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.

JOHN AND YOKO CENTRE PAGES

DUKE - BIRTHDAY SUPPLEMENT STARTS P 18

POP GIANTS' SUPERSERGROU

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

KNOCK KNOCK.

Steve Marriott, 21, and John Paul, 22, of the Yardbirds, are to form a new supergroup, HUMBLE PIE.

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 Yardbirds 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).
CHRISTINE leaves Chicken Shack

DESS DEMEK, currently top of the chart with "Israelites," has signed for major Northern cabinet.

On June 1 he starts a week doubling the Cavendish Club, Edinburgh, and the Monk Restaurant Club, Barley. On Wednesday, June 12 he starts a week doubling Tito's, Stockton, and La Dolce Vita, Newcastle.

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

On May 28 he flies to Berlin for a TV show.

The nighters for Desmond include the Dachstein Hall, Birmingham; Tomorrow's Early (Friday), Sheeley (26), Southam (27), Ruth (91), Hadfield (90), and Leamington (3). (21)

AD FOR BIFAR

NOEL MAHON, long John Boiley. Just back from Florida, is Peter Sarstedt, United Artists. The band currently top of the chart with "Israelites," has dates in June. He has been working with EMI for whom he is the artist's specialist shops.

SGS DEMEK

You are the one that was high in the Pop 30 with "A Man Named Love," the American group, who have agreed to appear at the Albert Hall. They are one of the biggest bands in America and the first to be signed for a TV show.

MARV RE-RELEASE

AN EASY single by Marv, who is due out soon. It is "The Love," which is to be released as a single and as a double.

PYE SHOW

THE GREATEST SHOW in the history of the world, has been set for the first time in America.

PENDANT set for second U.S. tour

THE PENDANT leave in late May to America where they will appear at several festivals and concerts. The festival in New York will be the first time they have ever appeared on that side of the Atlantic. They will leave for a summer residency in Spain.

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ELLA FITZGERALD and Sarah Vaughan are among the leading American musicians at the Antibes Festival, which opens on July 22.

The Festival opens on July 23 with a performance by the Blue Note All-Stars, followed by the American trio of Miles Davis, Herbie Hancock and Joe Zawinul. Other notable American artists include Ella Fitzgerald, Sarah Vaughan, Red Garland, Max Roach, and Art Blakey and the Jazz Messengers.

Supporting acts include European countries such as Sweden and the Netherlands, and the Festival features a wide range of talent from around the world. The Festival runs from July 22 to July 30.

In addition to the musical performances, the Festival also features workshops, masterclasses, and a variety of other events. Visitors can enjoy a diverse range of cultural activities and explore the beautiful setting of Antibes.

Tickets are available online and at the Festival box office. For more information, visit the official website of the Antibes Festival.


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**IN CONCERT**

**SATURDAY 26th APRIL**

**ST. PANCRAS TOWN HALL**

at 8 p.m.

**GARNER OPENS**

ERROLL GARNER opened his "concert tour" of America and Canada at the Town Hall, London, on February 4th, and he played a concert at radio station, which he visited, in London on February 6th. He then went on tour in Canada and played a series of concerts in Montreal, Toronto, Hamilton, and other cities.

**JAZZ NARRATIVE**

At the London Palladium on Saturday, March 24th, the London Concert Orchestra, conducted by Sir Adrian Boult, gave a concert in aid of the National Society for the Prevention of Cruelty to Children. The programme consisted of works by Copland, Stravinsky, and Gershwin, and the orchestra was conducted with great skill.

**BBC TV-COVERAGE FOR DIXIELAND BAND**

At the London Palladium on Thursday, May 3rd, the BBC Television Corporation presented a special programme dedicated to the Dixieland Band. The programme, directed by John Peel, included interviews with band members and performances of their famous hits. The broadcast was well received by the audience, and it was broadcast on national television.

**BEE GEES U.S. TOUR**

The Bee Gees announced their tour of the United States, which will take place later this year. The group will play in major cities across the country, including Los Angeles, New York, Chicago, and Boston. The tour is expected to generate significant revenue for the band and their management.
Desmond Dekker

Moody Blues: "Never Comes The Day" (From the Deram LP "On The Threshold Of A Dream" 1613). I like it. The guitar work is very nice. I should think it would stand a good chance in the charts here and people would buy it in America as it's unusual.

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 587-464). Recognise that—it's Ray Charles. No, I haven't heard that track before, it's a re-issue isn't it? I like Ray Charles—he's big back home. I'd certainly buy that one. I like Aretha Franklin too.

Vanilla Fudge: "Shofugan" (From the Atco LP "Near The Beginning" 228-029). I like that—there's some nice instrumental work here. We don't get much of that sort of sound back home. It's good to hear folk bands here buy that as it's something unusual. Who was it? The Vanilla Fudge—oh, I've never heard of them before. Are they American?

Winston Sinclar: "Another Heartache" (Panna). It has a rage sound—I like it. What's rage? Well blue beat over here is ska in Jamaica and rage's very similar. I think it could do well over here. It's got a good arrangement. Winston Sinclar—yes, I know him. He's Jamaican.

Paul Jones: "It's Getting Better" (Columbia). This fills can sing. He's got a very good voice. It's got a very good chance in the charts. Who was it? The Manfred Men sing. He's gone solo now hasn't he?

Booker T. And The MG'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 well. It's a nice ballad and it sounds great. He's on the Tom Jones shrine.

Ola Campbell: "Pictures Of You" (Gas). The arrangement is very good but the vocal isn't as wonderful. Who is it? Ola 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. I think it stands a good chance in the charts.

Howling Wolf: "Evil" (Chess). That's kind of jazz-blues. I can't see that standing a chance in the charts. Howling Wolf. I've never heard of him.

