

New Musical Express

EVERY FRIDAY
7^p

Exclusive

SARSTEDT

Lyrics of No 1 hit,
Lifelines, LP review

BEE GEES

Exclusive

FACES

talk about
the split

CREAM • RYAN
MONKEES • NASH

No. 16

SURROUND YOURSELF WITH SORROW

BY
CILLA BLACK

ON PARLOPHONE B5759

Specials on pop girls
CILLA, SANDIE, LULU, CASS

No. 1155 Week ending March 1, 1969

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GOODBYE TO THE CREAM

JACK BRUCE talks about farewell LP

"GOODBYE" is the last legacy of the now defunct Cream—both a farewell from—and an affirmation of a great group and maybe the greatest—an album that will sell a million and deserve to.

It comprises six tracks. Three are what could be described as the best that the Cream have recorded live; the other three are one each from Jack, Ginger and Eric with a writing and musical contribution on one from a "masked" George Harrison. It is striking not least for the brilliant cover design by Alan Aldridge.

In top hats, silver silk tails, silver shoes and carrying canes, Jack, Ginger and Eric glide across the front cover in a soft shoe shuffle fondly. Inside the fold out sleeve is a painting by Roger Hane of gravestones with the titles of the tracks inscribed on each one, the final one bearing the message "RIP" and a wreath. The soft shoe shuffle is again on the back cover in a different pose with the Cream in a more ebullient and apparently alcoholic mood.

If that's your impression too, then you won't be far wrong. The mood was achieved, Jack Bruce told me on Tuesday through a combination of beer and Lionel Blair.

"Alan Aldridge had been commissioned to design an appropriate cover and he came up with the idea," said Jack. "We all got drunk very quickly; Fats Waller records and things like that were played in the background and Lionel Blair showed us how to do the steps."

It should also be said that there is an informative description of the line up on each track—something that we had on "Wheels Of Fire" and something it would be nice to see from other quarters—and that the name "L'Angeles Misterioso" credited with rhythm guitar on "Badge".



CREAM (l to r) JACK BRUCE, ERIC CLAPTON and GINGER BAKER as they appear on the album sleeve.

hides the identity of George Harrison who co-wrote that track with Eric Clapton.

Here is a run through of the six tracks with Jack's comments on them:

Highlight

Nine minutes 11 seconds of "I'm So Glad" opens the album and Cream fans will be glad to see that this, one of the highlights of the group on stage, has gone down on record at last. The song, a blues classic originally written and sung by Skip James in the twenties, was among a batch of records Eric gave to Jack to sort through when the Cream in its infancy had little original material of its own to perform. The "Goodbye" version is as good as they've ever done it and it will suffice to say the musicianship is simply stunning.

Says Jack: "I think this and the other two live ones are probably better than the live tracks on 'Wheels Of Fire'. Not so much musically better, but in the overall live sound. This is a personal favourite of mine."

"Politician" (12) is the powerful blues item with that nagging insist-

ent riff, a live version of which was on "Wheels". It was written by Jack and Pete Brown.

Upon the simple framework, Eric unleashes the kind of guitar playing upon which legends are built. There will be people who argue that this is the best he's put on record and they won't be far wrong, but that shouldn't detract from Jack and Ginger's contribution which speaks for itself.

Says Jack: "Some of the solos have really come out very nice. 'Politician' is one of those songs that is better live than in the studio. It is just a simple, nice little song."

Both "Politician" and "Sitting On Top Of The World" are on "Wheels Of Fire" in studio form and on "Goodbye" they are vastly different and better, but didn't Jack feel this was cheating the fans?

"I thought about this," he replied. "But this was an album we wanted to get together quickly to finish things off. We had effectively broken up when it was made so we wanted to get it done as quickly as possible."

"Sitting On Top Of The World" (5.01) is the final live track—all three were recorded at Los Angeles on the Cream's farewell tour of America—and the first of the three

By NICK LOGAN

specially written tracks is "Badge." Eric and George's piece, which is intriguing to say the least, both lyrically and musically. It is a short track at 2 mins 45, one you might not like at first but one that is compelling listening.

George's guitar is evident. Eric sings it and Jack's voice can be heard in the background. The Beatie and Harrison influence is obviously there.

"That one sort of happened over a period of time between Eric and George," said Jack. "I like it very much. We messed around with it a bit in the studio, speeded up the voices and played it backwards. The lyrics are very interesting. If you can fathom them out. They are very dark and devious with hidden meanings but you'd have to ask Eric about that."

Added

"Doing That Scrapyard Thing" (3.14) is the contribution of Jack and Pete Brown. Jack sings it and producer Fele Pappalardi is added to the Cream line up on melotron.

Says Jack: "I hadn't written anything and it was needed in a hurry. I was in a hotel room the night before and these nice changes just sort of came to me."

"We played them in the studio and they suggested a lot more things. This was a song that was really written from the backing track. It started being serious but the way it came out and the way I sang it became a comedy thing."

Final title is "What A Bring-down" (3.58) from the enigmatic Mr Baker. It is Jack's favourite of the three studio tracks. Jack sings it, plays piano and organ, and there's vocal support from Ginger.

"I like the sound and the feel of it," says Jack. "The words are very, very funny and very true."

"I like the album, not because maybe it is the greatest music that ever happened, but because it reminds me of what it was like to be a star."

But, he added, it would be true to say that the best of the Cream live has never been captured on record.

"We were at our peak when we did our first big American tour," said Jack. "But by the time they could get us together to record we had slipped over the peak. So the best things were not recorded."

LIFE LINES of this week's chart topper

Professional name: Peter Sars-tedt
 Real name: Peter Eardley Sars-tedt
 Birthdate: December 10, 1942
 Personal points: Height: 6ft; weight: 101 stone; colour of eyes: green; colour of hair: brown
 Parents' names: Coral and Albert Brothers' and sister's names: Richard, Clive, Lorraine
 Present home: Norbury, SW London
 Instruments played: Guitar and piano
 Where educated: India and Croydon
 Musical education: Ears
 Age entered showbusiness: Fifteen
 First public appearance as amateur: Croydon Civic Hall
 First professional appearance: Busking on Boulevard St Michel
 Biggest break in career: Meeting my recording associates
 Biggest disappointment in career: See above
 TV debut: Granada TV children's programme
 Radio debut: BBC radio

First important public appearance: Julie Felix TV show
 Recording manager: Ray Singer
 Personal manager: Chris Peers
 Musical director: Ian Green
 Compositions: Many
 Important engagements abroad: To Anita
 Biggest influence on career: Bob Dylan
 Former occupation before show-business: Sportsman
 Hobbies: My work is my hobby
 Favourite colour: Champagne
 Favourite food: Indian
 Favourite drink: Beer
 Favourite clothes: Elegantly scruffy
 Favourite singer: Bob Dylan
 Favourite actor/actress: Marlon Brando
 Favourite bands, instrumentalists: Beatles, Buffalo Springfield
 Favourite composers: Bob Dylan, Jobim
 Miscellaneous dislikes: People who have miscellaneous dislikes
 Miscellaneous likes: Denmark
 Best friend: My brother
 Most thrilling experience: Falling in love
 Tastes in music: Very unbalanced, yet dignified
 Forthcoming disc or film projects: First LP, projected film offer
 Origin of stage name: My father
 Pets, if any: Dog, cat
 Personal ambition: To be in control of myself
 Professional ambition: To remain an amateur

WHO'S WHERE

ONE-NIGHTERS
 Week beginning—March 1
 ATKINS / CRAMER: Walthamstow Granada (1).

CHET ATKINS: Nashville Room, London (3).

BEN E. KING: Chester Clockwork Orange, Nanwich Civic Hall, and Manchester Twisted Wheel (1), Doncaster Attic and Derby Clouds (2), Tunstall Golden Torch and Birmingham Cedar Rooms (2); Portsmouth Locarno and Canterbury Bridge (4).

PITNEY / MARMALADE: Glasgow Odeon (4), Newcastle City Hall (7), Manchester Odeon (8).

SHOW / CABARET:
 All From March 2 for one week
 LIBERACE: Bantley Variety Club.
 VAL DOONICAN: Wakefield Theatre Club.
 ROCKIN' BERRIES and FREELANDERS: Stockton Fiesta.

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 BF 1748

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NINA SIMONE
 I Put a Spell on You
 BF 1736

A talented composer...
ELTON JOHN
 Lady Samantha
 BF 1739

Loads of bounce from...
BERNADETTE
 Sing Me Sunshine
 BF 1747

Brilliant follow-up to Rain & Tears...
APHRODITE'S CHILD
 End of The World
 MF 1075

Original underground group...
THE MISUNDERSTOOD
 Children of The Sun
 TF 998

THEY'RE ON THE MOVE. TOPWARDS.



LOVE OF HIS LIFE PUT PETER SARSTEDT AT THE TOP

NMExclusive

Lyrics to 'Where Do You Go To My Lovely'



THE corks have popped; the champagne is flowing. The Gentlemen of the Press are in attendance. The scene is set, as they say, to celebrate the arrival at the top of the NME Chart of Peter Sarstedt's "Where Do You Go To."

