

28th JANUARY 1967

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Fabulous



208

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ON THE BIG SCREEN



KING SIZE
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PIN-UPS OF

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● WARREN
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IF you think that making a film is all fun, read on. . . . Actor Jeremy Irons—one of the nicest and most modest actors I've ever met—doesn't think so. "I've not been pleased with any film I've ever done," Jeremy told me. "There's too much excitement and frenzy over a film. Every time I think 'I'm doing a film—how marvelous,' I get all excited and worked up about it; then it's done and it's just another rather quiet, dreary film. "As for the actual work . . . it's mainly

hanging about. There there's the rehearsing bit. "I'm the sort who likes to get things exactly right. I'm just starting to think 'Another couple of days and that'll be all right,' and the next minute, it's being shot!" It seems even being a star isn't all that marvelous—there are too many other people around. "When you're a star," says Jeremy, "you're like a big box of chocolates. Everyone takes a nibble." Personally, I think that is the quote of the year.

THOUGHT for the week—'67 be the year for new stars with old surnames?

You only have to look at the Mills and the Redgraves to see that talent can be a family concern. One of our '67 hopefuls is a Redgrave, actually. He's Corin, and with a famous father and two famous sisters, he has our sympathies.

Film to watch out for—if you like large helpings of history—is *A Man For All Seasons*.

It's the story of the struggle between Henry VIII and Sir Thomas More when the King wanted to divorce Katherine of Aragon to marry Anne Boleyn.

Robert Shaw plays Henry (and a magnificent job he makes of it, too, according to our June), Sir Thomas is played by Paul Scofield, with Susannah York as his daughter.

Corin plays Summerville's boyfriend and husband-to-be.

Watch out, too, for John Hurt. He's another of the people we've been hearing things about lately.

Another up-and-coming star with a famous name is Geraldine Chaplin.

Geraldine stars in a spring release film, *Stranger in The House*, a story based on the conflict between generations.

An ageing lawyer (James Mason) represents the older generation, Geraldine is his daughter.

Romantic interest is provided by newcomer, Paul Bertoya, as the boyfriend Geraldine's father has to defend on a murder charge.

Bobby Darrin co-stars in the film, of which parents are told:

"Don't see this film with your children. The two generations should see it on their own—and then discuss it together." It's another Big Screen intrigue.



OUR WAVELENGTH-ON OUR WAVELENGTH-ON OUR WAVELENGTH-ON OUR WAVELENGTH-ON OUR WAVELENGTH-ON

Christine Quaresima tunes you in On Our Wavelength every week, with up to date news.



HI THERE—The Written By You pieces and pix have been pouring in by every post, ready for 4th March FAB which will be all your own work. If you still haven't sent your entry, post it off at once because the final day is Tuesday, 24th January, the day after this issue of FAB-208 is on sale.

As you'll see, is this week we're On The Big Screen. Before you start moaning that there's little sign of The Monkees here, let me say that they'll be doing a full length film. It is being considered now and should be under way at the end of the year. (See page 9.) The week after next I can promise you lots of Monkees info and a colour pic of Davy Jones . . . and more the week after that. Love—THE ED.

P.S. Be sure to go in for our special hols Free Competition next week. A free Spanish holiday for two, plus spending money. Too good to miss!

COLOUR CONTENTS

© Fleetway Publications Limited, 1967

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IF you go to see MGM's new comedy *Pamela* when it goes on general release (17th March) keep your eyes open for a vaguely familiar face among the crowd.

It's the face of Natalie Wood's sister, Lena, and her elder was visiting the set just as a party scene was being filmed. Lena is to be seen—the director's request—mingling among the guests. Natalie plays the part of a young wife with a problem. She can't stop herself stealing things . . . the money from the local General Bank of which her husband—played by Ian Bannen—is vice president! It sounds quite a promising comedy.

An old man ● sits in the Rome sun, while behind him someone we all know well eyes his bottle of wine—with a practical joke, not his thirst, in mind.

An air of innocence, a quick look round, a stealthy movement forward... and

David McCallum grabs the bottle. And not even its owner noticed! David is in *The Spy in the Green Hat and Three Bites of The Apple* out here soon.



Yul Brynner with his wife Doris and daughter Victoria.



David Janssen.

MAN on the run, David Janssen, plays a policeman in new Paramount film *Warning Shot*. But he's not quite a 'goodie'.

He plays Detective Sergeant Tom Valens, who shoots—and kills—a man on duty. His victim turns out to be an eminent doctor, and when no gun is found on the body, Valens is charged with manslaughter.

He is given a short time to find the missing gun and clear himself.

The film company claims that this is nothing like *The Fugitive*. It's not that I'd mind sitting through a film-length *Fugitive*, but it does seem strange.

Warning Shot may have its individual moments, but with a doctor's killing instead of his wife's, and a gun replacing the one-armed man, how can anyone say the two have nothing in common?

Anyway, the film will be on general release shortly, so you can see for yourselves.

THE Rank Organisation are celebrating 1967 with the release of their most expensive film to date. It's *The Long Duel* starring Yul Brynner and Trevor Howard and it cost a million!

The story is set in India, 1920, and tells of the duel between a local renegade (Yul) and the policeman, Freddy Young (Trevor), who is detailed to bring him in.

You might say it was a long duel to produce the film! The weather at the start of their two months' Spanish location was terrible and every morning for two weeks, a vast herd of horses and an army-sized film unit had to be taken up a wet muddy mountain side. Trevor Howard and another *Long Duel* actor, Harry Andrews, both had bad falls from their horses. In fact,

Harry did part of his location work from a stretcher!

Yul's wife, Doris, and little girl, Victoria, were with him in Spain.

He has a £15,000 air-conditioned caravan which he often takes on location with him as he likes his family to be with him.

While in Granada, Yul and his wife paid a surprise visit to the local orphanage—and noticed how cold it was there.

Spanish children are traditionally not allowed to see their Christmas gifts until January 6th. And on that day the one hundred and thirty orphans found a very special gift waiting for them—six thermostatically-controlled electric radiators for their home.

Perhaps the Granada Christmas will be known as yul(c) tide from now on.

DAVE BERRY is all excited! Not just because Continental magazines ran a joint poll and have voted him second best male singer in the world, but because one of the countries which voted for him was France.

Dave's never quite hit with France, but now—after a television show there earlier this month—things look like changing.

He's off to the Continent for the first eight days on a TV tour. The last three days he spends in Paris, where as well as television, Dave's doing three dates at the Paris Locomotive.

I hope he comes back as big a star in France as he is on the rest of the Continent.

SONGWRITER Geoff Stevens looks all set to be songwriter of the year! Geoff's always been quite well known, but since the legendary *Winchester Cathedral* (latest news on that, is, it's on a Frank Sinatra LP!) things have really been happening for him.

In early February, Herman's Hermits' newie, *There's a Kind of Hush*, and The Manfreds' *Brown and Porter's*, *Meat Exporters* are released. Both written by Geoff. Also just out are *Peek-a-boo* by The New Vaudeville Band, *The Fingers* All Kinds of People and Kenny Ball and Max Bygrave's *Rosy*—by Geoff again.

It really does look as if '67 will be his year, doesn't it?

NEXT WEEK finds out about **FAB-208**



With king size full colour pin-ups of

DAVE DEE, DOZY, BEAKY, MICK & TICH; THE TROGGS; FRANCOISE HARDY; THE BEACH BOYS & BILLY FURY.

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Fab 208 | Michael
Cannon

● Michael Caine is every girl's Mr. Everyman.

The sexy bachelor with a penthouse flat and a membership to the actors' swishy haven, The White Elephant Club. He's "Alfie," for the girl who knows he's a bit of a rogue but is sure she'll be the one to tame him. And he's "Harry Palmer", the loser girls want to make into a winner. Harry Palmer has proved a winner for Mr. Caine. Not only has he given Michael Caine work to do in *The Ipcress File*, and *Funeral In Berlin*, but the unlucky Mr. Palmer has taken the lucky Mr. Caine off to Helsinki, where Mike is now filming *Billion Dollar Brain*. We'd like to im back, please!



he's a proper charlie

Albert Finney is a proper Charlie! Now before you start pelting me with unfair mail let me leap in to assure you I'm not talking about Bert himself—only the part he's currently playing.

As a matter of fact Albert is busy proving he's anything but a Charlie because he's not only starring in *Charlie Bubbles*, he's directing it too.

This dual role of his helped the rest of the cast and crew to a week's holiday because he caught a cold. When the cat is ill the director film round here.

And when the director is ill a stand-by takes over. But when the star and the director are the same person—everybody takes a holiday!

Most of the filming was hard graft though. They even worked on a Sunday once up in Salford, or Manchester.

The shooting was busy some in a betting shop, The Albert Finney. It belongs to our heart throbs Dad.

They agreed to shoot the scene on a Sunday so that Dad wouldn't lose any customers and it also meant the crew weren't tempted to place any bets!

Besides not betting in Salford, Albert went up in a balloon in Eddle, Derry-

shire and all went well with that until the balloon hit the dock and he toppled out.

He's also been hit with a whole lot of contrived puns in the name of art (although I bet that's not what he called it at the time).

Edo was spent on food for this old shrewish man, but none of it was eaten. It was all clonked over their seats here and there. Gah!

HEATHER KIRBY

They sat quietly talking in a secluded corner of a rather posh London pub. Two young men who had just experienced their first real breakthroughs as actors.

The smaller one, with the bright-eyed wariness of a robin about to leave the nest, was Hywel Bennett, star of *The Family Way*. A vulnerable, touching sort of boy, trying very hard to hide his sensitivity under a thin layer of cynicism.

