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**TAIL-PIECES BY THE ALLEY CAT**

CURRENTLY in the NME Top 30 Points Championship Table, Beatles lead the field — followed closely by Tom Jones and Engelbert Humperdinck. At chart-top five weeks, Mary Hopkin achieved longest run by girl soloist since Connie Francis in 1958. Last July, Young Idea entered hit parade with Joe Cocker's current hit.

Expect Tom Jones LP revival of several Frank Sinatra songs. Unfortunately Petula Clark withdraws from Yorkshire TV. Tony Hatch-Jackie Trent spectacular. At Royal Variety Show, Val Doonican joint-compete with Des O'Connor. After five weeks, new Elvis Presley single chart absentee. Granada TV's Muriel Young trying to emulate Jack Good. This time last year, Des O'Connor and Long John Baldry made Top 30 debut.

Welsh group Love Sculpture have enthusiastic fan in Andy Lowe of the Amen Corner. Likelihood of new Jimmy Young Radio One series co-starring Chris Denning. Slipped disc for publicist Chris Hutchins—but not his clients. Current Hugo Montenegro hit highest-placed instrumental since Shadows' "Foot Tapper" in March.

**ENGELBERT HUMPERDINCK**

LAST week's NME stated there would be an article about Engelbert Humperdinck in this issue. At that time arrangements had been made for an interview with him, but he developed a bad throat and had to cancel day appointments, only going out to the Talk Of The Town and back each evening and resting his throat at all other times. In these circumstances, NME was only too willing to call off any interview with the ailing star, whom we hope will soon be better.

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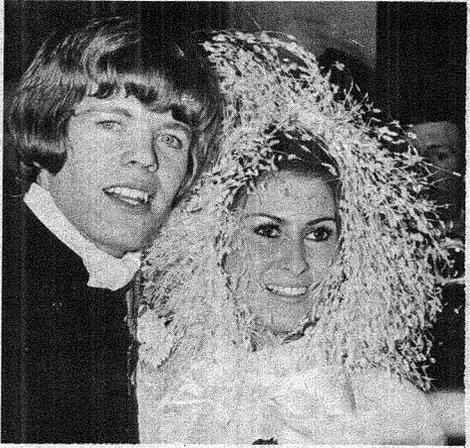
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**HERMAN (Peter Noone)** and his lovely bride, **MIREILLE STRASSER**, after their wedding in London, on Tuesday. All the Hermits were on hand and recording manager Mickie Most was best man. Herman was also 21 on Tuesday.

**THE BEE GEES** did a hectic, fan-hysterical concert in Hamburg on Saturday night. Here they are posing by a sign! The **TREMELOS** and **MARMALADE** in a parachute plane en route for the Sinai Desert, where they gave the Israeli Air Force a free show, only miles from the Suez Canal.



**Wanna Dance** "Mama's and Papa's" next single. Amusing: **Mike Yarwood's** impression of **Cliff Richard** on his TV show, **Des O'Connor's** duet with **Mary Hopkin** dull. £20,000 house for **Anita Harris** at East Horsley (Surrey).

Hasn't **Lulu's** romance rekindled with **Maurice Gibb** of the **Bee Gees**? Sixty guests at **Tony Hatch** and **Jackie Trent's** house-warming party. **Richard Harris** appears on November 23. **Julie Felix** BBC-2 show. Flipside of new **Malcolm Roberts** hit self-penned. **Vera Lynn's** 22-year-old daughter, **Virginia Lewis** now working for **Phil**

from **MONDAY, NOVEMBER 11** —

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WE'RE GETTING WARMER

**POPWORD**

Compiled by Julie Logan, Leytonstone, E.11.

**ACROSS**

- No. 1 with his group this year (2 words)
- What they all hope for
- Move a drummer
- Drummer with experience perhaps?
- If he were a carpenter
- Tremeles label
- Eric
- Home of Latin American music?
- Once a Beatle
- Once a brother, now a soloist
- It's full of 8 acrosses?
- Male half of a soul duo
- Accomp a n i e s
- Stevie (2 words)
- Mr. Barry's number
- Ex-trifler to Richard, goes on forever
- According to
- Listen, Billy J. had one
- Chelsea footballer
- in Don's hit
- Dave's brother
- Half of 2
- Describes trumpets, trombones, etc.
- Mr. Diamond
- Cried like babies? (2 words)
- Mr. Holmes
- Beats had TV one last Xmas
- Conversation in London night spot?
- Mr. Floyd
- Had faith

**DOWN**

- 16 One was put on "Day In The Life"
- Elektra folk singer (2 words)
- King of soul
- Eligible bachelor?
- Helped by friends to number one (2 words)
- Beatles roadie
- Live in a sunshine cottage
- Follows Manfred around every where
- Oliver com-poser
- Radio 1 dee-jay
- Lulu hit
- Hermi
- What 12 down counted to

**ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION**

**ACROSS:** 6 Simon; 7 Gartunkel; 10 Yellow; 11 Terrific; 12 Ida; 13 Flame; 14 Art; 15 Depict; 16 Lester; 21 Fly; 22 Kitty; 23 Sly; 27 Drummers; 28 Esther; 29 Blue Jeans; 30 Kathy.

**DOWN:** 1 River Deep; 2 Dolls; 3 Bad

**TINY'S BIG HIT**

**BEATLES, Rolling Stones** and various other Faces turned up at the Albert Hall last Thursday to see that legend of 1968 American vaudeville — **Tiny Tim** — purvey a selection of songs old and new.

Also on the bill—giving their services free in aid of Keystone, the national boys club charity—were **Joe Cocker**, the **Bonzo Dog Doo Dah Band**, and **Peter Sarsted**.

Tim is much more than a funny voice, and those who aren't aware of it must be pretty low on perception. He is a very capable entertainer, knows how to handle an audience and also how to laugh at himself, and has a variety of singing styles, all of them in tune. And his Dylan impression was a knock-out.

The Bonzos disappointed me, but Cocker has an incredible act that often defies description. Visually he swooped all over the place, playing invisible guitar, and vocally he soared to unbelievable heights. His "Friends" was tremendous. A.S.

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# EVEN IF I WAS FLAT BROKE I'D BUY A ROLLS, says MALC

THE days of the big star bit when singers rode around in Rolls-Royces, lived in palatial mansions and dressed in the best Saville Row suits seem, sadly to be on the decline. Today, casual, sometimes sloppy, clothes, Bayswater bed-sits and Morris 1100s seem to be the thing.



There is, however, a glimmer of hope on the horizon in the shape of Malcolm Roberts and his manager, Tony Lewis.

"There's nothing nicer than meeting someone like Andy Williams who you've admired for so long and finding that they're a nice person, well-mannered and with that star magic," Malcolm said with a wistful smile when we met in Tony's offices.

Tony said that he thought the fans had been spoiled by the easy accessibility of their idols and added that he would not want Malcolm to fall into the habit of always being around if and when he makes the big time. Malcolm agreed.

"I believe in never going down," Malcolm stated. "If I was skint now I'd go out and buy a Rolls Royce and a new suit."

There was one time when the likeable Malcolm was down on his luck. Just after his run in the West End show "Maggie May" ended, he found himself hard up. So he took a three day week job as a strip club bouncer.

"I had one mohair suit," he recalled, "and I thought 'if my mother could see me now, I had given up a degree to come to London and there I was working in a strip club.'"

After that, he managed a discotheque but got the elbow when the owner became greedy. He met Kenny Clayton, Shirley Bassey's pianist, they wrote a few songs together, and Malcolm was introduced through Kenny to Tony.

"I spent the rest of my money, about £300, on a demo disc," Malcolm revealed. "It's a terrible feeling that you've spent £300 and all you've got in your hand is a bit of plastic."

"That's you and you've got to sell it."

**Promise**

He sent it to Tony and later sang "Maria" to some heads of Chappels as a result of which Tony promised to make him into a world star, so great had been the reaction.

He said I would be at the London Palladium in six months, but he was wrong — I was there in five!" Malcolm laughed.

