

COMING UP FAST!

# LOVERS HOLIDAY

BY  
**JON & JEANNIE** ON BEACON 3-105  
**PEGGY SCOTT & JO JO BENSON** ON POLYDOR 56745  
K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856



The FLIRTATIONS, with BRUCE FORSYTH and SIMON DEE, made a big hit on Simon's show last week.

## TAIL-PIECES BY THE ALLEY CAT

UNITED KINGDOM record sales during April were eleven per cent higher than corresponding month last year. Frank Sinatra will combine again with daughter Nancy Sinatra for a country LP. Only two British discs, "Moody Blues" Tuesday Afternoon and Petula Clark's "Don't Give Up," heading for U.S. Top 30.

In Barry Mason and Tony Macaulay's opinion, success of current Richard Harris hit will create spate of epic-length singles. Long John Baldry's new release a Mike D'Abo composition. How about Arthur Brown considering revival of Elvis Presley's "Devil in Disguise"?

Gordon Mills named new group Bugaloo Brass to cover current Hugh Hasekela U.S. hit. At EMI, Norman Dwell and Motra Bellas join press office under Pat Pretty. U.S. Gold Disc for Aretha Franklin's "Think".

Company chief Mike Maitland confirms Reprise losing Bill Cosby but has retained Dean Martin. First Top 10 Dusty Springfield entry since October, 1966.

Jerry Fuller (composer of Union Gap's "Young Girl") previously penned Rick Nelson's "Congratulations". In September, Easybeats visit Tamla-Motown Detroit studios.

After U.S. success with Dusty Springfield's "Look Of Love," Sergio Mendes' latest revival is Beatles' "Fool On The Hill". Next Bobby Vee single composed by Jim Webb "Do What You Gotta Do". Arthur Brown should combine with Julie Driscoll for their version of Donovan's "Season Of The Witch".

After 19 years, Ray Anthony leaves Capitol for Randy Wood's U.S. Ranwood label. Reply to Herb Alpert's "Guy" by Eydie Gorme. Also appearing in Jim Webb's U.S. TV Spectacular—Glen Campbell.

Some of Tommy James' views very strange. RCA issuing

### HEADING FOR THE TOP AGAIN!

**Bobby Goldsboro**  
**Autumn Of My Life**  
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means recorded excitement!

poser Lenny Hayton), musical director of Julie Andrews' "Star" film. Another, Al Jolson Jr. has emerged. England cricket captain Colin Cowdrey reveals to NME chief Maurice Kinn his favourite singers. Seekers and the late Nat "King" Cole.

In America, Fleetwood Mac co-starring with Pink Floyd on concert tour. Tiny Tim deserves same fate as Mrs Miller. U.S. Gold Disc for Gary Puckett and the Union Gap's "Lady Willpower". What's the recipe for Jimmy Young's next hit disc? On Wednesday, Robin Gibb moved from nursing home to Sussex

barbra Streisand could pass for Tiny Tim. Fossilite Bobbie Gentry screen debut in Walter Shenson's "Talent For Loving". Is Trini Lopez considering move from Frank Sinatra's Reprise label? Phillips' Johnny Franz determined to re-establish Marty Wilde in hit parade.

For CBS, Lorne Green waxing first LP under Snuffy Garrett's direction. Of the current hits, Richard Harris' favourites are Simon and Garfunkel's "Mrs. Robinson" and Herb Alpert's "Guy". Daughter for Tony Hatch and Jackie Trent.

For touring, Equals bought 1957 Bentley. Florence Ballard (original member of Supremes) secretly married to Tommy Chapman, ex-chauffeur of Berry Gordy Jr. In "Cinderella" last Christmas, Sue Nicholle was fairy godmother to Anita Harris in Coventry pantomime.

Surprisingly for Gordon Mills, new vocal discovery Leapy Lee's first disc misfiring. Big success for Every Brothers' New York cabaret debut. Bachelors single of Jim Webb composition planned.

Gold lighter if Arthur Brown sells a million? Latest Beach Boys hit not dedicated to Paper Dolls. Does sign outside Micky Dolenz's house say Juste Married?



The WHO, at present touring America, report that they are very homesick. This picture was taken before they left Britain (l to r) PETE TOWNSHEND, ROGER DALTRY, JOHN ENTWISTLE and KEITH MOON.

