

Melody Maker

May 15, 1965

9d. weekly



Record sales are spreading round much more to take in the little companies.



Things are getting more like America here, more LPs are being sold.



In America you can buy one of our albums for under a guinea.



I don't think there are enough good artists around to create a folk boom.



Everyone gets sidetracked into chasing loot instead of making music.



In the next few months I think we shall have a little bit of everything.



There is always a bit of a lay-off in the summer and I can't see any recession.



There were too many tours recently with too many rubbishy names on them.



I just don't understand it and I know nothing about it.



It's very hard to find the right record now, to discover what they want.



If record sales are down, it's up to us DJs to put them up again.



So many people think everything revolves around gramophone records—not true.



The business is going through rather a flat spot—or it's going to.




The clear challenge to the industry is to produce more good records.

SPECIAL PROBE ISSUE



THE TRUTH ABOUT THE SCENE TODAY

THE PAPER THAT CARES FINDS OUT THE FACTS

**SPECIAL
PROBE
ISSUE** 
THE TRUTH ABOUT
THE SCENE TODAY

showbiz

There's a wind of change a-blowin' in the pop world

*** WHAT IS** the state of the British showbusiness scene in May 1965? The stars, deejays, promoters, managers and publicists give their personal opinions on what's happening.

RINGO STARR: I think it's getting like the American scene—more and more changes at the top of the chart. I can't see how that makes a dull scene. It's more fun, I think, when you get more than one big star. I don't think record sales are so much dropping as spreading round much more to take in the little companies. Is that a good thing? Well, it's good for the little companies.

CILLA BLACK: My new record isn't selling like the others did but I haven't any fewer offers of work. Everybody seems ready to blame Caroline and London but I think they help to sell records. Things are getting much more like America here and apparently more LPs are being sold. The tours are on the wane and audiences want something more than just groups and girl singers thrown on like cattle. They want an act. Before the Beatles, record sales were about the same as they are now—it is really a question of getting back to normal.

ATHOL GUY, the Seekers: I think there is a definite change in the air, but it's very hard to put your finger on it. Casting my mind back to when we first arrived, there was a lot of heavy-handed, beauty stuff. At the moment there is, as they say in the MM's "Last Word", room for everybody. The business doesn't seem to know which direction to take. I don't think there are enough good artists around to create a folk boom. In fact, there is no significant trend—it's just as it was before the Beatles came along.

DON WARDELL, deejay: This is undoubtedly a slack period, but the last few months have sorted out the men from the boys. It's no good panicking, you can't twist the public's arm. At the moment everybody is offering the same old thing rehashed. Something new will be coming, but you can't force it.

GRAHAM NASH, the Hollies: The sales of singles have gone down tremendously. When we got to number two with "Just One Look", we sold 500,000 copies. I heard of another group which recently reached number one with a sale of 200,000. I think the American influence of LPs selling more seems to be happening here. On one-nighters, the audiences are listening more and not screaming so much. The kids now want to be entertained.

DAVE CLARK: I feel the cost of LPs in Britain is too high. In America you can buy one of our albums for under a guinea—the same record here would be over 35s. The price of LPs should be reduced to rectify the loss on singles. The record business should realise this is an essential part of a new trend in the market.

LES PERRIN, publicist: People who talk about falling record business are not taking into account the rise in LP sales. We are in a transition period where LPs are becoming more important. I believe in the saying that what Manchester thinks today, London does tomorrow. I think the northern club atmosphere will spread south. And when the clubs come, it will give an opportunity for people to learn the business properly.

BILLY J. KRAMER: The record companies seem to be blaming the pop pirates for a drop in sales, but some companies, like Pye, have had more hits since these radio stations started. There is always a bit of a lay-off in the summer and I can't see any real recession. This country is at the stage where America was at one time. A number one in the States used to sell five million. Today a disc that sells 500,000 in the States is very big indeed.

HUMPHREY LYTTLETON: I think these record slumps as they call them—although you never see starving record company chiefs—are the best thing that can happen, in the same way that the ending of the trad boom improved the jazz situation beyond all recognition. This is because booms mean phoney pressures. Everyone gets sidetracked into chasing the loot instead of just making music and keeping the standard up. Mind you, this is only a temporary lull.

BARRON ANTONY, Barron Knights: The business is going through rather a flat spot, or it's going to. Every so often people wonder what is coming next—they said it before Bill Haley. Something new always does come up.

JOHNNY HOWARD: Things are probably getting harder for the record companies because too many recording managers have one-track minds. They get these pre-conceived ideas of what the public wants and then stick their heads in the sand as far as the rest of the business is concerned. Some of the record companies have virtually killed off a whole section of the record-buying public. Business in the ballrooms is as good as ever. So many people think everything revolves round gramophone records and it just isn't true.

CLIFF BENNETT: It's become very hard to find the right record now—very difficult to discover what people actually want. Maybe the generation that bought records has got older and wiser—or it could be Radio Caroline and Radio London hitting sales.

KEN PITT, manager of Manfred Mann: I am certain the single record will eventually disappear completely—in its present form anyway. The signs are there. Bob Dylan is an example of a man built up here on albums alone.

JANIE MARDEN: I hope times are a-changing. I have two cousins of 14 and 12½ who used to buy a lot of records but don't any more. When I asked why, they said it was (a) because all the records now sound the same, and (b) they have Radio Caroline, Radio London and tape recorders. On our TV series Ronnie Carroll and I now hear from 16- and 17-year-olds. That was unheard of on the last series.

JIM GODBOLT, pop and jazz agent: If the record companies issue 500 records each quarter then they mustn't be surprised if the market is flooded. They have themselves to blame for trying to overload the market.

PERRY FORD, the Ivy League: Any old group can't get into the charts now, because the whole pop business has never been better musically.

JACKIE TRENT: On commercial radio stations, you hear so many records now. Before, we only had the BBC and Radio Luxembourg. Now we are being literally brainwashed. It could do harm. In the next few months I think we shall have a little bit of everything, including jazz. Keep your fingers crossed!

PETER QUAIFE, Kinks: I don't think the beat boom is dying. But I don't believe so many of the smaller groups will spring up to fame. "Eventually the effect of all these groups could kill the business. But it's definitely not dead yet."

JIMMY SAVILE: If record sales are down that's just too bad. It's up to us DJs to put them up again. If there's a slump in the business, there isn't one in mine. I've just had a rise.

SANDIE SHAW: Kids will always want pop. I hope so! There were too many tours recently with too many rubbishy acts. So-called showmen tried to cash in on the kids. So it didn't last as long as they thought.



RINGO

It's more fun when you get more than one big star . . . it's good for little companies.



JACKIE TRENT

On commercial radio stations, you hear so many records now . . . we're being brainwashed.



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SPECIAL PROBE ISSUE
 THE TRUTH ABOUT THE SCENE TODAY
 radio/TV

Pop pirates: are they a blessing in disguise?

ANY falling off in pop business would be reflected by the radio and TV companies—and many disc men have accused Radio London and Radio Caroline of having an adverse effect on sales.

This is what the radio and TV men have to say.

Geoffrey Everitt, Radio Luxembourg: "When Bill Townsley talks of a drop in record sales he is, presumably, speaking on behalf of Decca, because some companies—Pye for instance—say their sales are up.

"My impression is of a considerable increase in the sales of LPs and a fall in some singles. It would be unfair to consider this as a recession. The business is still at a tremendous level and still very healthy. You have to remember that they have sold 200,000 more albums—and the vast majority of those are pop albums.

"The industry may not be quite

as buoyant as last year, but remember that ten years ago a number one hit sold only about 100,000 records. The record industry is still growing and I am very optimistic."

Roban O'Rahilly, Radio Caroline: "In this business, if wives go sick the husbands probably blame Radio Caroline. But now you have smaller companies with records in the Top 20. Even some record shops were afraid of offending the giants a year ago.

Sales of records are still far greater than they were before the

Beatles came up. And the sales of LPs and EPs have increased.

Radio had become unhip in Britain and we have brought the limelight back to steam radio. We have created a greater awareness of popular music

Joyce Rowe, BBC Sound Press Officer: "We are not planning any changes. We recently started our new pattern of broadcasting and there is no question of taking anything off.

Elkan Allan, Rediffusion-TV: "We don't have any plans to alter

the amount of pop music on Rediffusion—we think we have the right balance.

"I think people will continue to buy good records. But now that they have the opportunity to hear records all the time on radio and TV, they are less likely to buy second-rate records.

"The clear challenge to the industry is to produce more good records. And if they cut down production a bit they will find the books balance more profitably."

Mike Stone, Radio London: "I

don't see any falling off in business, and certainly Pye and the independent producers are doing better. The small producer is getting a chance, which he didn't have when there was only one commercial station. We have helped the record industry considerably.