Only item missing is Peter Sarstedt. Flipping about amid the peanuts and crisps, the United Artists press staff offer embarrassed apologies: "He's at Thames TV, Holborn, filming the Eamonn Andrews Show, but he's on his way." Time slips on; the champagne is freely dispensed to sweeten the patiently waiting photographers and journalists. Every movement of

BY NICK LOGAN

the door is accompanied by an apprehensive turning of heads. When Peter does arrive there is a communal sigh of relief from United Artists and apologies from Mr Sarstedt. He is sorry to have kept us waiting. A glass of champagne is pushed into his hand and he is hustled into an adjoining room—United Artists tiny basement cinema—and we take our seats in the three and nines for Peter to complete his Lifelines and answer a few questions for the NME. Mr Sarstedt is a charming and likeable young man I discover.

Usual question: What does it mean to be No 1? Usual answer: "It doesn't seem to be happening to me. I can be outside of myself and look at it as happening to somebody else. All the same it is what I have been working for and now I've got it I'm not sure what to do," he says smiling. I ask him if he's told brother Eden Kane and he says he will be phoning him later. "There was more excitement when Eden made it," he says. Are there any disadvantages to being a No 1? For example Peter has a habit, unerving for his business associates, of suddenly upping and vanishing and won't that have to stop? "This is something I cannot do now," he reflects. "I knew it was coming. But I am taking very good care that it doesn't get out of control. When I go off it is to write my songs and I must have that time."

Where do you go to, I ask innocently? Then we both laugh when we realise what I'd said. He goes to Copenhagen, he tells me, to visit his girl friend Anita, who is 24 and a dental student. They met and became engaged three years ago. He will be celebrating with her on Thursday. Anita was and still is a major moving force in Peter's life and success we learn later at the Press conference that follows. "Do you all really want to sit there and fire questions at me," asks Peter as the journalists file in. Champagne in one hand, packet of French cigarettes in the other, he perches on a wooden stool ready for the inquisition, a little embarrassed and nervous by it all. He tells us that "Where Do You Go To" was the song he used to play to people as an introduction to his work. No one thought it was hit material. Except United Artists.

A man from a German magazine asks him to explain Peter's descrip-

tion of himself as an anti-hero. He explains "I am an anti-hero of the sex symbols in pop." And goes on to say how a sex-based act or one aimed at screaming attention is not sufficient. "Was that what Eden did?" I ask. "Yes, like Eden."

The man from Germany wants to know if he is anti-sex. Peter pauses, thinks, then: "No I am very big on sex actually." Much laughter. "What some people would call obscenity is not what I would call obscenity."

The questioner wants to know where Peter busked in Germany, a man from a Swiss paper wants to know what he thinks of Switzerland and a man from Scotland wants to know when he is going there.

He has written 300 songs he says in reply to a question. At one time he was writing a certain type of song for the pop market and another kind for himself only to hear.

They were too personal for anyone else's ears. Then he realised that the pop songs were meaningless and the others were what people wanted to hear. "Where Do You Go To" fell into that category.

What changed his outlook?

"Falling in love with Anita." "I started writing a different sort of song after I had met her. I started writing songs that I wouldn't have wanted people to hear before."

He says his greatest influence and idol is Bob Dylan and he is conscious of trying not to sound like him. Dylan has been the greatest influence on everybody though they may not know it, he says, and there should be a radio station playing only Dylan all day long.

Last questions P-L-E-A-S-E and the cameramen take over. Mr Sarstedt has come out of the ordeal well.

You talk like Marlene Dietrich
And you dance like Zi Zi Jean Maire
Your clothes are all made by
Balmain
And there's diamonds and pearls in
your hair,
Yes there are.

You live in a fancy apartment,
Off the boulevard Saint Michel
Where you keep your Rolling Stones
records
And a friend of Sasha Dietel
Yes you do.

You go to Embassy parties
Where you talk in Russian and
Greek
And the young men who move in
your circle
They hang on every word you speak,
Yes they do.

Chorus:
But where do you go to my lovely
When you're alone in your bed
Tell me the thoughts that surround you
I want to look inside you head
Yes I do.

I've seen all your qualifications
You got from the Sorbonne,
And the painting you stole from
Picasso,
Your loveliness goes on and on
Yes it does.

When you go on your summer
vacation
You go to Juan-Les-Pins,
With your carefully designed topless
swimsuit,
You get an even sun-tan,
On your back and on your legs.

And when the snow falls you're
found in St. Moritz,
With the others of the jet set
And you sip your Napoleon brandy
But you never get your lips wet
No you don't.

Repeat chorus:

Words and Music Composed
by PETER SARSTEDT. Pub-
lished by MORTIMER MUSIC
LTD., United Artists, 37/41
Mortimer Street, W.1.

You're in between 20 and 30
A very desirable age,
Your body is firm and inviting
But you live on a glittering stage
Yes you do.

Your name it is heard in high
places,
You know the Aga Khan,
He sent you a race-horse for Xmas,
And you keep it just for fun, for a
laugh,
Yes you do ha ha ha

They say when you get married
It'll be to a millionaire
But they don't realise where you
came from
And I wonder if they really care
Or give a damn.

Repeat chorus:

I remember the back streets of
Naples
Two children begging in rags
Both touched with a burning ambi-
tion
To shake off their lowly born tags
They tried

So look into my face Marie-Clare
And remember just who you are
Then go and forget me forever
But I know you still beat the scar,
Keep inside

I know where you go to my lovely
When you're alone in your bed
I know the thoughts that surround
you
Cause I can look into your head.

PLUS REVIEW OF HIS FIRST LP PAGE 16

THIS IS GOING TO BE A MAMMOTH HIT FOR THE HOLLIES

COLEBY SUZANNE

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Stax 114

WELCOME TO C & W 14!

THE ROYAL BOROUGH OF KENSINGTON



**Nashville comes to
London's Cromwell Road
on March 5th when
Chet Atkins opens**



Britain's first big C & W music centre

A pub right next door to West Kensington tube station, has been entirely renovated and re-decorated in the style of a Western saloon. Its new name is **THE NASHVILLE ROOM**, and it's certainly going to live up to it. Some of the biggest names in C & W will be 'looking in at the local', and they'll be heard live and on record. And these are some of the sounds you're likely to hear in the new **NASHVILLE ROOM**.

It's a bumper crop for Country fans this week. **CHARLEY PRIDE** has a great single—"KAW-LIGA" c/w "The Little Folks" (RCA 1796).

Our visiting star, **CHET ATKINS**, has another terrific double of popular hits recorded in his unique style—"ZORBA THE GREEK" (Theme) c/w "Those Were The Days" (RCA 1797). Chet is on a working visit—he'll record the 'Tom Jones Show' for screening on March 30th. **JERRY REED** writer of "U.S. Male" and "Guitar Man" —makes a soulful vocalist on "OH, WHAT A WOMAN!" c/w "The Claw" (RCA 1798).

TOP COUNTRY ALBUMS!

Six of these, no less, have been produced by **CHET ATKINS** himself, who is one of the best respected figures on both sides of the microphone. Look at this line-up: **JERRY REED** with "Alabama Wild Man" (SF8006) **WAYLON JENNINGS** with "Only The Greatest" (SF 8003). **DON GIBSON** with "More Country Soul" (SF8005). **NORMA JEAN** with "Body And Mind" (RD7998). **WILLIE NELSON** with "Texas In My Soul" (RD7997) and Chet's own **CHET ATKINS** "Hometown Guitar" (S) SF 7986 (M) RD7986.

As if that wasn't enough to satisfy any C & W fan, don't miss **HANK LOCKLIN**'s new album, "My Love Song For You" (RD7996); and the most swinging piano sound around today—**FLOYD CRAMER** Plays MacArthur Park (SF8004). Finally, a British Country sound! **THE HILLSIDERS**' new album "The Leaving of Liverpool" (S) SF8002 (M) RD 8002.

**THIS WEEK'S TOP
COUNTRY SINGLES!**

RCA

GO FOR THESE!

- LINDA KENDRICK**
I WILL SEE YOU THERE
BF 1750
Bouncy hit number from talented lead singer in Hair
- JASON CREST**
WATERLOO ROAD
BF 1752
Street band sound by group with steady following
- SHIRLEY & JOHNNY**
DON'T MAKE ME OVER
MF 1074
Big sound version of Bacharach
David number by top British duo
- SARAH VAUGHAN & BILLY ECKSTINE**
PASSING STRANGERS
MF 1082
Golden duette from two of the finest
- JOHNNY HACKETT**
DON'T TURN AWAY
BF 1745
Romantic ballad from well-known comedian

New This Week!

