**STONES EP — EXCITING & DIFFERENT**

"We want the Stones... we want the Stones... we want the Stones," yell a multitude of fans. A final tuning up of guitars is heard somewhere beneath the din, and then the bars of their opening number "Everybody Needs Somebody" are heard.

That's the new Stones record. An extended play, recorded live. Certainly something extremely avant-garde for a group of this stature to bring out, in lieu of a single which is said to be delayed. However, Stones fans won't be disappointed.

Whereas every disc by this group, good or bad, will sell, there's no doubting that this disc is GOOD. Maybe not in any conventional way. The recording quality is conventionally bad. But then it wouldn't have been expected. As it is, this stands head and shoulders above most "live" recordings. Because the approach has been towards creating an exciting and thrilling sound, not merely a compromise with the engineers doing all he can to mechanically subdue a noisy audience.

Track by track, the first number is the classic Nanker-Phelge composition "We Want The Stones," in which these two distinguished gentlemen will pick up a fair amount of royalties for eight seconds of audience chanting. Next comes "Everybody Needs Somebody To Love," which Mick has really taken to, but which lasts barely longer than the last track.

**COMpletely Frenzied Vocal**

The first of the four full length tracks is "Pain In My Heart," an emotion-packed ballad, with an absolutely pounding backing. Good enough, but Mick sounds more at home with the old stand-by "Route 66," with an insistent guitar and some completely frenzied vocalistics. You only have to close your eyes to see them performing this one. Beat is a lot quicker too.

On the other side, things get even better. A rather skewed version of Ray Charles' "I'm Moving On" proves the Stones don't dislike Ray as much as they pretend. Tremendous excitement is generated during this one, and the song itself is varied enough to provide a good outlet for their combined talents, while harmonica and insulation providing guitars crash away. "It's All Right" is a bit Bo Diddley-ish, and the vocals are a joint effort. A Nanker-Phelge song again — those boys got around — and the frenzy is built to a pitch, lowered, and then built up again, during this.

Just listening makes you feel as though you're actually in a club with the Stones, dancing, eating, sweating, or doing everything at once to the Stones music. All very different, and all very good. "We Want The Stones" — The Rolling Stones (Decca DFE 6201).  

**The Beatles**

**PARLOPHONE GEP 8238 (m)**

1. I'll follow the sun
2. Baby's in black
3. Words of love
4. I don't want to spoil the party

**Manfred Mann**

**H.M.V. 7EG 808 (m)**

1. The one in the middle
2. Watermelon Man
3. What am I to do
4. With God on our side

**Herman's Hermits**

**COLUMBIA SEG 8440 (m)**

1. Mrs. Brown you've got a lovely daughter
2. I know why
3. Show me girl
4. Your hand in mine

**Three Great New EPs from EMI**

*Note: The text is not clearly visible but appears to be a list of songs.*

MICK JAGGER — a fine portrait of the best-known lead singer in the business. The Stones new LP titled "We Want The Stones" has the extra benefit of a fabulous sleeve pic.

NORMAN JOPLING
YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

The REAL difference between pop music and the classics

RUPERT PALMER'S letter about cover versions makes a totally inordinate comparison between classical music and pop. Although some classical composers (e.g. Beethoven) were themselves virtuosic performers, the music they wrote was meant for performance by others; the message is contained in the musical form itself, and can be appreciated from the written score without even hearing the piece.

On the other hand, jazz, blues and the better forms of pop rely heavily on individual performers, on an emotional rather than an intellectual approach, equally valid, but quite different. Spontaneity and even improvisation, which cannot be written down, come into it, and a "cover" can (and usually does) lose the whole essence of a brilliant original.

I suppose it is arguable that if we had recordings of, say, Beethoven playing his own works, we would be dissatisfied with any other version. But this is too hypothetical to be considered seriously — Catherine John, Rye, Sussex.

NO CRYSTALS

SADLY enough this isn't one of Clarks's greatest efforts. I am told, of course, about the two replacement tour dates. The band have been on the road for over 14 months, their second album is due for release, and three million records have been sold. Their last single, "Am I That Easy To Forget," has been in the top 20 for three months. I agree that the band have made a tremendous effort, but the album has been disappointing to many fans.