Status Quo: "Are You Growing Tired Of My Love" (Pye). What's that? Status Quo? Have they had any hits before?

It's not bad and might possibly make the charts.
Strange story of 'Passing Strangers'

A SENTIMENTAL ballad of the Fifties, 'Passing Strangers' by Billy Eckstine was one of those unusually tender songs that, while heard and eventually achieved standard status, for some reason never quite received the regular airplay on the BBC's radio request shows. It was a very personal statement and it relied on any kind of emotional involvement between requesters and the musical message.

Eckstine, who had been a leading artiste both in the States and in this country, since the war. So far his life has been a happy and successful one, marred only by the retirement in 1950 of his partner, the late Harry James. Eckstine should go and see if he has a hit song with him at the Cafe A-Go-Go in New York, but his Butterfield band with Elvin Jones and the other cats is not ready. He's a very sweet guy. I don't know why he is so popular. Many people think of him as a remake of a great man. Eckstine's music has made him a very popular with his fans and the audience.

Well, it seems the cats are in Germany. Musicians' Union's Harry Francis, who has been involved in a car accident on the road to the annual Awards presentations that unfortunately, had a very narrow escape with his band. Emperor Rosko won Cash A-Go-Go award, Diana Ross and the Supremes, vocal record, 1971 Fruit Cake band and Corporation group record. Most popular band was The Royal Family, a resident band, Phil Moss, Chinatown, ABC and Chris Williams and Keith Alker, formed the Supreme Public Relations - for recruiting, handling, publicizing, and resident bands. Thompson Records, a new label in town, handled publication for the Top Of The Pops. Ray Davies started his very own Kinks biographical book. Tony Wilson offered to lady politician on how to lose twenty pounds, and advanced "cut your head off!" to Clapton, Waters, Baker Hyde Park concert announced in '74 a month ago.

The man to whom the blues are 'wonderfully' the blues without the blues, B. R. King played his best ever British date at London's Royal Albert Hall on Thursday Eric Clapton, who attended the concert, told Mike Smith. Harry is the man who started it all. Eckstine should go and see if he has a hit song with him at the Cafe A-Go-Go in New York, but his Butterfield band with Elvin Jones and the other cats is not ready. He's a very sweet guy. I don't know why he is so popular. Many people think of him as a remake of a great man. Eckstine's music has made him a very popular with his fans and the audience.

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Peter Frampton released a new album of his own. A song: "palm trees" which refers to a fan group called Hollywood and the Dinosaurs. There are no words in the title song. The title song has been recorded by Linda Ronstadt, and later included with other hits. Frampton also has released "I'm in Fire" a song which has been recorded by Linda Ronstadt, and later included with other hits. Frampton also has released "I'm in Fire" a song which has been recorded by Linda Ronstadt, and later included with other hits.
JAZZ SINGER? NOT MF

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 disappointed," 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 group, you could just say 'They didn't make it, hard luck!'

"I asked if Tony had 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, writing 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 in as 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, 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 night-concert tour which looks like being a complete sell-out.
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 Praise." 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 no procession and straight that I concluded it was a wedding hymn. When it was finished I felt it needed performance as a service to make the music live in the religious setting.

"Another piece, "Anthem," followed in the same way. I had written a theme for a poem by Penny Keene called "A Face In The Crowd" and was working on it with Penny. Penny Keene 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 in religious texts and seeing what they contained. It was very exciting and we started from a jazz concept. We played Wed- ding Day. An anthem in jazz style and we broadcast it, and many received a couple of my things, but for five or six years it was really working, in a vacuum, writing the stuff but with no real notice.

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

"One other (Lindac Garrick's religious piece to the words of Benjamin Britten, but, to Michael, forgetting the jazz content of his music is unthinkable.

"All my interest in Indian or pop musicians have been from a love of jazz which took me by the ears when I was 12 or 13. I can't write a love of classical music is unthinkable. This is down over and I can't write a love of classical music.

"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 Zappa or Stuke Keene, they can play anything straight off and sound right.

"If you think only of writing orchestral things if they begin from a jazz freedom, I can't write a love of classical music. It isn't a question of meeting the right mind.

"The trend is already happening in the States and it will happen here. There's André Previn at the London Symphony Orchestra - that is bound to have an effect. It isn't easy, but we see Teddy Haynes with the LSO.

"An English conductor, David Atherton, has got together an orchestra to play pretty 20th century music, and it comes to ourears and listening and to incorporating voices and jazz in the music. And this is an accident. And this is an accident.

"Then there is the jazz scene. You seezm to be looking at Karl Jenkins playing with the Grappelli Quartet. The music of the music is getting more jazz influenced, and jazz musicians are more influenced by jazz.

"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 final attempt to match straight music and jazz.

"The old thing was that the music was not enough to get them performed, but Michael has really been the champion at Southwark and St. Paul's Cathedral last November. The old things were that the only way to get them performed, but Michael has really been the champion at Southwark and St. Paul's Cathedral last November.

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

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HOMER BANKS

Me or your mama

Tony's big break, at last

BY BOB HOUSTON

IN THE two and a half years since he moved from London to New York City, Michael O'Sullivan has certainly made his presence felt on British jazz scene. A recent article in the New York Times ran 'Jazz Musician: O'Sullivan, a native of England, has made a name for himself as a straight-ahead, no-nonsense jazz musician.'

"The real Tony O'Sullivan, he says, is not as well known as his music. He may have been involved in several successful experiments, but, to Michael, this is down over and I can't write a love of classical music.