## British girl and song come third in new contest CLODAGH WINS £700!

CLODAGH Rogers surprised herself and the British contingent when she collected a medal, £700 and 3rd place in the 1968 Olympiad Light Song Contest here in Athens losing out only to winner Louis Neess from Belgium and runner-up Italy's Jimmy Fontana. But she certainly deserved her place singing the Jack Fishman-Roy Budd British entry "Ask Anyone" beautifully on Sunday, the finals night.

The British song, which won an identical prize for its writers, was competing against 31 other entries by 17 countries in this, the first contest of its kind ever promoted in Greece, and to beat the extremely strong competition from Greece itself (8 entries) and other Middle-East and European countries (most with two entries) was a remarkable triumph for Clodagh and the song writers.

Stadium apart, as did Madeline Bell even though she had no band rehearsal, and Italy's dynamic Rita Pavone, who appeared on finals night.

It was not without its organisation frustrations, but as this was possibly the most ambitious festival ever mounted, they were acceptable and the organisers have learned much which they can put to good use next year. As we in Britain seem unable to promote an event of this order it is unfair to be too critical and anyway, nothing that has gone wrong, and there have been quite a few things, has dampened the exuberant Clodagh.

At the time of phoning London, I have just returned from a breath-taking cruise of the Greek Islands, thrilled to traditional dancing, seen scenes never dreamt of, but what I shall remember most vividly of my visit here is Clodagh, on hearing the results, jumping up and

down like a two-year-old shouting "I'm so happy, so happy I must phone my Dad."

Not even the £9 a bottle champagne party afterwards laid on spontaneously by the Greek tourist office, could subdue her.

For Clodagh and the rest of us here, which includes British judge, Cyril Stapleton, was a triumph we had never expected, but wait until next year. This contest could easily become the most important in Europe for a few years to come and the Greek organisers certainly deserve full praise for attempting such an ambitious project. They finished it off beautifully too with an all-day cruise and a sumptuous dinner and dance for all concerned, with the compliments of the organisers and Philips Records.

### GETTING AROUND GREECE WITH NME's JOHN WELLS

Certainly, the mini-skirted Clodagh, of whom the Greek men certainly approved, is now well known in Greece, as her manager-husband John Morris and myself have discovered when fans everywhere threatened to crush us.

The festival was held over three days (Friday, Saturday and Sunday) with heats on the first two nights eliminating the finalists down to 13 and on the last night played to approximately 35,000 people in the spectacular home of the Olympic Games, Athens Stadium. For good measure there was a closing cabaret spot. On the first night the fantastic Gilbert Becaud practically took the

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Night out at the **REVOLUTION**

# THE BEE GEES

## I'VE GOTTA GET A MESSAGE TO YOU

polydor 50273

Produced by Robert Stigwood & The Bee Gees

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Life-lines of CUPID'S INSPIRATION

AMERICA CALLING

Wow! shouts Tommy

It looks like Tommy James and the Shondells will make their first ever tour of England next month...

June Harris in New York

As well as her success in the U.S., she is doing so well in the U.K. as it's doing on home ground.

It's a smash and will be Tommy James and the Shondells' next release in England...

SUMMER INSPIRED BEACH BOYS

BEFORE I could even reach BRUCE JOHNSTON by phone this week, I ran into him accidentally at the bank...

Ann Moses in Hollywood

As we left the bank and bid goodbye to the parking lot, Bruce said, 'The new single is going to be really groovy'...