The big bonny Canadian he was talking so earnestly was Paul Bertoya. The big bonny Canadian he was walking so earnestly was Paul Bertoya, who was involved with filming *Stranger In The House* with Bobby Darin, Geraldine Chaplin and James Mason. His first big film role. And he didn't seem to know whether to act big or let the whole world see his enthusiasm.

Both, I believe, will make it big says June Southworth.
And this is what they were saying of their success.

BREAKTHROUGH!



Paul Bertoya and Hywel Bennett.

PAUL: This film *Stranger in the House* is my career. A big big break. Here I am, working opposite Geraldine Chaplin. Playing her boy friend. A Greek Cypriot. A heavy. Marvellous, marvellous part.

I'm accused of murdering Bobby Darin, and I'm defended by James Mason. I actually have scenes with James Mason! And they've given me a five-picture contract. If that isn't a turning point, I'll jump under a bus!

HYWEL: I can't go so far as to jump under a bus, but I'll be very disappointed if this film I've done with Hayley isn't a turning point for me. One thing about doing a film is that people notice you.

I did a play once for Brian Epstein on stage, and it did nothing for me. The theatre doesn't put your nose across. I stood there in a shopaholic suit and no one noticed me.

I took me six months to persuade someone to let me do a film. I didn't want just a small part where I might get lost. I wanted a star role. I know I could do it, you see. And my persistence paid off.

PAUL: I know what you mean. Films are a fantastic market. As big as the world. I've been working with a lady called Brenda Bruce. Very well respected actress. She won a TV award as Actress of the Year not so long ago.

She went into a greengrocer's the other day, and someone said to her, "Here, you're Brenda Bruce, aren't you?" You're used to be good. Whatever happens to you, it's good.

She was so abashed. She'd been doing all these wonderful things on stage, you see. But because she hadn't been on the telly, people thought she was finished.

HYWEL: A big build-up as all very nice for an actor, but I don't think it means a thing. I know people who did their first film and got a lot of attention, and they're doing TV's neck.

TV is all right in some ways, but if you're seen in TV, it doesn't mean much. They'll hear you in a way. They might even call you and tell you, "But we need of them faster. Someone saw me on TV and all something about it, gave me a film test, but most of them fail."

PAUL: Let me tell you how I got the part in *Stranger In The House*. The producer's wife saw a show from *The Defenders* series on TV in England. I had a fantastic part in it. An Italian immigrant. She saw the play and called her husband in.

Anyway, she gave me a small part in *The Yellow Rolls Royce* and then, I thought, forgot me. Then later I got a message from him to see someone in California who had a marvellous part for me. There was no script or anything.

and I thought, "Oh yes, I've heard that before." But six months later my agent called me and said: "Get to London, your starring in a movie."

I told him to hang up and call me back because I couldn't believe it wasn't a joke. He told me I was leaving the next morning for London. I was dumbfounded. I stumbled around. "This is it. The big time." I kept pushing myself all the way over in the plane and hugging wood.

HYWEL: When it happened to me, I was taking a film test for *The Blue-jeans—the film everyone says will make David Hemmings the biggest star ever*—and I'd been here waiting all day while Richard Harris did a long, crooked test. He's very good, but inclined to be temperamental. By five-thirty, I was in a state of complete collapse.

Then my agent told me I'd got the part in the film with Hayley. I finished the call, and they finally called me to take my test. I told them they could keep it.

PAUL: My test for the film was a nightmare. It's like this. You walk in, and they give you four pieces of dialogue to learn and put you in a monkey suit. You don't know the director. Your agent has told you about the test the night before. You fly to Hollywood. You're never been to California before. You don't know your agent's number. You don't know anyone. You're in tears. Standing with people to let you do the test. You don't even have a script. They call you on, and you give them the worst acting you've ever seen. But some boys you pull it off.

It's like the test for *The Defenders*. I told myself, "You're crazy. Call them up and tell them you can't do it." I ate and slept with that script for a week before I did the play. I was fighting for my life. As it happened, the fear gave me a vitality, and it came out as a hell of a good performance.

HYWEL: There's so much I want to do now. I want to play weird things with moustaches and beards, big people, fat people, Sellers-type mad-mad things. I hope they don't think I can't play anything else but the young husband. I play in the film. You know I was born in Wales, then lost my accent in London at RADA. Developed a Cockney accent and lost that. And still people would offer me Welsh parts.

PAUL: If I happen in this film, I'll be in a position to play everything I've ever wanted. And if I make a mess of it, I'll profit by my mistakes. After all, you'll never know the heights if you haven't known the depths. And I can always go back to banana picking!

There we were, stranded by bad weather, in an idyllic spot in northern Alaska, not so very far from the North Pole. We drove into a spot called Barrow and drove into Barrow. We were almost there when at least that first of us noticed the management had reserved the beach entirely for our own use. We were disappointed but had no alternative but to sit on the sand.

I imagine you were sitting down the street in your neighbourhood and a bus would slowly take waiting for traffic lights at an intersection to change. You might casually glance at the bus window as you walked. BUT imagine how you'd feel if you saw King staring back at you!

All the way to the West Coast this job was hugging to Anchorage. Imagine, on their way home for lunch. To us it was the middle of the night (Hamburg time), but to those it was soon after their last good night's sleep.

One girl started calling about grabbing at the arms of the bar. Her friends who refused to believe the Beatles were really in the boat that had just moved off. In no time a crowd of hundreds gathered outside the hotel and a local radio station—KEM—basically set up its mobile studio in a trailer right there by the front entrance for the rest of the day.

Photographers and news reporters joined the families. Ten weeks ahead of their 1966 SCHEDULE THE BEATLES WERE IN AMERICA! IF ONLY FOR HALF A DAY AND BEATLE PEOPLE IN THE FAR NORTH TOWN OF ANCHORAGE PLANNED TO MAKE THE MOST OF THE SURPRISE STOP OVER!

Inside the hotel, The Beatles ordered up Ham-

Neil Aspinall continues his story of The Beatles' unexpected visit to Alaska and the fatal day John had his hair cut for his part in How I Won The War.

burgers and wanted James Brown to play. The Beatles before ordering this last for a few hours.

Ten hours later, at eight o'clock in the morning, Alaska was still in the dark. The night is now a black night in an Alaskan summer. It was dark into the same bright light of noon of the 21st after some hours of continuous daylight which had been with us ever since a long game Monday morning in Fairbanks.

I'd planned to tell you about the Beatles and John, but as it is a story of 1966 I thought I'd say a few words about John and the film *How I Won The War*.

I met the Germans with John to begin work on *How I Won The War* last week after *The Beatles American tour*.

I met the Germans with John to begin work on *How I Won The War* last week after *The Beatles American tour*. I met the Germans with John to begin work on *How I Won The War* last week after *The Beatles American tour*. I met the Germans with John to begin work on *How I Won The War* last week after *The Beatles American tour*.

In fact he had told John of all that had happened at the job with accomplished

by sharing his story. He was a member of the Beatles' entourage who was with them when they were in Alaska.

John's first job was to bring me some film. He had a camera with him and he was to take some film. He was to take some film. He was to take some film. He was to take some film.

For a few days after the Beatles' arrival in Alaska, I was with them. I was with them. I was with them. I was with them. I was with them. I was with them. I was with them.

By the time they had finished their work in Alaska, I was with them. I was with them. I was with them. I was with them. I was with them. I was with them. I was with them.

I watched the famous looks of her turning away to nothing when we were at Lunenburg.

(Next Week Neil Aspinall will be telling more about John and How I Won The War.)



John Lennon on the set of *How I Won The War*.



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DISMISS

TANNER

As a very young man Alexis Kanner was an avid viewer of the Big Screen - and it got him into plenty of trouble... as he well remembers

WHEN I grew up people under sixteen were not allowed into cinemas. No one was sure why. Some folk said it was to prevent the young from seeing obscenity in films beating each other up. And since most movies have at least one scene where someone beats someone up, they simply banned all people under sixteen from all movies. So the people under sixteen stayed home. And when they weren't at home they were out beating each other up. And THEN they'd stay at home and eat large peanut butter sandwiches and stare for hours at the TV screen where people were beating each other up.

When I learned childhood I loved Westerns. There was a cinema called the STEAM which played only Westerns, and I started attending there regularly when I was thirteen (I could act as a man for my age).

It was actually called the SYSTEM, but on the night when outside the lights had just gone out the S and the Y, leaving only the word STEAM. The lights were never fixed and the place was known as the STEAM. As I sat there on my first night at the STEAM, Billy Hayes called it the SYSTEM.

The STEAM played five Westerns at a time and changed its programs on Mondays and again on Thursdays and on a weekly schedule programme on Sundays - Westerns of course.

The STEAM always showed trailers of any film that would be playing there for

the next eight days. So I went on Saturday I could see three Westerns in full and twice back for the week to come. I usually went on Saturday.

I NEVER let the STEAM touch a show by the same name. (You can name but who could have taken them out and he walking.) Nor did I ever actually walk out.

Sometimes I'd charge through the doors, the gate beating someone. Or I'd half-walk, half-stalk out, coat, sweater, my hand bagging almost steadily around my bottom. Or I wouldn't leave at all, but go straight to the westwork film, and gaze for a while before venturing toward the street.

But most times I'd just sit out, my herie barking like fury, and keep and bounce and

boom about the ticket dome where I'd yell "STAMPEDE !!! STAMPEDE !!!" and rush away fast to "head" am off at the daywork", which usually meant that I was always much faster than the manager, who would never admit defeat, and live and give up until we were about a quarter of a mile from the cinema. There he'd stop and splutter and shove his gut out.

Once, on the crowded bus going home, there was an elderly lady standing beside me, and I watched her out of the corner of my eye. She didn't fool me one bit. She was no elderly lady - she was really Burt McGraw, the world-famous horse-thief, whose face was on every "wanted" poster in town.

