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**SATURDAY**  
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## TAIL-PIECES BY THE ALLEY CAT

THESE are the chart positions of best-selling British albums in U.S.: The Beatles (1), Jimi Hendrix Experience "Electric Ladyland" (4), Cream "Wheels Of Fire" (12), Richard Harris "Yard" (21), Donovan "Hurdy Gurdy Man" (23), The Traffic (29), Procol Harum "Shine On Brightly" (30), Engelbert Humperdinck "Man Without Love" (31), Rolling Stones "Beggars Banquet" (35), Jimi Hendrix Experience "Are You Experienced" (36), Who "Magic Bus" (40), Arthur Brown "Crazy World" (45) and Moody Blues "In Search Of The Lost Chord" (50). Bernard DeLott reveals record-breaking business by Frank Ifield at Talk Of The Town... Gun's current hit (also Marmalade) tipped for U.S. Top 30...

Also on first Leapy Lee LP: his version of O. C. Smith's "Little Green Apples"... Have Joe Cocker's friends been helping?... Vikki Carr signed by London Week-End's Tito Burns for TV series... On Tuesday, Dusty Springfield flew to Paris with Emperor Rosko... First book by Hal David: "What The World Needs Now..." Johnny Tillotson's wife infatigating... Several stores refusing to stock John Lennon and Yoko Ono's LP in America... In NME poll, Elvis Presley's majority over Tom Jones was 249 - not 149 as Andy Gray's review reported... "Doubtful if Lee Hadleywood can do for Ann-Margret what he did for Nancy Sinatra... Ken Dodd told NME Editor Andy Gray he's delighted with Des O'Connor's chart successes... Des O'Connor's neck-and-neck with Tom Jones in NME Points Championship... Johnnie Ray regretfully on David Frost's Sunday TV show...

The composer Michael Carr died same night Des O'Connor waxed his current hit... Richard Harris plays title role in Ken Hughes' "Oliver Cromwell" film... Will Alan Freeman jokingly be called Yoko Ono?... Surprisingly, Nina Simone topped bill over Dusty Springfield on Sunday's David Frost TV show... His favourite group, Barry Gibb should consider Gun!... Decca not adding service charge on

Bought by Jack Bruce of the Cream, £20,000 Hampstead home... Besides David Frost, latest hit from Dusty Springfield could also be dedicated to Jim Webb... Who is handling Small Faces this week?... Together with Temptations, U.S. TV spectacular for Diana Ross and the Supremes... Almost certain for Barry Ryan's next single... brother Paul Ryan's "Love Is Love"... Gerard Purcell arranging tour where Hugo Montenegro

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## SHAME SHAME

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## SOMEDAY

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PRINCESS MARGARET chats with three members of the Hair cast (1 to 3) PAUL NICHOLAS, SONJA KRISTINA and OLIVER TOBIAS. Also seen is impersonator BOBBY BENNETT. On the right, the Princess talks to the PAPER DOLLS.

conducts symphony orchestras... English lyrics by Roger Cooke and Roger Greenaway for new Italian melody Kathy Kirby single... Is Vikki Carr's favourite script writer Barry Crier?... Eye is next Johnnie Ray label... Irish folk group Johnstons signed for Neems by Vic Lewis... What's become of Trogs?... How about Claire Bloom's retitled version of Lulu's hit "I'm A Steiger"... Your Alley Cat mystified why Scaffold made No. 1... What happened to Tommy James and the Shondells?... Writing lyrics to Henry Mancini's music-poet Rod McKuen... In next NME poll, Shadows can expect competition from Love sculpture... Daily Mirrors... Don Short Needs... U.S. photographer Linda Eastman is living in Paul McCartney's London house... On Saturday's Val Doonican BBC TV show, Roy Tistle cracked: "I changed my name from Engelbert Humperdinck!"

Doesn't Dusty Springfield resemble a younger Barbara Kelly?... A composition of Barry Ryan under consideration by Paul McCartney for first Mary Hopkin LP... When introducing Tom Jones at Las Vegas, Eddie Fisher (whose former wife Elizabeth Taylor is married to Richard Burton) cracked: "I don't like Welshmen!"

## NME POPWORD

Compiled by Susan Smith, St. Albans, Herts.

**CLUES ACROSS**

- Paul McCartney bald
- Said by some to be the American Mick
- Kind of guitar or musical tone
- Woodwind instrument
- "Soldier" Small Faces' hit
- Olympic record
- A Hollie no longer
- Music on the scene is "in the can"
- Johnny
- Down Astro nautical character climbing chart
- Half Gary Brooker's group!
- A part
- Beach Boy (2 words)
- Frequent U.S. visitor and tour star
- Alias Walker
- Not a hit record
- American male harmony group (2 words)
- Mr. Mendocino, U.S. hit maker
- Record company
- Underground group with household name
- Where the Liverpool boom began?
- Tania hit group (2 words)
- Poet in the No. 1 long and tall
- See 21 across
- Mike the Texan
- Michelle and Cass were
- Julie's road led here
- Sky vessel for Jefferson
- Ex-policeman now leads consistent chart group (2 words)
- Barry's girl - or is she Faul?
- Stood on the hill, according to the Beatles
- Jones the song!

**CLUES DOWN**

- U.S. hit maker
- Underground group with household name
- Where the Liverpool boom began?
- Tania hit group (2 words)
- Mr. Mendocino, U.S. hit maker
- Record company
- Underground group with household name
- Where the Liverpool boom began?
- Tania hit group (2 words)
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- Stood on the hill, according to the Beatles
- Jones the song!

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

**ACROSS:** 1 Bee Gees; 2 Cream; 3 Herb; 4 Dean (Martin); 5 Deram; 6 Adam (Faith); 7 Sly (& Family Stone); 8 Jon (Ram Jam Band); 9 "Yellow (Submarine)"; 10 Sammy (Davis); 11 Ram Jam (Band); 12 Don (Partridge); 13 (Ten) Years (After); 14 Glass (Margerie); 15 Vince (Edmundo) Ros; 16 Use; 17 Mrs (Mills); 18 (Chicken) Shack; 19 Mind; 20 Les (Reed); 21 Pop; 22 Yal (Brynnac); 23 Ella (Fitzgerald); 24 Scott (Walker); 25 Mark (Wynter); 26 Stan (Getz); 27 Theme; 28 Spencer (Davis).

**DOWN:** 1 Everly; 2 Gene (Pitney); 3 Shadows; 4 (Middle) Earth; 5 MCM; 6 Ram Jam (Band); 7 Don (Partridge); 8 (Ten) Years (After); 9 Glass (Margerie); 10 Vince (Edmundo) Ros; 11 Use; 12 Mrs (Mills); 13 (Chicken) Shack; 14 Mind; 15 Les (Reed); 16 Pop; 17 Yal (Brynnac); 18 Ella (Fitzgerald); 19 Scott (Walker); 20 Mark (Wynter); 21 Stan (Getz); 22 Theme; 23 Spencer (Davis).

BOUND TO BE A HIT

# SPENCER DAVIS GROUP

short change  
UP 2226

## ROYAL POP SWINGS

HOORAY for the first Save Rave Royal pop show. Not only did all the artists do a good deed for nothing to aid the Invalid Children's fund, but they took part in a Sunday night offering at the packed London Palladium which was really produced and avoided the bug-bear of so many pop shows, the long wait between group acts. I'm sure Princess Margaret and the Earl of Snowdon enjoyed this hip show, because they are hip characters themselves.

And thanks must go to producer Fred Perry for putting order into the lavish affair, using the revolving stage to good advantage and seeing the show didn't over-run like a bigger Royal affair presented here a few weeks ago did, but ended when it should.

Hits of the show were the Hollies, who did four numbers so well everyone wanted much more. No mention was made that it was Graham Nash's swansong, and it seemed a pity he was going after such a great performance. If his replacement doesn't keep the group up to their very high standard, I shall never forgive any of them for the split.

Scott Walker sang three Jacques Brel songs, backed by the Ronnie Scott orchestra, and he was terrific. I have never heard him sing "If You Go Away" so clearly and with such feeling and I couldn't help feeling the Palladium is the place for him in a longer act in a long-running show.

Another act which impressed me as being right for a long-run show at the Palladium or in summer revue was the Paper Dolls, who move well, sing brightly together and look very good.

The Scaffold have a hit-miss act, the best bits being their "Lily The Pink" and a funny idea about the girl who reads out the time on the GPO's TIM, but some of their act

just didn't click. Bobby Bennett, who is the hit of Jack Falloon's top entertainment floor show at the Strand's Showboat niterie, scored heavily with his carefree impersonations and strong singing voice. He's a Northerner who graduated from club entertaining and a future big star.

The extract from "Hair" was a good advertisement for seeing the whole show, and Madeline Bell gave a spirited performance of "Step in Line Love" and other numbers. Groups were popular in the Love Affair, Easybeats and Echoes all getting rich rewards for their work, and the Bonzo Dog Doo Dah Band kept the beat comedy lively with explosions and visual gags to mingle with their current hit.

Special praise for two acts which did more than most in the show - Eric Delaney and his Music in the pit for the first half and on stage for a great act, with showman drummer Eric in great form in Manhattan Spiritual and St. Louis Blues March, with his five musicians adding the ingredients of a really top-class visual-audio act, which is guaranteed to bring big applause anywhere, and the (Betty) Fox-Shaggy Miller dancers (2 males, 8 girls) for their "with-it" routines.

Three deejays kept the continuity going smoothly. Freeman, Tony Blackburn and Emperor Rosko. ANDY GRAY

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# TOM JONES HAD TO BE PROTECTED AGAINST HIS WILD ROCKING SELF

TOM JONES has always seemed to me to be an unbelievable singer, but a completely believable person! That is, I have never been able to reconcile the brilliantly-contrived image created by "king-maker" Gordon Mills and presented to the public via the kind of "pop-corn" written by Barry Mason and Les Reed, with Thomas Jones Woodward from Glamorgan.

But I come not to bury Tom Jones but to praise him; and many millions are not so hyper-critical of the "act" as I. Last week you voted him Britain's number one Male Singer and down at the exotic South Sea Island paradise of "Trader Vics" bar in the London Hilton, Tom was acknowledging your support.

"It was more important to me to win the British Male Singer award than any other section of the Poll," smiled Tom sipping his "Hawaiian Volcano" and leisurely puffing a cigar. "Britain is home to me. I would never live anywhere else in the world—it is more important for an artist to be successful in his home country than anywhere else. London is my home-town now. I get a buzz from living here that I could not get any where else. I suppose if I really went down the pan here I would move to New York but that would be second best."

"Being beaten in the World Section this year by Presley is no disgrace. But I must admit that it baffles me that, with such strong support, his records are not selling better."

