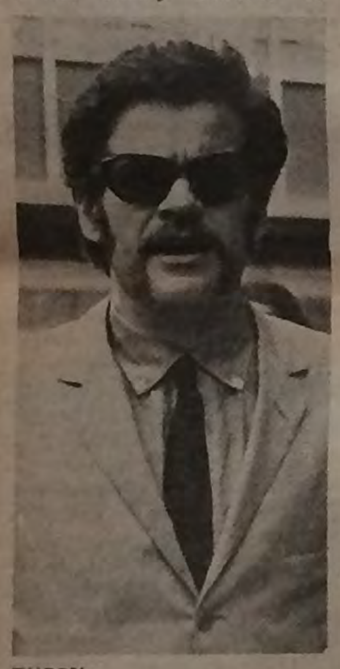
BRITISH musicians have, from time to time, worked with Duke Ellington or sat in with his band. No occasion can have been more dramatic than the Saturday evening in February, '64 when Paul Gonsalves was too ill to play the opening concert of the tour at London's Royal Festival Hall. ● Tubby Hayes, who happened to be in the theatre for the first house, deputised at the last minute for the missing tenorman and scored a heroic success. Afterwards, the leader told the MM: "Wasn't I lucky Tubby came by tonight?" ● And Jimmy Hamilton, next-door man in the reed section, said of Hayes: "He's a good man to have on your side. I did what I could to help him the first time. You don't have to show him twice." ● Tubby and three other British musicians recall this unique moment in their careers.

TUBBY HAYES

'Don't worry looking, there's no part'

ALONG with the two weeks' regular engagement I did with Cedar Walton's trio at the Half Note, and the night Dizzy blew a whole set with my quartet at Ronnie's Old Place, I'd say the Ellington experience was the most beautiful thing that ever happened to me.

At the time, I really couldn't believe it was happening. And I had Jimmy Deuchar to



TUBBY

thank for it, otherwise I'd have missed the event.

We'd been having an all-night session at the old Down Beat Club the previous night —with two or three of the Ellington musicians — and when it ended about eight in the morning I went back to bed.

The Ellington men, I remember, went more or less straight to the Festival Hall for a morning rehearsal of Duke's new "Far East Suite."

Jimmy had arranged to call me so we could go the the hall and take in part of the first show before going to Ronnie's to do the gig. But when he called I was so tired that I said I thought I'd leave it and catch the band later.

Luckily Jimmy talked me into going. To add to the drama — though I didn't guess it then — I dropped my horn off at Ronnie's on the way to the concert.

Anyway, we got to the hall and went in the dressing rooms to talk to the guys. I hadn't seen Paul but didn't think about it particularly. Suddenly in came dear old Dougie Tobutt of the Davison office to say that Duke wanted to see me.

I went into Duke's room and he told me Paul was unwell. He asked straight out: could I and would I do the show. I can't explain the feeling but I was overwhelmed. I agreed to have a go.

Harold Davison 'phoned Ronnie Scott and got permission for me to do it, and Ronnie kindly sent my tenor down by taxi. I had no sort of preparation, but perhaps that was best.

While I waited for my tenor, Billy Strayhorn put the music in order for me. The band went on and started the programme without Paul or me. Then the horn arrived and I just crept out on stage, feeling pretty terrible.

The first thing I had in my music file was "Far East Suite," and I was looking at that while Duke made his announcement. Then he called "Perdido," which didn't exactly help. And Jimmy Hamilton said, "Don't worry looking, there's no part for that."

Well, we got through that somehow. There were a few others without parts for me, including "Rockin' In Rhythm" in which the reeds went down front for a featured passage.

Being an Ellington admirer I had some idea of how most of the things went. So far as "Rockin'" was concerned, Carney had the lead on clarinet, I think, and so I doubled the melody an octave down and it seemed to be right.

And so it went on. I followed the rule of when in doubt, lay out. As I said at the time: how about me up there miming?

The hardest piece was the "Harlem Suite." I had the original tenor part from, when was it, 1950? You can imagine the condition. I knew the record and remembered there was a tenor solo. And then it came up, every note written. Well, I played it somehow.

So that was a terrific experience, and when Duke asked me to do the second concert as well, I was completely knocked out. One thing I'll never forget is sitting down at the end of the band and looking back along that line of saxophones: Hamilton, Hodges, Carney, Procope. Man, it was beautiful.

I shouldn't say this, probably, but a week later I got a call from a guy I didn't know. He'd smuggled in a little tape recorder and caught the show. It's a terrible recording, but I can hear it. And, believe me, it's something to treasure.

JACK FALLON

'That's what it's really about'

JACK FALLON, who runs Cana-Variety Faldane Productions Ltd, is the Canadian bass player who worked with a string of American stars after the war. They include Sarah Vaughan, Tennessee Ernie, Mary Lou Williams and Lena Horne. But, understandably, he considers the highlight of his career his musical association with Duke Ellington.

TOURING with Duke was a fantastic experience. With myself on bass plus Tony Crombie (drs) and Malcolm Mitchell (gtr), we toured for a month in Britain and on the Continent with Ellington, Ray Nance and singer Kay Davis.

Duke's contingent had previously starred at the London Palladium, and we went on tour afterwards.

I'd never met the Duke but I sure knew all about him! Working with Ellington is really what it's all about. Working with the band would be sensational.

But so much stems from Ellington himself. He's really

FALLON

the fountainhead. He produces all the time. He's so rich in his natural resources of music.

And he's such a charming man to work with and for. He has a great gift of bringing out what talent a person has. He does not bludgeon you, and is the sort of person who makes allowances.

I definitely gave my best. I don't know how good it was, but I couldn't have done any better. And he was so helpful in every way.

TONY CROMBIE

'One session then we hit the road'

TONY CROMBIE, too, recalls the occasion when he toured with Duke Ellington as a member of the Jack Fallon Rhythm Trio.

OUR first date was at the Guildhall, Southampton, then we played Bournemouth, Sheffield and one or two places up North before going to Paris, Brussels, Geneva, Zurich and Amsterdam.

I couldn't believe it. It was 1948, and I was only about 21 at that time, but I was absolutely knocked out, for I was brought up on Ellington.

CROMBIE

My mother played all his records when I was a baby.

Working with him was a fantastic experience. In the jazz field he stands head and shoulders above everyone. He couldn't possibly be categorised. It wouldn't do justice to the man.

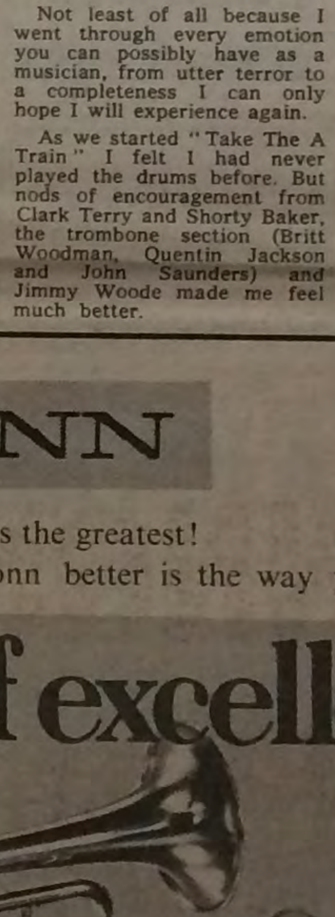
I went to see Duke again when he came back with his Orchestra. You know, he has the most fantastic memory. Somebody told me where he was staying. I phoned him up, said "Hello, Duke" and, before I'd even announced my name, he said: "Is that you, Tony?" He has a fabulous memory for voices and personal idiosyncrasies.

Duke is a great guy for putting you at your ease. We had just one rehearsal at the London Palladium — then we hit the road.

KENNY CLARE

'Duke never wrote down parts'

THE NIGHT I played with Duke Ellington on July 11, 1959, at Lambertville, New Jersey, was a unique experience I will never forget.



CLARE

Not least of all because I went through every emotion you can possibly have as a musician, from utter terror to a completeness I can only hope I will experience again.

As we started "Take The A Train" I felt I had never played the drums before. But nods of encouragement from Clark Terry and Shorty Baker, the trombone section (Britt Woodman, Quentin Jackson and John Saunders) and Jimmy Woode made me feel much better.

We had been working opposite the band for a week, so I knew most of the numbers well enough to get through without too much drama. There weren't any drum parts because Sonny Greer hadn't been able to read, so Duke never bothered to write any.

After a couple of numbers I really started to become aware of the band.

The horns seemed to play with so much good time and understanding of each other that my normal function of keeping time seemed to be superfluous and my role seemed to be adding colour when and where I thought necessary.

This gave me a wonderful feeling of freedom and I seemed to have so much space to get my things in as opposed to the normal feeling of "if you don't hurry up you'll get left behind."

But the most exhilarating feeling of all was Duke's own playing. He must surely be the best big-band piano player ever.

When he plays those each-end-of-the-piano chords he makes it sound like another section has just arrived on the bandstand unnoticed.

It really makes you jump, and he doesn't ever do it where you would expect.

But when it's gone you are so annoyed with yourself for not thinking of putting something there because it was the perfect place! Duke also has a great sense of humour. When he saw I was feeling pretty good, he started calling tunes that the band hadn't played for years — with a sly grin at me every time.

But surely one of the best musical moments of my life was when Duke announced: "Ladies and Gentlemen — Kenny Clare wants you to know he loves you madly."

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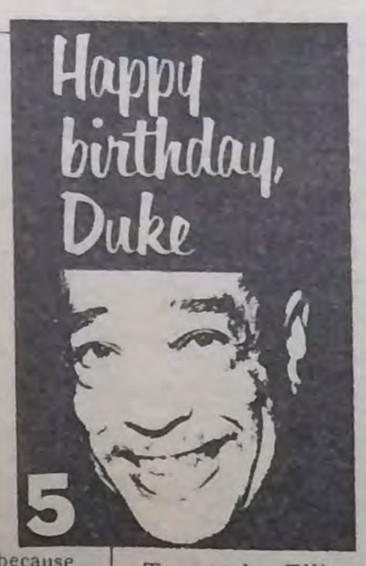
The Ducal enigma



TO PARAPHRASE Jelly Roll Morton, **"Creole Love Call"** by Duke Ellington was the first jazz record I no doubt bought in my life . . . in 1931.

"Lazy Rhapsody," on date of issue, was the third—Louis Armstrong c/w Joe Venuti interposing. By the outbreak of war I had amassed a virtually complete collection of Ellingtonia on record, excluding however—largely because I didn't know of their existence—such rarities as Uruguayan fifth masters of **"Saturday Night Function."**

In 1940 Hermann the German and his amazing dancing Luftwaffe effectively liquidated, or rather incinerated, my entire cumulation of records, and by the time I got around to waxquisition once more the long-play album was erupting on the scene and the concept of collecting 78 rpm shellac discs was rapidly becoming the rusty province of a handful of scrupulous greybeard jazzloons, who share with numismatists and philatelists that insatiate compulsion for canalized completeness — a hoarding instinct which I have tried to suppress in favour of healthier iconoclasm, but which, in one direction at least — dookwards — is consistently re-rearing its monster head.