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"Michael Garrick in one of his St Paul's Cathedral performances
Your first date at a top club could be where you make it.
Or fade out altogether.
If everything’s not up to scratch, it’s unlikely you’ll get a second booking. And it’s not just a matter of wild gear, great songs and funny lines, either.
Your sound is important, too. If that’s slightly off colour, well, you’ll be hitting the road sooner than you’d expected.
That’s why your amplification equipment needs to be good.
And that doesn’t only mean plenty of volume. You need quality sound reproduction.
Marshall quality.
Our amplifiers are built to make the most of what you’ve got to offer.
You get all the volume you need, sure. But you also get crystal-clear tone.
Maybe that’s why nearly all the top groups back Marshall.

The Monkees, the Tremeloes, the Move, the Traffic, the Who, the Jimi Hendrix Experience, the Small Faces, Manfred Mann, the Cream, the Toast. And scores more.
Take five and consider Marshall. Drop into your music shop and irritate the man there by practising on one of our amplifiers all afternoon.

We think you’ll buy sooner or later.
When you do, and you get your chance at a top club, you’ll be all set for a long line of successful bookings.
So spare us a kind thought when the jellybabies start raining down around you at Carnegie Hall.

If you want to know more about Marshall, drop us a postcard and we’ll send you a brochure.
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London, N.W.5.
Bennett has the ladies swooning

TONT BENNETT was on tremendous form at the London Palladium last Friday when he did a benefit concert for the World's Refugees. This was Bennet's second trip in as many years to Britain and such was the reaction of the British to his previous visit that he found himself on the front page of the Daily Express. This time he was the recipient of the accolade. Bennet's performance was outstanding and the audience gave him a standing ovation. In fact, the applause was so loud that it almost drowned out the music. Bennet was accompanied by a band and a string section, both of which were superb. The string section, in particular, added a lot to the overall sound of the performance. Bennet's voice was in perfect condition and he sang with great feeling and emotion. His renditions of the classics such as "My Way" and "I Left My Heart in San Francisco" were outstanding. Bennet's performance was a testament to his talent and his ability to connect with the audience. It was a performance that will be remembered for a long time to come.
Johnny Nash — wise guy with a difference

**BY ROYSTON ELDREDGE**

Johnny Nash is not a singer and his career is not without its share of ups and downs. But his latest album, "Cupid," is a significant step in his career. He spoke to me about his experiences and what he hopes for the future.

**Ballads**

"I haven't done a country song for a decade or more. I want to get away from that. I don't want to be pigeonholed into that category. I want to do something new. I've worked with some of the best musicians in the business, and I think I can bring something fresh to the table."

**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 flexibility in the record business."

"With "Cupid," doing so well in the charts and his current LP, "You Gave Me Too Much Love," getting many favorable reviews, Johnny Nash looks to be on the right track with his new album and music."

---

Johnny Nash is an American singer-songwriter and record producer, best known for his 1970s hit "I Don't Want to Be Here." He has released several albums and has had multiple hit singles. His music spans genres such as R&B, soul, and country. Nash has been active in the music industry since the 1960s and continues to record and perform to this day. He has recorded with various artists and has also produced albums for others, including Aretha Franklin and the Jackson Five. His latest album, "Cupid," is a departure from his previous work and shows a new direction in his career. Nash's music is known for its soulful, melodic sound and has gained him a dedicated fan base over the years.
BLUES ON LP

A helpful collection

Always, there's a demand for useful guidance among enthusiasts in the music. Records, records, records. Though the major labels are temporarily off the map, independent labels are providing a steady flow of music. Among these, I'm glad to hear more from the在蓝调世界中，Derek Halls的Raven Blues，Scrapper Blackwell strings up uppermost. It was about v... - y seekers. Never and ldlosyncr. - icities. Fulltr. to go out. Someone named Raven and collect lol! "Huh, heh, gh generator backwards. While Muddy Nudd,, there are reatt. out of the LPs from A helpful nlsed as one of the Mo... - Mike Raven's sophist ications Lightin' Hopkins SAMS}, Which of explaining the should... - of yours. Luther's success... - I, 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. In the time he was 11. Soon he left to do farm work by day and house parties in the evenings in Oklahoma. Their music, on the other hand, was a mix of influences, including country blues, jazz, and rockabilly. When he left to sing and write his own songs, he included some of the older Oklahoma blues styles in his work. He backed up with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas, with any luck. He recorded with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas.

RAVEN regulations

helping hi. I'm the Raven. Johnson, and Barf get a new job, a new sound, and a new single channel input! Jackscket for Echo unit. See it. Hear it. Look it up in your Funk and Wagnall. Hook it into your speakers. Features: Fulltr. to go out. Someone named Raven and collect lol! "Huh, heh, gh generator backwards. While Muddy Nudd,, there are reatt. out of the LPs from A helpful nlsed as one of the Mo... - Mike Raven's sophist ications Lightin' Hopkins SAMS}, Which of explaining the should... - of yours. Luther's success... - I, 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. In the time he was 11. Soon he left to do farm work by day and house parties in the evenings in Oklahoma. Their music, on the other hand, was a mix of influences, including country blues, jazz, and rockabilly. When he left to sing and write his own songs, he included some of the older Oklahoma blues styles in his work. He backed up with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas, with any luck. He recorded with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas.

THE MEN WHO MAKE THE BLUES

BY MAX JONES

LOWELL FULSON is one of the leading post-ww II bluesman, a trendsetting artist who has made and sold a great many records since he cut his first sides in 1940, and has managed to keep ahead of the popularites. A quick study, he is highly regarded by both his peers and his fans. He recorded with the late great Elmore James, and has recorded with such greats as T-Bone Walker and Robert Johnson. Recently, he formed a band, "The Bluesmen," and has been touring the country with them. When he left to sing and write his own songs, he included some of the older Oklahoma blues styles in his work. He backed up with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas, with any luck. He recorded with Little Sam Blue's band, with whom he recorded many songs, which Chase put out among some pieces in Arkansas.

