Come to BERLIN!

Special readers trip

THE Miles Davis Quintet and Archie Shepp and his Group are among the top jazz stars booked for this year's Berlin Jazz Festival from November 3-5. And once again, the MM is running a special weekend trip to the festival.

Last year's Jazz Weekend in Berlin was such a success that we are repeating the trip again. The three-day trip by air to West Berlin, with hotel accommodation will cost just £8 gain-a special, cut-price trip for MM readers only.

The festival will take place in Berlin's Philharmonic Hall and the itinerary set so far is: Friday, November 3, Sarah Vaughan and Erroll Garner; November 4, Archie Shepp and his group, the Miles Davis Quintet, the Lionel Hampton 16-piece orchestra featuring Gene Krupa and Teddy Wilson; November 5, Guitar Festival, with T-Bone Walker, Barney Kessel, Jim Hall, Wes Montgomery.

This will be the jazz weekend of the year—and magnificent value for money. Ask any of the fans who went on last year's trip, But there'll be a big demand for places. So hurry, send for full details by filling in the coupon on Page 4. Do it now!

IN an amazing late leap, Engelbert Humperdinck has snatched back the top spot in the MM Pop 50. Massive sales of "Release Me" have put him back at number one, while the Beatles drop to number four with "Strawberry Fields Forever" and "Penny Lane.

Balladeers Vince Hill and Harry Secombe are two and three and Alan Price's "Simon Smith And His Amazing Dancing Bear" has leaped eleven places to number seven. And just look at "I Was Kaiser Bill's Bat-

Davy Jones takes over lead vocal

T'S not earth-shattering. It's not as good as "I'm A Believer". But it will be another huge hit! It is "A Little Bit Me, A Little Bit You", the new Monkees single due for release on RCA Victor on March 31. And here is an advance review by the MM Pop Panel.

DAVY JONES takes the lead vocal this time and his voice isn't as strong as Micky Dolenz, who took the lead on "Clarksville" and "Believer". Davy gets a little lost in the backing which is a striking guitar riff, overlaid with hand clapping, tambourine and organ interjections.

OVERPOWERING

It's also one of the loudest singles we've ever heard, and the overpowering, hypnotic effect will grow on every radio button-punching pop fan and discotheque-goer, even if it doesn't make an immediately strong impact.

The flip side, written by MIKE NESMITH and called "The Girl I Knew Somewhere", is very much mid-period Beatles, but is a considerably stronger tune than the main title. It might have been a better idea to flip sides.

Commercially, the Monkees can look forward to another successful tilt at the top. Musically, they should try to solidify an approach and make themselves more convincing musical competitors to other world pop artists.

MEDICAL

Top Monkee news this week is that Davy has formed his own record label, Davy Jones Records. The first artist he has signed is singer Vince Ely. In the States, "A Little Bit Me, A Little Bit You", has already been nominated for a Golden Disc for selling a million copies.

The group's producer, Don Kirshner, who has tiled a 35 million dollar breach of contract suit against Columbia Records, Seven Gems Inc and three executives of the firm.

Kirshner, who had much to do with starting the Monkees for TV and the RCA-distributed Colgems Record label, says he was dismissed as president of Colgems on February 27, although he has a five-year contract.

There have been no further developments on Davy Jones's trial in Britain, which is due at the beginning of April.

TURN TO THE CENTRE PAGES FOR YOUR VERDICT ON THE MONKEES PHENOMENA IN A SPECIAL MM OPINI-

ON POLL.
RIPPING RAY

PETULA CLARK will give up about 200,000 dollars ($100,000) in top box office bookings by taking the female lead in the new film "Petula's Rainbow." She will, however, do a series of hits concerts just before starting: the film is early June and will do several key State Fair dates later in the summer.

Brian Epstein went to the Petula Clark in New York's Greenwich Village Folkestone Centre on George Hallam's recommendation. A co-producer, in America looking at the events of the moment. Cheek Berry may be back in Britain in June.

Alpine Lighting of Light of Day (Gene Pitney, Stateside)
Darling Be Home Soon (Elvis Presley, RCA)
It's All Over (Cliff Richard, Columbia)
Just Keep It Out of Sight (Elkie Floyd, Atlantic)
Mellow Yellow (Donovan, Pye)
I Can't Make It (Small Faces, Decca)
It Takes Two (Marvin Gaye and Kim Weston, Tamla Motown)
Jim Reeves, RCA

LONGACRE PRESS LTD., 1967

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TOP TEN LPS

FIND AS SWEET AS A WHISPERS

FIND AS SWEET AS A WHISPERS

THE RAVER'S WEEKLY TANK

SPODEN, STEVE AND MAF

LONDON'S EXPRESS MORNING SHOW

THE NITE PEOPLE

"TRY TO FIND ANOTHER MAN"
"STAY AS SWEET AS YOU ARE"