"Anyone who blames us for falling singles sales just hasn't listened to us—we play a great many selections from albums, and the sales of LPs has gone up."

fans

IAN BAMBER (18) office worker, Manchester: I am buying fewer records at the moment, because I am saving for my holidays. Too many records today appeal only to teenagers—there aren't as many to interest older age groups.

Jean Cameron (19), office worker, Manchester: "I buy my normal ration of records—when I have the money. Even if I had more money, I wouldn't buy records by a lot of newer groups—I still prefer the Hollies, Stones, Searchers.

Alex Torkington (16), office worker, Middleton, Lancashire:—The pop scene today is better than ever. Records? I don't buy any at all. I have a tape recorder and tape those I like from the radio.

Paul Ellis (16) messenger, Bradford, Yorkshire: Today's pop scene? Great—and it's going to be bigger. I am buying more records because there is a greater variety—R & B and folk as well as beat.

Tony Bakes (19) Record store manager, Bradford: The present scene is shocking—I give it three to six months if it continues as at present. The number of records being sold is de-

'I'm not missing anybody—I'm looking for somebody'

creasing. So is the quality of recording artists. We must get back to the quality days of beat—such as the Shadows. Sales of singles are down something like 45 per cent compared with this time last year. Teenagers are using tape recorders.

John Eccles (16) messenger, Ashton-under-Lyne: I think today's scene is great—I like the "live" TV shows, makes one feel that it is all happening. I am buying fewer records because there are too many by girls singing ballads. In any case one hears records so often on radio and TV that there is no point in buying them.

Jean Wood (17) typist, Mottram, Cheshire: I am very happy with what I see and hear these days: I buy very few records. If I hear anything on the radio or TV I tape it! The scene today covers most tastes.

Pauline Sale (17) photographers assistant, Birmingham 10: The scene is better than ever because of the influence of folk. I buy fewer

singles and more LPs. The artists I like are available on LPs—Bob Dylan, Joan Baez and Elvis.

Pamela Barlow (19) secretary, Birmingham: The pop scene today is entertaining. I buy fewer records because I don't think there are enough good ones coming out—records to which you can dance and listen at the same time.

George Foster (19) composer, Edinburgh: Today's scene has improved because I happen to like folk singing. I now have a choice. I buy more records because more folk is being released. I'm concentrating on Dylan, Donovan and Roy Orbison.

Alex Williamson (17) vanman, Edinburgh: There is too much folk singing today and I'm fed up with hearing the same British groups. It's time we were getting some new artists—and more Americans. I'm buying fewer records because I can hear what I want on the pirate stations and Luxembourg. I'm certainly not missing anybody—I'm looking for somebody.

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YOUR SHOWBIZ WEEK

THURSDAY

DONOVAN, Wayne Fontana and the Mindbenders, Unit Four Plus 2 and the New Faces star at Glasgow Odeon.

American blues star John Lee Hooker guests at London's Kloooks Kleek, West Hampstead.

FRIDAY

AMERICAN trombone star Vic Dickenson and Terry Lightfoot's Jazzmen visit Studio 4, Norwich.

"Ready, Steady Goes Live" (ITV, 6.8 pm) with the Dave Clark Five, Sandie Shaw, Hollies, Kinks and Spencer Davis Group.

Mel Torme stars in his own show (BBC-TV, 8.25 pm) and introduces Marian Montgomery and Roy Castle among the guests.

SATURDAY

THE Everly Brothers, Dave Clark Five, George Fame and the Blue Flames, Mark Wynter, Twinkle, Danny Williams and Rey Anton and

the Peppermint Men all present their latest disc in "Thank Your Lucky Stars" (ITV, 5.50 pm).

Manfred Mann, Everly Brothers, Danny Williams, Heinz and the Wild Boys, Dodie West and the In Crowd visit "Saturday Club" (BBC Light, 10 am).

"Saturday Swings (BBC Light, 2 pm) presents the Searchers, the Seekers, Jackie Trent and Kenny Miller.

Sandie Shaw, the Moody Blues and the Ladybirds are the star guests in "Top Gear" (BBC Light, 4 pm).

Russ Conway, Les Reed, Tsai Chin and Suzy Kendall make up the panel for "Juke Box Jury" (BBC-TV 5.15 pm).

Top trumpeters Kenny Baker, Stan Roderick, Eddie Blair and Greg Bowen are special guests in the "Roy Castle Show" (BBC-TV, 7.45 pm).

SUNDAY

THE BACHELORS and the Rockin' Berries star in "Sunday Night At The London Palladium" (ITV, 9 pm).

American blues and folk stars Champion Jack Dupree and John Hammond top the bill at Newcastle City Hall.

The Who, Marianne Faithfull, the Mojos, Michael Chaplin, Gary and Jean Moraine and Kelvin James are billed for "Ready, Steady, Radio" (Luxembourg, 9.30 pm).

MONDAY

SINGER-COMPOSER Oscar Brown opens a season at London's Cool Elephant.

TUESDAY

BEN WEBSTER is the current American star at London's Ronnie Scott Club.

WEDNESDAY

THE Dutch Swing College Band opens a new British tour at London's Marquee Club.

New Orleans clarinetist George Lewis guests with Acker Bilk's band on "Jazz 625" (BBC-2, 10.30 pm).

'Because things go off for a month, why cry doom?'

THE Board of Trade's latest figures show that record sales are down. There were total sales of £1,514,000 worth of records in February, 1965, compared with £1,554,000 in 1964.

Single record sales dropped more than albums.

In the bustling and increasingly competitive record business, opinions are different on the question of WHY single sales are down. The majority view is that there IS a gap to be filled in music trends.

But while some admit a decline, most people in the record industry are optimistic about the future.

Some attack pirate radio ships for over-exposing singles, arguing that fans hear their favourites so many times that they've no need to buy the discs. The defenders say: "Who ever heard of advertising and plugging hitting sales?"

Pye Records boss Louis Benjamin strongly denies that any sales dip has affected his firm. "For the first three months of 1965 our single sales have increased by 57.2 per cent, and our LPs increased by 17.8 per cent compared with the previous year," he declares.

"Individual companies need not necessarily follow an industrial trend. We may be down for the next three months, but for the past three months we've been UP."

"Why? This I can't say — obviously it must be a question of a better article."

"Everyone seems to forget that quality of product must have some reflection on sales."

Leslie Gould, Phillips Records managing director: "How can anyone say the pirates are to blame when there has been no scientific survey? It is up



Rolling Stone Mick Jagger and America's Jack Jones and Jim Reeves have had enormous success, says Decca director Bill Townsley — despite the latest Board of Trade figures showing that sales are down

to a market research firm to come up with the result and the reason before the pirates can be blamed.

"Our sales this year have been three per cent higher than last year."

"We are so optimistic about the future of the record industry that we are expanding our present factory. Look at how many teenagers there will be in five years' time. There'll be years' time. There'll be thousands upon thousands of new record buyers."

"Because things go off for a month or two, why cry doom? It's so silly."

Bill Townsley, director of Decca: "We are against the Board of Trade figures — our figures are up, whereas the government figures show record sales as down."

"This month, sales have undoubtedly slackened off. But let's get this much straight: I never said record sales had been knocked out by the pirate radios. But over-exposure of

records can kill sales. People hear a record so much, in certain cases, that they don't need to buy it. I know this because dealers say: 'They can hear that all day long on Caroline.'

"We are between trends. Pop music moves in trends — Charleston, Black Bottom, skiffle, beat, folk, country-and-western. It's like fashions — we have ups and downs."

"Good records sell. We've produced very good material by people like Tom Jones and Jack Jones, and LP sales have increased. The last Rolling Stones LP has so far sold 400,000. That is excellent. Then throughout the beat boom, Jim Reeves did remarkably well, as everybody knows."

"It's no use getting worked up about it — pop music, like so many things, depends on the public's mood at the time. All we record companies can do is produce our best."

Geoffrey Bridge, deputy managing director of EMI Records: "Pirate radio stations could be a potential danger. It's very difficult to establish if they have damaged single sales, but it's possible."

"Uncontrolled air play is a threat to record sales. If someone puts a single out say 50 times a day over the airwaves, there can be no point in anyone buying it."

With LP sales increasing, did he foresee a situation similar to that in America, where hit singles are used as "trailers" to albums?

"The basic difference between the two countries is that Britain has resale price maintenance, while the US doesn't. Over there, you can sell things at whatever price you like."

"So it's an impossible question to answer. The record industry has filed its application to be exempt from the new RPM act."

"Of course, I am tremendously optimistic about our future. We think we have marvellous times ahead, and we're doing great things for Wilson and Callaghan."

What do the independent record men think?

Chris Peers, boss of Brit Records strongly opposes the "blame the pirates" theory.

"Until a new trend hits this country or America, the single market will continue to decline."