To me Tom Jones is at his best on rhythm-and-blues numbers and I am convinced (especially following this interview) that he would really rather be a rock 'n' roll star. Had he happened on the pop scene in the early Haley rock era I am convinced he would have had a



he admits to KEITH ALTHAM who is seen here interviewing TOM at the London Hilton hotel.

talent and a voice that might have eclipsed even Presley. If it were left to Tom, he would probably still be happily leaping about in his all-black outfit with his rabbits foot dangling from his belt. But others were shrewd enough to see the changing times and the enormous potential Tom had in another direction.

"Cola Berlin has always seen me as a quality singer in a 'tax' and bow tie," said Tom. "And Gordon has proved me wrong often enough for me to have complete confidence in his advice. I've reached a kind of compromise with myself where I do the ballad scene and also put in a few strong beat numbers to satisfy myself. That way I get the best of both worlds."

Tom is now mature and experienced enough to know that what he wants personally is not necessarily what is best for him professionally and he has worked too long and too hard to risk his fame for an isolated outburst in defiance of his advisors.

Was there a crucial time when Tom realised that he had to compromise between his own strong personality with what was best for his career?



TOM JONES receives an award from CATINARA VALENTE, from the Italian critics who voted him the most popular foreign artist in Italy during 1968.

**Comparisons not valid**

"I think there was a moment when I was getting comparisons with Engelbert when Gordon launched him," said Tom. "Engel is a great singer in his own field but we are just not comparable and comparisons began to get under my skin. I wanted to go completely the other way and do all blues stuff—go Tania Motown. I was talked out of it but I knew in my heart it was wrong anyway."

In spite of Tom having come to terms with himself over his career there is no evidence to suggest that he has prefabricated his own personality. I found him as honest and relaxed as the time some two years ago when I last interviewed him. He admits quite frankly that he enjoys the trappings of success, his Rolls Royce, cigars and champagne. His new house in Sunbury and

other material acquisitions are a constant delight. "I wouldn't get any kick out of smoking pot, meditating or writing songs, so I enjoy the conventional rewards of success," he reasons. "I don't see any point in being all falsely modest and saying I'm just an ordinary bloke really—I enjoy being famous and the things that go with it."

**Has to hold back**

He does find himself restricted in other ways though and for a well-built and active man it can be exasperating.

"Occasionally you get the bloke in the club who wants to have a go at you for being Tom Jones. He usually comes over to the table and says something about you not being capable of singing your way out of a paper bag—looking for a fight."

"There's nothing I'd like better than to beat him clean across the room but you know how it might come out in the Press and you keep well out of it."

Inevitably there are the people who arise like ghosts from his very early past in clubs and pubs around Wales who chide him with having given him his first job for a couple of pounds a night.

"My answer to those early 'talent' scouts who discovered me is that I was also discovered down the road a bit and across the way and in the next village. There was hardly a club or a pub or a dance hall in Wales where I did not play with a group in the old days."

Interesting I thought that the squires, who were with Tom in those early days, are still with him today—the original drummer and one or two others.

As we were about to break up, a young lady journalist remarked teasingly: "I thought you were such a nice man until I saw you go on stage and do that act."

And Thomas Jones Woodward smiled a wicked rockers smile as his only reply: But it spoke a million words!

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Columbia DB8518

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Cliff Richard & The Shadows  
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Columbia SX6282 & SC46292

The Best of Cilla Black  
Parlophone FMC7085 & PCS7085

Jeff Beck  
Truth  
Columbia SX6293 & SC46293

Cliff Richard & The Shadows  
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British Motown Chartbusters - Vol. 2  
Various Artists  
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5 By 5  
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British Motown Chartbusters - Vol. 2  
Various Artists  
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The Beach Boys  
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NMExclusive Dave Mason and Jim Capaldi talk frankly about...

CLASHES THAT LED TO THE TRAFFIC'S END

LIKE a phoenix rising from the ashes, the remnants of Traffic, plus one, plan to emerge as a major musical force in four weeks time. Now that the everlasting Traffic jam has vanished, Chris, Dave and Jim head for pastures new. And they take with them in their own direction Mick Weaver — known to many as Wynder K. Frog.

Plans and innermost thoughts were revealed to me on Friday when I went to Jim's West London penthouse flat. Therein I found Jim, Dave and an unknown guitarist drinking tea and relaxing.

"Steve split," Jim said, anticipating my first question. "He wanted to do his own thing, so he just went. He didn't tell us he was going."

Jim added that he had received a phone call from the group's manager, Chris Blackwell, the day before the split.

"He said he had something to tell me and I thought it was about the overdraft at the bank. When he told me Steve was leaving, it didn't sink in. I didn't realise what it meant at the time."

"It would have happened, though — I could see it coming. Steve is going through one of the phases we've all been through."

"He wants to do something of his own, but I don't think he knows himself what he wants to do. He's been listening to a lot of people."

Which is all very well, but also very sad because it means the end of one of the world's best groups. The only hope now is that the new outfit will be able to carry on the good work.

Called home

"Chris Blackwell phoned me in Los Angeles and told me about it," Dave commented. "He wanted me to come back, so I flew home."

"I was asked to leave the first time, so I just left. It was Steve's idea, he thought the group could continue better as a trio. I wasn't annoyed, it just brought me down. Any bitterness that I may have felt has gone now."

JIM CAPALDI, DAVE MASON and CHRIS WOOD who are forming a new group with Mick Weaver pictured below right.



OUT: Stevie Winwood IN: Dave Mason and new-comer Mick Weaver

By RICHARD GREEN

What does Jim think will be the outcome of Steve's quitting?

"He's been playing since he was fifteen and he's done a lot, he'll give something to whoever he plays with and he'll get something new from them. Now we're all freer, we'll be able to find out directions."

"There was a platform for Traffic and we had to play what people expected. Sometimes, we found the platform was going faster than us."

"And they picked up their beds and walked upon the land."

with each other, the restrictions shouldn't matter. When I played with Jimi Hendrix in New York, we wanted to do some more things together, but it didn't happen.

"I played in the studio and I think the only thing that I was on that got used was 'All Along the Watchtower'. It's valid to play with other people because it helps you to find your scene."

Jim, who seems to find humour in almost every situation, was nostalgic about the end of Traffic which meant leaving the group's lonely Berkshire cottage.

"We just had to roll up our beds and come home," he told me, adding in a mock Biblical tone "And they picked up their beds and walked upon the land."

We all laughed, though I don't

believe that any of us thought it was a very funny event.

Dave talked about the new group which hasn't been named yet and which Jim refuses to call Resurrection.

"We want to play some other people's numbers, B. B. King and things, not stick to things we've written ourselves. We want to go out on stage and have a happy time."

Continued on page 7



MALC GOES FOR THE MALTA DOLLIES

THIS week Malcolm Roberts hits the No. 9 spot in NME Chart with his first hit for the Major Minor label "May I Have The Next Dream With You."

Last weekend Malcolm made a brief five-day visit to Malta to appear in the Ninth Malta Song Festival as a special guest of the organisers.

The Festival was held last Saturday night.

The following day I met Malcolm in the lounge of the Hotel Phoenix, Floriana, where he was staying with his manager, Tony Lewis.

While the waitress brought us coffee Malcolm settled down to a friendly chat.

Wearing dark bell-bottomed trousers and a light blue polo-necked sweater with a gold pendant round his neck, Malcolm broke the ice by commenting on his previous night's success, when he'd gone down like a bomb. I was also present.

"You know, I didn't expect the reception I got," he remarked. "I didn't know I was that well known out here."

A year or so ago, Malcolm explained, he hadn't thought much of Malta, but later, friends of his, singers like Michael Cox, and people who had come here on holiday or to entertain in local night clubs, all went "home" raving about the place, "so I jumped to the offer of coming to work here and see what it's like... and I must agree it's a wonderful place!"

For the last two years he has been doing solo singing and has released four singles, "May I Have The Next Dream With You" being his fifth — and lucky strike!

DJs favour beat

Malcolm believes that today's ballad singers are not being given enough air-time due to the fact that British disc-jockeys seem to favour the more beat-songs than ballads.

"There isn't much future in beat as such," he said. "Ballad singers in general have been failing to make the mark these days for just this reason."

"When I started off, we decided to ignore the charts and sell my image as a ballad singer," so much so that his first releases were purely ballads and not aimed at being hits.

"May I Have The Next Dream" was given a deliberate foot-tapping tempo in the hope of introducing him to the charts and to the buying fans. The idea seems to have paid off.

"I wonder where they got that name from? To me it sounds like something in Welsh; perhaps it is someone SWEARING in Welsh?"

"What about the Malta Song Festival? Your participation went down like a bomb."

"I was a bit nervous at first, but everything went smoothly."

But above all, he was struck by the number of beautiful Maltese girls about. "There are definitely many very nice girls in Malta," he concluded.

During the Festival, Malcolm was also called upon to present the prizes to the winners.

AMERICA CALLING

Elvis 'television' triumph

A NEW dimension has just been added to the annals of American pop history. A single male singer, whose name is Elvis Presley, this week closed a 12-year rock gap, and embarked on a second career with the grandest slam we've ever likely to experience in music!

The Elvis Presley special, presented on the NBC network, was absolutely great. It deserves every superlative in the dictionary because it was Elvis, because it was everything we expected and everything we wanted. Suddenly, in one hour and after almost 10 years of waiting, the myth, the legend, became real, and the 12 year evolution in rock, since the days of "Heartbreak Hotel" in 1956, with the exception of the great Beate contribution, was forgotten.

Alive on the screen, doing his very own thing, Elvis Presley is the world's greatest showman. At 33, with his weight tapered down, and moving his body with all the sex that resulted in waist-upward only shots when he made his TV debut on the Ed Sullivan Show in 1957, Elvis is sensational!

Forget Jim Morrison and Mick Jagger — without putting them down at best they couldn't smother in an entire performance the excitement that Elvis generated with one toss of his black, black hair and long sideburns, his body writhing in a skin-tight black leather suit, jacket open to the waist, with beads of sweat pouring down from his right temple.

Old? Dated? Everyone thought, really deep down inside that he might be. That El had lost the animal magnetism. Never! Not when it confronts you in live colour, performed by the only person in the world who can move like that, by the man who started all the pop idols in the past 10 years on their way to the top, but because he was the original, proved beyond any measure of doubt that he still sits on the throne.

A country boy from the south with no soul? Forget it. He still sings those Memphis blues like they've just been written. And "Jailhouse Rock", "Heartbreak Hotel", "Hound Dog", and "All Shook Up" didn't sound dated at

all. They sounded like new rock — like it's just beginning all over again.

Elvis didn't need a choreographer, though he had one, supported by some great dancers. He had a couple of semi-dramatic type scenes too — when he sang "Big Boss Man", "Guitar Man" and "Trouble". And I have never seen cold

sweats on the faces of his audience like the one that was invited to that taping. The Beatle hysteria takes a different form. This was a crowd of specially invited Presley fan club presidents and members (along with some pretty ordinary music fans) who were living and breathing the highest trip ever.