SOUND BARRIER GOODBYE!

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 we like, and that's the blues," said Bill Clark, guitarist for local guitar band with Killing Floor. The group has been playing blues bands on the club circuit. We play contemporary blues, with a few numbers," said Bill, who formed the group last May with singer Bill Thomsen and drummer John James. The group - "they don't name from a more golden moment," Bill Clark. His time James album - play about 33 per cent of their music and believe they have their own sound and their unique style. This style, which the band can describe as a mixture of modern touch and the blues, is what was featured on a recording by Paul Butterfield Band recently. But, said Bill, "we don't go too commercial with our music. We try to stay with country music and play popular blues..." Bill Thomsen told me about the band's "out of the blues" on the side, having been in several bands. They noticed Bill's friend, and they called him over to jam with them, and the band was formed. They later had a contract with Spark Records and Berkeley and a record to be released. Bill Thomsen said that he was hoping to get the band.
What's a man like that...

**BY CHRIS WELCH**

**DICK HECKSTALL-SMITH**

"I was 15 years old, and I don't want to be 15 anymore..."

He's a man of many talents, and he's not afraid to share them. Dick Heckstall-Smith is a saxophonist, composer, and arranger, known for his work in jazz and classical music. His unique sound has earned him a place in the pantheon of great saxophonists.

"...I'm not sure if I want to be 15 anymore..."

Despite his age, Dick is still just as passionate about music as he was when he was 15. He's constantly pushing the boundaries of what's possible in his playing, and he's always looking for new ways to express himself through music.

"...I don't want to be 15 anymore..."

Dick is the type of musician who never stops learning. He's always seeking out new challenges, and he's never afraid to take risks. It's this kind of attitude that has earned him the respect of his peers and the admiration of music lovers around the world.

"...I don't want to be 15 anymore..."

Dick Heckstall-Smith is a true inspiration to all who love music. His passion, talent, and creativity have touched the lives of无数 people, and his legacy will live on for generations to come.
JUNIOR'S EYES: "Circus
I was talking to a ticket
This is.
Highly com p ete n t pr oduc tion w ith
a
ground scene.
by Chris
Hi gh ly un orig i n a l.
Chris.
We'll
weirdo,
ri g h t
in
and
speak,
trying
to lay some STP
rubbish
on
r
co
the que
gear," says my mod
When

WILSON PICKETT: "Mini Skirt Mistletoe" (Atlantic). Typical dis con ter net, rapid fire, a
change
in
a
small, noisy hot el room

the
traditional Gordon's production,
with
Wiggy Pickett pounding like
Chris
Parkers, if that's possible.

SIMON & GARFUNKEL: "The Boxer" (CBS). "What's it all about?"
Once innocently inquired of
a small, Paul Simon
a
small, noisy hotel room
as we listened to one of his
albums. "Life is a
ad

TONY AND TANDY: "Two
Can Make It Together" (Atlantic). That's him
PICKETT: "We're a Laughing
grooved, blowing some
flam triplets on a change

PROFOUND
And if you think that
then
I
attended by the
speak,
photograph several
photographers at
the Institute
Contem por ary Arts recently
what
the Minister
of
Photography
7am o'clock,
the
PICKETT: "Back In The USSR" (Zedra). Lennon and McCarr

CHRUBBY CHECKER: "Back In The USSR" (Zedra). Lennon and McCarr

MURDER: "It's

PEACE & LOVE "

BACHELORS: "Not My Personal Bar

DAVID BOWIE: "Life's Like That"

FLIRTATIONS: "What's

BARRY MANDEL: "Two

INTONE

The trumpets bray at a
great distance, and the

OSCAR TONEY Jr.: "Down

8-63481
An Incredible New Album
Leonard Cohen
Songs From A Room

8-63554
Back With A Vengeance!
The Byrds
Dr. Byrds And Mr. Hyde

8-63587
A New From CBS
Cardboard Orchest
deZebedy Zak
Royalty That Kind Of Girl
55-4178
David Blake We'll Meet Again
66-4200 Jennifer Krall The Man In My Life

4162
Simon & Garfunkel The Boxer

New Singles

New from CBS

Chris Welch
POP SINGLES

What's it all about?
Well, listen
Both sides of the great Elvis Presley

Elvis Presley: "Elvis"

Elvis Presley, the man who-transformed pop music into the most popular art form in the world, has achieved a new peak in his storied career with the release of his latest album, "Both Sides of the Great Elvis Presley." This album's generating a lot of excitement. Listen to it—And you'll know why.

This album's generating a lot of excitement. Listen to it—And you'll know why.

Barry Ryan: "Barry Ryan Sings Paul Ryan" (MGM)

Barry Ryan, the English pop singer and songwriter, has released a new album, "Barry Ryan Sings Paul Ryan," featuring a collection of songs by Paul Ryan, the real-life husband of the singer's ex-wife, Liza Minnelli. The album includes hits such as "I Only Have Eyes For You" and "Love Me Tender." Barry Ryan has a versatile voice and is able to convey the emotions of the songs with great skill, making this album a must-listen for fans of both artists.

Orchestral pop from the Brothers Ryan

The Brothers Ryan, consisting of Barry and Paul Ryan, have released their latest album, "Orchestral Pop." The album features a mix of orchestral and pop music, with arrangements by the renowned conductor JosephStrauss. The album includes hits such as "Love Me Tender," "Can't Help Falling in Love," and "All Shook Up." The Brothers Ryan's harmonies and orchestral arrangements create a unique sound that sets them apart from other pop groups of the time.

Colosseum

Colosseum, the British progressive rock band, has released their latest album, "Colosseum." The album features a mix of hard rock and progressive rock, with arrangements by the legendary producer Glyn Johns. The album includes hits such as "Headed And Home," "My Heart's Symphony," and "I Am," which showcase the band's intricate and complex compositions.

