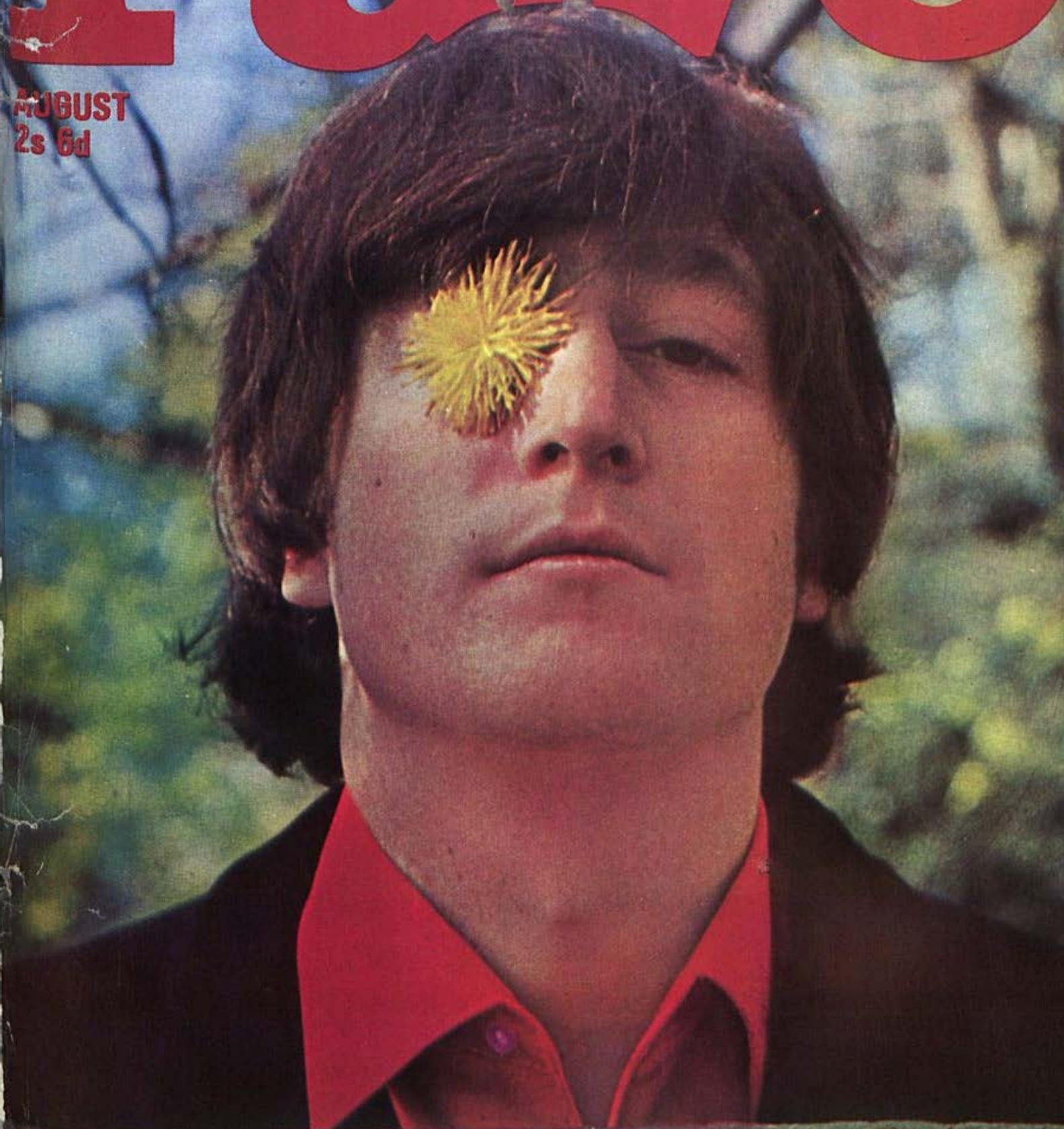


# Travel

*POW!*

AUGUST  
2s 6d



an eye or two on the beatles' new film ➤➤➤

# HELP!

## rave's back!

Hi Fans!

We're back—raving again! With a whole list of wonderful things happening for you this month.

Released soon is the fantastic Beatle film, "Help!" And take it from **RAVE** girl, Janet (right)—it's a scream from start to finish. For our story-with-a-difference on the film start right also, but don't finish till the bottom of page 9.

Hey fans, ever thought what would happen to our great groups if their lead singers left? It's a terrible thought, things like the Stones without Mick, the Hermits without Herman, the Animals without Eric. Shudder. But it *is* a thought—and there is the chance it could happen. For answers to this **RAVE** question — What Would Happen To The Groups If The Singers Left?—begin reading page 27.

That knockout mod group, The Who, have begun a fantastic craze for Pop Art. And though it took lead singer Roger Daltrey over half-an-hour to explain to me what Pop Art was all about, if you want to learn, fans, you can do it much faster. Flip to page 34, for there we've got all the Pop Art scene, gear, words, stars, etc. sorted out for you. Plus some interesting words from **RAVE** girl Trilby Lane on the subject as well.

That's all from me for now, fans, I'm off to read our wonderful Beatle story again. So, 'til September, have fun reading and don't forget—stay raving, fans!

*The Editor*



**RAVE**  
No. 19  
AUGUST 1965

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## WHAT'S IN IT FOR YOU . . .

### POP FEATURES

- 3 An Eye Or Two On The Beatles
- 10 We're Sorry, El
- 13 A Session with Cliff
- 24 Profile on Paul
- 44 The Byrds
- 61 When The Kind Camera Turns Cruel

### FASHION BEAUTY

- 22 What Ever Happened To Sandie Shaw . . . success goes to Sandie's head—hair-wise!
- 49 A New Slant On Trousers — Trilby Lane's fashion pages

### REGULARS

- 38 Heart-to-Heart — Alan Freeman in a special interview with Herman
- 43 Today's Raves
- 47 Dodo's Pop Diary
- 47 U.S. Pop Cable — the latest pop gossip from America
- 48 Superjobs
- 52 Mike Grant's Starbeat
- 54 Cathy McGowan's Column
- 56 Mr. Raveables
- 56 Meet The Folks
- 59 You're Telling Us!
- 62 We're Telling You/Pen-Pals

### SPECIALS

- 16 Looking Thru' The Eyes Of Love — Gene Pitney, Allan Clarke, Twinkle and Petula Clark talk about LOVE
- 26 What Would Happen To The Groups If The Singers Left?
- 34 Pop Art—investigated

### IN COLOUR

- 4/5 Beatles 8 Ringo 25
- Paul 29 Mick 32/33
- Donovan 36/37 The Who
- 60 Francoise Hardy
- 64 Walker Brothers

# HELP!

## AN EYE OR TWO OR THREE OR FOUR OR MORE! ON THE BEATLES' NEW FILM

Why did John run like a maniac? What nearly scared Ringo half to death? Who's the mysterious Channel swimmer? What kept George happy? Which Beatle song pleased Paul more than any other in the film?

The Beatles give you all the answers, as they take a Beatles' eye view of themselves in these exclusive stories on their new film.

### RINGO'S EYE ON THE BEATLE FILM

■ Help? I thought I'd probably need it when we were shooting on location in the Bahamas. I had to jump into the sea from a boat in one scene and I was a bit scared about it.

I mean, I don't mind splashing about in a pool, swimming from side to side in about five feet—but

leaping into the ocean, that's a different matter.

Mind you, I once won a certificate for long-distance swimming—well, 25 yards!

I did the first jump—but it wasn't right so I had to do it again. Actually, I was quite surprised at my confidence. And anyway there were about fifteen fellers around to save me if anything went wrong.

Most of the time filming was fun—though it was sometimes a drag in the Bahamas when tourists swarmed all over the set. We didn't get any peace—they would burst in,

•••



OR HOW WE WON OUR M.B.E's...







be a good actor—and to be asked to do films because I'm an actor and not just because of being a Beatle.

*(And appropriately enough on the Beatles' new L.P., "Help!" Ringo sings a song in country and western style about becoming a movie star. It's called "Act Naturally.")*

I think "Help!" will be funnier than our first film—though it's difficult to tell because I've only seen a rough version and the first time you just watch yourself. That's not big-headed—we all do that. You tend to criticise yourself a lot and think "I wish I'd done this . . . I wish I'd done that." And you always notice your own mistakes.

But I do know that when the film had nearly finished it seemed as if it had only been showing for ten minutes—so I suppose that's a good thing.

The trouble is, you see the rushes and notice all your mistakes and then you want to go and do it all over again—but I suppose that would cost a fortune.

## GEORGE'S EYE ON



••• in the middle of a shot, to ask for autographs. That's when there was all that trouble about us being rude in the Press and people wandered around saying things like "The Beatles are big heads."

I'd like to end up in films, though I always hate myself on the screen and I don't particularly like my voice. But I'd like to be able to get enough confidence to

## PAUL'S EYE ON THE BEATLE FILM

■ What I like most about the film is the way the songs have been photographed.

"Ticket to Ride" is set in Austria and we are all dressed in black against this great white background of snow. It looks great.

So far I've only seen the rushes and it's very difficult to judge how it will turn out. But I'm very happy about the songs. There's much more variety than there was in the songs from our first film.

One of my favourite numbers is "The Night Before", a big rocker, and we had quite a struggle deciding whether this or "Ticket to Ride" should be the single.

But the song on the film LP I'm really most pleased with is a slow ballad called "Yesterday" which is different from anything we've ever done before. Actually it is just a solo for me. I play guitar and the backing is by a string quartet. It was great working with those classical musicians. I indicated the chords I wanted on the piano and George Martin transcribed them for two violins, viola and 'cello.

As for the film itself, well I can let you into a secret. We have a special guest star playing a Channel swimmer who keeps losing his way. His name: Malcolm Evans. And he has a terrible sense of direction. He pops

up first of all in the middle of an Austrian lake, then he appears again in the Bahamas.

Malcolm will be a man to watch—if he ever finds his way back to England!

I don't really know what our performances are like—I don't think we've improved very much as actors—but I can tell you that the colour photography is fabulous.

Now we're all looking forward to making our third film next year—probably in Spain.

When Beatles come face to face—John



PAUL: Starting a flame to many girl's hearts, too.



# THE BEATLE FILM

■ I enjoyed making this much more than "A Hard Day's Night". We had great actors with us—John Bluthal and Leo McKern—and we were always having a laugh.

In fact, from the day we got on the plane to go to the Bahamas we were always laughing.

And in Austria it was even more hilarious. I don't know why but people always seemed to be rushing up to us and babbling away in strange languages. We just fell about.

There's less dialogue in this film but more plot, more action.

The big drag about filming "A Hard Day's Night" was having to get up so early in the middle of winter. In the Bahamas it was much better because the sun helped us to get up—as you know none of us are exactly brilliant about getting out of bed.

"Help!" is funnier and faster, I think, than our first film. I think Dick Lester shot about 2½ hours of film altogether but it will be cut to about 90 minutes.

One of the funniest things that happened—and which you won't see in the film—was the crazy relay race we had round the huge lawn when we were filming at Cliveden.

We decided to challenge the film crew and about six teams lined up. And I might tell you that the Beatles team won!

I could hardly run for laughing—and none of us thought we'd win because we don't get much chance for exercise. But John ran like a maniac—I've never seen him move so fast.

There's no danger, though, of seeing us in the Olympic Games!

and Ringo, both trying not to laugh



RAVE gets the thumbs up from George and Victor Spinetti ▲

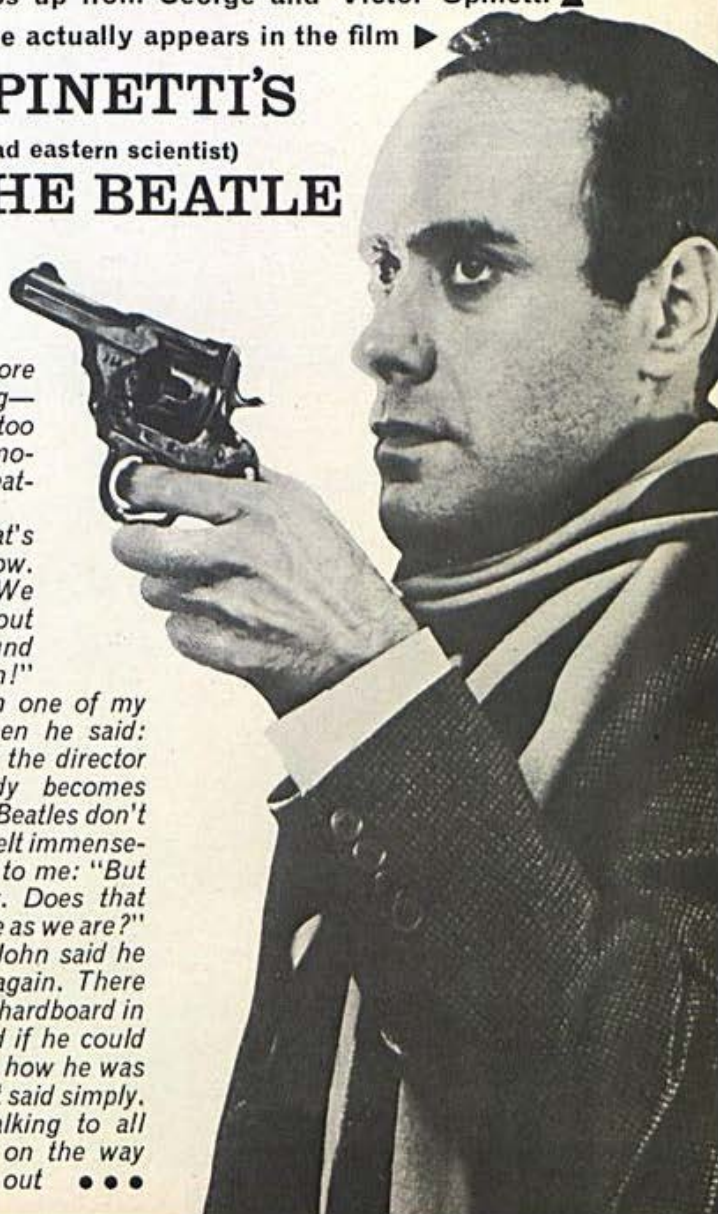
And this is Victor as he actually appears in the film ►

## VICTOR SPINETTI'S (he plays the part of a mad eastern scientist) EYE ON THE BEATLE FILM

■ *Ouch! My eyes are sore and my ears are burning—and this all comes of too many fabulously funny moments filming with the Beatles in "Help!".*

Can the Beatles act? That's what everyone wants to know. I asked John and he said: "We don't know anything about acting. We just walk round and have our pictures taken!" But he followed that with one of my favourite Beatle lines when he said: "Why is it that whenever the director shouts 'action' everybody becomes people they aren't?" The Beatles don't—that's their secret and I felt immensely proud when John said to me: "But you don't change, Victor. Does that mean that you're as terrible as we are?"

I remember too on set John said he wanted to start painting again. There was an enormous piece of hardboard in the studio and John asked if he could have it. When I asked him how he was going to get it home he just said simply, "On top of the Rolls." Talking to all four boys I commented on the way people put themselves out ●●●



👁️ RINGO — OR THE LITTLE DRUMMER BOY





• for them. They replied "No, they don't. They're trying to put themselves in".  
 As for the Beatles' film futures I'd like to see them do something like "Hellzapoppin'", with a strong story line, lots of girls and the opportunity to ad lib, walk into the audience, or do whatever they liked.

There's just one more thing—that Liverpool accent—it's not Liverpudlian at all—it's just Irish spoken in a high-pitched voice with a touch of catarrh.

## ELEANOR BRON'S

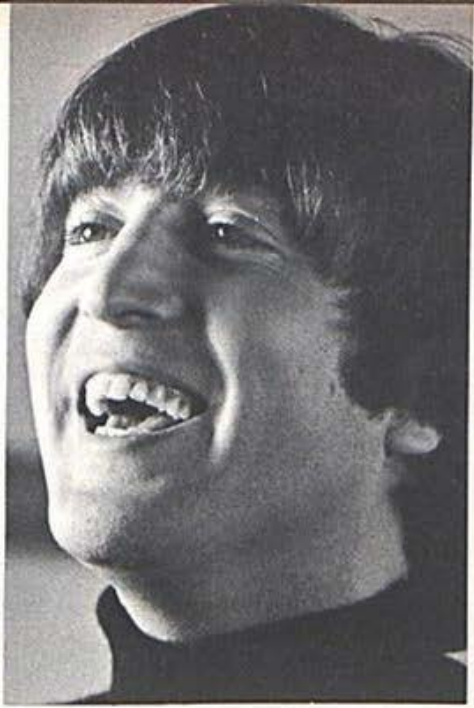
(She plays the part of an Eastern High Priestess who helps the boys.)

## EYE ON THE BEATLE FILM

■ Playing the part of an Eastern High Priestess called Ahme, who rescues four Beatles from the religious sect, I suppose was strange enough for me. But to have George, Paul, John and Ringo as leading men, turned filming "Help!" into one of the most unique experiences that has ever happened to me!

I play part of this religious sect that's busy chasing Ringo and the other Beatles round the world. We must get a big ruby ring back from Ringo—we can't make sacrifices

Paul dancing with Eleanor Bron



without it, and we're quite fanatical about it all!

The twist to the story, is that in the end, I go over to the side of the Beatles. In fact, you could say, I save the Beatles! Just shows you what a zany film it is!

The boys were really great to work with, and part of the filming that I liked, was when they did their musical numbers. In between shots, they'd have these great jam sessions, and of course, as our director Dick Lester plays seven instruments, he usually stepped in on these sessions on the piano. It was really great! It was all fun like that—being with the Beatles, from the Bahamas to Austria, and back to London.

I'll probably sound very diplomatic, but I haven't got a favourite Beatle. I found that the Beatle I liked most, was the one I happened to be with at the time! Truth is, I think all four of them are great!

## RAVE'S EYE ON THE BEATLE FILM

■ As expected, the Beatle film is everything it's been built up to be: crazy, zany and musically mad!

The outline of the story sounds like a thriller, in actual fact it's more a comedy! Ringo and his three pals find themselves being chased across the world by Clang, fanatical leader of an Eastern religious sect, after Ringo unknowingly comes into possession of a red ruby ring. Without this ring sacrifices to the Goddess of Kaili cannot be made.

The film is pure fiction; "A Hard Day's Night" being very factual, "Help!" has been described by its makers as "an adventure comedy chasing from calypso to yodel, and a holiday picture".

On top of all the thriller stuff, we have six new songs from the Beatles, plus "Ticket to Ride". The new songs are, the film title song "Help!"; "I Need You", written by George; "Another Girl"; "You're Going To Lose That Girl"; "The Night Before"; "You've Got To Hide Your Love Away", all Lennon/McCartney compositions, and all bright, even brighter than usual Beatle music. We certainly won't be the ones to spoil it by telling you the ending. In fact, you might say that's all the Help you're getting!

# JOHN'S EYE ON THE BEATLE FILM

■ This time it's mostly visual humour—there's not so much of us making smart remarks. But when people start comparing us to the Marx Brothers, that's a load of rubbish!

The only similarity is that there were four of them and there are four of us.

I think there is a lot of scope for us in films which hasn't been exploited. I mean, it took us three or four records before we really got our sound. I suppose it will be the same with films. When we've made three or four we'll probably hit the right formula.

But I wouldn't want to concentrate on films. I still prefer playing to a live audience to anything else.

We're very lucky to have had Dick Lester again. He understands us and we have the same sort of humour.

Would we ever like to script our own film? I don't think so. It's much easier to pull someone else's script to pieces. This was a good script and we just knocked out bits that didn't seem like us and added other bits.

I think the songs in the film are better, as Paul says. One I do which I like is "You've Got To Hide Your Love Away"—but it's not commercial. And "The Night Before" that Paul does is good.

I quite like filming but I'm not really interested in most of the places we go to. I think England is best—and I'm not being patriotic.

One final thing—we've all decided that if we win Oscars for this film, we're all going to send them back.



# WE'RE SORRY, EL

## THE BIG ELVIS MYSTERY CONT.

Albert Hand, President of the International Elvis Presley Appreciation Society and the Official Elvis Presley Fan Club in G.B. & the Commonwealth, has just returned from one of his regular trips to the two Presley domains (Memphis and Hollywood). He came home to find as he put it, "yet another Elvis article that I don't agree with" (in our June issue). He wrote us a very strong letter, and, as a result, we decided to give him the freedom of RAVE. To write what HE wants about Elvis. He did . . . and, inside a large envelope showing distinct signs of scorch marks, came this article.

"It's amazing . . . it's incredible . . . it's fantastic. Elvis—the biggest pop phenomenon the world has ever known and no one can get close enough to interview him!"