Last week on television, Elvis Presley completed an era, and opened up another. It's difficult to gauge why he agreed to do the special. Outside of his fee, which ran into several million dollars, he and the Colonel no doubt felt it was needed. It was. Despite the million dollars plus, he still receives for making movies with no more story line than an air of a showstopping, Elvis was beginning to pall on his box office attraction, which RCA has already issued an album. Elvis's second career starts off from the top. A personal appearance tour now would bring super high black market prices for tickets, and it seems like the next logical move to make.

And there would be a lot of young teeny boppers attending those shows!

Not now. Not after this, from



ELVIS in a scene from his latest film "Charro."

June Harris in New York

which RCA has already issued an album. Elvis's second career starts off from the top. A personal appearance tour now would bring super high black market prices for tickets, and it seems like the next logical move to make.

And there would be a lot of young teeny boppers attending those shows!

Not now. Not after this, from

JOOLS. Brian Auger and the Trinity completed their guest spot on the Monkees special, and, in one word, they said it was "fantastic."

Although they only sing one number by themselves, they're featured throughout the entire show for which an airdate is still being set.

After California, which welcomed them with open arms, Brian and the Trinity spent a day in New York doing interviews, and then flew directly back to London. Jools remained in fun city for a few days this week, doing fashion and photo things and generally finding out what New York was all about.

Plans are for the group to return here in March for their first major tour — plans for them to join Arthur Brown this time around didn't pan out.

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'OH MOTHER....' ATLANTIC

# MARMALADE WINS 'OB-LA-DI' RACE

It looks as if the Marmalade's all-night activity last month was worth it. They have won the "Ob-La-Di, Ob-La-Da" race and entered the NME Chart with the catchy Lennon-McCartney calypso-like beat-song at No. 22.

But it took a lot of effort and much black coffee to keep the Glasgow group awake, even at the recording session. What happened was this — they were playing the Dolce Vita club in Newcastle, opening most successfully on the Sunday night. Next day they got their first hear of the Beatles new album and went overboard for "Ob-La-Di, Ob-La-Da."

"A lot of groups will be wanting to cover that one," pronounced Pat Fairley, the bass guitarist and usually the spokesman of the group. The others agreed. Fast action was called for. A call to London to recording manager Mike Smith and they'd booked the recording studios for 2.30 a.m. Tuesday morning.

### Costly trip

Next thing was how to get from Newcastle to London after their show at the Dolce Vita that night. It meant a private plane. This was fixed to take off from Newcastle airport at 1 a.m. There came another blow. The airport closes at 11 p.m.

But if they paid the overtime, estimated at £200, it would stay open for the extra two hours. "Okay," confirmed Pat.

### BY ANDY GRAY

That's how the Marmalade arrived at 2 a.m. at London Airport where a limousine was waiting to whisk them into London. By 3 a.m. they were recording. For five hours they rehearsed and recorded and finally when they were dropping, Mike Smith declared the Scots had made a good disc. It was 8 a.m. Four hours sleep and back to Newcastle for the evening show. Now CBS took over and pulled out all the stops to get it on the market. By the Thursday, 20,000 copies were pressed and on the way to the shops next day.

It has needed a couple of weeks to take-off, but when I phoned the boys in the North where they are working again, they went wild. "Thank gawd for that," wailed Junior (Wullie) Campbell, who has very definite Glasgow accents. "Can you imagine how we Scots felt w' all that money paid out fer a record and it no making the charts. We're saved now!"

I got to know the Marmalade pretty well recently when I spent a week with them, travelling to



MARMALADE in the swim in Israel recently, and now back in the Chart swim with "Ob-La-Di, Ob-La-Di" this week. L to R: ALAN WHITEHEAD, PAT FAIRLEY, DEAN FORD, JUNIOR CAMPBELL and GRAHAM KNIGHT.

Israel and touring with them there. They are a mad lot, with drummer Alan Whitehead the only Englishman among the four Glasgow boys. He mixes in very well.

Alan, like most drummers, is inclined to keep in the background a bit, be polite and interested, and stick up for himself if need be. Someone called him by a girl's name once and he stopped that practice very fast with some stern words. Then he smiled again and it was all over.

Founder-member of the group and playing 6-string bass (tuned in octaves) is Pat Fairley, a well-built chap who is inclined to be a trifle aggressive at times. He does not take an order unless he has thought it over and if it doesn't make sense to him he'll question

laughter. I wonder if it ever went on the air?

The lead singer is Dean Ford, who once had his own group in Glasgow, but left to join the Marmalade and forgo the name billing he had previously. Dean is a little guy known as "Wee Dean", very quiet on stage, keen on swimming and table tennis, but not saying much, maybe perhaps because he gives his voice such a bashing during the Marmalade's act he is hoarse most of the next day!

But on-stage Dean is a different person. He's anything but quiet. And he does the most hair-raising stunts.

I remember in Haifa he made a perilous walk from the stage along the narrow top of the pit orchestra rail till he was farthest away from the stage, still singing all the time. Then he turned and leapt from the rail, over the pit and back on to the stage, all of 12 feet and with a drop of another 12 feet if he missed. Manager Peter Walsh went whiter than Daz!

### Speechless

And in Jerusalem, where they had been warned the audiences can get pretty hysterical and crazy, living as they do so close to the enemy Arab lines, he stopped the Israeli house manager in mid-sentence and rendered him speechless as Dean jumped off the stage and ran up the aisle. He climbed back with fans chasing him, and went into another song.

"That must never happen," yelled the house manager, his voice returned. Then he went speechless again as Dean jumped off the stage for a second time and ran up the aisle to the back of the long hall, which held some 2,500 screaming, delighted teen-age fans. This time police — and there were plenty round the sides — chased after Dean and fans after the police. It was joyous madness.

Then, like David Hemery, Dean came down another aisle from the

back, jumping over and round people and landing back on the stage, just in time to finish the song! The crowd rose to him. They had never seen anything like it. And as if that wasn't all, he got hot so he tore off his shirt and sang stripped to the waist. The house manager was almost having a fit by now. "We don't take our clothes off here," he yelled.

But he calmed down when the audience fled out in orderly fashion after the show, in which the Tremeloes even capped the Marmalade for excitement. But that house manager will long remember Dean Ford's escapades.

Yet next day, Dean was his quiet self again, telling me in a hushed voice how he still lives at home with his mother and sister in Coatbridge, whenever he can get up North.

Junior Campbell, who doesn't use the name Wullie because his dad has called him first, is the lead guitarist of the group and a very good instrumental impersonator on the side. He does the Shadows music to test and ask him how other people play and he'll let you hear them.

He also bellows it out with his own voice at times, and when it comes to belching, Junior has few equals. He's a wild man, this Campbell, who does the Marmalade's writing (he has seven out of 14 composing credits on the Marm's recently issued "There's A Lot Of It About" LP) and arranging of numbers, and is looked on by the others as the musical chief of the group. He's also a useful vocalist and takes lead vocal on some LP tracks, and on stage joins Graham Knight in adding vocals support for Dean.

### Second bass

Graham Knight is the group's second bass player, using the more conventional four-string variety. He wears tinted spectacles ("So the birds can't see what's going on in my eyes") and has a briny and hilarious when describing the commercialism of Bethlehem: "They even have a Manger Coffee Bar and the Star in the East is a dirty big neon sign... amazing," he rambles on in a rich Glasgow accent.

He is very generous and always first to offer to buy drinks. Even so, he has saved enough to buy the most expensive car, a Maroco, which is his pride and joy, despite the others ribbing him about a new model coming out and putting his out of date.

I'm glad the Marmalade have come up with the first "Ob-La-Di, Ob-La-Da" hit. Their enterprise and courage in laying out so much money and energy to do it deserved to win through.

# Nina Simone flies in with a message ... the most important in the world

By NICK LOGAN

THE magnificent Nina Simone flew into Britain last week with a question for the Beatles. She wants to know what John Lennon's "Revolution" is meant to be about.

"It is a message song, and it is important to me to know what the message is so I can put over the song," explained Nina, who has sung "Revolution" on stage and is thinking of recording it.

"Music is one of the most important things in the world today. I must feel and know what I am singing."

Because her plane had been circling the airport or something for two hours, Nina was making a delayed appearance at London's Mayfair Hotel and I arrived in time to see her step from her taxi clutching a bouquet of flowers, followed by an entourage that included husband-manager Andrew Stroud and a bespectacled young man introduced as Mike, President of her British Appreciation Society.

### Held court

While Andrew, a burly ex-police sergeant who gave up the Force to manage his wife, went to see about the room, Nina held court to the Press in the hotel lobby, first beckoning Mike, who was looking a little lost, to come and sit with her.

There is one British fan who will testify to Nina's warmth and friendly disposition.

Perhaps a meeting with the Beatles could be arranged, she enquired of publicist Chris Williams, before continuing her earlier theme:

"You are influencing thousands of people when you sing. You must know what you are doing; what you want to do. If you want to turn the world around and you know how to do it — then you should do it," she said, with a smile that merged into a laugh.

"I am doing what I want to do—which is just to influence as many people as I can to what I am saying, to get them to believe what I believe."

### Forceful

"One has to understand it through the music and I have no more to say about that," answered Nina politely but forcefully.

Miss Simone, I was to discover, is a person of most definite views who has a knack of couching in a feminine charm which the too-sensitive journalist might define as a put down.

"I am not going to deal in words that can be misunderstood," added Nina in a way that had the journalist involved agreeing with her.

"Words are very powerful things. So I leave it to each individual who has seen me to make their own conclusions."

And by the end the journalist was apologising for being a journalist and having to ask such questions.

Later, she was to say about her hit: "As long as it is a song I can believe in it doesn't matter what it is. I don't believe in categorisation or definitions. As long as it is a hit."

How would she describe herself? "I am a performer, a musician." And that was enough.

I asked her how she first came upon "Ain't Got No — I Got Life," a song from the musical "Hair", and what it was that first attracted her to the material.

"We knew one of the fellows who helped produce the show and we've seen it three times," she answered. "I just heard the song and I liked it; it was just too much."

"I wanted to do something any way that was popular, that a lot of people could identify with. There is a lot of good music in the show."