Malcolm studied opera for three years at the Manchester School of Music and Drama at night after being at art college all day. "I was an out and out art student with long hair and jeans," he recalls. "I came to London four years

by **RICHARD GREEN**

ago for 'Maggie May' and had an offer to join Glynebourne from the conductor of the opera company," Malcolm revealed. "He met me when he conducted 'West Side Story' in Manchester.

"I spent five days there and mingled with everybody. It was enjoyable, there is a tremendous atmosphere, but I was turned off by the fact that the leading roles are taken by Italians who are flown over at great expense and their English understudies never get a chance. People are walking round with a chip on their shoulder."

So Malcolm went into 'Maggie May' then got the offer of a part in Lionel Bart's 'Quasimodo.' "But that was shelved, so I stayed in 'Maggie May' under-studying six parts," he went on. "They called me Mister Show Business sarcastically because most of the other understudies were married or had jobs in the daytime whereas I didn't. I deliberately learned all the parts so that it would benefit me."

Malcolm does a lot of songwriting with Michael Rooms and he now has eight songs out of a total of 300 which he is hopeful of interesting other people in. One, he feels, is right for Cliff.

"I was living in a grotty Russell Square flat at first and I used to go home and relax until four writing," he said. "Tony has always believed in getting you away as what you are first, in my case,

a singer, but once you can get in as a songwriter and not be a nobody and put on the shelf that must help."

Despite popular rumour, Malcolm is capable of singing songs other than ballads and he spoke about his cabaret act.

"The thing that's so terrible about TV is that unless you're a name you're only allowed to do one song and that is usually your record."

"You can't show your personality if it's a ballad, you can't give any impression of what you do, I do an hour cabaret and you can't sing one ballad after another. I do

an up-tempo version of 'Tonight' and one with the drums where I make songs up as I go along and get the audience to join in."

"I finish with an operatic number and they all stand up and yell and the women throw earrings on to the stage. At first, I thought they were throwing them at me."

## MORE SINGLE REVIEWS Contd from page 6

### Recommended

**JOE SOUTH:** Don't Throw Your Love To The Wind (Capitol). Powerful country-blues with twang, organ, chanting group. Up-tempo, rocks like mad. Self-penned.

**TONY CRANE:** If I Ever Get To Saginaw Again (Pye). Appealing rhythmic ballad with country flavour. Tambourine, acoustic guitars, strings, solo trumpet.

**JIGSAW:** Let Me Go Home (Music Factory). Real stunner, pounding along with scorching beat. Above-average material, fascinating vocal blend, colourful backing.

**JAMES ROYAL:** Time Hangs On My Mind (CBS). Intense ballad, sensitively handled. Builds to dramatic pulsating crescendo, enhanced by imaginative scoring.

**FIGARDY:** Montage (Dunhill). The original version of this epic-like Jim Webb number—arranged, conducted and produced by the composer! Better than the cover jobs.

**PEGGY SCOTT & JO JO BENSON:** Pickin' Wild Mountain Berries (Polydor). Spirited r-and-b, boy-and-girl duet, vibrant, stimulating, with infectious dance beat.

**TAM WHITE:** Girl Watcher (Decca). Happy disc with light-hearted feel. Funchy backing, toe-tapping beat. Cute lyric is part-distracted, Catchy, good fun.

**LAURA LEE:** Love In Every Room (Columbia). Melodic continental ballad with a lilting rhythm. Delightfully emotive, with lush stringy backing. Attractive!

**GOLDEN EARRINGS:** Dong-Dong-Di-Ki-Di-Gi-Dong (Capitol). Tittle's off-putting, but it's a bouncy routine with a repetitive scat chorus. Ideal discotheque material.

**NEVEE:** Piece By Piece (Page One). Irresistible bouncer, with a contagious la-la chorus. Sparkling treatment, with ear-catching harmonies and bustling backing.

**VIKKI CARR:** With Pen In Hand (Liberty). This is a Bobby Goldsboro composition and a couple of other versions have been on the market for several months—though Bobby himself hasn't released it as a single. Like much of his recent work, it deals with human problems and failibilities—in this case, it's the tale of a married couple about to separate, and wondering what will become of their child. Which, as you might expect, is heartbreaking material ideally suited to the tear-jerking sob-in-the-throat style of Vikki Carr.

**FOURMOST:** Apples, Peaches and Pumpkin Pie (CBS). It's been many a moon since the Fourmost last appeared in the Chart—but now they've switched to a new label, maybe the change will bring them better fortune. This is a big beaty song that swings along like crazy, with an uninhibited unison vocal from the boys—plus a driving powerhouse beat and a busy backing. It's one of those discs that makes you feel good, because it's so full of life and vitality. Unfortunately, the song itself isn't what I'd describe as memorable.

## SHOP WINDOW

Not me, folks, but a character called DEREK gives out with a hand-clapping rocker called "Cinnamon" (London) that's tailor-made for parties—and, by coincidence, a Welsh lass named CINNAMON offers a rousing up-beat number with a strong Motown influence titled "You Won't See Me Leaving" (Beacon). . . . **MIKE CONWAY** effectively employs his fine baritone voice in "The Reign of King Sadness" (Plexium) a lilting ballad with a well-conceived lyric. . . . "The Na Na Song" by **PYE'S FERRIS WHEEL** is one of those slip-happy ravers in which you're obliged to join in the novelty chorus, and it generates a storming beat.

**Billy Budd** has an unusual voice with a startling vibrato, and it's showcased to excellent advantage in the tuneful medium-pacer "Why Can't It Rain" (Page One)—strong rendition of highly commercial material. . . . A rasping slow-jerk instrumental complete with kazans and honky-tonk piano—that's "Camp" (Columbia) by **Sir Henry and his Butlers**.

Intriguing ballad with simulated Indian effects "All Day-All Night" (Pye) by **BLONDE ON BLONDE** has a vigorous double-time gallop beat. . . . From the film of the same name, the **DUDDLE MOORE TRIO** plays the jazzy "39 Is A Dangerous Age Cymbal" (Decca), with Dad's sophisticated tinkling augmented by strings. . . . **DION** slips into folksy mood to relate the poignant tale of "Abraham, Martin And John" (London)—which sounds like a Tim Hardin song, but isn't!

The Drifter's hit "Save The Last Dance For Me" is revived as a jerk-beat r-and-b routine by Mercury's **D. D. Dennis and Brother Lloyd's All Stars**, and isn't a patch on the original. . . . **Roy Campbell**, writer of the Roger Miller hit "Engine Engine No. 9" sounds like an early Roy Orbison in the Memphis-flavoured "Suzette" (Jolly). . . . From the "Marty" TV series comes that amusing sketch "Funny He Never Married" (Pye), in which **Marty Feldman** and **Tim Brooke-Taylor** discuss the shortcomings of a recently deceased friend.

# BEATLES DOUBLE-LP IN FULL

## The Brilliant, the Bad and the Ugly

I REGARD the forthcoming Beatles double album as one of the most significant landmarks in their recording career since "Love Me Do." The 30 tracks do not possess the overall pattern of a "Sergeant Pepper," and neither do most of them have the compelling unreality of that uniquely special journey into the mind.

What these two momentous LPs do reflect is the Beatles with Something for Everybody, presenting the Gentle, the Genius, the Singalong, the Rocking—and the sheer good, bad and ugly of their work up to late October, 1968.

The bad and the ugly is crystallised in REVOLUTION No. 9, a pretentious piece of old codswallop which is no more than a long, long collection of noises and sounds seemingly dedicated towards the expanding sale of Aspro. I am angry at this because the "listen-to-me-I'm being-mysterious" bit is a piece of idiot immaturity and a blotch on their own unquestioned talent as well as the album.

1) **DEAR PRUDENCE** is complete contrast. Quiet Lennon cuts through his unpredictable outer skin and sings a song to Prudence backed by a string sextet. But it gets harder later on. With John, it has to be.