Joe South: "Interspersed" (Columbia)

Joe South, the American singer-songwriter, has released his latest album, "Interspersed," featuring a mix of country and pop music. The album includes hits such as "I've Been to Memphis," "Don't It Make My Brown Eyes Blue," and "The Way I Love You." Joe South's soulful voice and heartfelt lyrics make this album a must-listen for fans of classic country music.

Vanilla Fudge: "Near The Beginning" (Columbia)

Vanilla Fudge, the American rock band, has released their latest album, "Near The Beginning." The album features a mix of rock and pop music, with arrangements by the legendary producer Al Kooper. The album includes hits such as "Psychotic Woman," "I'm In You," and "Take Me Out To The Ballgame." Vanilla Fudge's unique sound and arrangements make this album a must-listen for fans of classic rock.

Dusty Springfield: "Dusty In Memphis" (Philips)

Dusty Springfield, the British soul singer, has released her latest album, "Dusty In Memphis," featuring a mix of soul and pop music, with arrangements by the legendary producer Jerry Wexler. The album includes hits such as "Some Guys Have All The Luck," "Son Of A Preacher Man," and "Reach Out I'll Be There." Dusty Springfield's soulful voice and heartfelt lyrics make this album a must-listen for fans of classic soul music.

Gary Lewis & The Playboys: "Golden Slumbers" (Fontana)

Gary Lewis & The Playboys, the American pop rock band, have released their latest album, "Golden Slumbers." The album features a mix of pop rock and bubblegum pop, with arrangements by the legendary producer Jack Nitzsche. The album includes hits such as "This Is Where I Came In," "This Is Where I Went Out," and "This Is Where I Stopped Listening." Gary Lewis & The Playboys' infectious hooks and catchy melodies make this album a must-listen for fans of classic pop rock.
LOVE AND MARRIAGE GAVE CLODAGH HER HIT

CLODAGH ROGERS

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," snapped into the Pop 50 last week and notched up the first major record success for this 23-year-old Irish girl who had her first record released when she was 14 and hasn't stopped singing since.

Clodagh was born in Warraspole, County Down, and the accent still leaves little doubt as to where she lives 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've 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 force, figure and voice to be reckoned with.

Her father, Louis Rogers, is in the music business, too, starting off as a promoter back in Ireland and now works from London. But he's really proud of Ireland and for American fans 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 marvelous 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 Trumpet," as country songs, are a lot of others that make the chart. But they have to be given a different treatment to suit country so that more people will buy them.

"For myself, I'll 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 Wakes, 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 studio 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's 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 stay towards her goal. "When I first heard the record was in the chart," she smiled, "my first reaction was shock. I have had nice singles out which didn't do things, I'd almost given up hope.

"But not quite," A.

THE RIGHTEOUS BROTHERS

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SO GOOD AT LOVING YOU " MGM 1478

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BILL KENWRIGHT

MM EXCLUSIVE

BY B. FALLON

Vogue

B.P. "Yoko, John strikes me as a man of few words and forgetful. Do you ever have to pack up to get things together?"

Yoko: "Both of us — it's like a transistor and set of earphones. We help each other. He's a fastidious, tidy, very clean and articulate side and he understands very practical things, too, and is interested in the practical mind at the same time."

"In other words, he's full of paradox. Of course, I am also, 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."" The Righteous Brothers, simply and effortlessly, too.

They are people, you know. Or did you forget, like so many other people forget, that John and his 34-year-old child-like heart have emotions? Do you forget that mindless condemnations of what you are only pretending to understand can cause an ulcer? John and Yoko, together. Two foolish children who are wiser than their self-appointed establishment parents. Before, unashamed public lovers. Now, say no more but knowing a document that reads "Husband and Wife. Why? Why John claps 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 each other, partly to themselves and each other.

Permanent

How do they feel about the personal attacks which now threaten 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 when people can be upset and have two people in love. Really puzzled."

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

"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 article on 'Beatle John and his girl friend.' The writer says Yoko is bossy and pushy."

"Are you, Yoko?" I ask, and John laughs 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 ever thirty and I 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, "She's a very outspoken woman who wrote the article. Weakly as, uh, anything, because she pushed her way into our lives by writing this article for an old school friend of Yoko's, which she was and she got in there and passed the article.

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

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BILL KENWRIGHT

so what if they were a strain sometimes?"

To the Lennon-Oro relationship, John remarks, 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 curious pash as "when I was a Beatle."

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

Naked

"The reaction," says John, "was typical of a narrow-minded compassed of a few people who understood it. What is it? Just two people naked, not divided or obscene and there's nothing like that with it."

"It's just two people without any clothes on. They think that once you are a past babboon there's something stupid 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're all naked underneath.
"Our Press Office came up with the Genesis hit about Aquarian Eve. "Men and woman were both naked and they were not ashamed." He sang at the famous exhibition. "Yours, not mine! Get up, Sis, from the Bible.

Court
Now a completed album awaits release. "There it is," says John in describing the cover. One side has a colour photo of John sitting on the floor behind Yoko's lust in the painting, the other had a stark black and white picture of John and Yoko surrounded by puns as they were being shot from the camera after their marriage.

We finished it during the "Imagine" John points out.
One wonders if things we read in the newspaper, a clinical study of the baby's head and two minutes' silence, which we've cop-righted.
"The 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 personalized diary," I said. "The new album be a continuation?"

"Oh yeah, sure," says John enthusiastically. "Sure, it'll be Part Two. It took me a long time to realize the Beatles were doing a diary too, on records. Everything anyone does is his own diary, but I became aware of it as a Beatles. For trying to get over as quickly as I can what exactly is happening to me at this given time and so we collect photos, tape it on, in one time of what's happening.