As a jazz fan I literally grew up with Ellington, though I was initially weaned from the straight and academic path by the digital talent of Joe Venuti, playing, as I recall, a masterly jazz **pastiche** of a snippet from the Max Bruch G minor Violin Concerto (under the title of **"Wild Dog,"** or somesuch).

Illuminating as were such dextrous displays to an erstwhile fiddle student, and emotionally stimulating as were the brilliant improvisations of a mature Armstrong and a maturing Hawkins, I instinctively turned to the more complex architecture of Ellington's music for the deeper satisfactions which jazz had to offer.

With the publication of **Music Ho!** in 1934, Constant Lambert spelt out the answer to my teenage conflict in three bang-on-target sentences. "An artist like Louis Armstrong, who is one of the most remarkable virtuosos of the present day, enthralls us at a first hearing, but after a few records one realises that all his improvisations are based on the same restricted circle of ideas, and in the end there is no music which more quickly provokes a state of exasperation and ennui.

"The best records of Duke Ellington, on the other hand, can be listened to again and again because they are not just decorations of a familiar shape, but a new arrangement of shapes.

"Ellington, in fact, is a real composer, the first jazz composer of distinction, and the first Negro composer of distinction."

Of course, Ellington's points of departure were, and largely are, based upon the same limited cycle of musical forms which were the basis of Armstrong's improvisations, and, indeed, each and every one of his contemporaries — variants on the A-A-B-A popular song form and the hoary twelve-bar blues, and certainly no comparable jazz writer has used the basic blues formula more consistently or rewardingly than Ellington throughout the long span of his career.

He is the alchemist whose intuitive feeling for instrumental colour and orchestral texture — and skill at apportioning these colours and textures — transmogrified the formula on countless occasions over five decades.

We can literally see (or rather hear) the magic at work with an almost random choice of titles from the vast Ducal repertoire. **"Creole Love Call,"** recorded in 1927, **"Sepia Panorama,"** recorded in 1940, and **"Lay-by,"** recorded in 1960 whilst disparate in age are palpably from the same hand and the same inspirational source, each a unique tonal miniature yet all share the same formal structure.

Of course, Ellington utilised, and still does, an unwonted amount of solo improvisation, yet so craftily integrated into the overall orchestral pattern that it is often difficult if not impossible to determine where the soloist's personal contribution ends and the Ellington personality obtrudes.

I am still uncertain whether the "verse" of **"Mood Indigo"** is a Ducal creation or a felicitouse Bigard improvisation.

And why was it that Cootie Williams' own showpiece, **"Cootie's Concerto,"** sounded so ordinary in his own band version yet so wondrous in the Ellington setting?

April 29, 1969 marks the seventieth birthday of a man still active, vital and contributory in a profession generally regarded as a relatively youthful pursuit.

Ellington's music may be full of enigmas but the answer to his consistent creativity lies within the man himself, in the fact that his musical evolution has been wholly personal, untouched by passing fads and fashion's styles.

As the French say, in their clever way, everything changes but nothing changes. Long may he never change!

DENIS PRESTON

ELLINGTON ON RECORD

Studying a genius in action

MAX JONES

charts a path through the maze of Duke Ellington records to recommend the best of the works of the greatest arranger-composer jazz has ever known.

To study Ellington on records is to study genius in action.

From the beginning, when New Orleans and other traditional styles exerted a powerful influence on his work, he followed an original and creative path. From first to last, his music has unique qualities.

The recordings now available — though a few gaps are left by the deletion of important items — serve to give us a well-rounded picture of this remarkable musician's development as composer-arranger-bandleader. He has put on record a body of music which cannot be equalled by any figure in the history of jazz. Nobody who sets out to examine it with unprejudiced

ears can fail to end up with a vast admiration for the man who master-minded it.

To start with the first period, by which I mean approximately, his music of the Twenties, I can recommend a series of historically valuable and pleasurable albums which show the band in the days when solo art was the dominant force.

"The Duke In Harlem" (Ace Of Hearts AH7) goes back to '26 with "The Creeper" and works its way up to "Admiration" of 1930. The "jungle brass" flavour imparted by Bubber Miley and Tricky Sam Nanton is already present.

Similar style and era are covered by Volume 3 of "Cotton Club Days" (AH166), "Cotton Club Days, Vol 2" (AH89) and "Cotton Club Days" (AH23), these including such early pieces as "Mood Indigo," "Black And Tan Fantasy," "Awful Sad" and (on Vol 2) the then extraordinarily forward looking six minute version of "Creole Rhapsody."

Another still in catalogue, and loaded with rarities, is "The Duke Steps Out" (RCA

Victor RD7731) which runs from '28 to '32. The first years of the Thirties saw the orchestrations evolve into things of greater intricacy and balance between solo and ensemble playing, and this can be seen from the above and many other albums.

The band, too, grew into the six brass, four reeds format which endured for some years. Four tracks from '33 on Music For Pleasure's "Great Big Bands" (MFP1085) and four London-made items of the same year on "Duke Ellington, Benny Carter, Jimmy Dorsey" (Ace Of Clubs 1176) display these developments.

But the whole of this vital stage in Ellington's career is disclosed by a three-LP collection, "The Ellington Era, Vol 2" (CBS66302), a fascinating boxed set with informative booklet. It covers the years from '27 to '40. A first volume, at least as interesting, is unhappily deleted.

The coming of 1940 with the regular presence on the strength of Billy Strayhorn, Ben Webster and Jimmy Blanton, brought a change of label back to Victor. At once, Duke and band began to produce what can only be termed a succession of masterpieces in the jazz idiom. They matched in inventive brilliance and charm, and surpassed in technical terms, anything that had gone before.

Several potent collections from this super-epoch have been cut from the catalogue, and it is to be hoped that

RCA will soon restore such gems as "In A Mellotone" and the two volumes of "The Indispensable Duke Ellington," for they are necessary to a full appreciation of Duke's talents and techniques.

Fortunely an ace set, "At His Very Best" (containing "Jack The Bear," "Concerto For Cootie," "Harlem Air Shaft" and like magnificences), is still in the lists. But only until May. I advise Ellington admirers without it to order at once.

Other of his Forties works, less inspired on the whole but often of very high merit, can be sampled on RCA's "Johnny Come Lately" (RD7888) and "Pretty Woman" (RG7942). Wealthy readers could add to that some half-dozen titles from Victor in the Reader's Digest box set called "The Glenn Miller Years."

After this we move on to '46 and various departures, including Kay Davis's high, wordless vocalising, on "It's Duke Ellington" (Ember FA2036). And, if they can be unearthed, two exciting "Ellington In Concert" LPs from December, '48 on World Record Club.

These last, alas, are deleted, but club members can still obtain "The Duke Meets Coleman Hawkins" (T489) and the general public can buy "Duke Ellington 1953/4" on World Stereo ST708. Another selection from the same Capitol Records vintage is available as "The Great Big Bands, Vol 1" (Capitol T20808).

"Duke Ellington Presents," a showcase for the '56 band (with a rhythm team of Duke, Jimmy Woode and Sam Woodyard), is now released on Ember CJS813. And the much-issued, much-discussed "Historically Speaking," on which the band reinterprets such classics as "Ko-Ko," "East St Louis" and "Creole Love Call," can be run to earth as "Stomp, Look And Listen" (Ember CJS809).

Around this time the band recorded a number of suites and larger works, including

"Drum Is A Woman," "Such Sweet Thunder," "Black, Brown And Beige" and, in 1960, its version of "Nutcracker Suite."

Of these, only "Thunder" remains in catalogue today — a wonderful buy on CBS's budget priced Realm Jazz 52421. While I'm with Realm I must mention an entertaining selection titled "Greatest Hits" (52550). One more bargain LP demands attention. It is the Goodyear Jazz Concert, backed by a Bobby Hackett side and still advertised by Goodchild's for 10s post paid.

And so the evolution of Ellingtonia continues, and is displayed on records like the composer's "Concert Of Sacred Music" (RCA RD7811), soon to be deleted, the astonishing "Popular Duke Ellington" (RD7835), his meeting with the East on "Far East Suite" (RD7894) and his newest master-album, "And His Mother Called Him Bill" (RD7964), a tribute to Billy Strayhorn.

Still more of his recorded music remains available to complete a fuller library. Ellington joins forces with Sinatra on Reprise RSLP

1024, and with Ella on "Ella And Duke At The Cote d'Azur" (Verve VLP9169). He's at the same festival minus Ella on "At The Cote d'Azur" (VLP917) and "Soul Call" (VLP9197). These are mixed bags but, as with all Ellington, they hold glorious things.

Though Ellington exhibits his most formidable talents when writing for his orchestra, he has always seen the merits of employing a band within the band (witness "Mood Indigo," for example, with its highly original use of the classic front line of trumpet, trombone and clarinet).

During the Thirties he began the practice of recording with small units, no doubt to express ideas outside the big-band context and also to showcase his star soloists.

An excellent selection by Johnny Hodges and Rex Stewart groups (1940-41) remains available on "Things Ain't What They Used To Be" (RCA RD7829).

CBS have recently released "Hodge Podge" (52587) an attractive set of typical Hodges small-swing performances from the '38-'39 period, with the leader playing alto and soprano.

And the specialist shops can supply — in addition to various rare and early items and also "Liberian And Harlem Suites" and "Primping At The Prom" on French CBS — an Epic re-issue, "The Duke's Men," introducing the 1936-39 units of Hodges, Stewart, Barney Bigard and Cootie Williams. They feature, besides, plenty of Ellington, Lawrence Brown and Harry Carney.

Much later examples of Hodges and the Duke, reunited in sextet setting in '58, can be enjoyed (and especially for the piano playing) on "Back To Back And Side By Side" (VSP11/12), an album offering two LPs for the price of one.

As a side-study of the Duke's pervasive influence on his players it is revealing to listen to records made by his sidemen away from the band. Titles representative of this influence are readily accessible on the newly issued "The Ellingtonians" (Mercury International SMWL21023), containing tracks by the groups of Stewart, Bigard and Billy Taylor from '44 and '45.

And finally, Vocalion should still be able to supply Strayhorn's "Cue For Saxophone" (LAE586) and World Record Club still have a two-disc album titled "Great Ellingtonians" (T479).

Good news is that CBS will be reissuing "The Nutcracker" in time for the Ellington band's visit this autumn.

