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STONES, LATEST
BOY/GIRL FASHIONS

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WORTH EVERY PENNY ■ JET JEANS FEEL RIGHT ■ THE
JEANS WITH THE MOST ■ PERFECT FOR TEEN-AGERS
■ AS TOUGH AS THEY COME ■ KEEP IN THE SWING
WITH JET JEANS ■ THE PERFECT TEEN-AGE JEANS

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WILLIAM SUGDEN & SONS LIMITED

Wether Lane Mills, Cleckheaton, Yorkshire



POSITIVELY
NO ADMITTANCE
TO NON-RAVERS
PAST THIS POINT

Hi Fans,
Latest rave is the wave of RAVE GIRL stickers flooding the country. Have you got your one yet? They're stick-anywhere stickers and what's more they're FREE! Ask for them at your local news-agent's and stick them in the most outrageous places! While you're at it, don't forget to enter our RAVE GIRL competition. We're still looking for a girl to model for RAVE. So don't be shy, you can win fantastic prizes plus a meeting with the WALKER Brothers and a trip to the Italian Riviera with RAVE! We're waiting to hear from you. So, get raving, fans!
The Editor.

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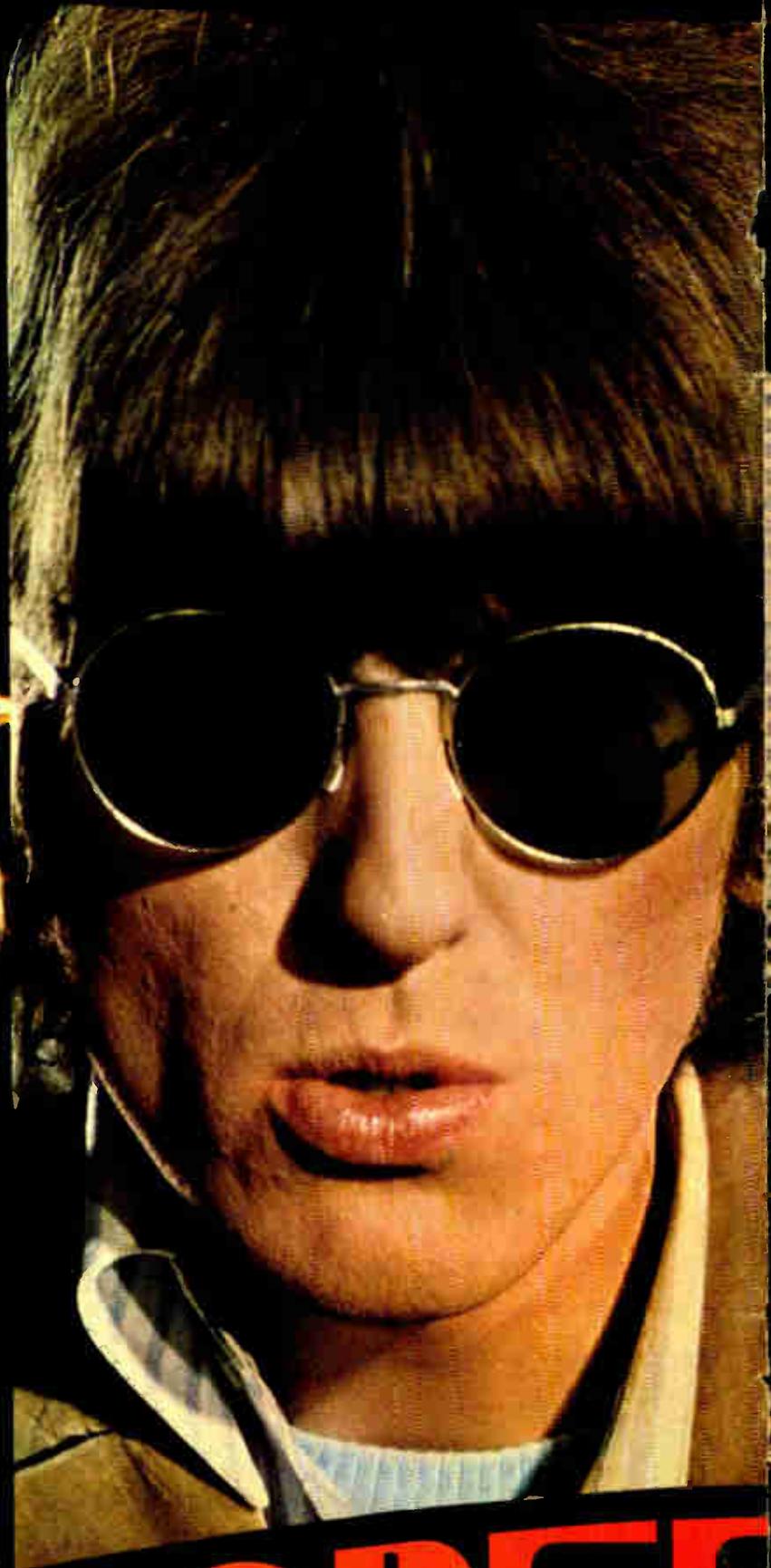
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World Radio History

THE BEATLES

RAVE LOOKS AT THE FILM



• SCREE

World Radio History

PLANS OF THE POP WORLD

rave



ENING ●

STONES' SUICIDE FILM!

Mick and Keith writing the entire score

■ Based upon the novel by teacher David Wallis, "Only Lovers Left Alive" will be the first film to feature the Rolling Stones as character actors. It goes into production in this country and abroad during October.

Produced by manager Andrew Oldham and backed by Decca Records, the film is to be a million pound project with a number of established film actors and actresses in the cast. A director still has to be set for the film, but, the favourite must be Nicholas Ray, who worked on James Dean's film "Rebel Without A Cause" and owned the screen rights for the novel before Stones' business manager Allen Klein bought them from him.

Most urgent is a top rate screen writer for the film, for the novel will need considerable adaptation before it can be converted to the screen. Both Keith Richard and Mick Jagger have said that the book is only the basis for a good film.

The story concerns the imaginary conquest of Britain by its violent and rebellious youth after all the adult

population have committed suicide. The central character who is called "Ernie" in the book, is the obvious role for Mick.

Although the book is written around the Bill Haley era, it may be considerably brought up to date and even set in future times.

There is a possibility that parts of the film will be shot in sepia, colour and black and white to emphasise the dramatic aspects of the story.

Keith Richard and Mick Jagger are writing the entire score for the film and although the Stones will play the music, it is unlikely that they will appear as a group.

Mick says of the film: "We are determined to do something that people will remember when they come out of the cinema—not just another 'pop-star in films' fiasco. We're not out to do a Beatles—comedy is not our line. We just hope to make an impact—a serious one."

There is no truth in the rumour that Charlie Watts has requested the picture should be a silent movie!



■ Dave Dee, Dozy, Beaky, Mick and Tich are lined up for quite a long run of film work, none of which has been confirmed. This summer they are probably going to appear in a short film about the Stock Exchange, then they are being considered to appear in a film version of "Up The Junc-

tion", which starts shooting in the Autumn. They would play a group in the film, with possibly acting roles for some of the group. And their manager Ken Howard is thinking of producing his own fifty-minute film with Leo Films Ltd., — the boys writing the script.



Animals' World

■ The Animals in Poland, Germany and America, both on stage and off, is the exciting presentation which Lucia films have shot and edited into a 55 minute documentary. The film is to be shown first in the U.S. on TV. and then later in England, possibly some time around the end of this year.

The film was shot in the *cinema verité* technique—that is with the cameras turning continuously—as the Animals were followed by the crew wherever they went.

Shot over a period of nearly two years, the film is virtually a history of the group and follows their activities from Alan Price's exit and Dave Rowberry's entrance. One sequence actually captures the moment when John Steel broke the news to manager Mike Jeffries that he wanted to leave the group.

A number of the Animals' most famous songs are featured in the film and they are shown on stage performing these. Eric Burdon considers this film as the only true documentation of what a group is really like.

Another film up the Animals' sleeve at the moment might be an adaptation of an old Stanley Kramer war film — but that is still very much in the air.

CLIFF AND THE BOMB

■ Cliff and the Shadows were able to enjoy the countryside of Iver in Buckinghamshire recently while filming "Finders Keepers" at Pinewood Studios. The film, set in a Spanish village, was shot entirely in the studio. A replica of a Spanish village was built in the rambling grounds, and artificial sunlight was "imported".

Cliff's leading lady in the film is twenty year old Viviane Ventura, a very petite girl, with long, wavy brown hair and enormous brown eyes.

"Finders Keepers" is the story of the hunt for a bomb that has fallen, unexploded, on the little village. News of the presence of the bomb spreads, and the tourist trade in the village rapidly dries up. The inhabitants are faced with quite a problem. Either they find the bomb or starve when the winter comes.

Cliff and the Shadows play a small pop group who have been booked to appear at a hotel in the village for the season. When they arrive from England and find no-one

Suddenly the pop world becomes alive with film plans and preparations. And, as the world's pop stars prepare to become world film stars, RAVE gives you an exclusive close-up of their film plans.

■ **Sonny and Cher's film, "Good Times"** is scheduled for release at the end of the year. The story is basically Sonny and Cher making a film FOR Sonny and Cher, with the duo wearing even more way-out garbs than usual. Sonny has written seven vocals and seven instrumentals especially for the film.

■ **The Spencer Davis Group started work on their first film last month (July), for Pathe, titled "The Ghost Goes Gear".** The boys are having to film it on weekdays only, because of their heavy weekend commitments.

■ **Elvis starts work on his new film for MGM this month, "Double Trouble" in Hollywood.** But he has a film to be released here in the Autumn called "Spinout". This is the American title, which will be changed for the British audiences. In it he plays a singing racing driver with three girls constantly after his affection. In the end, he winds up marrying all three!