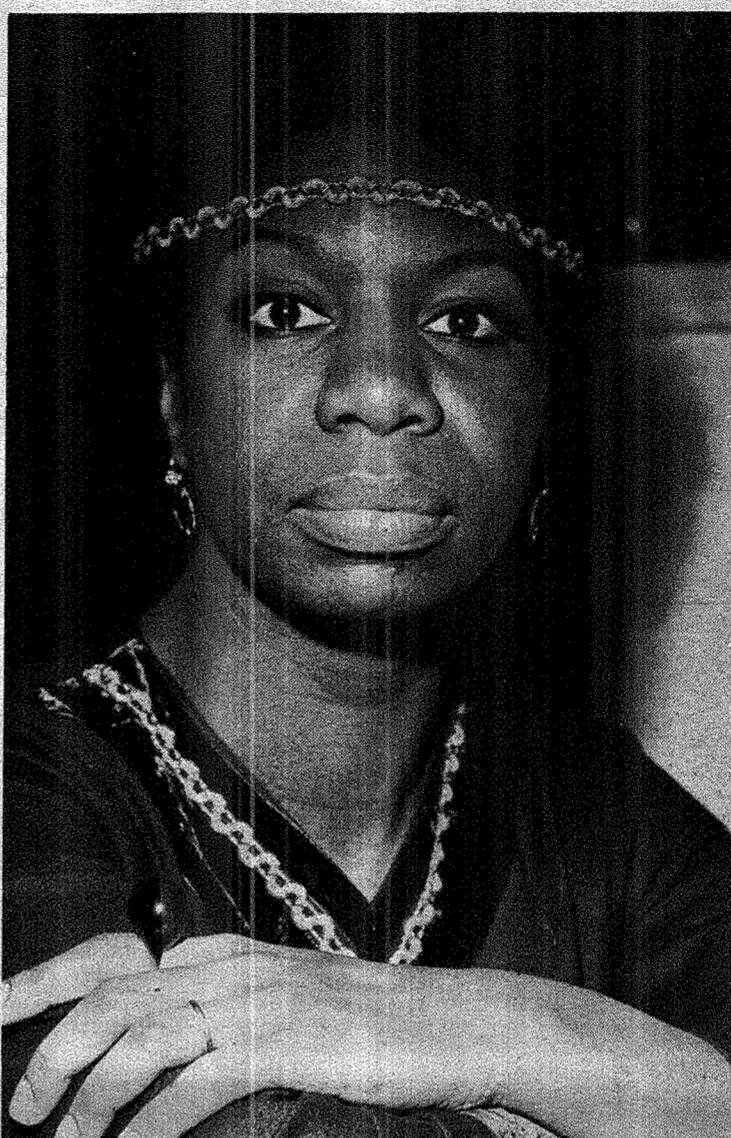
At that point, her publicist informed her there was an open invitation from the London cast for her to visit "Hair" at any time and she expressed her delight.

The said publicist also reminded her that wasn't it her seventh wedding anniversary tomorrow and she said "Oooh yes. You're right it is. I'd completely forgotten. I'll have to do some shopping. And it's his birthday, too."

Whereupon, husband Andrew returned to tell her the room was ready. "Will you be okay down here," he enquired.

"I don't know," replied Nina, feigning alarm. "They might eat me."

No chance—but she might eat us!



# 'IT'S VITAL TO BELIEVE MY SONGS'

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Next week: CLIFF AND BANDWAGON

# NEW RELEASES FOR MARKS AND SHARKS!



No, that famous store isn't making records! The Marks is ALFRED MARKS—ever-popular comedian and actor. His new release is "MY YOUNG VISITERS AND ME" c/w "When I wed Miss Ethel Monticue" (RCA1777). Both numbers come from the show "The Young Visitors" in which Alfred Marks is starring. This delightful musical, based on a book written by authoress Daisy Ashford when she was still a child, opens at the Piccadilly Theatre in London, on December 23rd. It will be a great favourite with Christmas audiences.

THE SHARKS are a great French group, with their 1st RCA recording—"GOODBYE LORENE" c/w "Funkology" (RCA 1776). These boys are very popular in France, and in Canada, where they've been touring. Seven-strong, the group has backed such stars as Paul Anka, Dick Rivers, and the Four Tops. They attended the premiere of the film "Privilege" at the invitation of star, Paul Jones. It won't be long before The Sharks are making their marks in the charts!



To reach the charts, the new releases face tough competition from some recent discs. ELVIS PRESLEY has a great number from his latest film 'Live a little, love a little'—"A LITTLE LESS CONVERSATION" c/w "Almost in Love" (RCA1768.)

JOSÉ FELICIANO is selling fast with "HI-HEEL SNEAKERS" c/w "Hitchcock Railway" (RCA1769). His album "FELICIANO" (S)SF7946 (M)RD7946 is rocketing up the LP charts too!

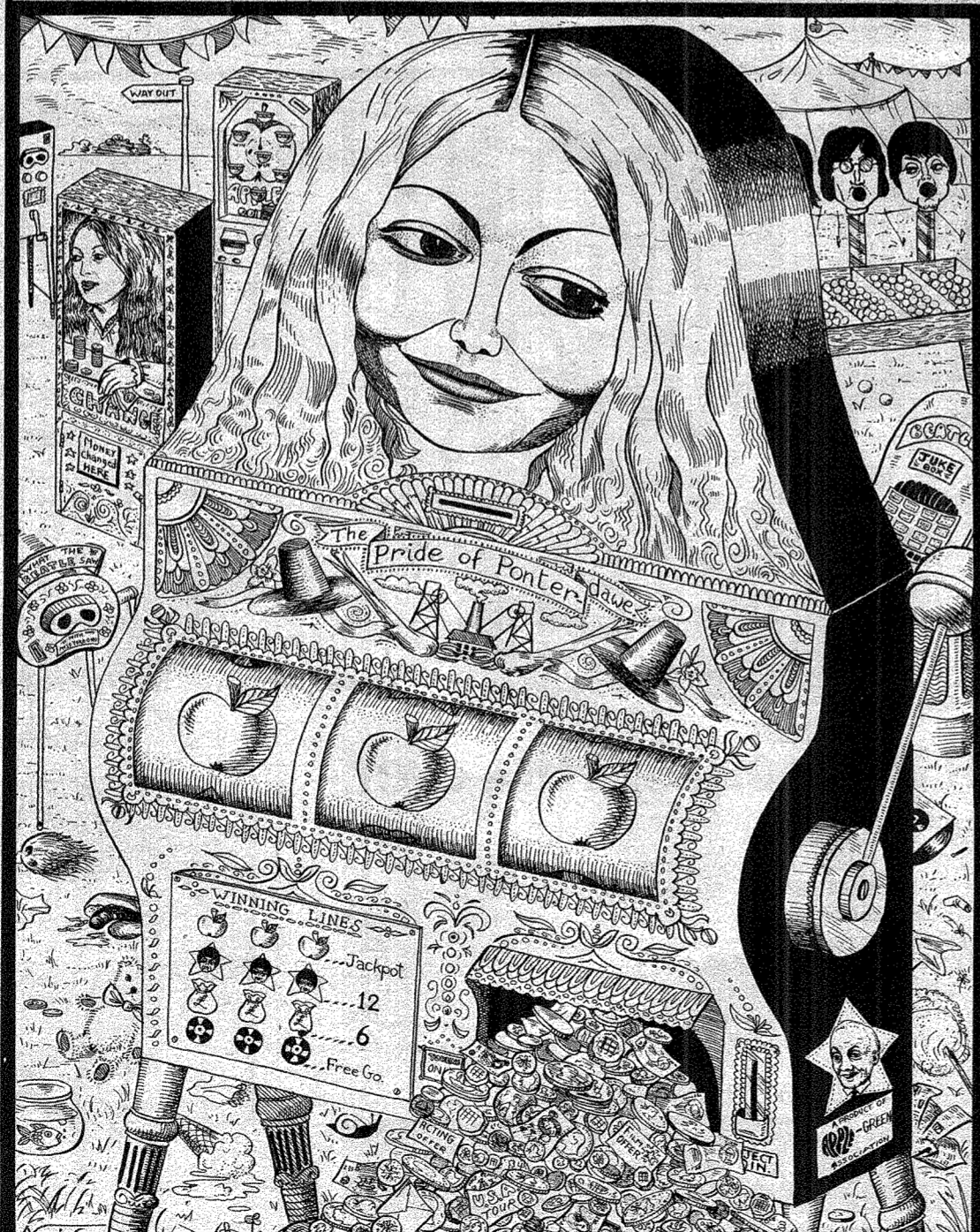
HUGO MONTENEGRO looks all set to make the charts again with his new film theme—"HANG 'EM HIGH" c/w "Tomorrow's Love" (RCA1771), and with his fabulous album "Themes from the Great Films..." (S)SF7994 (M)RD7994.



CHET ATKINS, master of the solo guitar, has a smash with "LIGHT MY FIRE" c/w "Mrs. Robinson" (RCA1775), his dazzling versions of the two recent chart-toppers.



## MARY HOPKIN by Neil Smith



The hit of the year... THE NME ANNUAL See page 10 for full details

LEYTON TOWN BATHS HIGH ROAD E10 AMANDA ENTERPRISES PRESENTS Saturday, Dec. 14th SIMON DUPREE AND THE BIG SOUND plus ★ PETE KELLY'S SOLUTION Special 1 Christmas Eve. 3 Top Groups, Go Go Girls, Balloons, Records, 8/6. From 7.30 to 12.30 DANCING EVERY SATURDAY 7.30-11.15 p.m. 7/6 ADMISSION

**HATCHETS PLAYGROUND**  
67 PICCADILLY, W.1. MAYFAIR 2001 PRESENTS

FRIDAY, 13th — THE BOSTON CRABS  
SATURDAY, 14th — MEMBERS' PARTY NIGHT! JO JO GUNN PLUS GUEST ARTISTES  
SUNDAY, 15th —

MONDAY, 16th —

TUESDAY, 17th — THE PEDDLERS plus SOUL PACKAGE  
WEDNESDAY, 18th — THE PEDDLERS plus TOAST  
THURSDAY, 19th — THE ELECTRIC GRAMOPHONE

TOM McCLUSKEY PROMOTIONS PRESENT IRELAND'S GREAT INTERNATIONAL FOLK SONG GROUP

**CLANCY BROTHERS & TOMMY MAKEM**  
SUN., 12th JAN. FAIRFIELD HALL, CROYDON 1969, at 7.45 p.m.  
Admission: 21/-, 17/6, 15/-, 12/6, 10/6, 7/6  
Booking Office — Telephone 01-688 9291

TUES., 14th JAN. GAUMONT STATE, KILBURN 1969, at 8 p.m.  
Admission: 21/-, 17/6, 15/-, 10/-, 8/-  
Booking Office — Telephone 01-624 8081

MON., 20th JAN. ROYAL ALBERT HALL 1969, at 7.30 p.m.  
Admission: 25/-, 21/-, 17/6, 15/-, 12/6, 10/6, 7/6, 6/7, 3/4  
Booking Office — Telephone 01-KEN 8212, or usual agents

Also appearing at: VESTER HALL BELFAST, Fri., 3rd Jan. and Sat., 4th Jan.  
ODEON, GLASGOW, Mon., 6th Jan. and Mon., 13th Jan.  
EMPIRE THEATRE, LIVERPOOL, Sun., 5th Jan.  
USHER HALL, EDINBURGH, Tues., 7th Jan.  
CARO HALL, DUNDEE, Wed., 8th Jan.  
MUSIC HALL, ABERDEEN, Thurs., 9th Jan.  
ODEON THEATRE, NEWCASTLE, Fri., 10th Jan.