RADIO JAZZ

British Standard Time

FRIDAY (25)

4.10 a.m. J: All That Jazz (Fri., Mon.-Thurs.). 5.30 p.m. B3: Jazz In Perspective (Charles Fox). 6.30 T: As for 11.30 Daily, except Sunday. 7.10 H1: Jazz Rendezvous. 8.23 A3: R and B (Daily, except Sunday). 9.0 U: Dionne Warwick. 11.30 T: Cannonball Adderley Quintet. 12.0 T: Miles Davis Quintet. 12.5 a.m. B1 and 2: Jazz At Night (John Dunn).

SATURDAY (26)

2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 2.0 p.m. E: Edmond Hall. 2.45 H1: Radio Jazz Magazine. 6.30 B1: Jazz Club (Maynard Ferguson Big Band, Jazz From Europe). 10.8 A1: Jazz Band Ball. 10.30 Q: Pop and Jazz. 10.40E: (1) Big Band Rhythmen (3) Jo Ment's Happy Sound. 11.15 A2: Ellington's Black, Brown and Beige Suite. 11.30 T: Blood, Sweat and Tears. 12.0 T: Dizzy Gillespie.

SUNDAY (27)

12.5 p.m. J: Finch Bandwagon. 9.0 U: Jimi Hendrix. 10.0 B1: Mike Raven's R and B Show. 10.10 B4 Tribute to Duke Ellington by Derek Jewell. 11.0 B1 and 2: Best Of Jazz On Records (Humph). 11.15 J: Jazz. 12.0 T: New York (Pop, Folk and Jazz Guests).

MONDAY (28)

3.45 p.m. H1: Dixietime. 7.45 B1: Just Jazz (John Dunn). 10.55 H1: Jazz. 11.0 A3: Free Jazz. 11.30 T: Mel Torme. 11.45 A3: B. B. King (Hagues Panassie). 12.0 T: New Jazz Corner.

TUESDAY (29)

5.0 a.m. J: Bobby Troup Show. 2.40 p.m. H1 Jazz History. 5.0 M1: Big Band Beat. 5.25 H1: Jazz. 5.45 B3: Jazz Today (Charles Fox). 10.30 Q: Duke Ellington. 10.30 V: Jazz Corner. 11.0 U: Ellington in Concert. 11.30 T: Mel Torme. 11.30 H2: Jazz. 12.0 T: Duke Ellington Birthday Salute.

WEDNESDAY (30)

1.20 p.m. H2: The Duke. 8.45 B3: Jazz Innovators (Louis Armstrong). 9.15 B1: Jazz Workshop (Miles Kington, Mike Gibbs Band). 11.30 T: Dionne Warwick. 12.0 T: Phil Woods and his European Rhythm Machine. 12.15 a.m. E: Jazz and Near Jazz.

THURSDAY (1)

7.0 p.m. B3: Jazz In Perspective (Charles Fox). 11.30 T: Duke Ellington Ork. 12.0 T: Henry Red Allen, Kid Ory, Jack Teagarden.
Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1—1829, 2—348, 3—848. B: BBC 1—247, 2—1500/VHF, 3—464/182/194/VHF, 4—285/206/VHF. E: NDR Hamburg 309/189. H: Hilversum 1—402, 2—298. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. O: HR Frankfurt 506. T: YOA 253. U: Radio Bremen 221. V: Radio Eireann 530.

BOOKS

MUSIC ALBUMS

The Duke Ellington Album, Campbell Connelly, 3s 6d.

Duke Ellington Rhythmoods and Streamline Solos, Mills, each 6s.

Duke Ellington At The Piano, Robbins — FHD, 12s 6d.

Novelty Piano Solos by Duke Ellington and others, Lawrence Wright, 3s 6d.

Ella Fitzgerald Sings Duke Ellington FD and H, 5s.

DISCOGRAPHIES

Duke Ellington's Story On Records by Massagli, Pusateri and Volonte. Six volumes, comprising: (1) 1925-1931, re-print, price 16s 6d (2) 1932-1938 (3) 1539-1942, both currently being reprinted (4) 1943-1944, 16s 6d (5) 1945, 16s 6d (6) now in preparation. To obtain volumes currently available and order those at present being reprinted or prepared, write Peter Seago, 5 Toilet Street, Stepney Green, London, E.1. A few copies of the original Volume 3 are available at 12s post free from Bloomsbury Book Shop, 41-35 Great Ormond Street, London, W.C.1.

OTHER PUBLICATIONS

The following books are now out of print, but second-hand copies are sometimes obtainable from Bloomsbury Book Shop. For a s.a.e., the proprietor, Mrs Teresa Chilton, would advise anyone interested when any of these are available.

Duke Ellington by Peter Gammond (Phoenix House, 1958).

Duke Ellington by Barry Ulanov (Mus. Press, 1947).

Kings Of Swing: Duke Ellington by G. E. Lambert (Cassell).

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The Ellington timetable

BY JOHN CHILTON

FEBRUARY 1914 - June 1917. Student at Armstrong High School, Washington, D.C.

1918-22 Playing with various bands in Washington: Louis Thomas, Daniel Doy, Oliver "Doc" Perry and Russell Wooding. Then leading own Duke's Serenaders.

AT THE PALLADIUM, 1933

1923-26 Week in New York with Wilbur Sweatman (March 5-11, 1923), stint with Elmer Snowden, then from September 1923 leading Washingtonians at the Hollywood Club (later renamed Kentucky Club). 1925 — Duke scores his first musical, Chocolate Kiddies' Revue. Summers spent playing at Charleshurst Ballroom, Salem, Mass.

1927-32 Regular appearances at Kentucky Club until September, 1927. Cotton Club from December 4, 1927, also playing at various New York theatres including debut at the Palace 1929. Band seen in film Check and Double Check 1930. Band leaves Cotton Club February 3, 1931, for extensive touring.

1933-38 First tour of Europe, band arrives in England June 9, 1933. Coast-to-coast tours of USA. Reminiscing in Tempo" recorded September 1935. Return to Cotton Club March 20, 1937.

WITH EDDIE CONDON

1939-44 Second tour of Europe —Duke celebrates 40th birthday in Stockholm. Duke and manager Irving Mills part company in late 1939. Jump for Joy Revue opens West Coast August 1941.

Coast August 1941. First of many Carnegie Hall concerts — January 23, 1943.

1945-50 Duke tops all US jazz popularity polls. Scores music for stage production of Beggar's Holiday. Duke, Ray Nance, and vocalist Kay Davis tour British variety halls in Summer 1948. Duke celebrates 50th birthday by playing six shows at Paramount Theatre, New York, 1950—full band tours Europe.

1951-56 "Harlem" first performed January 1951. Duke's orchestra and NBC Symphony combine for Lewisohn Stadium concert, June 1951. Duke plays for 125,000 people in Municipal Stadium, Philadelphia. Triumph at 1956 Newport Jazz Festival.

WITH BILLY STRAYHORN

1957-62 "Such Sweet Thunder" 1957. Duke's Orchestra returns to Britain for first time in 23 years—October 1958. Duke awarded NAACP's "Spingarn" Medal. Writes first film score, Anatomy of a Murder (1959).

1963-68 World-wide tours including India (1963), Japan (1964) and Africa (1966). Duke receives Medallion of Honour from City of New York, August 2, 1965. "In The Beginning God" premiered in USA September 1965, performed the following year in Coventry Cathedral. Orchestra appears with London Philharmonic at Royal Albert Hall, February 1967. June 12, 1967, Duke receives Honorary Degree from Yale.

NEW JAZZ RECORDS

Tracey's tribute

THIS is really a very good record. The job of planning, writing and performing a musical tribute to Ellington, for his 70th birthday, is littered with traps. Most, if not all, of them have been avoided here.

It isn't much good attempting a pastiche since the cleverest of borrowings pale beside the original, and generations of copyists seem to have failed to plumb the subtleties of Duke's orchestration methods or of the unique relationship between pianist-leader and bandsmen.

An imitator can escape direct comparison by working on non-Ellington material. But unless he's very imaginative his listeners may miss the point of the exercise. Besides, it is only fair to perform stuff in the main from which royalties will ultimately reach the object of all the admiration.

Stan Tracey is an ideal choice for a bit of musical veneration of the Duke. Denis Preston, who supervised the album, says on the sleeve:

"I could think of no British musician more deeply wedded to Ellingtonia in all its aspects, nor one — despite the high originality of his own writing and playing — more deeply infixed by the Ducal influence."

Agreed! He has given evidence of what I might term a creative allegiance to Ellington in many arrangements and many passages of piano playing. Whoever else he may admire, there can be no doubt that Stan admires Monk and Duke.

In fact, in honour of the impending birthday, he had this to say about Ellington: "His music means for me influence, inspiration and pure genius. His piano playing is a constant joy—like Ravel playing jazz.

"Strangely enough, even though I'd been listening to him since I was 16, it wasn't until my early thirties that instead of listening I started to hear his music.

"Since then, to use a B. Strayhorn expression, it has become for me 'total jazz'."

When you play the album, starting with the delightful "Blue Feeling" (from 1934) which introduces a tenor exchange by Coe and Rendell, the first thing to strike you if you know the old Ellington record is that Tracey has caught the peculiar melodic-harmonic character of the original.

Then you realise that in the force and brassiness of the ensemble, the style of the various soloists, the performance is something belonging to Tracey and the Big Brass. This impression hardens as the record unfolds.

"Passion Flower," featuring Rendell's soprano, is affecting for the voicing, the atmosphere and the tempo and feel.

"I Let A Song," Tracey's rather surprising choice of a vehicle, seems to me much less successful. This tune has its own special flavour, perpectly captured by Hodges first time round, and though I wouldn't relish a copy of that I'd prefer a more appropriate tempo and treatment than this swing interpretation.

Otherwise, everything is fair enough. Coe chooses "Lay By" (from "Suite Thursday") for his tenor blow-up; Acker has "Creole," Carr has "Light," and Harriott selects "Sentimental Mood." The album, a hard-swinging and often powerhouse set, with loads of variety in the solo offerings is rounded off by Stan's own salute to Duke, "We Love You Madly." Like all ele on the record, it is thoughtfully conceived and played. — M.J.

STAN TRACEY: "**We Love You Madly.**" Blue Feeling, I Let A Song Go Out Of My Heart, Passion Flower, Lay By, Creole Love Call, I'm Beginning To See The Light; In A Sentimental Mood, We Love You Madly. (**Columbia SCX 6320**).

Tracey (pno) with **Derek Watkins, Paul Tongay, Kenny Baker, Eddie Blair, Les Condon** (tpts), **Keith Christie, Don Lusher, Chris Pyne, Bobby Lambe, Chris Smith** (tmbs), **Lennie Bush** (bass), **Barry Morgan** (drs) and the soloists — **Acker Bilk** (clt), **Ian Carr** (flugel horn), **Tony Coe** (tnr), **Joe Harriott** (alto), **Don Rendell** (tnr). London, 1968.