MALCOLM ROBERTS

STAND BESIDE ME
MM598

Tommy James

CRIMSON & CLOVER
RO502

2nd City Sound

THE DREAM OF OLWYN
MM600

Miss White & Mr. Green

Don't You Know It's Just A Game, Love?
TT515

MAJOR MINOR RECORDS
58-59 St. Marlborough Street London W1

5 YEARS AGO

- Top Ten 1964 Week ending Feb 28
- 1 ANYONE WHO JUD A HEART, Cilla Black (Parlophone)
 - 2 DIANE, Bachelors (Decca)
 - 3 BITS AND PIECES, Dave Clark Five (Columbia)
 - 4 NEEDLES AND PINS, Searchers (Pye)
 - 5 I THINK OF YOU, Merseybeats (Fontana)
 - 6 I'M THE ONE, Gerry and the Pacemakers (Columbia)
 - 7 5-4-3-2-1, Manfred Mann (HMV)
 - 8 CANDY MAN, Brian Poole and the Tremeloes (Decca)
 - 9 AS USUAL, Brenda Lee (Brunswick)
 - 10 I'M THE LOVELY ONE, Cliff Richard (Columbia)

10 YEARS AGO

- Top Ten 1959 Week ending Feb 27
- 1 AS I LOVE YOU, Shirley Bassey (Philips)
 - 2 SMOKE GETS IN YOUR EYES, Platters (Mercury)
 - 3 DOES YOUR CHEWING GUM LOSE ITS FLAVOUR? Lonnie Donegan (Pye-Nixa)
 - 4 I GOT STUNG ONE NIGHT, Louis Armstrong (Mercury)
 - 5 KISS ME HONEY HONEY, Kiss Me, Shirley Bassey (Philips)
 - 6 A PUB WITH NO BEER, Slim Dusty (Columbia)
 - 7 TO KNOW HIM IS TO LOVE HIM, Teddy Bears (London)
 - 8 PETITE FLEUR, Chris Barber (Pye-Nixa)
 - 9 PROBLEMS, Everly Brothers (London)
 - 10 LITTLE DRUMMER BOY, Harry Simeone (Top Rank)

NME TOP 30

WEEK		(Week ending Wednesday, February 26, 1969)		WEEKS ON CHART	
LAST	THIS			LAST	THIS
2	1	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	4	1	
1	2	HALF AS NICE.....Amen Corner (Immediate)	5	1	
4	3	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	5	3	
5	4	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	6	4	
3	5	BLACKBERRY WAY.....Move (Regal Zonophone)	8	1	
9	6	PLEASE DON'T GO.....Donald Peers (Columbia)	8	6	
5	7	ALBATROSS.....Fleetwood Mac (Blue Horizon)	12	1	
11	8	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	4	8	
7	9	YOU GOT SOUL.....Johnny Nash (Major Minor)	8	5	
16	10	WICHITA LINEMAN.....Glen Campbell (Ember)	4	10	
12	11	I PICK A ROSE FOR MY ROSE.....Marv Johnson (Tamla Motown)	6	11	
8	12	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	9	3	
18	13	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	5	13	
13	14	I GUESS I'LL ALWAYS LOVE YOU Isley Brothers (Tamla Motown)	7	13	
10	15	TO LOVE SOMEBODY.....Nina Simone (RCA)	6	8	
15	16	PEOPLE.....Tymes (CBS)	5	15	
23	16	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	2	16	
27	18	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	2	18	
27	19	MONSIEUR DUPONT.....Sandie Shaw (Pye)	3	19	
19	20	MRS. ROBINSON (EP).....Simon & Garfunkel (CBS)	4	19	
20	20	FIRST OF MAY.....Bee Gees (Polydor)	1	20	
22	22	GENTLE ON MY MIND.....Dean Martin (Reprise)	1	22	
14	23	OB-LA-DI OB-LA-DA.....Marmalade (CBS)	12	1	
24	24	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros. (London)	2	24	
17	25	FOX ON THE RUN.....Manfred Mann (Fontana)	9	5	
22	26	YOU AIN'T LIVIN' TILL YOU'RE LOVIN' Marvin Gaye & Tammi Terrell (Tamla Motown)	3	22	
29	27	GOING UP THE COUNTRY.....Canned Heat (Liberty)	5	24	
28	28	IF I CAN DREAM.....Elvis Presley (RCA)	1	28	
30	29	WHITE ROOM.....Cream (Polydor)	2	29	
24	30	HEY JUDE.....Wilson Pickett (Atlantic)	6	24	

Britain's Top 15 LPs

1	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	6	1
2	2	THE BEST OF THE SEEKERS.....(Columbia)	15	1
3	3	THE BEATLES.....(Apple)	13	1
4	4	YELLOW SUBMARINE.....Beatles (Apple)	6	3
4	4	HAIR.....London Cast (Polydor)	6	4
6	6	THE GRADUATE.....Soundtrack (CBS)	15	3
5	7	SOUND OF MUSIC.....Soundtrack (RCA)	20	1
8	8	THE WORLD OF VAL DOONICAN.....(Decca)	12	4
9	9	ENGELBERT.....Engelbert Humperdinck (Decca)	1	9
10	10	DISRAELI GEARS.....Cream (Reaction)	13	2
9	11	BEGGARS' BANQUET.....Rolling Stones (Decca)	11	3
12	12	STONEHENGE.....Ten Years After (Deram)	1	12
12	13	THE WORLD OF MANTOVANI.....(Decca)	16	7
9	14	HELP YOURSELF.....Tom Jones (Decca)	11	6
11	15	FELICIANO.....Jose Feliciano (RCA)	14	3

15 YEARS AGO

- Top Ten 1954 Week ending Feb 28
- 1 OH MEIN PAPA, Frankie & the Fourtunes (Columbia)
 - 2 BLOWIN' WILD, Frankie Laine (Philips)
 - 3 THAT'S AMORE, Dean Martin (Capitol)
 - 4 CLOUD LUCKY, Guy Mitchell (Philips)
 - 5 TENNESSEE WIG WALK, Norman Wisdom (Philips)
 - 6 THAT'S WOMAN, Clooney, Ferrer (Philips)
 - 8 RAGS TO RICHES, David White (Decca)
 - 9 I SEE THE MOON, Star Line (Decca)
 - 10 THE DOCK, David White-Beck (Decca)

BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Cash Box."
- Last week's top 10
- 1 BUILD ME UP BUTTERCUP, Fontaines (Mercury)
 - 2 FANNY BECOME PEOPLE, Sly & the Family Stone (Mercury)
 - 3 TOUCH ME, Clover, Tommy James & Shondells (Mercury)
 - 4 YOU SHOWED ME, Turtles & the American Folk Blues Quartet
 - 5 CAN I CHANGE MY MIND, Tom Jones (Polygram)
 - 6 I'M LIVIN' IN SHAME, Diana Ross & the Supremes (Motown)
 - 7 CHARWATER, MARY, Credence Clearwater Revue (Mercury)
 - 8 GAMES THAT PEOPLE PLAY, Bobby Darin (Mercury)
 - 9 BABY, DON'T CRY, The Ronettes (Mercury)
 - 10 SMOKY ROBINSON & MIRACLES (Mercury)
 - 11 INDIAN GIVER, 1910 Fruitgum Company (Mercury)
 - 12 THE WORST THAT COULD HAPPEN TO ME, The Beach Boys (Mercury)
 - 13 I GOT A BEAT, The Statues (Mercury)
 - 14 DIZZY, Tommy Roe (Mercury)
 - 15 TRASSO, Classics IV (Mercury)
 - 16 HEAVEN, Rascals (Mercury)
 - 17 THIS GIRL'S IN LOVE WITH THE BOY (Mercury)
 - 18 THE TIME OF THE SEASON, The Impressions (Mercury)
 - 19 THE WORLD ENDED, The Who (Mercury)
 - 20 RAMBLIN' GAMBBLIN' MAN, The Allman Brothers Band (Mercury)
 - 21 I STARTED A JOKE, Bee Gees (Mercury)
 - 22 BUT YOU KNOW I LOVE YOU, The Ronettes (Mercury)
 - 23 HOOKED ON A FEELING, B. J. Thomas (Mercury)
 - 24 GOODNIGHT MY LOVE, Paul Simon & Art Garfunkel (Mercury)
 - 25 TAKE CARE OF YOUR HOME, The Everly Brothers (Mercury)
 - 26 THINGS TO DO LIKE TO SAY, The Grateful Dead (Mercury)
 - 27 HANG 'EM HIGH, Booker T. & the M.G.'s (Mercury)

THE FOUNDATIONS

No. 1 GROUP IN THE STATES

In The Bad, Bad Old Days (Before You Loved Me)

Executive Director MAURICE KINN
Editor ANDY GRAY
Assistant Editor JOHN WELLS
New Editor DEREK JOHNSON
Advertisement Manager PERCY C. DICKINS

New Musical Express

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The NME's coverage of advance television news is unparalleled... The NME has also been first this year with big stories concerning the activities of the Beatles, the Bee Gees, Herman's Hermits, Amen Corner, Dusty Springfield and other chart stars...

POOL CONCERT

WE have been flooded with applications for tickets since the first announcement last week of the NME Poll Winners Concert at Wembley's Empire Pool on Sunday afternoon, March 10.

CUT HERE
To: NME (Concert), 112 The Strand, London, W.C.2.
Please reserve for me tickets at £10. I will accept tickets priced at £12.50 for the Pollwinners' Concert on Sunday, March 10.

LIFE AT THE FLAY GO
This next album release will include 'Hey Jude'

TOM JONES' cabaret performance at Las Vegas Flamingo Hotel on June 6 - the opening night of his four-week season—is to be recorded live for release as an LP. His recording manager Peter Sullivan will fly to America to supervise the session...

MARY JOHNSON TO VISIT BRITAIN: FIRST BOOKINGS

TAMLA star—Mary Johnson—whose "I Pick A Rose For My Rose" is currently high in the charts—arrives to Britain on March 11 for a three-week visit. He will be undertaking a string of one-night ballroom appearances...

Sarstedt & film plan; Scotland

PETER SARSTEDT, who takes over the No. 1 spot in this week's NME Chart, is likely to make his film debut in the summer. Discussions are currently taking place between Sarstedt's management and a leading movie company...

CLIFF TV TOUR OF CONTINENT

CLIFF RICHARD is to undertake a series of Continental visits during the next month, mainly for TV appearances. He flies to Germany today (Friday) to guest in that country's version of "The Golden Shot"...

Foundations Europe tour

A two-month summer tour of the Continent by the Foundations—whose "Buttercup" single is still at No. 1 in America only)—starts in Canada and New Zealand...