So began a recent RAVE article on Elvis. So began another two thousand words full of Elvis inaccuracies.

This does seem to me to be the usual practice of most magazines throughout the world. Let's look down this particular article fleetingly, just to get my point over . . .

"No one can get close enough to interview him," RAVE stated. Well, I have—twice—and I'm no superman. And this was accomplished without any difficulty whatsoever.

Apparently RAVE wasted cablegrams and sleuths galore, in order to verify the rumour that Elvis really had taken the unusual step of re-recording nine of his old hits for his new film, "Tickle Me". RAVE went on to say they drew a complete blank. This is incredible! The sleuth RAVE employed couldn't have been a very good one, I feel, for I knew this information months ago—and the exact titles.

The songs weren't hits either, but taken off LP tracks. The only thing I wasn't sure about, being personally concerned about the welfare of Elvis, was (a) the advisability of doing this, and (b) if the titles were in fact re-recorded, or the scenes just "dubbed" off the original LP's.

Mr. Tom Diskin, Elvis's personal secretary, gave me the answer straight away, when I met him at Colonel Parker's office at M.G.M Studios, Culver City, California.

"Well, Mr. Hand," he said, "we've been asked time and time again throughout Elvis's film career to do this sort of thing. Film people believe that a musical movie has a better chance of capturing the audience if they are already familiar with some of the tunes. We resisted the temptation to use 'Hound Dog' and 'Don't Be Cruel' for instance in the early days, when Elvis made that smash rock 'n' roll movie 'Loving You', for we fought shy of the idea. We did relent slightly, when Elvis made his first post-army picture 'G.I. Blues'—you'll remember we did a re-recording of 'Blue Suede Shoes', but even then we used Elvis's voice coming from a Juke Box, and not 'in person'.

"Then, suddenly, the script came along for 'Tickle Me' and we thought, 'Well, this is it. We can do it in this case.'

"Were the songs re-sung?" he echoed my question. "No. The songs used in the film were the original recordings."

See what I mean? I got the answer to RAVE's question quite simply.

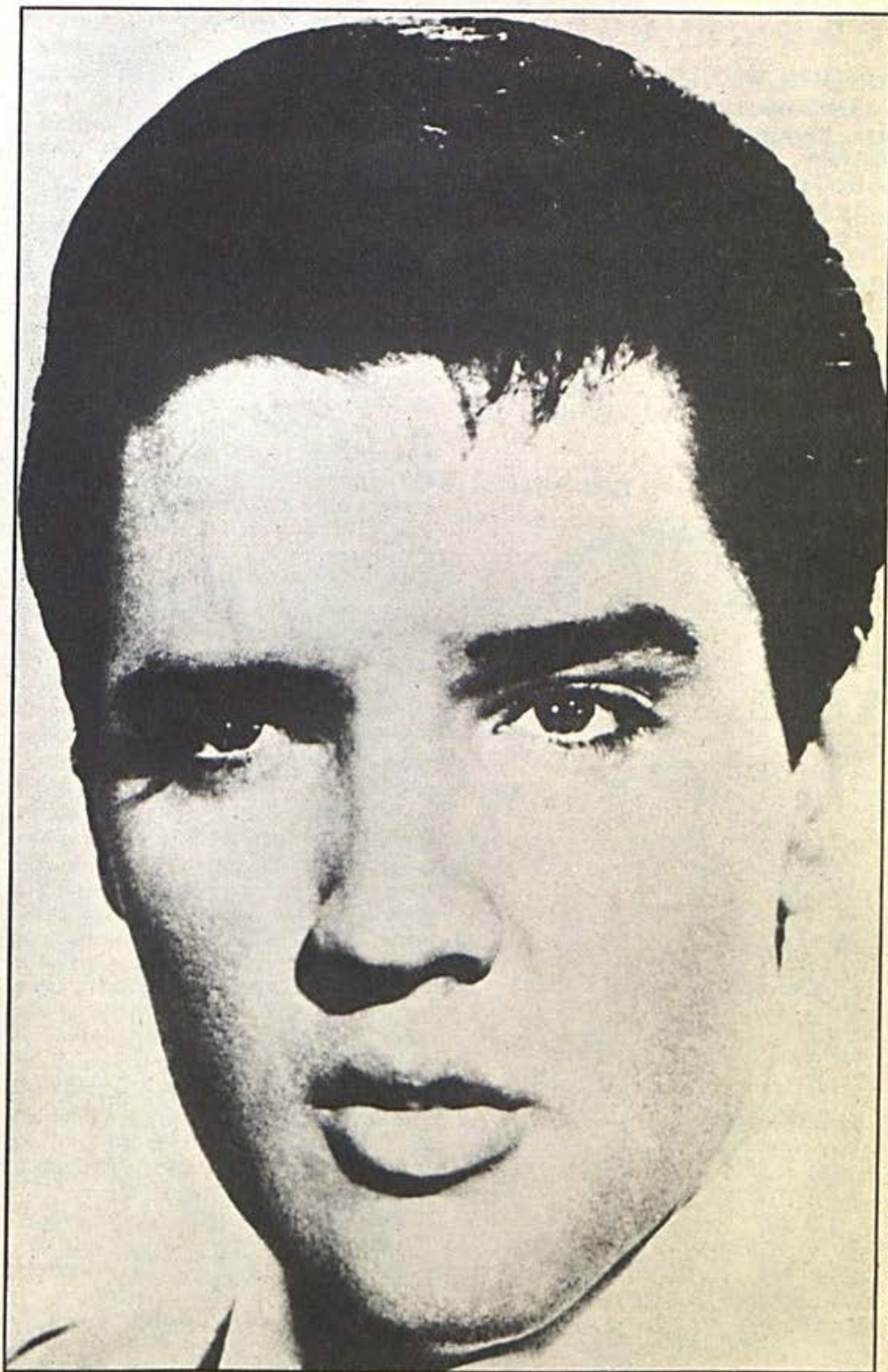
Then there followed a remarkable series of "loose" comments in RAVE's article, which gave a very poor picture of the Presley camp:

First it implied the Colonel had turned down £100,000 for two concerts at Wembley Stadium, and then, not content with vaguely saying this information was only "reported" and could be false, had the audacity to give the Colonel's "possible" reason for refusing the dates they weren't sure Elvis had been offered in the first place!!! Money, of course . . . inevitably . . . which is most unfair, when it is widely accepted that Elvis has one of the most generous natures in showbiz, giving to charities all the time.

The article then went on to say that Elvis is "constantly" surrounded by his buddies, which is a wide statement to make. For instance when I last met Elvis he had driven down to the studios from his Bel-Air home in his Rolls all on his own! Where were his Buddies then? So much for the "surrounding" . . .

This was swiftly followed by loosely stating Elvis had sixteen cars, and half-a-dozen motor cycles. Well, RAVE, you're way out! If you want the exact data, Elvis has four cars, two station wagons, a bus, three bikes, and two go-karts! The latter are garaged at his home in Graceland, Memphis. O.K.? And while we're on about inaccuracies, it is just not true that souvenir leaves picked up from the Graceland grounds fetch £3 each, or that dust from his car is scraped off by shady merchants and sold for cash. It's doubtful if this fact was ever true, even when Elvis was at his fan-mania height. But to suggest it happens now is ludicrous.

And, finally, the one fallacy that really gets my back up: I wish magazines would get it into their heads that Elvis DOES smoke, and has done for years! In fact I've a box of his favourite cigars by my side now, as I write this.



PICTURE BY M.G.M.

These inaccuracies, chosen purely at random (a full list would take up too much space to go over methodically) are small things, I suppose, and not really important. But it is surprising how easy accurate information is to come by—providing magazines go to the right source. Let's just take a quick run-down, for kicks, on six little snippets known to very few fans:

Elvis's sofa in Graceland is twenty feet long.

In 1964, Elvis grossed between

£13-£14 million.

When working at M.G.M he is assigned the exclusive, late Clark Gable's dressing-room.

Just before leaving Memphis for "Tickle Me", a Memphis reporter interviewed and photographed Elvis in his own home, "Graceland". Length of interview:—2½ hours.

When Elvis does marry he intends to call his first daughter Gladys, after his mother.

"Crying In The Chapel" was a "left-over" from "His Hand In . . .

## WE'RE SORRY, EL

• Mine" L.P., recorded in 1960. See how easy it is? And there are hundreds more. Facts, not fantasy.

But going back to RAVE, and why I am writing this article, let's go back to the beginning again.

Suddenly, right out of the blue, RAVE's Editor rang me soon after my most recent trip to the States.

"O.K., the ball's in your court, Albert. Write two thousand words on Elvis. Anything so long as it's true. And we need the copy by Monday!"

And then I was pleased, in fact, elated. RAVE really DID care! I'd



Albert Hand—a recent pic.

show them! I'd tell them a thing or two! And then I came to pick up my pen . . . I hesitated, I fumbled; I nearly threw in the sponge; **FOR IT WAS ONLY AT THAT MOMENT THE REAL REASON WHY MAGAZINE ELVIS ARTICLES ARE INACCURATE, BECAME ALL TOO APPARENT. YES, THE REAL REASON. AND IT'S THIS: PEOPLE WHO DO GET CLOSE TO ELVIS; THAT IS CLOSE ENOUGH TO BE CALLED A FRIEND OF THE FAMILY JUST DON'T WANT TO TALK ABOUT ELVIS. THEY MAY BETRAY SOMETHING WHICH IS A PRIVATE MATTER. AND THAT'S A VERY IMPORTANT THING, WHEN YOU'RE WRITING OR TALKING ABOUT A FRIEND.**

Let's examine . . . me, to show you what I mean; I have met Elvis on two occasions, both without any difficulty whatsoever. I have met Colonel Parker also twice

without difficulty. And Tom Dis-kin, Elvis's personal secretary, I have met on numerous occasions. I have stayed at Mr. and Mrs. Vernon Presley's (Elvis's parents) home three times; I have dined with them times without number, been to church with them, a show, the movies. And I've been personally driven and afterwards "guided" around Elvis's birthplace in Tupelo by Elvis's own father. My boy John was invited to spend the whole of his summer vacation this year with Dee's (Elvis's step-mother) three young boys; which unfortunately we had to decline; and my wife and I could have spent Christmas with the Presley's last year whilst Elvis was at home if we could have made the trip. I'm not telling you all this to boast, I'm merely explaining my position with the Presley's in order that you may get a picture of my closeness to the Presley family, and give you a rough idea of how much I must know about Elvis.

For instance, I know who Elvis's current girlfriend is . . . I know who goes up to the "mystery house" . . . I know who lives there . . . I know what time Elvis generally gets up, and what he usually does when he does get up. I know his current "health report", who's out of favour at present, and why. How often Mr. Presley rings Elvis, approximately what time and how long the phone call usually is. I know three phone numbers where it is possible to ring Elvis in Hollywood, and I've never even used them! Two in Memphis, and I've never used them. This may seem silly to you, but I assure you, when you do have these things, you don't abuse them.

I do assure you, Elvis is no myth. And his family aren't either. They're friendly, God-fearing, happy people who live their own lives very successfully. Friendly people, who are so friendly, that their friends would cut off their right arms sooner than betray an Elvis secret which they consider is an intrusion of his private life.

Have you ever stopped to consider what a remarkable man this Elvis must be? This unique handsome gentleman, who seems quite capable of moving into anybody's private life, and then out again leaving both parties unscathed? Have you ever stopped and wondered why, in Hollywood's over-dramatised, rat-race community, where scandals, intrigues and rumours run through the streets like hungry rattlesnake tongues,

Elvis alone escapes this?

You think on it. Hard!

The answer appears to be quite simple. Elvis is respected by all. His associations, his family, his current "workmates", his girls, his friends. And his private life, as a result of this affection and respect, except to the precious few, is a tight-closed book. **THIS IS HARD LINES ON THE PRESS, BUT I BELIEVE THEY SHOULD ACCEPT THE SITUATION.**

After all, the reporter doesn't expect to dictate to his editor what he should do with his spare time, and neither would the editor expect his reporter, secretary, make-up men and what-have-you to leave a dossier on how they spent their last week-end. The idea is too silly to mention. So why should Elvis have his private life bared?

Listen! Fans! RAVE! Movie-goers! I appeal to you! Why don't you leave the guy alone? And for goodness sake don't invent a story if you haven't got one!

Just be patient, friends. For one day, and that day, I feel is not far off, ONE of his friends . . . or girls . . . or buddies . . . or so they say . . . WILL write an exclusive, inside, hep of the REEL Elvis, for a monstrous amount of money. Of this I'm sure.

**AND IT WILL BE THE BIGGEST LOAD OF RUBBISH YOU'VE EVER READ IN YOUR LIFE!!**

*Albert*

*Okay, we're sorry, El. We're sorry for all the inaccuracies we've printed about you, and we're also very sorry to all our readers who are great Elvis fans. We printed our Elvis story because we wanted something new on Elvis—because we're RAVE and we believe we should always try to give our readers new stories on the stars they love. But are we so silly? Is it because our reporters are so bad that we can't get an interview with Elvis? Is it completely our fault?*

*We don't think so. Because there was one RAVE question still to be asked—and answered—by Albert Hand. And as he replies we want you to remember, fans, this is someone who admits that he's very close to Elvis and to El's family. And who has five phone numbers where he can contact El.*

*"Albert, on your last trip to America to visit Elvis did you actually get to SEE him?"*

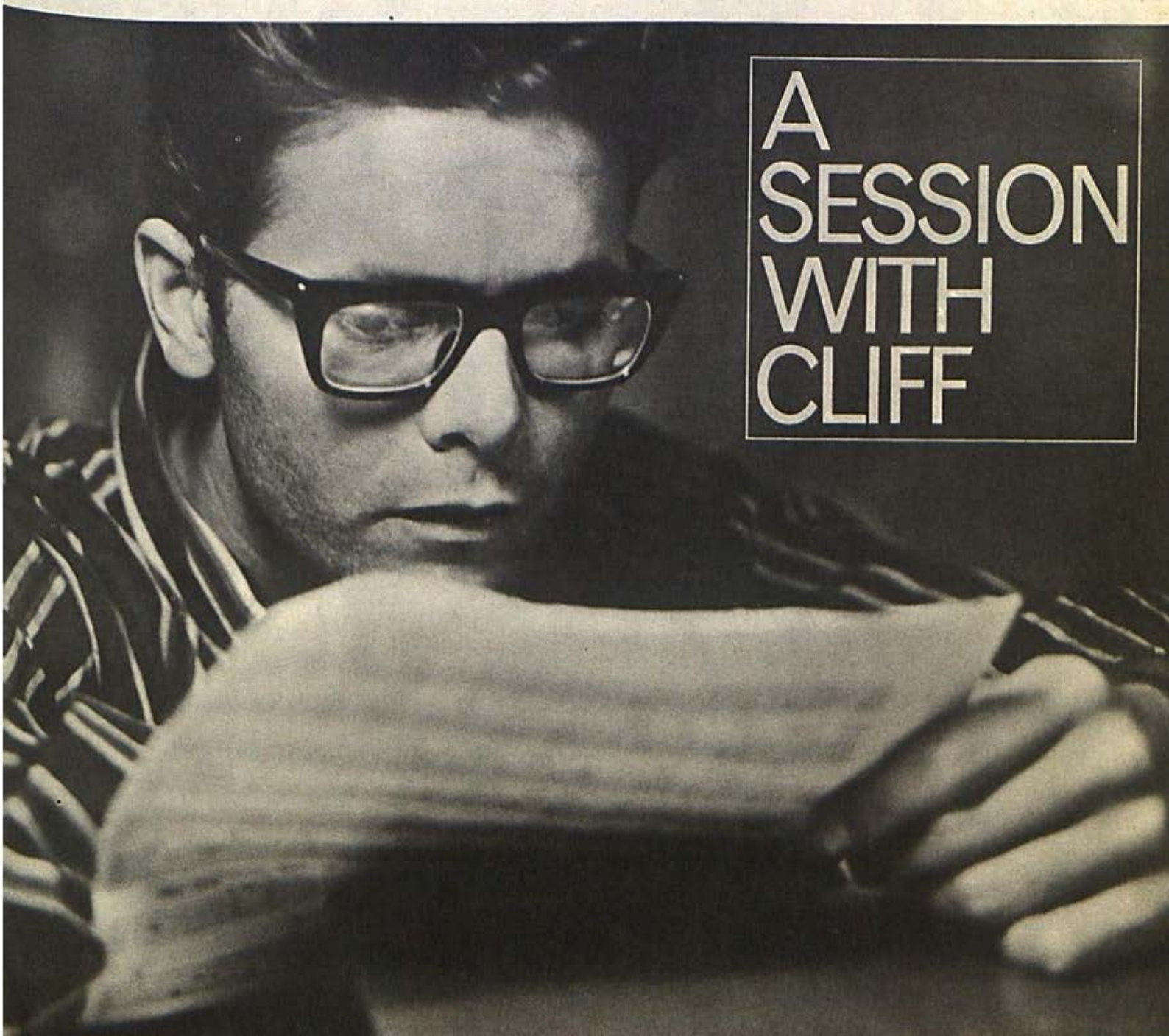
**"NO."**

*"Oh . . ."*



■ The recording studio is trim and white. It is on the side of a green hill. It stands on its own in the countryside six miles from Lisbon. Flowers grow round it in gaudy reds, yellows and purples. Many a day the sun stokes the temperature to the eighties or nineties and from outside the studio you can look across lush meadows and glimpse the sea glittering like crystal in the distance. But when Cliff and the Shads came recently to this quiet retreat in sun-soaked Portugal, they had little time to get with the view. They were hard at it *inside* the studio recording new material in both English and Italian . . .

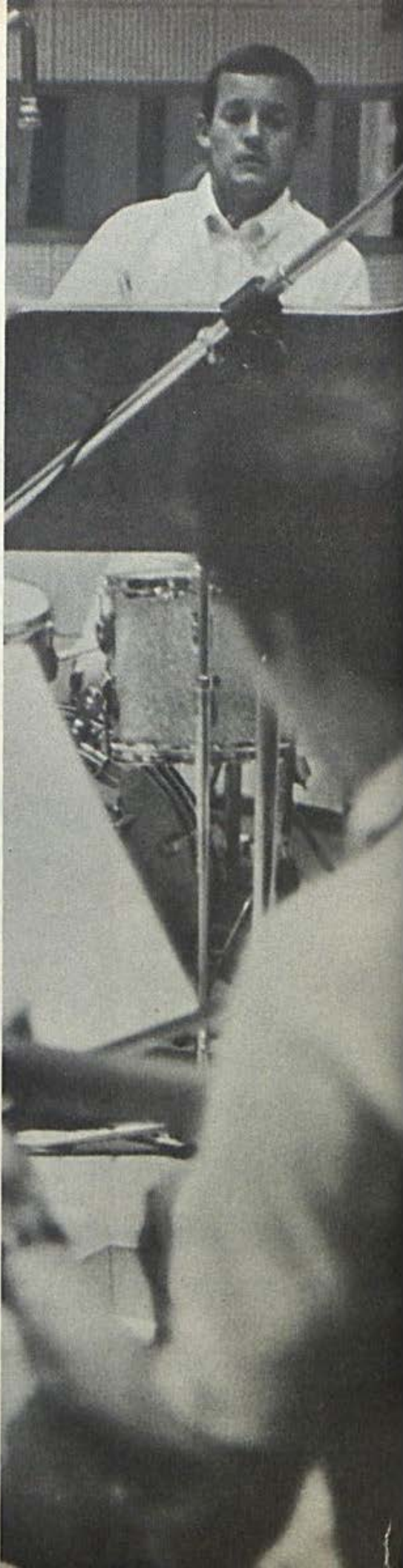
# A SESSION WITH CLIFF



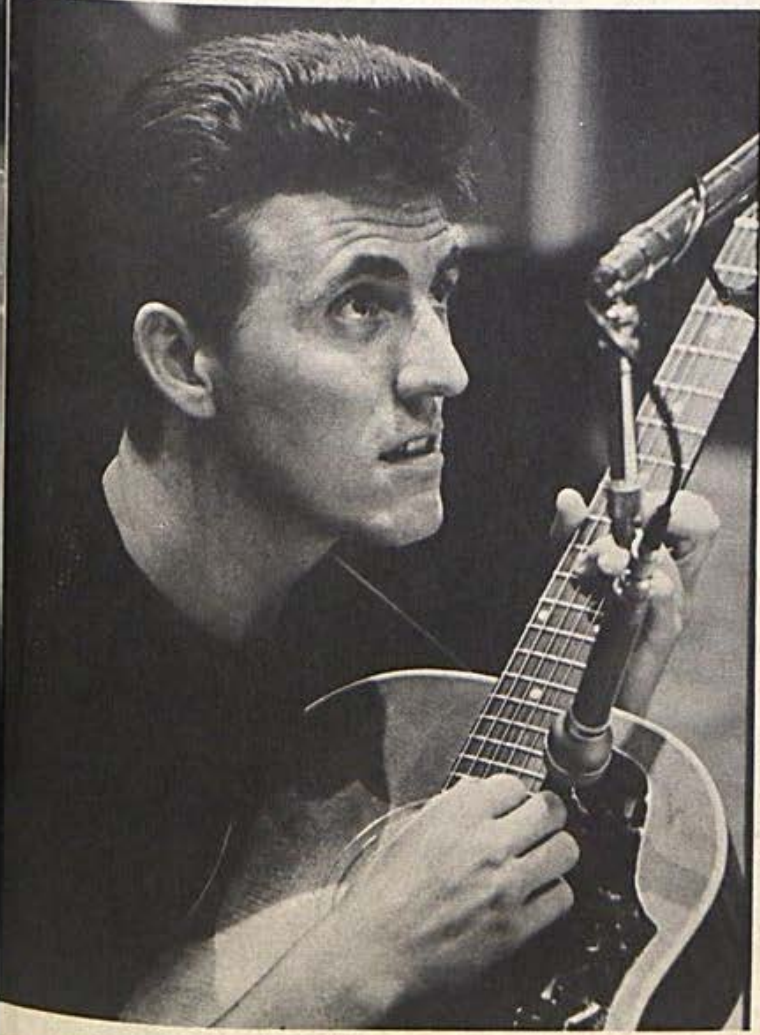


▲ Man at work: Hank Marvin—during a very 1965 styling of "Grandfather Clock".  
Drummer Brian Bennett laying on a Shadow-type beat. ►

▼ Study in concentration . . . Cliff is singing "Arrivederci Roma"—in Italian!