ROYAL TOTENHAM Friday 9th August 7.30-11.30 76

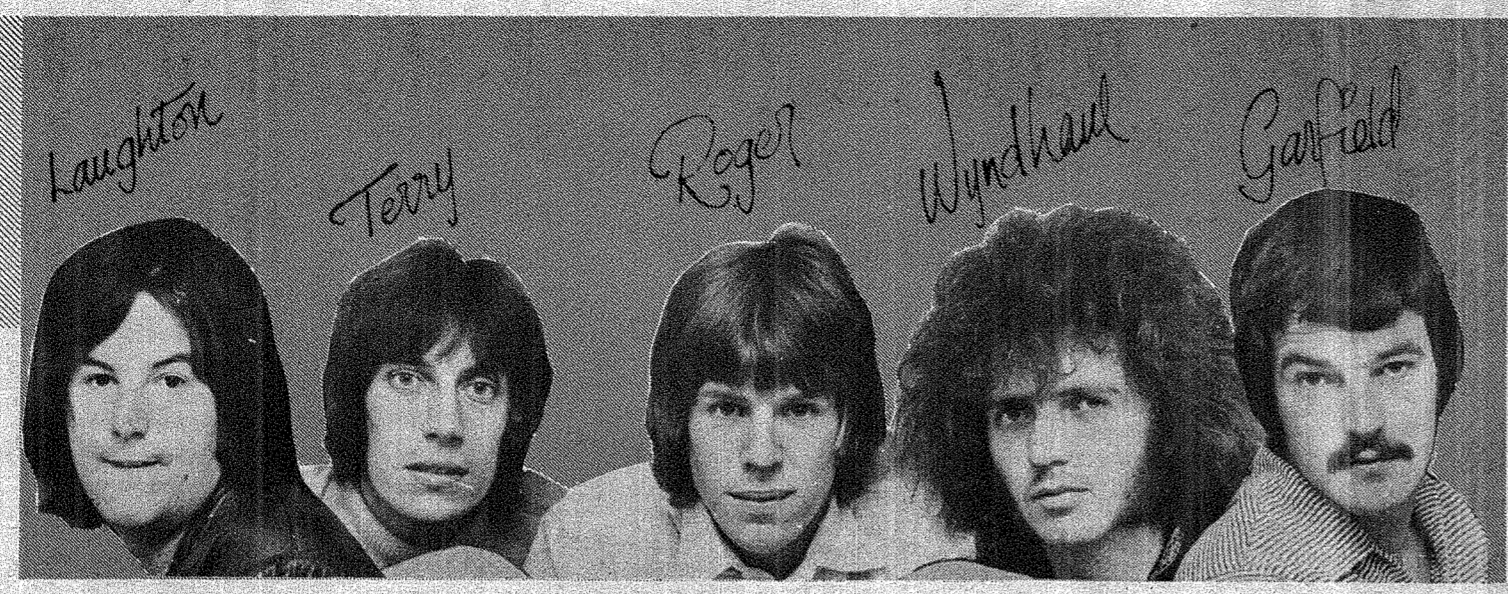


Table with 5 columns of names: Laughton James, Terry, Roger, Wyndham, Garfield. Includes personal and professional details for each.

COMMON TO ALL. Comparison table of musical preferences like 'Favourite colour', 'Favourite drink', etc.

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DUSTY FEELS LIKE TWO PEOPLE

THE time is 2.15 a.m. in the softly-carpeted dressing room of the "STAR" at London's Talk Of The Town...

single. There was one Jim Webb song I liked, "Magic Garden," but the recording company wasn't so keen.

Q: At midnight you finished your 55-minute act to another packed audience. Do you find working so long on stage emotionally exhausting?

Q: Are you happy when talking between songs in your act? A: Happier. I get basically very tongue-tied...

Frank post-mortem on NEXT hit that missed by WEEK THE BEE GEES

THE BIG CHARTBREAKERS! THE BEACH BOYS, SOLOMON KING, TIM ANDREWS & PAUL KORDA, BOBBY RUSSELL, JOHNNY NASH, SHORTY LONG.

MID-SUMMER EXPLOSION. THE MOTOWN SOUND, DIANA ROSS AND THE SUPREMES, TYRANNOSAURUS REX.



### RICHARD GREEN takes you out to an IN-PARTY!

Go down to the Revolution, we thought. Take a photographer and get some pictures of the star names. And what a night we picked! It was the premiere night of "Yellow Submarine" and the club was chock full of pop people afterwards.

Not that this was a great surprise, for the Revolution (in Bruton Mews, just off Mayfair's Berkeley Square) is currently enjoying a run as the most popular of the "in" places.

It was, in fact, the night of another premiere that the doors opened for the first time. Then the film was "Here We Go Round The Mulberry Bush" on January 4 and after the film the party was held there.

Since then, regulars have included Julie Christie, Francoise Hardy, Terry Stamp, Dahlia Lavi, Mia Farrow, Paul McCartney, Peter Sellers, Nina Simone, the Grapefruit, the Bee Gees, plus most pop writers, photographers, fashion designers and leading hair stylists.

Once past the stout entrance doors, which look as though they will need a packet of John Cotton cigarrillos buried at them to blast them open, the visitor finds himself in a spacious reception area and faced by two flights of stairs.

No, you don't have to show a leg to get in! When Napier Russell took a picture of the Revolution entrance, a lovely lady was checking her hostery before going in.