"With the advent of the pirate radio stations, new talent has had a chance to be exposed as never before. In this way they are doing a great service to British pop."

"And the current boom in the sale of British records in America has certainly not been hindered by over-exposure on the many commercial radio stations there."

Independent record producer Denis Preston: "Pirates to blame? I don't agree."

"I've never heard of an industry in which advertising was detrimental to sales."

"If the industry as a whole turned its eyes away from the teenage market and concentrated on the standard album market, with a sense of economic reality — product right, price right — we could enter a boom period for LPs which would help compensate the fall-off in teenage sales."

"Overall, I think the scene is much healthier than a year ago."

Guy Stevens, head of the R&B-slanted Sue label: "People talk about a depression, but our own records are doing better and better. The way Tamla Motown came in was remarkable — used to be 'Who's Mary Wells?' — but then it broke big."

"What has brought me right down is the fact that people are not open-minded about small company material like ours. We've never had a record on 'Lucky Stars' or 'Juke Box Jury' and only a few hip producers like Vicki Wickham, Bernie Andrews and Tony Hall have got through to our staff."

"We get absolutely no plugs from major programmes. I resent the fact that they will not take small independent companies seriously."

SPECIAL PROBE ISSUE

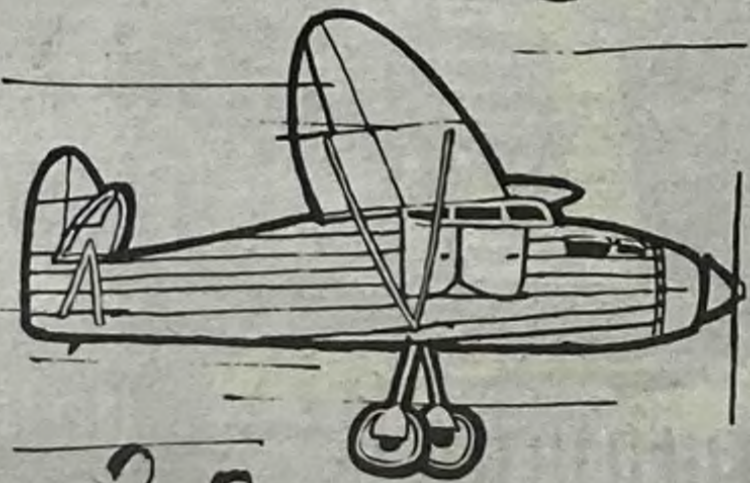
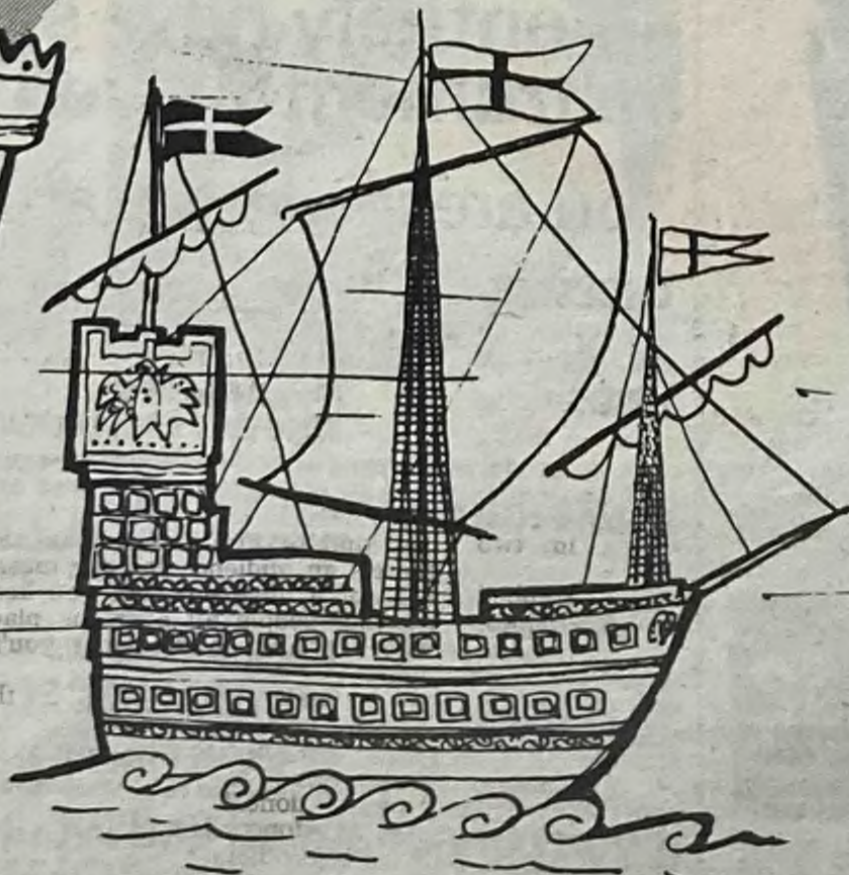
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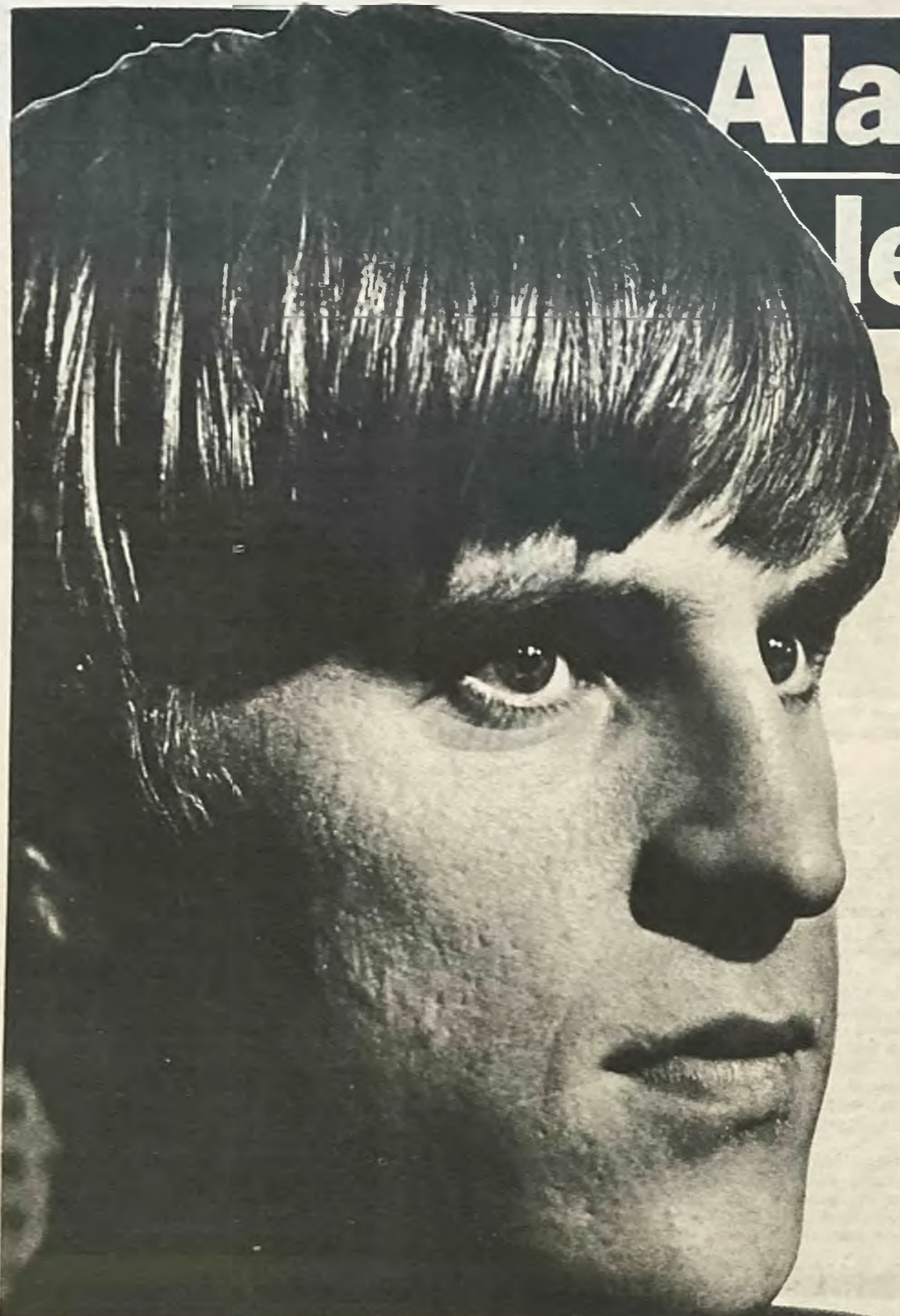
BILLY J. KRAMER en route for the top via

TRAINS and BOATS and PLANES



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Alan Price—why I left the Animals



ALAN PRICE is out of the Animals. He started the group five years ago in the jazz clubs of Newcastle. And he started with them in enormous international successes.