2) **OB-LA-DI, OB-LA-DA**. Heard it once, can't stop. Handclapping fun à la West Indies, sung with warmth by Paul and obviously one of his own compositions. This is going to be a smash for somebody. . . . and it's all coming back to me now. I heard it in Harrold, but that's another story. At the end of this there's a tweeky little voice saying "Thank you." Great stuff all about sunshine and "de market place."

3) **CLASS ONION**. Lennon again. Pumping mid-tempo stuff and intriguing references to the walrus and Strawberry Fields and "I told you about the Pool On The Hill." I tell you, man, he's living there still!

4) A great personal favourite. . . . **OB-LA-DI, OB-LA-DA**. Heard it once, can't stop. Handclapping fun à la West Indies, sung with warmth by Paul and obviously one of his own compositions. This is going to be a smash for somebody. . . . and it's all coming back to me now. I heard it in Harrold, but that's another story. At the end of this there's a tweeky little voice saying "Thank you." Great stuff all about sunshine and "de market place."

5) **HEADACHE**. A brief piece of headache music. . . . Spanish guitar intro for THE CONTINUING STORY OF BUNGALOW BILL, and what did he kill, with a strong melody line and a John Lennon vocal applause at the end.

6) **WHILE MY GUITAR GENTLY WEEPS**. Paul again, warm voice, and another of the highlights in the set. The "Gun" repeated five times at 30. Chung-chung beat very strong, moving into a slightly Hendrix thing. Another hit for somebody.

7) **FLIPPING THE FIRST RECORD** we get **MARTHA MY DEAR**, which may be the closing track of Side



## Track-by-Track review of 30 songs

John Lennon vocal with plaintive backing before double tracking and then coming in with organ. This will become famous for Mr. Lennon's sympathy with addicted tobacco smokers, expressed in the gem "Gurse" Walter Raleigh, he was such a stupid git." I really must try and get to John Lennon and discover what's under the surface these days.

15) **WHY DON'T WE DO IT IN THE ROAD**. Can't tell you too much about the words, but you may well have theories of your own. 3/4 beat, shouting blues, and Paul singing in his best Fats voice to a "Lady Madonna" rhythm with piano.

16) **I WILL**. Paul soft and warm again, a catchy little number in which he sings that if she wants him to do it he will. Folky ballad with late double-tracking. Sensitive, tender.

17) John Lennon almost in the same mood for **JULIA**. This, more than anything else so far, could be a "Pepper" track, with counter harmonies and a slight eeriness and images of "seashell eyes" and "a windy smile that calls me" at the end. Nice.

18) comes up with a guitar fanfare for George's first contribution to the set, a telling piece about modern life under the title **PIGGIES**. This is a fascinating piece of humorous cynicism as it goes on about human diggies in the dirt (with even the oink-oink noises thrown in), and then the tempo gets faster for upper class allusions like "Out to dinner with their piggy wives." Good melody line and interesting bits with harpsichord and classical piano.

19) John Lennon sandpaper voice for **YER BLUES**, moving into a "Heartbreak Hotel" echo and a bit that goes "I feel so suicidal, I even hate my rock 'n' roll." Hard stuff still without humour.

20) **MOTHER NATURE'S SON**. Melancholy and beautiful song by Paul, sitting singing songs for everyone beside a mountain stream. To be listened to with the lights off.

21) **SOCK IT TO ME!** John comes galloping in with **EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT ME AND MY MONKEY**. This one is on the attack, and it's up and at 'em material with even a little Richard bit thrown in. I'm not saying it's exceptional, but it's a good better and I like the Lennonisms like "Your inside is out and your outside is in."

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23) **PASS ME BY**. Opens with a Harold Smart organ sound, then into a tom-tom beat before Ringo comes in with a double-tracked vocal. Probably it's the double-tracked that does it, but this one has a lot more body than Ringo's previous album

24) **OH YEAH**. Ringo. Title is DON'T PASS ME BY. Opens with a Harold Smart organ sound, then into a tom-tom beat before Ringo comes in with a double-tracked vocal. Probably it's the double-tracked that does it, but this one has a lot more body than Ringo's previous album

contributions. Fastish country-blues best-ever. . . . even country fiddles. Ringo's best-ever.

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Continued on Page 5

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Below: In "Performance," Turner (MICK JAGGER), who is a former pop star now in seclusion, is hiding out Chas (JAMES FOX) in his eccentric house, where Pherber (ANITA PALLEMBERG) lives with him.



Turner (MICK) takes a friendly bath with Lucy (MICHELE BRETON) in "Performance."

# I MISS MICK'S BATH SCENE

**THE** intriguing possibility of catching Jagger with his pants down while involved in a passionate love scene with Anita Von Pallenberg, or his nude bath scene with James Fox, sent me scurrying down to the film set off Lowndes Square last Friday to catch the Rolling Stone in action.

The house itself was full of filming equipment. Electric cables trailed everywhere and upright arc lamps stood like blind sentinels in each corner of the room. A cast of thousands sprawled on the settee upstairs—I spoke to him!

"Mick still on set?" I enquired. "Mick who?" he asked, and then pointed in the general direction of the cellars. I stumbled under the stuffed stags heads on the walls and down the steps to a little man in a grubby white over-all fixing a cable.

"I've an appointment to see Mick Jagger," I explained. "Will he be back on set later?" I enquired. "Him—couldn't act his way out of a toffee bag," retorted the little man.

Scrambling about on the floor, I finally found a phone and rang the Stones' personal secretary, Jo Bergmann. "I'm on set but he's gone!" I said. "That's cos he's sitting right next to me," she replied. "Sorry about that—perhaps you'd like to talk to him."

"We're doing an expectant father a week in NME and I'd like you to be the first in the series!" I addressed Mick. "Vacate yourself from the immediate vicinity," said Mick (or some thing to that effect). "It serves ver right—come up to the office."

One taxi later I arrived at the office to find Mick doing much business on the phone, secretary Maggie on the phone about Keith's Egyptian Frieze (yes he does want to keep it, folks), TV director Michael Lyndsay Hagg, with cigar, doing an impression of Bertram Mills, and old Uncle Tom Keylock and all (the all-weather

**moans KEITH ALTHAM but catches up with Jagger later**

So difficult though, I mean things like LPs and such don't mean anything, and then I saw this handsome horse carved out of one solid piece of wood, I gave it to him yesterday. I've never seen anyone so knocked out."

"Mick, I ascertained, had not had much time for anything with his early calls on the film set these last weeks, but was experimenting with a "moog-synthesiser" and had seen the Mothers of Inventions' recent concert. Mick fitted briefly into the outer office where we were assembled.

"I've been three months shut up inside houses, I've got to get some fresh air," he said, adding, "It's the make-up that gets me down, before disappearing into the ladies toilet, I should hastily add at this

point that the Gents was not working. I was able to ascertain during his absence that a new plaque has appeared on the Stones' office wall bearing these words: "Go placidly amidst the noise and haste and remember what peace there may be in silence." It is apparently from a script found in Old Saint Paul's Church, Baltimore—1892.

At Mick's reappearance I enquired whether we might sit down for fifteen minutes to do our famous idiot reporter interviews famous pop star routine. "Begin now," commanded Mick settling in an easy chair, running a finger thoughtfully along the line of his cheek bone and fixing me with his most co-operative smile. It was obviously going to be difficult.

"The most interesting in that situation, it's been a complete waste of energy."

## New single

"We agreed to them using a different sleeve in the end and it still hasn't been realised, yet. They change their minds all the time about it—come and go."

"Now that I've finished on the film we're going back into the recording studio to get a new single out by Christmas. I haven't written anything yet but we'll do it the usual way by getting it together in the studio at the time."

"Would Mick be using his 'moog-synthesiser'?" "Maybe—I haven't had time to do much with it yet. It's really a machine for making electrical musical sounds—I saw someone in L.A. using it. He was satisfied with his own performance in 'Performance'."

"Had he seen any of the rushes yet?" "No."

"Is Jimmy Miller still to be their record producer on the next single?" "Yes."

"Did you enjoy the Mothers of Invention concert?" "Yes."