DOVANOVA ILL IN AMERICA

DONOVAN collapsed at Los Angeles airport last week, suffering from Hong Kong flu. He missed the first three days of "Annie" TV show...

SOLO, STEVE FOLLOW-UPS
Julie's next is Eurovision entry

ALTHOUGH Nina Simone and Stevie Wonder are still figuring prominently in the NME Top Twenty, both have new singles out in a fortnight's time. Julie's next single, rush-released next week, will be the song which she is to perform in the Eurovision Contest...

Nina Simone's follow-up to "To Love Somebody" is another Bee Gees composition, titled "The Morning," which is a track from her new RCA album. It comes out March 14, as does Stevie Wonder's "I Don't Know What (Tom's Motown).

Released on March 21 are Solomon King's "Cry Softly" (Columbia) and Jerry Lee Lewis' "To Make Love Sweeter For You" (same day). It is the Seekers' "Children Go Where I Send You" (Fontana), produced by Keith Porter...

Lulu's recording of the British entry for the Eurovision Song Contest will be in the shops next Wednesday. The number of Columbia discs will be the number which voters voted into runner-up position.

NEW DYLAN P

Bob Dylan this week completed recording a new album, his first since "John Wesley Harding". Released under the name of Bob Dylan, the LP will be released within a month in both Britain and America.

ELVIS TV ALBUM SET
Snags in screening show

THE soundtrack album of Elvis Presley's recent U.S. TV special is to be released in Britain. RCA in April. The LP—"From which Presley's current hit single "If I Can Dream" is taken—is already in the Top Ten of the American charts...



DAVE DEE, DOZY, BEAKY, MICK & TICH are suitably attired in Japanese costumes as they make their way from their successful tour of that country.

LOVE AFFAIR TV SERIES!

PROVIDED negotiations are successfully finalised, Love Affair is to star in a major TV series of 30-minute shows. Discussions are at present taking place between the group's management and a leading film-record company...

KENNY EVERETT SINGLE

The Jockey Kenny Everett is launching a full-scale attack on the hit parade. He has recorded a song and a script, featuring only a minimum of music content, and calls for considerable input from all members of the group...

TWO SCAFFOLD CONCERT TOURS

SCAFFOLD is to undertake two separate concert tours—one with the Liverpool Scene. Both tours are scheduled to begin in May, and they will be supported by the Bonzo Dog Band...

on this week's new releases

One of this week's singles is going to take you right back to those evenings when you sat glued to the radio, waiting to find out how our hero would manage to survive the latest harrowing ordeal—would you believe "The Dick Barton Theme" by THE BREAD AND BEER BAND. If you feel like chasing somebody across a few roof-tops, this is definitely the music to do it by.

Monkees tour latest

The Monkees had discussions with their British representative Vic Lewis in Los Angeles last weekend to finalise arrangements for their British tour in the spring. Details are expected to be announced after Lewis returns to London in ten days, but it is certain that the itinerary will include provincial concerts as well as London dates.

SUE TERRY'S first single for Decca makes it clear why she's already so popular on the Continent. Apart from being very dolly, she's got a gorgeous voice, and obviously loves to sing. 'Cry, cry' is a gentle, rather sad little song with a country flavour, and Sue, like she'll be as popular in Britain as she is in the States. The number of this one is 117890. A generous helping of Spa Pool is served up this week for LOS BRAVOS. They've been keeping a bit quiet lately, but this single, 'Save me, save me' is a very opinion their best ever. It's a bit of a tight-en-up but it's a good one, very slightly, you know what a mover this

HUMP IN LES REED TV SPEC

Des series set; Seekers 'farewell' gain

ENGELBERT HUMPERDINCK and Donald Peers are among guests in a BBC-1 special devoted to the music of Les Reed. Transmission dates have been set for ATV's Des O'Connor series and London Weekend-TV's Joe Brown series. BBC-1 is to repeat the "Farewell To The Seekers" show, in which the group made its final appearance before splitting up. The Foundations, the Tymes, Don Partridge, John Rowles and Sacha Distel are among latest bookings for TV guest spots. Petula Clark is currently filming her own U.S. TV colour special, which will be screened in this country later in the year.

After only 60 days in existence — Mason, Capaldi, Wood & Frog split

MASON, Capaldi, Wood and Frog — the group which emerged following Stevie Winwood's decision to disband Traffic — have themselves decided to split up on March 8, after being in existence for only 60 days! Reasons for the shock move are given as a general frustration with the current British pop scene, coupled with Dave Mason's wish to return to America as a disc producer and session-man.

The split means the cancellation of the group's projected six-week U.S. tour, which was to have begun on March 9. Recording plans have also been scrapped — so there will now be no album or single as a permanent reminder of the short-lived group.

It was in December that Dave Mason flew back to London from America, at the request of the remaining two members of Traffic, Jim Capaldi and Chris Wood. The new group came into being on New Year's Day, with the addition of Wynder K. Frog. But now Mason has decided to go back to the States — although Capaldi, Wood and Frog have not yet made plans for the future.

The NME understands that record producer Jimmy Miller is shortly to visit America, after supervising the Rolling Stones' current LP sessions. It is probable Miller and Mason will get together in the States for recording purposes. Final dates for Mason, Capaldi, Wood and Frog are Newcastle City Hall (tonight, Friday), Liverpool University (Saturday), Plymouth Van Dyke Club (next Thursday) and Brunel University (March 7).

BANDWAGON TO SETTLE HERE?

JOHNNY JOHNSON and J the Bandwagon return to Britain at the end of March, and plan to settle in this country for at least a year. Between March 30 and April 7, they will join Martha Reeves and the Vandellas for the first nine days of the Tamla group's tour. Bandwagon will then set out on a ballroom tour, for which dates are currently being set.

MAC FOLLOW-UP DELAY

Fleetwood Mac's follow up to "Albatross" has been put back to April 4, owing to delays in recording — titled "Man Of The Sea" (Blue Horizon), it had been due for release last weekend. Mac's Scandinavian tour starting on March 21 is to be curtailed, to enable the group to undertake British promotion on the new single.

from Decca-

The brass is ridiculous, they're all in there jamming away like there's no tomorrow! On Decca, number F 22853.



Don't miss next week's exciting instalment!

DECCA group records

HOLLIES TWO MONTH ROUND WORLD TRIP

THE HOLLIES are to undertake a round-the-world trip in the autumn — visiting Canada, the United States, Japan and several other Far Eastern territories, followed by dates in Israel. The tour begins in late September, and will keep the group out of Britain for about two months.

The tour starts with a seven-day Eastern tour of Japan in late September, when the Hollies visit Los Angeles for two concerts and a TV appearance. They then fly to Japan to take part in the British Week festivities in Tokyo.

After a week of concerts in Hong Kong, the group plays dates in Singapore and Ceylon, before completing its scheduled visits with concerts and club dates in Israel.

Also lined up for the Hollies is a tour of Australia, co-starring with Roy Orbison, in the spring of next year.

RYAN IN EUROPE

Barry Ryan's current European tour has been extended to take in Rome, Madrid, Vienna and Berlin — making a total of 21 cities which he will visit. The tour opened last Saturday in Belgium, where Barry's "Elohis" is in its 13th week at No. 1. This weekend he is visiting the Scandinavian countries, and next Tuesday he breaks away from Europe for a brief trip to Algiers.

Ringo starts 11-week film schedule; LP delay

ALTHOUGH Ringo Starr this week began 11 weeks of filming the first non-Beatles movie in which he has a full co-starring role — "The Magic Christian" with Peter Sellers — work on the Beatles' forthcoming LP is still not complete. An Apple spokesman told NME: "Ringo will come back on odd occasions to help finish the album. There is still no release date."

The group's newly-appointed financial adviser, Allan Klein, is back in Britain from America and has spent the past few days in further business discussions at Apple. Released on March 14 is Jackie Lomax first Apple LP, "Is This What You Want?" produced by George Harrison. Titles include his recent single "Sour Milk Sea."

MacARTHUR'S DERAM DATE

Neil MacARTHUR, the Moody Blues, Donnie Albright and World of Oz are among Deram artists who hope to attend two "Deram Nights" — organised by Decca and Mecca Ballrooms at London's Strand Lyceum on March 4, and Tiffany's (10).

PETER SELLERS and RINGO STARR

SPROOKY TROOP
2nd ALBUM
Released soon
ILPS 9098

The 50-minute "Music Of Les Reed" show is being recorded this Sunday and will be transmitted by BBC-1 on Wednesday, April 2. Besides Humperdinck and Peers, guests include Jackie Trent and Cleo Lane. Les Reed will introduce the show, as well as playing piano and conducting. Producer is Jackie Rae, who wrote the Peers hit "Please Don't Go" with Les.

ATV's "Des O'Connor Show" begins its six-week run on Saturday, April 12 — and is followed in the same spot on May 24 by LW-TV's Joe Brown series, titled "Pint Of Brown." As reported last week, LW-TV's "Vikki Carr Show" begins on Saturday, April 5, taking over from "Corbett's Follies."

The Tymes appear in BBC-1's Latin show on Saturday, March 15. Joining Stevie Wonder in the final edition on March 22 are the Chambers Brothers and Spanish star Sarmiento. The following week (29), Lulu represents Britain in the Eurovision Song Contest, to be broadcast by BBC-1 at 10. Don Partridge is guest in BBC-1's "Crackerjack" on Friday, March 7. Latest bookings for the same channel's "Rolf Harris Show" include John Rowles and Almi Macdonald (Saturday, March 15) and Nana Mouskouri (29).