I hid to admire Burt's nerve. But a big reward was being offered him - and I used it to help meet my aim in Arizona which had been remarked by some Agent, and which was why I'd been taken to this life of a "hard guy" in the first place.

A neat little scene. I carefully pointed it out to McGraw, just as they'd go to McGraw's head seat, then raised her for S. But what could I do? I was also a bit stout and had wanted the seat long before she went got to it and gratefully sat down. In fact, she probably thought I'd been saving it for her.

When I got home I chit my blather with a carrot and went to bed. (He was only seven and not smart enough to sleep alone alone.) I made a mental note to finish like tomorrow.

I slept with one eye open, and I kept my gunhand under the pillow, steady. In the meantime behave yourself this week and I'll try as well.

(He says he's wondering what he's written.)

Ever since Frank Sinatra transferred his talents to the big screen, it's been the 'in' thing for pop stars to make films. Some are just excited for a string of songs, but others produce real actors like Mr. S. FAB-208 takes a look at the film future for Today's pop people.

THEY will there—wasn't they mean of the Beatles' new "Two Of Us" which became the buzz of the year in 1966, understand a problem being pop. The problem of whether it's all worth it. Do pop stars have a future on film?

They don't have an actor's training, yet they're expected to become the Dave Clark Five laurel that the last year looked on their first film, *Cliff's In The Gun*. Now they've had to postpone their next film until later this year, because they haven't been able to find a director for it, so they feature on film in theory, to say the least. They're planning a career drama called *My Young Girl* about *Walk In*. The chances are they may not.

The big decision a filmgoing pop star has to decide is whether he's going into film to produce his own personality, or whether he really wants to act.

CHIRPY Tommy Stinson has had a few film roles, but they've all really been Tommy just being Tommy. And they've all been successes. His next film to go on release will be *Half A Doz*, a big Hollywood-style picture with John Forder leading the feminine section. It will be a massive hit, because our Tom has the personality to carry it off.



Tommy Stinson and Julia Foster on *Half A Doz*.

The Beatles' film future is more uncertain. Playing the room, they were acclaimed as a new Marx Bros in *A Hard Day's Night*, and Ringo's tragicomic performance received special mention. A year later came *Help!*, built around Ringo, and critics were still looking forward to the next bout of Beatles.

But nothing came. The Beatles were due to start their third film, a year of chasing up scripts, in January. But, as we go to press, we're still waiting. No one in The Beatles' immediate circle seems to know what their plans are regarding their film future.

Magnolia Paul accepted an offer from *Life* in *The Family Way*, writing the title song, and most of the score (collaborating with the late Mr. McCartney, whose *Paul Simonphony* shows the film).

But the only Beatles before the cinema in the last eighteen months has been the wayward Lennon himself, who found himself being deep in music and ballet filming *How I Won The War* in Spain.

The Lennon, who took the part

because he claimed he was still trying to find out what he really wanted to do in film, and finished himself in an unannounced way.

"The one occasion of fantasizing a film over. Film stars have to do even stranger things than we do in the pop business."

And of the Beatles' trouble in releasing cinematic escapades, we have *Beatles*, a concert, made last December.

"If we don't do a film together, we are probably all do something different next year on our own."

THE BEATLES may be well decided about the future, but Cliff's in an even more dubious position. He's making a film for Billy Graham which could be the key to his future in film.

For Cliff's last film, *Finders Keepers*



Cliff with Vivienne Ventura. *Finders Keepers!*

with Vivienne Ventura, received a lukewarm reception from people who had raved over his previous films.

And he has said he wants to retire from showbiz to teach divinity. He doesn't need the fame or the fortune any more.

And there are the two main reasons for a pop star taking up the challenge of the big screen.



The perennial Paul accepted an offer from *Life* in *The Family Way*, writing the title song, and most of the score (collaborating with the late Mr. McCartney, whose *Paul Simonphony* shows the film).

\$500 REWARD

For the Arrest and Conviction of

ALEXIS KANNER

Best or alive

Alexis Kanner will be on the scene in FAB again next week

SHOOTING AHEAD IN POP:

Okay, Elvis, so you've made seventy million dollars out of your films, but can't we have a return to the quality of your earlier films?

The next Elvis epic will be *Double Trouble*, later this year. It's much more dramatic than any film he's made in the last four years, but he plays a singer again, so don't hold out too much hope.

ON the credit side of the popster-turned-actor is Herman. His films up to now have just been vehicles for Herman's Hermits, but Peter Herman Noone has reached the point where he wants to be an actor, too.

Pete acted in *Coronation Street* long before the hit parade claimed him. The films he's made, as pop star Herman, haven't satisfied him at all. His biggest kick has been an American film for showing on TV in which he acted alongside Sir Michael Redgrave and Douglas Fairbanks Jr. Working on the film, *The Canterville Ghost*, Pete learned so much about acting that he says he would gladly have done it for nothing.

"After all," he says. "Who wants to be a forty-year-old pop star?"

Donovan is coming around to the same point of view. He is currently considering film scripts, and hopes to get the cameras rolling by early summer. He will not be playing himself. With his Dickensian face, and its variety of expressions, he should be on safe ground.

The Monkees will be making a full-length film this year, as *The Monkees . . . which should please their fans, who obviously don't want to see them as anything else!*

GOOD TIMES are coming your way in the shape of Sonny and Cher's first movie.

Sonny wrote the songs and script. It's a comedy, which started out a year ago with a modest hundred thousand

now retired, she gives Cher the benefit of her experience.

Sonny is now scripting their next film. The main story of *Good Times*, incidentally, is about a pop star who wants to make films.

POP stars who made films last year included The Spencer Davis Group and The Koobas.

The Koobas' film debut was a short scenes-with-songs vehicle to publicise that most staid of British establishments, The Stock Exchange.

Called *Money-Go-Round*, it also



The Koobas in a new look at The Stock Exchange.

marked the film debut of bubbling Sheila White, who was such a hit on stage in *On The Level*.

"We all enjoyed making the film," she told us. "I felt especially privileged, because they don't usually allow women into The Stock Exchange, and they made an exception for me. Mind you, as I was wearing a bowler and striped pants at the time, I'm not surprised. They probably thought I was a city gent!"

Sheila came up against a quite different proposition in *The Ghost Goes*



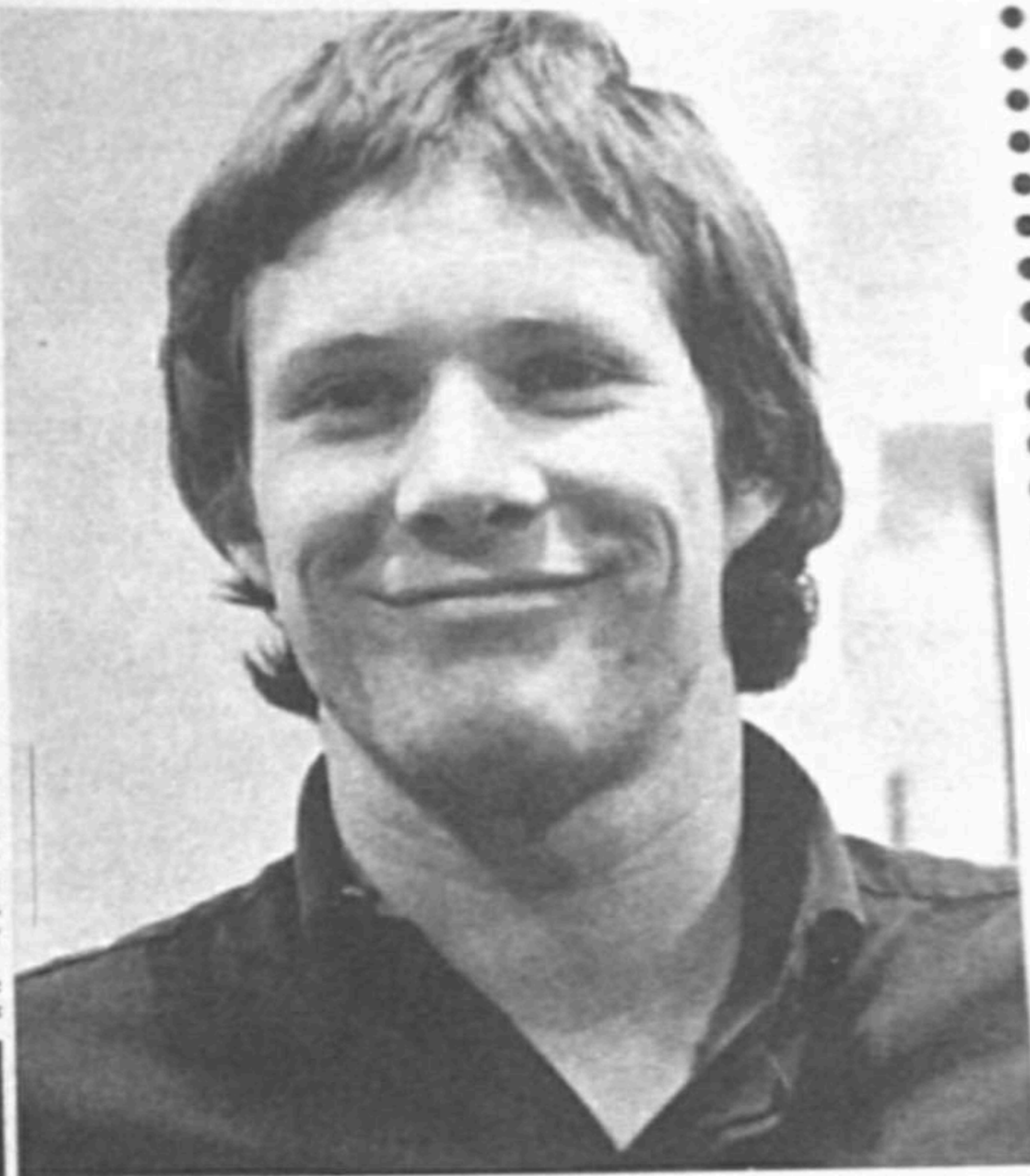
Sheila White—fair maid in *Money-Go-Round*.