Fortunately Tom broke up the "yes-no" interlude at this point by bringing in his little offspring for exhibition. "Is that yours?" asked Mick smiling paternally. "Yes," said Tom. "How amazing," said Mick. I tried to think up some questions which he could not reply to by answering yes or no. The subject of what role Anita Pallenberg played in the science fiction film "Barbarella" was brought up and some suggested "David Hemmings," but was not taken seriously.

Did Mick feel that with all the stark nudity, and emphasis on bringing home the true horror of war and violence in films, we might eventually get a reaction which would take us back to films like those Anna Neagle and Michael Wilding used to make?

"Who were Anna Neagle and Michael Wilding? No, I don't think so. People always wanted to see Christians eaten by lions—people always go to films like 'Barbarella'—they love being disgusted. Some people even watch those Palladium TV shows."

"I was brought up with a bellyful of the telly and now I don't watch it at all. I hardly ever go to the pictures because I can't stand sitting in all that cigarette smoke or queuing to watch a lot of flickering images."

## Moral in film?

Does his own film make any moral statements?

"Oh, yes—moral statement a line Keith!" "What was Mick's reaction to the discovery that their 'gold' discs awarded for over one million sales by Decca when played revealed they were albums by country and western star Ferlin Husky (not Jim Reeves as one paper reported), Buddy Holly and the 'Tales of Hypocrite Turtle' (not Bambi as reported in the same paper)."

More tinsel Keith—plastic awards. (Continued on page 13)



**George Harrison's Wonderwall Music.**  
An Apple LP (Apcor 1 Mono Sapcor 1 Stereo)

**Family Second Generation Woman Hometown** RS 23315 Released November 8th

A Dukelodge Enterprises production personal management John Gilbert Tel 01 352 7328/5835 Agency Paragon Representation  
Publicity Leslie Perrin 68 Oxford Street London W1 The 2nd Family Album will be released in January



**STUART HENRY** was still chucking over a case of mistaken identity when I had a drink with him after "Top Of The Pops" last week.

Seems he was resting backstage after a concert with the Show Stoppers, when their backing group saw him. "Man you sure were groovy out there," said one member of the backing group. "Yeah . . . all those lights and funny masks were a gas," said another.

It wasn't until the last member of the group had finished congratulating him and left that a confused Stuart realised that he had been mistaken for—Arthur Brown.

**WE** know that Yorkshire Television WILL get Jack Good back to produce some more pop shows . . . but next time they won't put them on anywhere near "Dixon Of Dock Green."

"Master Of Pop" created quite a stir and was a hit as far as the critics were concerned. But most viewers stayed with Sergeant Dixon on Auntie BBC. "We were more than pleased with the result," a spokesman for Yorkshire told me, "but I guess you can't expect a one-up special to compete with a tried and true favourite like Dixon."

**BUMPED** into Lulu and found her more than a little excited about her new television series due to start on BBC-1 December 28. Called "Happening For Lulu," producer Stanley Dorfman has already booked Traffic, Joe Cocker and the Tremeloes for the first show.



**PAUL JONES** makes his TV drama debut on Yorkshire Television's "A Bit of Discretion," co-starring with **JULIA FOSTER**, who was in the "Half A Sixpence" film with Tommy Steele and is married to singer Lionel Morton. The play will be seen on December 21.

**THIS** Saturday's "Dee Time" is being replaced by the British Legion's two-hour Festival of Remembrance at the Albert Hall . . . I believe Bob Monkhouse will do a new series based on his collection of "Mad Movies" early next year. Hughie Green will be doing a straight quiz programme in '69. Jack Good's "Master Of Pop" will almost certainly be sold to networks in America and Canada, reverting to original title of "Innocence, Anarchy and Soul". Hugie party for "Mr. & Mrs. Music," Jackie Trent and Tony Hatch, at their Bromley, Kent, home last Saturday night.

Tele-thought for the week:  
**KEEP YOUR CITY CLEAN . . . EAT A PIGEON.**

**"A touching, torrid affair . . . sultry romantic whirlwind"**  
Weston Taylor  
NEWS OF THE WORLD

Columbia Pictures presents a DOMINO PRODUCTION  
**OSKAR WERNER BARBARA FERRIS**  
*Interlude*

Written by LEE LANCELEY and FRANK LEONARD  
Associate Producer: BOB WARDON Produced by DAVID DEUTSCH Directed by KEVIN BILLINGTON-TECHNICOLOR

**IF YOU HAVEN'T MADE IT BY THE TIME YOU'RE 30, YOU NEVER WILL—ASK ANYBODY!**

Rupert Street, 29 years old and 5'2" of quivering, sex-starved neurosis has only 6 weeks to go . . . can he make it?

Columbia Pictures presents  
**DUDLEY MOORE**  
*"30 is a dangerous age, Cynthia!"*

A WALTER SHENSON Production  
Eddie Foy, Jr., Suzy Kendall

**NORTH LONDON AND GENERAL RELEASE FROM SUNDAY NOVEMBER 10th ODEON AND OTHER IMPORTANT THEATRES**



# BARRY IS SO HAPPY TO SING TWIN'S HIT

**IN** a room full of journalists, disc jockeys, waiters and sundry girl friends, Barry Ryan still stood out conspicuously. It wasn't that he was leaping about or talking loudly. People just tended to notice him.

He was the object—if that is not too impolite a word—of a reception in his honour, given by his record company in a large bar at London's Talk Of The Town theatre-restaurant. By his side was his brother, Paul, looking almost as pleased as Barry at the success of "Eloise," which he wrote. Plus the "P" side. Seated opposite the twins was the gorgeous Martin Ryan looking as lovely and fresh as a girl half her age. Their mother? Ridiculous!

## Lots of delight

After a while, Barry came across to my table. Clad in a black sweater and leather coat, he shook hands, sat down and was bringing over a delight.

"Isn't it great?" he enthused. "We've jumped to more places. I think we'd have a No. 1 if it wasn't for the Isley Brothers." When I pointed out that he had the advantage as the Americans weren't here to promote "This Old Heart Of Mine," he smiled and agreed: "Yeah, of course. I'd heard they'd broken up."

In the background, pop music was playing and now and then Barry would sing a snatch of one of the songs. Between serenades, I mentioned Paul. "It's a nice thing going for us," he explained. "He knows what songs I can sing and he writes them. We were in the studios this morning doing an LP of all Paul's songs. Was there a possibility, I wondered, of the Ryan Twins ever getting together again for a single?"

Further repartee was prevented by the telex machine which appeared to be having the equivalent of a nervous breakdown and was relaying all Andrew Oldham's messages (their ex-manager) to their office and informing us that CHRIS JAGGER'S MONEY IS AVAILABLE AT KATMANDOU BANK.

Mick staggered drunkenly back to the inner office on reading this and phone Keith Richard. "Hello Keith—yes, I'm all right. I'm having a lovely time—having a manic afternoon at the office. Yes—I've spoken to them, they don't know what they're doing either—it's all getting a bit beyond me . . ."