TAMLA SOUND

HOW can Peters Music, John Johnson, and DJ have any say in the selection of the "real" Tamla Sound? The band have been together for over six years, have recorded four albums, and have sold over a million records. The band have been together for over six years, have recorded four albums, and have sold over a million records.

LIVE HORRORS

TRUE now B.B. has certainly been in the studio but has he done what we all want? Not. How many of the United Sound artistes would have committed suicide if he had? He's a talent, but can he commit suicide with his music? He's a talent, but can he commit suicide with his music?

LUDWIG VAN BEETHOVEN

I WAS informed recently about the behaviour of a Catholic priest in a certain country. The priest has been reported to the police for his actions, but he has not been charged. The priest has been reported to the police for his actions, but he has not been charged.

SALENA JONES

SALENA JONES, THE GIRL WHO DIGS GOOD SONGS & VERA LYN

FLA FITZGERALD was born in Newport News, Virginia. So, quite a few years later, was Salena Jones. At 17, Salena was a professional singer, having bidden far guidance on Ella and on Dinah Washington.

She also worked with stars like Jackie Wilson and Leadbelly, and made a demonstration disk for Ray Charles and Peggy Lee. With which starry label was she the most successful? "I can't remember," but I do know that the knowledge- able Miss Jones is now in Britain, helping along the Polydor release of her "Too Late" backed with "Longing." Good luck to her.

Salena, having recovered her breath after a recent battle tour of Spain, "Arriving in Britain was like being reborn. Everything is so friendly. It's so easy to relax here. I am always so happy to be here."

She added the observation that she had planned to visit Vera Lynn in one of the UK's leading, and professional, not to any inferior, singers in the whole business."

FAVOURITES

The brown-eyed girl with the reddish-brown hair ex- pressed to her favourite singers were her favourite singers. And she added the observation that she has always enjoyed SF's "I also think Vera Lynn is one of the UK's leading and professional, not to any inferior, singers in the whole business."

THE MANLY MIKE STEVENS

Ring Tony Russell

AMF 2701

IN CROWD

FOLK FIRE

PLEA FOR CLIFF

SHOOT TOM!

doug Gibbons

AMF 2701
THE TRUTH FROM CLIFF

TODAY's pop scene is far more vibrant than it was when I came into the business about six years ago. The Shadows and I were talking about this last night and we all agreed that performers seem to start off at a far higher musical standard than they used to. When we started we weren't as good as the groups that are starting now—they seem to know much more about music—fabulous chords and so on. Of course, the scene's a lot bigger and there's a big bandwagon thing rolling—everybody taking up everybody else's ideas fast.

What about older people's attitude to pop? Oh, this has changed tremendously. Most people now accept pop as part of the entertainment business. Partly, older folk's have changed their attitudes now that they're more familiar with today's pop, and partly records are better, so they're more acceptable.

ELVIS

I think Elvis—well, he used to be reviled as a real monster when he first came about to enjoy a huge resurgence of popularity. I don't think he's accepted and he is firmly established as a movie star. Don't know. When I saw the early Elvis movies, like King Creole, I thought 'there's a hell of a nice talent.' He's not only a rock star—he can act too. But I think the crucial thing hasn't come up to what I expected that he might do. Somewhere, he doesn't manage to get some material—unlike the Beatles who can write such good songs for themselves. I think if he could get hold of some of that standard, he'd have been in the business more and is still coming up with characters. That's not bad going!

IMITATOR

I guess it's true to say he was an imitator. At what point did you decide to develop your own personality? Yes, looking back,I think I must have moulded myself on him! Fortunately, the change can pretty quickly, after six months. I had to develop my own business and before I was Jack Good, the television producer of Oh Boy! who took me on one side and introduced me to the Shadows and threw away the guitar. Finally, my first disc went to number two and I had the good fortune to meet him. I think if I had never left my career, I think I would have been even better. But my film career began a little shakily, didn't it? Yes. I had the small part of an up-and-coming rock 'n' roll singer. It's called 'Show business'—the stars were called 'Cliff Richard, Andrew Ray and Anthony Quayle. But at the time I made it, my record of Living Doll sold a million on the makers gave me billing far bigger than I deserved. I got letters from fans saying they thought it was "my" picture, they went to see it and I was only on for five minutes. Still, I've made up for it in my last two pictures—which have been built round a glorified hit! But I think my favourite role so far is quite a serious one—in Expresso Bongo.