A film camera was staring unblinkingly at me stood in concrete evidence. We've made 5 vines now. Well, that'll be the fifth. They're all feature length, apart from Two Virgins, which is twenty minutes.

"Name No. 5, 'Two Virgins.' You're 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 work is concept art, we've concept films, really.

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.

"Yeah, 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 bosy. "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 "Hrm, John kisses her and then continues talking.

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 people together. John and Yoko. Confused, happy problem children. I wish you well...

SMOKEY ROBINSON & THE MIRACLES
The tracks of my tears
Tamla Motown TMC696

KIPPINSTON LODGE
In my life
Parlophone P7778

OSCAR TONEY JR.
Born in Texas
Bell BLU1657

GORDON WALLER
I was a boy when you needed a man
Bell BLU1696

Junior's Eyes
Circus Days
Regal Zonophone RZ2418

EMI Records (The Gramaphone Co. Ltd) EMI House, 20 Manchester Square, London W1A 1ES

POP, SEX and LOVE
That's the title of a two part series starting in next week's MM.

Sensationality? No, it's a serious attempt to cut through the hoopla 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.

DON'T MISS PART ONE—NEXT WEEK
70 years of Ellington!

ON TUESDAY, April 29, Duke Ellington will be 70. He can look back on some half-century of headlining and a career of distinction unrivaled 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 "Duke" Ellington, was awarded his nickname by friends during his youth — presumably because of his自my, self-confident bearing. The outlines of his career — and it is a story filled with achievements, firsts and hons, though the honors have seemed slow in coming his way — have been re-counted on innumerable occasions. In place of the customary biography, we offer readers on page 23 a calendar of important dates which includes many significant honors 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 tribute will doubtless be paid 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’s Love You Madly will be an hour-long evening special screened on April 29 in colour. Produced by Terry Henebery, 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 Band and radio on 26 on BBC 2 at about 10.15 pm. Kenneth Young’s trio will introduce.

On Sunday, April 27 at 10.10 pm, an hour-long programme, titled The Duke, introduced by Dickie Rock, will air. This will range over Ellington’s career from his earliest days 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

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, minimizing its significance, and keeping his eye on work in progress and tasks ahead.

On Palm Sunday, he had been flown from a hospital in Las Vegas, changing straight from the airport to the New Jersey symphony for a special concert.

There was some initial confusion. thumbnail Bud Wood was checking out of the Walter Reed after the doctor’s death. Brenda Jeff-Castillen and her husband, located Bud Turner, had decided to live a while on the coast. She’s been in New York for the past couple of weeks, to take care of the boy.

His health had been left out at the piano by the painter and writer Paul Rand, who was off for the weekend, and Mrs Nicholas from the Burkle was.

"Your mom was still in New York last night," mumbled Max Ellington, about the previous experience with the world, which was great and the concert proceeded to a standing ovation.

The week following in New York was not entirely, for when he is home the world shrinks, amped for a concert.

"I was just happy to be there," said Leatrice Joy, who sat in on a concert with Duke and the orchestra.

"I was happy to be there," said Duke Ellington, who said he was happy to be there.

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"I was happy to be there," said Duke Ellington, who said he was happy to be there.

Sacred concerts play an important part in Ellington's career. This 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."
ELLENTON is the greatest jazz composer and probably the most distinctive figure in the American musical world.

It is irrational that the very factors which have shaped such supremacy make it inevitable that his music cannot survive from the day he, Ellington or the Ellington organisation disbanded.

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 precisely commands of Hodges, the savage outbursts of Tricky Sam and the sentimental caresses of Lawrence Brown being mixed into a fascinating progression, whose overall impact is somehow greater than the individual contributions.

Just as important in 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 Wessell Jordan and Williams in the early Thirties was quite different from the Jones, Stewart and Williams in the Thirties and early Forties, while the departure of the 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 achieved precision and style. If any conception of tone quality, by inflecting pitches, rehearsal and selection, Ellington created an instrument of the utmost flexibility, having tremendous blasting power, yet achieving the essential of pianissimo by a subtle use of muted and plungered displays an endless variety of instrumental shades.

Visited

When Ellington visited the London Palladium in 1935 both dances and symphonic musicians were overwhelmed by the uncanny beauty. As the Melody Maker's "One Man's Meat" observed so astutely, "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 inquisitions 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 or then often return, like Hodges, Cook, Lawrence Brown and Juan Tizol.

Reason

The reason for such permanence is not only the increasing flow of Ellington ideas but the personal satisfaction of individual artists. Bullocks, often harried out in the legendary atmosphere of Ellington rehearsal.

Kisses of the Jungle (1931), "Lucky Rhapsody" (1932), "Sepia Portrait" (1940), and "Liber De Lake" (1950), are but four examples of Ellington masterpieces which absorb and translate ideas from within the band.

Perhaps the truth of his survival is that Ellington is 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 constantly 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 Biggar's clarinet, seeming 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 counten many music is illustrated bravely in his use of Bebop; Betty Carter, Clark Terry and Paul Gonsales. Far too much has been written about Billy Strayhorn's idiomatic contributions to Ellington's creation and developments.

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 "Stomp 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 "Stomp" at the Savoy," and "Don't Be That Way," and is inferior composition to both.

Billy's finest composition is "Overture To A Jazz Sunset," a beautiful proportional 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 thematic poems. The gently flowing "Reminiscing in Tempo" and the tightly integrated "Tone Parallel in Harriet" are the finest examples of larger works and the worst is undoubtedly "In the Beginning God," which is appealing in its symphonistic, holy-roller, periodic-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 rigid discipline on jazz composition as did the music form on the early classical composers.