John Rostill says little—lets his bass guitar do all the work . . . ▶  
▼ In high-pressure sessions, Bruce eases things with cracks like, "Guess it doesn't sound too bad. After all, we're not the Four Freshmen!"



WORDS BY DICK TATHAM

The party's over. Score: eight Shadow specials; 13 Cliff Italian songs; four Cliff songs in English—including "The Time In Between".



## LOOKING AT LOVE

thru' the eyes of Gene Pitney, Twinkle, Allan Clarke (Hollies) and Petula Clark

■ The price of love—long live love—never been in love like this before—looking through the eyes of love—love her—Yes, it really does look as if what the world needs now is love. But what is love—and what does it mean? Four famous pop stars—two married, two single—talk frankly to RAVE. Gene and Twinkle about looking forward to love. And Allan and Petula looking back to falling in it . . .

### GENE PITNEY— 'Love is a thing I think about a lot'

■ Gene Pitney is what you'd call a man of the world—he knows a lot, he's seen a lot. In fact, he is one of the few real romantic singers around.

But what of love and what does it mean to him? He admits he's been in love and maybe at this moment he's in love—but he's not sure. Love is just about the only thing that baffles Mr. Pitney at twenty-three.

As we sat in the lounge of his West End hotel, his usual quick-fire answers (when talking of the business) became slower and more thoughtful (when talking of love).

"Love is a thing I talk about a lot and I sing about all the time. I think singing about it so much must make some impression on you. On a date, for instance, I'm quite romantic. I take a girl flowers and things like that. I know how much little things mean to a girl when she's in love—or

thinks she is. Myself, I think I know the difference between love and infatuation. Love takes time, it has to. Infatuation? Well, it's just a wonderful feeling that's too good to last forever."

Gene as a boy was a studious young man; head always buried in a book. Girls didn't occur to him. Then, wow! He fell in love for the very first time. He remembers it as though it were yesterday. It lasted for two years until she finally left him for someone else. He was deeply hurt.

"Judy, that was her name. From the minute I saw her I just couldn't eat and I went to pieces. I suppose this is a natural thing with your first love. But at the time, I thought this was something wonderful that had only ever happened to me. Our first date was at a basketball game—and was I nervous! Shaking like a leaf the whole time. She's married now and I feel nothing for her. But boy, at the time, it was the happiest

# Looking



most fantastic feeling!"

That was in the past—but what of love now and in the future? Gene noticed a pretty air hostess enter the lounge.

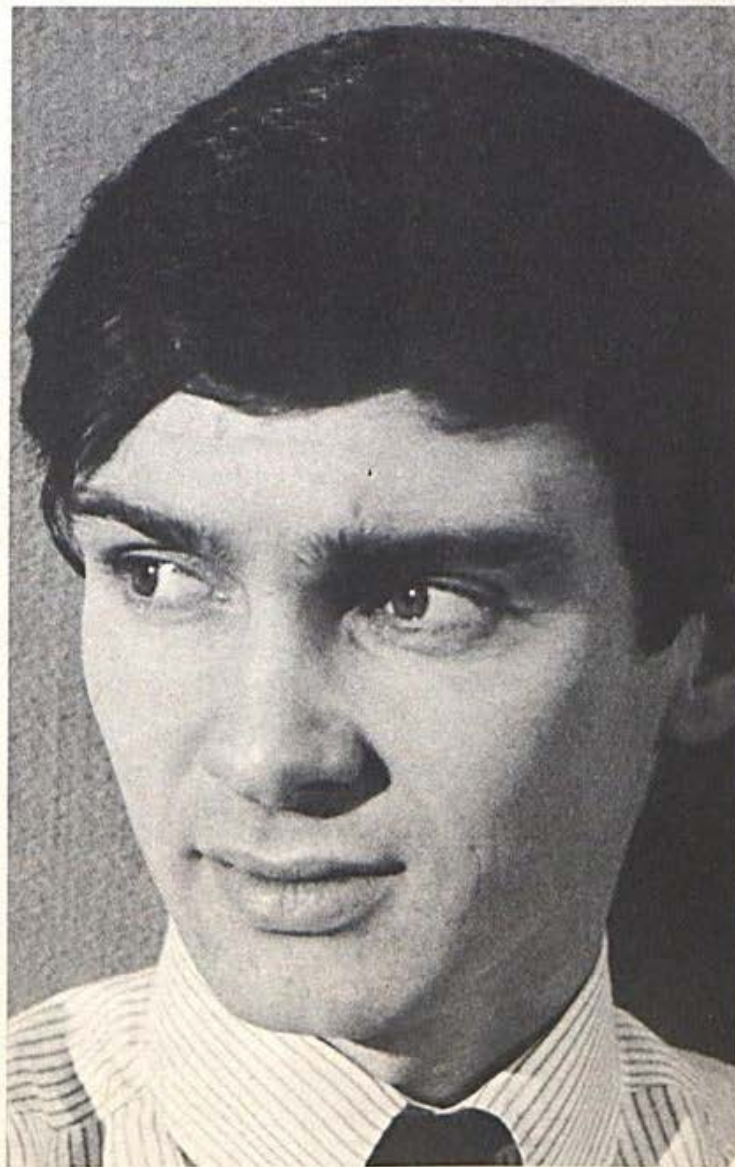
"Today, there are so many pretty girls around the world, that's why travelling never bores me. Could be why I have problems at present. I have a fiancée called Lynne back home. When we got engaged, we planned to marry in two years. But I must say things have changed a little. When it all started to happen to me I started to travel the world and just haven't stopped. But travelling changes your attitudes, your values, your way of life. I just don't know how things will turn out."

It's obvious that marriage and love are very important to Gene. He's seen some of his hometown friends married and divorced by their early twenties. He wants to be really sure when he takes the final plunge.

Gene knows what he's looking for. Some of his closest friends are married couples with kids—and they're happy. "I want to be really emotionally happy like that one day, but I'm not rushing. Being too immature for marriage is sad. I don't want to make that mistake." Gene's girl must be intelligent, feminine, look good and make him feel good—he made that clear.

Fans were waiting outside the hotel for Gene, but love is a subject that keeps him talking for hours: it's something he feels very deeply about. The fans would have to wait just a little longer . . .

"Romance . . . a city like Rome makes me romantic or just having dinner by candlelight. There are girls, too, who are born romantic—like Marianne Faithfull. She's



**GENE**—If a girl doesn't like him it's just too bad

always got a look of love about her. American girls? They're too independent and hard. They make it easy for a guy to like other girls, like girls here in England. English girls prefer to be women and be liked for it."

Gene likes to be liked but he's nobody's fool. "I've got pride. If a girl doesn't like me, well too bad. Forget it! I'm not one of these guys that goes

on breaking his heart, who won't take no for an answer. I hate wasting time."

Eagerly, he looks forward to real love and marriage—it's his biggest and most challenging ambition. But, as Gene says, love takes time and the future is all important. Will he marry Lynne? Only time tells how true feelings are. If they're not true—time heals as well.

## TWINKLE— 'Marriage is everything'

■ Her eyes are green and enormous. They shine with mirth and flash with annoyance, and enlarge with hurt. Her name suggests a sparkling little person, and she doesn't disappoint, but beyond the sparkle there is somehow more than one at first imagines.

She is seventeen and she will talk on request about anything—cats, Billy J. Kramer, God, the aircraft industry, Kenny and Cash, and love. This time, on request, it was love.

Can a girl tell love from infatuation?

The green eyes widened. "Infatuation surely is part of love? That's the problem. I'm sure that after marriage you can still be emotionally infatuated. But this excitement, this 'crush' thing dies down, and then you are left with love. I think the only real answer is to give yourself time when you fall in love. Sooner or later you will know what your true feelings are."

"Do you think you can help love to last?" She lent her head on her hand.

"I think I should give all I could, be interested in what he is. Go to places he likes, care about the way he looks." She giggled suddenly. "That's the sensible me talking," she said. "The me that usually wins would try to kidnap him so he couldn't meet any other girls and it would *have* to last!"

Does marriage matter a lot?

"It means everything," she said. "Everything centres round the home. I think I'm a sentimental fool sometimes, the way I feel about marriage. I've seen by my parents what a good marriage makes of a . . .

# at love-



### TWINKLE—'My sister was engaged six times'

••• home. I want children. I look at babies outside shops and think 'I hope I have a baby like that'. So much depends on marriage. Sometimes, I look up at block of flats and I envy the people inside, because they have each other, and their children, and their home. They are a unit, and the world can't touch them."

Twinkle wound her long fair hair round one ear absently. "Hey," she said, "it's rather good you asking me these questions, because quite a few of my friends come to me for advice. Maybe it's because they can rely on me to be honest! A friend brought his girl round last night, and then sent her to the car while he asked me what I thought of her. I told him she was super, and he'd better hang on to her. So he said, 'O.K., I'll propose.' He rang up this morning to say they are engaged. It's good engagements can be called off so easily."

But can they?

She wound her hair round the other ear, and nodded. "I think they can. You see, we have a great thing in our family about engagements. My sister was engaged six times. To us it's just like going steady. Anyone can get engaged, but setting a date for the wedding and really accepting you're going to marry, is a million miles away still."

What is the one thing you think will make you know you've met the right person?

"I think I'll know by caring in a completely selfless way. Forgetting physical attraction, there will still be the sort of deep feeling you have for parents and brothers and sisters. You don't necessarily show it to them, or realise it is there until they go away and you miss them dreadfully. The thought of them being hurt, hurts you greatly. It is the selfless side of you that loves like this in a never-ending way."

### PET CLARK— 'I went out with lots of boys'

■ Petula Clark, in skirt and sweater, curled herself up in an armchair at her flat overlooking Paris' Bois de Boulogne and admitted:

"There were many times when I was younger when I was convinced I was in love. My first big romance was when I was nineteen. It was really something rather special and I genuinely thought I wanted to get married.

"He was an American boy, and after we'd known each other a couple of months we got engaged. It was all very secret because at the time I was under contract to a film company and they would not have approved.

"Eventually, he had to go back to the States and we were apart for three months. I missed him desperately. Then I went to stay with his family for five weeks—and at the end of that time our relationship just broke down. It died for no particular reason.

"I have seen him since and realised what an awful mistake it would have been if we had got married."

How, then, do you tell when it is really love and not just infatuation?

"At first," said Pet, "I don't really think you *can* tell . . . except that perhaps it hits you a little harder. My relationship with the American boy was wonderful while it lasted—a sort of rosy dream. But it wasn't the enduring kind.

"I went out with a lot of boys after that, up to the age of about twenty-four, but I found myself always choosing men I could dominate. I think that's because my zodiac sign is Scorpio!

"But when I met Claude, my husband now, it was a new experience for me. He was someone I couldn't dominate.

"I used to get quickly irritated with a man's faults—never caring too much about what he thought about me or mine.

**PETULA—'My first big romance was when I was nineteen. I thought I wanted to get married'**

"Infatuation is a selfish sort of thing—it's just having fun together. Love is altogether different. It is unselfish; instead of wanting things for yourself you want to do things for another person.

"After I'd known Claude three months and discovered all his faults—and he mine!—I still thought he was fabulous. You reach a point where you realise that you mustn't lose each other."

On the subject of marriage Pet says:

"Like a lot of young people, I didn't think marriage important at first. But when I met Claude I changed my ideas."

Pet and Claude, anyway, wanted to get married for their own sakes. They wanted to make a formal declaration of their mutual love and respect.

"The religious side," Pet said, "is somehow awe-inspiring if you take it seriously. And we did."

Marriage, then matters a great deal to her; does she think getting married should matter to most girls?

"How can I possibly answer for most girls?" She half-smiled. "This is such a terribly personal thing and it has been aggravated by today's more relaxed moral climate.

"How far to go? How can I answer that? I *do* understand, though, the dilemma of a girl who sees one of her



friends living it up, having a generally swinging time.

"She sees this girl riding in sports cars, going off to the South of France and so on, and she starts having second thoughts about chastity.

"And it's no good saying 'Think of the future'. When you're young you think only of the present. If a boy asks a girl to sleep with him, she feels if she says no she'll be regarded as square or he'll find another girl.

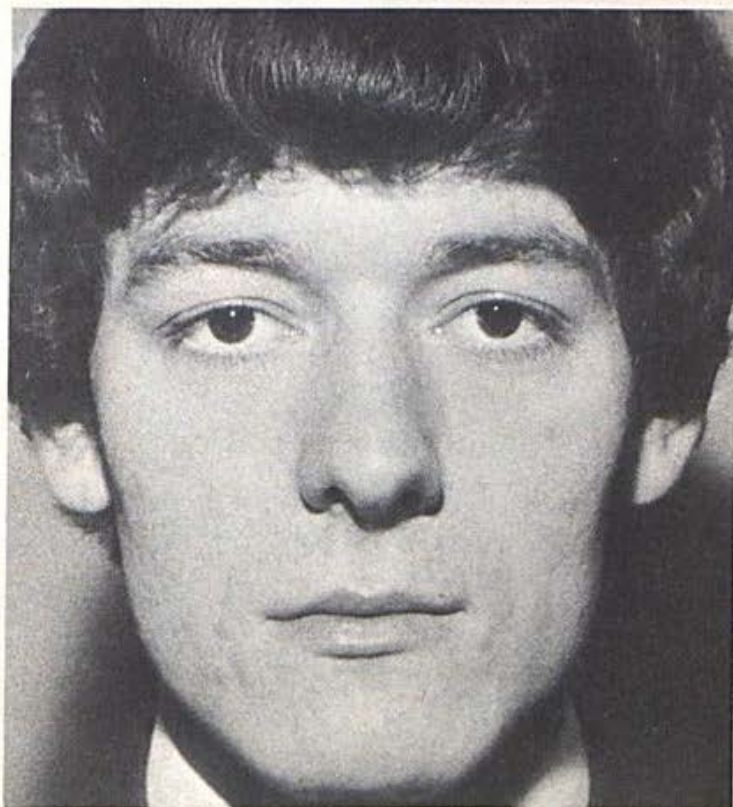
"He probably will; it's her problem to solve."

Solved and really in love, how can you make it last?

"By setting out to make each other happy. Emotional happiness is the most important thing in life. Before we were married, Claude and I talked about what our lives were going to be like because, especially in this business, so many couples break up because they are not together enough.

"We decided that we would work together. But this created another problem. We saw each other too much! And being together *all* the time isn't really perfect.

"The few problems we've had stem from this. After a hard day's driving on tour, we sometimes get a bit snappy. Perhaps something goes wrong with the show and I get tired and irritable. And Claude feels just the same—so it's difficult to console each other because each seeks



**ALLAN—'I used to think marriage was deadly dull'**

sympathy from the other.

"Now we've learned to keep a sense of proportion and not to drive ourselves quite so hard, I'm trying to spend more time at home with my family."

After four years of marriage, Pet Clark can look back with happiness on love. And with a devoted husband and two delightful daughters, she can look forward to love with equal joy.

## ALLAN CLARKE— 'I would never hurt Jenny—ever'

■ One year and four months later, the marriage that took place between Allan Clarke and Jenny Bowstead in Coventry on March 24th is still romantic, and glamorous, and honest. Sitting in their new home (recently acquired), Jenny and Allan talked about married life and what it means to them.

"Of course, it is very difficult trying to describe what it is about Jenny that makes me love her," Allan said, laughing a little. "What there is between a man and his wife is impossible to explain. But with Jenny marriage is exciting."

"I think real love is so definite that if you stop to think of it, it is like a physical hurt. When Allan is away and I think of him, I feel something like pain," added Jenny.

"How did you know it was love in the beginning?" We asked.

"She impressed me the minute she walked in. I didn't just think, 'wow, I fancy her,' but felt immediately fond of her. It is hard to

explain, but I knew it was love.

"Then, after we had been out a few times, we found we really needed each other to be happy. All my other girlfriends have bored me after a while. But I couldn't see enough of Jenny.

"Before I met Jenny I thought marriage must be deadly dull. I actually felt sorry for blokes who were married. I thought all the kicks ended once you'd put the ring on her finger. But I was wrong. You still have laughs, and get pleasure from your home in a way you never did from your parents' home."

Allan looked round the wonderful lounge he and his brother and Jenny decorated.

"I spent my three weeks' holiday fixing this room," Allan said. "There was a time when I'd have considered spending a holiday in such a way a big drag. But we had a hilarious time. Things kept going wrong and, at one time, I had bits of half-nailed-in wood hanging from the ceiling. The joke was, we weren't doing the ceiling!"

Jenny smiled at Allan. "You do have fun when you are married. In lots of ways being married is no different from being engaged or going steady. I think when we are older we'll automatically be more serious, and maybe fuss a little. Our children will expect us to."

We asked Allan if he ever tries to make Jenny jealous, and if he thinks jealousy helps a relationship.

He shook his head.

"Not mine anyway. In fact, it would be the worst thing that could happen. A good marriage doesn't need to be kept alive by phoney things; like getting the other person jealous. The good thing about us is the trust we have in each other. I know that when I am away my wife is here at home, alone. She knows I am in a crowded dressing-room, or at a club, but thinking of her. We are sure of each other.

"In the old days I used to play one girl against the next. But that was just for my own ego, I didn't care about the girls. I do care about Jenny. She must not be hurt ever. I suppose that is love."



# CHARTS: WHERE

## RAVE'S TOP 5 FOR THE TREND TREATMENT

- WE'VE GOTTA GET OUT OF THIS PLACE  
*(Animals)*
- HELP! *(Beatles)*
- YOU'VE GOT YOUR TROUBLES  
*(The Fortunes)*
- THERE BUT FOR FORTUNE  
*(Joan Baez)*
- LET THE WATER RUN DOWN  
*(P. J. Proby)*

Each month RAVE takes a special look at the Charts to see what's developing on the pop-beat-folk-R & B front. Five of the discs to get the trend treatment are those above. But there are also three others examined by our resident psychartist — "Tossing and Turning" by the IVY LEAGUE "He's Got No Love" by the SEARCHERS and "Catch Us If You Can" by the D.C.5.

When we started this lark of checking the chart every month, we were only joking about the top selling lists needing a psychartist. But this month he's in demand.

When you consider the impact our artists are making on Americans, Australians and Continentals, we feel a bit ashamed of the topsy turvy scene here at home.

Some of the records occupying high positions are frankly not worth the honour. What's needed is a large dose of sanity. It's all gone a bit wild.

Now, on with our white coat and wheel in the patient!

### 'HELP!'

Thank goodness for John, George, Paul and Ringo! You can always bank on them for a sane approach. And a solid one.

This is one of the best numbers John and Paul have done in its style. They've always wanted to write a real rocker and now that ambition is achieved.

Once again the Beatles point the way to go. Their sheer excitement, professionalism, spirit and drive leave the rest behind.

The Beatles finished? You *must* be joking!