"I can't stand the pressure of the pop world any longer," he said this week. "I've been to see a doctor and I was told the usual thing — mental breakdown and nervous exhaustion unless I gave up the pace."

"I know I owe a lot to the other four boys. But in the long run, surely I owe more to myself . . ."

Price, one of the most intelligent men on the pop scene, and a close friend of Beatle John Lennon, spoke of his decision to leave the Animals.

Last week, rumours were sweeping show business that Alan had finally left the Animals.

They ended this week when the group's manager Mike Jeffries announced: "Alan is no longer with the Animals. He failed to turn up to a concert a fortnight ago in Basingstoke; he failed to turn up at London Airport the next morning to go on a Swedish tour."

Mike Gallagher, 18-year-old Newcastle pianist is deputising with the Animals until a permanent replacement is fixed.

Guitarist Chas Chandler said: "I just can't understand all the business about Alan — it's such a confu-

'Let's get this clear—there's no bad feeling'

sion. The day we were due to fly out to Sweden he got out of bed that morning and left without saying goodbye."

Alan shared a flat with Chas and Mike Jeffries. But this week he was back in Newcastle.

"The thought of all the flying finally did it," he said. "I don't just hate flying — I'm scared of it. It terrifies me to go up, and I just couldn't face going to Sweden."

"But let's start from that Tuesday. I went to Basingstoke and got there at 9.45 pm. The group was on stage. I'll agree I was very late but I had no intention of not turning up for the gig."

"Tappy and Alex, the road managers, brought me back to the flat, and when we

got back I went to see Mike. I said I was through, and I couldn't face it any longer. He must have thought I was joking or something because he didn't take any notice."

"Next morning I went in and repeated it, and I got the train back up here to Newcastle. That Wednesday was a blur. I must have slept for 36 solid hours. I then went to the doctor, and she probably realised I would have snapped altogether if I hadn't done what I had done."

"Let's get this clear, as well — there was no bad feeling between me and the others. I won't avoid meeting them, either. It's just unfortunate, that's all. I couldn't go through with the grind again."

"Of course I'm sad about

it. But there's no other way. I owe responsibilities to the others, yes, but it's now got to the point where my health must come first. I'm sorry, but it can't suffer any more. And I couldn't face those flights to Japan and the States.

"I'm no coward, but I just hate flying."

"My plans? I just don't know. I don't know anything except that for the moment I'm having a rest. I just don't know if I'm staying in music, even. I want time to think."

"I must finish with the Animals by saying that there's been no friction. None at all."

Chas Chandler said: "There were no arguments. It's all confusion still as far as I'm concerned."

"If Alan's done this through illness, then we'll all be sorry. There's not been a big row in the group for at least six months." — RAY COLEMAN.

VERY WEIRD AND WONDERFUL THAT'S THE WHO'S LATEST

IT'S been recorded. One of the most controversial records of 1965. Either a giant hit or a terrible flop. The group is the Who. Their record, which follows "I Can't Explain", is called "Anyway, Anyhow, Anywhere", out on May 21.

Anybody who has seen the Who will appreciate this disc.

Solo guitar begins, in almost flamenco style. A stop, then vocalist Roger Daltrey

driving drumming of Keith Moon and the soaring bass guitar of John Entwistle.

Funky piano leads into a most original, unusual and surprising middle eight.

Newcomers to the 'mod' style of the Who might well be put off by weird sounds — namely feedback and the wild friction of a microphone against a cymbal. They are sounds of the Who, NOT studio engineering. —NICK JONES.

Mr. Werner Niehues is a teacher at the famous State Accordion Teachers' College at Trossingen for Electronic Instruments. He is a most versatile performer and has many successful Concerts, Radio and Television performances throughout Europe to his credit.



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operation. It is fully polyphonic and the 13 switches cover a wide range of effects; woodwind, brass, strings, with percussion and vibrato modulation. The ELECTRAVOX should be used in conjunction with a good quality amplifier of at least 25 watts. The Hohner ORGAPHONE 40 Amplifier (40 watts output) is particularly recommended. The ELECTRAVOX is the ideal instrument for doubling-up in bands and combos, and for the solo player, professional and amateur, and is offered at the amazing price of only 340 gns.

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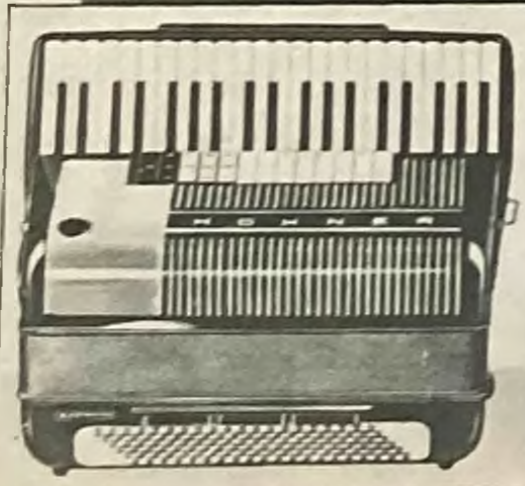
- LEICESTER** May 22nd, 1965
ACCORDION DAY — EDWARD WOOD HALL, LONDON ROAD
- LEEDS** May 24th, 1965
KINGSWAY RESTAURANT, KING EDWARD STREET. At 7.30 p.m.
(For further information enquire at R. S. Kitchen Ltd., 27-29 and 31 Queen Victoria Street, Leeds 1.)
- BIRMINGHAM** May 25th, 1965
DIGBETH CIVIC HALL, BIRMINGHAM 5. At 7.30 p.m.
(For further information enquire at Yardley Ltd., 89 Snow Hill, Birmingham 4.)
- GLASGOW** May 26th, 1965
CENTRAL HALLS, 25 BATH STREET. From 7.30 p.m. to 10 p.m.
(For further information enquire at McCormack's (Music) Ltd., 33 Bath Street, Glasgow C.2.)
- LONDON** May 27th, 1965
GRAFTON ROOMS, RUSSELL HOTEL, RUSSELL SQUARE, W.C.1. 5 p.m. to 6.30 p.m.
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Britain will invade the world markets

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THE TRUTH ABOUT THE SCENE TODAY
instruments

ARE Britain's musical instrument makers happy? The answer is a resounding YES! The men who make the tools of the trade — guitars, drums, saxophones and amplifiers — are looking to a bright, busy future. Everyone agrees the incredible 1964 boom has reached and passed its peak. But now it is full steam ahead for a steadier home market and rapid expansion abroad. America, South Africa, Scandinavia, Australia — that's where the new booms are growing, following the trans-world triumph of British pop music. Here top manufacturers, wholesalers and retailers talk about trends:

DENNIS GILLARD, the sales director of Boosey & Hawkes Ltd., and President of the Association of Musical Instrument Industries: The organ will increase in popularity — people like listening to it at home. In America sales have increased right through the beat craze.

About guitars — the turnover may be just as great. In many cases I think it is. But a dealer may find he has got to sell four or five cheaper models instead of one expensive model. The figures are probably the same but he has to work a lot harder to get them.

Dealers can't get enough plectrum guitars. And there aren't enough



teachers to teach plectrum style. One teacher I know in Leeds has 375 pupils a week.

The demand for acoustic guitars — including 12-string models — is so great they are in short supply.

I'm certainly not pessimistic.

PHIL COWAN, the Managing Director, Henri Selmer & Co. Ltd. — Acoustic electric guitars and round hole guitars are now being bought in large numbers. They are taking over from solids.

The sale of organs has gone up tremendously. I should think that if you went round the factories of the world — especially in America and Italy — you would find that nearly 1,000 organs a day are being made. People making this vast amount of organs know what they are doing — they carry out market research surveys.

Sales of clarinets and brass instruments have been on the increase for

some time. Worried about the future? Not a bit of it.

FRED DELLA PORTA, Premier Drum Company: Our company has a world-wide trade. We have not been affected at all. In January and February volume of trade abroad went up considerably. In March, our home trade was extremely buoyant. After the reduction it has righted itself and is back to normal.

The American market is the most interesting. Last year sales to the States were up 70 per cent on 1963. This year they are going up at an even faster rate.

The composition of bands will alter. They won't be just three guitars and a set of drums. Vibes may come in and Latin American instruments will be used to make more interest.

BILL WOOLF, Rose Morris Ltd.: There has definitely been a falling off. Late last year supplies of instruments

were caught up by the demand. You could call it a dose of indigestion. But I foresee that this trade will return.

There has been a swing to folk music and the demand for 12-string guitars is very healthy.

There has been a shortage of drums in the States which has been a god-send to us.