Malcolm Roberts' guest spot in ATV's "The Golden Shot" has been switched to Sunday, March 16, and the Beverley Sisters now appear in this weekend's edition (2). Sacha Distel in the latest addition to ATV's Liberate series, now in production for spring screening.

Petula Clark has this weekend been completing location shooting in London for her new NBC-TV special, and is due to fly to Los Angeles next week for the main studio sequences. Title "The World of Petula Clark." It will be seen in America in April, and will subsequently be transmitted by BBC-TV.

BBC-1 repeating the Seekers' farewell show on Wednesday March 12. Another repeat scheduled for the same channel is the Harry Secombe special, which BBC-2 viewers saw on Christmas Day — guests include Shani Wallis and Ron Moody, and it has been slotted into the Saturday-night variety spot on April 5.

On BBC-2 next week, Murray Belafonte and Dorothy Dandridge star in the famous Hollywood musical "Carmen Jones" (Wednesday), and the Dixie Gillespie Big Band, is featured in "Jazz At The Maltines" (Thursday). Matt Monro is shortly to record his full cabaret act at London's Talk Of The Town, for BBC-2 screening in April.

Harmony Grass' appearance in BBC-2's "Colour Me Pop" is put back one week to Saturday, March 15. "The Music Of Oz" is now featured in the March 8 edition. Canadian folk singer Gordon Lightfoot arrives in Britain next week and guests in BBC-1's "Rolf Harris Show" (March 8) and "Dee Time" (10).

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IT TAKES A THIEF
DJS 201

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AMERICA CALLING

TV STOPS GLEN TOUR

GLEN Campbell says he's "tickled to bits" about his recent entry in the NME Chart, his first in Britain. He'd love to let over for a tour, but his top-rated TV'er "The Glen Campbell Goodtime Hour" is taking up his every moment.

Just before his series began in January, Glen had just finished his first movie "True Grit" starring John Wayne. As soon as his 13-week run ends, he'll begin production of his second film called "Norwood." In "Norwood," he will have the starring role playing a country bumpkin in the big city!



Ann Moses
Editor of "Tiger Beat"
in Hollywood

because of all the recent plane hijackers headed for Cuba. Since their equipment is insured for \$100,000, they can't afford to have it held up in Cuba!



GLEN CAMPBELL

Donovan's latest release here, "To Susan On The West Coast Waiting."

● A member of Canned Heat was arraigned in Southfield, a suburb of Detroit, court last week on charges stemming from a narcotics raid in which 28 persons were arrested.

Drummer Adolfo de la Parra was charged with being a disorderly person. Canned Heat was in Detroit for a concert at the Masonic Auditorium.

Turtles lose Barbata

INTERESTED in forming his own jazz and blues trio, Johnny Barbata will soon be leaving the Turtles. His replacement will be John Seltzer, formerly the drummer for Spanky and Our Gang.

As part of their new contract with White Whale Records, the Turtles will begin next month to discover, develop and record new talent for the label.

Another contractual stipulation states that whenever the Turtles schedule concert dates in Florida, they must travel there by train.

Donovan in town

DONOVAN arrived in our town this week to tape "The Andy Williams' Special." While here he is also doing some recording for his next album.

He had dinner at Davy Jones' home one evening last week and Davy related that he may be recording one of Don's new songs called "Valentine's Day."

Davy also told me when he was in London for the "Tom Jones Show" he sang harmony on



June Harris
in New York

Nash, Stills, Crosby work together

THE supergroup age is still in its infancy, but in addition to eagerly awaiting the first sides from Clapton, Baker and Winwood (if, and when they're released), the underground is also anxious to hear the results of the reported Nash, Stills and Crosby sessions.

What Graham Nash was to the Hollies, so were Steve Nicks and Dave Crosby to the Buffalo Springfield and Byrds.

Regardless of the actual recording sessions themselves, I understand from a close associate of theirs that the trio locked themselves away in a rented house in the quaint fishing town of Sag Harbor, Long Island, for several weeks just working out.

Musically, all three have a great deal to say. Together, their first tracks should be a great big hollering smash, particularly with the right musicians behind them.

In addition to the British acts I invited to appear for the first time, George Wein has now released a list of other great names who are scheduled for this year's Newport Jazz Festival at the beginning of July.

Part of the three-day event will be devoted to blues and rhythm and blues, featuring such great names as James Brown, E. B. King, O. C. Smith, and the new guys: Albert King, guitarist Winter.

Also set to appear are Sly and the Family Stone, Buddy Rich, Gary Burton, Jimmy Smith, Miles Davis, Dave Brubeck, Gerry Mulligan, Art Blakey and Roland Kirk among a huge roster of top jazz names.



ELVIS PRESLEY with JEANNIE C. RILEY when he dropped in to congratulate her on her opening at the Flamingo Hotel in Las Vegas.

MONKEE SHOW SET

FINALLY, a date has been set for the Monkees special, featuring Julie Driscoll, Brian Auger and the Trinity, and taped in Hollywood last December.

The Jack Good produced Monkees Show will be aired on the NBC network, Monday, April 14.

This occasion will no doubt mark the last time we'll see the old Monkees together, except for Brian to co-rain their series later on. There's a segment devoted to the good old days of rock, in which all four dress up in flashy, eye-type suits with hair cuts to match.

While future Monkees dates are up for setting, Davy Jones has done a fair amount of work on his own, obviously not just hanging around to see what will happen. Meantime, of course, there's their new album, "Instant Replay."

The Monkees special would have marked the U.S. TV debut for Julie, Brian and the Trinity. However, NBC has been pipped to the post by the group's shot on the Tom Jones Show last Friday (28).

Talking of Jools, Brian and the Trinity, in addition to the dates previously revealed in the NME there's a strong possibility the group will join Led Zepplin for dates in San Francisco and Los Angeles in mid April.

THE FOOL

The Fool does everything separately and together.

They're fashion designers, painters, poets, musicians, boutique innovators, and dancers. They did some costuming for the Beatles.

Then the Fool moved on and made an utterly exciting record album.

Which is the whole point of this story.

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The latest of the Creative Wave on their first LP from Mercury Records.

The Fool is Four.

Four persons with courtes and minds who make fantastic sounds.

Three of them are Dutch.

One's a Briton.

Their names are Sea-moan, Yoshie, Mai-ye-ka, and Barry.

That's not the way you spell them.

It's the way they sound.

Except of course British Barry.

Don't miss next week's exclusives on

MICK	TREMS	TOM
JAGGER	HOLLIES	JONES

Two pages of London news

LONDON NEWS SANDIE SHAW JUST GETS OFF says

By Jan Nisbet

SANDIE

SANDIE SHAW sat in her dressing room at London's Talk Of The Town nightclub fixing her curlers. She wore no make-up, just a clinging, silky jumper which accentuated her boyish figure, nicely cut cord jeans and Oliver Goldsmith glasses. Husband Jeff Banks, small, mod and affable carried in a large bunch of flowers, her basset hound, Monsieur Dupont, curled in a corner about to sleep and Sandie began flicking through her fan mail.

"Hey, Jeff, can I go out to lunch with a student?" she called after the retiring figure of her husband.

"Ooh, I wish I was still single." She gave a small laugh. The reviews have been harsh on Sandie's cabaret act at the Talk Of The Town. Apart from a general slating from the National Press even NME's Alan "I don't want to knock-em" Smith had to describe her voice as "too thin, too nasal and unintelligible" in his review. I asked Sandie how she felt about the criticism and whether, as the result, she was enjoying cabaret? She had about the question. Sandie had moved under the hairdryer! She made a non-committal face. "I don't know," she said, "it's something about London. I can sing in front of General Franco and his family or the Aga Khan and his film star friends and it's fine. "But when I come to London"—she clawed at the air with a beautifully manicured hand—"I feel, I feel some they're just waiting to get at me."

Disasterous

"I suppose the trouble started when I did a disasterous show at the Savoy was too young—only seventeen. People resented my getting a bit record so quickly. But I know that some time I'll do a show in London and they'll all be surprised at what I can do.

"They could see it now if they came up to Wakefield," she added defiantly. "It's just London and she looked round helplessly.

Her latest hit, "Monsieur Dupont," has also come in for some adverse comments. "Did she like the song?" "Yes," she said thoughtfully. "It's a very strong song. I get very worried about whether a record is going to be a

the top thirty," she said, as if to prove it. "apart from the old fashioned ones."

Sandie moved from under the dryer back to the dressing table. The mirrors reflected every angle of her pale face. She started putting her eye make-up on.

"I always do my make-up myself," she explained. "It's faster and therapeutic somehow," another quick laugh.

We could hear Jeff moving made in the next room. Had marriage made her waltz to one down on work? "No," she said brushing in brown sweeps of eye shadow. "I work because I enjoy it. When I don't, I'll stop.

"It's different for Jeff, he works to

make money, it's less personal. If he goes out in a bad mood in the morning he can cheer up at work. If I go out depressed it makes my work worse, being on stage accentuates everything."

Jeff had pinned up a feature on Sandie, Marianne Faithfull and Lulu in the dressing room. What did she think of her contemporaries?

"I think Marianne has been very clever about her career," she said. "She wants to act and she's training for it in the right way. I've been offered lots of film scripts but I've turned them all down because in my position I've got to be absolutely sure it's a hit film.

Was there anything she had regretted in her life? "No, I always did what I thought was right at the time, that's all you can do.