STAN TRACEY

DON RENDELL

ACKER BILK

JOE HARRIOT

The Solid State set has the tantalising combination of Trane and pianist Cecil Taylor. However, as this was one of Taylor's earliest recording opportunities (he has some scathing remarks to make about it in A. B. Spellman's excellent book Four Lives In The Bebop Business) and he was still far from being the commanding pianist he is now, no heights are scaled.

The results are more or less straightforward. Trane and trumpeter Dorham are no more than competent and Taylor's piano solos are very subdued for such a strikingly original a musician.

The Atlantic is a much sounder proposition. Originally issued as "Bags And Trane," it is now repackaged as Volume One of Coltrane's Atlantic period. Strangely, we've already had Volume Three, but there you go.

The atmosphere of the whole session is relaxed and sympathetic. The shattering "Giant Steps" lay only a few months ahead, and Coltrane shows little indications of the giant strides to come. He plays well within himself, laying down several good solos with the air of a man enjoying a casual session.

Jackson is also in fine fettle, and Hank Jones's neat piano makes good use of the solo moments. — B.H.

JOHN COLTRANE

JOHN COLTRANE: "**Coltrane Time.**" Shifting Down; Just Friends; Like Someone In Love; Double Clutching (**Solid State USS7013**).

Coltrane (tnr), **Kenny Dorham** (tpt), **Cecil Taylor** (pno), **Chuck Israels** (bass), **Louis Hayes** (drs). October 13, 1958.

"**The Atlantic Years: Volume One.**" Bags And Trane; Three Little Words; The Night We Called It A Day; Bebop; The Late, Late Blues (**Atlantic 588 139**).

Coltrane (tnr), **Milt Jackson** (vbs), **Hank Jones** (pno), **Paul Chambers** (bass), **Connie Kay** (drs). January 15, 1959.

NEARLY two years after his death, the backlog of material by John Coltrane is now filtering on to the market. Both these albums are over ten years old and catch Coltrane in a state of flux, the achievements of the period with the Miles Davis Quintet behind him, the development of yet another style as a leader in his own right still to come.

■ **That extraordinary empathy which exists between Zoot Sims and Al Cohn is demonstrated once more on "You 'N' Me" (Mercury SMWL21030) which is climaxed by an unaccompanied duel by the two tenor saxists. An unidentified rhythm section, including a bass player who hums away a la Slam Stewart backed by two clarinets on "Angel Eyes," accompanies the uninhibited pair on the remaining tracks. Zoot and Al make jazz sound as though it's fun to play, despite the fine techniques needed to produce their music. It all sounds much easier than it really is. A thoroughly enjoyable set with some nice Cohn arrangements. — B.D.**

■ **The electric saxophone is quite the nastiest sound to reach my ears in a long while. Its use by Eddie Harris throughout his "SILVER CYCLES" (Atlantic 588177) is a pity because it ruins what might have been the first Harris disc to repay close attention. Harris has taken a lot of trouble with the arrangements for assorted personnels which include choir, strings and such star names as Joe Newman, Snooky Young, Joe Zawinul, Richard Davis and Seldon Powell. But there is always that horrid electric sax. Maybe Harris's real talents lie as an arranger. — B.D.**

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See Thursday column

FOLK CINEMA

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WAITE SEGAL
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JAMIE DUNBAR

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MIKE ABSALOM
Mike Absalom (Tel. 01-937 2933) wishes it to be known that because of increased bookings this year at home and abroad he no longer has time to run the Holy Ground Folk Club, which continues with J. McCann as M.C.

PERSONAL
1/4 per word

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A touch of the Irish

THIS week's column has a touch of the Irish about it. I've just returned from a week in Dublin where I sampled the waters under the watchful eye of Joe Kennedy, who writes a regular folk column for the Evening Herald, and Brian Fry, exiled Englishman who plays a nifty guitar. Much Guinness was consumed at a staggering rate — in fact I was staggering most of the time.

First port of call was O'Donoghues in Merrion Row, where I heard **Seamus Ennis** and **Ted Fury** playing some fine fiddle. Later that evening I went to the Old Shieling Hotel where the final of a ballad contest was being sung off. The winners were a young group called **Na Sultori**, of which Dubliner **Barney McKenna's** young brother **Sean** is a member. The standard of singing was very good and it was no easy task for the judges, **Joe Kennedy** and **Shay Healy**, singer, songwriter, and folk columnist on the magazine New Spotlight, to choose the winners. Other groups taking part were the **Gamblers**, the **Rotary Folk** and the **Ormond Folk.**

On Wednesday night I visited the very good tradition club at Slattery's, Capel Street. The residents are the **Press Gang**, a four-man unaccompanied harmony group. The guest was **Seamus Ennis**, who played some great music on the Irish pipes, and **Barney McKenna**, with guitarist **Ray Durham**, dropped in.

Barney and Ray will be in London soon and between them play some amazing things. Ray, a Flamenco guitarist, also plays reels

FOLK NEWS

fingerstyle, while Barney may well be the only Flamenco banjo player in the world!

Shay Healey will be in London in May, including spots at the Holy Ground and Peelers Club, and is well worth catching. He writes much of his own material including some very funny parodies.

Shay has a weekly television show, Ballad Sheet, and **Hamish Imlach** was his guest last week. Hamish also played some gigs in Dublin and was well received.

Sweeney's Men return to England in May for recording sessions. They were over in March for a tour and some recording work. Their next album will feature some of their own contemporary songs as well as traditional material and will probably be released in the autumn. Anyone wishing to book Sweeney's Men when they come over can do so by contacting **Gerry McDonagh**, 11 Gordon Place, South Richmond Street, Dublin, 2.

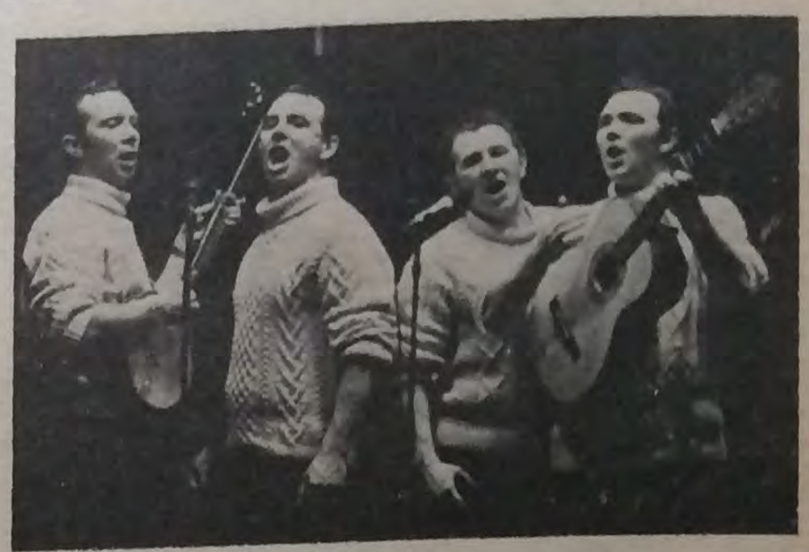
The **Dubliners** have split up temporarily and are taking a rest from group work. **Ronnie Drew, Barney McKenna** and **Luke Kelly** are doing solo gigs at the moment.

If you are going to Ireland in the near future, there is plenty of folk music of all kinds every night. The evening papers will tell you, who, when and where — **TONY WILSON.**

WHAT'S THE FOLK LP OF THE MONTH?
SEE NEXT WEEK'S MM

Another chapter closes, Makem leaves Clancys

TOMMY MAKEM has left the Clancy Brothers and will follow a solo career. They performed their last concert together in Vancouver, Canada, recently and so another chapter of folk music history closes.



Makem and the Clancys in concert

The departure of Makem is something of a surprise as informed sources pointed towards younger Clancy brother Liam as being the most likely to make a solo move although not for some time yet.

The three Clancys will still go ahead with their projected tour of Australia and New Zealand with the Fury Brothers, Eddie and Finbar, in the summer, however. They have all been rehearsing together in Tipperary in preparation for the visit down under.

Home

It seems that the Clancy-Makem tour earlier this year was the last they will undertake in Britain.

The 35-year-old Makem has been increasing his song-writing activities over the past few years and has spent a great deal of time at his home in Louth, Eire, writing modern pop-oriented songs and working on traditional material.

Group

He will probably head a show or work on his own with a backing group.

As the American folk boom began to build up in the early 60s, the Clancys and Tommy Makem attracted

FOCUS ON FOLK

a great deal of attention with their spirited treatment of Irish material.

Paddy and Tommy Clancy, immigrants to New York in the 50s, were already involved with actors and singers in Greenwich Village. They were presenting Irish plays at the Cherry Lane Theatre and in order to raise money for rent of the theatre, began a song-swapping night. Many of the names they were associated with were also to become famous, among them Pete Seeger, Theodore Bikel and the Weavers.

With the arrival of Liam Clancy and Tommy Makem, a group was formed and thereafter the Clancys and Tommy Makem became established in American folk circles, particularly in the colleges.

The Clancy Brothers and Tommy Makem have often been criticised for their approach, of being "stage Irishmen," but if they were guilty of this at all, the thousands who packed concert halls in America and Britain to see and hear them didn't seem to mind.

In 1963, with the Irish folk scene just beginning to develop, the Clancys and Makem made a triumphant homecoming to their native Eire and acted as a catalyst and many young people started singing their traditional songs inspired by the Clancy Brothers and Tommy Makem.

Faults

Whatever faults may have been levelled at them, they did more for creating interest in Ireland's national music than any other group and today their influence is still felt strongly.

One thing is certain, though they have parted company, the Clancy Brothers and Tommy Makem, following their separate paths, will still be around for a very long time.