### 'TOSSING AND TURNING'

These three talented lads sprung this one at the British Song Contest at Brighton and it got a lot of acclaim.

Deservedly so. They're amongst the best songwriters of the day. And their own treatment of their songs couldn't be bettered. If ever there was an argument for artists singing songs they've written, this is it. Very catchy melody, clever

harmonies, telling lyric.

*In short, a knockout. More, please.*

### 'LET THE WATER RUN DOWN'

After all the time we waited for a new single from Jim, what a bring down to get this. No matter how high it goes in the chart we think Jim can do a lot better.

Okay so he's done a few ballads. But there must be better up-tempo things around than this hotch potch. Many people can do this type of number better than Jim.

In fact, a group in our local does it better!

*Where's the Jim we knew?*



# THE ACTION IS!

## 'THERE BUT FOR FORTUNE'

Joan Baez is a good singer and a fine person. She sings her songs straight with very little frills.

She has a true, clear sound. But what she does hasn't a lot to do with pop music. How much does her association with Bob Dylan help with her chart successes here? Could she have made it without Dylan?

Frankly, we doubt it very much and, though we like her as an artist, we think she must have a short life in the charts. Now, just watch how wrong we can be!

## 'WE'VE GOTTA GET OUT OF THIS PLACE'

*Yeah! This is telling them! Many people shook their heads when Alan Price left the Animals and said that was the beginning of the end.*

*But Dave Rowberry is making them look silly. This is the best record the Animals have done to date with Eric Burdon's colossal voice taking complete command. He's rivalling Mick Jagger on this one.*

*Now, this is more like the British sound.*

## 'YOU'VE GOT YOUR TROUBLES'

Here's another indication of the way things are going—a group's highly personalised styling of a song with emphasis on their special kind of harmonies.

The Fortunes started as a trio in 1963 and have since become a five-piece. They've had near misses before but persevered in the firm belief they'd crash through. They've changed their style a lot too, in a bid to become more successful. Like many other groups the Fortunes have realised the times-are-a-consistently-changin'—and to keep up you have to change with them. Here's their reward—success.



Hilton Valentine and Chas. Chandler of the Animals raving it up

## 'HE'S GOT NO LOVE'

*This is great. The Searchers are back where they belong with a song that does them credit. And to which they do justice. It's a distinctive, twangy, interesting sound, which many have compared melody-wise to the Beatles' "Ticket To Ride".*

*This is tailor made for the group—it's wonderful to hear the boys sounding so good after a thin time. An artist's biggest worry is finding the right material. The Searchers have hit the target this time with this number written by themselves. (Chris Curtis and Mike Pender wrote it.)*

*It proves yet again how successful a song is when performed by its composers. Good luck to 'em!*

## 'CATCH US IF YOU CAN'

The Dave Clark Five are still struggling to find the big one to lift them right back into the Top Ten—a position they haven't occupied since February 1964, with "Bits And Pieces".

This one, the title track of their film, is yet another disc being compared to that of a Beatles' number. It has a great melody and a thumping great beat. And there's no doubt, that had the D.C.5 recorded this a year ago, it would have made No. 1.

## SUMMING UP:

So there we are. The chart is still disappointing, but the Beatles, the Searchers and the Animals give us hope for the future.

Folk as such is quiet. But just watch for Bob Dylan's six minutes knockout "Like A Rolling Stone" and Donovan's

first EP—both will be instantly Chartbound.

Groups are still coming and groups are still going—yet the knockers still declare the pop scene is dying. It isn't, it's just changing.

As to the future, it's the solo singers who should buck up their ideas a bit. Are you listening, Jim?

# Whatever happened to Sandie Shaw...



Sandie as we all know her—full fringe, long sides. To wear her hair like this Sandie has it shaped regularly. This keeps it from looking thick and messy.

Four big hits in a row can do a lot for a girl. For pop girl Sandie, it's gone to her head—but we don't mean she's gone all big-time or anything like that. It's just that Sandie realises now, more than ever, how important a change of hairstyle can be!

A new hairstyle can add the finishing touch to a new outfit, it can make you look sophisticated or devastating, it can even make a blue girl feel great. Sandie was the first pop girl to adopt the winning Chignon look, and RAVE was there when her hairdresser, Mr. Paul of Alan of Piccadilly, W.1. at the Regent Palace Hotel (below) created these three new styles for her.

Our verdict? Another hit!



## SUCCESS HAS GONE TO HER HEAD!



This style of Grecian curls that Sandie's wearing is rather difficult to dress yourself but the setting is the same as for the mod Garbo look. The hair is back-brushed all over, wound into curls and secured with pins.

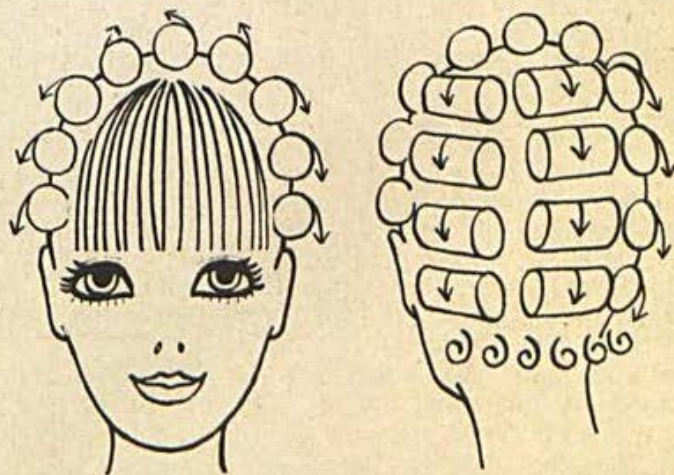


Here Sandie's hair is brushed into soft, natural curls, 1930's style. This is the latest mod Garbo look. To do this style yourself, follow the roller settings on this page. Your hair should soon fall easily into this style.



A plain and simple style, just right for sunning on the beach, wearing with jeans or for keeping hair off the face. This style answers the question of what to do with fringes when sunbathing—and it's great to see a forehead once in a while. Again, the setting is the same as the others.

### SETTING THE STYLE



Use fairly large rollers. All back ones wind under. Side rollers as indicated on our drawing.

# Beginning a new study of our four Beatles, M.B.E. First, this month—

## PROFILE ON PAUL

Paul McCartney sat astride an antique chair, the gold of it touching his well-styled suit. He looked at home, relaxed and confident. His neat face was in repose, but his eyes were watchful. I thought how beautifully arrogant he looked, like some enthroned king, assured of his position and the adulation of his fans. Paul has always been assured of love, yes. As a child, outside Liverpool, his face, with its round eyes, and his hair so clean and soft and brown, endeared him to old ladies and mothers.

But Paul is not so sure of his Beatle throne, because he knows that, even now, it can turn as magically into an ordinary chair again, leaving him just a wealthy ex-pop-world entertainer, once fabulously famous as one quarter of a group called The Beatles.

He isn't always the angelic figure he appears, either. There is a sparkle in the round eyes that chills, and a bite behind the choirboy mouth that can sting. Once Paul said of some autograph hunters, "Oh, let them in. They want to see if we are real. Get in your cages, fellows." He objects, reasonably, to people who do not know each individual Beatle name. Writer Michael Braun reported in his book 'Love Me Do' that at the English ambassador's party in Washington a woman approached Paul. "Which one are you?" she asked. "Roger," Paul snapped. "Roger what?" "Roger McCluskey the Fifth," he said, and walked on.

This side of Paul is kept strictly under control. It is a natural, understandable by-product of too much fame and too many sight-seers.

Basically, he is a warm, responsive person, whom I have always thought the friendliest of the four. Nowadays many people report they find him the most difficult to talk to. My experience is that he is still the same as he was at the beginning of Beatledom, when he was the unofficial spokesman, because of his natural good manners. At our first meeting he turned the interview into a lovely evening. Nowadays, probably because the tension of his world is so much greater, he seems to find it harder to get interested in conversations. It must be rather like sitting in the dentist's waiting room and trying to carry on a conversation when all you can think about is that it is your turn next! When Paul is in his dressing-room, he is thinking of the pending show. He is often strung up, whistling, tapping his fingers, looking

absently out of the window.

When he was in America he was asked whether he is still susceptible to criticism. He nodded. "Criticism is meant to keep you alive and strengthen your talent," the journalist pointed out. Paul shook his head. "It doesn't keep *me* alive," he said. "It hurts."

John is the Beatle who hates phoney praise, but Paul may well welcome its reassurance even if he recognises its falseness. He both flatters and responds to flattery. He likes you to say, "That's a super shirt." He smiles, and temporarily relaxes. In return he will often admire something of yours. He is interested in people enough to notice things about them. He cares about people, about what they think of him, and he thinks of them.

It has been reported that after actress Jill Howarth spent an afternoon in America in the company of The Beatles, she said despairingly, "I couldn't get a conversation started with Paul. He didn't react. I tried so hard." That was probably the mistake. He avoids people who try to get at him too positively. But given time he will come round.

One question that he has been asked over and over is, "What, if anything, does he still want from life?"

He still wants security. All four Beatles have always had a thing about security. The story goes that they tried to take out life insurances when they were too young to keep up the payments themselves. Nowadays, they have all the security of a

great fortune, but Paul still seems obsessed by what the future holds. He wonders what will happen in the future. Who will his friends be? Will he get married and make a good life for his wife and children?

Paul regards the past with affection. He laughs and scratches his head, and says reflectively, "The thrill of our first record selling will never be surpassed."

I asked him recently why he feels the group went to such dizzy heights.

"We had a lot of luck," he said, modestly, because it really seems they had far more than luck! "I suppose John and I can write good songs which helped, but we're not great musicians, you know. I don't really think of myself as a musician, but a member of a group. I got a thing going with the guitar, sure, but I can only make sounds by sense and feel, not by knowledge."

The thing that has impressed Paul about his career is the number of records that the Beatles sold. The Beatles started as a recording group, and are still basically that. The films and the personal appearances they make are a by-product of records. Once they stop selling records they say they will stop doing everything else. They make films because they are recording stars, not because they want to be film stars. "Do you know we have sold somewhere around one hundred million records," Paul said, incredulously.

Once he starts talking to you, he talks reasonably, his huge eyes





**STONES  
WITHOUT  
MICK!**

**MINDBENDERS  
WITHOUT  
WAYNE!**

**ANIMALS  
WITHOUT  
ERIC!**

**MANFREDS  
WITHOUT  
PAUL!**

**HERMITS  
WITHOUT  
HERMAN!**



Eric Burdon

# IF THE SINGERS LEFT...

(what would happen to the groups?)

**THERE ARE ALWAYS A LOT OF RUMOURS BUZZING ROUND THE POP SCENE THAT CERTAIN MEMBERS OF A GROUP ARE THINKING ABOUT LEAVING. THIS STORY DOESN'T SAY THAT ANY MEMBER OF ANY GROUP IS THINKING OF LEAVING, IT JUST LOOKS TO THE FUTURE AND ABOUT WHAT MIGHT HAPPEN IF THE SINGERS IN SOME OF OUR GROUPS DID. THE IDEA OF THIS STORY IS TO FIND OUT JUST HOW IMPORTANT THE SINGER IN THE GROUP REALLY IS — AND FROM WHAT IS SAID — AND WHAT IS NOT SAID — ON THE FOLLOWING PAGES, YOU'LL SEE.**

**I**t may seem a silly thing to say, but there's a new image on the pop group scene. And that's the pop group star.

Not to be confused with established stars like Cliff Richard and Elvis. They are "showbiz" stars.

They are the solo performers with neat haircuts and smooth suits who move "professionally" across the stage. Alone.

They are artists like P. J. Proby, Gene Pitney, Dave Berry, Adam Faith, Tom Jones.

But the pop group star is a different breed entirely. Let's look at them.

Stand forward MICK JAGGER, ERIC BURDON, PAUL JONES, HERMAN and WAYNE FONTANA.

These boys are undoubtedly pop stars today in their own right as well as being part of a famous group.

It could even be argued that they

ARE the group and that, if they left to go solo or be backed by an anonymous bunch of musicians, their present group would suffer near fatal blows in popularity.

You think that's an exaggeration?

Consider the Rolling Stones without Mick Jagger. What an 'orrible thought! Who could focus the adulation of the fans if Mick rolled up his hair and went?

Brian Jones? He's the only possible contender for Mick's crown if he abdicated.

But Brian doesn't sing in the same style as Mick and, most important of all **HE DOESN'T MOVE LIKE MICK ON STAGE.**

The Jagger jig in front of three or four thousand ecstatic fans is like modern ballet. Pop art, in fact. And if Brian tried it he might end up by pushing both his high heeled boots ●●●

- through his expensive guitar!

You see, Mick wins every time. He's only got four maraccas to handle. And the way he uses them they become a help instead of a hindrance.

But Brian and Keith and Bill are stuck with guitars attached by leads to amplifiers.

If they tried a Mick Jagger, they could do themselves a serious injury!

As for Charlie, he hasn't a hope. He's boxed in by a drum kit!

Mick is the lead singer. He puts across the message in a song.

Mick stands in the middle. Attention is riveted on him while he's singing, and he makes sure it stays on him when he's not by his crazy, cavorting contortions!

**IT'S A FACT — MICK JAGGER IS THE ROLLING STONES.**

Look at the Animals. Recently they suffered a severe blow when Alan Price left. Alan's brilliant work on the organ contributed so much to the group.

His sound was one of the basic ingredients of the Animals, one of the new electrifying noises which made them distinctive when they first ventured outside Newcastle.

However, Dave Rowberry was brought in to replace Alan and Dave's playing is so good that you'd have to be an expert to tell any difference when you hear that wild Animal sound today.

**BUT CAN YOU IMAGINE WHAT WOULD HAVE HAPPENED IF ERIC BURDON HAD LEFT?**

It would have been an Animals disaster. Because, Eric Burdon, like Mick Jagger, has become the Animal

most readily spotted.

Can it be just coincidence that he, too, is the singer?

Of course not. When you see and hear the Animals raving it up on stage, that tremendous sound pounding out, everyone going wild, you realise that Eric Burdon is the focal point. The Star.

He is the excitement. The other Animals contribute mightily to the final result but, when the rocket takes off, that's Eric Burdon sitting up there driving!

**PAUL JONES** also had the advantage of being the singer in the Manfred Mann group on his journey to star status in the pop group scene. But he had a tougher battle than Mick or Eric, because their group names—the Stones and the Animals—are "neutral".

But Paul had to fight against the rather confusing name of his group—the collective Manfred Mann. Which is also the name of the pianist.

In the early days of their meteoric rise to the top of the pop pile, the Manfreds often tried to insist that they were all Manfred Mann and ended up like a bunch of comedians instead of beat musicians.

But the people who paid to see them and buy their records simply wouldn't have it.

They wanted to know who the one in the middle was. The tall wiry one, with the rough, handsome face and the sinewy movements. And Paul Jones gradually stepped forward from the rest of the Manfreds and, against his will, became the "star" of the group.

Now he's even written a song called "The One In The Middle" which most of his fans would agree is bang on the target.

**WAYNE FONTANA** has a distinct advantage over other group "stars" and that is his name is on the group. Which is a bit of mindbending if ever there was!

But it doesn't need any mindbending to realise why he's the attraction.

He's got star quality. Heaps and heaps of it. A dazzling smile and a cheeky approach which seems to say "I'm doing my best and I love what I'm doing—if you dig, great. If not, too bad!"

Wayne has an independent approach on stage and thousands find it cutely appealing. He's one of the great individualists in the pop group scene.

Another? Undoubtedly **HERMAN**.

His fantastic popularity in America must be based on that cheeky face with the mischievous smile and the toothy appeal.

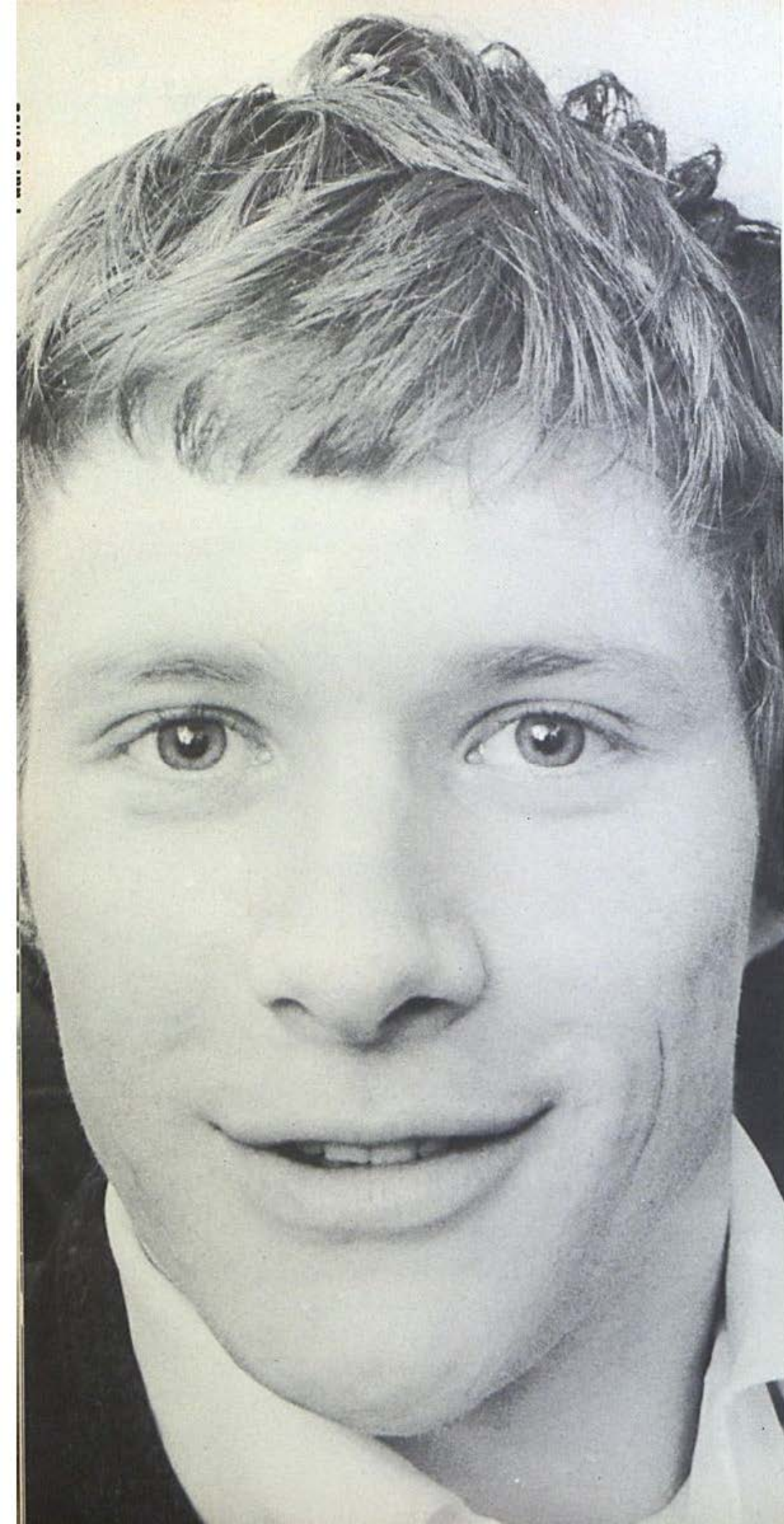
He has a mod face. A winner's ●



Herman—it's his personality that's taken the Hermits to the top

rave





face. A younger Jagger image. Star quality.

These then are the main faces in this new category on the pop scene. The group star. For there's no doubt about it—these singers are the stars. They are the ones the fans come most to see. And, unlike the Beatles, Kinks, Searchers etc., their five groups **depend** on them. What would happen to their groups if they left—well, the final say would come from you, the fans. We know at RAVE what we think.

## **IF THE SINGERS LEFT— THE GROUPS TALK . . .**

*We asked the groups themselves what they thought would happen if their singers left. They didn't all want to talk about it, but this is what they said . . .*

**The Mindbenders:** "We would completely collapse because Wayne is a part of the group, just as we are. We can't envisage an act without him. We need him."

**Manfreds:** "Obviously we don't want to talk about it."

**Hilton Valentine (Animals):** "If Eric left we wouldn't be Animals anymore. He is the one who gives us strength and spurs us on, even when we don't want to be spurred."

**Chas. Chandler (Animals):** "It's a stupid question, and I don't want to answer it."

**John Steel (Animals):** "No comment."

**Dave Rowberry (Animals):** "No comment."

**Keith Richard (Stones):** "It's a stupid question, we're not going to answer that!"

**Brian Jones (Stones):** "People once said Charlie was leaving. We got so many letters, and it took ages to convince them that he wasn't. It's all very well doing these articles but they get misunderstood sometimes by the readers, and WE have to sort it all out. I'm not going to say anything!"