The right hand one leads down to the cloakroom and lower bar, which is large, tastefully furnished (as is the Revolution throughout), with expensive furniture, much of it Louis XV and XVI, deep carpets and costly gilt mirrors. Drinks can be purchased at the bar or served at the table by mini-skirted waitresses.

# AT THE REVOLUTION IN LONDON



PATTE LA BELLE and the BLUEBELLS entertain on the Revolution stage. On left are Small Faces KENNY JONES and Tony Osborne's daughter, JAN. Behind is Paul McCartney's table.



Posing on the stairs: TONY BLACKBURN, the PAPER DOLLS, TV producer MIKE MANSFIELD and (seated) DAVE DEE. Below: JONATHAN KING, Grapefruit GEOFFREY SWETTENHAM and friend.



PAUL MCCARTNEY and CLEM CURTIS (of the Foundations) shared a table and by the end of the evening Paul had promised to write a song for the Foundations — proof of the club's conviviality!

For someone not quite so hungry, a steak sandwich will set you back 10s. 6d.

The left staircase leads to the main room upstairs, with the dancing area, a stage and adequate seating in a circle, for pop-hungry spectators. It is the club's policy to snap up visiting star names and people like Ike and Tina Turner, Tim Rose and Eric Burdon and the Animals have appeared before capacity crowds recently.

The Turners have been re-booked, and Ben E. King and O. C. Smith are in line for shows there soon.

The Revolution is open from Monday-Saturday and in addition to the star names, presents John L. Watson and the Web, the Terry Reid Fantasia, and John Drevary's Expression regularly. Membership is five guineas a year and there is a supplementary cover charge for tables upstairs. It is 10s a head Monday to Thursday, £1 Friday and Saturday. When a top-line artist appears, there is an additional charge.

### Patti there

The night we visited the Revolution, Patti LaBelle and the Bluebells were appearing. They are the usual three coloured girlie U.S. act with nothing special to offer except revealing dresses and a lot of energy. By far the better act that night was Tuesday's Children, a Move-type outfit who have a very impressive lead guitarist and who play as loudly as possible.

The club is associated with Blaises and the late lamented Speakeasy, which was severely damaged by fire but is due to reopen in mid-October.

The man in charge of the Revolution is Jim Carter-Fea. As we relaxed with a drink in the bar, he told me: "The pop set we get down here aren't the layouts. We get the Stones down, Lulu's a regular, Adie Posta, Jonathan King. Paul



Host at the Revolution is JIM CARTER-FEA, seen with his wife ANNE-MARIE, who reclines on a very expensive, tapistried settee in front of a bar.



DAVE DEE with his record producer, STEVE ROWLAND (left) and business advisor, RONNIE OPPENHEIMER. Below: A happy table with (from right) CARL GREENE (of Herman's Hermits), Bee Gee MAURICE GIBB, Tiger of the Paper Dolls, and an amusing "Revolutionary"!

Continued on page 11

# MIKE HUGG REVEALS MANFRED LP DEPARTURE FROM NORMAL

If I see another album titled "The Two Faces Of..." or "The Many Faces Of..." I shall scream — with one exception. That is Manfred Mann.

Mike Hugg, the world's smallest drummer (sit down Kenny Jones), outlined for me a plan the Manfreds have for making their next album something quite different.

The general idea is that whichever member of the group writes a song should go into the studio and produce it himself, without suggestions from the other four which are often off-putting. "What we want to do is have different people producing the tracks instead of all of us producing them all," Mike explained. "The thing is to let the person go into the studio and have complete control of that track. The whole LP would comprise completely different tracks.

"When one writes, one tends to write within one's own limitations. I'm no singer by any means, but I write for my own flat tone voice."

### At piano

Mike said that Mike D'Abo would prefer to express his songs sitting at a piano, and that on some tracks the rest of the group may not even be featured. Session men would be brought in.

I suggested a Melotron, but Mike replied: "I think the Melotron is nearing the end of its day. If you want to get violin sound from one of them, you can't use violins like violins, you can just press the buttons and use the sound that comes out. If you want violins, you have to use violinists.

"Print that and the Musicians' Union will probably send me a medal!"

On the subject of the MU, Mike told with great amusement how he had joined the Union about five years ago in Portsmouth and had recently had a letter from them offering him the job of playing at a local wedding. It was the first employment they had come up with for him!

Unlike most other groups, the Manfreds do not do that amount of stage work and some people want to know why. So I put the point to Mike.