Gear. Although the film featured people like Dave Berry, The Three Bells and The St. Louis Union as themselves, it introduced The Spencer Davis Group as actors. Playing a group, it's true, but definitely acting.

"It was a big challenge to them," said Sheila, "because people thought of them as a group and didn't expect them to be



Going gear is The Spencer Davis Group.



Paul Jones has the Privilege of being our tip for the top in films.

able to act. But they come through very well.

"They're all very sweet to work with. Stevie was very nervous about filming, though. He was very shy, and seemed embarrassed to find himself on camera. He used to shake with nerves in the morning when he arrived for filming.

"But they all look good on film. I think Pete will be the one who makes people take notice. I'm sure they'll think of him as a comedian after the film. He did all the funny things off his own bat. This could be his line, if he ever leaves the pop scene."

Sheila, for a girl who had never made a film before 1966, has been busy since her debut. She's made a film with Bobby Darin, too . . . though she never actually worked on set with him. The film was *A Stranger In The House*, and should be out later this year.

Bobby Darin—Sheila met him off set and thought him "sweet, and wearing well"—is the pop star who turned actor and was nominated for an Academy Award for *Captain Newman, M.D.*

His success is a guiding light to other pop stars. The ones most likely to set the screen on fire seem to be Lulu and Paul Jones.

LULU really can't miss. In *To Sir, With Love*, she plays a cheeky Cockney kid—with the right accent—whose teacher is Oscar-winner Sidney Poitier. Marvellous part, marvellous people in it, and a sure-fire hit for a girl who should prove a marvellous actress.



To Sir, With Love, from Lulu.

And then, of course, there is Mr. Paul Jones, who left Manfred Mann to become a solo star and was promptly plunged into a highly controversial film called *Privilege*.

Highly controversial because other actors resented star roles being handed out to Paul Jones and Jean Shrimpton, who had never acted before.

Highly controversial because it's an arty film that strips all the glamour away from the pop biz, in a story about a pop star and the people who manipulate him.

Paul Jones will stand or fall by his performance in this film. From what we've seen of his acting, he'll stand up.

The future of the pop star in films depends on only one thing. Whether people like what he does. And if he does it well, there won't be any complaints.

Whether he plays himself or not.

JUNE SOUTHWORTH



Feb 2001

SCREEN DREAM MAN

WARREN BEATTY—Almost any time as Betty, if not, Mr. B. will convert you—

is handsome. He's a R. I. is tall, weighs 125, 7 ft. 2 in., has blue eyes, hair, and lovely blue-green eyes. And the way he looks at you—well, just pictures of him are enough to make a girl swoon on the spot.

Both hot and attractive. If you want to have him in a film he'll cost you a bomb. He's grinner and most expensive actor in front of the camera. He's devastating with women. His leading ladies have been such famous actresses as Vivien Leigh, Natalie Wood and Leslie Caron.

He's thought Vivien Leigh was absolutely fantastic. He went with Natalie Wood to Cannes for the film festival in 1962. And he has said he is in love with Leslie Caron and would marry her if she really wanted him to.

An ex-girl friend is Joan Collins. Now there isn't a romance—while he was making *The Roman Spring of Mrs. Stone*—but sadly it all fell through.

Some say that the gorgeous Mr. Beatty is cocky, moody and even stubborn.

He's certainly turned down about five times as many film parts as he's accepted.

Before that he turned down ten football scholarships because he wanted to be an actor.

BORN in Richmond, Virginia, on 30th March, 1939. Warren is, of course, the young brother of Shirley MacLaine. Their father is a real estate man and their mother and maternal grandmother were both connected with the stage. They taught drama and worked mostly in small theatres. Somewhere along the line there is some Scottish blood but Warren is definitely American.

After High School,

Warren went to the North Western University School of Speech for a year. He even did a job as a bricklayer's assistant with his hands there to help out with his funds.

He was playing in *Compagnie* at the Little Jersey Playhouse when he was picked to play in *Love Of Rose* on Broadway.

Later, after he'd been in Hollywood for four months, he was offered the part in *Splendor In The Grass* with Natalie Wood.

Someone told of him that "The blood in his name is the sign, leaving a trail of fire letter words behind him."

He was considered for the part of John Kennedy in *J.F. 109*, the film that told of some of the heroic wartime exploits of the man who was later to be the President of the U.S.

The great Jack Warner suggested that Warren might go to Washington to work up some of the atmosphere.

Warren replied: "If the President wants me to play him, tell him to come here and soak up my atmosphere."

He likes England. "I do England, it is no English," he has said. With Warren's policy

of turning down parts which aren't useful to him, he's naturally had a lot of time off—particularly for travel.

"I have had a whole career out of not working," he said. "I could have made a lot of money, more pictures, but I wouldn't have been doing the things I've wanted to. If you spend too much time chasing success and money, you are liable to miss it all the time."

"What is money? Can you eat it, drink it, stink love with it?"

Warren Beatty has the reputation of being the "sexiest" guy in the cinema today.

DISPITE his thoughtful nature, Warren warms about his work—but he says: "What I really like doing is playing the piano and singing. I used to play the piano professionally in a cocktail bar in New York. It came up when I'm coming."

Please, Mr. Beatty (and we are promoting it "Betty") will you make more films? We think you're a super actor and you thoroughly deserve it... and we don't even mind your reputation.

BETTY HALE



READERS WRITE



JOKERS at the TOWER

Chris Sutton of *Servants Afloat*, Manchester, Essex, sent us this report on filming of *The Tower of London*. It runs for 10 pgs.

D I liked the entire holiday we spent in London and was very disappointed when we found out that the option to get into the Tower was annulled. So we had to give up the idea.

Later in the afternoon we returned to the Tower after going round the Cape Tavern's and found that everyone was being ushered out of the main ground and the grounds were being cleared.

Well, I became curious and started asking people around the what was going on. There were army trucks and cameras everywhere, but no-one knew what was happening.

Suddenly my mind noticed that there was someone recognised in one of the trucks. It didn't take too long to realize it was Oliver Reed!

By now it was obvious that they were filming and naturally I wanted to know more and he told me they were making a film called *The Jokers*.

When the grounds had been cleared the action began. There were brilliant lights all over the place and people kept shouting "cut" and "roll like on the television."

O LIVER REED wasn't the only man sitting in the army truck. There was someone else. But I just couldn't make his name. There is a black and white photo of him and a caption: "It's Michael Crawford!"

He took over being told: "Don't be shy, he doesn't look a bit like that." My father Brian Gifford said: "I know, but I can't remember a total Jan that I can't think of anything else that I would not do."

When the truck returned I took a closer look. By this time I knew it was him. You can't mistake him when he is only about 100 feet from you.

So I got closer. "Are you Michael Crawford?" He grinned and nodded yes. I handed him a copy of *Jan* and said "Gee and said sorry. 'I don't see you'!" Gifford said: "I imagine he'd and see. Some people are just difficult to convince!"

We spent about three hours watching the filming and I've now the proud owner of Oliver Reed's autograph. I would have got Michael's too, but I wish he'd give it to me.

Now that it was time I have to see the year—*The Jokers*.

Petticoat goes nuts over knits!



with eight picture-pages of fashion pictures showing the latest knitted sweaters, dresses, jersey suits and other knits! It's terrific!

PLUS The Twigg Story by Jay Silver ★ Beauty by remote control ★ Flat-sharing: does it work? ★ Decor tricks with mirrors AND MUCH MORE!

Petticoat

THE NEW YOUNG WOMAN

OUT TODAY and every Monday 11-

A PUBLERTY Publication


Fabulous 208 CALENDAR 1967





AUG

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

They always wear gorgeous gear in their pictures, but what do they really wear when they're off duty? To find out we asked Viviane Ventura, co-star with Cliff in *Finders Keepers*, to choose clothes she would like for herself and here they are proudly presented on the FAB-208 screen. Co-starring with Viviane in our spectacular is Ray *The Knuck* Brooks.

A TOUCH of Hawaii about this apple green 
 cape dress with pastel daisies round the neck.
 By Hilary Hood, 74 gns.

RAY'S Al Capone suit, double-
 breasted grey pinstripe is 12 gns.
 from Yale Sts, 66 Woodrow Street,
 W.I. Shirt by Washlow, 49s. 6d.
 Tie by Distinction Pattern Ties,
 12s. 6d. And shoes by Harel,
 £4 19s. 6d.

GREEN, orange, 
 yellow flowered 
 trouser suit. Bell-
 bottom trows, top is
 buttoned down the back
 with half belt at the
 waist. By Jinty, price
 74 gns. Tangerine shoes
 by Freeman, Hardy
 Willis, 29s. 11d.

LOOKS like silk but is
 of cotton slinky super dress,
 multi-coloured by Jinty,
 £3 9s. 6d. Green strappy shoes
 by Tron-Fern, 29s. 11d.

by Heather Kirby

fit for a film star

◀ **CREAMY,** cotton dress & matching skirt by Jockey, 41 gns. Mauve patent leather shoes, by F. H. W., 41s. 11d.

APRICOT rayon dress with mandarin collar and gilt buttons from Marks & Spencer, 59s. 11d. Shoes from F. H. W., 41s. 11d.

SIMPLE mauve flowered cotton shift with matching hat by Mademoiselle, £4. 19s. 6d. Mauve leather shoes from Freeman, Hardy & Willis, 39s. 11d.