FAT BOY

Yes, you looked rather different then—those days—quite a fat boy. You're right. But I put a stop to that after a visit to America during which I ate like a pig! Yet I'm not so. I couldn't bear to look at any photograph of myself. So I dieted two stone off my weight—down to 7ft 4 in. When I first started dieting it was very worrying and unpleasant, but now it doesn't bother me much. I can go on a diet and eat what I like for three or four days and it doesn't do any harm!

So what's your biggest worry? Well, no big problems—I'm quite enjoying life. Records have become such an important part of show business careers and I guess I always will be a problem trying to find the right material. Yes, I think that's what causes me the most trouble. I like to work, like to be seen but luckily I've never really been bothered about making money. I've always preferred to make it over a long time rather than make a lot quickly. Anyway—I understand it's better for tax purposes when you spread your earnings! We're still making hits without following any trends or criteria. Life is being good to us.

A GREAT NEW LP FROM THE SEEKERS

David Griffiths talks to CLIFF RICHARD

A Look At The U.S. Charts

- "Chilly winds; Kumbaya; Run come see; Dese bones g'wine rise again; Katy Cline; Lonesome traveller; All my trials: This train: When stars begin to fall; Wild rover; The light from the lighthouse; If I had a hammer"
SO you want to be a disc-jockey? Last week, we heard from the easy-toremember to end of the line of interviewees — Jimmy Savile, News of the timeless disc-jockey to hit the top in popularity polls. And now it’s the turn of David Jacobs, urban and thoroughly cool, calm and collected.

A highly-paid professional whose experience enables him to tackle all kinds of broadcasting jobs — acting included. He answers the same question. Not surprisingly, he comes up with a rather different answer to that of Jimmy Savile.

Over to David Jacobs... 

"Well, as you want to be a disc-jockey, let me say immediately that nothing could be simpler. First get yourself a simple recorder, a machine to play them on, and a tape-recorder, complete with microphone. Then fit a red light into the ceiling inset of the room, and on that people will know you are there. You can retire... and off you go.

"For a disc-jockey show to be recorded for posterity. Whether posterity will ever hear it is, of course, another matter. However, perhaps what I have to say here will make that event just a little more of a possibility.

PERSONALITY

"For a start, you clearly have to make it known that you are the voice and the personality that the country’s listening public has been waiting a long time for. And the best way to do this is to ask for an audition either from the BBC or from our old friend Geoffrey Wiltshire in Luxemburg. That don’t be disappointed if neither of them can see you. Will the knock after Harvey Festival in 1966. For an audition with a couple of disc-jockeys. And they are going to be specialists. You had be attuned at the number of top artists and television personalities who line up in the queue for the chance of doing some disc-jockeying.

There’s my champion Brian Rix, too. "You don’t think he’d do as a disc-jockey," he says. In the West End he’s taste for his role as the general manager of a West End show. It’s already been

SALENA JONES

Meet Saleena Jones

With her great record

TOO LATE & Longing

polydor

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THE BACHELORS

Marie

DECCA

The Decca Record Company Limited
Decca House Albert Embankment, London S.E.1
A FEW years ago Carolyn Hester, an artiste of the 1962 Newport Folk Festival, began to appeal to the younger audiences. It was in the Catskill Mountains that she first achieved national recognition, and her album for Columbia received wide critical acclaim. She was hailed as one of the brightest young folk talents since the late 1950s. Her sound was described as a blend of traditional folk songs, country ballads, and contemporary Americana. Her guitar playing was acknowledged as one of the most skilful in the field, and her performances were marked by a genuine passion for the music she played.

In 1963, Carolyn Hester moved to California, where she continued to perform and record. She played with a variety of bands, including the Byrds and the New Riders of the Purple Sage. Her songs were also covered by other artists, such as Judy Collins and John Denver. She continued to write and record, and in 1965, she released her album "Where's the Peace Of The Night?" which featured "If I Could Only Win Your Love," a duet with Guy Clark.

Carolyn Hester's commitment to social and political issues was also evident in her music. She was an active member of the Civil Rights movement and performed at various protests and rallies. She was also involved in the anti-war movement, and her song "If I Could Only Win Your Love" was inspired by the Vietnam War.