TONY WILSON

FOLK ALBUMS

THE Dillards, prior to Doug Dillard's departure, were a very good bluegrass group judging by their earlier Elektra albums. They weren't very well known here but their latest album, **"Wheatstraw Suite" (Elektra EKS74305)**, could well alter this. They have kept a basic sound but added some refinements such as electric bass, pedal steel and drums and the net result is a pleasing country oriented album. The choice of material is wide and ranges from unaccompanied harmony on "I'll Fly Away" to their own arrangement of Harry Nillson's very good "She Sang Hymns Out Of Tune." Herb Pedersen replaces Doug Dillard on banjo and shares the vocal work with Rodney Dillard. They also include the Lennon-McCartney "I've Just Seen A Face," which works country style although is not new. The Charles River Valley Boys, also on Elektra, did a whole Beatles set in this way. It works though. Other tracks include Tim Hardin's "Reason To Believe," released here as a single recently, and some original material such as "Nobody Knows," "Little Pete," "Don't You Cry" and an instrumental, "Bending The Strings." It all adds up to highly enjoyable listening and reflects the growing trend in the States of country music among the younger musicians. Sweet, but not syrupy — **TONY WILSON**

DOUG DILLARD
left the group

THE jangling piano, played by Floyd Cramer, on "Alabama Jubilee," the opening track on Doc Watson's latest album, **"Good Deal—Doc Watson In Nashville"** (Fontana SVRL19013), may raise a few eyebrows but it sets the mood of this set of tracks. The album is Doc letting his hair down musically with some very good Nashville musicians who beside Cramer, include Grady Martin, Tommy Jackson (fiddle), Junior Huskey (bss) and Don Stover (bjo). Doc's son Merel, who judging by his playing on "Memphis Blues" is going to be another Doc, is there too. The material is varied and country flavoured throughout. There are things like Roy Acuff's "Streamline Cannonball," Jimmy Rodgers' "Peach Picking Time In Georgia" "Bye Bye Blues" and some beautiful Doc Watson guitar playing on "Blackberry Rag," "June Apple" and "Rainbow." As always the music is good and Doc doesn't sound out of place with his choice of material. This is the great thing about Doc Watson, he can adapt. This album is not to be taken too seriously. It's just plain old fun! — **TONY WILSON**

TONY BRANDON
extends sincerest thanks to the
COUNTRY & WESTERN SOCIETY
for voting him
D.J. of 1969

JUST READ THE SUB-TITLES FOLKS!

TELEVISION camera crews invaded the MM twice last week, to film the staff of the world's top musical weekly newspaper in action.

A BBC2 documentary team came to film pop singles reviewer Chris Welch at work, hotly pursued by West German TV who filmed the entire office.

The Tremeloes and the Gun were featured being interviewed by Chris Welch and Roy Eldridge.

The BBC team were working on a 50-minute colour documentary of the story of a pop group, Leviathan, due to be screened in October.

Producer Paul Watson is working on a whole series of documentaries that trace the story and development of various people and their projects—from a racehorse owner to a young couple embarking on marriage.

Leviathan were chosen as a "typical pop group" and views will be shown all the problems and difficulties that surround a group's launch and quest for success.

West German TV were filming for Bremen's Beat Club, a top pop show that features the best British and American groups.

They wanted to show Melody Maker men interviewing, writing features and generally coping with the hectic pop life.

Writes Chris Welch: "The pop life was made considerably more hectic than usual by the two day invasion of technicians and producers, armed with lighting equipment and cameras.

"The BBC crew beat the Germans for efficiency, as the Beat Club boys managed to arrive an hour and twenty minutes late for their appointments with the Gun and the Trems, who patiently killed time in the life-giving Red Lion ale house.

"But the Germans were much more thorough, making sure they filmed everything, including Tony Wilson's graffiti above his desk.

"The BBC piled into my record reviewing cell, which measures eight feet wide and ten foot high, with enough gear of film The Charge Of The Light Brigade. The temperature shot up to about 120 F as I went through the motions of reviewing the Leviathan's double single on Elektra, 'The War Machine' and 'Remember The Times.'

"Hero of the hour was Royston Eldridge, the MM's rugby-playing, well-spoken, crisply-dressed, gentlemanly and efficient reporter, who carries the MM image high, in sharp contrast to the usual foul-mouthed, overweight, unsightly drunkard, falsely supposed to be the pop journalist.

"Roy dashed off a brisk and workmanlike interview with the Tremeloes while sweating technicians lumbered around with light meters and microphones, and barked orders at each other in a mixture of German and English.

"'Cut—no, no, no!' fumed the producer in despair after nearly demolishing a tripod and lights, tripping over his cable and forgetting to put film in his camera, or whatever it was delayed them every few shots.

"The Tremeloes were highly co-operative and discussed their singles plans and image and the Gun took to acting as if they were out for Oscars.

"At the height of the nervous chaos that prevailed, in walked David Skinner, one-time singer with Twice As Much, who looked baffled by the uproar and merely wanted to announce his return to singing and writing.

"German readers who speak English may be slightly baffled by my interview with the Gun. By some quirk of film technology, the answers to questions were filmed BEFORE the questions were put, and I forgot the sequence of questions to match the Gun's answers.

"This may well result in incomprehensible rubbish. Just read the sub-titles folk!"

ROYSTON ELDRIDGE meets country giant HANK LOCKLIN for...

Two and a half minutes of opera

DON'T knock country music. There's more to it than a group of would-be cowboys strumming a few chords down at your local.

It is, in fact, "a condensed kind of opera because in two and a half minutes you hear the complete story—the beginning, the in between and the end—and you don't have to sit for four hours to do so," according to country giant Hank Locklin.

Locklin was in Britain last week to promote his latest single "Where The Blue Of The Night Meets The Gold Of The Day."

And what better place to meet him than London's new country centre, the Nashville Rooms.

"Country music appeals to people of all ages. My fans are from the very young, anything from three or four upwards. I have a lot of fans under 12."

Hank looks just like you'd imagine he would.

A slim, fit-looking 47-year-old, wearing cowboy boots and a tie that looks like it has suffered at the hands of a maniac with a pair of scissors.

He even talks like a country and western singer. "My pleasure," he said when we were introduced.

"I like it here, English audiences don't seem very different from those back home—everybody's shown so much enthusiasm over here, I can't really tell any differences between the audiences."

Hank started performing when he was only ten years old.

His big professional break came in 1942 when he made his concert debut in Alabama when he was 20 years old.

Singing is the main thing in his life.

"I just love to sing. Even when I'm down on my ranch in Florida I sing. If I'm playing before 15,000 people and maybe if I've only made just one of them happy, then I'm happy too.

"The growth in the popularity of country music has been working up for a long time.

"People who like this type of music have room in their hearts for other people, so country music is certainly not going to push out other kinds of music.

"I'm not worried about the charts, there's a lot of commercial interest in the charts.

"'When The Blue Of The Night' sold more than 60,000 copies in the States before I came over here, though.

"I like all kinds of music. It would depend on what I was doing what music I'd put on at home.

"In America, you have radio stations in every small city and town. There are stations that just play country music—I'd just put the radio on.

"My ambition? I just want to be liked by the people I've played to over the past years of my life."

Judging by the reaction of the fans down at the Nashville Rooms, Hank's achieved that already.

Jazz, pop, blues and Guinness—yes!

TONY WILSON on the Irish scene

THE MOST noticeable feature of the Irish scene is its insularity.

It is a self-supporting market and apart from the showbands who dominate it, a good deal of the music in the jazz, folk and pop fields is played by semi-professionals.

The showbands—something of a joke to the business on this side of the Irish Channel—flourish because they are primarily dance bands and next to Guinness, dancing is Ireland's main hobby.

There are several hundred dance halls throughout the country and people will often travel up to 50 miles to go to a dance. They are a big social event and many a marriage has resulted from couples meeting at dances.

Dancing as an industry is one of the biggest in Ireland and the Government has found it a very lucrative one. The Irish Government levies a ten per cent tax on all dance hall takings.

Top Irish showbands earn anything up to £2,000 per week on the ballroom circuit, and during the summer season can pick even more playing at dances held in marquees at local fairs and carnivals.

The usual system of payment is 60 per cent of the gate against a guaranteed fee.

Showbands are now dividing up into two categories.

There are the traditional type of band, such as Sean Dunphy and the Hoedowners, Larry Cunningham and the Mighty Avons, Big Tom and the Mainliners and the Royal Showband who play Irish songs, country and western, rebel songs and some pop. Their biggest markets tend to be in the country areas.

Billy Browne (left) and Derek Dean, lead singers with the Freshmen, in action at a typically packed dance in the Seapoint Ballroom, Galway.

But a number of the bands (they are dropping the "show" prefix), like the Freshmen, the Sands, the Dreams, the Real McCoy, the Times and Dicky Rock and the Miami, are playing practically all pop. They are popular in urban areas.

I saw the Freshmen play to over 2,000 dancers at the Seapoint Ballroom, in the holiday resort of Galway. Like most bands, they work a two-hour set straight off. Being the main band, they went on last at about 11 o'clock.

For the two hours they worked through a fast-paced act that inlcuded numbers like "Where Do You Go To," "Games People Play," "Soul Sister Brown Sugar," "Move In A Little Closer, Baby" and "She Sang Hymns Out Of Tune."

The seven-man group work to a basic backing of organ, bass guitar and drums. Every member sings and the vocals, mainly handled by Billy Browne and Derek Dean, are complemented by three or four harmony voices. The group also uses saxes and brass on some numbers.

The Freshmen are one of the best groups on the Irish scene and certainly attain a high standard of musicianship.

The Irish chart is mixture of British, American hits and local hits. Dean Martin's "Gentle On My Mind" is currently rubbing shoulders with Sean Dunphy's rebel song, "The Lonely Woods Of Upton," for instance.

Until about a year ago, Pye and EMI were the main record companies, but now a number of independent companies are established.

Oliver Barry, manager of the Freshmen and Sean Dunphy, has an interest in Dolphin Records, an independent label.

He told me that he had started Dolphin because the groups were having to pay for their own recordings and then the managements were footing the promotion bills. By forming an independent label, he was able to start making money out of records.

Dunphy and Muriel Day, also in the Irish chart at the moment and Ireland's Eurovision Song Contest singer, both record for Dolphin. Barry estimated that since he began Dolphin Records a year ago, he has had about 15 hits out of 25 singles on the market.

Recording in Ireland has a somewhat primitive set-up. There are few studios and only recently the first four-track machine has been installed. The main studio in Dublin is part of the Eamonn Andrews organisation.

The group scene in Ireland is restricted to Dublin and Belfast in the few discotheques and clubs and it is from there that the Eire Apparent and Taste emerged, but they had to come to London to make it.

Blues has a strong following again limited to the major towns. In Dublin there is a very successful blues session held every Sunday afternoon at Slattery's pub in Capel Street.

While I was there I heard a couple of bands—Jim Daley's Barrelhouse Blues Band, a good Chicago style group, and the Blues House—and country blues from Paddy and Shea.

There is an Irish Blues Appreciation Society which, in conjunction with the National Blues Federation, is hoping to present Jo-Ann Kelly, Spider John Koerner and Juke Boy Bonner.

Champion Jack Dupree, Fred McDowell and Curtis Jones have visited in the past.

Jazz is alive and well in Dublin. There are several lively traditional and modern groups playing in venues in and around Dublin.

Groups like the Matt Feddis band, the Butler-Fox Jazz Band, Luder and Nicholas, Lief Reck Trio, the Noel Kelehan Trio, Jim Doherty Trio, Jim Farley's band and the Fair City Jazz Band, all play regular sessions.