## Paul sings too

"Paul's singing the backing on some of the LP tracks, but we won't do a single together again. It's not what he wants," Barry replied. "This way, he writes for me, I sing the songs and we both get what we want. It would be great if he writes all my singles." I offered Barry a drink, but he declined, explaining he had been to a party at Mike Hurst's country house the night before and was feeling slightly the worse for wear.

by **RICHARD GREEN**

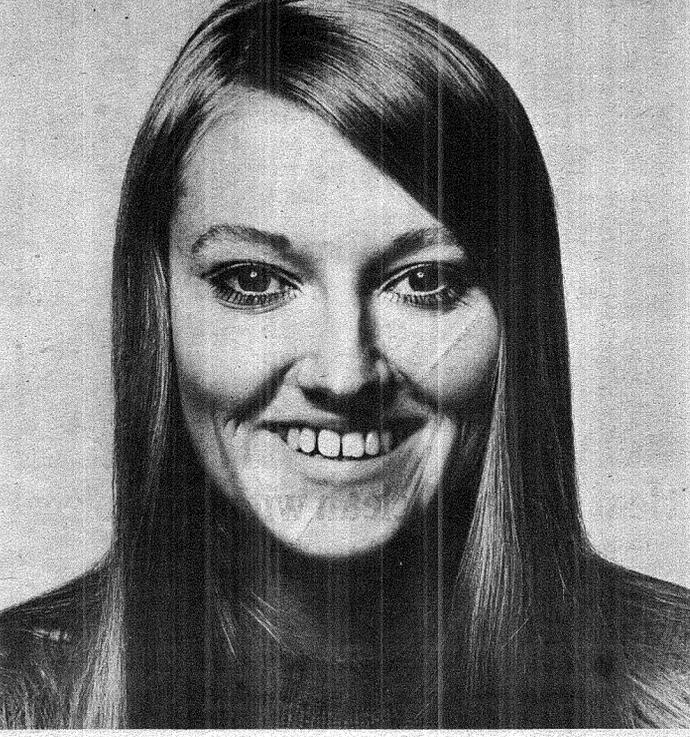
## Inside the mask

And he pulled the mask out of his pocket. Inside it was a telephone number . . . No, that would be telling. I managed to memorise it, repeating it to Barry, who promptly began suggesting other numbers to me! "If you start ringing her tonight, I'll do you!" he joked. So I didn't ring. I wonder if I should have done. Perhaps if she reads this, she'll ring me! Then Barry was called away for more photographs with his brother and mother, the trio looking radiant again and all the while a publicist whispering unnecessarily into my ear: "Isn't he a nice boy. Don't you think so, too?" Yes!

RICHARD GREEN

**Next week**  
**HOLLIES**  
**LOCOMOTIVE**

**I'm looking forward to November 15th when I get James Taylor's new L.P.**



# ELVIS SAYS IT AT LAST: WANT TO TOUR

ELVIS just doesn't grant interviews. He held his first Press conference in years in conjunction with the taping of his TV Special to be aired in the United States on December 3 and I have reported on it to you. How Vernon Scott, long-time Hollywood syndicated reporter, has since got an interview on the set of "Charro" in Arizona, I don't know.

What I do know is that Mr. Scott asked the right questions and received some amazing replies from the King. It seems Elvis told Scott: "I'm planning a lot of changes. You can't go on doing the same thing year after year. It's been a long time since I've done anything professionally except make movies and cut albums."

"From now on I don't think I'd like to do as many pictures as I've done—almost three a year."

"Before too long I'm going to make some personal appearance tours."

"I'll probably start out here in this country and after that play some concerts abroad, starting in Europe. I want to see places I've never seen before. I miss the personal contact with audiences."

"I've already taped that Christmas show for December. And let me tell you my nerves were shaking. Not that they were keeping time to the music! It had been just too long since I'd appeared before a live audience. After a while I began to relax and enjoy myself. Now I'm looking forward to a tour or

two, and seeing the people from the stage again."

Scott asked Presley how he compared married life and fatherhood with his free-swinging bachelor days. "They sure are different," Elvis said. "But I wouldn't change anything in my private life right now. Couldn't be happier. That little girl of mine is really something. I look forward to seeing her every night after work."

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## AMERICA CALLING

### ARTHUR BROWN JOINS \$10,000 A NIGHT GROUPS

SEVERAL important dates have been finalised for the upcoming Arthur Brown tour, which now kicks off on November 29 in Anaheim, California, a week later than originally scheduled.

Such is the success in this country of both Arthur's initial album and single, issued on Track and distributed through the Atlantic group, that Premier Talent Associates, representing the Crazy World of Arthur Brown, is having no trouble getting

10,000 a night for the group! Moneywise, this now throws them into the Hendrix-Cream bracket. The promoter in Hawaii, who has the date immediately following Anaheim, reports ticket sales already that could lead to a sellout.

Spencer in N.Y. The Davis group, whose new "Short Change" single was rush

released by United Artists to coincide with this trip, will remain here for six weeks, during that time playing numerous college concerts throughout the country.

Janis ready to go solo. JANIS JOPLIN's last dates with Big Brother and the Holding Company come next weekend in Texas, her home state, and needless to say, the rush for tickets has been something else again!

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And to finish, THE CHANTS, a group who've been around a long time and very successfully, too. Their club appearances in their native Liverpool are always sell-outs; in fact, the Beatles actually used to back them some years ago! Anyway, now they've got a great disc on release—"A MAN WITHOUT A FACE" c/w "Baby I Don't Need Your Love" (RCA1754). One to watch out for!

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November 22 is the new release date. Seventy-three shillings. On Apple.

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releasing by United Artists to coincide with this trip, will remain here for six weeks, during that time playing numerous college concerts throughout the country.

Janis ready to go solo. JANIS JOPLIN's last dates with Big Brother and the Holding Company come next weekend in Texas, her home state, and needless to say, the rush for tickets has been something else again!

Janis is already scheduled to play some one-nighters on her own, using a new back-up group which is yet to be officially announced, though I hear rumours that she'll meet Jon forces with the Electric Flag.

Cream jam pack the Gardens. AND, amid flying rumours that they might not break up after all, the Cream, to all intents and purposes played their last New York date with their present line-up at Madison Square Garden on November 1.

The 17,500 seats available for this concert were sold out so far in advance that, no matter who you were, you could have hung from the rafters before getting anywhere near the Garden.

Regardless of what happens to the Cream, there may yet be some forthcoming releases, including an album, for British and American fans.

George Harrison's friend starts touring next week. BEATLE GEORGE HARRISON pictured with Indian sitar maestro RAVI SHANKAR, who starts touring Britain next week. Gee, "Who's What" page 13) and who had a party thrown for him in London by Liberty Records this week.

Beatle GEORGE HARRISON pictured with Indian sitar maestro RAVI SHANKAR, who starts touring Britain next week. Gee, "Who's What" page 13) and who had a party thrown for him in London by Liberty Records this week.

Widely adjudged THE supporting act success of the recently-ended Scott Walker tour was singer-guitarist TERRY BEID, pictured above. Terry flew to the States the day after the package ended and is now engaged on a two-month tour, including six dates on Cream's farewell jaunt.

If you have a query you want answered, please cut the coupon above and send it with your question to NME Queries, 112 Strand, London, W.C.2. A coupon cannot be answered.

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BEACH BOYS, EQUALS, SEEKERS

FROM EMI this month comes six albums all with the tag "The Best Of..." in front of the star names. Here is a run-down on them.

\*\*\*BEST OF THE BEACH BOYS (Capitol T 21142) Numbers covered here go back to 1963 and forward to this year, including their summer hit, Do It Again. The interesting thing is that the earliest (1963) recordings of the Beach Boys on this LP - Catch A Wave, 409, and Lonely Sea - sound as modern as the present-day ones.

Other titles (and years recorded): 1964: The Warmth Of The Sun, Long Tall Tokan; 1965: Please Let Me Wonder, Let Him Run Wild; 1966: I Know There's An Answer; and 1968: Heroes And

Villains, Friends, Country Air, Darlin', Wild Honey.

\*\*\*BEST OF CILLA BLACK (Parlophone, PMC 7065) Cilla Black seems to have been missing from the charts for quite a time, probably due to the fact that she's concentrating more on her TV personality side. But here's a 14-track LP to remind us what a rich recording talent Cilla has had, with her Step Inside Love (1968). Anyone Who Had A Heart (1964), Allie (1966), Go! Out Of My Head (1965) and lots of other hits, produced by George Martin for her over the 1963-68 period.

Other titles (and dates): 1963: Love Of The Loved; 1964: It's For You, You're My World; 1965: You've Lost That Lovin' Feelin'; 1966: Yesterday, Love's Just A Broken Heart; 1967: What Good Am I, I Only Live

To Love You; 1968: Where Is Tomorrow, Sing A Rainbow.