Fontana TF 808

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APRIL 1st ISSUE

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STEVE'S MAGAZINE

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O'NE Sunday afternoon a teenage group, freshly graduated from high-school, badly rehearsed, playing Bo Diddley, Chuck Berry, rock and rolls, started to hang around outside Jim Stewart's small recording studio in Brunswick, just outside of Memphis, Tennessee. Like any young group they wanted to make a record and the way to do it was to find someone who was polishing up old Jim and trying to make him relax. Jim didn't have the boys away. He listened. Stewart was usually in the studio and he wanted out a group. It was then that Steve Cropper walked in, said his name, and "Duck" Dunn, a bass man and see him in his study.

Now day we cut a number called "Lullaby with the Marysters", three bass players, and we are lucky. From them on it was peaches and cream.

It was Green Onion, which we built up with the saxophone section that Sunday in 1959.

From the moment the Stax Records staff rhythm section was formed. Four guys who were not really in the rhythm section, have been playing to ring for many years.

And it has been the same four musicians who have played on every Max label. So it was Green Onion, which we built up with the saxophone section that Sunday in 1959.

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And it has been the same four musicians who have played on every Max label. So it was Green Onion, which we built up with the saxophone section that Sunday in 1959.

NICK JONES

Cropper — king of the soul guitar

Redding — the father figure of the show

Always Best Now Costs Less — So Add Big Organ Sound Now!
RUSH release for Jones as ‘Detroit City’ drops

Tom Jones, whose "Detroit City" dropped to number 12 in the UK Pop chart this week, has another single rush-released on April 7. Title is "That Funny Feeling," a track from his new Green Grass of Home album. A 5:30 pm start time was fixed for release at 1500 hours. Jones is almost free of recording work and features a new number of production work on the singles chart.

NEW CAT ACT

Cat Stevens is currently on tour with Tony Bonsu and the Brothers and Jasin Moulton in New York. His manager, Ed Sabato, has announced a TV and film production contract with British television. The new contract will be with the Jamaican records.

SECOMBE CLIMBS

Harry Secombe — at number three this week with "I'll Be Here" — stars. His feature film in the role of Oliver Twist, "Oliver Twist," is being completed by students at the University of London.

JOIN MM in a GREAT JAZZ WEEKEND in BERLIN

"A real gas of a weekend" — that was the verdict of the 280 jazz fans who went with the MM to the Berlin Jazz Festival last November. This year, the festival is on again and stars the Miles Davis Quintet and John Handy's group, as well as Erroll Garner and Sarah Vaughan. Once again the MM is running a jazz weekend by air to the festival: for just 25 guineas, YOU could be flown direct to Berlin, stay at a good hotel for the duration of the festival and then flown back to London.

Don't miss the jazz weekend of the year — from November 5-5. Fill in the coupon below for full details of this fabulous jazz trip.

Please send details of the MM Berlin Festival trip

NAME

ADDRESS

Post to Berlin trip, MELODY MAKER, 161 Fleet Street, London EC4.
SECRET talks were held in New York last week between the Walker Brothers, Rolls Royce, of America for their "Spend The Night at the Odeon, Hammer Live Cold Record" tour. It seems that the Stones have been induced to accept the Rolling Stones offer for this year's North American tour, after the band lost their contract with the Stones' management recently. Before the final rumors in London this week, the Stones were offered a deal of five dates in America for their tour, but the band have rejected the offer. The band threatened to opt out of the tour, but the Stones have now agreed to the offer. The Stones have also agreed to the offer of the Rolling Stones, who have been discussing the possibility of a tour with the Stones for some time. The Stones have also agreed to the offer of the Rolling Stones, who have been discussing the possibility of a tour with the Stones for some time. The Stones have also agreed to the offer of the Rolling Stones, who have been discussing the possibility of a tour with the Stones for some time.

**FAT'S DOMINO AT SAVILLE**

A Meridian star Fat Domino and his right-hand man are due to arrive in London on Easter Sunday for the Rolling Stones' second weekend in the city. They are likely to appear at the Manchester Palace on April 2 for two shows before flying back to the U.S. Fat Domino has written a song for the film and his first single will be released early in June.

**HOLLIE'S SIGN NEW RECORDING CONTRACT**

The Hollies have signed a new 750,000 dollar recording contract with RCA in America. Their latest single, "Yes, It's True," was released last week and has been a big hit in America. The band is planning to record several new songs for their next album. RCA Records will release the album in the fall, and the band is due to go on tour in the U.S. later this year.