There is a certain amount of permutation of musicians in the traditional bands and some of the modern men work in cocktail lounges as well as regular jazz venues.

Irish-American altoist Jim Riley has built up a modern jazz scene at the Fox, Ashbourne, near Dublin, and visitors to this club have included Lee Konitz, Stan Getz, Maynard Ferguson and Jon Hendricks.

Generally there is something for everybody in and around Dublin, whatever the taste. I found the combination of jazz, pop and blues and Guinness very tasty!

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AWAY for summer season or touring? We're looking for musicians, vocalists, artists who want to keep in touch with bookers by using our telephone message service. We can keep engagement diaries. — Message Minders, 23 Greek Street, W.1. 437 3108.

BBC Popular Music Department (Radio) is seeking an **ASSISTANT** in the Orchestration Section. The successful candidate would be required to assist in the administration of the section, to commission work and would be expected to undertake some arrangements and adaptations. For these duties he would need a comprehensive popular music background and professional orchestrating experience. Some evidence of administrative or office experience would be desirable. Salary in the range of £1,635-£2,060, or £1,880-£2,369, depending on the type of contract. — Write for application form (enclosing foolscap envelope and quoting reference 69G122 MM) to Appointments Department, BBC, London W1A 1AA, by May 1, 1969.

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7 PIECE soul type band, record released soon, seeks interesting contacts — Phone Barnet 0588, evenings only.

PUBLIC NOTICES

1/4 per word

ANTHONY HODGES, Oliver Vaughan, Thomas Vaughan, Anthony Myers, intend to apply to the London Borough of Kensington and Chelsea for a licence to carry on an employment agency for persons in the entertainment industry at No 7 Kensington Church Court, W8, such agency to be known as Rondo Promotions. All objections and the grounds therefore, must be submitted in writing to the Town Clerk, Kensington Town Hall, W8, within fourteen days from the date of publication of this advertisement.

EMPLOYMENT AGENCY LICENCE. Palmer Artistes intend to apply to the London Borough of Brent for a licence to carry on an employment agency for persons in the entertainment industry at 1092 Harrow Road, N.W.10, such agency to be known as "Palmers Artistes." The partners of the company are: Carlye Churchill Palmer, Jeffrey David Palmer & Clarion Herbert Palmer. Any objections and grounds therefore must be submitted in writing to the Town Clerk, Brent Town Hall, **WEMBLEY**, Middlesex, within fourteen days from the date of publication of this advertisement.

NOTICE IS hereby given that Michael M. Secca of 90 Greencroft Gardens, N.W.6 and carrying on business under the name of Secca Musical Management and Agency at (10 Dryden Chambers) 119 Oxford Street, W.1 intends to apply to the Town Clerk, Westminster City Hall, S.W.1 for registration under the Theatrical Employers Acts 1925-1928. 17th April 1969.

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GIRL GROUP required for Majorca. — Tel Alvin Roy at 935-6811/2.

LONDON COMPANY wishes to hear from ambitious local groups. Artists or managers interested in securing a recording contract and/or top agency affiliation. — Box 8310.

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ROCK 'N' ROLL BANDS WANTED. — TEL HOU 2579.

SEMI-PRO TRIO WANTED with vocals, Friday, Saturday, Sunday 3 hours social club. Central London. Details and reasonable terms. Box 8332.

SONIFIED BACKING group required by leading independent production company for continuous session work. Must read music and be prepared for regular rehearsal, weekly salary possible. — Phone 499 3741.

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GROUP REQUIRED

for residency at new club in Cheshire. Engagement to commence on 14th May for a season. Group should be able to play a good selection of danceable pop including Tamla, Soul, Top 20 and should be able to restrict volume. Blues Groups, Progressive Pop groups not required. Group will have a smart stage appearance and consist of at least four members, male or female vocalist accepted. **Audition Civic Hall, Nantwich, Cheshire, Thursday, 1st May. Telephone 051 336-3425 to confirm your arrival time.**

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BASS, ex-Playboy Club. — Bill Pownall, 435 0777.

BASS, GIGS, versatile, Gibson/Marshall.—Trev, 472 1466.

BASS GUITAR. Experienced professional. — Tom, SPE 3064.

BASS GUITARIST PROFESSIONAL, own transport, seeks work home or abroad. — D. Healey, 25 Riverside Ave., Pentire, Newquay, Cornwall.

BASS GUITARIST / Vocals (Fender Marshall), seeks pro recording group, good image. — Tel 01-527 4653.

BASS GUITARIST / VOCALS (18) PRO, with passport (Fender-Marshall), seeks recording group with future.—01-698 1823.

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BLUES HARP seeks working band. — D. Biggs, REL 8990.

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BOY, GIRL duo, guitar backing, seek work continent.—Sherrett, 4 Church Street, Woodhurst, Huntingdon.

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DOUBLE BASSIST (26), REQUIRES LONG SUMMER SEASON. — 061-740-6973, LARRY.

DRUMMER, all styles, Gigs. — Mike, TAT 1472.

DRUMMER AVAILABLE, ex-name, pro, seeks recording group with future. — Tel 01-650 4179.

DRUMMER, ex-name recording TV group, seeks top professional working group. Ludwig, good image, passport. — Phone 021 373 2603.

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DRUMMER: experienced strict tempo, wants Sundays, preferably club, superior lounge considered. — 804 3218.

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DRUMMER, gigs / lounge. — 736 2866.

DRUMMER, gigs, lounge.—01-778 7475.

DRUMMER, no Saturdays. — 361 9541.

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DRUMMER SEEKS RAVE GROUP. — AFTER 6 P.M. 534 5268.

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GUITARIST / VOCALIST, must find good band or musicians to form one. — Hugo Napier, VIC 0515.

GUITARIST (17) wishes to join/form group in Dagenham area, no blues please.—Call any evening, 200 Goresbrook Road, Dagenham, Essex.

GUITARIST (27) WISHES TO JOIN organ, drums. Residency preferred. Will play anything.—01-777 5217.

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LEAD GUITARIST, Rickenbacker, seeks intelligent, ambitious recording group only. — 286 0097 after 7 p.m.

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BASS GUITARIST wanted for Jazz/Blues group. — 977 2297.

BASS GUITAR for S.E. London residency. Must read. — Bob Rogers 778 5208.

BASS GUITAR, long season, NW coast, must read well, Write 31 Ethelburga Tower, Rosenau Road, London SW11.

BASS GUITAR/vocals, 18-21, for heavy rock/blues based Hammond group. Turn pro 3 months. 100w gear essential. Accommodation with group. Must be keen, no ties. — Phone 01-883-0940, after 6 p.m.

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DO YOU play any of the following instruments: flute, oboe, clarinet, cornet, trumpet or percussion? If the answer is YES and you wish to join the Regular Army as a musician for the new three years engagement, please write to: Bandmaster Raymond Wait, The Queen's Own Hussars, Maresfield Camp, Uckfield, Sussex, who will be pleased to forward details to you. Former members of H.M. Forces with musical experience are also invited to apply.

DRUMMER / VOCALS for residency in Newcastle. — Write Box 8315.

DRUMMER, 2 TROMBONES AND baritone sax (doubling if possible) for rehearsal band with prospects. Free jazz, etc — Mike 834 6075.

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HAMMOND ORGAN / VOCALS, guitar/vocals, pro group. — 01-594 1518. Continental work.

HOLIDAY CAMP musicians wanted, must read. — Box 8292.

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LEAD ALTO, long season, must read, well, modern tone and style, also baritone and drums. — Box 8331.

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LEAD GUITARIST VOCAL, 17-20, and 5FT 5IN-5FT 8IN, WANTED FOR COMMERCIAL, WHO TYPE, RECORDING GROUP, IMAGE AND HAIR. — PHONE 01-444 8349.

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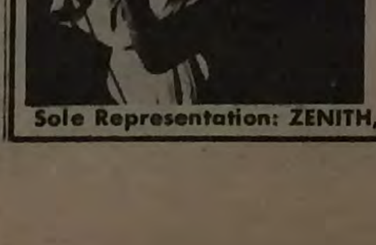

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Thurs.	Apl. 24	KLOOKS KLEEK
Fri.	Apl. 25	DERBY Tech. College
Sat.	Apl. 26	SHEFFIELD, Penthouse
Sun.	Apl. 27	HANLEY, The Place
Mon.	Apl. 28	IPSWICH, Manor House Ballroom
Tues.	Apl. 29	SOUTHAMPTON Concorde Club
Wed.	Apl. 30	EXETER, Tiffany's
Thurs.	May 1	EXETER University

43-44 Albemarle Street, London, W.1 MAYfair 1436

EYES OF BLUE
and other good things at
BEDFORD COLLEGE
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Friday, 25th April, 7.30-11 p.m.
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100 OXFORD ST., W.1
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(Sat. 7.30 to 11.30 p.m.)

Thursday, April 24th
KEN COLYER'S JAZZMEN
Friday, April 25th
ALAN ELSDON'S JAZZBAND
Saturday, April 26th
ALEX WELSH
Sunday, April 27th
TERRY LIGHTFOOT
Monday, April 28th
A London Jazz Centre Evening
ALAN SKIDMORE QUINTET
Tuesday, April 29th
SHAKEY VICK BLUES BAND
Wednesday, April 30th
ERIC SILK'S SOUTHERN JAZZBAND
Thursday, May 1st
M.M. Poll Winners
SANDY BROWN and his Friends

ATTRACTIVE WAITRESSES required for our new restaurant to be opened shortly. Please apply in person to Mr. Mario at the club next Monday, April 28th, at 8 p.m.

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10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE

Saturday, April 26th, 7.30 p.m.
GOTHIC JAZZBAND
Sunday, April 27th, Afternoon, 3-6 p.m.
THE BUN BLUES GROUP

THAMES HOTEL
Hampton Court, Middlesex

Friday, April 25th
MAX COLLIE'S RHYTHM ACES
Saturday, April 26th
BOB WALLIS' STOREYVILLE JAZZBAND
Sunday, April 27th
ALAN ELSDON'S JAZZBAND

WOOD GREEN (Fishmonger's Arms)
Sunday
BOB KERR'S WHOOPEE BAND ! !
Tuesday
JEROME ARNOLD ! !

THE KENSINGTON
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Car Park · Supporting Groups · Bar extn.