"No, I'm not a confident person.



Meet the real MONSIEUR DUPONT, a four-month-old Basset Hound pup owned, of course, by SANDIE SHAW.

mona you know?" She giggled. "Can you see me as Desmond?" Sandie's skin was turning a dark, shiny golden colour as she rubbed her foundation on.

I started to put my coat on again. "I hope you're not going to write anything nasty about me," she said. "I find only people who've never met me are nasty."

I draw my confidence from others, live (her manager) and Jeff. But I'm too busy to bother about exploring my ego," she said rather proudly.

I started to put my coat on again. "I hope you're not going to write anything nasty about me," she said. "I find only people who've never met me are nasty."

Cass doesn't know what's happening with Mamas & Papas

by TONY BROMLEY



WEARING a purple nightgown, that looked like a tent on her new "slimline" 12 stone frame, Mama Cass Elliott welcomed me into her plush suite in the Dorchester, yawned a couple of times and stretched out on one of the two sofas in the room.

I sat down on the facing sofa, refused the offer of a giant cigarette, and opened with the usual remark about the weather. Cass smiled. "I don't mind about the snow," she said. "It's the first I've seen in four years. Do you know I had flu since I arrived in Britain. But last night, I just had to go out into Hyde Park and make a snowman."

"But for some reason, Britain doesn't give me a warm welcome. Last time it was the police and the hotel incident, now a blizzard, I like the snow, but the cops had me scared for a while."

"What I, and many others, wanted to know was whether the Mamas and Papas were still together, and if Cass was still in the group.

"I'm as unsure about that as you are," she replied. "The group are still together, but in a very fluid state. I haven't worked with them for a while, and don't have any definite plans to.

Loath to make break

"But the thing is, I'm very loath to make the final break (with Michelle, Denny and John). I consider myself a group singer, in spite of "Dream A Little Dream," which pleased me a helluva lot. I could sing with any group, but the Mamas and Papas made some beautiful music together, and it takes a lot of courage to do something like that.

Does Cass have any idea why the group's popularity seems to have declined in recent months? I suggested it might have been because they were very involved with the flower power thing, and with the wilting of that movement, the Mamas and Papas went with it.

"No, I don't think it had anything to do with the hippies," she said, "although we were together in New York. My opinion, our music has become over-produced, over-arranged and less exciting."

She slid deeper into the couch, sipped a glass of water, and lit another cigarette. "The thing about the American scene is," Cass pondered, "once somebody gets hold of an idea they hang on to it for years. There are no changes. And of course, the record companies and music companies don't make things any easier."

This supergroup thing that is happening in England, it just couldn't happen in America, except in secret. I have recorded with the Electric Blues, but it has to be kept under wraps. I should tell you. All right Cass, I'll keep it quiet.

"I'd really love to sing in a group with Graham Nash, Paul McCartney, Dave Crosby and Steve Stills, but I can never see it happening."

Cass told me that she started out as an actress, and just "fell" into singing. Now she finds herself a very reluctant star.

NEW SINGLES

the sandpipers
Kum-Ba-Ya
PMS 744

real McCoy
Round The Gum Tree
RHS 1704

the tony hendrik
The Grooviest Girl In The World
TH 2545

little milton
Grits Ain't Groceries
(All Around The World)
CRS 8047

derrick and the sounds
My Sly Sadie
TH 1707

LULU by Maurice on first anniversary

LULU and Maurice couldn't be happier. Chating to Maurice in their house before Lulu arrived I could see just how contented this quiet, romantic young man of nineteen now is.

Look how Lulu's hand the house cosy," he said proudly, pointing to the flowers in the sitting room. "she's a wonderful cook, very domesticated, she's everything I've wanted a home."

"It's funny," he went on nostalgically, obviously enjoying talking about her. "but I always knew I'd marry her."

"I didn't know how or when. She might have got married and divorced, but I'd have married her in the end."

"When she went away to America and we broke up I felt so terrible seeing her with all those other people, I started drinking and going about her. But I wasn't happy although I didn't think I was still in love with her."

"Then one day my road manager mentioned her and I said automatically 'I'm going to marry her. And I have."

"When she came back from the States I didn't think she'd want to see me. I was in the studio with a few friends, we'd got a bottle of

More time in Britain

Sadie, Cass has had pneumonia three times in the last few months, and has to seek the warmer climates for her health. But she is determined to spend more time in Britain than she has in the past.

After the European Song Contest finals in Madrid Lulu and Maurice are off to Acapulco for a month's honeymoon. Looking at her with a marvellous career and the husband she loves I felt dead jealous.

"Did Lulu find people resented her? "No, the exact opposite, everybody's been so nice since I married."

Taxi drivers lean out of their windows and say "Congratulations" and workmen yell "here's Lulu with her Bee Gee, good luck love."

JAN NISBET



MAURICE and LULU outside the church after their wedding last week. They've already celebrated their first anniversary!

Maurice was and how much he appreciated her, as if she didn't know."

"I know," she said seriously. "he's so kind and good."

Was there any danger of it being a one-sided relationship, he the adoring she the adored?

"I think at first there was, I always liked Maurice but I thought he was a bit soft. I was a bit of a bitch."

But when I came back from America my love started growing more and more each day. I realised he wasn't soft I respected him and

Cilla wonders: Have I lost the knack of picking hits?

IT'S five years since Cilla Black sat in a Liverpool hairdressers and heard the news that "Anyone Who Had A Heart" had put her at No. 1 in the NME Chart and it was about time she gave up typing. "Aaaah," she said when I reminded her of her anniversary at the weekend, "doesn't it make you feel all soppy and nostalgic? Mind you, I've been looking through the 'Five Years Ago' in NME for the past eighteen months. I kept thinking 'Shouldn't I be No. 1 yet?', but it never seemed to happen.

"But having 'Surround Yourself With Sorrow' in the Chart right now is a nice way of celebrating, because I can't hide the fact that when I have a flop record, I really do get depressed. My last single flopped. And I felt really bad.

"You see, one of the things I always used to pride myself on was being able to pick hits. I could just feel it, sort of instinctive.

'Never a hit'

"That's why I wanted to record 'Anyone Who Had A Heart'. Everybody said: 'You're joking, that'll never be a hit in a million years'—but I knew it would, and that's why I plugged for it.

"Now, I don't know, I seem to have lost the touch when it comes to picking hits for myself. Other people—yes, I can still hear someone else's record and tell you whether it stands a chance in the charts.

"I'm going to Liverpool tomorrow, goin' ome to see me Mam and me Dad in Liverpool, I'll be applying for me dispensation, too, and I hope everything's O.K. so I can have a proper wedding in church.

"Did you know it was headlines in the Liverpool Echo? 'WILL THEY OR WILL THEY NOT MARRY CILLA IN THE CATHEDRAL?' and apparently, which is a nice sign, they haven't either denied it or said yes.

"It's funny, I'm getting all butterflies again about the cere-

By ALAN SMITH

mony, and I feel I don't want to dress up for it—I want to dress down. It'll have to be something warm, anyway. It'll probably be freezing in Liverpool.

This pause for a fashion note was itself interrupted by Cilla having to go across the room and stand against a wall, where a photographer zoomed in on her beneath the shade of a white umbrella. Then she had to move into assorted poses before leaving the room and returning in an even mini-ier dress for more pictures. Over in a corner, husband-business manager Bobby was happily doing a telephone interview about his songwriting ("they want to interview me?").

When we all got together again the conversation turned to a favourite vice of mine—money—and it was surprising, but nice, to hear Cilla say that financially, she had no more ambitions and that paying tax never really upset her.

"Let's face it," she said, and I did, "that Bobby and I can afford a big house in town and one in the country, and we also have the cars and a nice standard of living.

"Within reason, there's nothing that money can buy that I couldn't have if I didn't want it. I don't mention that to be big-headed—it's just that you get to a certain point where more money doesn't

'If I have a flop I feel really bad'



matter any more.
 "That's why I never complain about paying tax, even though it's such a lot. It's one of those things you accept.
 "Another thing is, I wouldn't ever join one of those stars' consortiums where you take a salary

and cut your tax bill that way. I don't want everybody knowing what I earn.
 "I only work when I want to... and if I was part of a company and people had shares in me, I'd feel obliged to work harder.
 "You've had that!"

MANY years ago, when Vikki Carr was simply Florencia Bisenata de Casillas Martinez Cardona, daughter of a Mexican construction engineer, her father said to her, "My daughter, when you can no longer sing with all your heart, then is the time to stop singing."

If her father had been at the London Palladium last Sunday evening, he would have been just as delighted as the rest of the near capacity audience.

Vikki was great. The tears flowed, the sincerity showed, and the performance was 100 per cent spirit. She came on to a roar of applause, went straight into the original arrangement of "For Once In My Life," and was an immediate hit with the mums, dads, aunts and uncles, boys and girls, and even the tiny tots.

Vikki, wearing a low-cut white dress, shook hands with almost the entire front row before going into a string of well-known numbers like "Happy Together," "Glory Of Love," "Come Rain Or Shine," and "Some Of These Days."

Drowned

The record that started it all for Vikki! It Must Be Him," was almost drowned in applause, and she wasn't allowed to leave the stage before singing "With Pen In Hand," the very poignant Bobby Goldsboro song that is Vikki's current single.

"I wish I could take you all home with me," said Vikki, drying her eyes.