\*\*\*BEST OF THE SEEKERS (Columbia, SX 6288) Like the Springfields, the Seekers have now split up at the height of their fame, so it makes this tuneful, easy-on-the-ears album all the more valuable. Only 12 tracks but it covers the remarkable career of these four Australians, and emphasises how well they sing (specially Judith Durham) and play. Tom Springfield produces.

Titles (and dates): 1964: Open Up Them Pearly Gates and I'll Never Find Another You; 1965: A World Of Our Own, The Carnival Is Over, We Shall Not Be Moved; 1966: Someday One Day, Walk With Me, Morningtown Ride, Island Of Dreams, Georgy Girl; 1967: When Will We Go, Aples Fall, Emerald City.

Other titles: Hey Jealous Lover, All The Way, Witchcraft, Only The Lonely, Come Dance With Me, Niceness, Put Your Dreams Away, I've Got The World On A String, South Of The Border, From Here To Eternity, In The Wee Small Hours Of The Morning.

\*\*\*BEST OF PEGGY LEE (Capitol, T 21143) A liberal sixteen tracks by this top female vocalist, and covering ten years, from 1957 to today, all tracks injected with the swinging or sultry or sentimental sound of La Lee.

Titles (and dates): 1957: The Folks Who Live On The Hill; 1960: Till There Was You; 1961: Yes Indeed, Fever; 1962: Why Don't You Go Right, Don't Smoke In Bed, Right On, Only You Win, Manana (Is Soon Enough For Me); 1963: I'm A Woman (Big Spender); 1964: A Lot Of Livin' To Do; 1965: Pass Me By, The Shadow Of Your Smile; 1966: Big Spender, Call Me; 1968: I Only Miss Him When I Think Of Him.

Other titles: It's Worth It All, Sandcastles, Handy, San Francisco (Be Sure To Wear Some Flowers In Your Hair), That Kind Of Woman, Observations From Flight 285 (In 3 Time), Hush, Do Unto Other, Sunshine And Roses.

\*\*\*MERRILEE RUSH (Bell, MBL 109) Here is a soft, tuneful voiced young American girl, singing with a sincerity that comes through some sentimental, folksy songs. She had the big hit on the Continent with Angel Of The Morning, on which she double-tracked and has an added string band, which is heard considerably on other tracks, too. Billy Sunshine and Working Girl, two other songs by Chip Taylor, who wrote Angel, are very good numbers.

Other titles: It's Worth It All, Sandcastles, Handy, San Francisco (Be Sure To Wear Some Flowers In Your Hair), That Kind Of Woman, Observations From Flight 285 (In 3 Time), Hush, Do Unto Other, Sunshine And Roses.

\*\*\*BELL'S CELLAR OF SOUL—Two (Bell, MBL 107) Exciting sounds, vocal and instrumental, from some smooth soul rhythm-sters, like Lee Dorsey singing Wonder Woman, plus Love Lots Of Loving and Take Care Of Our Love - with Betty Harris, who also solos with Mean Man. Sixteen good tracks in all.

Other artists and titles: Sonny Fisher (Oh Love This Is Sonny), Zilla Mayes (All I Want Is You), Night Sam (Nothing

\*\*\*BEST OF FRANK SINATRA (Capitol T 21140) This is a very difficult thing to say on an LP sleeve, because Frank has recorded for so many labels so many different titles, but I will admit the selection here is very choice, including his High Hopes, Young At Heart and the swinging Chicago. No accompaniment credits, but Billy May sound is there.

Other titles: Hey Jealous Lover, All The Way, Witchcraft, Only The Lonely, Come Dance With Me, Niceness, Put Your Dreams Away, I've Got The World On A String, South Of The Border, From Here To Eternity, In The Wee Small Hours Of The Morning.

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But The Truth, Al Greene (Lover's Hideaway), Melvin Davis (Love Bug's Got A Bear Hug), Eddie Holman (I'm Not Gonna Give Up), The In-Credibles (Standing Here Cryin'), Lee Jones and Sounds of Soul (On The Other Side), Van & Hises (Cry Baby Cry), Jimmy & Louise Tig & Company (A Love That Never Grows Cold), Spencer Wiggins (Power Of A Woman), Faye Adams (Shake A Hand).

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Name Address My usual dealer is N.M.E. 6

5 YEARS AGO

- TOP TEN 1963-Week ending Nov. 8 1 YOU'LL NEVER WALK ALONE Gerry and Pacemakers (Columbia) 2 SHE LOVES YOU Beatles (Parlophone) 3 BE MY BABY Ronettes (London) 4 SUGAR AND SPICE Searchers (Pye) 5 BLUE BAYOU Roy Orbison (Capitol) 6 DO YOU LOVE ME Brian Poole and Tremeloes (Decca) 7 SHIRLEY BASSEY (Columbia) 8 MEMPHIS TENNESSEE Chuck Berry (Pye Int.) 9 THEN HE KISSED ME Crystals (London) 10 THE FIRST TIME Adam Faith (Parlophone)

10 YEARS AGO

- TOP TEN 1958-Week ending Nov. 7 1 IT'S ALL IN THE GAME Tommy Edwards (MGM) 2 2 COME PRIMA Martino Marini (Darrington) 3 BIRD DOG Everly Brothers (London) 4 1 STUPID CUPIID / CAROLINA HOON Connie Francis (MGM) 5 5 HOOTS MON Lord Rocking-ham's XI (Decca) 6 A CERTAIN SMILE Johnny Mathis (Fontana) 4 7 MOVE IT Cliff Richard (Columbia) 13 8 MORE THAN EVER Malcolm Vaughan (HMV) 9 9 KING CREOLE Elvis Presley (RCA) 8 10 BORN TOO LATE Poni-Tails (HMV)

15 YEARS AGO

- TOP TEN 1953-Week ending Nov 6 4 1 ANSWER ME David Whitfield (Decca) 3 2 ANSWER ME Frankie Laine (Philips) 1 3 HEY JOE Frankie Laine (Philips) 2 4 LOOK AT THAT GIRL Guy Mitchell (Philips) 6 5 1 BELIEVE Frankie Laine (Philips) - 6 CHICKA BOOM Guy Mitchell (Philips) 5 7 WHERE THE WINDS BLOW Frankie Laine (Philips) 8 8 POPA PICCOLINO Diana Decker (Columbia) 9 9 SWEDISH RHAPSODY Mantovani (Decca) 7 10 KISS Dean Martin (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, November 5, 1968)

- 1 1 HEY JUDE The Beatles (Capitol) 2 2 THOSE WERE THE DAYS Mary Hopkin (Apple) 3 3 LOVE CHILD Diana Ross/Supremes (MGM) 4 4 LITTLE GREEN APPLES Smith, Rogers & The Grays (Mercury) 5 5 HOLD ME TIGHT Johnny Nash (Mercury) 6 6 WHITE ROOM The Jimi Hendrix Experience (Polygram) 7 7 MAGIC CARPET RIDE Steppenwolf (Capitol) 8 8 ELENORE The Turtles (London) 9 9 FIRE Crazy World of Arthur Brown (Mercury) 10 10 MIDNIGHT CONFESIONS Grassroots (Mercury) 11 11 OVER YOU Gary Puckett/Union Gap (Mercury) 12 12 PEGGY Sue & The Redcats (Mercury) 13 13 SWEET BLINDNESS Fifth Dimension (Mercury) 14 14 SUZIE Q. Science Cheerwater Revival (Mercury) 15 15 HARPER VALLEY P.T.A. Jeannie C. Riley (Polydor) 16 16 GIRL WATCHER O'Keefe's Impressions (Mercury) 17 17 HEA, WESTERN UNION Jerry Butler (Mercury) 18 18 ABRAHAM, MARTIN AND JOHN Dion Newborn (Mercury) 19 19 SAY IT LOUD The Beatles (Capitol) 20 20 WHO'S MAKING LOVE The Jimi Hendrix Experience (Polygram) 21 21 SHAPE OF THINGS TO COME The Jimi Hendrix Experience (Polygram) 22 22 FOOL FOR YOU The Impressions (Mercury) 23 23 KEVIN AND ADRIAN The Bee Gees (Polygram) 24 24 COURT OF LOVE The Jimi Hendrix Experience (Polygram) 25 25 H-HEEL SNEAKERS Jose Feliciano (Mercury) 26 26 BANG-SHANG-A-LANG The Bee Gees (Polygram) 27 27 GOTTA GET A MESSAGE TO YOU The Bee Gees (Polygram) 28 28 ALL ALONG THE WATCHTOWER The Jimi Hendrix Experience (Polygram) 29 29 TIME HAS COME TODAY The Chambers Brothers (Mercury)

AND LP COVER DESIGNS BY NME READERS



THE INCREDIBLE STRING BAND has an LP cover designed by TIMOTHY SMITH (25) Oakfield, Skipton Road, Utley, Keighley, Yorks.