MICK JAGGER gets the custard pies flying as a finale to the Stones' "Beggars' Banquet" lunch last week. He gets a pie back and seems to like it, while on his left, LORD HARTECH, Welsh TV tycoon and once connected



with Jackie Kennedy, seems to be enjoying it. Next, BRIAN JONES gets ready to blast off, and gets another pie in the eye, this time from publicist LES PERRIN, who got biggest coverage of the year for the stunt. He also



got a pie! Finally, it's all over, and Stone KEITH RICHARD, missing at the lunch, poses with Brian, Mick, BILL WYMAN and CHARLIE WATTS after all the guests had gone home and the serving wenches had cleared up.

# STONED AT LUNCH!

## With pie-in-the-eye on the menu

BY KEITH ALTHAM

LAST week the nice Rolling Stones threw a lunch party for all the ladies and gentlemen of the musical Press at the Elizabethan Rooms of the Queensgate Gore Hotel in order to promote their newly escaped album (by kind permission of Decca), called "Beggars Banquet." Unaccustomed as they are to receiving free handouts from the Stones, a most impressive array of editors, reporters and writers arrived for the feast served in ye olde English manner by ye young English wenches in ye good old low cut blouses! I noticed quite early on in the proceedings that much of the top brass appeared to be seated exceedingly near mine Rolling hosts, which included those naughty Decca men who would not release the Stones wicked album sleeve. Ye olde Mick scuttled about the tables, referring nobly to Lord Harlech and others as "our honoured guests," and when I somewhat ungraciously enquired, with some suspicion, what was afoot he smiled beneath his battered tramp's hat and quoth "Don't worry, I'm saving one for you!" But what was puzzling me was the nature of his game.

### Lambs to the slaughter

Like lambs to the slaughter we were fed from wooden platters and the leavings were scraped on to an alms dish for the poor of Kensington, when they find him! Much mead was drunk and our cups overflowed while we sat lulled into a sense of false security. The candles flicker along the dark oak panelled walls and evil waited quivering for sin!

From the head of the table Mick arose to make a speech—a tramp shining, if there ever was one! "Well, I hope you've all had enough to eat and drink (a few drunken lines of "For ye's a jolly good fellow" from the diners). And I hope you've all enjoyed yourselves (reaches for small cardboard boxes which he begins to open). But we didn't invite you here just to eat and drink and enjoy yourselves, did we?" The last remark was accompanied by a crust pastry pie filled with "crazy foam"

(not meringue or cream or custard. It all wipes off your suit y'see. Tell that to the dry cleaners). You meet the strangest people under dining tables! BBC "Top Gear" producer Bernie Andrews and I looked out from beneath ours at the "slap-stick hell" released by the Stones. Some rejoiced in the revelry and howled with glee as their missiles stuck in the hair and faces of associates, only to be struck themselves. Others took it with good humour — some executives dragged foamy fingers through their hair and assumed cracked grins at the damage done to their Savile Row three-piecers — "monarchs surly at the wrongs sustained to royal visages—queens gleaming through the splendours last decay" (borrowed from Bill Wordsworth). It was a pity that poor old John Peel, at present suffering from jaundice, could not be there to see the "beautiful and the damned," but then Bernie Andrews would be able to give him an eye witness account from beneath the table cloth. The only really sour note to the proceedings seem to come from one aggrieved personage holding his eye, who felt that the least the phantom hurler could have done was to remove the pie from its hard cardboard box before throwing it at him. Thus proving deeply beloved, that he who sips with the devil should have a long spoon.

## More LP sleeves by readers

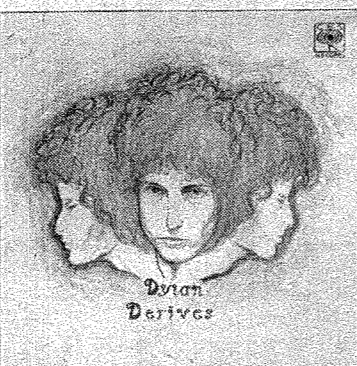
More sleeves will be featured in coming issues, but please do not send any more. We have enough for the time being.



DUSTY SPRINGFIELD is the subject of a sleeve by ALAN RIGBY, 29 Langdale Road, Runcorn, Cheshire.



THE BEE GEES are the subject of Mrs. CHERIE TIPPING'S sleeve. She lives at 2 Anlsey Ave., Chemsley Wood, Birmingham, 34.



BOB DYLAN has a sleeve designed for him by BRIAN RAFFERTY, 47 Prospect Hill, Galway, Eire.



## BUT FILM STARS SNUB THE STONES TV SPEC.

A LONG list of international stars turned down invitations to sit in the "Royal Box" at Wembley Studios on Wednesday night when the Rolling Stones filmed their television spectacular for Interrel.

Among those I know who snubbed the Stones were Yul Brynner, Chuck Connors (American TV star of "The Rifleman") and Roger Moore. At press time the only really big international star who had agreed to be present was Mia Farrow. Nobody was sure exactly why the celebrities were giving the Rolling Stones the cold shoulder but maybe all the publicity given to the pie-throwing at their lunch last week might have had a lot to do with it. Successful film stars already have their pie in the sky — they don't want it thrown in their face!

I hear that at least one major American TV network is interested in a Des O'Connor series — but I've been told that the first time Mr. Des Two Three O'Leary has even a minute to spare is sometime in January 1970! Agent Cyril Berlin tells me that Des is so busy next year he is now trying to get in out of his contracted tour of South Africa next November. "It's SUCH a problem," Cyril told me. "Des just doesn't have a spare second available."

LEE HAZELWOOD, where are you? I have to report a missing person. Lee Hazelwood was supposed to be in London recently to begin recording for producer Shel Talnay and to complete negotiations for some television specials. Not only has he not shown up but no one has been able to make contact with him. So if you read this Lee, come back to London — all is forgiven.

If you hear that Roy Rogers and Ravi Shankar are going to make a television musical called "Cowboys And Indians" — don't believe it!

IT'S not MUCH of a secret but I hear that the strained atmosphere on the set of "The Avengers" is about to break into open warfare any day now. The way things are going I wouldn't be surprised to hear that Tara King has thrown Steed through a window and gone to join the baddies.

Linda Thorsen and Patrick MacNee haven't exactly been the best of friends since the last series began and I'm told that they will be very lucky to get to the last episode in February without some real-life violence.



JULIE FELIX THE KINKS will make one of their rare TV appearances early in the new year on the Julie Felix show. Ray Davis is spending all day today (Friday) at the BBC's Television Centre with producer Mel Cornish discussing the details of the appearance, which will be recorded on December 31.

Mel, who produced the "Sandie Shaw Supplement," tells me he wants to do "something different" with the Kinks, so it will be interesting to see what happens. MIKE LOVE of the Beach Boys flew back to London this week after the completion of the American group's sell-out British tour. Mike came back from Glasgow just to meet Dominic Grant and to discuss writing a new song for him.

This will be the first time Beach Boy's material has been specially written for someone outside the family. The whole deal was arranged by Bill Fowler of the Arthur Howes Agency, who has been a friend of Mike's for some years. THAT samity look Roger Moore has been wearing lately is probably due to that fact that he has recently entered the rag trade. No, not the TV show — the REAL rag trade. He now has a financial interest in a large Australian firm of men's tailors and next June he will fly off to visit his money.

BUSY man is Johnnie Stewart. He is hard at work on the two big Christmas productions of "Top Of The Pops" and the huge 5th Anniversary show, which comes up in January. After that Johnnie will produce the Scott Walker series. Colin Charman will continue to produce "Top Of The Pops" on Thursday nights. Other BBC Light Entertainment changes include Mel Cornish (producer of the Sandie Shaw Supplement), who takes over the Julie Felix series from Stanley Dorfman, who moves on to the new Lulu series, beginning December 28. "Dee Time" with Roger Ordish producing, moves to Monday night and returns to its former 40-minute fully networked format.

CLIFF RICHARD will be starting a new movie-with-a-message in the new year for World Wide Films — the same company which produced his last film "Two A Penny." The film will be shot on location in Israel and this week the director and the writers are over there working out the exact locations and completing the story. In the meantime Cliff begins recording his new religious TV series for Tyne Tees.

# SPLITTING HOLLY GRAHAM FORMS GROUP THAT ISN'T

says ALAN SMITH

TO the Moscow Road, London W.2, where Mr. Graham Nash had news and views and also the company of Mr. David Crosby and Mr. Stephen Stills, who sat in the light of a gasfire and joined him in new songs they love to sing. The ex-Holly and the ex-Byrd and the ex-Buffalo Springfield have formed a group which is not a "group"—more, they say, a gathering of friends who will come together to sing and play from time to time.



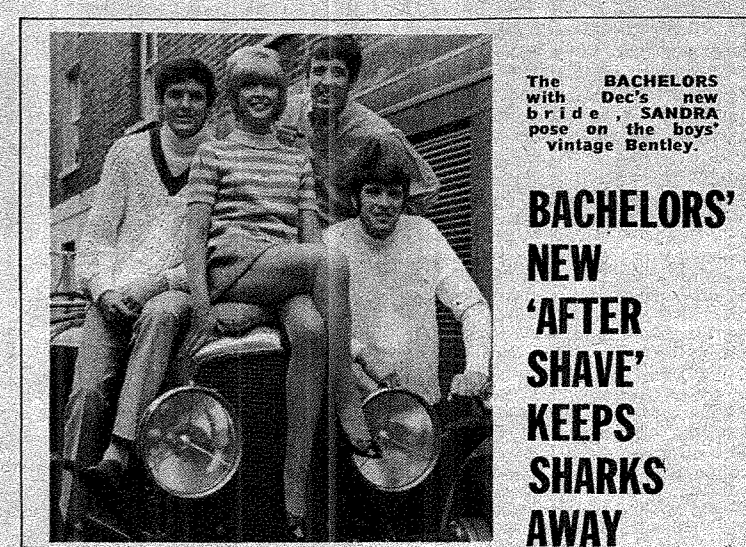
GRAHAM NASH being presented to PRINCESS MARGARET at the Palladium's Save Rave Charity Show on Sunday. See review page 18.

Their music is magnificent, their hopes are high, they know what they're up against, their ideals are ideal, I wish them luck and when they happen (as they will) I trust these Rebels with a Musical Cause will continue to be as individual as they are. "What's happening," says Graham. "Is that there have been an awful lot of musicians who have been obvious 'individuals' within groups, wanting to go a different way than the major body of the group. "It's been true in my case... it's true in Stephen's case... it's true in David's case... in Sebastian of the Lovin' Spoonful's case... Mama Cass... the Cream... you know, with Clapton, etcetera. Buddy Miles, You name 'em... Traffic broke up... all of them trying to make music without having hang-ups about the business side.