I can't see another instrument taking the guitar's place. You just plug it in and you are in business!

LES MILLER, sales director, John Dallas & Sons Ltd.: Five months ago we were doing unbelievable business in guitars. It wasn't normal trading. It was a boom. Kids were buying guitars for about £7. Through all this, classical guitar sales were maintained.

There has been a change from solid to acoustic and semi-acoustic guitars. Folk models and 12-string — we can't

sell enough of them.

The beat boys are sorting themselves out. Sax sales are up.

Interest in music in the world is growing. The music trade must go from strength to strength.

RONNIE COOPER, R. S. Kitchen Ltd., Leeds: We are not selling so many instruments, but we are selling instruments in higher price brackets. There has been a levelling out and we are just under the peak of the boom.

REG CLARK, sales manager, Jennings Musical Industries: You have got to go ahead with new sounds like our guitar-organ and accordion guitar. We reached a peak and now it is down, it's still tremendous business.

We have had our boom, and now it's spreading from us to Scandinavia, Australia, South Africa, America and Europe.

At home, there is a tremendous demand for organs and more powerful amplifiers. We look to the future with enthusiasm.

ADRIAN BARRATT, Barratts, Manchester: We are still selling guitars and amplifiers, but this has just about reached saturation. Groups are adding front line instruments like tenor. Small organs and trumpets are also selling a lot.

There is neither a boom or a slump. 1964 was undeniably a boom year after a ten-year build up. This year's figures are not comparable with 1964 but they are still better than three years ago.

There has been a steady increase in the sales of instruments to schools.

REN GREVATT reports from New York

"NONE of us can believe what's happening to us here," Herman Noone said on the long distance phone from Bluefield, West Virginia.

The Hermits were taking a few hours rest in the mountain country of the coal mining belt, and catching their breath after what was doubtless the biggest single concert of their career the previous night in Philadelphia's Convention Hall.

"You wouldn't believe it," said Herman, "There were 15,000 people there in that huge place. Actually, every night has been bigger and better than the last. It's gone that way all along. We're not half as famous in England although we have had hit records there. But the biggest show we played was Wembley Stadium, nothing like this.

"Our first night doing a concert here in America, we almost didn't go on. We were just so nervous and scared by the crowds. The next night in Allentown was even worse. They stopped the show because there was a riot. We only sang two songs. I've never seen anything like this.

"They like us at home I guess, but we don't get screamed at with thousands of kids pulling at our hair. And every night we get hundreds of cakes and presents brought to us backstage. It's fabulous.

"Last night the Rolling Stones were with us in Philadelphia. They were better than I've ever seen them before, and I like them. But they don't seem to like me, you know? I don't know why but they don't.

"They never came over to me to say hello, that is none but Mick. You'd think when you're from 3,500 miles away and by a fluke we're all on the same show they might at least say hello. But they're still fabulous.

"We'll be here in America for quite a while, until the

HERMAN v STONES



● HERMAN . . . "they don't seem to like me."



● MICK JAGGER . . . said hello to Herman.

middle of June I think, but exciting as it is, I don't think I'd want to live here. Some fellows from England who don't have big records there, decide they'd like to live in America because they get big records over here but I still prefer my home.

"The one thing you have right now is perfect weather. It's so warm I can't believe it. I'd like to have my family just get a taste of this weather. It never gets this hot back home."

One of the wildest moments of Herman's tour came at the Philadelphia date at the massive Convention Hall where WIBG disc jockey, Hy Lit, promoter of the show, a long time back decided that the Clark package might not be enough to fill the house, considering the fact that Herman

at the time was hardly hot enough to be a major draw. Lit therefore also booked the Rolling Stones. He just didn't bother to straighten out in advance who would headline the show.

A long hassle developed and it was only broken up when opposing managers Harvey Lisberg and Andy Oldham agreed that Herman would top the Dick Clark portion of the show and the Stones would go on only after a 45 minute break, making it appear like a completely separate show.

It's all part of why Herman feels the Stones don't dig him. (and they don't they told me later in the week in a separate interview).

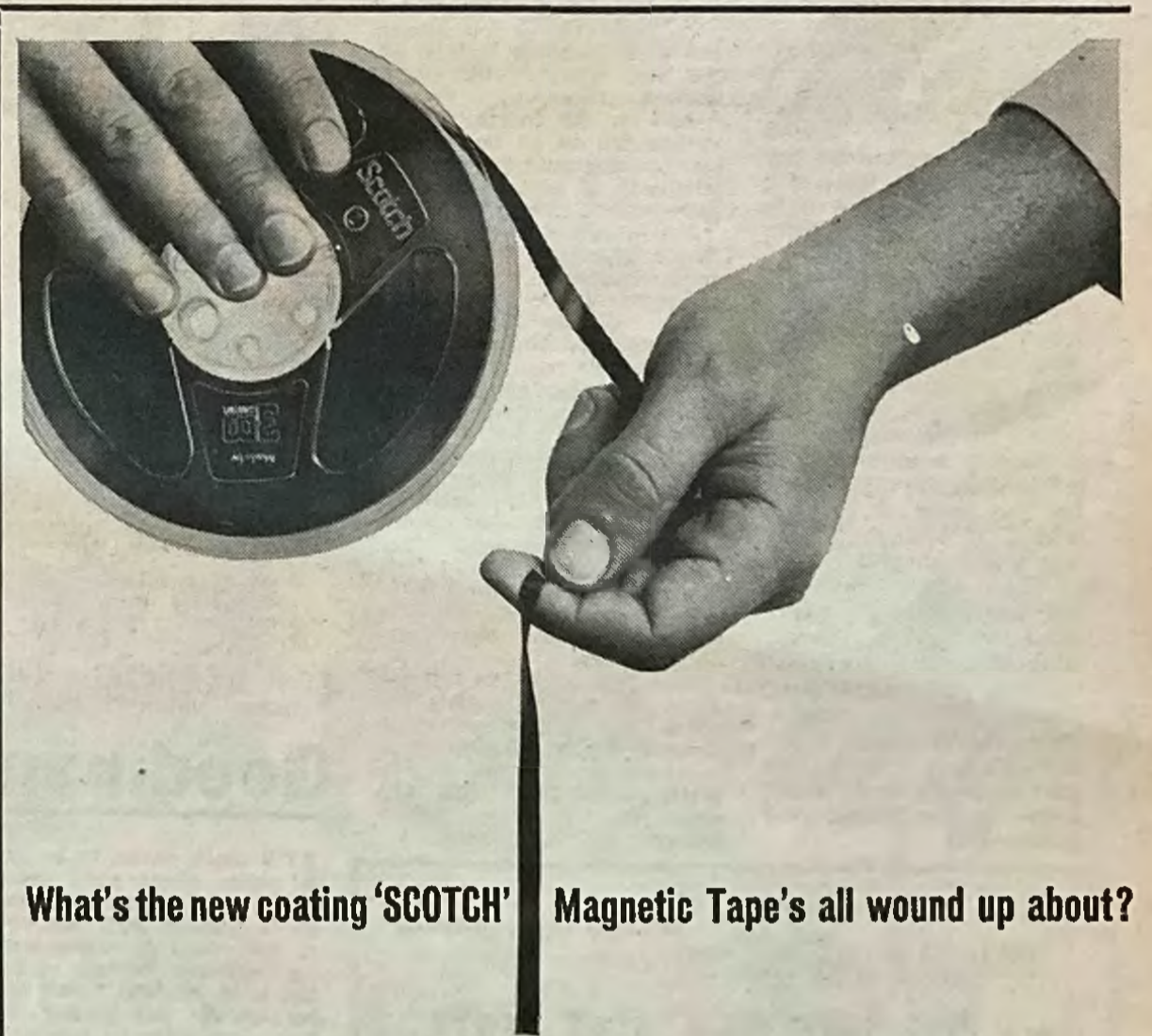
With Philly's midnight curfew on Saturday nights for

entertainment events, it looked like Herman and his boys were stalling and lengthening their show so that perhaps the Stones wouldn't be able to go on at all. This was done with much complaining by the Stones in the wings.

Herman apparently came off a winner because the crowd shouted itself limp for him and had little strength left for the Stones.

Commenting on the Herman outburst, Mick Jagger said in New York: "I wish people would stop asking us what we think of them. We don't think of them at all. We think their music is wet and watery and not significant."

● Micky Most flies back to the States in two weeks to cut the Hermits in their first American recording session.



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THE NEW JAZZ RECORDS

reviewed by Max Jones, Bob Dawbarn, Bob Houston



• ELVIN JONES

This is a drummer's delight

PHILLY JOE JONES. "Together!" Le Roi; Beau-ty; Brown Sugar. (Atlantic AT15021.) Philly Joe Jones, Elvin Jones (dr), Blue Mitchell (tp), Curtis Fuller (tmb), Hank Mobley (tr), Wynnton Kelly (pno), Paul Chambers (bass).