**Bill Wyman (Stones):** "Mick isn't leaving the group, so it's silly for us to talk about it. If he ever does, then we'll just have to wait and see what happens. Then, and only then, will we answer that question."

**Charlie Watts (Stones):** "We are a team as we are, we need one another. Obviously it wouldn't be the same if anyone of us left. If anyone did, anything could happen. At present, nobody is, and we're not so clever that we can read the future anyway!"

**The Hermits:** "We would be nothing without Herman. He is the face and the personality. We are all members of the group but he is the important member"

all over him; his burning blue eyes piercing the heart of the girl he was singing to. I sat next to her and I don't see how anyone could fail to be enchanted by Mick's look. His magic is in his eyes. All the Stones have the illusive magic that makes people stars beyond hit records and well-planned stage acts. But Mick has it much more than anyone—and it shows.

#### Star Quality

Some people are born with star quality. Eric Burdon would have been a star if he had never sung a note. Eric is a personality star. When he walks in any other "characters" die. His laugh is catching. The stories he tells are worth listening to. His fury, and his hates, and his loves, are boiling over at all times. He is a star without the need of a stage, for his magic is within him.

All four Beatles have star quality.

The Beatles' magic is warm. They are a cross between a brother and a hero. There is an aura of love around The Beatles. They are like dear friends, and you reach outstretched hands to them in love. Most artists who have that star quality are different from other people at all times. Like Eric Burdon, they cannot get away from it. They are extroverts or introverts, but seldom neither. They are often brave people, because the very magic they have gives them strength.

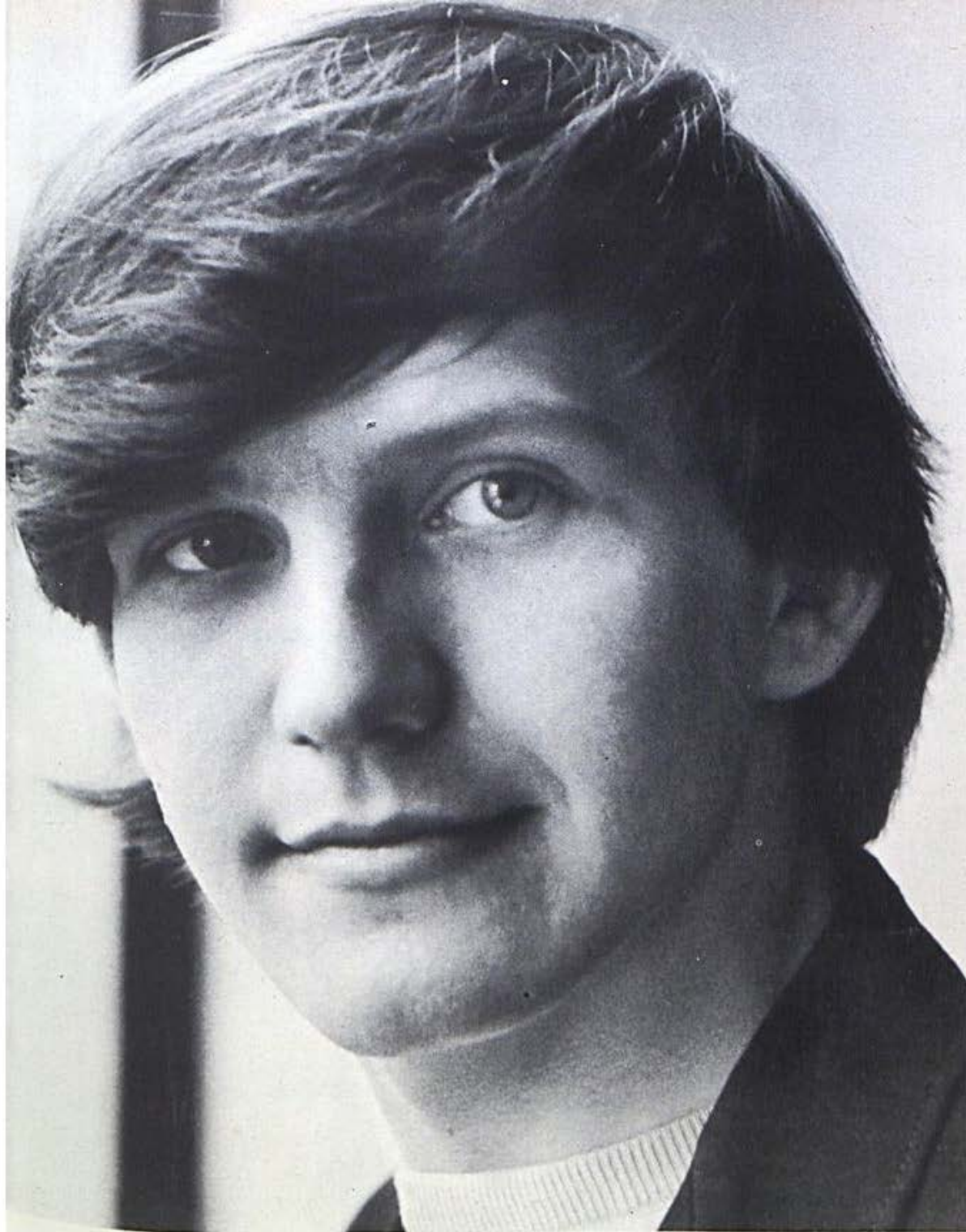
#### Slight Figure

A slight figure stands before you—in front of his group, in command of your heart. All around him lights blaze from side to side. Eyes shine, a hand moves, hips sway. A heart beats loudly, a soul influences words. Introvert, extrovert, fearless, funny, warm, commanding . . . somewhere in it all is a touch of magic . . .

A touch of magic is what Mick and Eric, Paul and Herman and Wayne all have—and always will have. It is something warm and wonderful. It is something precious that they add to the group they are part of.

Yes, singers are only part of a group—but they are the most valuable part. If they went maybe the group they left behind wouldn't collapse—but it would make a big difference. It would be a touch of magic taken away, and a touch of magic is such a rare and wonderful thing that let us hope it will never happen . . .

**BY DAWN JAMES**



Wayne—at a beat show the fans come to see him—not the Mindbenders

## A TOUCH OF MAGIC ...

**W**armth, tingle, love. Eyes that penetrate to the farthest seats in the theatre. Magnetism by a fragile body. A person, just like any other, only different, with qualities that make you light-headed, and movements that are beautiful.

Some stars have star quality without always getting hit

records. Adam Faith can sit in his own lounge, boots forsaken, tie thrown across the back of his chair, and relaxed though he may be, he will still make you tingle and tongue-tied.

Lots of our top stars have special star quality. The Beatles have it, Cliff Richard has it, and Mick Jagger, Paul Jones,

Eric Burdon, Herman and Wayne Fontana definitely have it. It is something indefinable, like a cobweb after rain that shines in beautiful patterns, and yet when you try to hold it, to touch it, it disintegrates and is nothing.

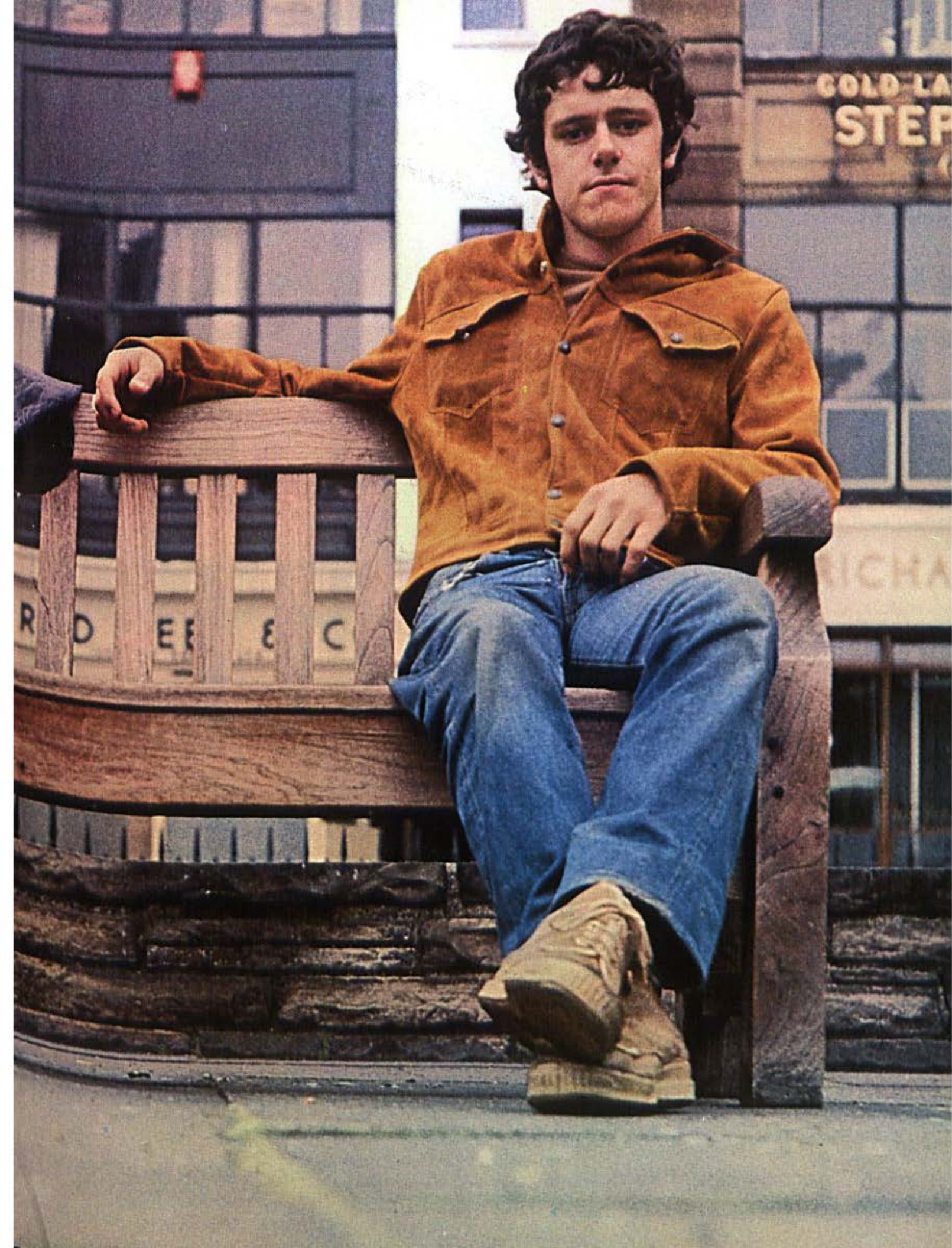
Mick Jagger stood still in the middle of the stage; a shaft of white light splaying

rave



DONOVAN





EVERYBODY'S TALKING POP ART! Suddenly it's 'in' to be Pop Art minded, wear Pop Art clothes, visit a Pop Art club and listen to Pop Art music now and again!

To the 'in' crowd who knew about these things ages before anyone else, Pop Art suggests such things as The Who Pop Group, The Pontiac Club, Putney, and The Palisades Boutique, W.1. And as far as the Pop scene's concerned The Who are the trendsetters this time . . .

'Who' managers, Kit Lambert and Chris Stamp (brother of famous actor Terry Stamp), say fashionwise last year was great—something new in the shops every week. But this year, that 1964 look lingers—which is why The Who started their Pop Art craze. They wanted their gear to look constantly new and different, so they began sticking targets on to sweaters, black Sellotape on to white belts, making shirts from curtains, a jacket from a Union Jack!

The general idea of Pop Art, is to place something out of context (wear a camouflage jacket to look conspicuous, a Union Jack when you're not the slightest bit patriotic!). In fact, the Beatles' current military jackets are hardly what you'd expect—no four boys could be less regimental!

The Who use a lot of Op Art (Optical Art) too. Op Art is how you'd describe Pete Townshend's yellow and black jacket—it's a bright, bright yellow with black diamonds all over it! Op Art is the use of stark geometric patterns—usually black and white shapes and lines that dazzle.

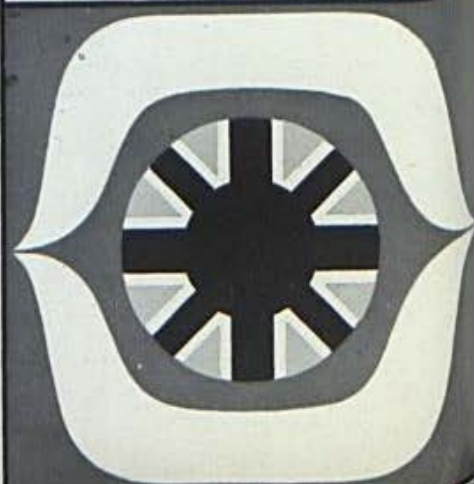
I've chosen some Pop Art inspired clothes—we've even had a T shirt and trousers specially designed for you, but if you've your own ideas for making Pop Art gear, write and let us know about them!

Putting your own ideas to use can give a new look to last year's dresses, skirts, trousers. Stick your own symbols and signs on to them and take a look at our Pop Art collections—it's the 'inest' gear to be seen in!

# WHAT IS POP ART?

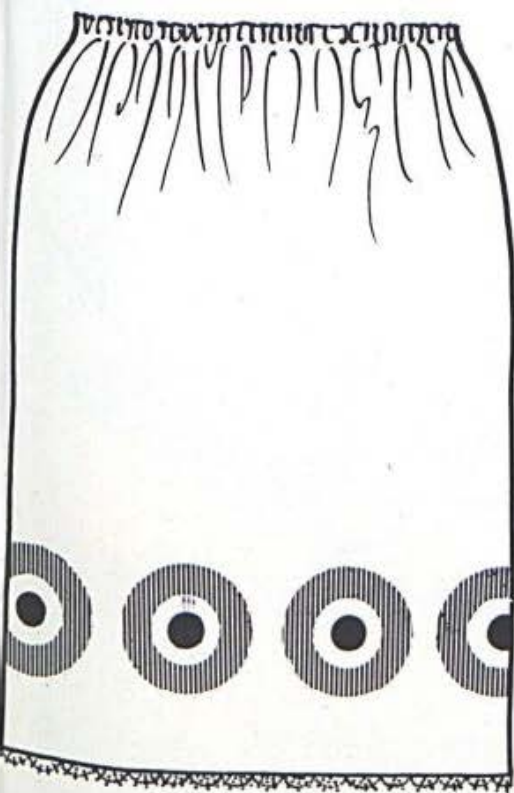


*Black crepe dress with stark spots. Pop Art inspired and looks fabulous. Lee Cecil £5 19s. 6d.*



Where to buy Pop Art gear? Palisades Boutique in Ganton Street, W.1. Wavy out ties, waist slips with targets round hem! Top Gear in Chelsea is great, too, and of course Biba in Abingdon Road, W.8.

The club to go to at the moment is the Pontiac in Pop Art style, decorated by art students. Less of Mods in R & B. Boutique adjoining sells Pop Art gear till 11.30 at night!



**Left:** Pop Art cotton target petticoat, 29s. 11d. from a selection at Palisades Boutique, Ganton Street, W.1. (post sales available).

**Right:** Designed specially for RAVE readers—this great fashion scoop from top designer Barbara Hulanicki. Printed drill bermudas with vest top—a wow of an outfit! This Op Art outfit is available—by post—from Biba's Boutique, 87 Abingdon Road, London, W.8., price 3 gns, plus an extra 10s. if you want the badge shown on the vest. If you live within reach of Abingdon Road do go into Biba's to see the fabulous collection of Op Art and Pop Art gear. They're terrific!



**Left:** Cotton Op Art bag with lots of room. 25s. from Palisades Boutique, Ganton Street, London, W.1. (post sales available).



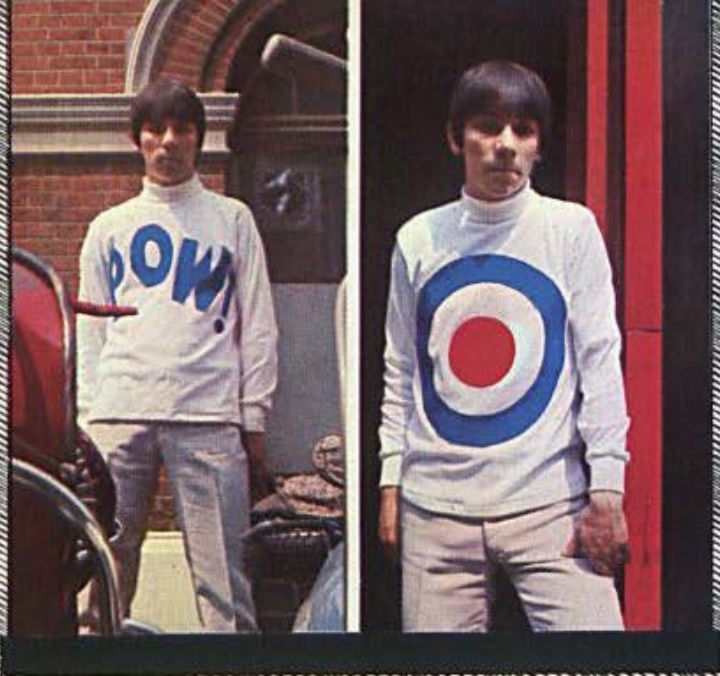
**Right:** Op Art bag from Top Gear boutique, Kings Road, Chelsea, London, S.W. 3. Price 42s.

SKETCHES BY ALAN PARRY



SKETCH BY BARBARA HULANICKI

FASHION NOTES BY TRILBY LANE



**Below:** Pop Art T shirt—another exclusive offer to **RAVE** readers! Available post sales from Lewis Separates, Avon Trading Estates, Avonmore Road, London, W.14. Price 12s. 11d. plus 1s. 6d. for postage (3s. 6d. for overseas readers).

**Below left:** crazy-styled hat with perspex peak from Palisades Pop Art Boutique, Ganton Street, London, W.1. (available by post). Price 35/-



Pop Art ties from Hem and Fringe Boutique, 35, Moreton Street, London, S.W.1. Price 10s. plus 1s. for postage if you buy post sales.

THE WHO


200



**ALAN FREEMAN  
IN AN EXCLUSIVE  
HEART-TO-HEART  
WITH HERMAN**

Star disc-jockey Alan Freeman meets the stars every month in RAVE. This month Alan interviews Herman, seventeen-year-old star of Herman's Hermits and current darling of both Britain and America, for another in his popular Heart-to-Heart series.

Here's an invitation for you to join them, too.



# Mrs Noone, you've got a lovely son...



Mrs. Noone—Herman's mum

As the first rockets soared into the Manchester murk of Guy Fawkes night in 1947, one of the maternity nurses in Davyhulme Park hospital leaned over her patient and said, "Mrs. Noone, you've got a lovely son."

Mrs. Joan Noone looked up at her second child and wondered what he would turn out to be. There were clear indications already. The future Herman had a big voice, and he was using it to impressive effect.

When I dropped in on Herman seventeen years later, for our heart-to-heart at the swishy Kensington Palace Hotel in London, he was giving that voice a rest in preparation for his third trip to the States. The venetian blinds were tilted against the strong sun outside. Ice clinked coolly in the Coke glasses as the Hermits sat around in the room taking it easy and talking in low tones. It was hot—at least, what you reckon as hot over here, pop-pickers. You want to try a five-minute fry-up in my old Aussie homeland!

## Feeling Lazy

Anyway, the boys were feeling lazy and I couldn't persuade Herman to make it over to my roof garden.

"If I did I'd only stay there all day," Herman said. "And we've got to

see our solicitor and fix up some business papers before we take off. So why don't Alan and I sit around here and you lot make your own arrangements."

Karl Green, longtime stalwart of the group and sole original member, finished his cucumber sandwich off the refreshment trolley and winked at drummer Barry Whitwam. They patted Herman on the back and ambled out.

"Don't hold anything back, will you?" Karl said. Herman grinned and we settled down in the privacy that lets confidence grow. It occurred to me that although I've known many stars on the closest personal basis right from the outset of their careers, I knew only half of Herman.

One side of him is the slim Northern teenager with the frank, open grin who's still very much rooted in the down-to-earth ways of Coronation Street. The other is a seasoned veteran of the pounding American pop scene. For the Hermits, life is split down the middle—with the seams stitched together with dollars and pounds.

"Doing one-nighters in England," said Herman, "we'd knock up maybe £2,000 a week. But a thousand of that would go straight away on the group's expenses. We'd be doing well if each of us had a hundred to bank at

the end of the week.

"In America we're definitely better off on earnings—up to 20,000 dollars for a top TV show.