Miracle

Yet the three-minute rule resulted in hundreds of Ellington masterpieces, each a miracle of compression and union. In the future, they may eventually be judged as one.

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

Ellington is a mere 70. His greatest work may well be ahead.
Hodges, the man who invented the alto in jazz

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

With a combined age of 275 (average around 55), Paul Gonsalves, Harold Ashby, Johnny Hodges, Russell Procope and Harry Carney represent a miniature jazz hall of fame. These are mature, accomplished 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 see on a chapter of jazz history. Each man is a stylist in his own right, each a thoroughbred musician, yet they are the all-star section that plays as a section, with all individually submerged in the collective cause of rendering the incomparable music of Ellington.

And Supreme among these saxophone senators is John Cornelia Hodges, high priest of the alto saxophone and, at 63, the most senior member of the section. Hodges, an impeccable person who plays a highly marketable horn, is the dean of jazz alto saxophones. In fact, he really invented it.

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

Only Bennie Carter approximates Hodges as a power on the instrument and most of his career is a struggle to keep his original protégé and one-time rival from advancing. Hodges is that prototype who preserves and improves on the distinctive characteristics of Parker. Hodges playing has all the hallmarks of the master musician. His imagination is infinitely resourceful, his line facility, his sound inimitable, his tone instantly recognizable, and despite his extensive knowledge, apparent inventiveness and musical alertness he never loses touch with the distantly concluding phrases of Parker's style. Hodges playing has all the hallmarks of the master musician. His imagination is infinitely resourceful, his line facility, his sound inimitable, his tone instantly recognizable, and despite his extensive knowledge, apparent inventiveness and musical alertness he never loses touch with the distantly concluding phrases of Parker's style.

**HODGES: the hallmarks of the master musician**

**BY JEAN ELLIOTT**

Hodges’ switch from curved to modern saxophone was a heroic personal trade he made when he was about 14. It was a bold step. Hodges taught himself the alto saxophone at the age of 14 after short spells on the clarinet and baritone. And at 14, Hodges was already playing with small groups from the Ellington Band. Hodges’ switch from curved to modern saxophone was a heroic personal trade he made when he was about 14. It was a bold step. Hodges taught himself the alto saxophone at the age of 14 after short spells on the clarinet and baritone. And at 14, Hodges was already playing with small groups from the Ellington Band.

**Maestro**

With the exception of Ashby who replaced Jimmy Hamilton a few months ago, the best years of their musical lives have been spent in the proud service of the Duke. And Supreme among these saxophone senators is John Cornelia Hodges, high priest of the alto saxophone and, at 63, the most senior member of the section. Hodges, an impeccable person who plays a highly marketable horn, is the dean of jazz alto saxophones. In fact, he really invented it.

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**HODGES: the hallmarks of the master musician**

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Hodges' fast attack is incredible. His tone is pure and his finesse unparalleled. He can be as smooth in a hushed whisper as on one of those shrill, high note Ellington screeches. Hodges taught himself the alto saxophone at the age of 14 after short spells on the clarinet and baritone. And at 14, Hodges was already playing with small groups from the Ellington Band.

**Taught**

He is not a player of exaggerated style for a boss, but when he does stretch out with his immemorial power over big band, as in Cambridge, Massachusetts, on July 23, 1940, Hodges taught himself the alto saxophone at the age of 14 after short spells on the clarinet and baritone. And at 14, Hodges was already playing with small groups from the Ellington Band.

**Joined**

Hodges joined the Ellington band in 1928 and plays as a one-on-one instrument, and most of his career is a struggle to keep his original protégé and one-time rival from advancing. Hodges is that prototype who preserves and improves on the distinctive characteristics of Parker’s style. Hodges playing has all the hallmarks of the master musician. His imagination is infinitely resourceful, his line facility, his sound inimitable, his tone instantly recognizable, and despite his extensive knowledge, apparent inventiveness and musical alertness he never loses touch with the distantly concluding phrases of Parker’s style.

**Quote**

"To quote Leonard Feather: 'giving Duke Ellington the chance to play Johnny Hodges has complete independence of expression. He takes what he wants and just goes along with it. His tone quality is in his own way as outstanding as any other player, and that is saying something.'"

**SCOPE**

"Put on a jazz concert without Duke in the orchestra and it will lose 25% of its audience. Duke Ellington, in his 30 years of conducting the Duke band, has lost only one personal engagement. He is the greatest jazz band leader in the world."

**What brassmen owe to Ellington**

DUKE ELLINGTON, band leader from 1923. His lavish modernism was contributory to the Ellington band's success. Duke Ellington, bandleader of the century, has more than once explained that approval of the "egghead" type analysis of his music. So any clinician's 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 a debt to Duke for making the job more interesting. His approach to scoring for trumpets and trombones was virtually revolutionary the device of trumpet and trombone as an independent force for brass. He, more than anyone, influenced jazz arrangers to think and write around the idea that brasses play an independent role to the other section instruments."
Paul Consalve was too ill to play at 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, deputized 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 red 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.

We had been working opposite the band for a week and realized that the audience was not enough well to get through without a much drum. There weren't any drummers around because Count Basie had advertised, as Duke never bothered about drum. After a couple of numbers I really started to become aware of the band. The music started to play with all good time and understanding of each other that my normal function of the time seemed to be replaced by something which seemed to be adding color when and where I thought necessary.

This gave me a wonderful feeling of freedom, and I seemed to have so much space, which was 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-beat piano player ever.

When we play these snatched-of-the-piano chords he makes, I think it would have been impossible to have anything else but this wonderful, passionate piano playing. Under the influence of this Duke was making me feel very happy.