■ **all Faces, who already have a film, "Dateline Diamonds" has been asked to appear in a big film.** Negotiations are still going

■ **The Mark 5 start filming in the early months of the year on a film at present titled "You'll Never Get Away With It", with straight faces. The boys won't sing in the film. They will write the score. They are trying to get Bryan Forbes to direct. Dave has been taking drama lessons, as he thought he resembled Lassie in his last film! Film will be released next year.**

■ **Francoise Hardy can be seen making a brief appearance in the racing film "Grand Prix", starring James Garner. On general release October.**

In the film, they play a group, and comedian Nicholas Parsons plays their manager. It's comedy-cum-ghost story. Spencer and the boys will sing about six songs in the film, and other pop names will be making cameo appearances. Dave Berry is one. This Pathe film, is set for release in the Autumn.

■ **Herman and the Hermits make their first film appearance in "Hold On", out on general release from August 12th.** This is the story of a space ship which the American fans want to be named after Herman's Hermits, so Herman and the boys are followed around by a high-up official from the National Aerospace Administration (N.A.S.A.). During an American tour to see whether they are worthy of such an honour, they sing ten numbers which include "A Must To Avoid", "Hold On" which was originally titled "There's No Place Like Space", "All The Things I Do For You Baby", "Where Were You When I Needed You", "Leaning On The Lampost" and "Make Me Happy".



■ **Looks as though the Beatles' film won't be started this year, although September-December has been pencilled in in their diaries for film work.** The problem is still finding the right script. Walt Shenson and the Beatles have received hundreds and hundreds of film scripts and ideas from writers ranging from professionals to children, all wildly different, but all wildly wrong. The boys do know what they don't want to play, and that is themselves, anything to do with Science Fiction, Westerns, or the Period costume type. At this moment the boys are considering an idea from Walt Shenson which has still to be scripted.

■ **Plans for Eric Burdon to make his debut as an actor in a film directed by Peter Watkins unfortunately fell through this year, but it now seems likely Paul Jones will take his place.**

to listen to them, and the hotel keeper with no money to pay their wages, they have good reason to join in the hunt.

But Cliff and Viviane are not the only ones in the search. A gang of baddies are intent on reaching the bomb first, and claiming the reward money.

The Shadows have written ten numbers for the film, which feature Cliff of course, joined occasionally by Viviane. Filming took ten weeks.

On the set, Cliff's comments were, "I'm enjoying it enormously, but getting up at five thirty each morning is a bit much. I find I have to go to bed pretty early each night. Once or twice I've had a night out, not bothered to go to bed at all. I feel worse with only a few hours sleep."

■ **The Lovin' Spoonful have written the entire soundtrack for American comedian Woody Allen's new film, "What's Up, Tiger Lily?"** They also make a cameo appearance in the film, when they will sing two of their new songs. This film should be shown, either late this year, or early next year.



LULU goes cockney

■ **Lulu in her first starring role, and the Mindbenders, provide the pop interest in a new film called "To Sir—With Love" starring Sidney Poitier, Suzy Kendall, and a great newcomer, Christian Roberts.**

This is Scottish-born Lulu's first acting role, and she had to learn a Cockney accent for it! Lulu sings the title song, and another song in the film, backed by the Mindbenders.

The film is the story of a teacher (Poitier) who is put in charge of a rough gang of youngsters and finally wins their respect.

This film is scheduled to be released in December.

■ **Gene Pitney hopes to embark on his first film in August or September. Talks are still being held.**

The film is hoped to be "Sweet Wind Of Spring", and if plans go through, Gene will be co-starring with Van Johnson. The location is Rome.



THE ACTION

GOING WHERE THE ACTION IS!

RAVE girl Maureen O'Grady goes where the Action is to bring you bang up-to-date on the most switched-on group in London Town!

All the fans in London know the Action are one of the greatest groups around. Now the word is spreading and the boys are ready for national success with their great new record, "Baby You've Got It".

Even their recording manager, George (Beatle) Martin, thinks this might be the one, and he knows a thing or two about hits! And after the time and devotion these boys have put into their records, they deserve one. Every spare moment not spent on stage, they can be found practising in the Marquee Club, Wardour Street. Even on their days off, supposedly to be for resting!

Their Second Home

The Marquee, in fact, is the Action's second home. "It's the place where you really have to work hard. We could never live down a bad show there," said singer Reg King, which is understandable when people like the Beatles, Spencer Davis and the Small Faces sometimes drop in to see them play!

But although the Action enjoy playing the Marquee, they're determined to be known around the country, too.

"We plan exactly where we're going to play," said Mick, the bass guitarist. "We get a map of England, divide it into sections, and play twelve days in each area to get ourselves known all over. Posters are sent in advance to let everyone know we're coming." Once onstage the Action really live up to their reputation.

"But," said Roger, "a club's got to have something. There are a couple of clubs we could never play again.

They just didn't have the right sort of atmosphere. We're not a group who can play just anywhere. The place has got to be right." The Action rate the Birdcage Club, Portsmouth, as one of their favourite clubs.

Although London is still the place for them, and even now, they still play at least once a month at the Marquee, an EP has been issued in France, where they hope to make a short promotional trip.

They could almost definitely do an American "Ed Sullivan Show", too, but their manager Rikki Farr won't let them go until they have had at least three big hits in this country.

Chris Mercer, producer of Wales and Western England's popular TV. pop show "Now", said after the Action's first appearance on the programme, "I've never met such dedicated professionalism in a pop group," and promptly booked them for a return appearance!

WHERE THE ACTION IS THIS MONTH

August 5th, Morecambe, Pier Ballroom.
August 6th, Cheltenham, Blue Moon Club.

August 7th, Camberley, Agincourt Ballroom.

August 12th, Rugby, Benn Memorial Hall.

August 13th, Gosport, Community Centre.

August 14th, Sheffield, Mojo Club.

August 20th, Grantham, Lincs., Drill Hall.

August 21st, Greenford, Starlite Ballroom.

August 27th, Stevenage, Bowes Lyon House.

August 28th, Birmingham, Metro Club.

August 29th, Ipswich, Bluesville.

The Action say of each other. "Having been together so long, we know exactly what each other is going to do onstage. This means we can completely improvise. If we sing the same song every night for a week, we will never sing it the same way twice." Though, usually, if the boys know they are going to a club they've played before, they work out a different set of songs.

The Action's appeal is probably their simplicity. They walk on stage, give a friendly nod to the audience, with a 'Ta' in between songs.

The Action never get flash with fans. They know fans put them where they are and they're the ones who matter. Even if they've been really tired, I've seen them sign autographs with a smile.

Audiences Go Crazy!

Their audiences love them. Reg, the singer, is a very sexual mover on stage, yet lots of their fans are boys. They don't seem to make boys jealous, although nearly all their girlfriends go wild over them.

But back to their all-important record. "Rikki reckons our next release is a No. 1," said Allen. "But we think 'Baby You've Got It' has got a fair chance, too."

The Action think money and popularity are nice to have, but their money is spent within a couple of days. Money is nice, but not all-important. "We've managed without it," said Pete.

Nothing matters as much as their music. It's all they really live for.

So next time you want to see some action, take our tip, see the Action!

HOW WE MADE PRINCESS ANNE A MOD...

■ The whole world is raving about swinging England. So, what about our own swinging princess to represent us?

Princess Anne is, after all, our most looked-at teenager, so RAVE decided to suggest some rave type clothes for her to wear.

We designed three outfits specially. They're not too way-out, are flattering and, we think, suitable for even a Royal occasion!

Princess Anne can look smart and attractive, even when, as at the moment, her clothes are traditional and conventional. How much better, and smarter and more attractive she would look in outfits inspired by today's mod world.

Here, then, for you is our version of the Mod Princess . . . our swinging Princess Anne of swinging England.



Trilby Lane.

As important as the right clothes is the right make-up. A make-up designed to make the most of pretty English skin and fair good looks. Princess Anne has both these and can make them look really lovely with soft and subtle make-up. A pale, peachy liquid foundation cream is all she needs with a light dusting of pink rouge on the cheek bones. Eye make-up doesn't *have* to make eyes look made-up. It can be used carefully simply to make them look bigger and brighter. A fine grey line above the lashes will flatter blue eyes and a blonde complexion. A dark grey mascara applied in two thin coats to top and bottom lashes will also add prettiness.

To complete her make-up and tone down the "pinkiness" of English skin Princess Anne might well choose a pale brownish lipstick.

Her hair, also, adds as much to the finished effect as clothes. Springy, tending-to-natural-curl hair needs skilful trimming for a contoured style which sits perfectly above today's mod clothes



1. We designed this Empire line dress in small-print floral lawn. The bold sleeves balance the flaring skirt, inset with contrasting front and side pleats. Note: bare-knuckle gloves.

2. Two-piece outfit using two top fashion ideas: quilting and shiny satin. The bloused top with draw-string is in wine-coloured satin: long, tight cuffs to match. The skirt and sleeves are quilted. Note: rave shoulder bag.

3. Our specially designed suit is in navy pin-stripe, has huge, deep-cut lapels and a waist seam. It looks specially great with contrasting striped cravat and blue patent shoes and bag. Note: clumpy heels.



3

RAVE artist's sketch of the suit (far right) we had specially made up for our photograph, showing line of jacket and skirt.