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**JAGGER AND RICHARD SUMMONSES**

FOLLOWING a recent police raid on the home of Rolling Stone Keith Richard, both Richard and Mick Jagger have been summoned to appear before a magistrate's court at Chichester on May 15. Details of the raided premises will be released tomorrow.

The Stone's on April 5.

**ORBISON CANCELLED**

The appearance of Roy Orbison at the Palladium, Hammersmith on April 15 has been cancelled, a spokesman for the tour said today. No official reason was given.

**2000**

**FOCUS ON FOLK**

"More and more people everyday find us just that little bit better...in every way."

**EPHINE**

**HOLLY**
ART FARMER, the quiet man from Iowa, whose appearance is as immaculate as his playing, is a member of that stalwart school of jazzmen who don’t particularly shine in the polls but whose professionalism and musical taste provide a reassuring element of sanity in a jazz world that sometimes seems to have gone mad.

He is currently spending a month on this side of the Atlantic for a sequence of engagements throughout Europe. His last visit to Europe was in 1963 when he played a season at Ronnie Scott’s and also appeared in the Antilles Jazz Festival.

For the last year Farmer has been farming a group most of which is comprised of pianist Walt Adams (glasses), Walter Booker (bass) and Melvin Rector (drums) — who were members of the most successful he has ever worked with. As a result, George Savile was found touring on his own in getting around this band. It is generally considered that in some way. In Farmer’s own words, it does pose a problem, musically speaking. He would like to have been able to hear himself around this band. If he had, it might have been a better band.

At Antilles in 1963 Farmer asked Savile to join him in his house. This was the most successful group to which he had ever been. He was only there for three and a half years but it was the only band he has ever been able to form by himself.

"And even when I was at Ronnie’s, it took us a week to get together. This time we’ll be ready. It’ll be a week or two after I got here." If Farmer were a football player, he’d be the type to get in shape and then be out after a couple of weeks. If he were a baseball player, he’d be the type to get in shape and then be out every week. If he were a basketball player, he’d be the type to get in shape and then be out every week.

"As you’d expect from his playing, Farmer is a peaceful, thoughtful man who is not easily provoked into argument. But he has very strong ideas of his own, most of which are not easily dominated by either his own or other people’s ideas. He is in the attitude of many musicians and musicologists that jazzmen should not be kept in an attitude of submissiveness that is not their own. The implication is that they are not saying anything that is not fundamentally true.

"I don’t understand people who superimpose their shoes on posterity, for making money, for wanting to appear to have anything useful. What’s the current way to be useful? Why go to the trouble of having a pair of shoes for posterity?"

BIG HIT

Though Farmer has had less popular success in terms of chart material than that of the likes of Brubeck, Ramsey Lewis, and the likes, he has been included in general with trumpeters of his own. He has always been known to have a big hit. It is 1960 with "Kickin’ Joe". "This record really helped put the band on the map, but we just never seemed to come up with a sequel. The only problem with a big hit is that you have to find a sequel to it. I guess our only big hit was just a few years ago of Benny’s tunes we were always playing. I remember Clifford..."

"FARMER: Why go around with holes in your shoes for posterity?"

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WEDNESDAY 5 APR.: PORTSMOUTH, Guildhall
THURSDAY 6 APR.: MANCHESTER, Free Trade Hall
SATURDAY 8 APR.: BRADFORD, St. George's Hall
SUNDAY 9 APR.: NEWCASTLE, City Hall
MONDAY 10 APR.: LONDON, Ronnie Scott's Club
TUESDAY 11 APR.: LONDON, Ronnie Scott's Club
SATURDAY 15 APR.: CHATHAM, Central Hall
SUNDAY 16 APR.: COVENTRY, Coventry Theatre

*Please note that for the two days of Ronnie Scott's Club there are two performances a night, 7.30 and midnight. Tickets £2, each for £2.50 over morning dinner and half a bottle of wine for each person. The midnight to 3.00 a.m. tickets are 3/6 each including half a bottle of wine for each person. Tickets are available from Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.I.