"But our lives when we're there are completely different. Everything's done at a much faster pace and time seems to fairly whirl by. At times the Hermits and I are quite awed by it all.

## Like Beatles

"When we're in New York we have to stay in the City Squires hotel. It has an underground car park, so we use this limousine service and drive straight down without anyone seeing us. Then we get the lift up to our rooms and we're stuck there like the Beatles, on the run from the fans.

"I always wanted to walk around New York on my own, but the only chance I get is about five o'clock in the morning when they've gone home!

"When we do an English TV it's—well, there's nothing to it. It's sort of relaxed and natural. We just come on and do our stuff. In America they dress us up in sacks and put us in big caves they build on the set—fantastic, they must spend a bomb on it.

"The first real money I ever made was when I was twelve and I got this acting part in a TV series called

'Knight Errant'. A hundred and twenty pounds it was. I'd been planning that I was going to buy this and that. But in the end I found myself giving it all to my parents! The only thing I bought myself was a racing bike, something I'd always wanted."

In an era when so many teenagers feel they're living in a totally separate world from their elders, Herman still manages to keep close links with his parents.

"There was my dad and my mother and Denise and me. Denise is a bit older than me—nineteen. She's married now. She used to laugh at me and say, 'You're a twit.'

"My dad is an electrical engineer and he started his own business with my mother. My mother means a lot to me really. She never moaned if I wasn't in at nights when I was trying to get things going.

"When we first started the group she was the one who most encouraged it. I was still at school and I should have been doing homework and all that.

"But she didn't carry on or anything. All she said was 'It's up to you. I've warned you what might happen if you throw up your studies. But I won't complain as long as you don't throw your life away. That's all that matters to me.'



**This Fabulous Lotus Elan S2 and a 14-day Continental Holiday for Two**

or £150 cash towards running costs (instead of holiday) or any of 60 other wonderful prizes.

What a magnificent first prize! Imagine the double thrill of driving this dynamic new sports car through some of Europe's most spectacular scenery. Switch on, and you're away like the wind, through the gears to a new motoring experience. Enjoy the splendour of Switzerland, Italy, France with all expenses paid. A breathtaking journey into excitement you will never forget! Even if you miss the fabulous first prize you can still be one of the lucky ten who come second, and take either a set of Raydyot twin spot lamps, five long-play records, or ten pounds in cash. There are also 50 consolation prizes of a pair of Jet, Britain's greatest jeans or £1. Main prizes to be presented at a special presentation.

**ALL YOU DO TO WIN!**

Everyone agrees that Jet are Britain's greatest jeans, with all the features you dig the most. Go get your pair and free competition entry form from your local store right away and try your luck at this simple competition. Listed below are some of the reasons that make Jet such unbeatable value. All you have to do is place them in their correct order of importance as to what makes them so popular.



**WIN  
A  
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**HURRY! GET YOUR JET JEANS AND ENTRY FORM TODAY!**

Jet Jeans are made only by William Sugden & Sons Ltd. Water Lane Mills, Cleckheaton, Yorks.

**GET JET — BRITAIN'S GREATEST JEANS**

- 20 SUPER-SLIM STYLES
- SLICK WESTERN CUT
- TWO HIP POCKETS
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- PERFECT FIT
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- INEXPENSIVE
- TWO FRONT POCKETS
- SANFORISED SHRUNK
- GUARANTEED SIX MONTHS

Then write up to fifteen words saying why YOU prefer Jet Jeans, and post your entry form to reach us no later than October 31st. Have a go and good luck from Jet.

"We had an old piano and I used to fool about on it. Denise never took me seriously but my parents wanted me to go to the Manchester School of Music. And I wanted to go because I fancied myself as a pianist. When I got there I changed my mind and fancied being a film star!

"So, I had drama and singing lessons as well. There was an agency there that used to come around and watch the kids doing their stuff in the drama classes, and I reckoned I'd be in pictures with Hayley Mills and everybody in no time.

"But the school wasn't what I expected. It was completely the opposite. I used to go to the pictures every night, mostly 'X' films, even though I wasn't sixteen. I'd come out seeing my name in lights. I thought I was going to go straight to the moon and be the greatest actor ever.

"And the next morning all I'd be doing was reading out bits of the Bible in drama class. The whole year I was there I only got one prize. I came second in Bible reading.

"Then this agent came in and said some of us were to go down to Granada TV for an audition. They gave me this paper to read out and my mum came along as a chaperone.

### The Boy Actor

"Next I knew I got this part in 'Knight Errant' and then I did bits in 'Family Solicitor' and 'Coronation Street'. I did a lot of that for a while and I was Peter Noone the boy actor. It used to annoy me when they left the 'e' off my name in the credits.

"Well, round about a year later I dropped into a youth club I used to go to now and again, and there was a new group playing there called The Heartbeats. They had everything except a singer, so I got up

with them and did a couple of songs.

"It went down okay and I went in with them. My father's and mother's business was doing well and they'd got a bigger house about a hundred yards from the hospital where I was born.

### Got A Break

"At first we started playing at the pub around the corner and little places down the road. Then one day we got a break and went and played in a club in the centre of Manchester."

I asked him at what point the Heartbeats decided to become the Hermits.

"We were playing at a working men's club in Stockport one night," he said. "We were sitting in the television lounge with piles of comics and magazines on our knees trying to think of a better name

for the group.

"We were looking through Superman comics, the Bat Men and everything. At one point we nearly decided to call ourselves the Bat Men! Just then the telly came on with a cartoon series, The Bullwinkle Show, and we gave up and started watching it.

"The two characters we liked in the show were a dog called Professor Peabody and a boy called Sherman. It was the first time we'd ever seen the programme, and there was so much noise in the club we thought the bloke was called *Herman*. So the others went 'Herman! That's it. Would you be called Herman?'

"So I said, 'Of course I'll be called Herman.' And that was it. Herman and the Hermits!"

The turning point for the Hermits was the good-natured buzz on the grapevine that sent independent

disc producer Mickie Most trekking North to see them at a concert in Bolton. With successes like the Animals and the Nashville Teens already registering in the charts, Mickie was of a mood to find yet another star group. On all counts, the Hermits qualified.

"He really went for our stage act," said Herman. "He signed us up straight-away on a recording contract. You learn to be careful about people coming up to you in this business and promising you the sun, moon and stars. But somehow the minute we got talking to Mickie we all had tremendous confidence in him. He was giving us the straight talk. And he didn't start off by telling us we were great. He told us what was wrong with us, pointed out certain faults and showed us where we needed tightening up."

### Three Weeks Later

Three weeks after that lucky night Herman and the Hermits had their first disc released—'I'm Into Something Good'.

"We certainly were," he laughed. "We never looked back from there."

Herman's career took a great spurt forward with the release of "Mrs. Brown, You've Got A Lovely Daughter". It was a classic example of the need for careful, shrewd planning.

This is where Herman's split transatlantic personality began to pay off for him and the group.

"We decided it wouldn't be worth putting out 'Mrs Brown' as a single over here," he said. "The biggest thing you could say about the number was that it was English. That does not stand to you at home—but over there . . . wow! You can't go wrong.

"The first trip we made we met all the English stars who were in America and we could see it was all going for them.

"So we played that for all we were worth, and . . .



Herman got annoyed when people spelt 'Noone' wrong



# THE BEATLES

SEVEN  
NEW  
SONGS



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**LEO MCKERN**  
**ELEANOR BRON**  
**VICTOR SPINETTI**  
**ROY KINNEAR**

produced by **WALTER SHENSON**  
screenplay by **MARC BEHM & CHARLES WOOD**  
story by **MARC BEHM**  
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**NOW AT LONDON PAVILION** PICCADILLY CIRCUS **AND ON GENERAL RELEASE**

••• from page 41  
our records got into the American 'Hot Hundred'.  
"Same way with 'I'm 'Eney the Eighth I Am'. That was an old song done by George Formby senior and we couldn't see that it had any sort of chance at home. What we go by is, you shouldn't release a record unless you know it's got what it takes to make Number One. We're not interested in minor successes.

"But in the States it was a natural. A song about a king—a famous king they'd all heard of. They're potty about kings and castles, you know. All they want to do is to buy up some old English castle and take the bricks back and put it up over there. Oh, yeah, I tell you, we started learning fast.

"We do our best to give people in England what pleases them and give people in the States what pleases *them*. It's not always the same thing, but I

think we've got used to seeing the possibilities of new numbers in their own particular way."

Looking across at Herman, cool and right on top of his profession after barely two years in the business, I marvelled at the way in which pop has let teenagers use their smartness and ability. It's as if a great door suddenly opened which had been closed for centuries, and all sorts of talent and ideas came thundering through to catch the world's imagination.

"I've even caught up with my old ambitions, about acting I mean," said Herman. "I'll be in two films over there with the group. One of them's a science fiction space thing for MGM."

At seventeen, Herman has time on his side. I asked him whether marriage or steady romance came into his current plans.

Again, he shook his

head. "Not at this moment. There isn't anybody. I don't even know what kind of girl I'd fancy.

"But I tell you two kinds she'd never be. She would not be a groupie, one of these girls who follow the groups and get into the dressing rooms. They make me sick the way they sit around dropping names . . . 'Paul McCartney told me this' and 'Cilla told me that.' Euch! I can't understand them. They've got no lives of their own. They just try to live through you, as long as you've something to do with pop.

"The other thing is, I wouldn't marry anyone who's in show business. You never really get to know anyone properly. You meet them in the theatre and the studio and when you're travelling. But what do you really know about them? I think that's why so many show business marriages break up. The real person turns out to be somebody else

than you thought."

A braided waiter knocked discreetly at the door, then wheeled out the trolley. Herman got up and slipped on his jacket.

"I've got to be getting along to that solicitor," he said. "There's a few things to fix before we leave."

He had to take a taxi. He got into trouble some time back for driving a hotted-up old car of his father's on a beach in North Wales without having a licence.

We waved to each other as he headed out into the dense snarl of traffic in Kensington. By dusk he would be airborne once more, this slight, unassuming youngster who in a few short months has achieved more in his career than most people do in a lifetime.

Mrs. Noone, I thought, you have a lucky son. You sure have.

**See you next month pop-pickers. Stay bright!**



# today's raves

## MORE SURF LANGUAGE —

**SET** — Group of waves. **SHORE BREAK** — waves that break close to the beach. **OFF-SHORE WINDS** — winds that blow off the shore towards the ocean. Many times they act favourably by holding the crests of the waves up. **TUBE**—the hollow portion of a breaking wave. **GLASSY**—when there is no wind and the waves are not rough, it is called a glassy surf. **GRABBING RAIL** — kneeling and pulling up on the down-wave while angling across a steep wave. **CLOSED OUT**—(A) when a surfer angling on a wave, and the wave completes its break before the rider has completed his ride. (B) when the waves are so big, and the sets are so close together, that the surf is unrideable.

■ New fast rising discotheque is the Pontiac Club, Putney. But it's not quite the same as the others. As well as live groups, dancing and drinking—there are plans for a boutique and record bar on the same floor, with a licensed restaurant and "Pop" cinema on the second floor, and a recording studio on the third floor. The club is run by three brothers, and the decor of the club has been done by students of the Kingston Art School. The theme of the decor is pop art, getting most of their ideas from American comic books. Clothes in the

boutique are to be designed by students of the Royal Academy of Art, and the great thing is, that the boutique and record bar have the same hours as the club, from 8.0 p.m. to midnight, even later at weekends. Great for late-night shoppers. Membership is 7s. 6d. a year—2s. 6d. for a record night, and 6s. 6d. for a group night.

■ For a really low pair of hipsters (for boys and girls) cut the waist band off a normal pair of hipsters. Hem the edge, and over the top of the zip, sew two small buttons in matching or contrasting shades. Keeps zip secure as well as looking neat.

■ In the best boutiques, you can buy very snazzy towelling striped skirts—but a bit pricey. Make your own for under £1. Buy two bath towels, and cut out a simple A-line skirt, and line with taffeta. Patterns for A-line skirts are very plentiful.

■ For a really modern bag, you can paint (with shoe leather paint) Op Art patterns, bull's eyes, stripes, zig-zags, etc. Use old leather shoulder bags, and keep to a simple design for a more striking effect. For a matching set, you can paint a pure white cotton headscarf with tubes of material paint from any art shop (1s. 3d.).



Op Art patterns with shoe paint



A skirt made out of towels for £1

■ Popular in the South of France are the old fashioned vests with scalloped straps threaded with ribbon. They are sold in wool, and cotton with broderie anglaise straps.

■ For the boys and girls who've gone all "freckley"—new product on the market by a Swiss firm, Milopa. You just apply the Freckle Cream and leave on for a few seconds till absorbed. In a short time, they'll just fade away. Price 17s. 6d.

■ New rave in the way of transport, Mini Mokes. They're small jeeps that are comparatively cheap, and just great for summer as the canvas top and sides come right off. Brian Jones wants one for his holiday abroad this year.

## FOR BOYS

■ Footwear for boys are denim beach shoes, like Mick Jagger wears. Boys are making them into their own individual fashion by getting their girl friends to paint motifs on the front (bull's eyes, etc.).

■ Gingham has spread in popularity from shirts to jackets—taking over from pin-stripes. They are seen in all shades from black to pink. Most popular is the black gingham jacket with a fine knit polo sweater. The girls are going for this too!

■ Also on the up—polka dots, as worn by a great new group called "Group Survival". On stage they wear navy polka dot ties with matching handkerchiefs and heavy reefer jackets. They're even thinking of getting polka dot waistcoats for warmer weather. Only thing to remember—don't overdo the dots! Too little is always safer than too much. Same thing applies to stripes.



Black leather shoe raves



Suede, with driving heel

■ More shoe news. Two great new lines by Topper Shoes. See sketches. Black leather woven shoes with a key-hole front, £5 19s. 6d. and suede shoes with a driving heel. Also available in leather. Colours are grey, green, and brown. Price 99s. 11d. Topper branches at Queensway, Shaftesbury Ave., and Carnaby Street in London. The emphasis on shoes styles is very casual, very offbeat!



## KEY BOOK paperbacks . . .

### EASY TO COOK BOOK

by Ruth Martin

Demonstrates how the wide range of ready-prepared foods now available in packaged, frozen, tinned, dehydrated, barbecued or pre-cooked form can be used and adapted to create varied and exciting dishes with the minimum of trouble. Our grocery stores bulge with good things—this book shows how to turn them to the best possible account.



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R/8/65  
NEWNES

## From America, rave girl Jackie Harlow sends us this fabulous story on one of America's most fabulous new groups — The Byrds!

Well, daddy, I mean like if you're gonna get ahead on this scene, you go right to the boss cat, like Bob Dylan, and you tell him he's what's happenin'. Then maybe some of the good stuff will rub off on you . . .

It's hip to dig Dylan right now. Man, it's so in. All you gotta do is ask those cats like Donovan or the Beatles, and they'll tell you who's the chief around those folk parts. I mean, there's Bobby baby right now, sittin' on top of the English charts with all those albums in the twenty.

Pretty natural then that in America we should have someone singing Dylan besides Bobby, and it's some kinda groovy that he should give his seal of approval to The Byrds, who are soaring way up high daddy with "Mr. Tambourine Man", and now their second rocket, "All I Really Want To Do", both of which the chief wrote.

Dylan digs the Byrds too.

Straight man, no foolin'. When they were appearing at Ciro's in Hollywood, Bobby boy just stepped straight on stage and performed with them. Isn't that just too wild?

And the cat even went to their recording session. Like that must have swung. There they were, doin' "Mr. Tambourine Man", which they got off a Dylan album, and then the master appeared. Everyone cheered and said "How great", and then Bob said he liked the Byrds' version of "Tambourine Man" and all the people were happy.

### Five Byrds

There are five Byrds, and they play thirteen instruments between them. They sing, too. They are Mike Clarke, David Crosby, Jim McGuinn, Chris Hillman and Gene Clark (no relation to Mike). They've been together nearly a year now, and formed the group in Los Angeles, even though Dave and Chris are the only



DAVID CROSBY



GENE CLARK

two that come from there. They come from all kinds of musical backgrounds. For instance, leader Jim McGuinn used to perform with the Chad Mitchell Trio and Bobby Darin. He plays lead 12 string guitar. Then he also plays banjo and sings bass vocal.

Gene Clark was a member of the New Christy Minstrels for about a year. He's the outfit's tambourine man. But he plays guitar and harmonica too, and of course, he sings.

David Crosby was a folk singer, Chris Hillman had his own bluegrass group, and drummer Mike Clarke used to play rock and roll.

They came together from different stratas, but musically, they swing together like they all grew up in the same neighbourhood.

The Byrds reckon "Mr. Tambourine Man" is a cross between folk and rock. They reckon music trends are heading in that direction anyway . . . sort of like an American Rolling Stones, who they were on a West Coast tour with in May. Only their music is different—a little.

They've got long hair too. David Crosby's is curly, so it doesn't go into a long flat

fringe in front like the others. Their faces have a mean and sardonic look, which is kind of fashionable at the moment, and they dress in silk suits with velvet collars.

### Don't Look Old

They don't look too old. David Crosby is the oldest. He's 24. Baby Mike Clarke just got to reach 21.

Man, that room in Ciro's was jumpin' when Dylan came down for a cosy scene with the Byrds. Like they had a seven day stint, but those guys that ran the place said the crowds were comin' in like they were leavin' the country tomorrow, so he kept them on for a whole month.

When they split Ciro's, everybody wanted to know about this group, so they got a whole load of wild bookings, from the Troubadour Club in Los Angeles, to the Peppermint Tree in San Francisco. Understanding cats, those people from Frisco . . . they gave the Byrds four days off to make it to the East Coast, where they appeared on "Hullabaloo" on television. That's where they sang "Mr. Tambourine Man", and everyone screamed and cheered,

and the record took off like a missile in orbit.

After that the Byrds went on a West Coast tour with the Rolling Stones in June, and now they're booked for 65 of Dick Clark's new television shows, called "Where The Action Is".

And wow! There's their new album "Mr. Tambourine Man" which is a smash.

Hey, Byrds, what's the personal facts scene with you? I mean, like you gotta have some pretty offbeat things happening.

Mike Clark's hobby is to hang around and see where it's at. For you British cats, that means to see what's happening. He says the biggest influence in his career was the day he saw rhythm and blues groups grow their hair long.

David Crosby's groove runs from Miles Davis to the Beatles. He's kinda hung on the Indian music bit. He likes life, love, freedom, awareness, music, sex and sailing.

Jim McGuinn has this thing about Leonard Bernstein and Phil Spector. He's kinky for being the good soul and to have his own jet, which would go "whoosh" in the sky. His

personal ambition—on the level—is to play good jazz guitar, go into TV and movie direction, and have his own electronics lab.

Chris Hillman was a genuine cowboy. He digs everything in music, especially Muddy Waters and Mose Allison, but splits from the TV and newspaper groove. He just wants to be happy, man, that's all.

### Animal Lover

Gene Clark is big on the animals bit. The real thing, not the group. He figures wet water is his favourite drink, and like he's crazy about "Strawberry" tastes in music, but not about bugs. He's not too sure, but he thinks his personal ambition is to be a human being . . .

One of their managers (they have two), Jim Dickson, flips over the group too. He kept sayin' the Byrds were comin' a long time before they happened.

Now he's planning for them to go to England because the record happened there. I mean, it had to happen, because they're so groovy and so much today.

And that's where it's at . . .

# STRICTLY FOR THE BYRDS



JIM MCGUINN

CHRIS HILLMAN

MIKE CLARKE

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# RAVE GIRL DODO IN BRITAIN

keeps you up-to-date on the latest pop'n'showbiz events in her **AUGUST POP DIARY**

- 1 Stones and Walker Brothers at London Palladium. Beatles at "Blackpool Night Out" TV show. Rick and Sandy at the Kon Tiki Club, Wakefield, for one week. Manfred Mann at Blackpool South Pier. At Great Yarmouth—Billy Fury and Dave Berry. Yardbirds at Bournemouth Odeon, and Seekers at Torquay Princess.
- 2 Walker Brothers at Tunbridge Wells Assembly Hall.
- 3 Bachelors and Rockin' Berries at A.B.C. Great Yarmouth.
- 4 Hollies to Germany today.
- 5 Rick Huxley (D.C.5) 23 today.
- 6 Beatles film album "Help!" out on sale today. Hollies in

Stuttgart today. National Jazz and Blues Festival at Richmond Athletic Ground for 3 days. Today—The Yardbirds, Moody Blues, and The Who. 7 Rockin' Berries to Iceland for one week. On "Saturday Club", Gerry and the Pacemakers and Gene Vincent. At the Jazz & Blues Festival today—Manfred, Georgie Fame, Graham Bond, Brian Auger Trinity.