DAVE DAVIES is the subject on the "Death of A Clown" LP sleeve by DAVE MILLS, 27 Bracken Road, Birmingham 24.



The CREAM feature in an "Export '69" design by ROSE, Ministry of Social Security, Lambeth, Newcastle-on-Tyne.



JIMI HENDRIX is the "Explosion" on the cover designed by ANNE BALKIND (25), 36 Ashcroft, Calderwood 16, East Kilbride, Glasgow.



EXPLOSION

Advertisement for The Bandwagon LP, featuring the text 'BREAKING IN THE CHARTS! THE BANDWAGON BREAKING DOWN THE WALLS OF HEARTACHE' and an image of the band members.

Advertisement for Deena Webster's 'Scarborough Fair' and 'The Scaffold' LPs, featuring photos of the artists and promotional text.

Advertisement for Premier Drum Co. featuring the text 'drummers!' and 'Great news! here's the best catalogue you've ever seen' along with contact information.

NME TOP 30 chart for the week ending Wednesday, November 6, 1968, listing 30 singles with their artists and labels.

Britain's Top 15 LPs chart listing 15 albums with their artists and labels.

New Singles section featuring photos and descriptions of new releases: The Foundations 'Build Me Up Buttercup', Family 'Second Generation Woman', and Tony Crane 'If I Ever Get To Saginaw Again'.

# BEATLES—THREE LIVE DECEMBER CONCERTS

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**THE BEATLES ARE TO GIVE THREE LIVE CONCERTS IN LONDON NEXT MONTH. MARY HOPKIN AND JACKIE LOMAX WILL ALSO APPEAR. VENUE FOR THE PERFORMANCES WILL BE LONDON'S CHALK FARM ROUNDHOUSE FOR THREE SUCCESSIVE NIGHTS STARTING DECEMBER 15 OR 16. THE SHOWS WILL BENEFIT CHARITY, AND A ONE-HOUR TV SPECTACULAR MAY BE BUILT AROUND THE SHOWS.**

## Beatles' album delay; network TV ad. dropped

THE Beatles' double-LP will now be released by Apple on November 22—not November 16 as originally announced. The group has abandoned its plan, exclusively revealed in last week's NME, to buy time on ITV to advertise the album—because the expense involved would be too great. Paul McCartney has just returned from a ten-day U.S. visit. According to Apple Press officer Derek Taylor he has been wandering around New York unrecognized because he has his hair swept back.

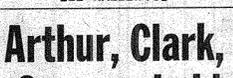
The cover of the double-LP will be completely plain white, apart from the previously-announced title "The Beatles." It will contain 30 tracks, 28 of which were revealed in the NME two weeks ago. Remaining numbers are "Revolution No. 9," Ringo's vocal is "Don't Pass Me By." A detailed review appears on Page 3.

The scheme to promote the album, by means of a 90-second nationally-networked TV commercial, has been dropped. A spokesman commented: "The script had almost been finalised, but then the group decided against an outlay of £16,000." During Paul's U.S. visit, he was invited by a Black Power leader to speak at a rally. Said Derek Taylor: "He wanted Paul to establish the case for white people. But Paul replied that he was not responsible for, and did not represent, all whites."

The controversial LP "Two Virgins," featuring the nude photograph of John Lennon and Yoko Ono on its cover, is to be issued in America next month by Tetragrammaton—the company owned by actor-comedian Bill Crosby. The sleeve will, however, be wrapped in brown paper! In Britain, the album is not on general distribution, but it may be obtained by personal order from Apple Records.

## MUBANS NAZZ

U.S. underground group the Nazz—which arrived in Britain last week to spend a month cutting an LP here—has been banned by the Musicians' Union from recording in this country. A work permit had already been granted, but the M.U. explains it was then under the impression the Nazz was strictly a vocal group—but, after seeing a picture in last week's NME of the quartet arriving at London Airport with instrument cases, permission was revoked.



## Lee Hazlewood

The Nazz undertook one recording session last weekend before the ban. The group, then consisting of black Polydor Records and Tony Brown International Ltd. unless the group ceased recording immediately. Commented group manager John Kurland: "The whole thing is ridiculous when you consider we intended to spend £30,000 here and had intended to employ 60 British musicians for our recordings." "We have now given the M.U. a guarantee we will not attempt to record here in London. We intend to stay on for two or three weeks and as we have bowed to the Union's terms, we hope will be favourably considered our application to undertake TV dates and personal appearances."

## ANITA: CABARET HIT

ANITA HARRIS' cabaret engagement at Leeds Ace of Clubs last week broke all box-office records, and produced the highest-ever attendance figures for the venue. It was during this appearance that Anita was kidnapped by students, and held captive for over 12 hours. Shortly after being released she was back on stage to give her normal evening performance and received a resounding ten-minute ovation from the audience.

## ARTHUR, CLARK, HERMAN, HERB, GENO AND OLD LOCO RELEASES

THE Crazy World Of Arthur Brown's new single has been scheduled for release next Friday (15). The Dave Clark Five's follow-up to "Red Balloon" is out the same day, and includes one of the most unusual gimmicks ever featured on a pop disc. Also set are new singles by Herman's Hermits, Herb Alpert, Jackie Trent and Geno Washington.

## HERD BIG U.S. TOUR; JAPAN

THE Herd is to undertake an extensive five-week U.S. tour in the New Year, opening on February 3 with a series of concerts, TV appearances and promotion. The group then flies direct to Japan for a further two weeks of concerts and TV, returning to Britain at the end of March.

## WEBB MUSIC IN HARRIS FILM

JIM WEBB is to compose the feature score for a film musical extravaganza "The Ragamuffin," which will be based on a story written by actor Richard Harris—who will also star in the picture. He hopes to put the movie into production by 1970, when his present commitments have been fulfilled.

# VINCE QUITTING GEES? Shads split 'not irrevocable' HENDRIX CO-MANAGER QUILTS

A FURTHER rift in the ranks of the Bee Gees developed this week, with the news that Vince Melouney is seriously considering leaving the group in the near future. He told pressmen he will reach his final decision before the end of the Gees' current German tour on November 30. "I want to go into production and writing," commented Vince.

ALTHOUGH Bruce Welch is definitely leaving the Shadows when their current London Palladium season ends on December 7—and it is virtually certain that Brian Bennett will quit at the same time—the group would be perfectly willing to re-form for any major engagements it was offered. "The days of concert tours, overseas trips and cabaret are over," Bruce told the NME. "But the split next month is not irrevocable—all four of us could get together again at any time for an event of major importance like the NME Poll Winners Concert."

## STONES LOSE ALBUM FIGHT

THE Rolling Stones' dispute with Decca Records, concerning the controversial photograph of a lavatory wall, which the group wanted as the sleeve of its new LP, has at last been settled.

## BARRY RYAN SIGNS A BACKING GROUP

AFTER two weeks of searching and auditioning, Barry Ryan has signed his own four-piece backing group. It is the Kind, whom he spotted in a Croydon club. Line-up comprises Tim Galvin (drums), David Chapman (six-string bass), Tim Guest (lead guitar) and John Hetherington (rhythm guitar).