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OLIVER JACKSON
SIR CHARLES THOMPSON

SATURDAY 15 APRIL: LONDON, Queen Elizabeth Hall
6.15 & 9.00 pm

MONDAY 17 APRIL: MANCHESTER, Free Trade Hall

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HIS ORCHESTRA AND THE RAELETS
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6.30 & 8.45 pm
SAT. 22 APRIL: LONDON
ROYAL FESTIVAL HALL
6.15 & 9.00 pm

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AMAPAOLA
LA GALLEGUIA
ORILLO
PEPIN SALAZAR
HABICHUELA

EL SINGLA
CARAESTACA
GABRIELA AMAYA
JOSE MENES
EL CHATO AMAYA
JUAN MAYA MAROTE

LA SINGLA
CARAESTACA
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EDDIE 'LOCKJAW' DAVIS
BUD FREEMAN
EDDIE MILLER
ALEX WELSH AND HIS BAND
AND THE LENNIE FELIX TRIO

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LONDON, Queen Elizabeth Hall
6.15 & 9.00 pm

MONDAY 17 APRIL
MANCHESTER, Free Trade Hall

TUESDAY 18 APRIL
BRISTOL, Colston Hall

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EL SINGLA
CARAESTACA
GABRIELA AMAYA
JOSE MENES
EL CHATO AMAYA
JUAN MAYA MAROTE

LA SINGLA
CARAESTACA
GABRIELA AMAYA
JOSE MENES
EL CHATO AMAYA
JUAN MAYA MAROTE

HABICHUELA
SANDIE SHAW can have a rather disconcerting effect on people. Her moods flash unpredictably from schoolgirlish good humour to irritation and scowl.

The slaves of questioners as if they were some kind of erotic asking the most baffling of inanities. Yet sometimes the mysterious internal defensive mechanism switches off and a charmingly through the thunder clouds The first part((o) of her formation is impaired and a tiny secret confided.

TACTICS

The success is of a nervous and wary disposition, and wholly reliant on precise tactics. Even if the current one is bearing at the B.C. TV Theatre at Shepherd's Bush for the last time, she's been the question that's been asked for years. "Why did you leave the chart?" It's as if she's afraid to say no. She's only just turned 15, and the chart is now her byword. "I'm not going to say anything." She's still not going to say anything.

MISTAKE

There was a temporary ad

BALLADS

SANDIE SAW is a pop singer at a pop singer's concert. "I'm only 15, and I play the guitar and sing. It's very difficult to do anything right. But I think it's good to do it right."

Some people were surprised to see the singer at a pop concert. "I'm not supposed to be here. But I'm not supposed to be here."

FEUD

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WEIRD

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BYRDS

ROBERTS

A SUSPICIOUSilians according to some, the role of the in the Byrds. The band has been described as a "rock 'n' roll" group, and their music has been compared to that of the Beatles. The Byrds were formed in Los Angeles in 1965, and they are best known for their hit single "Mr. Tambourine Man" from 1965. They were one of the first bands to incorporate folk elements into their music, and they are often considered to be one of the pioneers of the folk rock genre. The Byrds were also known for their distinctive vocal harmonies and their use of sitar in their music. Overall, the Byrds were influential in the development of rock music, and they continue to be popular to this day.
WHO dares bring ballads into the beat world of pop? Who is this man who sings of Edelweiss where others sing of LSD?

He is a singing son of Coventry, a mild-mannered all-rounder, who, in a long and often hard career, has known the flash of hits before — and the comedown when records don’t “happen” for months on end.

BACKGROUND

Back in 1962 those were racing about VINC E HILL as if it were a new name when “At Last” hit with “The River’s Edge.” Vince, who is better known as founder of the Rangelots (their name was lifted from his weekly radio broad- casts on shows like Parade of Stars), before he had learned the gypsy ways, the northern working man’s whine, he dabbled hard and scored musicals and lea-chore.

With this kind of background it’s not surprising that Vince can accept “ballad-wor-ship” and be blessed with a certain philosophical sense. It’s not for him to be looking for a follow-up.

COMEBACK

Vince ‘speaks comfortably this week, from his position high in the Pop Top, with ballads like “Tom Jones.”

“Gruff, yes; but, in 1966, there wasn’t a much better.” I think the reason is because at the height of ‘beatness’ they, want something with a bit of melody. But you can’t call it a trend, or how long it will last. In such cases, they will be out again in a few months.

“The funny thing is that some of the people talk about the ballad trend; just the public has a need for something right there. It’s a ballad trend, and it begins to snowball.”

NEGLECTED

“It proves how varied the chart is now. Even the ballads are sexy.”

How well did Vince think “Edelweiss” should have been an early classical training in to pop? I’m a very straight singer and I had to forget all that and even now I flip back now and again.

I don’t think you’ll find another “Edelweiss.”

Who are Vince’s heroes? I think they’re all of those that have bought “Edelweiss,” but I’m not just them. Plenty of people just over 20 seem to be doing more melody than they have done before.

I’ve proved it at places where there has been a lot of teenagers and I thought I ought to do something that happened out for songs like “Paisley Park.” I’ve given you an idea on what to expect, and now. I think the best thing is to see it. It’s the best at the time.