THIS is a real drummer's delight — but less rewarding for the average collector, despite contributions from the horns.

Philly Joe and Elvin are two of the most talented drummers in modern jazz and their soloing here would turn most of their fellow percussionists various shades of green with envy.

Throughout the ensembles and solos by the horns and piano, both drummers play, but alternating with fill-ins. The result is by no means the shambles it sounds on paper. Their solos, too, are shared with, for example on the introduction of "Beau-ty", Elvin playing three bars followed by one from Philly Joe.

The informative sleeve note gives who is playing when in the utmost detail, including who is most prominent of the drummers at which points in the ensembles. For those with stereo, Philly is heard on the right channel and Elvin on the left which makes identification much simpler.

Of the other featured players, Mobley plays good, attacking tenor; Blue Mitchell is his usual relaxed, soft-toned self; Curtis Fuller is reasonably effective; and Wynnton Kelly reminds one that he ought to do much better in the annual jazz polls.—B.D.

Bechet the master in full flight

OFTEN people want to know about the essence of jazz, the raw stuff, the real spirit, the quality which marks it off from imitations and dilutions.

Many records could be played to help answer the question, but few would serve the purpose better than this marvelous reissue compilation, "Bechet Of New Orleans".

It brings back sixteen remarkable performances featuring the late New Orleans clarinetist and soprano sax master.

To begin with, Bechet was a jazz giant—a man who, to quote George Hoefler's sleeve note, "came to life with a fearful intensity when he mounted a bandstand."

In the second place, these have been selected from the period 1932-41, when Bechet was surrounded by fine jazzmen and was himself playing consistently commanding stuff on clarinet as well as soprano.

In the third place, he is represented here working with other leaders on a few tracks, and with co-leader Ladnier on the two mighty 1932 Feetwarmers pieces.

And in the fourth, Bechet strikes fire on all but one or two tunes, and the group attributes of vintage jazz are splendidly present.

The Morton opener offers us Jelly's sensitive singing and good soprano, in the company of trumpeter De Paris, trombonist Claude Jones and clarinetist Al Nicholas; Tommy Ladnier's trumpet helps to sweep along "Maple Leaf" (magnificent soprano) and "Sweetie" (with Bechet blowing hard on clarinet).

Ladnier and Bechet, six years later, combine again on "Weary", with another powerful clarinet solo, and Mezz completing the front-line trio. Henry Levine's group is nothing to rave about, but the great man rises above his surroundings.

The final track has interest above its musical merits because on it Bechet plays clarinet, soprano, tenor, piano, bass and drums—and it jells pretty successfully. This was done in the days before modern tape techniques.

SIDNEY BECHET: "Bechet Of New Orleans." Jelly Roll Morton's New Orleans Jazzmen: I Thought I Heard Buddy Bolden Say. New Orleans Feetwarmers: Maple Leaf Rag; Sweetie Dear. Henry Levine's Barefooted Dixieland Philharmonic: Muskrat Ramble. Tommy Ladnier's band: Weary Blues. Sidney Bechet's New Orleans Feetwarmers: Egyptian Fantasy; 12th Street Rag; Shake It And Break It; Texas Moaner; Wild Man Blues; Save It Pretty Mama; Sleepy Time Down South; Ain't Gonna Give Nobody None of My Jelly Roll; Baby Won't You Please Come Home; Georgia Cabin. Sidney Bechet One-Man Band: The Sheik of Araby. (RCA Victor RD7696.)

All the rest are revived Feetwarmers from 40 and 41, and they present a kind of traditional New Orleans music which, because of the talent and individuality on parade, has lasted very well.

Henry Allen and Higgy take part in the tuneful "Egyptian"—one of those which shows Bechet's ability in ensemble—and De Paris and Sandy Williams are on "Shake It" and "Wild Man", the latter boasting more of Sidney's fervent and vibrant clarinet.

Most of the way, this record holds creative New Orleans jazz. I recommend it, and look forward to its companion, "Blues Of Bechet"—M.J.

DON BYAS



DON BYAS: "Don Byas On 52nd Street." Candy; How High The Moon; Don-by; Byas A Drink (all b); Free And Easy (a); September In The Rain; I Don't Know Why; London-Donnie; Old Folks; Cherokee (all c). (Real RM230.) Byas (tr) with (a)—Charlie Shavers (tp), Clyde Hart (pno), Slam Stewart (bass), Jack (The Bear) Parker (drs). New York 287/44. (b)—Bennie Harris (tp), Jimmy Jones (pno), John Levy (bass), Fred Radcliffe (drs). New York, Autumn, 45. (c)—Teddy Brannon (pno), Frank Skeete (bass), Radcliffe (drs). New York, 17/5/46.

It is good to see records arrive which fill gaps in

Goodman in Japan

IT'S much easier to be impolite about good musicians than to learn to play an instrument half as well as they do. I don't like feeling lukewarm towards music, but it is the best I can feel for a new BG album, the Benny Goodman quartet's "Made In Japan" (Capitol TZ282), recorded "live" in Tokyo on 25/2/64. But there isn't too much life in Goodman's clarinet playing, and pretty and precise though much of it is, the lack of

inspiration and jazz spirit quickly filled me with boredom. Good old good ones abound in a programme which includes "Melancholy Baby", "Memories Of You", "As Long As I Live", "Savoy", "Dinah" and "Good-Bye". Benny's up-to-date accompaniment is by Dick Shreve, drummer Collin Bailey and bassist Monty Budwig. Everything is in order, but I reckon you need to be a firm Goodman fan to enthuse over this.—M.J.

RADIO JAZZ

(Times: BST/CET)

FRIDAY

7.15 p.m. N 2: Jazz Memories with Kurt Weill. 9.30 J: Jazz. 10.35 Y: Jazz Gallery. 11.15 T: Charlie Barnet. 11.30 B: Artie Shaw, Miles Davis, Red Nichols. 11.30 A: Jazz Information. 12.0 T: Newport JF 1964 (Oscar Peterson).

SATURDAY

12.0 noon BBC T: Jazz Record Requests (Humph). 3.30 p.m. E: Casa Loma Ork. 8.35 N 2: Niels Husums Jazz Sextet. 9.45 V: Dick Haymes, Noel Kelehan Quartet. 10.35 Q: Chet Baker Band, Shorty Rogers. 10.40 N 1: Ken Mackintosh Ork. 11.3 A: Jazz A La Carte. 11.15 T: Nat King Cole. 11.30 A: American Folk/Blues. 12.0 T: Newport JF 1964 (Parker Tribute by Johnson, Roach, Stitt, McChee). 12.15 J: World of Jazz.

SUNDAY

5.30 p.m. G: Shirley Scott. 6.45 L: Norwegian Jazz. 11.0 E: Sweet and Swing. 12.15 E: Jazz.

MONDAY

9.30 p.m. L: Norway's Big Chief JB. 11.3 A: Faces of Jazz. 11.15 T: Nat King Cole. 11.15 BBC L: Tubby Hayes Big Band, Dick Morrissey Quartet. 12.0 T: Terry Gibbs.

TUESDAY

5.50 L: Ella Fitzgerald. 9.15 R: Modern Jazz. 10.15 N 2: Jazz Disc Chronicle. 10.30 G: Swing Reminiscences. 11.0 U: Jazz Goes Baroque. 11.5 O: Bud Freeman, Pee Wee Russell. 11.15 T: Nat King Cole. 12.0 T: Newport JF 1964.

WEDNESDAY

5.30 p.m. BBC T: Jazz Scene '65 (Charles Fox). 8.5 p.m. L: Big Band Beat. 8.30 N 2: Radio Jazz Group. 9.20 O: Jazz For Everyone. 11.3 A: Charlie Parker 1950-53. 11.15 T: Nat King Cole. 11.15 A: Jazz



Humour in jazz — that's Louis Jordan



JORDAN

LOUIS JORDAN: "Let The Good Times Roll." Let The Good Times Roll; Choo Choo Ch'Boogie; Saturday Night Fish Fry; Beans And Corn Bread; School Days; Buzz Me; Caldonia; Blue Light Boogie; Ain't Nobody Here But Us Chickens. (Ace of Hearts AH85.)

LOUIS JORDAN is one of the comedians of jazz. He is also — and was so particularly when these sides were recorded in the Forties — an excellent singer and fiery alto player.

Like other often-called clowns of jazz, Jordan made a number of pleasant, highly rhythmic records. He may have dealt in trivialities, but there is always room for humour, and at his best Louis Jordan turned out entertaining records which had drive and something of the vigour and directness of old jazz.

"Let The Good Times" shows off the band's crisp boogie-type beat and the leader's vocal prowess; "Choo Choo" is another bouncer with neat band work.