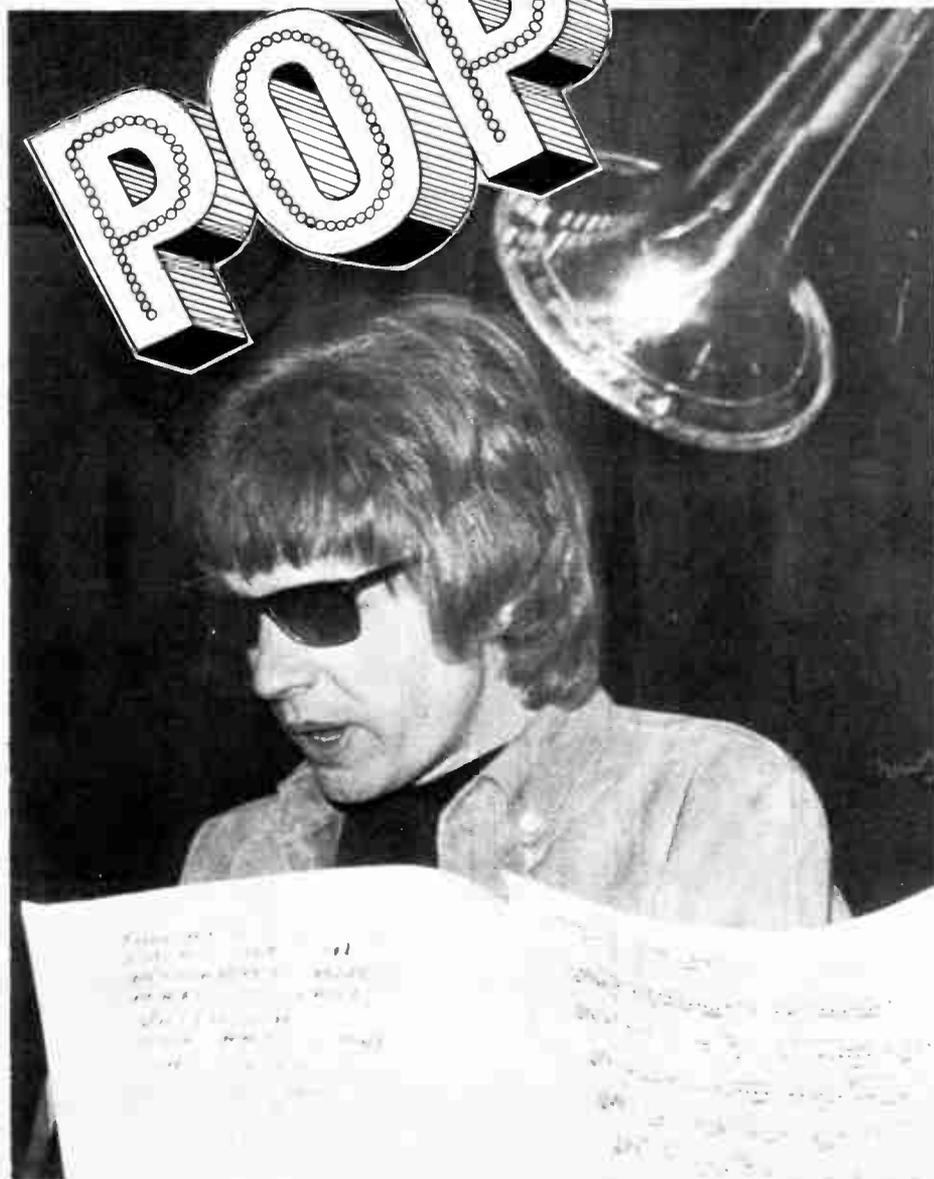
ANNE AS SHE IS USUALLY SEEN . . .

ANNE AS OUR MOD PRINCESS

THE FACTS OF LIFE



POP



RAVE takes a long, hard look at the pop world and the people who make it tick. What's it all about, this real yet so close to fantasy world, where overnight you can either become famous or forgotten? Here then for you are the facts of life, the facts of pop life. . . .

Every time you spin a brand-new single, that little black circle of pleasure costs 7s 3d. Just under half-a-crown a minute!

Add up all those minutes and half-crowns and you have a giant record industry making around £25,000,000 a year. Each month the giant offers you stacks of discs—157 singles in April, 218 in May, 166 in June—and asks, "Do you dig this? Would you go for that?"

But only once in forty times do enough of you say "Yes" for the record to break even on the cost of making it.

The question is: What happens to that money of yours? Who gets it? Who profits? Who are the men and the machines behind the stars?

You are entitled to know. So **RAVE** has tried to find out. . . .

WHERE YOUR MONEY GOES. . .

Into every record you buy goes toil and talent, time and money. Each one is a festival or a funeral for someone's hopes. Each is a shiny black slice of sound that will either build up to the bright blare of success or flop into silence forever.

The pop world today has become *the* place for revolutionary trend-setters. Their impact on the money side of the business has been as powerful as their music.

In the good old days it could take up to three months to get out a single, and the neat, finicky ledgers could show where every halfpenny was going.

But the Beatle boom changed all that. Teen-and-twenty tycoons like Andrew Oldham—who owns his own record company as well as managing The Rolling Stones—pioneered shattering changes in the pattern of power. Now it is these independent record producers who lead the way, jetting round the world at lightning speed. . . . aggressive, energetic, unorthodox.

They stay ahead by backing their own ideas and making their own rules. And the rules change with every hit.

By the time you read this, the goers like Oldham may have come up with . . .

THE MANAGER

AS SEEN BY BARRY FANTONI



••• another brainwave that will set the whole business on end yet again. In two weekends they may have made a fresh fortune that will take several months to reckon up exactly.

But for the moment your 7s 3d. for a single goes on:

	s.	d.
Purchase tax...	...	1 0
Shop's profit...	...	2 1
Artist's royalty	...	1d. to 9d.
Publisher, writer, composer royalties	...	4 $\frac{1}{2}$
Manufacturing costs	...	10

This accounts for up to 5s of the price. Then come sales, distribution, wholesaling and promotion costs. That includes packing, delivery, mailing, vans, advertising, commercial radio time and so on.

So almost a third of the price is spent on telling you about the record, letting you hear it and getting it to the shops so that you can buy it.

But sharp-eyed pop fans will have noticed that one big item has not yet been shown—the cost of the actual recording session. Well, here again, there are no rules. It depends on three things: (1) The rate charged by the particular recording studio. (2) How much time the artists have to spend in it. (3) The number of musicians needed.

A West End studio with twenty recording channels may charge twelve guineas an hour. Another with extra facilities may cost eighteen guineas. A smaller one on the edge of town might ask only six guineas.

Time depends largely on the artist's recording experience. In the strange jungle of cables, lights and mikes a nervous new group may "dry", hit wrong notes, knock over a stand or ruin a good take by sneezing!

Says a Pye Records executive, "A lifelong professional like Pet Clark will knock off four separate titles, powder her nose and catch her plane home to Paris in a little over three hours. A new group may take a week to get one number right."

If it's a case of a lone star like Donovan or Bob Dylan perched on a stool with his guitar making his own music, then that's maybe well under £100 for the session. But if it's the Walker Brothers putting together a big lush sound with a 38-piece orchestra, that's a session fee of seven to ten guineas for each musician. And the costs would tick remorselessly up to £500 and beyond.

Nevertheless, the independent producers have proved that great hits can be made for small outlay. "Telstar" was one of the all-time global pop smashes. It sold more than three

million discs—and the Tornados' manager, Joe Meek, made it in his own house in North London!

HOW A DISC IS RELEASED...

The newest record-presses turn out four discs a minute. When the Pye factory in Surrey switches its seventy pressing machines into full production it can turn out around 130,000 records in a single eight-hour shift. And LPs can be made just as fast as singles. Most record companies try to plan LPs three months ahead. The average planning time for singles is six weeks.

Every week there is a conference to decide what records they will release next. They get pop material from three sources: (1) Tapes made in the company's own studios by its contract artists; (2) Tapes provided by independent producers who record their own artists; (3) Recordings on American and other overseas labels which are issued in Britain.

There are also a number of demonstration tapes and discs sent in each week by newcomers trying to get their first break.

The company may, therefore, have about fifty offerings each week. Out of these it picks between eight and fourteen for release.

"Normally, a record job takes about a week to go through our factory," said Pye. "But we can speed it up. Twice we've turned out discs in twenty-four hours."

Most pop discs start off with a first



Ray Davies — records for Pye

pressing of about five hundred copies which go to DJs, record reviewers and key people in the music business. The BBC alone gets one hundred and seventy copies of a disc from one major label.

Then comes the tense wait for the fans' reaction. If it's good, then the presses are changed to high output of the lucky record. Usually, it leaves the factory on Friday.

It's on the London counters by the middle of the following week and is selling in the rest of the country by the following weekend.

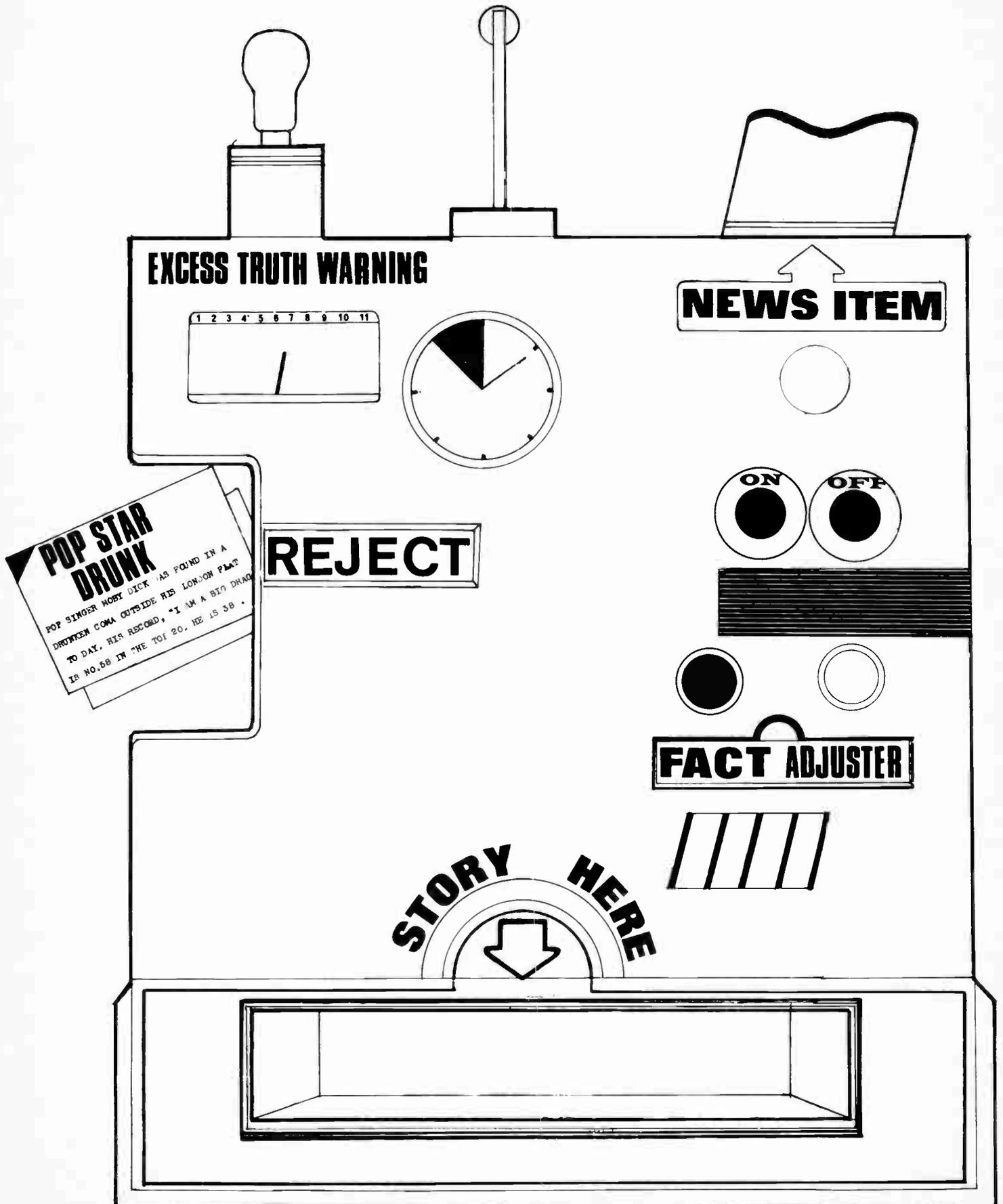
And now begins the artists' worst time, the waiting and hoping until the week's Chart ratings come in... the fateful figures that reveal whether you, the buyer, like the record. •••