SQUARE

How does Vince arrange his songs? “If I want to do something like Val Doonican, I go out and get the backing. I suppose that sounds terribly simple, but I’m a real ‘beatnik’ and I know if you give the impression I am like Val I get some of the groups like Val and if it works, I think they will be out again in a few months.

Actually I think people are seeing this is a hit away if it goes to the Beatles. It wouldn’t hurt them to be broken up.

I actually think people are seeing that they can’t blame them for standing work, and they can’t always make records. But I still think they should make a couple of years to keep the kids happy.

PERSIST

“Let’s face it, they could pick and choose dates, and there wouldn’t be a problem.”

Vince’s band have been touring this week, grinding their way around the country and then back again. Each week in fact, and now the group is having a break.

There are about, already two or three songs that will be included. “Tom Jones” and “Tina Turner.”

As a balladist Vince naturally likes singers like Tony Bennett, Andy Williams and Tom Jones. And I can’t help thinking that毐 Tom Jones.

Where does Vince think the "big vocal" singers of the future will emerge from, from all the young men perspiring in Café de Paris, P&O, and the like.

TRAINING

“Lessons are all well and good but for a pop singer you have to work, he needs really is to learn a little about voice projection and breath control. It’s where a lot of people slip up like mad.”

"Ella Fitzgerald is the world’s greatest but she will be stuck in the middle of a word. Vince, pondered on this thought for a second, “So what does it matter?” —CHRIS WELCH
HARRY SECOMBE burst on the scene with his performance in the musical "Brigadoon," but it was his role in the television series "March of the Wooden Soldiers" that brought him to prominence. In the 1960s, Secombe was a popular television personality and performed in numerous productions, including the musical "Tosca," where he played the role of Cavaradossi. Secombe was known for his distinctive singing voice and his ability to bring a sense of humor to his performances. He continued to work in television and film until his retirement in the 1980s.
MELODY MAKER OPINION POLL

John, Paul, George and Ringo are the Beatles. Delightful! No personal preference. However, a change of image, Britain's pop group, is forcing the Monkees to the Monkees.

Poll conducted by a leading London market research firm, revealed the MM Opinion Poll results:

Voters were asked: 'Who do you prefer the Beatles or the Monkees?'

The Beatles scored 100 points, while the Monkees received 10 points.

The Monkees are a phenomenon from Hollywood, while the Beatles are a product of Britain's pop scene. The Monkees are more popular in the USA, while the Beatles are more popular in the UK.

The Beatles are seen as more intelligent and versatile, while the Monkees are seen as more childlike and simplistic. The Beatles are also seen as more likely to have a long career, while the Monkees are seen as more likely to have a short career.

The Beatles are seen as more likely to have a successful career, while the Monkees are seen as more likely to have an unsuccessful career. The Beatles are also seen as more likely to have a successful record career, while the Monkees are seen as more likely to have an unsuccessful record career.

The Beatles are seen as more likely to have a successful film career, while the Monkees are seen as more likely to have an unsuccessful film career. The Beatles are also seen as more likely to have a successful concert career, while the Monkees are seen as more likely to have an unsuccessful concert career.

The Beatles are seen as more likely to have a successful songwriting career, while the Monkees are seen as more likely to have an unsuccessful songwriting career. The Beatles are also seen as more likely to have a successful music career, while the Monkees are seen as more likely to have an unsuccessful music career.
When the ‘big break’ leads to disaster...

CHRIS WELCH GOES BEHIND THE GLAMOUR AND GLITTER OF THE POP WORLD TO FIND TRAGEDY

EVERYBODY has ambitions and it’s always a blow when they are shattered. It’s an even bigger blow when they are shattered in a glare of publicity.

It happened to a young drummer called Ray Cook. He isn’t famous. He isn’t hailed as a great drummer. It’s an even bigger cism that followed.

We reveal Ray’s story as a typical example of the stresses and strains of pop life. It isn’t all fun being in a group.

Ray’s mother, Mrs Winifred Cook, was so upset at the treatment she said her son received, she wrote to Melody Maker. Later she told the MM at her home in Weybridge, Surrey: “Ray has had such a raw deal. He was brought out of the group he was playing with, Sands, and asked to join Jeff’s group for the tour.

“He was promised a bright future and now he faces a very grim one with no job, no prospects and a very heavy debt incurred by a new drum kit costing £400 which he was told he would need for the new group. His father traded in his own set of drums to help him raise part of the money.

“After the first disastrous night of the tour Jeff left another member of the group to tell Ray he was out. Now my husband and I have to support Ray, who has a wife and child, until he can find another group.