Despite her success, Carolyn Hester remained a shy and reserved person, preferring to let her music speak for itself. She continued to record and perform until her retirement from the music business in the early 1980s. She died on November 1, 2006, in Berkeley, California. Her legacy continues to inspire new generations of folk musicians.
**YARDBIRDS STAR WITH BEATLES IN PARIS**

The Yardbirds star with the Beatles at Paris Olympia on June 20. A week later, they make a return to Richmond Crowdaddy (CT).

They appear on BBC's 'Top Pop Show' and Rediffusion's 'Ready Steady Go' television shows.

Their恃sable TV and radio dates include: 1. Top Pop Show (BBC 4.00 p.m.) 2. ABC's 'Sunday Night' 3. Radio Luxembourg's 'Happy Birthday' 4. Radio Luxembourg's 'Teenage Special'.

**NEW DISCS FROM DUSTY, ADAM, THEM**

**THEME** was written by the Beatles and produced by George Martin in one day.

Adam Faith strikes again with a new disc (Epic 64181) entitled: 'There's Always Time'. The sixties pop singer's new single was recorded in London.

Dusty Springfield (Columbia 44679) and Adam Faith (Epic 64181) have both released new singles this week. Springfield's, 'Stay With Me', was recorded with strings and harp, while Faith's, 'There's Always Time', was recorded with a full orchestra.

**BATTERSEA STAR DAY**

**SOLAR SOUND FROM TONY**

**THOMAS** was recorded in London for the BBC's 'Top Pop Show' and is due for release in the UK next week.

**COUNTRYSIDE CAPERS**

**MARIANNE FAITHFULL**

**SOLOND BURKE**

**WHO**

**SPENCER DAVIS**

**CLIFF BENNETT**

**JOY MONEY'S**

**BIG ROLL BAND**

**LONG JOHN BALDY**

**JOHN MAYALL**

**THE BIRDS**

**RAY MARTIN GROUP**

**DAVE WHITTINGTON**

**FOLK FESTIVAL**

**SATURDAY, JUNE 19**

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**VINCE HILL'S**

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DEWSBURY YORK.
SEEKERS SENSATION!

The Seekers dropped a bombshell in the record industry this week when they said they would not go out of their way to help their song "Chilly Winds" which Decca issued last Friday.

The company which produces the Seekers' records, FSB, disassociated themselves with the single, and also with the Decca LP "The Seekers."

DUSTY with EAMONN

DUSTY SPRINGFIELD will be filming and acting in the novel "The Summer of '42" at Pinewood Studios this month. She is also set for negotiation's "Bunny Lake" (also the "Summer of '42" Cast) stars EAMONN and DUSTY in the leading roles. The film has been shot on a new LP compendium entirely new material.

WHO ON RSG

The Who look to 1970's rock 'n' roll in Berlin, Germany on June 11, with their US backingLOUD AND SLOW "RSG" is now filming the classic film "The Who Look to 1970's Rock 'n' Roll in Berlin." The film will be released in cinemas in September. The Who look to 1970's rock 'n' roll in Berlin, Germany on June 11, with their US backing.

IVY LEAGUE

Festival Song Issued

The song performed by the Ivy League at the British New Festival is also available as an LP. The song is "The Best of Both Worlds" and "I'm the One Who's Lonesome." The song was released in the UK on June 21. The song is available as a single or LP.

Soul singer here

American singer EDDIE FERGUSON has been announced as the new lead singer of the British band The Rolling Stones. The song is "The Best of Both Worlds." The song was released in the UK on June 21. The song is available as a single or LP.

YANKY PROMOS

Kenny Lynch will perform "The Best of Both Worlds" and "I'm the One Who's Lonesome." The song was released in the UK on June 21. The song is available as a single or LP.

DYLAN SECRETARY MAKES DISC

The cover artwork for Bob Dylan's new single, "Our Money" by Eamonn and Decca, was revealed on June 11. It is set to be released in September. The cover artwork for Bob Dylan's new single, "Our Money" by Eamonn and Decca, was revealed on June 11. It is set to be released in September.

THE MANLY MIKE STEVENS

The entire profits from this record together with royalties from the artists, are being donated to the Lord's Taverners for the National Playing Fields Association.