The long "Fish Fry" has some of Jordan's jumpiest singing and plenty of spry guitar and piano. Repetitive it certainly is, but when the men sing "It was rocking", the music does just that.

"Beware" is out-and-out comedy, a sort of cod sermon, and "Beans" is a gospel take-off. "Caldonia", made in January 45, was presumably the first of these versions.

This and "Buzz Me" (which features fair Jordan alto) have Leonard Graham (tp), Freddie Simon (tr), Al Morgan (bass), William Austin (pno) and Razz Mitchell (drs). Later 45 sessions have Aaron Izenhall (tp), Josh Jackson (tr), Bill Davis (pno), Carl Hogan (gtr), Po Simpkins (bass) and Eddie Byrd (drs).

Personnel for the 1949 dates — "Fish Fry", "Beans", "School Days" and "Blue Light" — are uncertain but not too important. The show is

built around Louis Jordan, and if you like him you'll like the album.—M.J.

ROLAND KIRK



ROLAND KIRK: "Domino." Domino (a); Meeting On Termini's Corner (a); Time (a); Lament (a); A Stritch In Time (a); 3-in-1 Without The Oil (a); Get Out Of Town (b); Rolando (b); Spring Will Be A Little Late This Year (b); E.D. (b). (Mercury 20045MCL.) (a)—Kirk (tr, manzello, stritch, flute, nose flute, siren), Andrew Hill (pno, celeste), Vernon Martin (bass), Henry Duncan (drs). (b)—Wynnton Kelly (pno), Roy Haynes (drs) replace Hill and Duncan.

It would be a great pity, if almost inevitable, if Roland Kirk's jazz reputation depended on the fact that he played three instruments at once.

He has other, and stronger, claims to a unique place in contemporary jazz. He can play any one of his battery of instruments with the excitement of a Mingus or with the lyrical sensitivity of a Getz. And he spices his music with a genuine wit and humour.

This album covers the full range of his talents, from the roaring ravers like "E.D." and "3" to the expressive beauty of his flute on "Time" or flowing tenor on "Lament".

Backed by two excellent rhythm sections he gets time to stretch out on all of his instruments.

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Marianne is tops when it's folk . . .

MARIANNE FAITHFULL: "Marianne Faithfull", Come And Stay With Me; If I Never Get To Love You; Time Takes Time; He'll Come Back To Me; Down Town; Plaisir D'Amour; Can't You Hear My Heartbeat; As Tears Go By; Paris Belles; They Never Will Leave You; What Have They Done To The Rain; In My Time Of Sorrow; What Have I Done Wrong; I'm A Loser. (Decca)

JUDGED by the accepted standards, Marianne Faithfull has a wretched voice. It wavers; its range is minimal; it is sometimes out of tune.

But on her debut albums, Marianne proves that personality, emotion and simple charm can conquer the handicap of poor vocal equipment.

The first LP is the poplanted one, and the second folkier. She scores heavily in the folk field.

Her plaintive attractiveness, and obvious love of some of the songs, particularly "Come My Way" and the delightful "Once I Had A Sweetheart," is pretty irresistible.

Her versions of others' hits, like "Can't You Hear My Heartbeat," and "I'm A Loser" are embarrassing mistakes because they are rough when compared with the records by Goldie and the Gingerbreads and the Beatles. "What Have They Done To The Rain" was a natural for Marianne—but it should have been simplified as an arrangement and transferred to the folk LP.

She often sings flatly and some of the orchestrations are hopelessly unimaginative.

It is a triumph for Marianne's powers of communication that strengthens the records. And she is clearly destined for the world of folk music. She'd look right with a guitar, too!



● THE NEW FACES

POP LPs

SOME good, tight orchestral arrangements of some good songs come from the orchestra of guitarist **BILLY STRANGE**.

He invests tasteful arrangements and fresh sounds into such songs as "The Girl From Ipanema," "James Bond Theme" and "Memphis Tennessee" on an album called "The James Bond Theme"—Walk, Don't Run, '64" (Vocalion). Worth hearing if you like your hits served up instrumentally.

ON "PETER NERO Plays Songs You Won't Forget," one of the most popular pianists in America gets to grips with a hot selection of songs and falls midway between jazz piano playing and light orchestral.

He's a mighty efficient pianist; if you enjoy hearing songs like "Call Me Irresponsible" and "I Want To Hold Your Hand" adapted into piano works, you'll like this. On RCA Victor.

CHUCK BERRY • DIONNE • KINKS • BRIAN POOLE • TOMMY TUCKER • ADAM

NEW EPs

CHUCK BERRY followers can dig the R&B king in full flight on "The Promised Land". On re-hearing, "You Never Can Tell" impresses as a highly interesting track and emphasizes how clever Chuck is in writing lyrics. "Things I Used To Do" and "Brenda Lee" complete this set (Chess).

RICK NELSON is a U.S. singer who has stayed the pace well. But "I'm In Love

Again" is not one of his best collections. He should have left the swinging opening song to Fats Domino, who wrote it and sang the last word. "Young Emotions", "You Are The Only One" and "Right By My Side" complete the EP (Liberty).

NEW GROUP NEWS

THE New Faces are really new. They formed only four months ago after they met at a show in Glasgow. On April 30 their first record, "So Small", was released, and they are now looking forward to touring with Donovan.

The New Faces consist of Scots girl, Marie Gordon, 19, vocals; Charles McKay, 21, guitar and vocals; and Barry Greenway, 22, vocals. They are not a folk group. As Barry explained: "We play almost anything—pop, beat, folk. We are more a close harmony group than anything else."

"Our usual cabaret or one-nighter act would start with, for example, the Beatles' 'I Should Have Known Better', then

maybe, 'Green, Green', and Dave Clark's 'Glad All Over'. We also do one or two dramatic numbers like 'The Wedding' and just about anything I guess."

"Incidentally," added Barry, "we've had four different names since we started. We used to be the Concorde, then the Sunways, followed by the Sunway Clan, and now the New Faces!"

Plans for the future? Said Barry: "We are hoping to do a summer season. We've been touring on and off since January and so we want to have a bit of a rest."

Will they still be the New Faces in the summer? After all, that's at least three months without a name change.

LOU JOHNSON is another

BLIND DATE

EVERLY BROTHERS

SHANGRI-LAS: "Out In The Streets" (Red Bird).

Don: It's good. I can't even keep the names of all these groups straight. It's those three girls who wear britches. Well, anyway it's good and I think it will be a hit. I like that sound with the big echo. **Phil:** I like it, but I don't know if it will be a smash. It's not the Supremes, but it sounds like an American group. Shangri-las? Technically it's a better record than "Leader Of The Pack".

DORRIS HENDERSON: "The Leaves Are Green" (Columbia).

Phil: That's English, huh? You need to spend an hour or two trying to understand it. It needs more continuity—musically, not lyrically. It's a delicate type of song. But if it is a thought-provoking song, demonstrative of life, then I want it to be raw like Bob Dylan, and like "A Hard Rain's Gonna Fall". She sings it well and I might listen to it on an album by her.

JEWEL AKENS: "Dancing Jenny" (Ember).

Phil: I don't care for this one at all. This is the old, old sound and sounds just like everything else. (Snores).

Don: Sounds like someone has just sat down and grinds it out.

BABBITY BLUE: "Don't Hurt Me" (Decca).

Phil: Nice. Good record and I don't object to it at all. Sounds like what's her name?—Connie Stevens.

Don: It didn't get to me. The song didn't come across. But it's difficult to find songs and it's no reflection on the artist. Some of the things we have done haven't been big. **Phil:** You can't write a smash everytime.



It's got so I can't tell which is English and which is American

DODIE WEST: "In The Deep Of Night" (Piccadilly).

Don: Dionne Warwick? Good, if it had been out a year ago. This style of music has been big a long while and I don't think you can go on doing it over and over again. **Phil:** This is a nice record with an overall feeling. I'd say it could do pretty well. Not one of those that WHAM! I think it will do well, if you can guess— which you can't.

RIGHTEOUS BROTHERS: "Something's

Got A Hold On Me" (Pye).

Phil: Wow! Rocking and a good dance number. A good record to hear at a discotheque. It's Duane Eddy. No, I'm only kidding. It sounds a little like the high Righteous Brothers. **Don:** Sounds like "Something's Got A Hold On Me". It's a good song. It always was!

ROGER MILLER: "You Don't Want My Love" (RCA Victor).

Don: This was a hit in the country and western

field about four years ago. If they haven't heard it here before it will be a hit. I'm sure it will. But that must be five years old. **Phil:** It's a good record, but I heard it a long time ago. Uh, Andy Williams had a big hit on it.

RONNIE JONES: "Anyone Who Knows What Love Is" (Decca).

Phil: What's this—hey this is a great song! Who had this out in the States? **Don:** That's a good record. But it's got so I can't tell which is English and which is American any more. I don't know who it is, but it's very good.