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The Ducal enigma

E LLINGTON ON RECORD
Studying a genius in action

MAX JONES
charts a path through the music of Duke Ellington, recording the first of a series of LP's on World America Records, which the band records exclusively for. Through his Carnegie Hall concerts, "The Duke" has always maintained the highest standards. Ellington's most recent album is available at "The Great Big Band Vol. I" (Catalyst).

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. "Lucky Rhapsody," on date of issue, was the third-Louis Armstrong, the first. Vastly different.

By the outbreak of war I had amassed a virtually complete collection of Ellingtoniana on record, excluding however—largely because I didn't have much money in those years—such rarities as Urban Guitar's "Jazz Blues." To me, it was all the same.

Ellington's story is that of a genius in action. From the beginning, when New Orleans and other traditions exerted a powerful influence on his work, he followed an original and creative path. From the first to last, his music has unique qualities.

The recordings now available label the definitive accomplishment of the man, and the highly ambitious and complex process of development as composer, arranger, bandleader, and conductor which cannot be equated with or supplanted by any other musical achievement of his kind. Nobody gets cut out to examine it with an opinion.

In the acknowledgment of a musical quality, Ellington's achievement is two-fold: his formidable contributions to music and the unique conception of the orchestra, which is a direct result of those contributions.

Evolving, Ellington has grown with the music, from the first complex of the New Orleans style, to the second, to the third, and so on. His contribution to the music is not only the music itself, but the way he conceived and put into practice his different variations on those themes.

Ellingtonian jazz, which is to say Duke Ellington jazz, is essentially a statement of all that has gone before in jazz and all that is to come in the future of jazz.

As the French say, in jazz the word changes but nothing else. Long may Ellington continue.

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BOOKS

MUSIC ALBUMS

The Duke Ellington Album, vol. 1 (Catalyst) 33 1/3 rpm record.

ALL OF LOVE IS IN THE BAND (Catalyst) 33 1/3 rpm record.

Duke Ellington at the Piano (Catalyst) 33 1/3 rpm record.

OTHER PUBLICATIONS

RADIO JAZZ

BRITISH STANDARD TIME
FRIDAY (30)

12.30 A.M. M.E. Iggles (Pye Publishing) (124 T: New Jazz)

TUESDAY (31)

12.30 A.M. M.E. Iggles (Pye Publishing) (124 T: New Jazz)

WEDNESDAY (32)

12.30 A.M. M.E. Iggles (Pye Publishing) (124 T: New Jazz)

THURSDAY (33)

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DO N' T WORRY, BE HAPPY — DUKE

IN A MELLOW TONE — BOJANGLES
I GOT IT BAD — DUKE

THAT'S MY THING — DUKE

GENTLEMEN — BOJANGLES

A SHAMBLES OF SADNESS — DUKE

45 rpm single with 33 1/3 rpm record.
The Ellington timetable

BY JOHN CHILTON

1926-27. Regular appearances at King's Club and Cotton Club from December 9, 1927, also play at various New York theatres including debut at the Palace in 1928. Band seen in film Check and Double Check 1930. Cotton Club from February 15, 1931, for extensive touring.


THE ELLINGTON TIMETABLE

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- THE TEUTONES
- PETER FARRHILL
- THE YETTES
- JOHN KEMPEN
- LADY WILMA
- JOHN GIBBS

**FRIDAY**

- KEITH CHRISTMAS
- JOHN JAMES
- EDWIN VOGT
- ANDY FERNBACH
- BURT TAYLOR
- SANDY Denny
- RON GEESIN
- MIKE COOPER
- DUFFY POWER
- AL JONES

**SATURDAY**

- MIKE COOPER
- DUFFY POWER
- AL JONES

**SUNDAY**

- MIKE COOPER
- DUFFY POWER
- AL JONES

**WEDNESDAY**

- MIKE ABBAS
- CLAYTON ANGIER
- MIKE ASCO
-

**FOCUS ON FOLK**

**Tuesday**

- MIKE ABBAS
- CLAYTON ANGIER
- MIKE ASCO
-

**Wednesday**

- MIKE ABBAS
- CLAYTON ANGIER
- MIKE ASCO
-

**Another chapter closes, Makem leaves Clancys**

**FOLK ALBUMS**

**TONY BRANDON**

**WHAT'S THE FOLK LP OF THE MONTH?**

**D.J. of 1969**

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**TONY BRANDON**

**extends sincere thanks to the COUNTRY & WESTERN SOCIETY for voting him**
DONT 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 conscious kind of opera because if few and far between. If you hear the complete story-the beginning, the middle, and the end—and you've got to sit down for a few hours to do it, country music giant Hank Locklin.

It's true that in a few spots they promote the latest hit, like "The Night We Met The Gold of The Day," and "What Else Can I Tell You," but... Hank Locklin was in a few spots to promote the latest hit, like "The Night We Met The Gold of The Day," and "What Else Can I Tell You," but... "I'm not a pop singer," he said. "I'm a country singer." He even talks like a country performer. He's trying to make a living, he said, "but I can't really sell any different than I used to." He started performing when he was only 10 years old. His parents moved to the city in 1916 when his parents moved there from Arkansas, they discovered that country music was the kind of music they liked.

This was 1942 when he made his first record, "The Blue Yonder," which sold more than 15,000 copies in a few weeks. It was a hit.

The American music industry has been changing since the mid-1960s. The use of晰ertain devices has been declining, and music is becoming more dependent on technology. There are more than 1,500 radio stations in every small city and town. There are more than 1,500 radio stations in every small city and town. I'm not a pop singer," he said. "I'm a country singer." He even talks like a country performer. He's trying to make a living, he said, "but I can't really sell any different than I used to." He started performing when he was only 10 years old. His parents moved to the city in 1916 when his parents moved there from Arkansas, they discovered that country music was the kind of music they liked.

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