FOURTEEN TOP ARTISTS PRESENT FOURTEEN GREAT NEW TITLES ON ONE TERRIFIC LP

The ROLLING STONES · The BACHELORS · TONI JONES · BILLY FURY · KATHY KIRBY · UNIT 4 plus 2 · DAVE BERRY · The ZOMBIES · THEM · LULU and The LOVERS · The APPLEJACKS · BERN ELLIOTT · The JOHNNY HOWARD BAND · The MIKE LEANDER ORCHESTRA
JUDGING from all the headlines which actually splattered the national newspapers, the first-ever British Song Festival, sponsored by the Music Publishers' Association, was least of all concerned with actual songs and singing. In fact, the song content was generally regarded as being "high"—and that opinion goes for visiting publishers from all over the world.

Let's get the controversial bits over first.

Marianne Faithful's "secret wedding". Congratulations to her and to husband John Dunbar, but the wedding announcement actually overshadowed the fact that, on Monday, Marianne (singing "Go Away From My World", by her guitarist John Mark) won the first heat.

The murder inquiry. Yes, Sussex CID was investigating a murder on Monday, questioning witnesses, that the killer had been in search of funds to enable him to buy a Festival ticket!

The "tie" between Dave Berry and Cliff Bennett's Rebel Rousers on the first night. Ray Peter Jones was on the panel which voted, by a show of hands, that Dave Berry was possessive of the better song. But it's understood that later phone-calls from interested parties resulted in Cliff being given a place, as well as Dave, in the finals. Final-night voting: Dave Berry, 91 points (sixth)—Cliff Bennett, 84 points (ninth).

The Vince Hill controversy. Vince's "expectedly" raised the ire of two judges on Tuesday—Judith Symons (Daily Express) and Peter Dacre (Sunday Express). "An eulogy of adultery" was one quote. These judges gave one point each for the song—presumably because there were no "noughts" available. Another judge, Virginia Ironside (Daily Mail) gave ten to "I wish I was a paddle". Vince actually ended one tenth out of ten...

The Mantred Mann explosion. This group's number was "One In The Middle". Publisher Cyril Shane protested that this had been done before on radio and television, and therefore wasn't a new song. The MPA Committee said they didn't know about this. Manfred Mann said the complaint was "petty and nonsensical". He claimed other songs, about four, had also been on radio before. Raw reality: The Mantred Mann outfit performed their number but were not voted on.

The final headline-hogger. Kenny Lynch apparently wins the final with his song (written with Hal Shaper) "I'll Stand By You"... But viewers protest that Lulu's "Love A Little Love", which gained five maximum votes of "Yes", had actually won—this song was written by Ian Rees and Robin Conard. It hadn't. After a run-through of the film of the finals, Kenny Lynch was officially, but retroactively, found that the prize, a Golden Manuscript, had vanished. Enough sensation is all that I want to say about the whole affair, which was to produce new if not original music, that came off too. Naturally there were troubles, but it was difficult finding anybody but wronged publishers with the judges' verdicts.

The scene? The Dome, Brighton. Specials with the Bob Miller orchestra on the stage, a mad dash for canapes with the crowds on Monday, questioning witnesses, that the killer had been in search of funds to enable him to buy a Festival ticket... An eulogy of adultery was one quote. These judges gave one point each for the song—presumably because there were no "noughts" available. Another judge, Virginia Ironside (Daily Mail) gave ten to "I wish I was a paddle". Vince actually ended one tenth out of ten...

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BONES and RICHARD GREEN on the British Song Festival. The full story of the controversies, the singers, and the chaos.

It was a belated, declared winner – and then, a Golden Manuscript of "greenbacks." In all that led to satisfy everybody. But there was to produce new British songs – and too. Naturally there were complaints galore – from the Dome, Brighton. Specially enlarged stage, special orchestra on the stand, then the working judges' rostrum. On the final day, in the stalls, with a girl chattering, Mike Hugg sits in a chair behind him. Marianne Faithfull reads a paper, in shades. A man, who has not arrived for the run-through, reserved for the judges, Marianne Faithfull, popped up marks, laughing to themselves. She next to Mike Leander and begins an animated conversation. The audience is wide awake. A certain amount of booing for some notably low marks from the judges. The sky was clear. "In this final" were Hit Paraders or very near it. But the screams from the audience suggested that not everybody was approving that it was a matter of the song that counted... nothing really to do with the artiste. Except that a good performance obviously helped.