Mick — the Stones are now professionals at recording studios

THE PUBLICIST

AS SEEN BY BARRY FANTONI



WHAT THE POP STAR EARNS . . .

- Fans in Britain have about £1,000,000,000 a year to spend. American fans have £4,000,000,000 a year.

That is why they wield such tremendous power.

Many people ask: How much can a star earn from a disc if it gets to No. 1? The answer is that there's no telling. Pop is wide open at the top.

A group with a royalty of 2d. per record would earn £12,000 from a Gold Disc hit like "Telstar". But if, like Joe Meek, an independent producer had made the recording himself, the royalty could have been 6d. or 7d. It might then have brought in £50,000 or so.

Remember that the Top Ten sales are not a fixed figure. The Top Ten total in a summer week when millions



Keith and Roger—got to No. 8

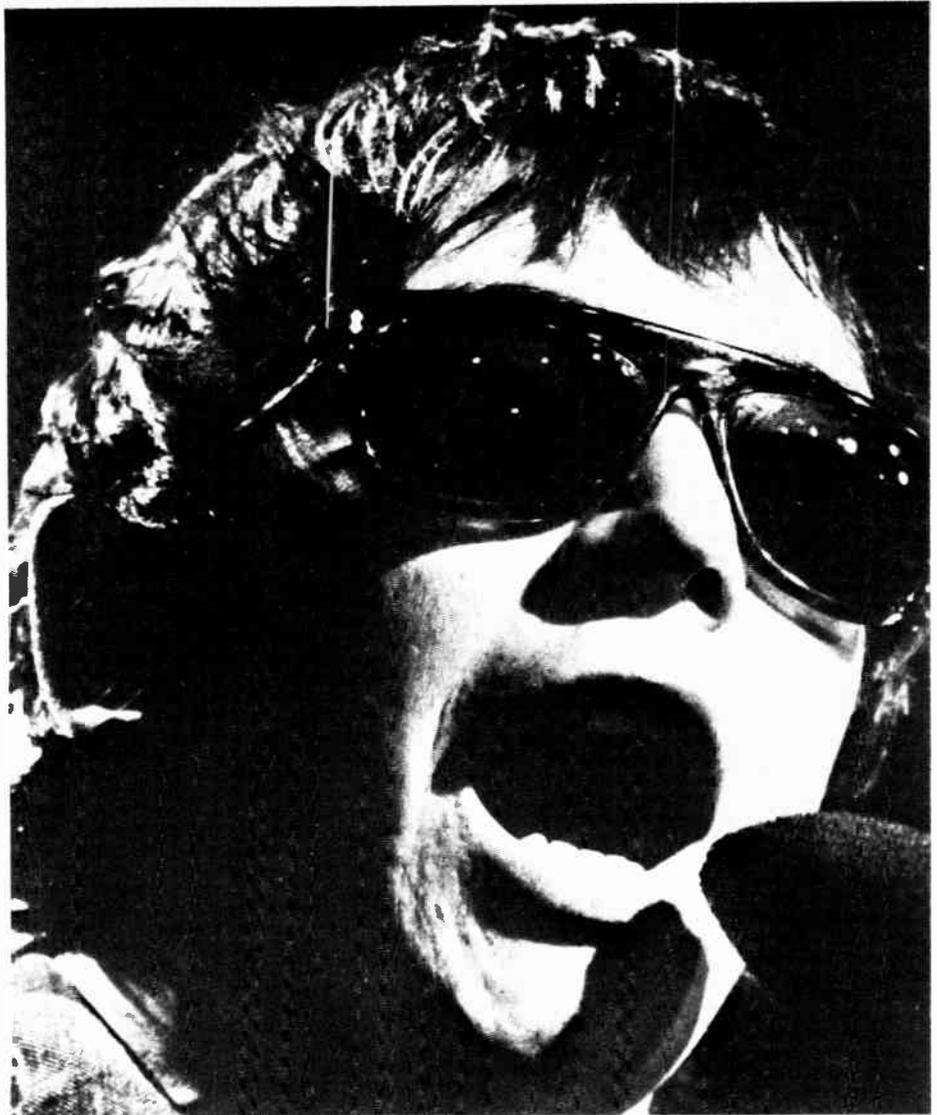
of people are on holiday may seem quite low for a winter week near Christmas when everybody is staying home.

But, generally speaking, a disc goes into the Top Twenty when it starts selling ten thousand copies a day. The Who's first record, "I Can't Explain", sold 104,000 to reach No. 8. Record sales are only the start. The big profits are in personal appearances by the star or the group.

A solo artist who gets into the Top Thirty can reckon on £75 per appearance.

If he gets into the Top Ten this rises to £350-£500. If he stays high in the Charts his earnings go up still. He gets offers from theatres, clubs, cabarets, television, films, variety.

But if he drops out of the Charts, his show fees drop too.



Here is a partial breakdown of the Animals' earnings and expenses for a four-week tour in the States. They played 28 dates in four weeks during April and May this year.

Figures are in dollars . . .			
GROSS EARNINGS	... 75,092	Amplifier repairs	... 100
TOTAL DEDUCTIONS	... 71,622	Guitar strings...	... 5
		Cars for total tour	... 9,800
			(phew!)
BALANCE	... 3,470	Cables and wires	... 804
Expenses totaled	... 50,924	Clothes	... 281
Agency commission was	... 7,527	Photos 129
Advances amounted to	... 13,170	Public Relations	... 2,735
TYPICAL EXPENSES:		Holiday Inn, New York	... 2,337
Transporting instruments	... 231	Flowers	... 14

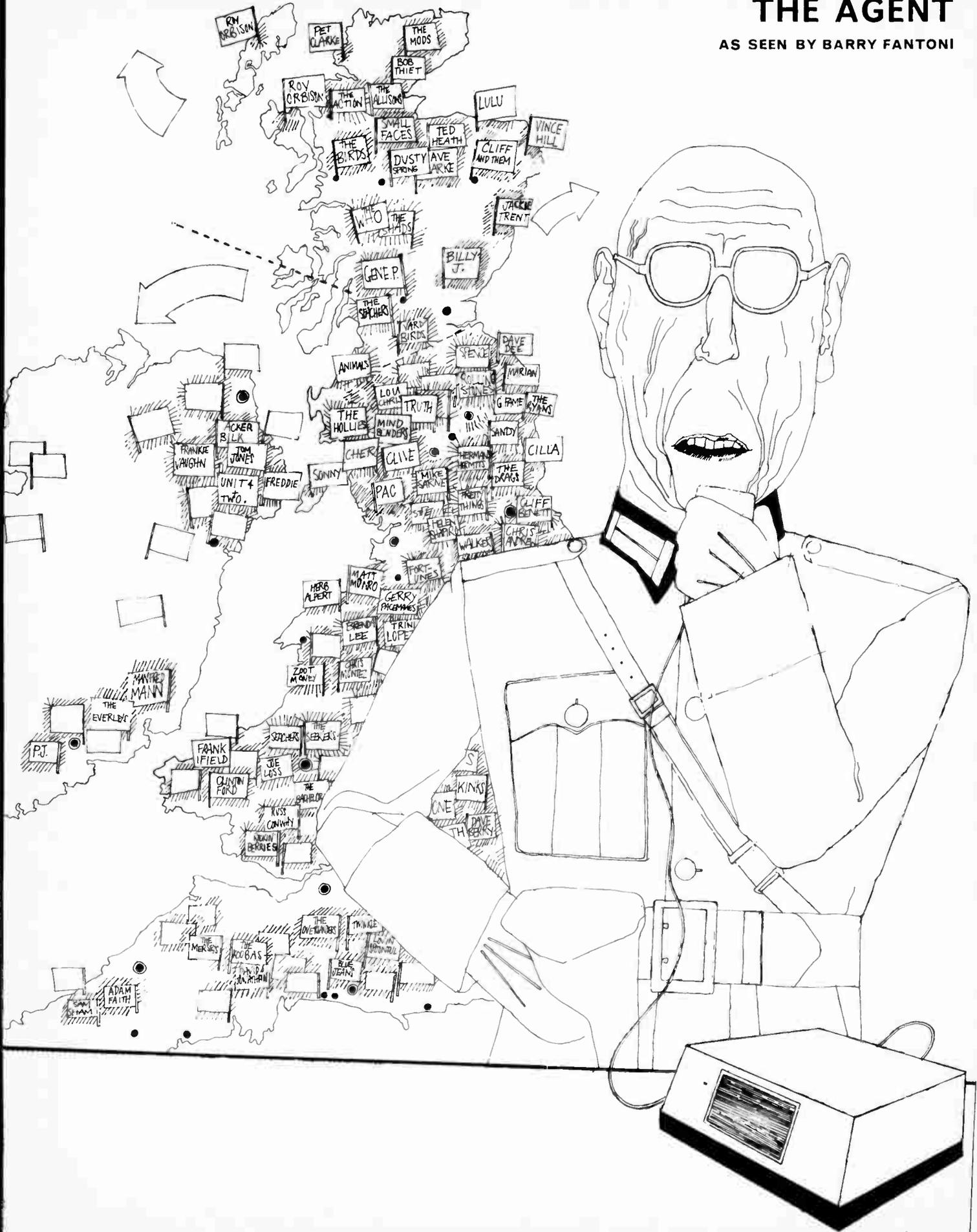
and 48 other payments into the waiting hands of BOAC, the U.S. State Department, Hilton Hotels, chauffeurs, porters, head waiters, foot waiters, shoeshiners, moonshiners, door-openers, door-closers, saluters, sweepers and satellites.