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BIT Benefit
EDGAR BROUGHTON BAND
EAST OF EDEN
ITY'S LIGHT SHOW
Next Thurs.: JUNIORS EYES
Sunday, April 27th
Final London Appearance
FAIRPORT CONVENTION
+ DAVE SWARBRICK & GARY FARR
Tickets from Simon Stable and Grand Central
Next Sunday: FREE

FLAMINGO
AT 33-37 WARDOUR STREET, W.1

FRI., APRIL 25th 9 p.m. - 6 a.m.
FRIDAYS ALL NITER SETS ARE NOW A "MUST" FOR ALL R & B AND SOUL FANS — COME EARLY
BACK AT YOUR REQUEST
DAVE DAVANI FIVE
NEXT FRIDAY IT'S THE BIG NIGHT OF THE YEAR WITH THE
MARY WELLS SHOW

SAT., APRIL 26th, 8 p.m. - 6 a.m.
APPEARING ALL NITE ARE THE GROUP YOU'VE ASKED TO HEAR
SHOE STRING
TONI ROCKET DISCTET

WED., APRIL 30th, 8 p.m.-1 a.m.
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO
TONI ROCKET DISCTET

THURSDAY

ALBANY "Classic" Jazzmen, The Perfect Blend, Metropolitan Tavern, E.C.1.

DAVE JONES BAND, Goat Inn, Sopwell Lane, ST. ALBANS.

GREYHOUND HOTEL, HIGH RD., CHADWELL HEATH
YELLOW DOG
GROMIT LIGHT SHOW
May 1st: MANDRAKE PADDLE STEAMER

JAZZ AT THE
TORRINGTON
HIGH RD., NORTH FINCHLEY
STAN ROBINSON
NEXT WEEK: JOE HARRIOTT

MAX COLLIE
Walthamstow, Brewery Tap

PIED BULL
1 Liverpool Road
ANGEL ISLINGTON
EASTERN PHILHARMONIC

THREE TUNS, Beckenham. FRANK RICOTTI Quartet.

"WHITTINGTON," PINNER. TERRY LIGHTFOOT plus Carnival Queen Selection. Bar to midnight.

FRIDAY

A GREAT night out with the fabulous "Velvettes" — The Knave of Clubs, Bethnal Green Road, E2. All weekend.

ASGARD, Railway Tavern, Angel Lane, Stratford. Asgard's pop-stars.
MANDRAKE PADDLE STEAMER
Plus Gromits.

BLACKBOTTOM STOMPERS. Birbeck College.

BLUES LOFT, HIGH WYCOMBE
CANADIAN BLUESBAND
McKENNA MENDELSON MAINLINE

GOTHIC JAZZBAND, Earl of Sandwich.

MAX COLLIE
Hampton Court, Thames Hotel.

NEW ERA JAZZBAND
Elm Park Hotel.

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HOLLOWAY ROAD TUBE STN.
BUSES 43, 271, 172, 104
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& ELMER GANTRY
LIGHTS, BOOZE, THINGS
OPENS 8 p.m.
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CY LAURIE

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THE NAGS IS BLUE! Nag's Head, York Road, Battesea.
BUDD-LIPSPRINGER
& BUBBLE GUM DJ SHOW

THE ORIGINAL EAST SIDE STOMPERS, Basildon.

CLUBS

FRIDAY cont.

WEYBRIDGE BLUES CLUB
WEYBRIDGE HALL
SHADES

SATURDAY

BLACKBOTTOM STOMPERS. Green Man, Blackheath.

BLUE ANCHOR, CROYDON, Halcox with CHEZ CHESTERMAN JAZZBAND. Adm. 4/-.

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+ LONDON BLUES ORCHESTRA
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MIKE COOPER
PABLO JOE

GREAT HARRY WARSASH
COLIN SYMONS BAND

ROYAL OAK, M.J.S. Club, Tooley Street, SE1. PHIL SEAMEN, JOE HARRIOTT, TERRY SHANNON, REG PETTIT.

THE ORIGINAL EAST SIDE STOMPERS, Ware.

SUNDAY

BEXLEY, KENT. Black Prince Hotel.
AMBOY DUKES

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BILL GREENOW'S
STRONG JAZZ
12-2 pm, Prince of Wales, Dalling Rd., Hammersmith, next Ravenscourt Pk tube.

BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E.15
THE FISHOOK
Plus Pale Green Limousine

COLIN SYMONS JAZZ CLUB, Corner House, Edgware
CHEZ CHESTERMAN

COOKS, CHINGFORD
Royal Forest Hotel
UP THE AIRY MOUNTAIN GOTHIC JAZZ BAND

DENNIS FIELD, lunchtime, Green Man, Plumstead.

ELM PARK HOTEL
New Era Jazzband, lunchtime session.

GRAVESEND TERMINUS
NEW JAZZ REUNION

HIGH CURLY STOMPERS at the suave Cambridge Hotel, Camberley (A30), jazz for listening and dancing in olde worlde intimate atmosphere, 8 p.m.

JAZZ AT THE
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High Road, North Finchley
ART THEMEN AND DICK HECKSTALL-SMITH
KATHY STOBART
COLIN PURBROOK TRIO
PENTAMETERS
THE FREEMASON'S ARMS
HAMPSTEAD, N.W.3
Next week: LENNIE BEST

LORD NAPIER. Thornton Heath. The YARRA YARRA BAND.

MAX COLLIE
12.30-2.00 Norbiton, Sir Robert Peel.

MONKEY ISLAND, MAIDENHEAD
COLIN SYMONS BAND

NEW MUSIC, Wheatsheaf, Kenton Street, WC1. Bob Downes Key to Future and Guests.

PIED BULL
1 Liverpool Road
ANGEL, ISLINGTON
EASTERN PHILHARMONIC
7.30 - 10.30

RENDELL/CARR
Quintet. The Greyhound, BRIGHTON RD., REDHILL. 8.00

ST ALBANS, Goat Inn, Sopwell Lane. 12 noon. Dave Jones Quartet plus guests.

THE ORIGINAL EAST SIDE STOMPERS, Blackheath.

FREAKEASY
Fishmonger's Arms
Wood Green

Friday, April 25th
SPOOKY TOOTH
D.J. Jerry Floyd
Music from Musicland, Berwick St.
Next Friday: JACKIE LOMAX

MONDAY

AT PLOUGH, STOCKWELL, S.W.9
TOMMY WHITTLE

AT THE NAGS HEAD
YORK ROAD, BATTERSEA
SHAKEY VICKS BLUES BAND
8 p.m. Admission 5/-

BEXLEY, KENT, Black Prince Hotel. Alex Welsh.

BIRD CURTIS Quintet, Green Man, Blackheath. Free.

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Angel Rd. (Nth. Circ.), Edmonton
PROCESSION

GOTHIC JAZZBAND, Earl of Sandwich.

READING, "SHIP," Duke St., 8-11 p.m.
CHRIS BARBER

ROEBUCK, Tottenham Court Road.
JODY GRIND

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Rd., Leytonstone.

THE RESURRECTION
BLACK BULL, WHETSTONE N.20
VAN DER GRAAF GENERATOR

TUESDAY

BASILDON VAN GOGH
BUM

DENNIS FIELD J.B.
Eggey Ley, Elm Park Hotel, Hornchurch.

FRANK BROOKER QUINTET, The Hopbine, East Lane, Wembley.

"GEORGE," MORDEN. TERRY LIGHTFOOT.

PIED BULL
1 LIVERPOOL ROAD
ANGEL, ISLINGTON
Blues by
THE WORK

100 CLUB, OXFORD STREET
SHAKEY VICK
PLUS PABLO JOE

WEDNESDAY

BLACKBOTTOM STOMPERS. Green Man, Blackheath.

BLUES LOFT, HIGH WYCOMBE
MIKE COOPER
PABLO JOE

ERIC SILK, 100 Club, Oxford Street.

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GOTHIC JAZZBAND, Earl of Sandwich.

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Commencing May 12th
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JON HENDRICKS
+
PETER KING QUARTET
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CUT OUT AND TREASURE

SATURDAYS
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NEW FORMULA	3rd May
SPICE	10th May
YES	17th May
BLOSSOM TOES	24th May

8.00 S.U. Cards

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TONY ARCHER
Tuesday, Wednesday and Thursday
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BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
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JOE HARRIOTT
Saturday, April 26th, Lunchtime
DICK MORRISSEY and TERRY SMITH
with the TONY LEE TRIO
Evening
TOMMY WHITTLE
Sunday, April 27th
Lunchtime 11-2 p.m. Evening, 7.30-10.30 p.m.
THE MANY SIDES OF MAYNARD
Playing Trumpet, Trombone and Baritone Horn with Pete King and the Bill Le Sage Trio. Tony Lee also plays piano.
Monday, April 28th
LIONEL GRIGSON
PETE BURDEN QUINTET
featuring MIKE PINE (piano)
Tuesday, April 29th
JIMMY SKIDMORE
Wednesday, April 30th
BOBBY BREEN
Thursday, May 1st
TOMMY WHITTLE

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HARD MEAT
Friday, April 25th (7.30-11.0)
THE TRASH
PEGASUS
Saturday, April 26th (8.0-11.30)
MY DEAR WATSON
SAROLTA with **THE TURNSTILE**
Sunday, April 27th (7.30-10.30)
JASON CREST and your host D.J.
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Monday, April 28th (7.30-10.30)
AUDITION NIGHT
Please note that we cannot accept any more applications for this series

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BLODWYN PIG
THE ELASTIC BAND
Wednesday, April 30th (7.30-11.0)
VAN DER GRAAF GENERATOR
EYES OF BLUE
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SAT. APRIL 26th
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THE STEVE MAXTED SHOW
SATURDAY, MAY 3rd
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ECLECTION
+ BRIDGET ST. JOHN
SAT., APRIL 26th Adm. 12/6
MOODY BLUES

THE MIDLANDS HOME OF GOOD SOUNDS
SUNDAY, APRIL 27th Adm. 12/6
PINK FLOYD
+ JOHN PEEL
AT BIRMINGHAM TOWN HALL
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LODGE AVE., DAGENHAM
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("For your precious love")
BOB & EARLE
("Harlem Shuffle")

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6

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LUCAS + MIKE COTTON	TERRY REID plus JUNCO PARTNERS
Thurs., May 1st: GARNET MIMMS	Tues., May 6th: JUNIORS EYES

Plus D.J. PAT B.