Kenny Lynch sings positively at his best on actual transmission. He wins with 115 votes. Next, Lulu with 106. A certain amount of booing for some notably low marks from the judges. One thing did stand out: all the artistes taking part in this final were Hit Paraders or very near it. But the screaming from the audience suggested that not everybody was approving that it was a matter of the song that counted... nothing really to do with the artiste. Except that a good performance obviously helped.

A CERTAIN AMOUNT OF BOOING

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Kenny Lynch's winning song is published by Belinda-Sparta Music. Lulu's is from Belinda-Shapiro Bernstein. And the arguments went on as the presentations were made. Kenny looked very happy. Jean Lincoln looked positively "knocked out."

And it was over. The first British Song Festival had ended. It had been a mass of controversy, yes. But the main note was the confidence in the future of the contest—freely expressed at a reception given until the early hours by the Mayor of Brighton. A good, worthwhile "plug" for British songs, singers, composers, publishers.

UNIT 4+2

(you've) never been in love like this before

DECCA

F 12144

susan maughan

when she walks away

PHILIPS
HERMÀS HERMITS FIRST L.P!

HERMÀS HERMITS are exactly what the disc needs them to be—An absolutely distinctive group, with a blend of styles. Their music has the same sense of adventure as their band's name. They're worth watching, and I'm sure they'll be heard for years to come.

P. J. PROBY—"P. J. Proby"—My Prayer; I Will Mission Bell; The Nighthawks Of You; Lonely Weekend; If I Loved You; Then I'll Fall In Love; Blue River; Secret Love; I Will Come To You: Lonely Teardrops; With These Hands (Liberty 1224).

A much more ballad album from Proby here. With the exception of "Lonely Weekend" and the Jackie Wilson hit "Lonely Teardrops", this is a smooth, string-filled album with plenty of instant vocals from Jim. Really well performed and produced and quite dreamy too. This shows how he's a good singer and a talented one—it's a pity that he has to resort to such cheap gimmicks to publicise himself.

GEORGE JONES—"I Can Lonesome Is A Bawdy" (United Artists LP 6011). One of the most original modern country singers, George Jones is a remarkable performer. A voice with a real soulfulness, he is able to convey the emotion of his songs in a way that makes them more than just another country Medicine Ball. His latest album is a real high point in his career. The songs range from ballads to uptempo numbers, and he sings them all with equal conviction. A great album by a truly great singer.

JIMMIE NOONE—"Just As The Penny Calls" (Columbia 1740). Jimmie Noone is one of the great traditional jazz cornetists. His playing is a perfect blend of Swing and Dixieland styles, and he brings a unique energy and swing to his music. This album captures Jimmie Noone at his very best, with some classic cornet solos and a great selection of compositions by Ellington, Gershwin, and other greats. A must for fans of traditional jazz.

DONOVAN—"What'll Be Next" (Reprise Rs 5088). Donovan is a young British singer/songwriter who has achieved great success in the U.S. with his first album, "Catch The Wind". This second album is even better, with wonderful songwriting and production. Donovan's voice is a pure delight, and his music is a joy to listen to. A fantastic album by a rising star.

HERMÀS HERMITS are happy to be back with their new album, "Parlophone R. 2588". The group's sound has matured, and they now have a more sophisticated, mature sound. Their music is a mix of pop, folk, and rock, and they have a great sense of rhythm and melody. The vocals are well executed, and the arrangements are well done. This is a great album, and I recommend it to all fans of good music.
RECORD REVIEW, Week ending June 5, 1965

THE DRIFTERS — "The Good Life" — Quando Quando Quando; On The Street Where You Live; I Wish You Were The One; More; The Good Life; As Long As She Needs Me; Desafinado; Who Can I Turn To; Saturday Night At The Movies; Temptation (Atlantic ATL 5023).

SINGERS their "Dance With Me" over five years ago, the Drifters have been consistent hitmakers here. This album marks a radical change for them. The standards here are performed with that same incredibly timeless magic which has kept them at the top. They are very good on this material and their hits will doubtless still carry over. The Drifters are as good on this material as on their hits. Even ardent R. & B. fans won't be disappointed by this—just impressed. Could even make the Drifters into adult favorites too. Strangely enough one of their hits "Saturday Night At The Movies" is included, rather than on the previous one on this.