WARNING: DO NOT APPROACH THE ANIMALS WHILE THEY ARE COUNTING THE COST OF POP

Juke boxes, Scopitone (film juke) and closed-circuit television halls are extra sources of money—especially in the States. Then there are fat fees for the use of stars' names and photographs for advertising products like clothes and toys. Up to the end of last year, the Beatles were said to have created £75,000,000 worth of business for all concerned.

THE AGENT

AS SEEN BY BARRY FANTONI



THE PEOPLE BEHIND THE STARS

The place a pop star really earns his money is when he's in front of the microphone. To get him there and keep him there throughout a successful career he needs

A MANAGER
(TO GROOM THE STAR)

AN AGENT
(TO BOOK HIM WORK)

A PUBLICIST
(TO MAKE HIM KNOWN)

A RECORDING COMPANY
(TO ISSUE HIS RECORDS)

A PUBLISHER (TO CONVERT HIS
MONEY TO CASH)

A FAN CLUB (TO HELP HIS
POPULARITY)

AND
YOU
(TO LOVE HIM)

THE MANAGER

THE MANAGER is most often the person who discovers the artist in the first place, grooms and builds up the act, supports him until a record company agrees to a contract, and handles the day-to-day details of his career.

Behind every Dusty Springfield there's a tireless, vigilant Vic Billings seeing that his star gets enough sleep, is booked on the right planes, has the visas for her passport, is provided with the correct lighting and accessories for her show. He carries her things, protects her from nuisances and villains . . . and makes sure she gets paid at the end of the show.

For every Cliff Richard there's a Peter Gormley. For every Cilla Black there's a Brian Epstein.

But, and it's a big but . . . for every would-be star group with talent there's also a smart-alec schemer who offers to get them launched in the record game. By the time they read the contract closely they realise that he's drawing a huge percentage of their earnings and knows next to nothing about the business anyway.

Here's a tip for groups just starting out. If you're really determined to make it on the professional scene, don't sign anything till you're sure of your manager. The Music and Record Industry Year Book lists most of the established ones. Although now and again a good businessman from outside will see promise in a group and manage them better than anybody. This is how the Beatles met Brian Epstein, who left his music counter to build them into the stars of the century.

There is no legal limit in Britain to the percentage a manager may take from an artist's earnings. Some may take half and do very little.

Others, like Kit Lambert and Chris Stamp handling The Who, will spend a

huge amount out of their own savings on equipping, supporting and promoting the group for more than a year. In Kit and Chris's case in return for their work and investment, they received 20 per cent each when the group hit the jackpot.

The manager is probably the biggest element of luck in a pop career. Your life is locked to his more closely than to anyone else in the business.

THE AGENT

THE AGENT is expected to get as much work as possible for his artists at the maximum payment. He arranges tours, TV, appearances and films, checks all offers and advises which to accept and which to turn down.

Often a good agent will take as much trouble as a manager to polish and bring on talent he believes in. The usual agent's fee is 10 per cent of all earnings he arranges.

In America it is illegal to combine agency and management, but this does not apply in Britain.

Many British stars have cause to be grateful that their agents are also their managers, because this link can lead to steady work in theatres and TV, studios connected through the same organisation.

THE PUBLICIST

THE PUBLICIST keeps the artist's name in front of the public by arranging interviews, Press conferences and photo sessions.

Pat Pretty of Pye says, "Stunts and gimmicks don't matter as much as they used to. The important thing is to make sure that you're doing all you can to make your artists popular with the record columnists and the editors."

"It is important to remember, too, that you're trying to get publicity for a sound

not a face.

"Some artists are incredibly tactless about what they say and do in public. You have to guide them."

"I don't believe the old idea that any publicity is good publicity. If people complicate their lives with drugs and drink and babies, they make it impossible for themselves. So you try to get them to watch their image."

Veteran publicists of the pop world include chubby Leslie Perrin, who has handled scores of top-liners. Tiny, blonde Ann Ivel, the Animals' publicity girl, is a sort of mascot in Fleet Street. Tony Barrow, looking like a jolly north country farmer in tweeds, tends the growing herd of stars under contract to Nems, the Epstein company.

Publicists rarely work on percentage. They will charge an artist from five to twenty guineas a week plus expenses.

THE PUBLISHER

THE PUBLISHER has the job of converting the copyright or ownership of a piece of music into cash for the composer. Apart from the group's own discs, money comes in from recordings by other artists, foreign versions, dance bands, broadcasts, films, TV., juke and discotheques. Sheet music brings in little nowadays compared with the fortunes of earlier years, but it still adds to the kitty.

The publisher splits a royalty of fourpence three-farthings per record with the writer and composer of the number. He takes half of that and they divide the rest equally. Seeing we don't have farthings any more, this must take some doing.

With so many artists writing their own material, these rights can add up to big extra profits. The Who made only £250 apiece out of "I Can't Explain"—all except Pete Townshend. As the songwriter he shared an additional £2,000 with publisher David Platz.

THE IMAGE MAKERS AND BREAKERS

WHO ARE THE FACE-LESS ONES IN POP

THE AGENTS

HAROLD DAVISON. Agent for Animals, David Ballantyne, Marianne Faithfull, Cleo Laine, Lulu, Susan Maughan, Morgan James Duo (under Dick Katz). Hollies, Barron Knights, Unit 4 Plus 2, Four Pennies, Ryan Twins, Robbe Storme (under Colin Hogg). Searchers, Zombies, Settlers, Overlanders, Jackie Lee, Episode Six (under David Apps), She Trinity, The Truth, The Mojos, Bo Street Runners (under Grace Clode). Hedgehoppers Anonymous, Eden Kane, Twice As Much, David Garrick (under Christian Morrison), Rolling Stones, Dusty, Julie Felix, Kiki Dee, Chris Curtis (under Tito Burns). Harold Davison opened up his agency after he left the Air Force in 1948.

ARTHUR HOWES. As well as being sole representative for the Beatles in Britain, he handles the Walkers, Kinks, Dave Dee, etc., The Koobas, The Creation, Diane Ferraz & Nicky Scott, Riot Squad, Helen Shapiro, Kenny Lynch, Elkie Brooks, Keith Powell. Arthur Howes has always been in show business. He started his agency work in his home town of Peterborough ten years ago, starting off with local dances and shows. He then became an impresario, promoting concerts for people like Ella Fitzgerald and Louis Armstrong. Also one of the biggest tour promoters in the country. Promoters usually take an agreed percentage on the takings on each night of a tour. Also a partner in Planet Records, distributed by Phillips.

ROY TEMPEST. Well known for bringing over many American artistes to this country. Says he has one thousand American artistes on his books. Among them: Ben E. King, Don Covay, Coasters, Vibrations, Stevie Wonder, Wilson Pickett, Lee Dorsey, Exciters, Orlons, Original Drifters, Solomon Burke, Billy Stewart, Roy C, Rufus Thomas, Inkspots, Pattie La Belle, Screamin' Jay Hawkins, Joe Tex, Alvin Robinson, Clarence 'Frogman' Henry, Booker T, Bo Diddley, Little Milton, Bobby Bland, Impressions, Jerry Lee Lewis. Formed his agency five years ago, was formerly Roy Tempest, the rock 'n' roll singer. Once worked for the Inland Revenue, earning £9 18s. a week; now said to earn about £1,500 per week!

Ten of the hundred most-played tunes last year were written by John Lennon and Paul McCartney. Their publishing company, Northern Songs, made more than half a million pounds . . .

FAN CLUB

FAN CLUB expenses are not heavy. Stamps and photos are the most expensive items.

Sometimes the star's business organisation will run his fan club. Occasionally, it will be handled by his publicist. Again, it may be run by a hardworking team of married women in Sussex who cope with several well-known singers' fan activities.

Or, like the Tom Jones' Club, it may simply be a smart girl relative working from a table in the kitchen.

It invariably brings back far more than its cost in earning goodwill and affection from fans.



Allan Clarke—Hollies

THE MANAGERS

VIC BILLINGS. Manages Dusty Springfield, Madeline Bell and Kiki Dee. Has been Dusty's manager since the beginning of her solo career.

BRIAN EPSTEIN. Manages the Beatles, Cilla, Gerry, Billy J., Fourmost, Silkie, Sounds Incorporated, Moody Blues. Has own film company, Subafilms Ltd., and music publishing companies. The Nems Empire started off with just one unknown group just over three years ago—The Beatles. Said to receive twenty-five per cent of the Beatles earnings.

PETER GORMLEY. Manages Cliff Richard and the Shadows and Frank Ifield. Australian. **RIK GUNNELL.** Manages Georgie Fame, Chris Farlowe, Zoot Money. Also owns the Flamingo Club, Wardour Street, and the Ram Jam Club, Brixton.

MIKE JEFFRIES. Manages The Animals. Alan Price Set. With Eric and Chas, has shares in clubs in Majorca.

MAURICE KING. Manager of the Walker Brothers and Rock'n' Berries. Also runs the Starlite Rooms, Oxford Street. Has always done managerial/agency work.

KITT LAMBERT. Co-manages The Who and The Marseys with Chris Stamp, brother of Terry Stamp. Kitt was formerly a film director.