“I can’t understand why Jeff should do this to Ray. We’ve known him a long time and Jeff and Ray played together before in a group called the Tridents. Jeff was a friend of the family.

“Ray had his nineteenth birthday the day after the tour opened. What a marvellous birthday present. I don’t know how or where he’ll pick up again.”

Ray is fortunate to have parents who worry about him and take an interest in his career. Most musicians aren’t so lucky. Nevertheless, this one episode can be seen much of the disappointment in the pop scene—a far bigger part of the iceberg than the successful top.
**I'd rather have an aged Beatle than a childish Monkee**

Maker Opinion Poll

**VERSUS BEATLES**

Maker Opinion Poll

**CLAMOUR AND \_a0ak was asked to join guitar- and look for a major Small Faces and Roy Orbison that sounds like \_a0ak. But it ended in disaster. Ray's story as a typical over the strains of pop life. It isn't all fun being in a group. Ray's mother, Mrs Winifred Cook, was so upset at the treatment she says her son received, she wrote to Melody Maker. Later she told the M.M at her home in Weybridge, Surrey: 'Ray has had such a rough deal. He was brought out of the group he was playing with, Sandie, and asked to join Jeff's group for the tour.'

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"WHERE \_a0ak was growing up in Liver-"
Herman—Running with the Herd

Jaggers in Colour

Monkees—Special Story and PICS

Win This!

Herbie Mann

Finding a Way to the Public Purse

Chittison

Jazz Pianist in Alexandria

Pianist Herman Chittison, who died of lung cancer in Egypt on March 8, was one of the greatest jazz artists of all time. Mann has already cooked up some of his earlier Lewis's recordings, and has recorded many of them led by past competitor of his, the Cuban band, Celia Cruz.

Mann's recent work with the best-selling albums of the earlier Lewis's recording studio, and has worked with the last of the earlier Lewis's recordings, and has recorded many of them led by past competitor of his, the Cuban band, Celia Cruz.
WIN THIS!

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Jazz Pianoist
BY MAX JONES

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HANDBOOK TO YOUR NEWSAGENT

BY LEONARD FEATHER

ONE of the problems facing the contemporary jazz musician is the business of dealing with record company executives, many of whom care less about their artist's career than about how he is going to make money, regardless of how well it sounds. Herman, who has won considerable popularity as the top jazz talent, believes he has found the solution to this insatiable hunger for profit by men who are not jazz professionals. Herman played his first spectacular record in Los Angeles in 1963.

Recently I had the opportunity of discussing a way to the public radio band and the public, the music, and what should be applied to the production of music by people who are interested in the music. Recently I found him sitting in the control room of a radio station in Los Angeles, where he was involved in a series of sessions on classical radio. He was sitting in a studio, a 2 2 2 manual for an album featuring his own compositions, written in the style of classic composers.

The atmosphere was unregulately convivial, as such music played back takes of original works written by the artists, and a song that Herman had composed for the album, he had written in a style of composition unusual in the music at the station. It was a song that Herman had written in a style of composition unusual in the music at the station.

"I'm playing for Atlantic Records," he said. "This, to me, is constructive work. There's a crying need for music that's got a validity for people who know what is and what is not. You can't just go out looking Beatles fashion and forcing them on us. It's a dead end, the masses understand the truth when they hear it!"

Herman has already secured several commitments for his new album, including one with the London Symphony Orchestra and another with the New York Philharmonic Orchestra. He is working on a new album for Atlantic Records, and has plans for a national tour in the spring. He is working on a new album for Atlantic Records, and has plans for a national tour in the spring.

CHITISON JAZZ PIANIST IN ALEXANDRIA

Bill Davison

MANN: a crying need for new producers

HERBIE MANN FINDING A WAY TO THE PUBLIC PURSE

WILD BILL DAVISON

CORNETIST Bill Davison is better known for his driving, bold ensemble rather than for his imaginative hornwork. But, every now and then, Bill Davison has a horn and a horn that is playing harmony. Beautiful. Like the way he plays "Memories Of You" on an album called "Wild Bill Davison Plays The Greats," he beamed, his head nodding with content and satisfaction, adding his personal touch to the playing.

The cornetist, who is currently performing with the upcoming "jazz band," has been taking lessons from an instructor who is teaching "jazz気軽に." He is being introduced by pianist Slim Whitman, past,vic, and drummer Nick Finley. The cornetist provides a gentle touch to the playing with his own personal style, adding his personal touch to the playing with his own personal style. His technique is adequate for his highly individualistic style, and he seems to be striving for a greater range of expression.

Bill has an instinct for drama in his performance, playing the middle piano and the cornet in the upper register, reaching for a crescendo. Then he enters with an expressively emphatic phrase, the cornet and a horn take off, and the cornetist begins a series of sophisticated solos.