I, for one, would be only too willing to oblige.
 Joe Brown was very, very entertaining, and showed us what an outstanding musician he was, by "Havila Nagila" and "All Things Bright And Beautiful" on guitar, "Zorba's Dance" on bazuuki, "Cleaning Windows" on ukelele, and something which I didn't know on his trumpet.

Not surprisingly, Joe's hits "Picture Of You," "That's What Love Will Do," "What A Crazy World" all went down very well, as did his cheeky humour which was only the palest shade of blue.

"Best I am, all decked out in me there clobber," he cracked, "and not a single scream. It's not like the old days."

VIKKI WRINGS TEARS



Later, when we roared at a risque joke, Joe said, "Well, I thought you were all high class down here. You aren't supposed to laugh at that."

A word of praise for the Ralph Dollimore Orchestra, who accompanied Joe and Vikki exceedingly well, and played some nice lively music in their own brief spot.

All in all, a very enjoyable way to spend any Sunday evening.
 —GORDON COXHILL

we are happy to be associated with people who not only turn each other on but everybody else on to number one records and n.m.e. design awards thank you the amen corner the nice the small faces and immediate

MARRIAGE MIGHT END BEE GEES FEELING

OFF the country road in rural Middlesex, under the arch entrance and past the iron gates, down the winding gravel roadway flanked by rhododendron bushes until round the last bend the imposing 16th Century Manor House home of Bee Gees manager Robert Stigwood comes into view. Barry Gibb and girlfriend Linda Gray are spending a few days here as a temporary retreat from the hustle of city life.

A friendly dalmatian comes up to greet me as I stand before the towering and unfriendly wooden door, not knowing whether to use the heavy metal knocker or make myself scarce before the giant steps out and eats me for breakfast. I knock.

Inside it is a different age, an age of minstrels and costumed splendour. Everything is of ancient wood with the staircase, balcony supports and the towering fireplace all magnificently hand-carved. The sound of a Hoover at work is one of the rare concessions to 1969. Another strange contrast is provided by a life-size toy camel against one wall — a present to Stigwood from Eric Clapton.

Monopoly

While Barry is raised, I'm shown into a living room cosy than the hallway due to the bright coloured fitted carpet. This and the Monopoly set add the modern touches here. A tray of tea arrives shortly after Barry.

There are 34 acres of land surrounding the house and Barry had been out Go-Karting and hunting.



BEE GEES pictured at Top Of The Pops (l to r) MAURICE, ROBIN and BARRY GIBB, and COLIN PETERSEN.

By NICK LOGAN

"There is a forest over the back," he said, "and it's like a jungle in there. You can easily get lost. I've been shooting there but only with air rifles. I'm not allowed to use guns."

When they were young, he once shot brother Robin in the leg, he says, and the slug went clean through. Paradoxically, he thinks it is cruel to shoot animals but acquits himself by explaining that they are all too clever for him to actually catch any.

Barry nowadays can be remarkably frank and honest. The three brothers now very rarely write songs together, he tells me. They mostly write on their own, though all songs are credited to the three of them for publishing reasons.

"I see myself as an outsider now," says Barry by way of explanation. "Like Colin thinks he is. He doesn't say it but I know he feels that way."

"But the brothers' scene is different now that two are married. It makes me a lone ranger. They are both married, so is Colin, and I am on my way out of marriage."

"In about seven months my divorce will be through and I will be single again. I have always believed that kids don't really like

the idea of stars being married. It still does make a difference."

"I am not sacrificing myself, because I want to stay single for a while, but there should be at least one bachelor in the group. And in that way I feel an outsider."

"I cannot see my brothers any more as much as I would like to. When we work we are together, but rarely otherwise."

"I have very, very big regrets about it. It hurts a lot but I have to face that my brothers are married. Now we are all basically outsiders."

Could this have a damaging effect on the group? "It could have a damaging effect; it could have a good effect. We might now be more happy when we are together."

"We've had arguments and aggravation in the past but you have got to have those things. There is no such thing as the perfect group. We used to argue about little things. We'd make big mountains out of nothing."

"For example, I might hear that Colin was supposed to have said something about me and it might be nothing at all. We'd argue, then we'd get over it."

"Over the past two years there has just been no arguments that it is just not true."

"But then, judging by the way other groups carry on, maybe we don't argue as much as most."

We were interrupted by frantic female screams in the distance of

'So many arguments just not true' — BARRY

"Bar-ree Bar-ree." We both looked up in apprehension.

The explanation was soon to arrive when a white-faced Linda burst through the door, blurring out: "The bat's in the dining room again!"

Barry sighed. "Is that all. I thought someone had had a heart attack. Calm down woman."

One of the house staff was dispatched with a rapier to dispose of the intruder and returned with his catch, which was small enough to be put into an ash tray and that is what he had done.

"You know, that guy Graham Bonnet had his favourite powerful voice I have ever heard."

He has to stand six foot from the microphone in the studio. There is a metal plate in the mike itself which is bent so the voice is powerful. He knows and his voice can bend it. The engineers let me they have never known it happen before.

"I am complimenting him when I say he is a freak, that he has a freak voice. Tom Jones is a freak and he has a marvelous voice. Probably a freak too. He doesn't need a microphone."

We break off again because Barry's Bentley Convertible has just been returned with rear and repairs needed after a recent accident with a ball of wire obviously pleased to have it back.

The man who brought it waits to take away the Mercedes Barry had hired in its place and just happens to have two autograph books in his pocket and would like Barry obliged.

We resume talking and Barry gets on to the subject of the knockers which, in a way, is a knock against the knockers. He says he believes that there is too much back-biting and knocking going on in British pop and it is causing the home pop scene to destroy itself.

"Everybody is knocking everybody else and I admit to doing the same in the past days."

"It ought to be like one big happy family because the pop scene here is the best in the world. It ought to be like Christmas all the time."

"I had thought that it might be 'Melody Fair' from the 'Odessa' album but if Robert says 'First Of May' then I know it is. I will either take it as a flop or a hit. Because I never try and pick our singles. I can't. I always leave that to Robert."

"I can pick other peoples' singles; like I picked the two for Marbles."

"I've never tried my hand at hard-r-and-b. I used to do ballads mainly, but I think rock-steady kind of bridges the gap between ballads and finger-snappers."

"I guess you could call me an easy-going guy. I don't live for money or big business. I just want to build some kind of security — you can't always live on royalties and to enjoy my life and my career."

"Sure, I made one or two film appearances a while back, but that's been kinda quiet recently, and maybe I'll have to see if I can re-activate my acting again soon. I don't know."

"You know, spending so much of my time in Jamaica has given me a philosophy of life in which I realise that life should be taken as it comes."

"I like the sunshine of Jamaica, I like the atmosphere that helps me to work, and most of all I like the people."

"With me, happiness and personal satisfaction comes first."

"The rat-race is last."

ALAN SMITH

Johnny Nash wants out of pop rat race

JOHNNY NASH picked up the phone and walked over to the front window of his new home up in the hills above Van Uys, California. It was early afternoon and a hazy sun streaked through the glass as he unbuttoned his shirt collar and pulled away his tie.

Show business in the States is a rat-race," Johnny told me, "and the more I find out about it, the less I like it. The sooner I can get out the better."

Strong words — but Johnny has good reason to dislike the pace of American life when he contrasts it with the peace and the relaxation of Jamaica.

This is the country he and his wife Cissie have virtually made their second home, and where for

almost six years he's spent a great deal of his time writing, just living, and producing records for other artists as well himself.

One of the artists he produces at the moment is a name from the past who made a big impact with 'Personality' some years ago, Lloyd Price. And Johnny says Lloyd is still doing the same kind of material, although it's now combined with a little rock-steady.

"Lloyd doesn't really know what kind of bag he's in these days," adied Johnny. "But he's got great talent, and I know he's going to have a big hit soon."

"I've got a great love for, and a great faith in, Jamaican music. In fact, I produce records for three Jamaican acts who are big attractions there."

"One particularly big plus for it



is that it's extremely danceable music, which is always a good thing. The last time I was in England I saw the music scene needed a change, and I just have a feeling that Jamaica could help the key."

Small Faces talk about Group split



SMALL FACES in more peaceful times (l to r) KENNY JONES, "PLONK" LANE, IAN McLAGAN and STEVE MARRIOTT.

MONTHS of speculation about the future of the Small Faces ended this week when lead singer Steve Marriott broke his silence to tell NME, "The group is definitely breaking up."

Rumours that Steve was about to leave the group have been sweeping the pop world, but from the seclusion of his Essex country cottage he said, "I want to make it clear that it's not a case of my leaving the group but rather that the group is breaking up to pursue their own careers."

During their four years together the Small Faces have been one of the country's most popular and commercially successful groups and Steve admits:

"Of course it's sad in some ways that it's all over but it's great for each of us to have the chance to do what we really want to. And we had to get away from being labelled a dirty pop group for 'teen screams. That wasn't what we wanted at all but while the group stayed together as it was it was an image we were stuck with."

The most favoured story in current circulation is that Steve will team up in a new group with close friend and ex-herd lead singer Peter Frampton.

"The name 'Small Faces' has

become a bit of a hang-up. It no longer means what we originally intended it to mean and the only thing we can do is to get rid of it," Steve told me bluntly.

"All our plans are a bit vague at the moment and no date has been set, but we all intend to stay in the pop music business. But I will say that we hope that two good things can come out of one good thing."

Ronnie "Plonk" Lane, Faces' lead guitarist, said that the proposed demob of the group was not because of any personal disagreement amongst the boys.