SIMON NAPIER-BELL. Manages the Yardbirds and Diane Ferraz & Nicky Scott. Twenty-four years old, used to be documentary film producer.

ANDREW OLDHAM. Manager for the Rolling Stones, Twice As Much. After school, he became a waiter in the South of France. In England, he started off in the business as publicist for the Beatles, Gerry and Billy J., working for Brian Epstein.

EVE TAYLOR. Manages Sandie Shaw, Adam Faith, Val Doonican, Jackie Trent, Mike Felix, Chris Andrews. Started off managerial work with Adam Faith six years ago.

THE PUBLICISTS

TONY BARROW. Publicist for Nems Enterprises for three years now, taking over from Andrew Oldham when the Empire was just forming. Now deals mainly with the Beatles publicity. Aged twenty-nine.

DAVE BLOCK. Publicist for Dave Clark 5, Simon Dee, Zombies, Chris Sandford, Jonathan King, Tony Colton, Carol Friday. Aged twenty-nine, formerly packet soup salesman in Wales, then sold sweaters for his aunt, then worked for his uncle's paper, Record Mirror, followed by work for Les Perrin.

TONY BRAINSBY. Publicist for Small Faces, Diane Ferraz & Nicky Scott. Stormsville

Shakers, Originale boutique, Nashville Teens, Shee, Flintlocks, Frankie & Johnny. Twenty-one years old, worked in an Insurance office till ejected, then did publicity for artistes like Ben E. King and Wilson Pickett.

ROBIN BRITTEN. Publicist for Gene Pitney, Paul Jones, Roy Orbison, James Brown, Len Barry, Peter & Gordon, Jay & Americans.

DAVID CARDWELL. Publicist for Tony Rivers, Paramounts, The Searchers, Pinkerton's Assorted Colours, The Overlanders, Hedgehoppers Anonymous, Second City Sound, Kim Fowley, The Troggs. Twenty-three years old, formerly wrote for Pop Weekly, Teen Beat, Elvis Monthly.

ROGER COWLES. Publicist for Lovin' Spoonful, Solomon Burke, Julie Driscoll, Brian Auger, Smith (all Polydor, Deutsche Gramophone artistes, and some Atlantic label recorders). Started out at Columbia Pictures, sticking press cuttings in a book, then became a professional racing driver, followed by Mercenary soldiering in the Belgian Congo. Then from there into the pop business.

KEITH GOODWIN. Publicist for Donovan, Dusty, The Move, The Action, Cromwellian Club, Graham Gouldman, Barry Fantoni, Ivy League, Jimmy James & Vagabonds, Prince Stanislas, Kenny Ball, Brenda Lee, Matt Monro, Three Bells, Dana Gillespie, and Janie Marden.

ANN IVEL. Publicist for Animals and Alan Price Set. Worked for four years for Pye Records, then for Andrew Oldham and the Stones. Started off working at Peter Robinson's.

ALLAN McDOUGALL. Publicist for Kinks, Seekers, Hollies, Merseys, Dave Berry, The Creation, Chris Curtis, Tamla Motown Ltd Koobas, Adrienne Posta. Twenty-four years old, formerly pop journalist, then worked for Keith Goodwin.

LES PERRIN. Publicist for Herman, Paul & Barry Ryan, Lulu, Wayne Fontana, Marianne Faithfull, The Spinners, Barron Knights, Geno Washington. Errol Garner and Frank Sinatra when here. Eddy Arnold, Barry Mason, Graham Bonney, Cleo Laine & John Dankworth. Started off in the Industrial and Commercial Office (German) of the Foreign Office. Then worked for the Melody Maker in 1948 and the N.M.E. as a journalist, and since 1950 has run his own agency.

BRIAN SOMMERVILLE. Publicist for Walker Brothers, Dave Dee, Mindbenders, Sonny & Cher, Manfreds and Yardbirds. Formerly worked for Brian Epstein as personal press manager to the Beatles at the height of their world fame, then left and formed own publicity agency.

Dusty—managed by Vic Billings



HAVE YOU HEARD?
 -WHAT?
 MIKE GRANT'S POP GOSSIP IN
 RAVE IS THE BEST ANYWHERE
 -NO, REALLY?
 SURE, READ IT AND FIND OUT!

THIS IS W

■ Chris Farlowe recalls his last holiday well—it was over six years ago.

"I went to a place called Jaywick Sands on the East coast with my parents," said Chris. "The place was full of slot machines and bingo halls. I had this chalet right up by the sea front. On the third day I got up early and although there was a strong wind blowing it was a fine morning. Cop a lungful of that good fresh sea air, Farlowe, I thought to myself and threw wide open me chalet door. The biggest wave you've ever seen in your life bounced over the sea wall and soaked me in my pyjamas—after that I got the next train home."

Sequel to all this is that Chris had his long awaited holiday in Spain



Chris Farlowe - long-awaited hit.

planned a fortnight ago but then "Out Of Time" broke big and he had to cancel. Not that he's complaining too much with that long-awaited and well-deserved big hit behind him—there may well be a nice long holiday in Miami coming up.

■ The first time I saw a painting of the crying clown was while interviewing Eve Taylor, who manages Adam Faith, Val Doonican, Jackie Trent and Sandie Shaw. There were two portraits of this traditional pierrot hanging in her South Kensington home.

While interviewing Sandie at her Earls Court apartment recently I found another crying clown, beautifully painted, obviously by the same artist. The burning question, of course, was whodunnit?

"Beautiful isn't he," agreed Sandie surveying the little turquoise figure. "Des Lane, the penny whistle man, paints them in his spare time. He gave me that one."

Des is another artist on Eve's books at Starcast, and if he ever runs out of breath for that tin whistle he must have a great future as a painter.

P.S. to the weeping scene. Sandie insisted I listen to an Edith Piaf LP she had just bought. On it is a favourite track of hers "Les Bleu Blanches". The lyric is a particularly poignant one—concerning the women who wear the white and blue uniforms and care for the insane. After listening carefully to the words (my French is not as good as 'la Shaw's') I looked up and there was Sandie with tears flooding down her cheeks.

"That's beautiful," she cried, "I always cry when I hear it!"

■ Paul Samwell-Smith tells me he left the Yardbirds because he hated the travelling and wanted to do record production. Jimmy Page tells me he left his

Jimmy Page - new Yardbird



Mama Michelle - divorce action

■ While three of the Mamas and Papas were in London they rented Mick Jagger's old house in Montague Square, London. There was only one problem—when they moved in, apart from the beds all the furniture had been moved out.

"Fortunately we're not furniture people," said John. "We're quite happy sitting on the floor looking out the windows. Though we had to get some chairs when the Beatles came round to see us."

That was the evening they all talked till 8 a.m. and Paul played the piano till the early hours. There were only two LP albums in the house "Genuine Dud"—Dudley Moore, and "The Small Faces."

The fourth member, Michelle, was busy in Mexico filing a divorce action against her husband Papa John. This was the final step in her leaving the group.

A GIRL'S DIARY

Ronny

guys dolls

"The trouble with going to parties is, everyone wants to try and seduce you . . ."





Am I feeling awful! Jan had her party last night, that's why. This is the first time I've had a hang-over ever, and I've resolved never to touch a drop of drink again. Sounds as if I'd been rolling round the floor singing Irish songs and of course I wasn't. (Hope I wasn't anyway!)

All Saturday morning I had spent round at Jan's friend, Suzie's place, where she was having the party, cutting up bits of rolls and covering them with watercress and cheese, moving furniture and covering the lamps with red tissue paper. All Suzie did was design elaborate notices saying "Adams" and "Eves" for the lavatories. Jan and I tactfully pointed out that it was a bit corny so she screwed them up and wrote "Guys" and "Dolls" instead. She stuck them on the doors with indelible glue or whatever so we couldn't pick them off.

I put on my purple trouser suit and stuck a great white paper flower on the lapel, which looked terrific, and round about 9 p.m. we all sat about in the living room, with the glasses in rows on the table, and the rolls piled high on plates. We felt real idiots. Come half past nine no one had come and we all wondered if we'd got the day right.

Then the bell rang and five boys arrived, friends of Suzie's—a dreadful crowd. "Where's the booze, girls?" they shouted, knocking everything over and stuffing themselves with rolls before they were even introduced. Then a couple of boys Jan knows arrived, and Steve, and that made eight boys and three girls.

The First Guests

When Ann arrived (dressed immaculately, needless to say), for once we couldn't have been more pleased to see her.

She said she was sorry she had come alone but her millionaire boyfriend had been called away unexpectedly to the South of France (*I bet*). Jan told her that Steve's father owned an oilwell in South America and she fluttered her false eyelashes and got going on him.

More girls turned up, and round about 10.30 the party was really going. Then Peter arrived, and that's where the trouble started.

Let me explain about Peter. I met him after work a couple of weeks ago and he took me to see "Our Man Flint" (James Coburn—eek, squeak, ouch, wow, etc.).

I felt all warm and happy and was really

looking forward to him coming to the party.

Anyway, he arrived with this *terrible* blonde bird and hardly said hullo to me! And as the evening went on and he was chatting her up like mad I really felt down, and started reaching for more wine and getting really miserable and drunk. And the more people said: "Penny for your thoughts" or "Cheer up—it'll never happen" as they skipped past, the worse I felt. I suddenly felt such an idiot with my paper flower and all, I went up to the bathroom and when I saw the "Dolls" notice I burst into tears and locked myself in. Idiot, of course, when I think of it.

I felt really dreadful when I emerged, all blotchy and a bit drunk, and suddenly our office boy Trevor appeared, and started making up to me. I thought what the hell and before I knew where I was he was heavy breathing all over me, and sticking me up against a wall and clutching at me and biting my neck and saying couldn't we lie down somewhere.

I was feeling so low and dizzy I was beyond caring and he started pulling me along the corridor and trying the handles of rooms. Eventually he found one that wasn't locked and he led me. It was all dark and he was just about to drag me onto a bed when a voice said: "For Christ's sake! Do you mind!" and there was one of Suzie's baggy-trousered beauties necking with a girl. I felt so ashamed and awful, I pulled Trevor out—and who should we bump into but Peter. Going to the "Guys" I suppose. It must have looked awful—Trevor and me weaving our way out of a bedroom all dishevelled, and Peter just stared at me and said, "I see" in a cold, calm way and walked off.