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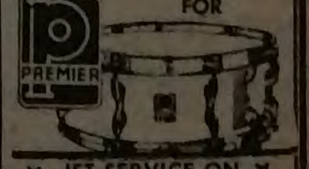
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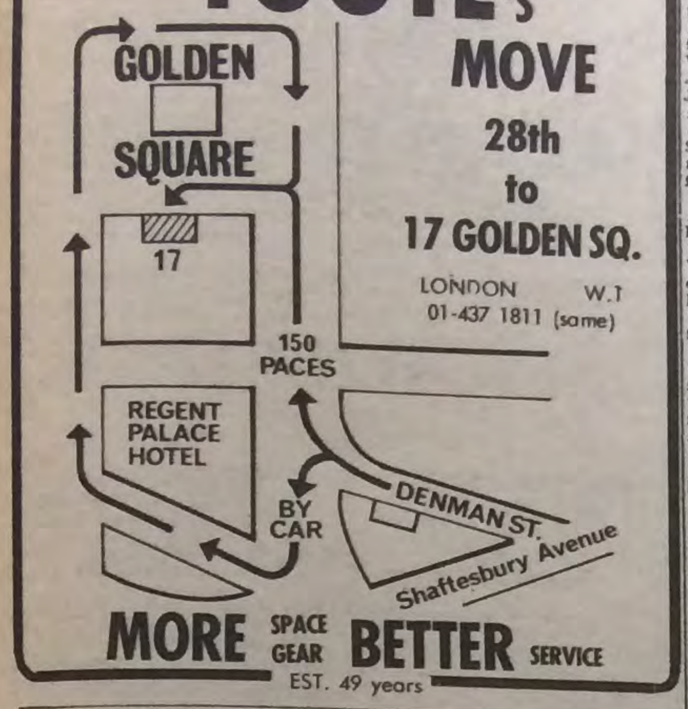

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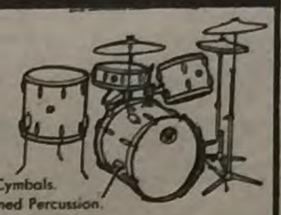

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MAILBAG

PAUL WINFIELD-NICHOLSON'S ignorance, lamentable though it may be, is perhaps forgivable, but his suggestion that MM should cease to take note of any supersessions is plainly ludicrous.

If he wishes to read eulogies on the Tremeloes or discover the truth about the colour of Dave Dee's underwear he should look elsewhere for his reading material.—**ANTHONY HARRIS, Hertford, Herts.**

MR. PAUL Winfield-Nicholson's comments saddened me. If he has never heard of Clapton, Bruce, Guy, Kirk, Miles etc, what the hell does he do with his MM's instead of reading them?—**STEPHEN ALGER, London SE3.**

IN ANSWER to Paul Winfield-Nicholson's criticism of supersessions which he has not even heard, I find this without doubt an act of totally blind prejudice and very childish attitude to adopt.

I am not a fan of supersessions, but of the whole field of R&B with a strong emphasis on country blues, but I deem it foolish to write off any form of music without previously listening. —**ALAN JONES, London N16.**

SUPERSESSION music is the music of the future, Mr Winfield-Nicholson, like it or not, so please give it a chance. You might do worse than to listen to it some day—with an open frame of mind. — **AL FORBES, East Molesey, Surrey.**

REGARDING Mr Winfield-Nicholson's imbecile comments on the subject of these so-called "unknown" musicians, I must congratulate him on having such a narrow mind.

If he can compare real musicians like those taking an interest in jamming with those "posers" that stand and grin at the camera, there must be some infantile influence in his mind.—**R. YEOWELL, Slough, Bucks.**

● **Over 60 letters have been received on the subject of supersessions following the publication of Paul Winfield-Nicholson's letter (Mailbag, April 12).**

THE FACILITIES for the National Jazz and Blues Festival are grossly substandard. At Kempton Park last year thousands were unable to see and it is common knowledge that the covered gangway collapsed.

With the increase of popularity of the kind of music the festival has to offer, there will be even more people this year than last. So wake up, National Jazz Federation and the Marquee, the facilities must be improved.—**ROBERT TOUGH, Sunningdale, Berks.**

I AM GLAD that country music is getting the recognition it deserves, but please don't let it be ruined by too much commercialism.

In the past the various booms—from Be-pop, through rock and roll, skiffle, R&B, folk, surf, blue-beat, trad and soul—have been obliterated by tuneless amateurs giving poor imitations of the real thing, giving the wrong impression of the true music.

By all means let us have a country "boom," but leave it to the artists who understand the music and know best how to present it.—**F. MCKENZIE, Manchester, Lancs.**

● **LP WINNER**

WHAT A wonderful series Jazz At The Maltings has been on BBC 2. It's given everyone the chance to see some of the greatest names in jazz. Surely all credit goes to Terry Henebery.—**C. MUMFORD, Peterborough, Northants.**

YET AGAIN there is another BBC "shake-up." The only Sunday radio programme worth listening to —Top Gear — is being moved to after 7 pm—the time when it is pointless to listen to Radio One owing to the constant emission of a middle C which makes Radio One unbearable.

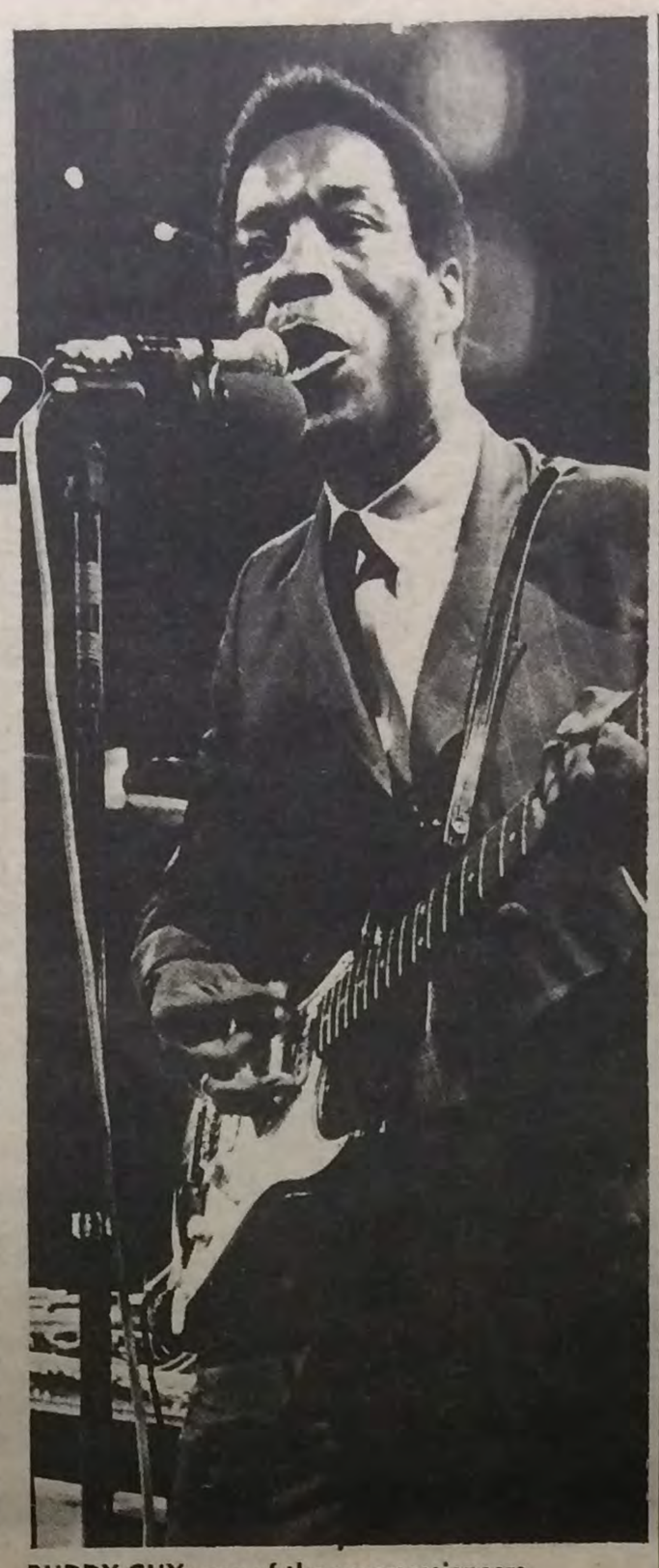
So Auntie, please don't juggle around with transmission times, don't bother to transmit on Radio One after 7 pm—we can't hear it.—**P. S. JOHANSEN, Oxford.**

ALL THIS talk about free concerts in Hyde Park is making me sick; how on earth are we expected to go down to London for the day?

Why can't Mr Clapton and his friends come up to the North for a change—it's not only Londoners who appreciate his music? Come on Eric, let's be fair about it, you have as many followers up here as down South! — **BARBARA WHITEHEAD, Selby, Yorks.**

I FEEL very frustrated at the seeming lack of any real blues talent by modern performers available on disc. It's a great pity one has to rely solely on re-issues of old time greats — the sound quality so often being very poor.

Surely there must be some talent about which will be discovered and made available on record soon? The efforts of modern performers are usually quite pathetic.—**MICHAEL BUTCHER, Dagenham, Essex.**



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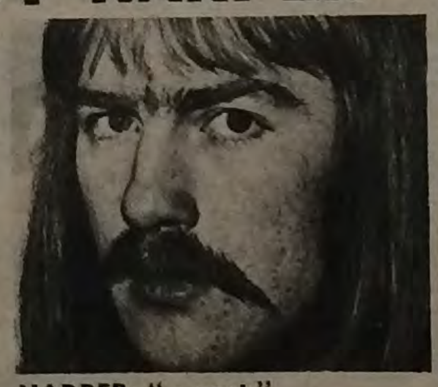

HARPER: "a poet"

IT'S ABOUT time Roy Harper got some of the credit due to him. He is the most creative folk-artist that's ever happened in England. The unabashed way in which other artists are copying him gives proof of this.

Harper is a poet while Al Stewart, unfortunately, is folk's own Humperdinck. — **PETER SKODBO and ARVE MORK, Oslo, Norway.**

WHY IS it that groups such as Led Zeppelin, Blood, Sweat and Tears, Captain Beefheart and his Magic Band etc. can record an LP without previously having a single success? Surely the profit margin can't be so great as to afford so many possible failures? — **JOHN GASKELL, Skelmersdale, Lancs.**

IS KEITH Moon so envious of the songwriting talents of Ray Davies that he has to call him a "silly little bastard" (Blind Date)?

Abmit it, Keith, you're just jealous. — **EAMONN LYNCH, London N.20.**

I LIKED Peter Sarstedt until I saw him live. I, as many others, were shocked. He was appalling, as was his sick sense of humour.

His song "Take Off Your Clothes" was obscene and the ballroom manager had to apologise to the crowd after his appearance. — **SANDRA CLARKE, Ballymena, Northern Ireland.**

CONGRATULATIONS to Jim Godbolt for his Bix article—but why no mention of Bix's piano playing and compositions? Not only was Bix a giant of the trumpet, forerunner of the cool style, but he was the first modernist pianist. — **BOB EVANS, London E11.**

I CANNOT agree that the Gibb brothers are either "over-rated" or "over-publicised." They are, in my opinion, the most talented song-writing and vocal trio in this country and are highly under-rated as such.

For years I watched them trying unsuccessfully to gain recognition in Australia and the public just has to knock them. Ironical isn't it.—**MICHAEL CHAPMAN, London SW7.**

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