Photographs by
SEN WALKER
and
ERIC PLUMMET
For models write
including a S.A.S. to
Fashion Dept.,
F&S 300,
Flournoy House,
Farringdon St.,
London, E.C.4.

WHEEL

WITH

TUESDAY 24th

- 4:30 PETER ALDERLEY SHOW
- 7:00 THURSDAY'S REQUESTS
- 7:30 DISCO REQUESTS
- 8:00 AIR TIME WITH PARADES
- 8:30 DON MOSE ON THE AMERICAN SHOW
- 9:00 RAINY DAY RADIO
- 9:15 TIME TO MEET
- 9:30 KATHY HOGWAN
- 9:30 SAM KOSTAK CORNER
- 10:00 THE TWENTY DISC SHOW
- 10:30 POP TELL MIDNIGHT
- 11:00 POPS TELL MIDNIGHT
- 11:30 MUSIC IN THE NIGHT
- 12:00 MUSIC FOR SOPHISTICATES
- 12:30 MUSIC IN THE NIGHT
- 2:00 a.m. Close Down

WEDNESDAY 25th

- 6:30 PETER ALDERLEY'S MUSIC FOR OPENERS
- 7:00 WEDNESDAY'S MAIL-BAG
- 7:30 MONDAY'S REQUESTS
- 7:30 DISCO REQUESTS
- 8:00 AIR TIME WITH PARADES
- 8:30 DON MOSE ON THE AMERICAN SHOW
- 9:00 NEW TO THE CHARTS
- 9:30 RADIO BINGO SHOW
- 9:45 THE YOUNG MANSIONS
- 10:00 THE YOUNG MANSIONS
- 10:30 TOPICAL TUNES
- 2:00 a.m. Close Down

THURSDAY 26th

- 6:30 PETER ALDERLEY'S MUSIC FOR OPENERS
- 7:00 JACK JACKSON'S JAZZ BOogie SHOW
- 7:30 RADIO REVEILLE SHOW
- 7:30 SOUL SUPPLY
- 8:00 THE ALAN FABERMAN SHOW
- 8:15 IT'S POPPY TIME
- 8:30 MONDAY'S REQUESTS
- 8:30 JIMMY SAVILES
- 8:45 THE YOUNG MANSIONS
- 9:00 THE ALAN FABERMAN SHOW
- 9:30 RADIO JACK STANTHIS
- 9:30 THE CATHY HOGWAN SHOW
- 9:45 HIT-FA HAPPIING HOUR
- 10:00 THE JIMMY YOUNG SHOW
- 10:30 BRIAN MATTHEW'S HOUR
- 11:00 JIMMY SAVILES '75'
- 11:30 POPS TELL MIDNIGHT
- 12:00 MUSIC FOR SOPHISTICATES
- 12:30 MUSIC IN THE NIGHT
- 2:00 a.m. Close Down

FRIDAY 27th

- 6:30 PETER'S POP SHOP
- 7:00 THE SPIN-A-ROUND
- 7:10 RADIO REVEILLE SHOW
- 7:30 SOUL SUPPLY
- 7:30 DISCO DRIVE
- 8:00 PETER'S TOP TWENTY
- 8:30 JIMMY SAVILES
- 8:30 TUNER-MINUTE SPOT
- 9:00 RADIO BINGO
- 9:00 THE ALAN FABERMAN SHOW
- 9:30 THE PETER MURRAY SHOW
- 9:45 FRIDAY SPECIAL
- 10:00 THE SPIN-A-ROUND
- 10:30 RADIO REVEILLE SHOW
- 10:30 THE YOUNG MANSIONS
- 11:00 POPS TELL MIDNIGHT
- 11:30 POPS TELL MIDNIGHT
- 12:00 MIDDNIGHT WITH CASH
- 12:30 FRIDAY NIGHT
- 12:30 MUSIC FOR SOPHISTICATES
- 1:30 THE TONY HALL SHOW
- 1:30 THE TWENTY DISC SHOW
- 2:00 a.m. Close Down

SATURDAY 28th

- 6:30 PETER ALDERLEY'S 300 DISCOGRAPHY
- 7:00 SATURDAY'S REQUESTS
- 7:30 SOUL SUPPLY
- 8:00 PETER MURRAY'S LP PARADES
- 8:30 DON MOSE ON THE AMERICAN SHOW
- 9:00 RADIO BINGO SHOW
- 9:30 SOUNDS AMERICAN
- 9:30 THE CBS SHOW
- 9:45 BATTLE OF THE GIANTS
- 10:00 CURRY'S CORNER
- 10:00 TOP TWENTY
- 10:30 CHESSBOARDS
- 11:00 TIME TO MEET
- 11:00 MUSIC FOR OPENERS
- 11:30 JACK JACKSON'S SECOND ROUND-UP
- 12:00 OLIVE, GALS & GROUPS
- 12:30 MUSIC FOR SOPHISTICATES
- 12:30 MUSIC IN THE NIGHT
- 2:00 a.m. Close Down

SUNDAY 29th

- 6:30 MUSIC SCENE '77
- 7:00 TONY BRANDON
- 7:30 TONY BRANDON SHOW
- 7:30 TONY BRANDON SHOW
- 7:30 Part 1 of the 300
- 8:00 WARDEN'S READY STEADY RADIO
- 10:00 WARDEN'S READY STEADY RADIO
- 10:30 WARDEN'S READY STEADY RADIO
- 11:00 CURRY'S CORNER
- 11:00 TOP TWENTY
- 11:30 CHESSBOARDS
- 11:30 TIME TO MEET
- 11:30 MUSIC FOR OPENERS
- 12:00 MUSIC IN THE NIGHT
- 2:00 a.m. Close Down

MONDAY 30th

- 6:30 HAPPY MEMORIES
- 7:00 HAT OFF
- 7:15 MONDAY'S REQUESTS
- 7:45 ON THE BRADY EIGHT
- 8:00 YOUR DATE AT EIGHT
- 8:30 SWINGING POPS
- 9:00 RADIO BINGO SHOW
- 9:30 THE DON MOSE SHOW
- 9:30 BATTLE OF THE GIANTS
- 9:45 LINE ENGAGED
- 10:00 THE YOUNG MANSIONS
- 10:30 CHESSBOARDS
- 11:00 TIME TO MEET
- 11:00 MUSIC FOR OPENERS
- 11:30 MUSIC IN THE NIGHT
- 2:00 a.m. Close Down

Hi there, all you good people out in 208 land. I've been busy as a bee chasing after your fave DJs for info on this week's page. They're very elusive people you know. One minute they're sitting there in the studio recording—turn your back and they're gone! Our latest plan is to stand behind the front door of our Hertford Street headquarters and trap 'em as they come in! Must say it's working well up to now. O.K. on with the news.

★★★ TUESDAY 24th ★★★

REMEMBER a couple of weeks back I gave you a little bit about the guy who brings the show to you, Mr. Alan Dell.

Alan was born over in Cape Town, South Africa, and after school and college days were over, he went to work for the South Africa Broadcasting Corporation. Within two months his first show went out—and this was followed by a programme called Rhythim Club, which Alan planned, produced and compered. The show ran successfully for six years.

Nineteen fifty-two saw Alan and his family move over to England to make a new home and it wasn't long before his smooth voice was heard on the 208 band.

Now, of course, Alan runs the *Sophisticates* show—which I reckon to be one of the most professional programmes on Lux.

Take a chance and listen in tonight at half past twelve. I doubt very much if you'll be disappointed.

★★★ WEDNESDAY 25th ★★★

THAT seasoned campaigner of discland, Billy Fury, gets the Pick Of The Week spot with his scenic and first release on the Parlophone label, *Hurting Is Loving*.

Latest event in Billy's career is that he has signed his new contract with E.M.I. as manager, Larry Fernis, has insured Billy's voice for the rather startling sum of half a million pounds.

Half back model! Makes me shudder even to think of it!

At the moment Billy's doing his usual one nighter routine which takes him the length and breadth of the country and the fans are still flocking to see him.

Let's keep our fingers crossed that *Hurting Is Loving* will continue his run of chart hits, 'cos Billy's a singer who we always like to see in the top ten.

Take your first listen to the disc in David Jacobs's show at 9.30 tonight.

★★★ THURSDAY 26th ★★★

HAD a chat this week with our newly wed DJ, Pete Brady and asked him how married life and disc spinning go together.

"Fine," said Pete. "Honestly, I've never felt better. The thing is that I eat one of Judy's lovely meals before I go down to the studio and I feel so good after that the shows seem to swing along."

"Do you know, I've put on ten pounds since a month or so ago!"

"Honestly, I've never felt better. The thing is that I eat one of Judy's lovely meals before I go down to the studio and I feel so good after that the shows seem to swing along."

"Any way, enough of this nonsensical tit-bits (Yes, folks, sometimes my use of the English language is added). Let me say that Pete will be away at 9.45 this evening with his *Hits-A-Happening* show.

Be around to catch the sound!

★★★ FRIDAY 27th ★★★

IT'S two of our top and most professional groups that Doug Stanley has brought together for his *Battle Of The Giants* programme at 9.45 p.m. The Kinles versus The Hollies. That's the treat in store for you if you tune in at this time.

Suppose I ought to make my usual prediction of how the voting will go. So, I'll gaze into my crystal ball and say that with just a little bit of luck The Hollies will come out on top.

For my money the boys from Manchester are an old hand at this game.

And, the only thing you must remember to do turns out to be: "Don't get into the rabbit hole."

Well, since I'm aiming to be top disc jockey I thought I may as well hit the heights," says Dave.

That, that seems to make some sort of sense.

Only thing I must remember is to start out half an hour early if Dave invites me up. It must take that half hour to get from the ground floor to his flat.

And, the only thing you must remember to do turns out to be: "Don't get into the rabbit hole."