## SINATRA WAXES here in Jan.

FRANK SINATRA arrives in London in mid-January to record his album of Jackie Trent-Tony Hatch compositions. He will be here for a week, and all the sessions will take place in the Pye studios with Tony Hatch producing. It had originally been planned for the LP to be waxed in Hollywood this month, and Jackie and Tony were due to leave for Los Angeles next Tuesday—but this has now been re-arranged because Sinatra is unable to devote a full week to recording at this time.

Jackie and Tony have written five new numbers which will be included in the album. Remainder of the tracks are six of their lesser-known compositions, which Sinatra has personally selected for inclusion.

## NANCY, LEE SPLIT

THE hit recording team of Lee Hazlewood and Nancy Sinatra has parted company. Lee has also severed his association with America's ABC Records in order to develop his own independent LHI label. In future he will record duets with Ann-Margret, and produce her solo discs.

## CASS ILL, TRIP OFF

MAMA CASS' singing career is seriously threatened by the major throat operation she is to undergo within the next few days. At present, she is unable to sing at all—and assuming the operation is successful—it will be many months before she is able to resume recording and personal appearances. There is, however, a risk that the surgery could adversely affect her vocal chords—which could place her future career as a singer in jeopardy.

## AMEN SET FOR U.S.

AMEN Corner's projected visit to America in February is now confirmed. The group will spend six days in New York, followed by four days in Los Angeles—and in addition to promotional work it will play one concert in each of these cities.

## WYNTER KARLOFF CO-STAR

Mark Wynter has been signed for a slight acting role in the Tigol Films production "The Dark," co-starring Frankie Avalon and Boris Karloff, which went into production this week on location in Southport. His part as a song-writer who gets murdered.

## TOM IN FROST TV NEW SINGLE SET

TOM Jones' follow-up to his chart-topping "Help Yourself" is a new Clive Westlake composition titled "A Minute Of Your Time"—it will be released by Decca on November 22. Tom will introduce the new single in London Weekend TV's "Frost on Sunday" on November 24, and this is expected to be his only TV promotion of the disc. His projected guest appearance in U.S. TV's "Ed Sullivan Show" this Sunday (10) is threatened by a musicians' strike in New York, and plans for Tom to fly to America on Wednesday were cancelled at the last moment.

## AFFAIR BONUS TRACK DELAYS FIRST ALBUM

RELEASE of the Love Affair's long-awaited album—due out two weeks ago—has been delayed for a month to enable the group to add a hastily-recorded bonus track to the LP. This is a self-penned number titled "A Talk Of Two Bitters," described as a rousing single, along ideally suited to the Christmas season.

## RAVI SHANKAR CONCERTS SET

Sitar virtuoso Ravi Shankar undertakes a major British concert tour this month, including an appearance at London's Royal Festival Hall on November 18. Among other dates are Bristol Colston Hall (15), Edinburgh Usher Hall (19), Sheffield City Hall (21), Leeds Town Hall (22), Birmingham Town Hall (23), Manchester Free Trade Hall (26), Liverpool Philharmonic Hall (27), Belfast Sir William White Hall (28) and Dublin Liberty Hall (30).

# Important Announcement

from MONDAY, NOVEMBER 11 — NEW ADDRESS OF 'NEW MUSICAL EXPRESS' (ALL DEPARTMENTS) 112 STRAND, LONDON, W.C.2. Telephone: 01-240 2266

## PITNEY, BANDWAGON, ARETHA, PICKETT BRITISH DETAILS

GENE PITNEY files into London next week for a ten-day visit, and two major TV dates are already set for him. A string of club and ballroom dates has now been booked for the Bandwagon, which begins its British tour at the end of January. Aretha Franklin is now expected to commence her British tour at the end of January. Also visiting Britain shortly are Wilson Pickett and Country Joe and the Fish.

## BRON ARTISTES MANAGEMENT

29/31 Oxford Street, W.1. GER 5063/6 are pleased to announce incorporation of JIM GODBOLT AGENCY now representing MANFRED MANN • GENE PITNEY BONZO DOG DOO-DAH BAND PYRAMIDS • SWINGING BLUE JEANS • THE FACTOTUMS • JON HISEMAN'S COLOSSEUM • NOEL & FIREBALLS • ORACLES • RUBY JAMES • RICHARD BARNES Enquiries: Jim Godbolt, Don Kingswell

## LEAPY AMERICA TRIP

With Leapy Lee's "Little Arrows" currently placed at No. 36 in the U.S. charts, he has been booked for an American tour to start early in the New Year. Agent Colin Berlin will finalize details when he flies to New York this weekend. U.S. reports indicate that Leapy's hit disc has already notched sales of 500,000 in America.

## THE DUDLEY MOORE TRIO & ORCHESTRA

They're talking about what a great young singer she is, and proof of this is her new Decca single, "You just gotta know my mind". It's a Donovan number, very catchy, and beautifully sung. Number F.12847.

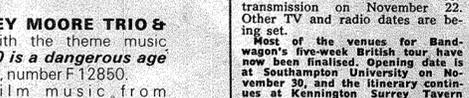
## GEORGE BEST POSTER

18" x 22". ONLY 5/- EACH Send your P.O./Cheque today to: ARTANDEM, 93 Regent St., London, W.1 Please send me..... copies Name: Address:

## MOVE 'FINAL SPLIT'

A statement issued by the Move this week announces that the group has finally split with its manager Tony Secunda and is now working under the guidance of its agent Don Arden until new management is settled.

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# MARY: 3 MILLION UP

BY THE TIME THIS ISSUE OF THE NME APPEARS ON THE BOOKSTALLS, MARY HOPKIN'S SMASH HIT "THOSE WERE THE DAYS" WILL HAVE SOLD OVER THREE MILLION COPIES THROUGHOUT THE WORLD. THAT IS OUR CONFIDENT PREDICTION FOLLOWING TUESDAY'S ANNOUNCEMENT THAT COMBINED SALES HAD THEN REACHED 2,840,000. BRITISH SALES SO FAR TOTAL IN EXCESS OF 600,000, AND MARY IS WELL ON HER WAY TO HER SECOND GOLD DISC FOR SALES IN AMERICA—WHERE THE DISC IS PLACED AT NO 2 IN THE "BILLBOARD" HOT 100. APPLE RECORDS ARE PLANNING A SPECIAL PRESENTATION TO MARK THIS UNIQUE FEAT BY A BRITISH GIRL.

## 'LOVING' DOCUMENTARY AGAIN, MICKY DOLENZ TV SERIES!

TONY PALMER'S pop documentary "All My Loving," which created a storm of controversy when it was screened last weekend, is to be given another showing. Lulu, Petula Clark and Rolf Harris are among the guests in BBC-1's "Christmas Night With The Stars" spectacular—and Rolf has a new series of his own starting in January. The TV series in which Monkee Micky Dolenz starred as a teenager is being repeated by BBC-1. Wayne Newton has cancelled his British visit, and Lulu and Georgie Fame will now be seen in the "Show Of The Week" spot which Wayne was to have occupied. TV guest appearances have been set for Inez and Charlie Foxx, the Foundations and the Barron Knights.

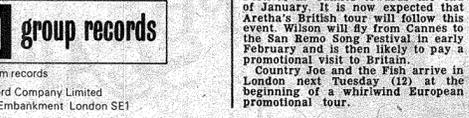


MICKY DOLENZ, as he appears in the title role of "Circus Boy," under the name of Micky Dolenz Braddock, he plays the part of Corky. You can see this phase of his pre-Monkees career on BBC-1 every Tuesday.

The "All My Loving" pop film—in which the Beatles, the Cream, Jimi Hendrix, Donovan and many other star names are featured—was to be repeated in colour by BBC-2 in the near future. Last weekend's BBC-1 showing sparked off a stream of protests from viewers who complained about the outspoken nature of the dialogue. Petula Clark's experimental Eurovision hook-up in which, as exclusively reported, she sang in a Geneva studio while accompanied by an orchestra playing in London—will now be included in BBC-1's marathon "Christmas Night With The Stars," and not in the same channel's New Year's Eve special as originally planned. Lulu and Rolf Harris are also in the Christmas Show.

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