### Sung together

"What we've done, Steve and Dave and I, is sung together from time to time over the last year. Twice when I was with the Hollies, and four times on my own since. "I've crossed the Atlantic four times just to sing with these two people. The affinity between us is a strong one. But we don't want to be a group, just individuals, no collective name or anything. That would brand us. "The first thing is that we can

**NEXT WEEK**  
NEIL SMITH cartoon of BARRY RYAN and family



The BACHELORS' new "AFTER SHAVE" keeps SHARKS AWAY. The Bachelors' new "AFTER SHAVE" keeps SHARKS AWAY. "SMELL that," said Con Cluskey of the Bachelors. "A new after-shave!" I queried. Con laughed. "It's the stuff that kept us safe at Bondi Beach — it's anti-shark repellent!"

### Faith fortified

Graham added that since leaving the Hollies, he had found his faith in two people particularly fortified. "One of them is Ron Richards the Hollies' producer. He kept his word in that when I decided to leave my publishing firm, too, because I no longer wanted to be tied up in business with Allan and Tony. Ron said 'fine and checked with Dick James, who was also just great and said "Fine, go your way" and wished me luck. "As far as songwriting is concerned, I'm just going to sit around at the moment. It's a bit hazy but I envisage that what I'll do in the future is to be part of a mother company with the others, but still with our own individual companies inside it. "If everyone has their own company," he alleged, "then you don't get the hang-up that I went through, which was when we had a three-way partnership and a lot of the time only one wrote and the other two were copying two-thirds of the bread.

Right now this group-which-is not a group is feeling its way, not too sure about its plans but only too happy to make music. I watched them as they sang... elated in the act, consumed by the rhythms and in the words. "Upstairs I was shown a magnificent recording studio in which they try out their work before going elsewhere. The facilities are superb. Everything is right and going for Nash, Crosby and Stills, and now I stand back and wait and hope.

# We're really sockin' it to you this Christmas

With the Hottest Hits ever.

1. THE BEATLES' double album	73/-
2. THE ROLLING STONES—Beggars' Banquet	36/8
3. JIMI HENDRIX EXPERIENCE—Electric Ladyland double album	72/2
4. JETHRO TULL—This Was	37/8
5. CANNED HEAT—Livin' the Blues double album	62/9
6. THE PENTANGLE—Sweet Child double album	69/6
7. BIG BROTHER & THE HOLDING CO. (featuring MISS JANIS IAN)—Cheap Thrills	36/8
8. THE KINKS VILLAGE GREEN PRESERVATION SOCIETY	36/6

FROM ALL SHOPS WITH RECORD DEPARTMENTS

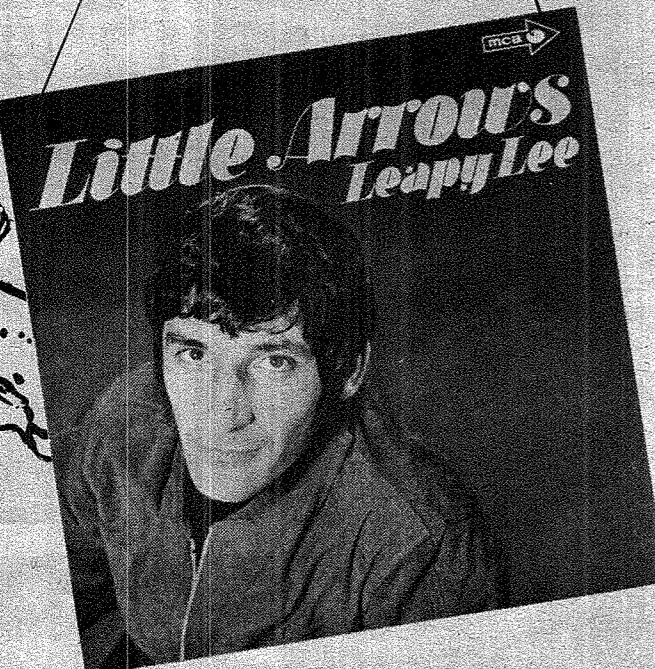
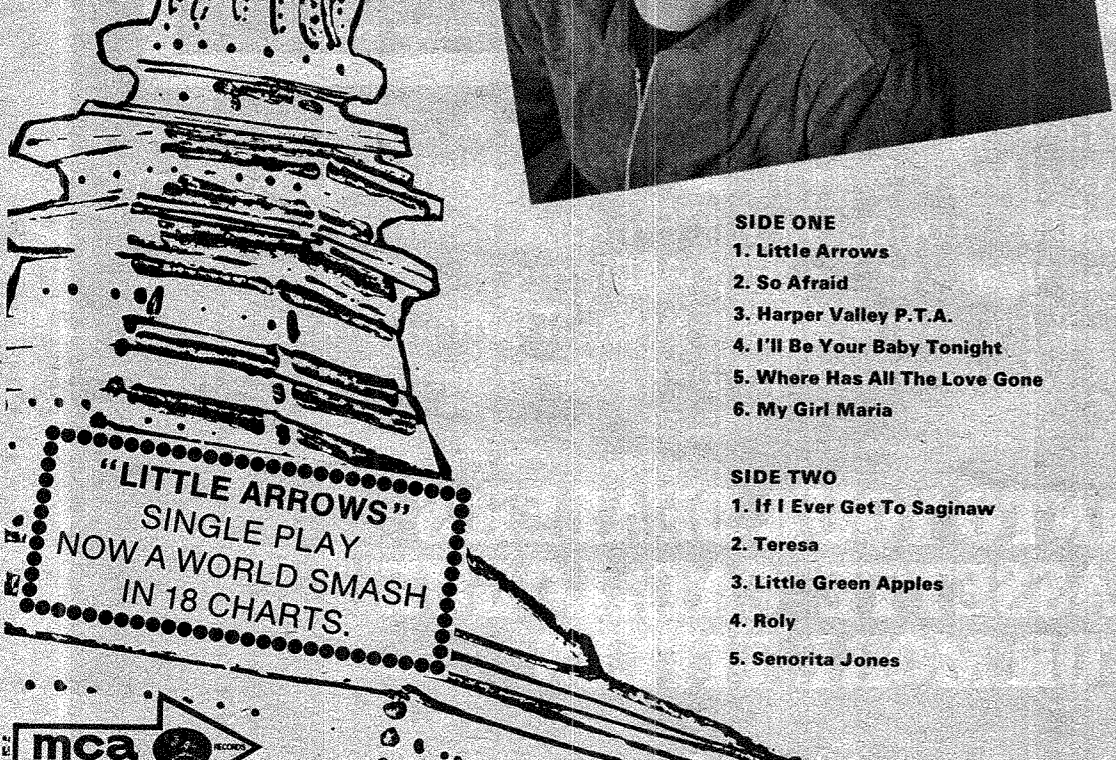
## W. H. SMITH & SON

# ALBATROSS

## NEW FLEETWOOD MAC SINGLE

PRODUCED BY MIKE VERNON  
Manufactured and distributed by CBS Records.

From the heart of the world. Leapy is aiming straight at you with his fabulous new L.P. Don't miss it, because Leapy's Little Arrows won't miss you!



- SIDE ONE**
1. Little Arrows
  2. So Afraid
  3. Harper Valley P.T.A.
  4. I'll Be Your Baby Tonight
  5. Where Has All The Love Gone
  6. My Girl Maria
- SIDE TWO**
1. If I Ever Got To Saginaw
  2. Teresa
  3. Little Green Apples
  4. Roly
  5. Senorita Jones

"LITTLE ARROWS" SINGLE PLAY NOW A WORLD SMASH IN 18 CHARTS.

**mca** MCA RECORDS LIMITED 139 Piccadilly London W.1

# Stars with Stones



Pop stars at Wembley's Intertel TV studios on Tuesday (l to r, standing) BILL WYMAN, JOHN ENTWISTLE, MITCH MITCHELL, BRIAN JONES (sitting), KEITH MOON, CHARLIE WATTS, YOKO ONO, JULIAN and JOHN LENOON and ERIC CLAPTON. They appear in the "Rolling Stones Rock 'n' Roll Circus."



BRIAN JONES with DONYALE LUNA, the American model who is a friend of Mia Farrow's, and who is a fire-eater's assistant in the TV show. On the left: JULIAN LENOON watches with his dad and YOKO ONO.

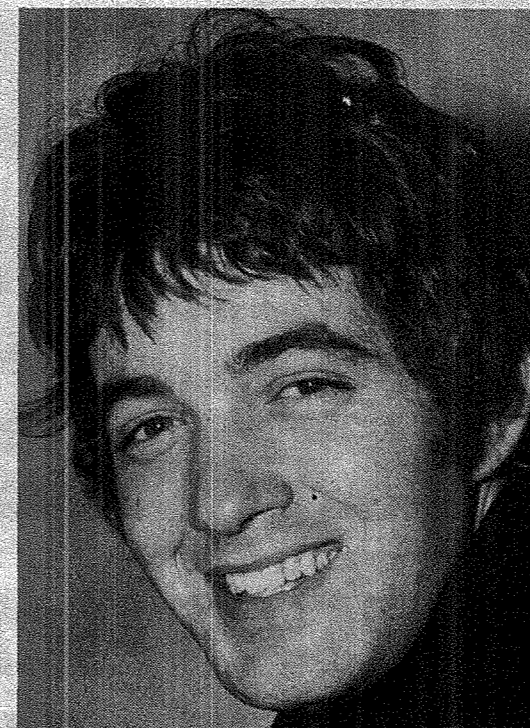


JETHRO TULL in action. On right: NICK JAGGER and PETE TOWNSEND are amused by KEITH MOON'S clown make-up.



Producer MICHAEL LINDSAY-HOGG gives the distinguished cast instructions on what he wants done.

# BARRY RYAN—A ROCKER AT HEART



HAVING just come through his first solo tour with the Beach Boys Barry Ryan was in a reflective but jubilant mood when I interviewed him at his London flat recently.

"The tour came just at the right time for me," said Barry. "When I was booked for 'Eloise' was not even released but the success of the single gave me the courage I needed on stage.

"First nights are always a headache and my first night at the Palladium was no exception. I only had fifteen minutes to rehearse and was a mess of nerves. It wasn't helped any when I tripped over a pedal box left on the stage by a previous act.

"I felt like I'd been thrown in the deep end and there with only 12 minutes to prove my worth to the audience, I'm content to capitalise on my 'screamage' image at present and delighted to find in other cities like Manchester and Cardiff that I really do have a following of my own.

"But I also wanted to prove to people that I could sing something different that's why I put 'Look Of Love' in the act — eventually I'd like to progress into a class like Tom Jones.

"My stage gear — the metal belts and necklaces — were largely chosen because of the appeal they have to the fans but I also like that kind of thing. I suppose I'm still a rocker at heart — I like the studs and black leather gear.

"I've been all through that stage suits and nicely combed hair routine now. I want to express myself as more of an individual.

### Criticism

"There has been a lot of criticism in the papers about Bruce Channel act, which I never saw at the Palladium, but on the rest of the tour he never did a bad routine.

"He's never got a bad word to say about anyone and is certainly the most popular guy in the package.