BARRY ST. JOHN: "Hey Boy" (Decca).

Phil: Spector sounds. It's an English record. This song was a big record in the States as "Hey Girl". It was written by Gerry

Goffin and Carole King. It's hard to make comments when you have heard the song before. **Don:** I liked the other version better. But it's good so it will probably be a hit. The song is two years old. That sounds like overdubbing.

BILLY J. KRAMER: "Trains and Boats and Planes" (Parlophone).

Phil: Nice bass sound. When "Gone, Gone, Gone" was a hit there were about 87 songs with the words "Gone" in them. Then there came songs about movement and this is about travelling too. Of all the records played this is one of the better ones, but I'm not too enthusiastic about it. **Don:** I like it, whatever it is. I like the intro. Listen (to bass player Marshall Leib), you know what we were writing yesterday in the dressing room? This is it.



CHUCK BERRY

in recent recording obscurity in Britain. And again it's a shame. On "The Magic Potion Of Lou Johnson", this fine vocalist handles "Reach Out For Me", "Always Something There To Remind Me", "A Message To Martha" and "Magic Potion" with enormous charm and warmth (London).

JACK JONES admires who don't particularly want to lash out on an album should immediately invest in "Four Great Songs From Four Great Shows". This EP provides precisely that, expertly sung by a singer who is great when on form. Titles: "I Believe In You", "Wouldn't It Be Lovely", "She Loves Me" and "When I'm Not Near The Girl I Love" (London).

KINKS new EP is "Kink-size Hits", packaging "You Really Got Me", "All Day And All Of The Night", "It's All Right" and "I Gotta Move". Power-plus (Pye).

ADAM FAITH offers "A Message To Martha" with that song, "I Could Fall In Love With You", "Don't You Know" and "Come Closer". He has vastly improved his



BRIAN POOLE

tone and range, and it's a highly acceptable collection (Parlophone).

BRIAN POOLE and the Tremeloes are an average group with a well-knit commercial sound, but somehow they lack spark or originality. Their latest EP links up "Time Is On My Side", "Sho' Miss You Baby", "It's All Right" and "You Don't Own Me" (Decca).

EVERLY BROTHERS fans should be careful not to get confused when ordering their latest EPs. There are two new ones out. First is "Both Sides Of An Evening For Fun, volume three", containing the classic Everly semi-trademark, "Grandfather's Clock", "Muskrat", and "Hi Lill, Hi Lo". Second EP is "The Everly Brothers Sing Great Country Hits, Volume 3". Pretty vocal duetting on "Just One Time", "Born To Lose", "I Walk The Line" and a delightful "Lonely Street". There's nothing to choose between them for quality; it's simply a matter of which songs you prefer. Warner Brothers label.

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SAME OLD FACES

WHY do British jazz promoters insist on bringing over the same, old faces from America? I'd welcome the Hot Five Louis Armstrong, but not the tired All-Stars of 1965, the great Basie band as it was in the Thirties, not the mechanical swing machine it is today. Surely British fans are mature enough to support a John Coltrane, Charlie Mingus or Miles Davis tour?—BOB PHILPOTT, Clacton-on-Sea, Essex.



MILES DAVIS... would British jazz fans turn out for him?

Deejays—it's time to own up

WHEN are we going to have intelligent disc jockeys?

In a few hours listening I heard the wrong side of a John Hammond record played, an entirely different record played from what had been announced, and a weather forecast jingle played when Manfred Mann was supposed to be on.

On top of this one D.J. seems to think anything featuring a 12-string guitar is folk and all records by coloured artists are blues.—BARRY T. WILKINSON, Norwich, Norfolk.

● LP WINNER.

AWAY!

I AM starting a "Cathy McGowan Must Go!" campaign.

Would all those interested please write to me.—ANDRE DALE, 39 Kings Road, Barnet, Herts.

DYLAN DRIVEL

MANY people say that although Bob Dylan writes brilliant songs, his own singing does not do them justice. What drivell! Dylan has a unique vocal expression and I haven't heard one of his songs improved upon by another

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artist. In fact those artists who have attempted a Dylan song have failed miserably.—A. J. PEACOCK, St. Albans, Herts.

POP INSULT

THE new film "Pop Gear" is just a string of pop groups and singers in sickening colour linked by an even more sickening Jimmy Saville.

Can't some effort be made to produce a pop film with some imagination which will not be an insult to the intelligence?—F. ROBINSON, St. Catherine's College, Oxford.

● LP WINNER.

GREAT HEATH

AFTER hearing Ted Heath's band at London's Marquee club recently, my faith in humanity has been restored. Here is a great band with first-class musicians and the audience loved every minute.

How anyone can prefer the garbage churned out by beat groups to this kind of music I'll never know. They must be immature or daft.—MEL WILLIAMS, London, W11.

BRAVO BERRIES

WHY is it that groups put so much accent on volume on stage? Is it to cover up their musical shortcomings?

I suggest that they take a look at the Rockin' Berries. This group obtains excellent balance, enabling the fans to hear them without wishing they had brought ear plugs.—INGRID PARKER, Solihull, Warwickshire, ● LP WINNER.

BREAK DUE

I FAIL to see what that fabulous American duo, the Everly Brothers, have to do to get into the chart.

They consistently turn out good records, but they never take off!

After hearing "That'll Be The Day", I feel that at last here's the disc that must break through and get them chart honours once again.—WENDY TALBOT, Bath, Somerset. ● They're there! See Pop 50, page 2.

EARLY BIRD POP

WOULDN'T it be great if Britain and America combined to transmit a live pop show from both



● MANFRED' countries by "Early Bird" satellite?

A sort of "Shindig-Cum-RSG!" Pop fans of Britain and America could enjoy the best of both worlds.—MARTIN B. DAVIES, Briton Ferry, South Wales. ● LP WINNER.

TRASH!

BOB DYLAN's "Subterranean Homesick Blues" is trash!

For over 18 months I have been a great Dylan follower. But now he has mocked himself and all his poetry and sincerity. Either Dylan is dying a commercial death or, as I hope, laughing cynically in a "kinda weird" way.—DAVID KEITH, Lonsdale Road, Barnes.

JAZZ ORCHESTRA

PLANS are now well advanced for the formation of a London Schools' Jazz Orchestra. Anyone aged 18 or under, following a full-time course of education in London is eligible.

Anybody wishing further details who will be unable to attend should contact me. Teachers and musicians are also cordially invited.—W. M. A. ASHTON, 18 Carlisle Street, Soho Square, London, W1.

HANDS OFF ANNIE!



IT is not possible to defend the categorical slanging of Annie Ross which has been published in the MM recently. Whether folk like Annie's singing or not, it should be considered that she is an artist who possesses great musical ability and understanding. The "knockers" should think twice before putting pen to paper in future.—BIX CURTIS, Shoeburyness, Essex.

The lesson is obvious if it's good, it'll sell

SPECIAL PROBE ISSUE

THE TRUTH ABOUT THE SCENE TODAY

the last word

THE MELODY MAKER, the paper that cares about the business, has this week presented the full facts about the state of the showbiz scene.

THE RECORDING men have had their say. The radio and TV men—including the so-called pirates—were given the opportunity to air their views. They gratefully accepted it.

THE PEOPLE who make and sell instruments, the tools of the music business, have stated forthrightly what THEY think.

AND MANY stars and their followers were consulted by our reporters in building a picture of the scene as it stands today, May, 1965.

THE MELODY MAKER took great pains to carry out this special probe because we are concerned about some of the opinions that have been hastily expressed in print and on radio and television.

● THE BEATLES gave show business a boost that it had never experienced before.

● THEY, AND other British artists, have invaded the world in large numbers.

● WE NOW dominate the American disc charts with as many as nine records in the U.S. Top Ten.

● OUR FILMS, our fashions have caught on as well and our musical instruments are now being exported in greater numbers all over the world.

BUT SOMETIMES, at home, you would think we are about to enter a period of deep depression and recession if you listened to the Dismal Johnnies of showbiz.

YOU WOULD think that shops are bursting with unsold records and instruments and that youngsters have turned their backs on the world of entertainment.

NOTHING COULD be further from the truth. The MELODY MAKER proved this recently with the announcement of its National Beat Group Contest at Wimbledon Palais.

TO DATE, something like 5,000 amateur and semi-pro musicians have asked to enter. Thousands are turning up to watch the heats every Sunday night.

THE LESSONS are obvious. Make good records and instruments and they will sell. Offer good shows and people will fill the concert and dance halls.

OF COURSE markets must fluctuate. It would be a peculiar business if they didn't.

BUT THIS country abounds in talent in the field of entertainment. We produce many of the finest artists and instruments on the world scene. In fact, most of them.

IF WE use this talent properly, we'll never go out of show business.

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