"We work in spasms," he laughed. "We have so many individual things that we are in-

BY RICHARD GREEN

voled in. When we get together it is enjoyable. It's always different for us. Each of us has different interests that we want to work on. The group isn't a full time job any more. I can't see a forty-year-old group still playing. When we come together, everyone has different ideas about how things should be done and things are constantly being changed."

The Manfreds are famous for their lack of gigs over here and I asked Mike, jokingly, if it was true that they had done their two annual shows in England and weren't going to do any more until next year.

"No, we've got a date in for Newcastle in September," he told me with mock seriousness. "We're going to Sweden for a day and that's about it. Dates come in but we don't always want to do them."

### Dreaded

About the time of the dreaded "5-4-3-2-1", I used to go down to the Marquee when it was still in Oxford Street and see the Manfreds leaping about with maracas and playing all sorts of r-and-b things. Did Mike miss those days?

"Oh, Christmas, no, they were the days of up and down the M1 all the time," he said. "About the time that Vickers left we decided we'd had enough of all that. Now I enjoy being driven to the airport and going abroad, having a good meal and sleeping at night. You couldn't do that then. The romance of those days has gone."

Mike and Manfred spend a fair bit of their time writing commercial jingles and it is a well-worn show biz joke that Manfred drops the rest of the group off at the labour exchange on the way to write his latest.

"It started about two years ago," Mike pointed out. Someone asked us to write a jingle like a track from our LP, so we did that with the group and nothing happened for about six months.



MIKE HUGG is "framed" by fellow MANFREDS (l to r) TOM MCGUINNESS, MIKE D'ABO, KLAUS VOORMAN and MANFRED MANN.

"Then we were approached again and no one else seemed interested, so Manfred and I did it. It carried on from there. It's not a thing that takes up all my time, it's just one of the many things that we all do apart from the group."

Recently, Mike has begun producing records and is interested in an outfit called Cherry Smash,

who he says, have a good vocal sound. He is about to get them signed to a major record company. "Did you know we've formed a management agency?" he asked. "It's called Now! with an exclamation mark. We've been messed on so many times that we know what people ought to expect done for them. The Cherry Smash are signed and I want to see it

right the way through with management, agency, production and the lot."

Mike's adventures into production are also involving him in an arrangement which he is trying hard to master. He finds it a slow and painstaking job but is determined, nevertheless, to stick to it.

### Jazz group

Yet another of his projects is to form a jazz group with Manfred, the well-known verbal tennis player.

"Manfred and I have this idea of getting together with some jazz musicians and playing at something like the Windsor Jazz Festival," Mike told me keenly. "We've asked a few people and they've agreed. This wouldn't mean leaving the group or anything, it would just be another direction."

"I think the group has got to find its direction, but with so many different ideas within it I can't see where it is aiming at at the moment. I can't say there is a point that we want to reach and that will be it, it's difficult to tie us down to one specific thing because we all want to do different things all the time."

How about the group doing a tour to let some of their fans see what they are up to instead of relying on records?

"We've been offered a few tours, but we didn't do them and they weren't successes despite what the papers said," Mike stated. "I can't really see a future in pop tours unless they come up with something different, but what can you do that's different?"

### Full circle

"Really, I don't suppose the fans want anything different. In the end I think it'll come full circle with a group like the Beatles, then it'll start all over again."

So, I suggested in a moment of inspiration, how about Mike starting his own club and putting the Manfreds and other good people in there? This filled him with horror.

"When Manfred and I were at Butlins, this guy we called 'Hoo Ha', because he was always going 'oh ho ho, ha ha', asked us about that and when we came to London we opened one in a turning off Shaftesbury Avenue.

"It was in a basement. I turned up with my vibes, the drums arrived and when Manfred turned up there was no piano. Three drunken matelots came in and a tramp tried to beg for a cup of tea. The place was about as big as the average toilet. That's my sole memory of the place!"

### Russians

The Mighty Chas Chandler turned up and joined us and talk turned to what the Russians may or may not do in Czechoslovakia. It was a holiday in Majorca involving our very own K. Altham, Esq., and why publicists always change to short drinks when journalists are buying.

Then Mike, who has just returned from a holiday on a Mediterranean island with a name like a detergent, departed to his car to think about his new Lotus, his jingles, et al and try to discover who is the oldest pop star in the country.

The answer to the latter, Mike assured me, will be supplied when I drop in at his nearest pub "if I can remember where it is."

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