It was about 3.30 in the morning before everyone had gone, and the neighbours had complained (we should have sent them notes warning them, of course) and then Suzie, Jan and I had to clear up. What a mess. Cigarettes everywhere, crisps trodden into the stair carpets and bits of rolls and cress under the beds, and even a paper cup squashed into the record player with wine seeping into the works.

Jan said she'd never give a party again, and I agreed with her. Oh, dear Peter. Please forgive me. Who the hell was that girl anyway? I keep thinking about him. He was looking particularly good that evening, too, with a nice pair of jeans and a denim shirt and pale face and . . . oh dear, oh dear. And how can I face Trevor?

Monday

Broached the subject of sharing a flat

with Jan to mum and dad. Tricky, because I'm in two minds myself, anyway. When I'm with Jan I want to share with her like mad, and yet there's something very secure about living at home.

On the other hand, I like the idea of being independent, and being able to have friends round and decorate my room as I want it. You know, I still have wallpaper covered with elephants and bunnies! It's ridiculous. And I know mum'd be a bit hurt if I changed it, because she still thinks of me as a little girl. And then she's inclined to come and wake me up at ten on Sundays when I want to sleep on, and sit about saying how pale I'm looking when I'm not pale at all, and insist I wear walking shoes in the rain and force me to eat great breakfasts I don't want.

It's A Drag

I know she means it kindly, but it's a drag sometimes. And then I can't bring anyone back because they do the great "impressing Ronny's friends" bit, and offer them tea and say all the wrong things and dad goes on about long hair and pop music, and calls coloured people wogs which is a bit off. And even if I don't go out in the evenings, I usually have to go up to my room because they are real telly fiends—Dixon of Dock Green isn't exactly my idea of where it's at!

Anyway, they seemed quite keen on the idea of sharing with Jan, but on a sort of half-and-half, temporary basis. Have loads of meals with them and ring them up, and come home permanently if I didn't like it. Not that I'd do the crying home to mummy and daddy bit. Oh well, I've still got a bit of time because there's some sort of hitch in the lease.

So that's all right. But the worst thing is Anne. Apparently she left her bag in the living room when she was having a dance and when she got home she found £2 and a packet of Woodies missing. And a friend of Suzie's lost a lighter. Jan rang the police but there's nothing much they can do.

Seeing Trevor today was embarrassing, too. He was all winking at me and fondling me in front of everyone and the great "What a lad I am" bit. I can't bear him to come near me, now. I loathe him.

And tomorrow! Tomorrow! I have to take letters from Peter. How can you explain, "Oh, what you think happened the other evening didn't happen"? What a nut I am!

continued next month

THE RAVER'S



U.S. CABLE

Startling news about American hemlines. Will Sonny quit? All the latest news on the Stateside pop and fashion scene from U.S. raver, Jackie.

■ Whoops! Word slipped out among the upper echelons of fashion society the other week that the manufacturers are LOWERING their hemlines by an inch for Autumn fashions. While the news might be met by thunderous silence from the American female population, who spent a crazy summer going up from down, it has absolutely no effect on the all American boy, who is only just beginning to discover that British designer John Stephen has started marketing his own Carnaby Street clothes here in New York. . . .

■ Had a simply great meeting with the Righteous Brothers on one of their rare visits to the East. As they become more successful they're getting better looking—honestly! They're nice folks too; they always make room after a show to sign programme books and the such for all their college fans, who come into their dressing room two at a time to meet them. . . .

■ Sonny Bono has written six songs for his and Cher's movie debut in "Good Times." He was originally supposed to do only four, but they turned out so well he added the other two! A lot of people are saying that Sonny will quit singing

soon, and just concentrate on writing new material and producing Cher's sessions. . . .

■ New, biggest scene here for both British and American performers is undoubtedly the college circuit—unless, of course, you happen to plan a summer tour during the three month vacation period!

■ Concerts and one nighters have suffered tremendous financial disasters, and today, most promoters are thinking twice before laying out more money for an attraction which may not draw the crowds.

■ Of course, there are exceptions—the Beatles, Herman, the Stones, and from our side the Beach Boys, who are America's number one gate draw. But for the most part, one nighters can mean very bad business.

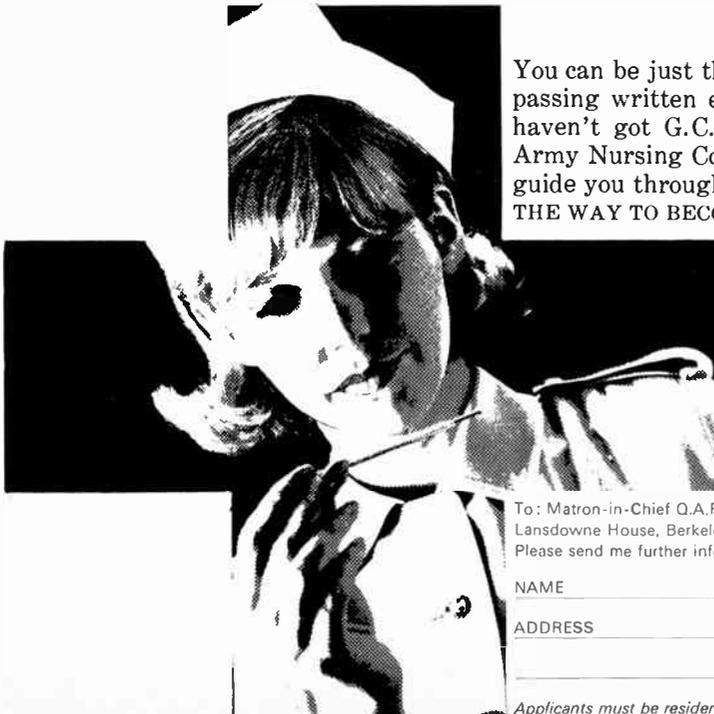
■ It's not the fault of the acts, which are as good and as strong as ever, but there are so many of them going out at the same time. Packages, such as recent ones headed by Gene Pitney and Paul Revere, are extremely good value for money, and they have not been affected. However, package shows like these have at least six or eight top names in them. Try fighting that if you're trying to promote on your own!

■ That's one of the reasons why college dates have become so important. Just a few years back, campuses played host mainly to names in the folk and jazz fields—which is where this music was the most widely accepted. A recent college poll, though, showed that all that has changed, and students' tastes now run clearly in all directions. This is because they've had the chance to experience performances by such widely varied acts as Henry Mancini to the Animals and back again.

■ College dates are also becoming the fast favourites of several names in the recording field. Johnny Mathis recently stated that he digs campus dates the most. So does Bobby Vinton and the Ycung Rascals, and most certainly the Animals and Yardbirds. College attendance figures agree with this thinking, and while the audience may be mainly captive (since usually there's not too much else happening in college towns), it's not compulsory for students to show up at their own campus concerts.

Jackie

Become a S.E.N.—it's your practical ability as a nurse that the Q.A.'s are looking for



You can be just the right person to become a nurse yet be no good at passing written exams. So, if you're 17½, would like to nurse but haven't got G.C.E., get in touch with Queen Alexandra's Royal Army Nursing Corps. The Q.A.'s have a special scheme which will guide you through all the difficulties of nurse training.

THE WAY TO BECOME A STATE ENROLLED NURSE.

The course lasts two years and all your training is done in the Q.A.'s well-equipped hospitals.

You're a real nurse right from the start—you work in the wards at home and abroad with patients and doctors rather than in the classroom with books. When you're tested, it's your practical knowledge of nursing the examiners will want to know about. Find out more about the opportunities to nurse in the Q.A.'s—post this coupon.

To: Matron-in-Chief Q.A.R.A.N.C., Department MP 6 (A), Lansdowne House, Berkeley Square, London, W.1.
Please send me further information about the Q.A.'s

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Applicants must be resident in the U.K.

QUALIFY WITH THE



RVE/Q78



FASHION ON THE ROCKS

For the past few months our fashion pages have been bursting with ideas and stories with angles all over the place. This month we decided to give them to you straight. Neat. Undiluted. Five pages of sparkling evening wear that will look good in any glass!

■ Scotch and Croak.

Everybody's talking about this mixture. Two dresses from Angela at London Town, and Terry in a jacket from Gentry Male. Venetia's dress in striped crepon,