★ ★ ★ ★

BEN E. KING — "Seven Letters" — Seven Letters; River Of Tears; Stand Up, Baby; Standing; Don't Be Ashamed Of Me; What You've Done To Me; On The Street Where You Live; Tenderness; Don't Take Your Love Away (Atlantic ATL 5024).

RECORD REVIEWERS are usually unbiased. Every so often there's a singer who they like so much that an element of bias creeps in. Such is this. This is yet another FANTASTIC Album from Ben, whose voice must be the most expressive in his field. A great selection of songs, ranging from 'Down Home' to the ponderous blues of "It's All Over." Great backing, with strings used almost invasively, and a bumbling atmosphere running all through it. Stand-out tracks are "Jamaica," "Standing" and "Don't Be Ashamed Of Me."
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THURSDAY, 26th July 7.45 p.m.
PARLIAMENT
THE NIGHT-TIMEERS & LEROY LAY
Waller, O.K. MAKE A SONG
LEROY LAY & BENDERS
THE NIGHT-TIMEERS & BENDERS
SAM DAVIS & BENDERS
ANDY MILLER & BENDERS
SUNDAY, 29th July 3.30 p.m.
SOUL SISTERS
BRINDA & BANANA BASTABLE
CHRIS FARLOWE
ANDY MILLER & BENDERS
SUNDAY, 5th August 3.30 p.m.
JOHN MAYALL'S B.L.U.E.S.
BRINDA & BANANA BASTABLE
ANDY MILLER & BENDERS
SUNDAY, 12th August 3.30 p.m.
STORMMABLE SPEAKERS
SUNDAY, 19th August 3.30 p.m.
STORMMABLE SPEAKERS
SUNDAY, 26th August 3.30 p.m.
JOHN MAYALL'S B.L.U.E.S.

IN THE SHOPS NOW!

EARRY WILLIAMS
SUE ILP-922—Larry Williams On Stage!
Recorded Live! 29/11

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Greatest fifteen are for sale
Here's a real one!
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TWO HITS FROM
RCA VICTOR

ROGER MILLER
You don't want my love
RCA 1454

JIM REEVES
Not until the next time
RCA 1466

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LONG JOHN BALDY

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MONDAY-SATURDAY

TWO HITS FROM
RCA VICTOR

ROGER MILLER
You don't want my love
RCA 1454

JIM REEVES
Not until the next time
RCA 1466
THE BIG CLIMBERS

VALERIE MITCHELL

Bitter Tears
b/w Forbidden

on H.M.V. POP 1422

THE HARBOUR LITES

Come Back Silly Girl
b/w Revenge

H.M.V. POP 1426

Sale Representation: ASTOR ARTISTES LTD. GR0svenor 3181
**King of Rock and Horror**

The two sides of SCREAMING JAY WATSON. Above, Jay at home, in an immaculate three-piece suit. Right — on stage, the most pronounced and macabre of them all.

(Both RM photos)

Norman Jopling

**KING OF ROCK AND HORROR**

Jay Hawkins

**EVERY** once in a while someone different comes along. To January more other than the legendary Screaming Jay Hawkins entered Britain, and established himself as a performer with something new to offer.

That "something new" was a sound named Henry, wild and charming, lamps flickering from the stage and flowers falling from the auditorium floor. The crowd was mesmerized as he sang "I Put A Spell On You." The audience was spellbound. It was a signal of a new style of music which was to be heard on the hits charts.

**COFFIN**

"Well, it all started when I was in the army. That's when I started singing. A little while later I dreamt the whole make-up stuff. I'm in the States in 1962 and I was in half the audience when I woke up out of my coffin in clouds of smoke and mist. They all rushed to the stage, screaming in terror. So in the end I would give boys money to sit upstairs in the balcony and slip elastic bands down on the area who were running away, and whisper "There are worms. . . . They used to get even more frightened feeling these elastic bands all over their bodies."

"My aim has been to be recognized as a performer, and to show the audience that they can stand up on stage and bring the kids. The audience won't be disconcerted if many performers think to themselves, 'I'm in one and that's enough.' I don't need the audience's love because I know they're in love with me."

When I first arrived here there was a good crowd at the Flamingo during my first LP appearance. It was great there, and I think we gave my best performances ever there."

At home, Jay is different. There are no wild clothes, but chambermaids don't like coming into his apartments. For one thing, one of them was changing the bed once and said that she and her mother were afraid of the room because it was cold. Jay said that he liked the cold because it made him feel better. He said that he went to sleep with his feet in the air and woke up cold.