"We just feel that old scene as the Small Faces has become a bit stagnant and we want to feel that we can be free to develop," he said.

When I asked the two other boys what their plans were, Kenny Jones said that his one great purpose in life was to become a really good drummer.

"I have been doing a lot of session work just lately and I've got to go on with this for the time being," he said.

Until now silent, organist Ian McLagan—with a cheeky grin on his face—chipped in: "My one great ambition in life is to play the organ in Westminster Cathedral!"

Final word about the split came from Steve. "Imagine if you had a record and you played it every night on stage for three years. Then you get some idea about the sort of feelings that we have about 'She's A La La Lee' and 'Lazy Sunday' and the rest."

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TRAIL PIECES BY THE ALLEY CAT

HOW many recording managers are blushing this week — because they turned Peter Sarstedt down? But congratulations to United Artists chief Noel Rogers for his enterprise in signing him. On Petula Clark's next U.S. TV special, Andy Williams guest-stars... Leslie Grade refuses to consider Tiny Tim for London Palladium variety.

Their next singles: Dusty Springfield's "Don't Forget About Me," Glen Campbell's "Galveston," Nina Simone's "Revolution" and Nancy Sinatra's "God Knows I Love You"... Bob Dylan writing exclusive songs for Everly Brothers... Surbiton reader Martin Cooper suggests Apple-Pye merger!

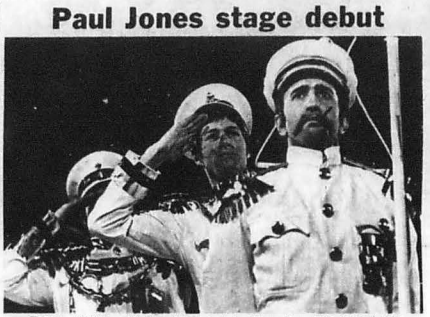
At Savoy Hotel, Rex Harrison together with David Frost watching cabaret by Sacha Distel... Building own recording studio: Johnny Nash, in Jamaica... Come back Bill Martin and Phil Coulter — Eurovision needs you! New Les Reed-Jackie Rae song waxed by comedian Johnny Hacke... Miki and Griff make disc comeback on Phil Solomon's Major Minor label... How about Jeanie C. Riley's retitled version of Dean Martin's new hit, "Gentry On My Mind" music film offer... "Publiscist Chris Hutchins' latest clients include Vikki Carr, Liberace and Cass Elliott... In time Bob Monkhouse let us forget "Natalie"... Actor Anthony Bone's vocal disc debut with Ray Davies' "Till Death Us Do Part"

from you to us

BARRY CHRISTOPHER (Coulson, Surrey): Each Monday I listen to that "Monday Eve Show" and have always enjoyed it, but since the show moved to Golders Green studios the sound mixing for guest artists is absolutely terrible. Mr. Doe often boasts about his musicians on his show being the best in the business. I only wish I could tell them more often.
LYNDA PAMPLA (Weybridge, Surrey): After congratulations and sincere thanks to Cilla Black who has highlighted television viewing over the last nine weeks. Together with her effectiveness almost contagious personality and natural ability to entertain, she has proved that Cilla is definitely a "star".
 It is exactly five years since Cilla first made a No. 1 record and I am sure the best wedding present any bride could wish for is her latest record up at the top where it so rightly belongs!

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 From U.S.A. THE TIMES



Paul Jones stage debut
 PAUL JONES with two films and a TV acting role behind him made his London stage debut at the Open Space Theatre Tuesday night (Feb. 25) in two plays "Fun War" in which he's seen above, and "Muzekka" in which he takes the role of Jack Argue. He is a man with a vision to turn America into a nation of dancers by stirring them to their deaths with a mixture of Wagner, Rock, Chopin, everything so they'll all be forced to dance. However his plans are destroyed when he is drafted to Vietnam and learns to love violence. The play is an amusing indictment of war and the American way of life with touches of pathos. Paul Jones plays the part sympathetically and with understanding but at times he was still rather self-conscious.—J.N.

Liberty organisation? In cabaret. Everly Brothers claim their act with Beatles' "Hey Jude". For charity golf tournament, Sean Connery hopeful of securing Andy Williams and Ring Crosby at Troon in July... "Over You" gained Gary Puckett and the Union Gap four U.S. Gold Disc... Why did Synehelms group call themselves Tremolons to tour Germany with Brian Poole?... Superb quality: Scott Walker's next LP... Last year's winner (Petula Clark) outwoted by Aretha Franklin in "Playboy" poll... Tony Barrow now official publicist for Monkees — also the Raspals in Britain... Besides Micky Dolenz, U.S. call-up for Davy Jones, expected soon... The beauty of Marianne Faithfull is too much... Publiscist Chris Hutchins didn't deserve to lose Mary Hopkin... New Dean Martin hit originally waxed by Glen Campbell... Latest group handled by Harold Davison's agency — the Kinks... For several Hollywood films, Don Black, writing lyrics to Quincy Jones' music... Wishful thinking on Mike Margolis' part if he considers Anita Harris is the next Barbara Streisand... In London Palladium variety, Treniers may appear on Val Doonican bill... French singer Charles Aznavour filming here... Like a music business Who's Who — solicitor Michael Ballin's list of clients... Does Vince Melouney regret leaving Bee Gees?... U.S. Capitol release for Judith Durham's solo records... Of Burt Bacharach — Hal David compositions waxed by Peter Nero... No truth in rumour Maurice Gibb and Lulu plan to adopt Davy Jones! Can you tell Stax from Buddah?...



Just revealed: Julie Rogers married her personal manager Teddy Foster several months ago... Surprisingly good: Abbe Lane's BBC-2 show last Friday... Malcolm Roberts plans revival of "Wanted"... Al Martino's early "fifties hit... Aretha Franklin's stylish singing sister Erma Franklin signed by MCA... "Twinkle plans disc comeback... Warner Bros.-reprise chief Mike Maitland visiting London... In U.S. Beatles topping LP chart again, with Association in hot pursuit — also Glen Campbell and album of Elvis Presley's TV show... Noted composer-singer Rod McKuen here this week... On BBC-2, Gene Pitney introduced in Marmalade's "Colour Me Pop"...

Edited by TONY BROMLEY

THE MME POPWORLD

Compiled by Janet Hillier, Tottenham, N. London

CLUES ACROSS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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CLUES DOWN

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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CLUES ACROSS

- 2 Hit U.S. e and w singer (4, 8)
- Musical rum Dicken's novel
- 10 5 down
- Piper's colour
- 11 Small face
- 12 Organist with 18 across
- 13 Labels
- 14 Warner Bros.-reprise chief Mike Maitland visiting London
- 15 Sunday deejay
- 16 Instrumental trio
- 17 Dave's balloon
- 18 Cartoon craft
- 19 Dusty's repeated sounds
- 20 Progressive label
- 21 Soul singer Joe
- 22 One of the Stones' instrumental (15, 7)
- 23 No. 1 hit this year
- 24 "Candy" star
- 25 Beat number from Beatles' double L.P. (3, 5)
- 26 23 across is one
- 28 A Manfred
- 29 It goes on a turntable
- 40 Walker brother

CLUES DOWN

- 1 Was a miss now a Mrs.
- 3 Writer of 9 across
- 4 Famous club
- 5 and 10 across
- 6 Mother of two pop sons
- 6 Hallel
- 7 and 20 No relation to "Jumping Jack"
- 8 Young 15
- 9 Young 15 writer (3, 4)
- 13 Girl singer (5, 6)
- 15 Chieken Shack's faultless girl
- 16 Rock guitar man
- 19 Has a hit with Bee Gees song (4, 6)
- 20 London "in" club
- 23 Leader of the original touring group (4, 6)
- 24 Noel and Mitch
- 27 Checkmate — on a record label
- 30 Who Elvis had his heartbeat!
- 31 Beeheart title
- 32 McCartney's daughter
- 36 It takes words and music
- 37 Gained Head leader, Sam Bealilly wrote song about



SARSTEDT'S FIRST LP

ALTHOUGH rush-released, this debut album from chart topper, Peter Sarstedt, is in no way a quickly recorded collection of odd songs that would not stand up as singles in their own right.

The LP, entitled simply "Peter Sarstedt" includes his No. 1, "Where Do You Go To (My Lovely)," and a number from last year that should have been a hit but wasn't, "I Am A Cathedral". To be kind, his voice is not the most exciting I have heard in recent years, but it is obvious Sarstedt's strength lies in his sensitive, poetical lyrics.

It would be wrong to compare him with Donovan, Dylan, or any contemporary musical poet. To judge from these tracks, he is likely to become an "In" performer, and recognised as a writer of vital, alive lyrics.

My favourite numbers apart from "Where Do You Go To," are "Stay Within Myself," a fairly lively opus, "Blagged," a song concerning the pros and cons of a visit to a lady of ill-repute, "My Daddy Is A Millionaire," a jolly ditty about a lucky lad who is spared any worries because he's got a rich dad, and "Time, Love, Hope, Life," perhaps the most significant song on the LP, a song of despair and stability.

Other tracks are "Sons Of Cain Are Abel," "No More Lollipops," "You Are My Life," "Sayonara," "Once Upon An Everyday," "Mary Jane," "Time Was Leading Us Home," an unlisted brief number that might be titled "Turn Your Face Away From The Light," and "Many Coloured, Semi-Preocious, Several numbers there are weird effects, that could have been dispensed with, but on the whole, a thoroughly entertaining album. GORDON COXHILL



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