- 8 At the Festival today—Animals, Spencer Davis Group, Gary Farr, the Vagabonds. Dennis Payton (D.C.5) 22 today. At Great Yarmouth, Billy Fury and Herman. Billy J. at Morecambe. Sandie at Great Yarmouth, Wellington Pier.
- 9 Buddy Greco at "Talk Of The Town" for one month.
- 10 Ronnie Bennett (Ronettes) 20 today.
- 11 Mike Hugg (Manfred) 23 today.
- 12 Dusty Springfield for the whole of August at Bourne-

mouth Winter Gardens.

- 13 Beatles leave for America. John Stokes (Bachelors) 26 today. Adam Faith starts a tour of Scotland—first stop Perth.
- 14 Cliff on "Lucky Stars".
- 15 Manfred at Blackpool South Pier. Billy J. at Scarborough, Wayne Fontana at Blackpool North Pier. Yardbirds at Llandudno.
- 16 Walker Brothers at Bath Pavilion.
- 17 Beatles at the Maple Leaf Gardens, Toronto, Sandie Shaw leaves for her tour of Australia, New Zealand, Singapore.
- 18 Adam Faith at Dunfermline.
- 19 Donovan finishes 5-day tour of Sweden.
- 20 Beatles in Chicago.
- 21 Walker Brothers at Boston Gliderdrome.
- 22 Manfred at Blackpool South Pier. Billy Fury & Herman at Great Yarmouth. Bachelors at Blackpool Opera House, Wayne Fontana at Blackpool North Pier.

23 Pete Shannon (Nashville Teens) 24 today. Chubby Checker returns today from the States.

- 24 Jackie de Shannon here for 2 weeks of TV and club work.
- 25 Beatles in Los Angeles this week.
- 26 Chris Curtis 24 today.
- 27 Chubby Checker—the whole of this week at Mr. Smith's Club, Manchester.
- 28 Walker Brothers at Nelson Imperial.
- 29 Billy Fury, Dave Berry at Great Yarmouth. Bachelors at Douglas, Isle of Man.
- 30 John McNally (Searchers) 24 today. Sandie ends foreign tour. Chubby Checker at Portsmouth Guildhall.
- 31 We end as we began—with the Beatles. Today they play their last U.S. concert at Cow Palace, San Francisco, and fly home tomorrow, but that's another month . . .

*DODO*



# RAVE GIRL JACKIE IN THE U.S.

brings you the latest pop gossip from America in the Raver's U.S. Cable

■ Travelled with Herman's Hermits on the last two days of their tour. Apart from having been asked if I too were a member of the group at a Virginia airport, it went pretty smoothly. But wise Herman, who said he enjoyed the open air date in Roanoke best out of the whole trip remarked, after looking at a very long-haired leader of a local group, "Why do they all try and look English? They should look American and be proud of it. They'd all probably be far more successful if they had crew cuts and wore Ivy League clothes" . . . Incidentally, talking of Herman, he turned down a lead role in MGM's 'Girl Crazy', and the part went to Sam the Sham and the Pharaohs, a wild-looking group who wear Egyptian garb, and had a number one with "Wooly Bully" . . .

■ All but 3,000 tickets have been sold for the Beatles' Forest Hills Concert, but plans to go through with a second show have been dropped . . . Yardbirds signed by

Premier Talent to come in for a late August tour. It is hoped to headline them on a package co-starring the Byrds who have already received offers for England . . . Nancy Wilson looks like emerging as America's newest star. . . Rolling Stones have their biggest American smash to date with "(I Can't Get No) Satisfaction". For the first time, people are saying they like a Rolling Stones disc.

■ Saw Roger Miller on one of his rare visits to New York. He told me he's signed with Universal to make one movie a year for the next five years, and that he didn't even have to take a screen test to do it. Also signed, Barbara Streisand . . . This year's New York Folk Festival was an even more exciting event than usual. It was split into seven categories, and featured such names as Johnny Cash, Chuck Berry, Jimmy Driftwood and Muddy Waters. Next big move would have to be a concert co-headlining Bob Dylan and Joan Baez.

■ Elvis Presley must be very happy with the recent success of "Crying in the Chapel", which might now spur him into that long awaited trip to England. In the meantime, he has a new release here, "Such An Easy Question", and is still busy filming.

Co-star Shelly Fabares, who was with Elvis in 'Girl Happy' flew to New York recently, to attend her sister's wedding to a West Point Cadet. Shelley and Annette Funicello were Matrons of Honour . . . Having left the Crickets, to go it alone, Jerry Naylor is now back with the group, who recently re-formed.

■ Jackie de Shannon, who said that if she was going to make it on record, it would be with her new release, "What The World Needs Now Is Love", has proved her point. . . "Henry the Eighth" is going to be bigger than "Mrs. Brown" for Herman's Hermits. It comes from their new album, and the track has been pulled off in more than one market for singles airplay . . . Jay and the Americans finally got their wish and recorded a rock arrangement of "Cara Mia" . . . Jack Good has quit as "Shindig" producer to pursue other plans . . . Connie Francis competing with Frank Sinatra for chart honours with new release, "Forget Domani" . . . You'll wonder what the world's coming to when you listen to the new Dickey Lee release, "Laurie". This one's really sick . . .

*Jackie*

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## How to Relieve TENSE NERVOUS HEADACHES

### HOW THESE HEADACHES START

Many headaches start somewhere you'd never suspect—in the muscles of the back of the neck and scalp. When you get "nervy" these muscles tighten up, causing pressure on nerve endings and tiny blood vessels and resulting in pain. In turn the pain builds up more tightness, more pressure and makes your headache worse.

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# SUPERJOBS

## For the girl who wants to get away from it all...

At some time in her life every girl dreams of the getting away job. The job that takes her away to some far off land. Most girls think of becoming an Air Hostess or a Courier—but these sort of jobs need high qualifications. A job where the qualifications needn't be so high—but the fun and excitement still are, is the Women's Service. Which is what this month's Superjob is all about.

"It sounds like fun to me! A great chance for the girl who wants to travel, too!" Dusty Springfield was commenting on this month's Superjob: the Women's Services.

It sounded like fun to us, too, so we decided to find out more about them.

The only qualification you need to join any of the three services—W.R.N.S., W.R.A.C. or W.R.A.F.—is a good all-round education and you must be over seventeen. To start with, you will sign on for four years but if you want to stay after that, you can sign on again. When you join you will be paid £4 11s. a week and, of course, your uniform and living expenses are completely free. There are jobs to suit absolutely every girl in all three services, ranging from general office work, radar plotting and maintenance work to hair-dressing, stewarding and physiotherapy! And the Service you're in trains you—

free! Your working week would be much the same as in any ordinary job—apart from the fact that you could be working somewhere exotic like Hong Kong or Gibraltar! As far as travel goes, there are jobs in Europe, the Middle East and Far East!

If you're ambitious and want to be an officer, when you reach the right age and have proved that you're "officer material", you have every chance of getting on.

One of the big advantages of life in the Women's Services is that there's never time to be lonely! You are always with people on your camp and there's plenty of social life! Every camp has its own sports facilities and everyone can join in their favourite sport whether it's tennis, swimming or even skiing or sailing! In the evenings there are lots of clubs you can join and plenty of new friends to make.

The uniforms are smart too. All the Services have smart up-to-the-minute uniforms. In the W.R.A.C. you would wear a uniform of lovat green with a straight skirt and cut-away jacket. The W.R.A.F. uniform consists of a flared skirt in air force blue with a fitted cut-away jacket. The uniform worn by Wrens is perhaps the most attractive of all with a straight skirt and double breasted jacket in navy blue. All three uniforms have smart hats to go with them and, of course, you would wear a crisp white shirt and tie!

For more details write to the addresses below—

**W.R.N.S. : Director W.R.N.S., Old Admiralty Building, London, S.W.1.**

**W.R.A.F. : Careers Information, Victory House, Kingsway, London, W.C.2.**

**W.R.A.C. : Careers Information, 5 Great Scotland Yard, Whitehall, London, S.W.1.**



Trousers are everywhere! The smartest girls are seen wearing them—all shapes, all sizes, all sorts. To keep you ahead on this new trend, we got RAVE fashion girl Trilby Lane to hunt out some of the latest styles for you. So, for a new slant on trousers to flip over, flip over!

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*Prue* wears a terrific navy and white skinny sweater, Neata-wear 29s.11d., white hipster trousers with flared bottoms, Lewis Separates, 29s.11d. Super smart white leather boots by Anello and Davide, £6 10s.

TOD TRUE, PRUE!

No worries with these grey tweed trousers with flared bottoms, 34s.11d., they look smashing on anyone. Denim shirt 19s.11d. both by Lewis Separates. Tie from Hem and Fringe boutique 15s.6d. Chelsea boots by Anello and Davide, £4 15s. 6d.

GOING GREY!

THIS IS THE DRILL....

Beige drill dungarees just great for where the action is. By Neatawear 79s.11d. Black string-look T shirt by Lewis Separates, 19s.11d.

EASILY SPOTTED

You'll be easily spotted in these stunning polkadot trousers in navy and white cotton with red belt, 59s.11d. White skinny vest 49s.11d. both by Neatawear. Headscarf from Marks and Spencer.

fashion notes by trilby lane/pictures by p. l. james

## MIKE GRANT ON THE

# STARBUCKS

■ Spoke to Dave Clark the other day. He told me he's knocked out by the success of the Five's first film, "Catch Us If You Can", and now is considering two offers for film number two, one from Warner Brothers and one from Paramount.

But he may not accept either, for he wants to star in a thriller—with no singing!

In fact, Dave has written his own script in which the boys are featured as tough guys. "I think it's good, and we all agree just what we want to do," Dave said. "I've submitted it to a film company, and its chances are good."

■ With a string of eight hits—all written by other composers—behind them, the Hollies now reckon they know what kind of songs make the charts. So they're going into the song-writing business themselves.

First on the list is a big ballad specially written for close friend Tom Jones. Graham Nash, Allan Clarke and Tony Hicks penned it.

■ Heard of one of the most touching examples of kindness by a star this week. Joan Baez was resting in a San Jose, California, hospital after over-working, when a badly burned boy was admitted. She found out that his parents had no health insurance and couldn't afford to pay a doctor to save him.

So quietly, and with no intention of seeking publicity, Joan paid the boy's hospital bill.

But her generosity didn't end there. When she learned that an eight-year-old girl was critically ill she sang gently to the child and made her smile for the first time in days. They became great friends, and Joan writes to her even now.

Joan Baez — so tender

■ I was looking back on the Everly Brothers' past history the other day. It's quite fantastic reading! Don, 28 and Phil, 26—now two of pop's veterans—started their career 21 years ago when they sang on a *daily* breakfast radio show on their way to school in Shenendoah, Iowa.

They've had their share of success—and struggle,



The Everly Brothers — a fantastic life story

too. Back in 1956, they lived in a tumbledown house in Nashville, often only able to afford a hamburger and a coffee a day, before taking off with "Bye Bye Love". A few years later, they joined a tough marine corps unit for their national service and were out of circulation for almost a year.

Later, Don married London-born actress Venetia Stevenson. Their chart rating wavered, but stuck. On a British tour in 1962, Don collapsed with a

nervous breakdown. Phil carried on, facing audiences alone for the first time in his life. "It was like half of me had gone," he said of it.

Then in January, 1963, Phil married. But the big blow came eight months later when Don's wife sued him for a divorce. Happily, they made up a few weeks later.

Now the Brothers are back—with the same sound they clicked with eight years ago. Quite a story.

## POP GOSSIP — ONLY THE BEST!

■ Have you seen rave model girl, Janet Tillett around much? Perhaps you've noticed her flashed on the screen before R.S.G.L.? No? Well maybe you've seen her dancing in the Dave Clark film "Catch Us If You Can". Certainly a very busy girl is Janet, yet she still finds time to have a boyfriend—Mike Smith of the D.C.5.

■ Beatle's co-star, Eleanor Bron, turned down an offer of several thousand to write a story on the four

boys. She refused, she says, because she thinks there have been too many people cashing in on the Beatles, and she isn't going to be one of them.

■ Fans who were knocked out by Stanley Unwin's review of John Lennon's book, "A Spaniard In The Works" last month will be pleased to know he has two books of his own out. They are "The Miscellan Manuscript" and "House and Garbage". They're terrific!

**THIS GIRL  
THIS UNIFORM**

**AND A COMPLETELY  
NEW KIND OF LIFE**



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**WRAC**



# CATHY'S COLUMN STARTS HERE



Cilla, Lulu, Francoise, Dusty, Marianne—just a few of the girls who make the pop scene whirl. Their lives are packed with travel, glamour, fame.

For two reasons I'd like to tell you some-

thing about them all this month. Firstly because they're amongst five of my best friends and secondly, because they suggested it!

■ I think Cilla must be the most extraordinary person to meet for the first time. Very

often people who are introduced to her find that she asks everything about their own lives and after about five minutes it appears as though they're the world famous one and she's just a fan! She's a fantastic talker and keeps us all in fits of laughter about her early career days in the Cavern.



**GIRLS IN A GIRL'S WORLD—taken over this month by Cathy!**

The funniest thing is, when we arrange to pop round to Barbara Hulanicki, our dress-maker, for a quick coffee. We usually end up staying about four hours with Cilla doing most of the chat, and drinking most of the coffee!

■ There's only one thing I can think of that's wrong with Francoise and that's the fact that we don't see enough of her in London! I rely on Francoise's visits a lot because if I can't go to Paris for a few months she keeps me informed of all the latest trends and the new boutiques that have opened up. She's usually a very quiet person, and many people get the impression that she's moody when in fact she's just the opposite.

I mention later about Dusty bringing a lot of dresses to the show to choose from, well, the last time we had Francoise with us she slept in late and we telephoned about midday to see what had happened to her: She got up, put on a brown trouser suit and a pair of well-worn boots and drove straight round in her mini-car. And that's exactly how she appeared on the show with everyone saying how fabulous she looked!

## PROFILE ON PAUL

... page 24

watching you. You feel he knows what you are thinking and is one step ahead of you all the way.

Sometimes, the tension involved in being Paul McCartney shows. When he is asked questions such as, "Don't you get tired of being a Beatle, and never going out into the street alone?" a frown crosses his high brow, covered in hair. He can't quite understand why people ask such questions.

"It is obvious," he says, "I have a lot of compensations for the lack of freedom. Till I was nineteen, I was free to go anywhere. Later when I am free again, I shall have enough money to tour the world in comfort whenever I feel like it; and I shall do this. I have time on my side. The snags of being a Beatle certainly do not outweigh the advantages."

Paul finds that touring is the most exacting part of pop. He gets nervy when he is on tour because he

doesn't get enough time off. He likes filming because they get set days off, when they are able to rest up. Although The Beatles don't get much time for holidays, they think about them a great deal. Paul almost makes a hobby of studying his future holidays. "The very fact that time for them is precious, means that I must enjoy them. I work out exactly where to go, and what to do when I get there."

There is a tall, slim house in the Harley Street area of London, where Paul finds peace, has fun, and enjoys being part of a family again. Jane Asher, his girlfriend, her brother, pop star Peter, and her mother, all look forward to Paul's visits. Jane likes to cook him bacon and eggs herself, and they play records, and even give small parties, behind closed doors.

When they want an evening out they often go to the famous Ad Lib club in London's West End. There they seem utterly absorbed in each

other. Mostly they sit talking quietly, seldom bothering to dance. But they will always rise to tunes of sentimental value to them and the other Beatles. One of these tunes is, 'Ain't She Sweet', which all four Beatles regard with affection. It is the tune John used to sing to his wife Cynthia when they were courting. Beatles are terribly sentimental about things like that and close in their enjoyment of such memories.

If you look closely at the girls behind The Beatles, you get an idea of them themselves.

Ringo, down-to-earth, home lover, married Maureen, a Liverpool hair-dresser. John, the outspoken one, married Cynthia, who is a perfect complement to him with her quiet, sympathetic manner. George, the handsome one, has chosen Patti, a beautiful model, and Paul has chosen Jane.

It seems when you look at Jane, you are seeing all the things Paul wants, and is, and believes in.

Jane is beautiful and cool and dignified. She is an actress in her

■ **Dusty**—about the most professional girl singer around today. I know Cilla, Sandie and Co. won't mind me saying that; but she is so incredibly easy to work with, as she knows arrangements and music inside out. She may only do one or two songs during a show for us but the rest of the time she's sure to be helping a group get a good sound balance or fixing a microphone level or something. She really does a full hour's work when she's with us on Friday afternoon. The whole programme in fact seems to revolve round her. Not quite so organised though is her dress taste. She has such an enormous collection of outfits that she can never decide which she should appear in. Once she



Cilla — a fantastic talker and wonderful company

arrived with eight dresses and twelve pairs of shoes to choose from. In the end we built her a special dressing room on the set and she wore four entirely different outfits in four different spots—we won't forget that in a hurry!

■ We still talk in the office about the afternoon on RSG when a group dropped out of the show at the last minute and we hastily 'phoned Lulu to see if she could step in as a replacement. And to her credit as a performer she gave a fabulous performance of two solos and a duet with Dave Berry with hardly a rehearsal. She has a great voice and will be a top line performer for years to come. What I really like about her is how she always tells me if she has found a good dress-maker, shoe stylist or handbag

shop somewhere in the country. Very often I've had people telephoning or writing me saying that Lulu said I'd be interested in their catalogues or something. It's a pity she doesn't appear more in casual clothes on TV because she gets the greatest jackets and sweaters from her travels around England. Once when she came down she was wearing the most way out suede type of lumber jacket which suited her enormously and I happened to remark that I'd like one the same. So do you know she got the girl who made it for her to phone me so that I could have one too.

■ **Nearly everybody** who has seen Marianne perform on stage or TV expects her to be a very quiet person who says very little and even then very quietly.



Marianne — dead keen film fan

Well they've got a surprise in store for them if ever they meet her personally! Her favourite pastime when she's on R.S.G. is to stand out of camera shot and do a very funny send up of Patrick and I when we are introducing or interviewing people. It's all we can do not to laugh sometimes. If I share a dressing room with her it's a certainty that I'll be geared up on all the latest films because she's a dead mad film fanatic and ends up performing the scenes for me playing all the parts herself. One thing she did which I thought was fabulous was to bring a personal present to give to the winner of the "sing like Marianne Faithfull" competition we had a few weeks ago on the show.



Dusty — most professional girl around



Lulu—a fabulous performer for her age

own right. She doesn't trade on knowing Paul, and cleverly refuses to be drawn into public discussions about him. Long before the world went Beatle crazy, I remember Jane doing a television show about new pop composers. Paul went along to the studio but was refused admission.

"I am one of the composers they are discussing," he told the man in charge.

"I'm sorry, sir, we get a lot of young men trying to get in when Miss Asher is on." He was firmly sent away. If you remind him of this, he grins proudly. "She was famous before I was," is something he is very pleased about.

One of the nicest things about Paul is that he doesn't try to please, or to annoy. If he likes you he will talk, but says what he thinks with great honesty. If he doesn't like you, he will not hesitate to avoid you. He is a humanist, but also human. When he is pushed too hard he kicks.

"I sometimes say things I don't

really mean," he told me once, "It's a front really and protective. If I tell myself I don't care how many small children want my autograph, or how many old ladies clubs have got together to buy me a fantastic present, I protect myself. I love kids, and old people, and I hate to think I can't satisfy all their requests, or thank them all personally for what they do."

Paul has a four-year-old stepsister, who visited him while he was filming 'Help!' in Nassau. Apparently Paul was highly delighted to see her, and her visit helped break the tension which builds up when he is working.

The nervous tension Paul lives with is very much part of his make-up.

"At the start I wasn't so nery as now, because I enjoyed what I was doing and there was nothing at stake. Now there is."

He says that he and the other Beatles still need their audiences as they did when they first started.

"They are part of our act," he told me in his dressing-room at the Empire Pool, Wembley, the day of the N.M.E. Poll concert. "As soon as I

hear the screams, I feel better. But I do wish I could sing right before the third song, it usually takes me that long to get going."

Funny sorts of things make this bass guitarist laugh. He'll roar at slapstick—like people tripping over and falling flat into a bowl of custard. He'll laugh at John; practically everything he says amuses Paul. And he loves bad television, because that makes him laugh, too. "Bad TV is great for getting rid of hostile feelings," he said. "You can jeer at it, and laugh at the mistakes, unkindly, and get very wild, too."

He sat astride an antique chair, like an arrogant king assured of his position. But the things that matter to this king are not power or position, so much as a girlfriend being famous before he was, bad TV he can laugh at, and a secret wish that, one day, he will sing right before the third song...