Another time Jay was on the street with a bloodcurdling scream, waving a fang out of his mouth. He had just gotten his fangs sharpened at a draping store. He said that he liked the cold because it made him feel better. He said that he went to sleep with his feet in the air and woke up cold.

**DONNIE ELBERT IS HERE!**

"A LITTLE PIECE OF LEATHER"

**SUE WI-377**

Catch him on:
1. **SCENE AT 6.30** JUNE 3rd
2. **READY STEADY GO** JUNE 4th
3. **DISC A COCOO** JUNE 8th

**WO HITS!**

**VICTOR**

**New LPs**

**THE DRIFTERS**

The Good Life

More: The good life; Greatest hits; Guano Guano & 7 other dynamic tracks

**SAL 5023** 12” stereo or mono LP

**THE BEST OF PETER NERO**

Moon river; Maria; I've grown accustomed to her face; Night and day; Midnight in Moscow & 7 others

**RD 7703** 12” Mono LP

**THE MANLY MIKE STEVENS**

**The Battle Rock Emotion Leader**

**ADDITIONAL INFORMATION**

- **RECORD MIRROR. Week ending June 3, 1965**
- **VINCE HILL**
- **EMM**
- **MONEY**
- **MOON**
- **ROCK & ROLL**
- **TREND**
- **BEN E. KING**
- **Seven Letters**
- **DOROTHY JONES**
- **THE MANLY MIKE STEVENS**
- **THE GOOD LIFE WITH THE DRIFTERS**
- **THE DRIFTERS**
- **THE BEST OF PETER NERO**
- **THE MANLY MIKE STEVENS**
- **THE DRIFTERS**
- **THE BEST OF PETER NERO**
- **THE MANLY MIKE STEVENS**
David Griffiths recalls Elvis' day's as 'THE KING OF WESTERN BOP'

PARDOWN as we do a little boasting but, after all, it IS the RM's birthday and we HAVE got something to celebrate. For we believe that no other publication in the world comes closer to the RM's record of achievement in one very, very important matter: the spotlighting of new trends in pop. Time after time up-and-coming young artists have been mentioned FIRST in the Record Mirror. You name 'em and it's practically a certainty you read about 'em FIRST in the RM — assuming you're a regular reader (and if you're not then you can't expect to be well informed, can you?).

Whom shall we remind you of, yes, consider Elvis. The first picture of him to be published in this country appeared in the RM for the week ending January 31, 1958. Dick Tatham, in his purple prose, introduced the King as follows:

Here he is, girls! America's new wonder boy in the world of music! The world's greatest his guitarist, too, and likely to be known as 'The King of Western Bop.' Publicity boys say he weighs 160 lbs, and is six feet in height — and who are we to doubt a tail story? His rocket to riches was sparked by a soap box egg RCA Victor bought his disk containing...

R.M. SPECIAL


'Lucky We're A King of Western Bop'

The taste from Blue Records. Reported cost: $3.00. Same time music publishing mogul Hill and Range signed the versatile vocalist as a songwriter. T. They've created a special firm: Elvis Presley Inc. The Inc. was scarcely 40 years of age when before RCA Victor had produced its first Presley pressing. One side was "Mystery Train" which is possible to do with a mystery train of thought. For it was slammed with "I Forgot To Remember To Forget!"

The excited columnist Mr. Tatham, got on about Elvis' credentials, his "sharp" country roots, his accompanying group, and his album of Jake Bush favorites. Dick concluded: "Someone has failed to tell you that Elvis is really a showman, in fact he is a showman. But he is no showman, he is a showman. But he is no showman, he is a showman. But he is no showman, he is a showman. But he is no showman, he is a showman. But he...

SUCCESSFULLY

Well, that gallery — including Tatham's story — played its part successfully within a few months of that feature appearing in RM Elvis was known to pop fans throughout Britain. Just ahead of the way the Record Mirror serves its readers by finding out what is happening — ahead of the way...

THE TABLES ARE TURNING

by the writers of CONCRETE & CLAY

Recorded by THE SENATORS

APOLLO MUSIC LTD.

A SENSATIONAL FOLLOW-UP TO 'KING OF THE ROAD'

ENGINE ENGINE No. 9

Recorded by Roger Miller on Philips BF 1416