"There really hasn't been a lot of mixing on the tour. It's been rather a cold tour from that point

... and he's not becoming over confident says KEITH ALTHAM

of view. The only Beach Boy I've spoken to very much was Bruce who seems a very friendly and genuine person. The Election are a fantastic group."

In spite of his phenomenal success with his first solo record Barry is not becoming over confident.

"Have you noticed how many newcomers have hit the charts with a good record only to miss out with the follow-up this year," said Barry. "Brian Auger — Julie Driscoll, the Equals, Marmalade, 1310 Fruitgum Company, Ohio Express, Showstoppers, Honeybus, Paper Dolls, Solomon King — you can go on for ever. The follow-up is enormously important.

"We are staking everything on Paul's new composition, 'Love Is Love' and are already hitting snags

because Cat Stevens is claiming to have already written a song with that title. It's another big orchestral number in stages but we're very pleased with it."

Barry played me a tape on a very rough recorder which was likely to make anything sound bad — the ideas and classical construction of the song sounded impressive even on that machine.

"Love Is Love" should have no difficulty, Cat Stevens permitting, of following "Eloise" into the charts.

"You know I'm still not certain who it was bought," said Barry. "At one time I thought it was just the young people but so many middle-aged people have told me they bought it because they liked it, and an elderly musical teacher told me recently she bought it because the classical construction of the song was so interesting. Then there was a cab driver and so on ..."

The four-piece group which Barry has supporting him on stage — the Majority — also play on his single and the forthcoming album.

"I heard them performing down the club in London and their harmonies were so good that I asked them to play for me," said Barry.

"There is another group playing down the club at present which you must give a plug. They're called, the Yes and they are one of the best groups I've heard in years — when you see some of the rubbish going out as supporting acts on tours it really makes you appreciative of a group like that!"

### Cross-roads

Barry feels that the pop scene is at the cross-roads at present and that some big new thing is just around the corner. Who said Solomon King?

"The time really is ready now for a new Beatles," said Barry. "There is a completely new generation looking for artists to identify with. At one time I thought it was going to be Terry Reid — now I'm not sure."

One thing is certain and that is Barry very much hopes to be one of the leaders come the pop revolution — "we all wanna change to the world!"

### TRAFFIC SPLIT

Continued from page 4  
People come to be happy and if we're happy, we'll communicate with them.

"Some people play a bad gig and blame the audience — it's not the audience's fault, you have to reach the audience and make them enjoy the music. When you've got their attention, you have to keep it and then all have a good time."

Jimmy Miller, Traffic's tall American record producer and friend, entered from his tiny flat across the tiny hallway. He was, as usual, swaying and clicking his fingers to the beat of a record somewhere in the background.

He seemed quite happy and wished me a premature "Merry Christmas." It seems likely that with his help and the added talent of organist Mick Weaver, Chris, Dave and Jim will be okay musically.

Dave and Jim are writing and will do most of the singing. Chris has written some things, but as Jim says, he won't tell you about it, you have to find out, then use it.

### WHO'S WHERE

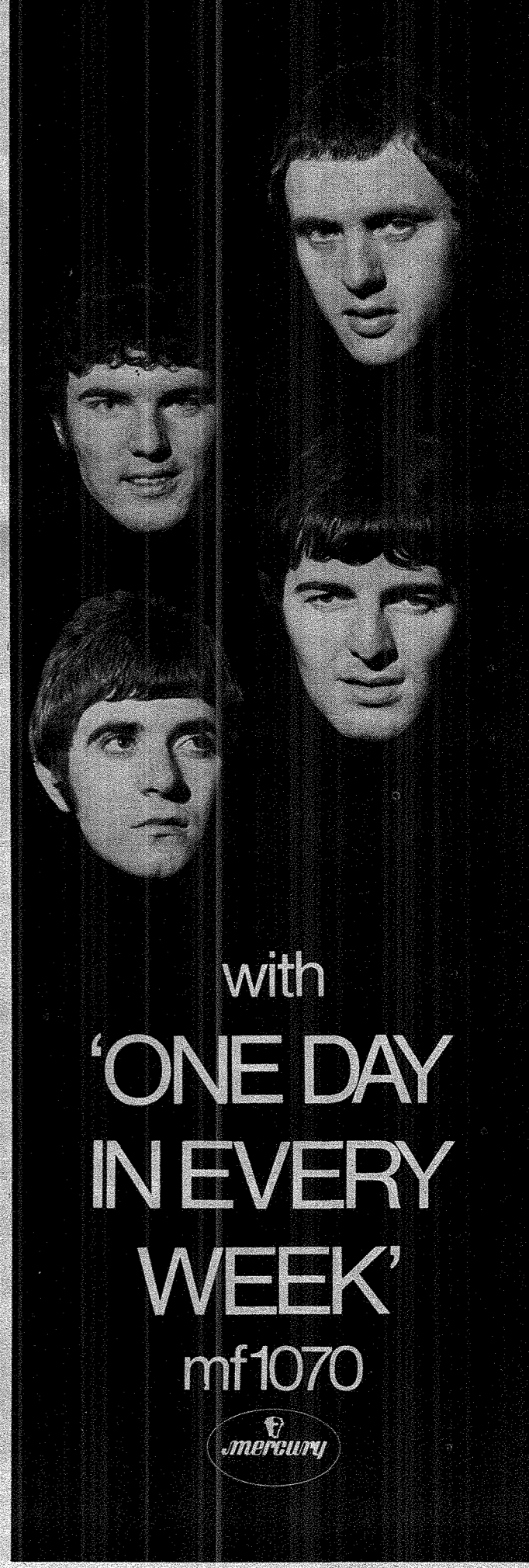
- ONE-NIGHTERS**  
Week beginning December 13  
**BANDWAGON:** Edgware White Lion (12), Nottingham Boat Club (14), Totworth Toby Jug (15), Stoke Golden Torch (16), High Wycombe Town Hall (17).  
**GUN:** Birmingham Arts Lab, Birmingham Factory (14), Kidderminster, Frank Freeman's Club (15), Aberavenny Old Tyne Barn (19), Birmingham Mothers (20).  
**JOE COCKER:** Rawtenstall Astoria (14), Hanley Place (15), Taunton County (16), Marquee Club (19), Redcar Jazz Cub (20).

- CABARET/SHOW**  
All for one week from the 15th  
**LULU:** Middlesbrough Variety Show-ho!  
**PAPER DOLLS:** Stockton Fiesta  
**KATHY KIRBY:** Wakefield Theatre Club  
**LEAPY LEE:** South Shields Latino and Newcastle Dolce Vita  
**DANNY WILLIAMS:** Sheffield Happy Wanderers.  
**JOHN ROWLES:** Bedington Domino.  
**MALCOLM ROBERTS:** Wakefield Theatre Club.

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AIRPLANE, FUDGE, BONZO DOG, PRUNES

LPs reviewed by ALLEN EVANS

JEFFERSON AIRPLANE: CROWN OF CREATION (RCA Victor SF 7976)
In the past, I've expected great things from the Airplane, one of the biggest American groups, but their albums have been a mixture of good and bad material. At their last they really take off in this new album. Abandoning pretentious abstract music, they have gone back to the style of a year ago and sound all the better for it. The album opens with Lather, a weary slightly menacing sound, full of atmosphere, reminiscent of Willie Rabbit, a single released about a year ago which should have been bought by the million but wasn't. Once again, Grace Slick, the beautiful lead singer and writer, puts everything into this song. Each track is full of interest, and even those rare albums where every song comes off, the rest of the group back Grace's singing perfectly and it is a pleasure to listen to them; they really know how to play music to complement each other so well.

Other titles: In Time, Tirad, Star Track, Share A Little Joke, Chasing You, Feel, Crown of Creation, Ice Cream, Phoenix Greasy Heart, House At Pencil Corners.

VANILLA FUDGE: RE-NASCENCE (Atlantic 5212)
Let's face it, the FUDGE, comprising Mark Stein, Tim Bogert, Vinnie Martelli, and Carmine Appice, are a group who either love or hate. This album goes back to the formula of their first two albums, with the Fudge's distinctive soft haunting passages followed by almost desperate crescendos of sound. This time most of the tracks are written by the group and are so well performed and recorded that every word and each instrument stands out. The most moving track is the much-recorded Donovan composition Season Of The Witch, but given the Fudge treatment, it has entirely new meaning with a nightmarish quality. This is a group who can really sing and play and I hope this album reaches the wider audience that it deserves. Listen to it in the shops first, you may hate it.

Other titles: The Sky Cried - When I Cry, The Sky Cried - Paradise, That's What Makes A Man, The Spell That Comes After, Faceless People.
ELECTRIC PRUNES: RELEASING AN OATH (Reprise 6316)
After two average albums, the Prunes almost faded out. Then they teamed with composer/arranger David Axelrod, who on their last album, Mass In F Minor, turned them to a vastly different field. This superb new album is a progression from that with the group incorporated into a full classical orchestra (in fact, the title is the only place the Prunes are mentioned on the sleeve), but I assume they are still led by Jim Lowe, lead vocal and rhythm guitar. Although every track is excellent, Kot Nidre stands out. It is a Jewish hymn with the orchestra blending with the Prunes' electric guitars, and is full of atmosphere and emotion. The other tracks are along the same line, a well-balanced combination of classical and modern music. One of the year's best records for anyone wanting to sit down to a completely different sound.

Other titles: Never My Love, Anyone Along the Same Line, I Wanna Be Your Man, Day Will Come.

THE TROGGS: MIXED BAG (Page One POLS 012)
I don't think anyone can accuse the Troggs of trying to be a group who either love or hate. In days of psychedelic sounds and pot-inspired lyrics seem very much the same. If their style hasn't changed, it seems from the recent lack of hits that many of the old fans have turned out. Progressed to more turned-out stuff. Each member of the group sings his own composition, the best of which are the BBC-banned Little Girl, a Reg Presley cover, and the much-recorded Donovan composition Season Of The Witch, but given the Fudge treatment, it has entirely new meaning with a nightmarish quality. This is a group who can really sing and play and I hope this album reaches the wider audience that it deserves. Listen to it in the shops first, you may hate it.

PETULA CLARK (Pye, NLP 1225)
Petula Clark must be one of the most prolific girl album makers and she is never better than when she has Tony Hatch producing and arranging, with Johnny Harris keeping the orchestra on its toes to give her a swinging backing, as in Don't Give Up and Have Another Dream On Me. On the slower side, Pet is wistfully effective on This Girl's In Love With You and the fragile, charming Kiss Me Goodbye.

Other titles: The Lettermen: Going Out of My Head (Capitol, ST 285).

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An album packed with top-class compositions, all with excellent vocal and instrumental arrangements. The style of music of this male American trio is usually thought of as romantic background music. However, this album is too good to be kept in the shadows. Turn up the volume and allow the music to drift around you.