DAWN JAMES

# raveables by dodo

Seen the film "The Knack" yet? If you have then you couldn't help but fall for handsome stars Ray Brooks and Michael Crawford. I know I did!

The facts on dark, good-looking Ray are—that he's 23 and born in Brighton, where his mother is still a bus conductress.

Ray (right) started in show business at 17, and in one of his earlier appearances, he played the part of an elephant! Well, I suppose we all have to make a start somewhere!

Since then, his face has become well-known in such films as "Play It Cool" with Billy Fury, and "Some People", not forgetting his TV series "Taxi".

Throughout his acting career, Ray has turned down two recording contracts, but he accepted the last one, offered by United Artists. His face might also be familiar to your dads and brothers, for he's a fanatical football fan—especially of Tottenham Hotspur, and always goes to watch them play. In fact one of his ambitions is to be a team manager, and work out tactics in the dressing-room!

Now for Mr. Raveable No. 2—Michael Crawford. I first saw him as Byron on the TV show "Not So Much A Pro-



gramme . . ." Michael started out much earlier than Ray in show business—at the age of 11! Since then he hasn't stopped doing radio, TV and film work, and has a great scrapbook of "rave" notices. In fact, tall, brown-haired and blue-eyed Michael first started out by singing in an opera!

Michael lives at Sheerness,

in Kent, and likes to relax by just getting into his car, he's got an Austin 1100, and going anywhere that takes his fancy. At the moment though, he's got his eye on an Aston Martin DB5—the same car as James Bond!

In case you start complaining about me not having a photo of Michael, well, don't worry. In next month's RAVE,

Michael will be telling you all about his Knack of getting girls, in a special RAVE feature. I'm sure you won't want to miss that!

Raveable No. 3 this month is Terry Stamp, who, after returning from the States where he received "rave" notices over his film "The Collector", went on a short holiday to the South of France with girlfriend Jean Shrimpton. Now Terry's started work on a new film titled "Modesty Blaise". Modesty Blaise is a sort of female James Bond. Also in the film, Monica Vitti and Dirk Bogarde.

Raveable No. 4 in the news—Michael Caine. He's still at the Twickenham studios filming "Alfie", which co-stars "Beatle" girl Eleanor Bron. And we should all have a chance of seeing "Alfie" late Autumn.

Sean Connery — Raveable who is always in the news has just completed his fourth James Bond film, "Thunderball". It took Sean from London to the Bahamas, and then back to England for some exciting scenes at Silverstone racetrack. I'm told he spent most of his time golfing, swimming, sailing and visiting nightclubs. He gets more and more like a real James Bond everyday!

Want to know more about folk stars and the folk scene? Then don't miss out on this regular feature by RAVE'S ED BLANCHE.

## meet the folks 3

# TOM PAXTON IS HIS NAME

Two years ago Tom Paxton wrote three songs on scraps of paper between sessions at the Gaslight club, a Greenwich Village folk singers' haunt. Two of them he screwed up and threw away, the third he kept.

It was called "Ramblin' Boy" and it made America's folkniks sit up and listen to what this 27-year-old singer from Oklahoma had to say.

Soon after, Tom met Pete Seeger and sang him the song. It so impressed Pete, the most revered figure on the American folk scene, that he recorded it and featured it in his concerts all over the world.

Tom may not have Bob Dylan's gift for cynical, shock-tactic poetry, but he has a re-assuring gentility and subtlety which is just as impressive.

At high school, he played trumpet in the jazz band, but it wasn't until he went to the University of Oklahoma that he was bitten by the folk bug.—"When some of my friends played me Ed McMurdy's 'Blood, Booze 'n' Bones' and 'The Weavers At Carnegie Hall' I was a doomed man," he says.

Always able to see what was going on around him, eager to express himself, Tom started writing songs—even during Shakespearean lectures! But he was never satisfied with them. They had no real meaning, but he kept on writing.

It wasn't until Tom discovered New York's intense, active folk scene that he really began to emerge as a writer. In the

village clubs he mixed with the leaders of the cult: Dylan, white blues singer Dave van Ronk, Paul Stookey, of Peter, Paul and Mary, and Ed McMurdy.

Since then Tom has written more than 150 songs, many of which have been recorded by other singers.

Although he may not have reached the same heights of fame as Dylan, Tom and the rest of the new generation of folk singers, with their sweet-sour philosophies, heads filled with melodies, sadness, fear and hope, are beginning to achieve recognition.

But Tom's the first to admit he's still learning, still absorbing the influences of those around him. "Mostly from Woody Guthrie, who showed us all how and told us why. From Bob Dylan I've learned that you can't quit, you've got to go as far as you can; from Phil Ochs, that a laugh can make a serious point; and from all the others who helped light the way."

Tom Paxton is a face you won't see for quite a while—but a sound you'll soon be hearing a lot of.

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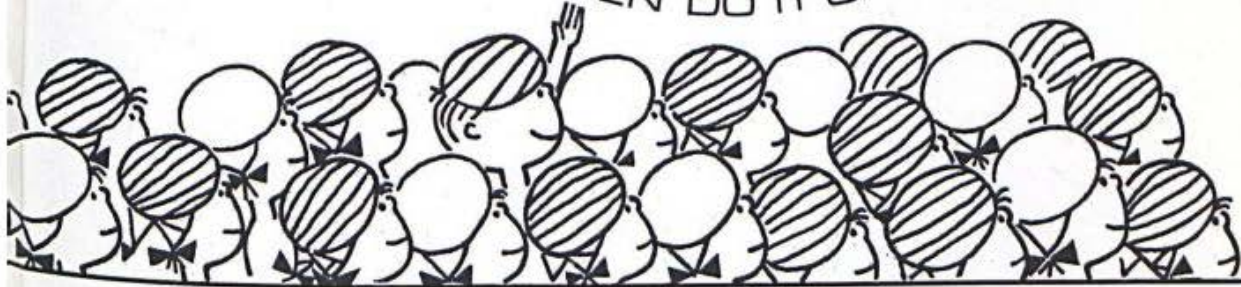
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SOMETHING TO SHOUT ABOUT?  
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# YOU'RE TELLING US!

You're telling us—anything that interests, amuses or annoys you! It can be about our current pop scene, about you or about US! Write to RAVE, TOWER HOUSE, SOUTHAMPTON ST., LONDON, W.C.2.

**M**y friend and I often look through magazines and find everyday people have eyes, noses, mouths and face shapes like pop stars. Soon we started analysing each other. I have eyes, eyebrows and a face shape like Paul McCartney, a nose between Marianne Faithfull and Jane Asher. Lips between Twinkle and Paul McCartney.

My girlfriend has nose, eyes, hair and lips like Jane Asher, and face shape like Judith Durham (Seekers) only a little thinner.

Anyone else look like the stars? — Malonie, N. Burnaby, B.C. Canada.

Editor: We'd like to hear from you if you do, and if possible enclosing a picture.



The Stones — much more fun than a football match!

I disagree with Ann Chambers (June RAVE). Why shouldn't the U.S. refuse working permits to our groups on the grounds that they are not well-known in America? The sooner some people realise that the majority of our so-called groups aren't up to much compared with P. J. Proby, etc., the better.

In England, anyone can get to the top, and so the

standard is low. But in America, those who get to the top are really good and surpass all our crowd. Nobody wants a poor quality when a high quality is on the doorstep, do they?—Ian Whitaker, Luxmore House, 75 New Dover Rd., Canterbury.

My dad's face registers the maximum of displeasure when he's complaining about

the younger generation ("It's to be hoped you long-haired louts don't have to fight a war") and loads of other twaddle. He complains about us girls going hysterical over the Stones, etc., but he never stops to think about how men of his generation perform at football matches. They jump up and down, shout rude remarks, and occasionally have a good old free for all. And all this frenzy is caused by 22 grown men kicking a ball round a field (half-killing themselves in the process). At least we've got sense and do our screaming in a centrally-heated hall with comfy seats and not in an open stadium with a Force 8 gale whipping round us!—Mo Burrows, 13 Ironside Close, Gleadless Valley, Sheffield 14.

I am President of one of the U.S. chapters of the National Animals' Fan Club. On behalf of my members, I would like to thank you for the marvellous article by Mickie Most published in June.

I would also like to thank you for confirming the rumour concerning Alan Price. Please continue to publish articles on the Animals, as here in the States, they have received little promotion from their record company. As a result we are starved of written material about the Animals. Thank you again.—Cheryl Brink, Manhasset Trail, New Jersey, U.S.A.

## Boys — lost and found

Have you lost contact with a boy you'd like to meet up with again? If so, then tell us all about it and we'll try to renew that contact through this column! Just give us the facts, some info on the boy, and, if you wish, a message for him, and cross your fingers he reads it!

P.S. This goes for the boys, too. If there's any girl you've lost contact with—or want to give a message to—let us know and we'll do our best through this page to fix it all up again!

Address all letters, enquiries etc. to:  
BOYS—LOST AND FOUND,  
RAVE,  
TOWER HOUSE,  
SOUTHAMPTON ST.,  
LONDON, W.C.2.

Has anyone see a boy called Alan Peters? He's tall, blond, and good looking and comes from the East End of London somewhere! I met him at a party given by my friend at Willesden in June. And he promised to get in touch. I know he's got my address because I wrote it out in lipstick for him! If anyone knows of him, tell him Wendy's still waiting!—Wendy Kent, S.W.7.

His name: John Lincoln. Where to be found: roving around the outskirts of Manchester. Looks like: Donovan! If found: tell him Carole Whitaker wants the 15s. he owes her! (It's just an excuse to see him again!)

Most of us here in America are against the "BRITISH BLOCKADE" as it is called. I'd much rather see and hear the Beatles, Stones, Kinks, Donovan, etc., than Elvis (ugh!) or any Motown singers. We've tried with all page 62 ●●●

**rave**

**FRANCOISE HARDY**

# WHEN THE KIND CAMERA TURNS CRUEL

Last month in our "Truth About The Pop Idles" feature, we told you about the invisible stresses and strains of the pop stars of today. A few days after that issue came out we were actually present at a real-life breakdown.

The beautiful young 20-year-old starlet caught by the camera in the middle of an upset is France's rave girl, Francoise Hardy, here ironically being comforted by her fiancé, Jean-Marie Périer—a photographer.

What happened? Francoise was late arriving in England for a press reception at the Savoy Hotel, for the start of her season there. She had a bad cold, and arriving at her reception hours late, she was pulled and pushed about by the eager press, shouting 'Pull your skirt up a little'. 'Look that way, look this way.' 'Stand up, sit down.' It became too much for Francoise, she couldn't take it. She broke down. And the kind cameras that usually do her so much justice, suddenly became very cruel as the tears flowed down.

Francoise still likes success, despite the price she has to pay for it. Her only retreat from the hectic touring is her studio flat in Paris with a lock on the front door, and shutters on the windows.



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→ 31  
→ 31A  
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DAI



Do you like Cathy's legs?

59  
 our might to break down this blockade and we've had some success. Thank goodness Herman and Wayne Fontana are still coming there this summer. I'm for the British!—**Margaret Weinbeck, 3726 Elmley Ave., Baltimore, Maryland, U.S.A.**

According to my doodles, and writing, I just don't exist! After reading articles on the

subject, I'm careful, careless, generous, and a scrounge, interesting and boring, etc.

Shoe manufacturers think because some people (like me) have big feet, they are also wide, which mine aren't!

Please, are there other non-existent girls like me? I think it must be because I'm Pisces, two fishes swimming in different directions. (Very painful)—**E. Harlow, 26 Maryport Rd., Luton.**

In Cathy McGowan's article about 'THE IN CROWD' (May RAVE) she tells girls "not to have your skirt 3 in. above your knees unless your legs are grade-A".

Does Cathy class her legs as **GRADE A?!!!**—**Puzzled rave reader, Jane Clarkson, Burnley, Lancs.**

Parents secretly love all the modern pop singers, but they never admit it. My mother has gone raving over Brian Jones and has flipped head over heels in love with Mick Avory!—**Maria Robbins, St. Gallen, Switzerland.**

I'm writing to tell you about a group from L.A. called the Byrds, who have a hit record here "Mr. Tambourine Man", and I believe are moving in England.

They started out last August, '64, and until "Mr. Tambourine Man" came out, weren't known outside the audiences of the Sunset Strip Club, Ciro's. That's a small club newly established on Sunset, between Beverley Hills and Hollywood. This is

their first record, and was composed by a good friend of theirs—Bob Dylan! Already their fan club is thriving, and they've appeared on major TV shows, as well as having toured with the Stones and Kinks. The line-up is: Jim McGuinn—lead 12-string guitar, banjo and vocals. Mike Clarke—drums, harmonica. David Crosby—6 and 12 string guitar. Chris Hillman—bass guitar and mandolin. Gene Clark—guitar harmonica, tambourine, and vocals. They sport the English look: long hair, casual clothes, boots, and are good-looking to say the least! Their sound is very Dylanish, but more like Dylan multiplied by 5! And their new album is half Dylan compositions.

Please tell everyone about them. I hope they do well over there, as Mike told me they truly want to some day do an English tour.—**Martha Aarons, 765 Holmby Ave., L.A., California, 90024.**



What a Byrd looks like

\*\*\*\*\*

## ... and we're telling you!

Please could you tell me where to get in touch with the Walker Brothers, have they a fan club yet?—**Lesley Curtis, Welwyn Garden City.**

The boys' club is being run from 185 Bickenhall Mansions, Bickenhall Street, Baker Street, London, W.1.

I think Dusty is the greatest—please could you let me have her fan club address?—**Malcolm Times, Wolverhampton.**

Dusty's address: 15a Lightfoot Road, Hornsey, London, N.8.

Please could you let me know the tracks on the Peter,

Paul and Mary L.P. "Moving"?—**Charlie Webber, Chelsea.** Tracks as follows: "Settle Down", "Gone The Rainbow", "Flora", "Pretty Mary", "Puff", "This Land Is Your Land", "Man Come Into Egypt", "Old Coat", "Tiny Sparrow", "Big Boat", "Morning Train" and "A Soalin".

Do I share my birthday of October 21st with anyone famous?—**Caroline Villers, Manchester.**

Well there's Manfred, 24 this year, and Jimmy Savile who says he's only 20 this year!!

Please could you tell me how old Pete Murray is?—**Suzanne, Mitcham.**

Peter, believe it or not, is 36 years old!

Could you tell me the name of the girl Frank Ifield married, and her age please?—**Lesley Linton, Margate.**

Mrs. Ifield formerly 23 year old dancer, Gillian Bowden.

I've heard the Beach Boys have made a film, is it to be shown over here?—**Jackie Toll, Swindon.**

The film is called "The Monkey's Uncle", released here by Walt Disney at the end of July, and also stars Tommy Kirk.

Please could I have the birthday of Pete Quaife of the Kinks?—**Margaret Sergon, Leicester.**

Pete's birthday, 31st December, 1943.

## PEN-PALS

**John Eden, 33 Cleveland Way, Loundsley Green, Chesterfield, Derbyshire.** Age 16: Wishes to write to pretty Swedish girl. Likes Animals, Kinks and Beatles. Interested in Sweden.

**Suzanne Thibault, 74 Lafayette Street, Claremont, New Hampshire, 03743, U.S.A.** Age 16: Enjoys pop music, likes all British performers. Answer all letters.

**Ingelise Carlsson, Metargatan 5 n.b.t.v., Stockholm So, Sweden.** Age 17: Likes Beatles, beat groups. Wants boy pen pal who plays in a group—with long hair!

**Ron Heymans, Leidsestraat 88, Haarlem, Holland.** Age 18: Like a girl pen pal in England or America who is a Roy Orbison fan. President of his Dutch fan club. Also likes the Beatles, Gene Pitney and Sam Cooke.

**Pat Kinzerh, 3976 Ridge Pike, Collegeville, Penna. U.S.A.** Age 17: Wants pen pals from all over England. A Beatles, Peter and Gordon and Stones fan. Will answer all letters.

**Ewa Hulten, Fogdevagen 70, Johanneshöv, Stockholm, Sweden.** Age 17: Boy or girl pen pal who likes painting, R & B and jazz.

**Helle Thomsen, Fordresgadevej 15, Copenhagen, F, Denmark.** Age 16. Wants to write to English boy with long hair over 16. Likes Stones, Beatles, Kinks and Animals.

**Lynne Harvey, Flat 37, "Ecclesden", Grove Hill, Brighton, Sussex.** Age 16: Likes Rolling Stones and most stars. Wants boy pen pal.

**Susan Chapman, 11 Lockton Grove, Calvert Road, Hull, Yorkshire.** Age 16: Likes John Leyton, Dusty, Gene, Animals, Manfred. Would like pen pal in Sweden or America.

**Lynne Granz, 259 Mill Road, Addison, Illinois, U.S.A.** Age 16: Wants boy or girl of same age. Loves English groups, and dancing.

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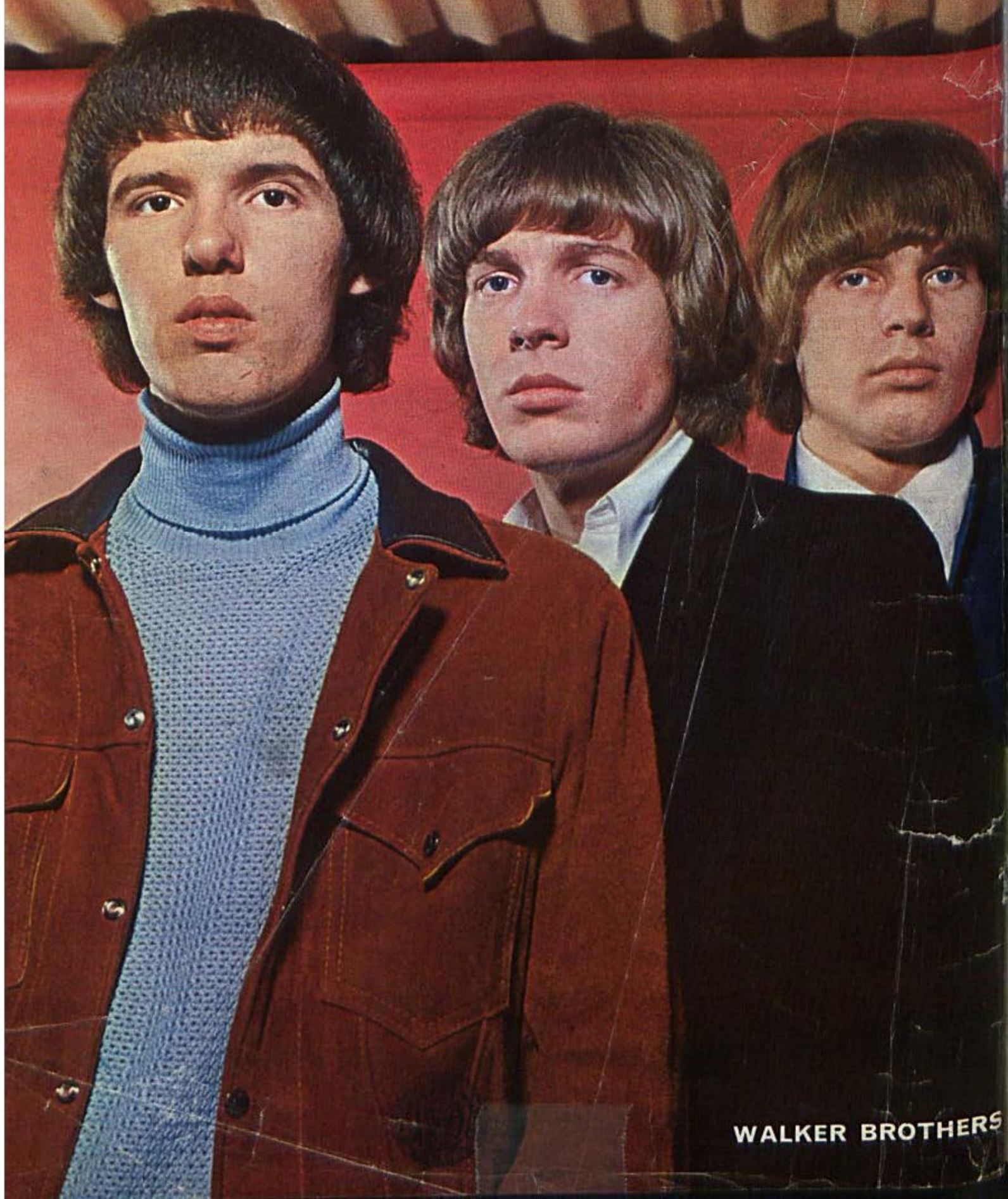
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