"Memories Of You" is an album that he has recorded, and the cornetist has been featured on it. The cornetist provides a gentle touch to the playing with his own personal style, adding his personal touch to the playing with his own personal style. His technique is adequate for his highly individualistic style, and he seems to be striving for a greater range of expression.

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ONCE AGAIN LOVE PROVE THEIR GREAT ORIGINALITY

LOVE - "Da Capo" (Elektra). Love's first two albums were an eminently rewarding good time, and this third follows in the same vein. Energetic, high-spirited, and confident, "Da Capo" is another brassed-up mini-epic set, with horns and strings to the fore. It's a fine introduction to a magnificent new band, and more. Listen to the excellent "Keep Me in Your Heart" and "I Don't Know Your Name". All in all, a record to remember.


EMPYREAN FRIENDS - "Tripper's Journal" (G.P.). This is a strange album, almost as if it were intended as satire. It contains a couple of quite good numbers, but overall it is not recommended.

WILSON PICKETT - "My Heart属y" (Atlantic). The latest Wilson Pickett album is the best one yet. Pickett has a fantastic way with words, and the result is a very fine record. The best numbers are "I'm A Man", "Don't Let Your Pet Go Wild", and "Can't You See Me Smiling".

THE ROYAL GUARDIANS - "Dancin' On The Ceiling..." (Vanguard). The Royal Guardians are an excellent soul group from London, and this is their first full-length album. It contains a number of fine numbers, including "Dancin' On The Ceiling", "I'm Gonna Get My Own Way", and "Just One More Time".

RAY CHARLES - "Modern Sounds In Country & Western Music" (Atlantic). Ray Charles has made a fine album of country and western numbers. The best numbers are "I'm Gonna Love You Just A Little Bit Longer" and "I Still Love Her For A Reason".

SAM AND DAVE - "Their Kind Of Music" (Atlantic). Sam and Dave are a very fine rhythm and blues duo. Their latest album includes "I'm A Man" and "I'm Gonna Love Her Just A Little Bit Longer". It is a very fine record.

WALTER DISNEY - "The Music Of Walt Disney" (Disney). Walt Disney has made a fine album of his own music. The best numbers are "It's A Small World" and "The Main Attraction".

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REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

JAZZ BOOK CLUB

Selections: Ray Harris and the Hon. Gerald Llewellyn

For the keen, knowledgeable, critical, 'hip minority JAZZ BOOK CLUB exists, its bargain-priced publications are about the sometimes remarkable structure of the music, the lives of its musicians and the place of jazz in contemporary life.

Anyone who cares for jazz wants to learn more about it or wants to appreciate its sources and its achievements, should join this club. Here is the current programme:

THE REAL JAZZ

by Hughan Pannasi

Jazz from the viewpoint of famous participants, most of whom the author knows well. A delightful and informative read.

Detroit News

BEAR ME TALKIN' TO YA

by Nat Shafir and Nat Hentoff

The Story of Jazz by the Men Who Made It

The most fascinating book on jazz that I have ever read.

Steve Race in the Melody Maker

A truly magnificent jazz document — as well as a fascinating reading.

The Record Change

Modern Jazz

CONVERSATION WITH THE BARTENDER

by Paul Oliver

A unique and for all the shops, content and technical poet, power of the real thing. The great value of the book lies in the fact that it presents — the actual speech of the Negro blues-makers.

Sunday Telegraph

FOURTEEN MILES ON A CLEAR NIGHT

by Peter Coward and Peter Clayton

The well-known authors have never got beyond the heresy that jazz is to be enjoyed. In this series of unorthodox pieces they analyse some forty of its most interesting recordings and report some most unitary considerations. When words fail they are not above expressing their own historical drawings.

The result is perhaps the most unskilled book written about jazz.

Peter Owen 3s 6d

AIN'T MISBEHAVIN'

The Story of Fats Waller by Ed._KHRY

From the age of six Fats Waller's genius blossomed through the piano and, later on, the organ. At twenty-five he was becoming world known through his marvellous recordings as the greatest jazz entertainer and just about the best blues musician. He was also a famous and gifted composer. This is his story.

Peter Davies 3s 6d

JAZZ Records

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(Keep left)

JAMES MOODY

My Jazz Hero

(REVIEWED BY BOB DAWBARN)

Hall is less of an intuitive musician than Ornette and he is not in a supreme form in the demands of his own style. But there is an exhilarating vivacity about the boy's playing. The things that are there are of interest and there is much that is exceptionally fine. However, with Ellington at his best, the right harmony, the right personnel, the right treatment of the material and the right tempo all contribute to this production of Duke Ellington.