208 tonight—the "rabbit" will be there to greet you at midnight.

★★★ SATURDAY 28th ★★★

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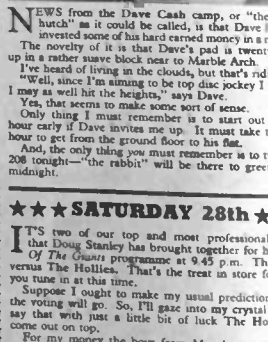
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208 tonight—the "rabbit" will be there to greet you at midnight.

THE BEANS





Fab 208 | 5

FASHION FOR FELLAS

The interview suit

Christopher Ward, our monthly columnist on male gear, gives a bit of guidance on what the Men Who's Going Places wears when he's job hunting during The Squeeze. It makes all the difference.

ACTORS are a lucky lot. They wear fabulous, costly, and they don't have to go for interviews. Every time a new part comes along, they just have an audition which is, after all, only acting.

But the rest of us have to have the letters of the interview. What we want a job, what we're the business, development, selective employment, tax and that sort of thing. We want to know what we should wear when we might have to start looking round for another job some day.

So maybe it would be well if you started thinking now about what you're going to wear for your interview.

Many a brilliant career has foundered in the interview room because of an unfortunate choice of socks, a missing button on the wrong or better, or the hair not combed the way you should like.

Most people make the mistake of becoming too nervous about the interview. For instance, when I took James back again on my off-duty day, I found a copy of The Times which had been left on the arm of a newspaper.

These things are important, but there are other things that count first. The first question - wear a suit. That may sound elementary, but you'd be surprised how many turn up in a blazer or a sports jacket and sport shoes. And why they didn't get the job.

If you don't have a suit or a well-dressed blazer, your only hope would be to buy one, you'd need you need be well advised to invest £25, and live one for the rest of your life.

Don't be embarrassed to let the company know what it's like. There is used to it and then they look at your references in your pocket. If your wardrobe is really

fine, they'll also let you know what color and size (78, 84) and a pair of shoes (13).

The interviewer isn't to know they're not your clothes and if you do get the job, the line can't very well tell you when they discover you don't have a thing to wear.

If you think you may be out of work for any length of time, it might be worth your while buying some dark money in an interview suit. Interview usually amount to a lasting conversation with someone who is in a position to recommend you in common. As this feeling is almost certainly mutual, you tend to do as you please to antagonise the interviewer.

Interviews are a far-reaching branch of an art of the whole, but like all of us tend to have their prejudices and get them.

Green suits are highly respected and usually a good one to get an interviewer's back on. It's an egg strong on the day, five a black shade at mid day, and purple and pink are a good mix of jacket pockets. And matching is making.

Red breath and B.O. will bring any interview to a halt within the time it takes the air to move from your side of the room to his.

Intermittent Business Men's wear, that's what I get. "The White Collar English" for nothing, an even taking special care not if you're wearing them about a job.

I.B.M. also like their employees to be clean-shaven, the great hard-to-get button-down, rather uncomfortable for computer operators with frowncatching handles like

I.B.M.'s personal secretary, Mr. Brian Lewis, wears a checked grey suit, white shirt, and tie. He's a bit of a snob, so you won't go for anything if you turn up in something like that. "Though I don't think

so if take too long to you, leaving in exactly the same clothes.

An interviewer with one of the most surprising dates of the business must be Miss from a previous interview. Miss Margaret Gomez, who was about a hundred years a week.

Miss Gomez usually expect those who be a far-seeing man of most of the business, so during the interview, Miss Gomez wants in the applicant's shoes and shoes and shoes.

Applicants who have been recently out to get a loan, but then come back if they tell you to be interviewed.

One fairly young man came to see Mrs. Gomez the other week with his interview suit on by a tie, he never saw her through my door. Mrs. Gomez couldn't really be angry.

All the dressing up in the world, of course, won't help you unless you look the part, too. If you've got a big black beard, scars down both cheeks, and weigh twenty-three stone, there's no point applying for a job as a bank clerk.

No bank is going to have you behind the counter - odd probably with good reason.

But you would, of course, have no difficulty in securing yourself an unimpeachable post as a bank clerk, because if you have the money and no questions asked about your "O" Beasts.



PALETTE OFFER

SPECIAL OFFER — FAB EYE PALETTE, CONTAINING 3 PAIRS OF EXCLUSIVELY TINTED FALSE LASHES WITH MATCHING SHADOW

● The latest in eye make-up. Lightweight false lashes, specially made to fit, in three different colours to match your mood and your dress — together with cream eye shadow to match each set of lashes.

The lash and shadow shades are:
Green Green (day)-to go with greens, blue, beige.
Brown Study (night)-to go with pinks, camel, purple, orange, yellow.

Blue Moonlight (romantic)-to go with blue, black, silver, maroon.

You can wear the twin shadow shade with each pair of lashes or you can mix and match—green lashes with brown shadow; blue lashes with brown shadow; brown lashes with green shadow, shaded blue lid. There are lots of different changes you can ring with your FAB Eye Palette.

To fix the lashes, with the stick, spread a little of the adhesive provided in glass tubes along the edge of the lashes that will be in contact with the edge of your eyelid. Leave the lashes for the adhesive to become tacky (about ten minutes). Then, starting at the inside edge, gently press on the lashes, allowing your own lashes. Hold carefully in place for a moment or two as that the adhesive makes proper contact.

And there you are with long, lustrous lashes in a matter of few minutes. (Make-up) above the edge of the FAB Gung find these lashes easier to fix than other lashes they've used.)

Apply the shadow, with the tip of a finger, darker on the lid, fading away towards the brow.

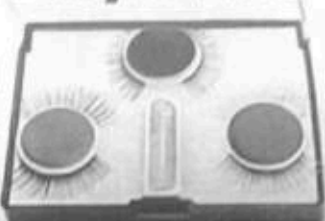
You won't need mascara, but you may use it on the brown lashes if you like.

To remove, pull gently, starting at one end.

Always remove eye make-up with a special eye make-up remover. If making the job easy and saves pulling and rubbing the delicate skin around the eyes. (At your chemist, a box of eye make-up remover costs only 1s. 11d.)

FAB Eye Palette comes in a mild plastic box with hinged lid.

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Please fill in both sections (1 and 2) of our coupon in ink (or ballpoint) with your name and address in BLOCK CAPITALS. Sorry, but we can't supply ladies unless you fill in both parts of the coupon—even if you send the money!

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WEEKEND FORM!!!

FAB SAYS

BRITISH FILM continues to seem to us to be a little out of touch with reality these days.

AS YOU KNOW, there are three categories. A U certificate contains uncorrected submissions to people of all ages. An A certificate means the film can be seen by people over sixteen and by children, in company, who are accompanied by an adult. An X film can only be shown when no one under sixteen is present, whether accompanied or not.

CENSURESHIP is a dodgy business in the line of things. These days a lot of us really question our right to decide what we shall or shall not see. It is a little odd to hear some of our air hosts, on these days when youngsters misuse mainly and physically to some extent, in the days when film censorship was introduced, the grounds seem to be unconvincing.

TELEVISION and TV drama in particular has become very bold and flamboyant with its subjects and methods, all treatment of love, and plays and documentaries can be seen at home by people of any age, often without the slightest prior warning or comment about their content, apart from occasional cautions that the programme might not be appreciated by "people of nervous and sensitive disposition."

IN THIS DAY AND AGE, there doesn't appear to be much point in preventing certain age groups viewing punch-ups or sexy scenes in the cinema when they can read about them in the papers every day (especially Sundays), from the gigantic punch-up in Vietnam to the marital escapades of our ancestry.

OUR LATEST IMPORT — FRANCOISE HARDY

FRANCOISE HARDY begins a three-week engagement at The Savoy, London, on 20th February.

She'll be bringing her backing group with her, comprising three girl singers, bells, drums, piano and two guitars.

When Francoise was filming *Grand Prix* last year for six months, she paid her musicians a retainer, even though she didn't make any singing appearances during that time.

A few weeks is expected to be released to coincide with Francoise's arrival in Britain. It will be an Italian song. During her act at The Savoy, she hopes to sing some of her own compositions. Francoise regards London as a second home. She has a lot of good friends here, and is looking for a new house, so that she can spend a few months every year in London.

THE MONKEES have achieved the huge sales figure of 500,000 on their hit single *I'm A Believer!*

The Decca factory presses have stopped to meet the fantastic demand for the Monkees' record initially sparked off by the debut of their TV series here.

The interest created by The Monkees is phenomenal, and unparalleled since the first days of Beatle triumph. *I'm A Believer* and its predecessor *Last Train To Clarksville* are being plugged incessantly over the airwaves, and the first title was the sole fare played over the "Dial-A-Disc" telephone service for an entire week recently.

The group's first LP released here, (titled simply *The Monkees*), has topped up advance orders of 50,000 so far, another formidable statistical achievement.

Monkee merchandise is to be marketed here shortly, including sweaters, books, piggy puzzles and similar articles. A new record called the Monkeez-Mobile has also been devised in America, with the engine on top of the bonnet!

The Monkees themselves should be here in March for a brief four-day visit. Three of these days are likely to be occupied with filming an episode here for their TV series, which they will be resuming again shortly in The States after the completion of their current concert tour.

Discussions are also in progress for them to star in a feature film and the date is given—as we go to press—as in the late spring. (This is much sooner than earlier reports we had, which we've mentioned elsewhere in FAB-208 this week.)

A British tour is on the cards for the Monkees, but nothing definite has been decided about when or with whom.



The Monkees—a British tour is hoped for sometime this summer

STARS SUPERMARKET TO OPEN IN MANCHESTER

MANDBENDER Bob Lang is joining forces with George Best and Coronation Street's Lucille Hewitt (Jimmy Mool) to open a supermarket for young people in Manchester.