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BONZO DOG BAND: THE DOUGHNUT IN GRANNY'S GREENHOUSE (Liberty LBL 83158)
On their latest album Bonzo Dog who seem to have dropped the Doo-Dah bit from the title but still must be the zaniest group around. It seems to be somewhat exasperated by what they term the Normals, who are all those people with closed-up minds condemning everything they don't understand (which sometimes appears to be everything). I must admit that I don't really understand everything, but I am trying to put across, but I will try to save some face by keeping an open mind. A cute trick on the first track, We Are Normal, is a bit of electronic fiddling which had me looking for nonexistent surface scratches on the disc and checking the turntable speed.

Other titles: Postcard, Beautiful Zaida, Can Blue Men Sing Whites, Hello Maybell, Kama Sutra, Hamanoid Boogie, Rocker Baby, Rhythmic Gaths, Eleven Mustachioed Daughters.

EDDIE COCHRAN: SINGING TO MY BABY (Liberty LBL 83152E)
Fifteen tracks, taking us back to rock 'n' roll as I like it. The tracks prove they are mostly in the backing, which lack today's big, rich, heavy sound. They seem unbalanced somehow, and what an unimaginative sleeve. Not the best album to remember Eddie by.

Other titles: Sitting On The Balcony, A Complete Sweet, Dying Love, I'm All Alone Because I Love You, Loving Every Minute, I'm In The Mood, Blue, Twenty Flight Rock, Drive-In Show, Mean When I'm Bad, I'm Good When I'm Good, Have I Told You Lately That I Love You, Cradle Baby, One Kiss.

BEE GEES: RARE PRECIOUS AND BEAUTIFUL (Vol. 2) (Polydor 236513)
Released supposedly to give an insight into the success of the Bee Gees today, this second album comprises 12 tracks, 10 of which were written by Barry Gibb and recorded a few years ago in Australia. It shows a group striving for an

identity and obviously influenced by early Beatles work on All My Love, and the excellent I Was A Lover and a Leader Of Men. I also liked the rocking To Be Or Not To Be. Other titles: Follow The Wind, Claustrophobia, Theme From Jamie McPheters, Everyday Have To Cry, Take Hold Of That Star, Could It Be, Three Kisses Of Love, Cherry Red, Don't Say Goodbye.

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BONZO DOG BAND have a new bass player (l to r) DENNIS BUSHKIN, BILLY SPEAR, NEIL INNES, IAN STANSHALL, RODNEY SLATER and LARRY (Legs) SMITH.

MORE SINGLE REVIEWS

Contd from page 1

MIREILLE MATHIEU: Les Bicyclettes De Belsize (Columbia).
Those people who are not Humperdinck fans (and after all, there must be some), may prefer his French-language version by that delicious little Miss with the manized voice, Mireille Mathieu.

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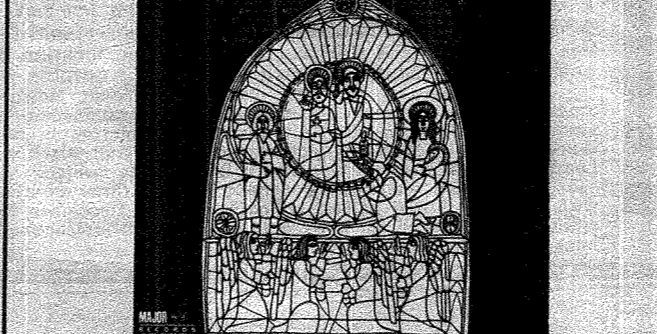
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SIX LP'S THAT MAKE THE SCENE

- Dusty Springfield: Definitely SBL 7864
Esther and Abi Ofarim: Up to Date SBL 7868
Country Joe and the Fish: Together SVRL 19006
Dave Dee, Dozy, Beaky, Mick and Tich: Golden Hits STL 5441 TL 5441
Manfred Mann: Mighty Garvey STL 5470 TL 5470
Blue Cheer: Outsideinside SBL 7869

RAYMOND LEFEBVRE His Latest Single ADAGIO CARDINAL Those Were The Days MM590

And His Beautiful LP Merry Christmas Merry Christmas Raymond Lefebvre Orchestra

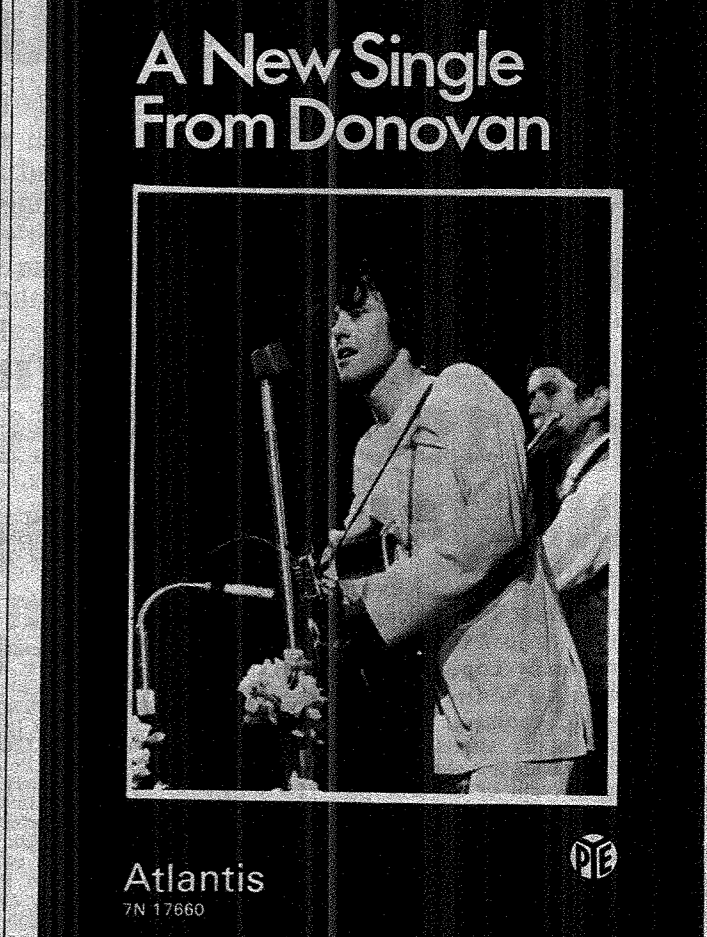


Major Minor Records 58-59 Gt. Marlborough Street London W1

NME TOP 30

- (Week ending Wednesday, December 11, 1968)
1 LILY THE PINK... Scaffold (Parlophone)
2 THE GOOD, THE BAD AND THE UGLY... Hugo Montenegro (RCA)
3 ONE TWO THREE O'LEARY... Des O'Connor (Columbia)
4 BUILD ME UP BUTTERCUP... Foundations (Pye)
5 AIN'T GOT NO - I GOT LIFE... Nina Simone (RCA)
6 BREAKING DOWN THE WALLS OF HEARTACHE... Bandwagon (Direction)
7 I'M A TIGER... Lulu (Columbia)
8 THIS OLD HEART OF MINE... Isley Brothers (Tamla Motown)
9 MAY I HAVE THE NEXT DREAM WITH YOU... Malcolm Roberts (Major Minor)
10 ELOISE... Barry Ryan (MGM)
11 URBAN SPACEMAN... Bonzo Dog Doo-Dah Band (Liberty)
12 ELENORE... Turtles (London)
13 SABRE DANCE... Love Sculpture (Parlophone)
14 A MINUTE OF YOUR TIME... Tom Jones (Decca)
15 RACE WITH THE DEVIL... Gun (CBS)
16 HARPER VALLEY P.T.A... Jeannie C. Riley (Polydor)
17 PRIVATE NUMBER... William Bell & Judy Clay (Stax)
18 LOVE CHILD... Diana Ross & The Supremes (Tamla Motown)
19 IF I KNEW THEN WHAT I KNOW NOW... Val Doonican (Pye)
20 ALL ALONG THE WATCHTOWER... Jimi Hendrix Experience (Track)
21 SON-OF-A-PREACHER MAN... Dusty Springfield (Philips)
22 OB-LA-DI OB-LA-DA... Marmalade (CBS)
23 QUICK JOEY SMALL... Kasenets-Katz Singing Orchestral Circus (Buddah)
24 ATLANTIS... Donovan (Pye)
25 LES BICYCLETES DE BELSIZIE... Engelbert Humperdinck (Decca)
26 THOSE WERE THE DAYS... Mary Hopkin (Apple)
27 DON'T FORGET TO CATCH ME... Cliff Richard (Columbia)
28 ALBATROSS... Fleetwood Mac (Blue Horizon)
29 THE BEATLES (LP)... Beatles (Apple)
30 LITTLE ARROWS... Leapy Lee (MCA)

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BRITAIN'S TOP 15 LPs

- 1 THE BEATLES... Apple
2 THE BEST OF THE SEEKERS... Columbia
3 BEGGARS BANQUET... Rolling Stones (Decca)
4 THE WORLD OF VAL DOONICAN... Val Doonican (Decca)
5 HOLLIES GREATEST HITS... Parlophone
6 THE GOOD, THE BAD AND THE UGLY... Soundtrack (United Artists)
7 SOUND OF MUSIC... Soundtrack (RCA)
8 ELECTRIC LADYLAND... Jimi Hendrix Experience (Track)
9 THE GRADUATE... Soundtrack (CBS)
10 BEST OF THE BEACH BOYS VOL. 3... Capitol
11 THE WORLD OF MANTOVANI... Decca
12 VAL... Val Doonican (Pye)
13 FELICIANO... Jose Feliciano (RCA)
14 THE WORLD OF THE BACHELORS... Decca
15 HELP YOURSELF... Tom Jones (Decca)

5 YEARS AGO 10 YEARS AGO 15 YEARS AGO... BEST SELLING POP RECORDS IN U.S. By courtesy of "Billboard" (Tuesday, December 10, 1968)

By courtesy of "Billboard" (Tuesday, December 10, 1968) Last Week This Week... 1 HEARD IT THROUGH THE GRAPES... 2 LOVE CHILD... 3 FOR ONCE IN MY LIFE... 4 ABRAMHAM, MARTIN AND JOHN... 5 WHO'S MAKING LOVE... 6 HEY JUDE... 7 WICHITA LINEMAN... 8 STORMY... 9 MORNING... 10 MAGIC CARPET RIDE... 11 MARY... 12 THOSE WERE THE DAYS... 13 CLOUD NINE... 14 CLOSER... 15 SCARROUGH FAIR... 16 SCARROUGH FAIR... 17 CANNAMON... 18 ELOISE... 19 I'M GONNA MAKE YOU LOVE ME... 20 GONNA MAKE YOU LOVE ME... 21 LITTLE PROMISES... 22 WORKED ON A FEELING... 23 THOUGH... 24 SOULFUL STRUT... 25 WANG-SHANG-ALANG... 26 PICKIN' UP THE PIECES... 27 BERRIES... 28 WEAK TO FIGHT... 29 TILL... 30 SHAME, SHAME, MAGIC LANTERNS