FROM THE CURRENT ISSUE

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ELODIE: the II he has done it is a good job, and played by an able saxophonist, who has made a strong personal impression. The band is very tight, being a well balanced number. Brown and Nance

Two sides of Hodge's "Rschließen" and for which he set a high mark. No mean feat, for to get together a super-ordi-

lyed and now the music is so fine

in it by the thought of the drummer. The rhythm of the drum is good enough to draw the audience to the music.歌手成功, perhaps because

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REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

FA TONE: the II he has done it is a good job, and played by an able saxophonist, who has made a strong personal impression. The band is very tight, being a well balanced number. Brown and Nance

Two sides of Hodge's "Rschließen" and for which he set a high mark. No mean feat, for to get together a super-ordi-
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**THURSDAY**
- **ACCOLADES** - **OLDIE PALS**
  - **PETE SELLERS**
  - **CLIFF AUNGER**
  - **DAVE & ROB LIPSON**
- **AESOP'S CARNABY**
  - **LESLIE BARRY BEATIE**
  - **RICKY TICK**

**SUNDAY**
- **ROARING 20's CLUB**
  - **JOEY MURPHY**
  - **JOEY BECK**
  - **MICHAEL HARTIN**

**FRIDAY**
- **GOODY GOODIES**
  - **ROY HARPER**
  - **CLIFF AUNGER**
  - **ROY HARPERS THREE**

**SATURDAY**
- **AT THE MARQUEE**
  - **MARTIN WINSOR**
  - **RED SULLIVAN**
  - **MARTIN WINSOR AND RED SULLIVAN**

**WEDNESDAY**
- **TOFT'S**
  - **FOLKSTONE FESTIVAL**
  - **FOLKSTONE FESTIVAL**
  - **WINDY CITY**

**NEW ALL-STAR BAND**
- **THE NEW ALL-STAR BAND**
  - **NADINE PERRY**
  - **BOB ROBERTS**

**SUNDAY**
- **MUSICA HABANA**
  - **AT THE CARNABY**
  - **JOHN BALDWIN**

**TELEVISION**
- **SATURDAY**
  - **AT THE MARQUEE**
  - **STEVE BENBOW**
  - **STEVE BENBOW**

**ENTERTAINMENT**
- **SUNDAY**
  - **AT THE MARQUEE**
  - **STEVE BENBOW**

**FOLK MUSIC CENTRE**
- **AT THE MARQUEE**
  - **JOHN BALDWIN**
  - **STEVE BENBOW**

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- **SUNDAY, MARCH 26TH**
  - **THE NEW ALL-STAR BAND**
  - **THE NEW ALL-STAR BAND**

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  - **ALL DAY RAVE**

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RAIDS CANNOT HELP THE DRUG PROBLEM

I was at a Nottingham club recently where the Beatles band was being rehearsed. The police had gone to see the Drifters group at midnight and the raid was at 1.45 a.m. 

The police were searched and had their names and addresses taken. We were released at 4 a.m. We did not get our entrance fee back and we didn’t get the group.

There is a serious drug problem, but today’s idea that this will only create bad feeling between police and groups is ridiculous. 

Mr. Welch’s habit of hoarding smugglers tends to create many rational cranks. Mr. Welch might try putting his range in an aluminium suit.

RUMOURS are circulating, usually stemming from jazz fans, that only snotty, intellectual groups are buying psychedelic sounds. These fans have no interest in avant garde jazz. Other groups have an interest in pop psychology. Each band has a category of music: Paul McCartney: Paul; Mick Jagger: Kinks; Pete Townshend: Santana; Roger Daltrey: Elton John.

How immature and narrow-minded can anyone get? I’m talking about people who say that the Smokey album of only ‘drug’ songs cannot be bought because of any restraints on teenagers taking drugs.

For Heaven’s sake! Fans are sensible enough to know that these songs are not primarily for them, and they aren’t bought because of any restraint imposed on teenagers. If it were, none of us would be so rude!

By thunder, Dunlop is right: teenagers are also capable of purchase. 

John Collier thinks that RUMOURS are taking a cracker of a group away from his Wham! concert. 

I think the name is a stinker, and the polite way to call it is ‘SMOKEY.’

I CANNOT agree with the article (In My Book a Rocker Has Manners, Charis) that says that rockers are bad. After all, it is just the opposite who are bad. 

I despise the Beatles and Stones, and I don’t see them as being any better than their equivalents. They live in the British Isles. They are as British as—MRS. J. SCOTT, London E10.

I CANNOT agree with the article, ‘What Is A Rocker’ by filling in this coupon and handing it to your newsagent.

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