"The idea behind it," explained Bob, "is to provide a place where teenagers can buy anything from socks to scooters, designed with them in mind."

"We'll stock clothes of our own design, and other people's lines. And we'll stock all sorts of gear for boys and girls, including cameras, jewellery, records and so on."

"It's going to be a fully professional venture. We want it to be an enormous success, naturally."

Bob hopes to open the supermarket in about three months.

PSYCHEDELIA GOES TO BLAISES

LONDON'S swinging discotheque, Blaises goes psychedelic this month when a film company moves in for shots of the whole psychedelic scene.

The company, Curlet (owned by Michael Wilder and her husband Sam Curtis) is making *The Sorcerers*, with Boris Karloff and Michael Caine's girl friend Elizabeth Taylor playing leading parts.

It's a horror film which includes a dose of psychedelia from Lee Grant and The Capitols at Blaises.

Lee Grant and The Capitols return to Britain for the film from a successful stay in Spain.

Group member Terry Dutton and Lee have written several songs for *The Sorcerers*. Lee has a featured role, and the whole group appears in the Blaises scenes.

FILM SPOT

Flying Role for George

GEORGE PEPPARD has his best role to date in the story of the air battles of the 1914-18 war, *The Blue Max* (Twentieth Century Fox, Cert A).

He plays the role of the young surman who, thrust into the German Air Force from the trenches of Flanders, finds his co-pilots arrogant aristocrats but with a gentlemanly sense of "fair play."

The only way he feels he can equal them is by going for the coveted Blue Max medal, awarded for shooting down twenty enemy planes. His ambition takes complete charge of him until the woman he has used to gain fame

(Ursula Andress) turns on him and ruins him.

George Peppard's performance is excellent as the ruthless young pilot lost in a world socially superior to his own. Jeremy Kemp, as his rival, also has the finest part of his rapidly rising career.

The film not only has some fine performances (James Mason, too, carries off his relatively small role with great professionalism) but is beautifully filmed in and under the skies of Ireland.

Director John Guillermin must also be complimented on avoiding any mock heroes and glorification of war; we see it from the "other" side—Germany's—but the war is presented as a drama of men rather than nations.

War films so often tend to be over-long, boring and sentimental. It's good to be able to recommend a film such as *The Blue Max* which can retain the excitement while avoiding the usual faults.

BEAUTY NEWS

COMING into the shops in mid-March, a new brush-on compressed powder make-up.

With it, you don't just match up with your own complexion shade, but with Brush-Alive you shape and shade your face to create a new look for yourself.

A good basic is a *la Nude*, soft and no-shade-at-all for a translucent lift to your complexion.

Natural, Beige, Brunette and Tan can be used all over for a healthy look, or just on cheek bones and upper chin for shading, and a *la Nude* on the rest of the face.

Pink Blush is a blusher, for colour and shading. Suits all complexion shades. Each Brush-Alive shade comes in a moist toricellite compact, complete with a minky-soft crescent shaped brush which fits inside. (By Angel Face, 7s. 6d.)

TOPS ON TV

THE *Four Tops* are to produce a live spectacular during their visit here. The thirty-minute show will be shot at the Quaker Theatre in Baling on February 6th before an invited audience, and will be shown on B.B.C. 2 at a later date.

KRAMER CONVALESCING

BILLY J. KRAMER left his Liverpool nursing home last Friday, following the removal of his tonsils. He is convalescing at home for the next two weeks before resuming work. First day of a week of cabaret singing, February 12th, at the Burslem Casino Club.

DAVE DEE, ETC. GO DUTCH

DAVE DEE, Dorry, Beaky, Mick and Fick go Dutch on 27th January, to appear on Holland's top pop TV programme *Go-Go*.

They have another date in Holland on the 29th, but are unable to stay over for the date, due to a previous engagement on the 28th in England.

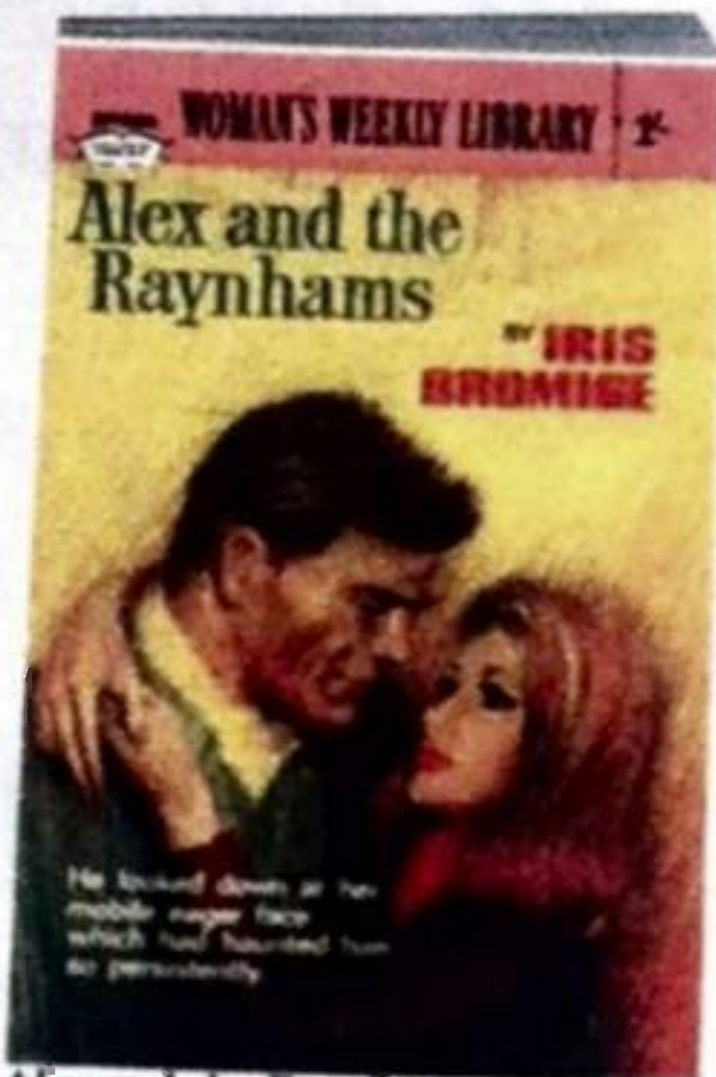
The date that cost them a fortune in air fares is at King's Hall, Suez-On-Trent.

Never let it be said that pop never pays funds show fine.

for those of you who like romantic fiction

here is an opportunity to start your very own collection of romances in condensed book form. On the third Monday of every month six new titles are published in the popular "Woman's Weekly" Library series. Each is by a favourite romantic author, has sixty-four pages, a colourful cover and runs to approximately forty thousand words

This month's new titles



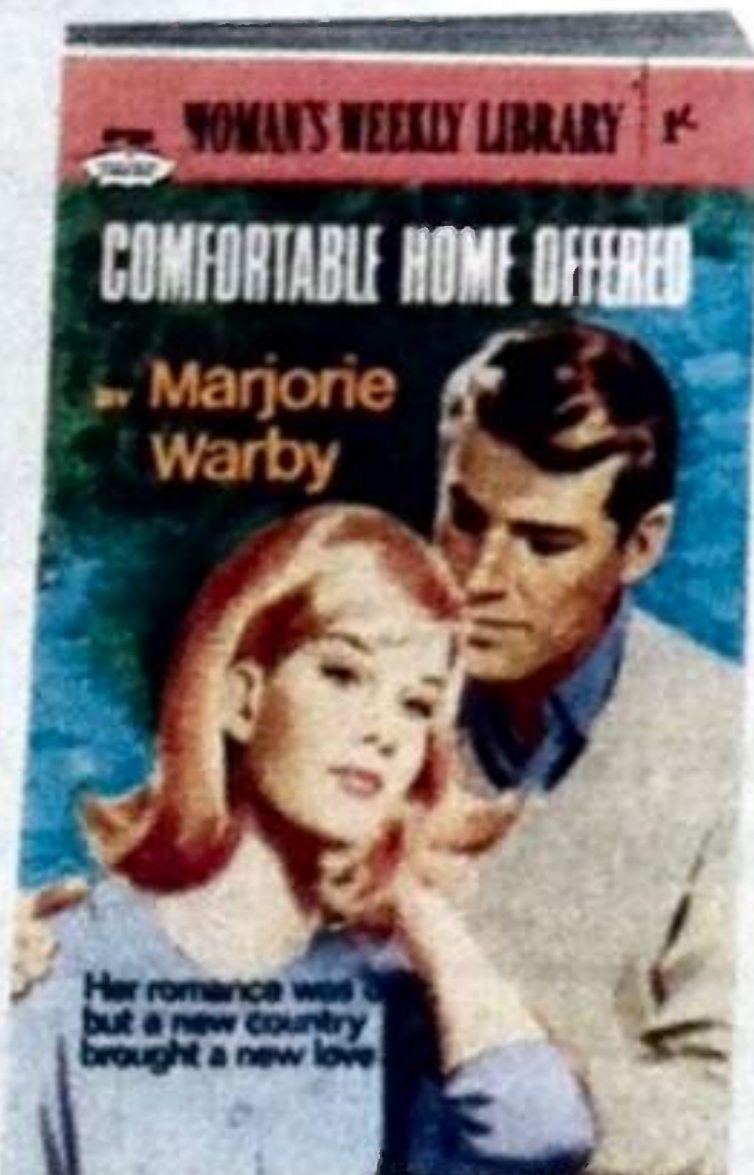
Alex and the Raynhams
by Iris Bromige (No. 228)
Living with the charming Raynhams, as a secretary, Alex thought she had found the ideal job.



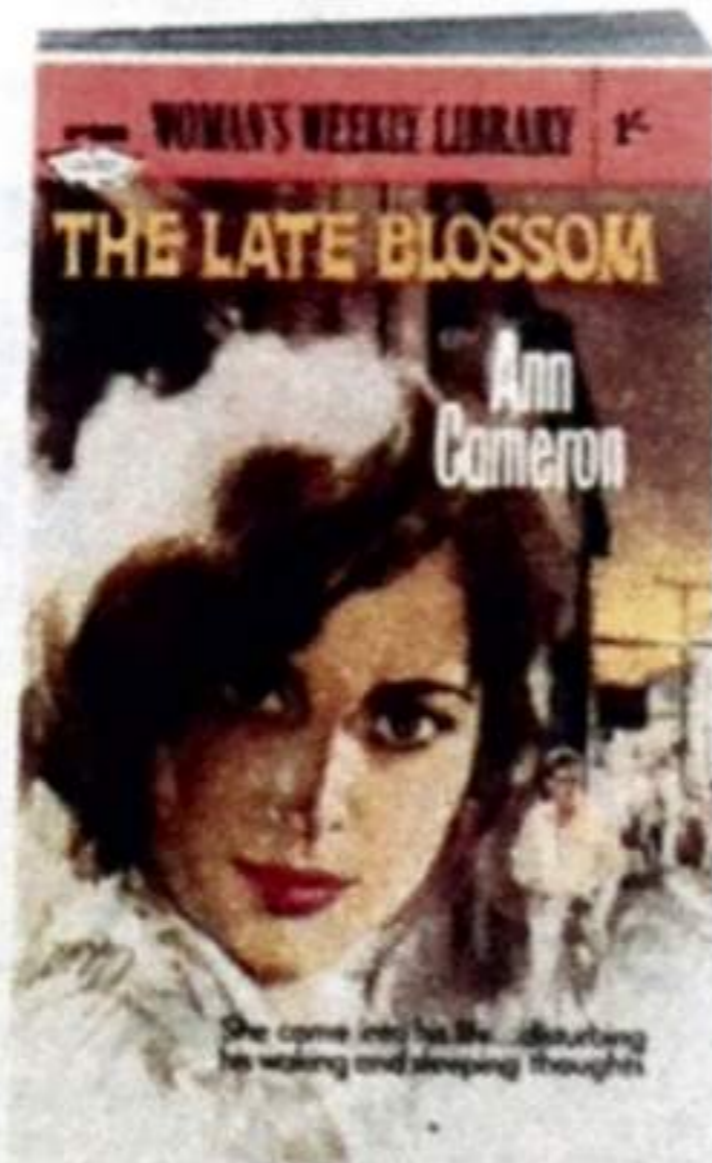
The Doctor Had Wings
by Claire Vernon (No. 229)
A wealthy family in Australia took her to their hearts—but her love lay elsewhere.



Fortune Thy Foe
by Betha Creese (No. 230)
Romance, suspicion, heartache—Lystra found them all within the walls of the big hotel.



Comfortable Home Offered
by Marjorie Warby (No. 231)
She travelled thousands of miles to forget, and hoped to build a new life with "The Mad Merediths".



The Late Blossom
by Ann Cameron (No. 232)
Sue threw Elizabeth's unbecoming hat out of the window—for it represented twenty-eight drab years of Elizabeth's past.



New Zealand Inheritance
by Essie Summers (No. 233)
She fell in love with a man who just didn't want to know—but that was only half the story.

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MO & DON'S

LETTER BOX

I've been given a new name in the office. It's "flick fanatic"! Just 'cos I like going to the pictures.

HOME TOWN

I know all four Small Faces were born in or around London, but can you give me the exact districts please? London is a big place. Shirley Green, Exeter.

(Don opens this week.)

London certainly is a big city, Shirley. Now Steve comes from Bow, Kenny from Stepney and Plonk from Plaistow. All three places are in the East End of London. Ian or Mac as he's generally known hails from Hounslow, Middlesex.



FAN CLUB

Could you please give me the Fan Club for The Merseys—I think they are fabulous. Sue Allen, Leicester.

(Mo here.)

The Merseys Club is run by Lucinda at 67 Chatsworth Road, London, N.W.2. Sue, Lucinda will be happy to give you all the gen and please enclose a S.A.E.

ENGLISH MONKEE

Is it true that one of the American group The Monkees is English? My friend and I have a bet on this one. Lilian Havey, Cardiff.

(Back to Don.)

Whichever one of you says that one of the group is an Englishman, Lilian, wins the bet. David Jones was born in Manchester. Okay?



MONROE STAR

My fave TV show is *The Monroes* starring dishy Michael Anderson Jnr. Please if pos, give me some personal gen on Michael and thanks for the dishy picture recently. Mary Atwell, Derby.

(Mo again.)

Michael certainly is a great actor, Mary, and a good percentage of our mail has been about him recently. For all Michael Anderson Jnr. fans, please note the following. He's 5 ft. 8 ins. tall, has blue eyes and light brown hair. His birthday is 6th August and he was born in Hillingdon, Middlesex, in 1943. Did you think Michael was an American? I bet lots of you did, but no, Michael was born in good old England.



SHARE A BIRTHDAY WITH A STAR

Here is our weekly list of star birthdays. Check to see if you share with:

Dick Taylor—Jan. 28th
(Pretty Thing)

Noel Harrison—Jan. 29th

Steve Marriott—Jan. 30th

That's it for this week, folks. Keep those queries rolling in, because we love to hear from you all. The address to write to is: *Mo and Don, Fabulous 208, Fleetway House, Farringdon Street, London, E.C.4.* Don't forget, that stamped addressed envelope if you want a postal reply, otherwise we won't be able to write back to you. Without an S.A.E. we reluctantly have to leave your letter unanswered.

Star Tip

20th January—18th February

GENE PITNEY'S YEAR AHEAD

GENE is a Sun-Aquarian, born on February 17th, 1941, when the Moon was in Gemini, Mercury in Pisces and Venus in his Sun-sign Aquarius.

This reveals that *I'm Gonna Be Strong* will be Gene's key words in 1967. The boy with the lovely green eyes and the great big voice will go from strength to strength. He'll be in and out of jets and yet find time to be nice to his fans. He'll even fall in love and out of it, perhaps more than once.

IF GENE IS YOUR NO. ONE

If you are looking through the eyes of love at Gene, you're a nice mixture of crazy emotions and practical reasoning. You're inclined to jump readily into friendship and—to run away from it, if your friend doesn't live up to your high standards. Patience, tolerance added would make you a super person.

Next month we'll be looking at Gary Leeds and YOUR stars.



ARIES

(March 21—April 20)

You'll be fighting for a cause or a person your heart is set on. Fine, but don't ignore a "help me girl—or boy" whisper around the 3rd.

Family will have pretty high ideals for you. They're good and helpful, though you may feel rebellious at the moment.



CANCER

(June 21—July 20)

It's a neat trick of yours when you get things done ahead of your gang. Painting, decorating, making a frock—all under good vibrations.

Manage the money end of things yourself—and firmly. Friends in a reckless mood could make YOU stone broke.



LIBRA

(Sept. 23—Oct. 22)

It'll be hard to know whether a friend is sending you up, or is serious, or slightly in love—probably a bit of all three.

Make sure Father cooperates on this important new scheme of yours. He'll unravel a few snags if he's asked at the right moment.



CAPRICORN

(Dec. 21—Jan. 19)

Happenings that shake you out of the rut—perhaps out of your gang—bring new interests. Even job changes look good for you.

You'll travel a bit jerkily between friendship and romance. No need to run around thinking you must decide. Just wait.



TAURUS

(April 21—May 20)

Best thing about this phase is that you really grow up. Makes living more fascinating, and surprises those that treat you as a kid.

Don't let older pals dazzle you with restless, silly ideas. Let them talk, be a good audience and stick to YOUR plans.



LEO

(July 21—Aug. 21)

Once you get over feeling bitter and resentful—10th February—you'll wonder what all the fuss was about. When the fog lifts you'll encounter loyalty plus charm.

You'll talk your best friend out of a stupid idea and—without a row—restore good sense and confidence.



SCORPIO

(Oct. 23—Nov. 22)

You'll push yourself a little harder around 12th February when a fresh perspective shows a different slant on work, job or school. Perks which were unattainable last year should come your way.

Bit of flattery will work wonders with that groovy but erratic friend. Try it the first February week.



AQUARIUS

(Jan. 20—Feb. 18)

You won't be the best judge of your achievements nor—of a flop. Others will be right in thinking you make good progress, so why bother about a small setback?

Just one smile will make your world look different around the 16th. Get set for a new romantic friendship.



GEMINI

(May 21—June 20)

There'll be something new, attractive about your looks in January. This may create a bit of jealousy, but your real pals will dig it.

You'll probably hanker after or swing between two friends. If you can't decide—a third friend pops up to be the lucky one.



VIRGO

(Aug. 22—Sept. 22)

In your mind's eye you'll see what should happen, how your gang should behave. Might as well face it, there'll be surprises!

Revise your list of friends to include some sincere types who have no axe to grind. January's dreamboat could well become February's drag.



SAGITTARIUS

(Nov. 23—Dec. 20)

Looks like you'll see someone in person whom you've admired as an artist.

Around the 7th you may feel vaguely dissatisfied, as though things don't move fast enough. Oddly enough, an all-out effort in career or study—or both—chases the blues away.



PISCES

(Feb. 19—March 20)

Question is: will you hang on to a dream which gets you puzzled, cross but hopeful or will you exchange it for a new one? Stars smile on new ventures—artistic, social and romantic.

At home you'll have to dispense help and ingenuity to a few bothered, bewildered "oldies."