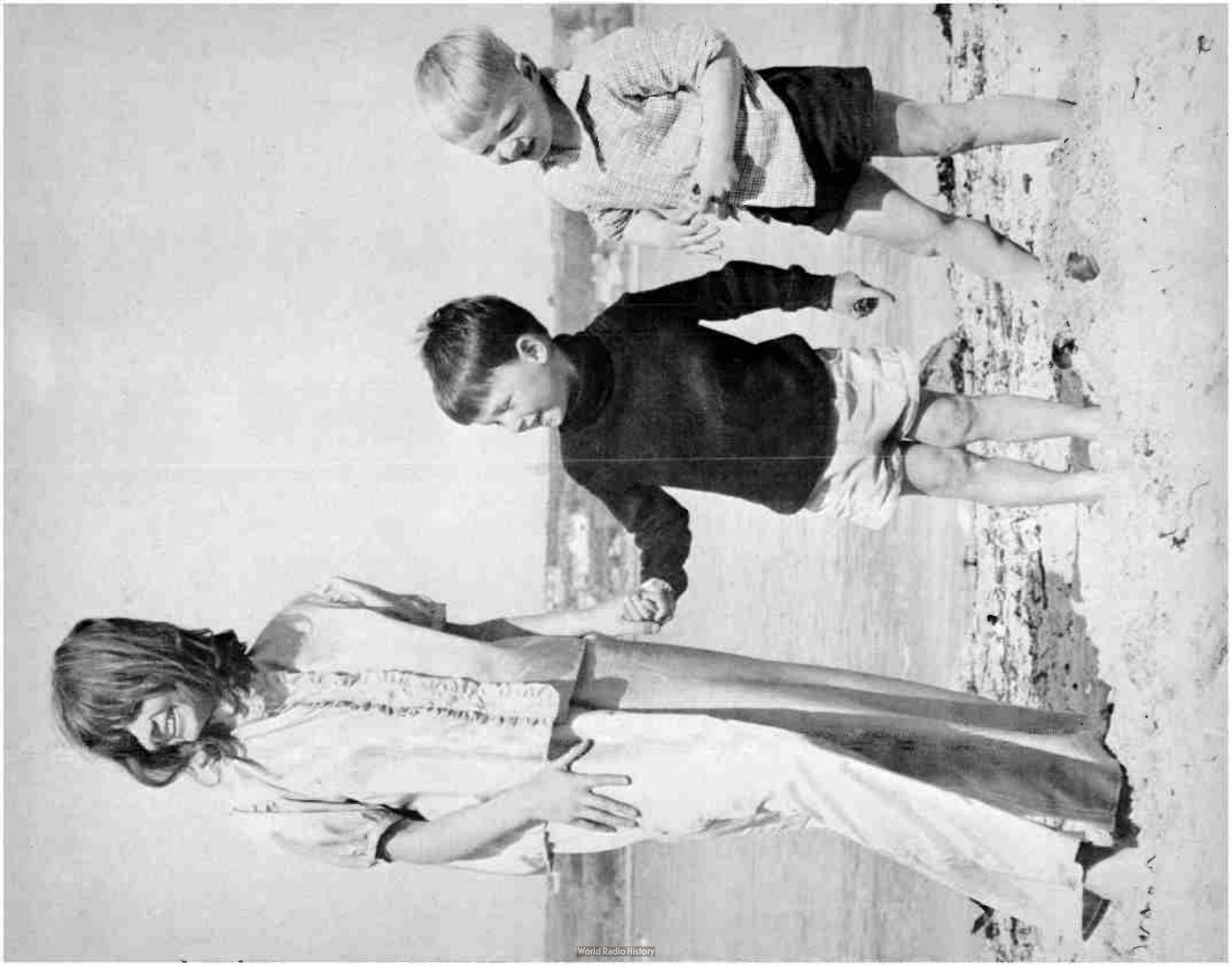
12 gns. Judith's culotte dress has an over-skirt of chiffon, 9½ gns. Check jacket, 8 gns., slacks from Lord John, 79s. 11d., silk tie from Cue at Austin Reed, 25s. Silver jewellery from Ewan Phillips Gallery.



■ **On the rocks . . .** this Sambo Dollyrocker dress at 6gns, (far left). Just add a pair of honey-coloured shoes by Lennards at 70s, and see what we mean by impact at "on the rocks" prices! A real candy-coloured stunner that'll knock you out! Breaking the ice (below) is Terry in a Cecil Gee outfit. Black velvet jacket, 14gns, with light wool trousers, price 7gns. The dress shirt costs 49s. 6d., and the bow tie, 10s. 6d. Suede shoes from Bally, £7 17s. 6d.

■ **Get a kick** with a long evening set designed to let you do just that! Taffeta pyjamas from Generation Boutique, price 42s. 6d. (Mini escorts not included!)







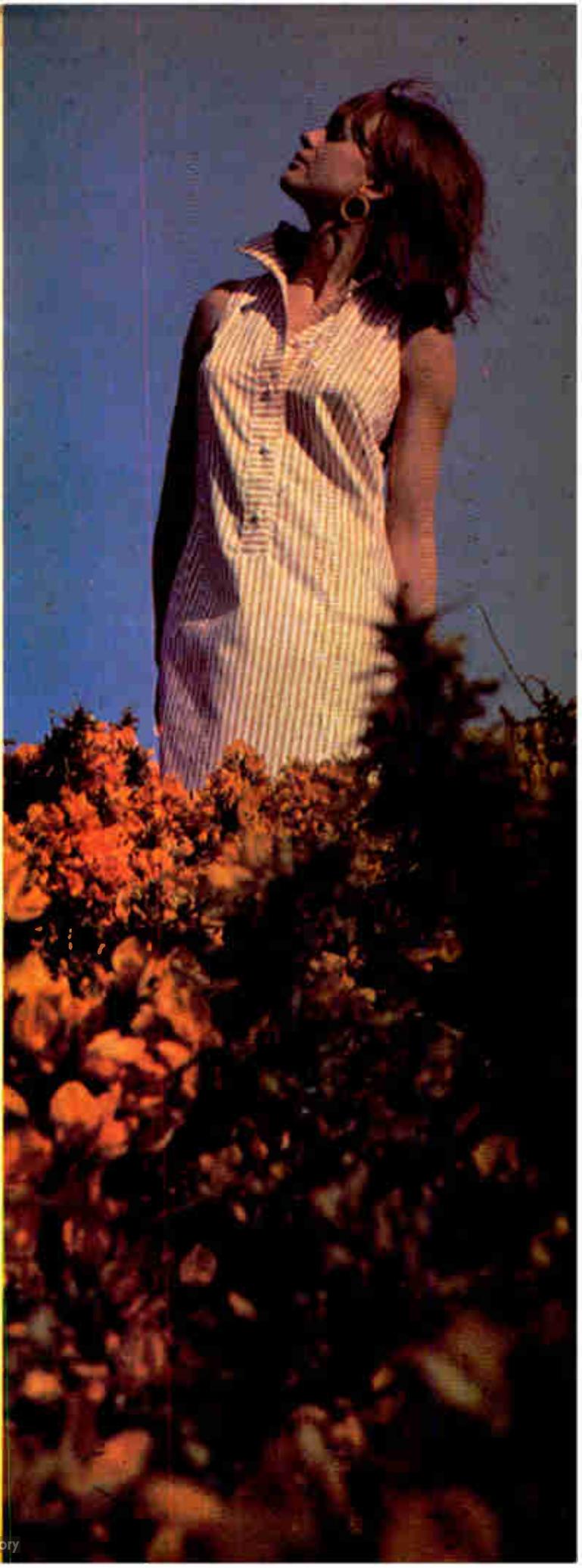


■ **Guaranteed to go straight to anyone's head.** These two long, cool dresses (far left) by Simon Ellis. Really high, finished with a polo neck, the navy and white dress costs 8 gns. The bitter-sweet dress in pink and white lace also costs 8 gns. Shake in a pair of Lennards scanty sandals at 49s. 11d. or stir them with a pair of "babydoll" pink shoes from Biba's boutique, price 79s. 11d.

■ **Two shorts.** (Below) a pink "disc-a-gogo" dress with ear-rings to match by Berkertex at 9½gns., matched with Manfield's strawberry crush suede shoes at 52s. 11d. White crepe dress with "mother-of-pearl" sequin sleeves by Marlborough at £6 19s. 6d.



■ **Take just by itself.** Long, romantic, feminine shirt-dress (right) in striped yellow and white poplin by Simon Ellis, price 6gns. Mix in a pair of midnight black patent Character shoes called "Arena" at 69s. 11d. if you want to feel really woozy and up in the clouds!



THE CASE OF THE DI

Weird, long-haired, almost mythical—Brian Jones was once the most talked-of and popular Stone. He enjoyed playing the great lover, mingling in London's popland, and then? Suddenly he was just not heard of. What struck him from the limelight? Investigator: RAVE's Dawn James. Mission: to attempt to break the silence barrier

The river of publicity and public image is flowing right past a certain romantic young man. Brian Jones seems to have disappeared from the public eye.

Although we have seen him quite brightly playing his sitar, sitting on the floor cross-legged in front of the TV cameras, Brian isn't *heard* of any more. He doesn't give explosive quotes. He isn't seen around the popland clubs. He doesn't feature very much in the Stones' present image. Has he faltered and fallen somewhere? Once the rather weird, long-haired, almost mythical Brian was a most talked-of and popular Stone, but nowadays people don't discuss him so much. Has this colourful personality faded to a secret, better life?

We talked with the people involved with the Brian Jones image, to see what they felt.

Shirley Arnold, secretary of the Stones' Fan Club, was positive nothing had changed.

"Popularity-wise he is doing better than ever," she said. "He gets as many letters as Mick and Keith. Brian *keeps* his fans. They are the most devoted. Some of them have been writing to him for three years. He seems to bring out the motherly instincts in them."

Bit Quieter

Has he changed as a person in the last year? Shirley wasn't sure.

"He is still very polite, but then he always was. He is a bit quieter, but he talks readily if he is in the mood. He still takes away his fan letters, and inquires about fans. He cares a lot. Nowadays he takes life more seriously."

Some rather serious things happened to Brian last year. He was accused of being the father of one illegitimate baby, and then several other unmarried girls came forward claiming he was the father of their

children, too. A little while after, he met Anita Pallenberg, the German model, with whom he struck up a close and, so far, lasting friendship. It is since these happenings we feel his image has changed.

We wondered whether the former trouble had damaged his image.

His record company, Decca, said: "It was very tricky publicity but he came out of it O.K."

Fans Comment

But two fans we spoke to disagreed on the subject.

One, a fifteen-year-old girl from Beverley School, New Malden, said: "It rather put me off him. I'd had this silly dream that one day I might just meet him, and he might fall in love with me, and marry me. But then I realised he wouldn't marry me anyhow."

The other fan, a seventeen-year-

old cashier from Putney, said: "It didn't matter to me at all. In fact I adore him."

Has his new girlfriend, Anita, been the reason for his disappearance, then?

To some degree she probably has. An assistant at the Scotch of St. James' club in London, where Brian was a frequent visitor, felt Anita has taken him out of the pop night life.

"Last year, before he met her, he was in here every other night. Nowadays he hardly ever comes in."

"He is maturing," said Decca. "Musically he is progressing well. He is excellent on the sitar. He isn't fading, it's just that he isn't so sensational any more. Mick is, of course, the strongest personality but Brian gets no less publicity than Bill, Charlie or Keith. The Stones are well established, and Brian is part of them."

When we asked their office for an interview with Brian, we were told



Brian with sitar: "He's progressing not fading" say Decca



SMALL FACES

Knockout, ceramic design shirt from Cue of Austin Reed, price 59s. 6d.



Wayout, switched-on glasses from Cue of Austin Reed, price 32s. 6d.

These are the terrific butcher stripe trousers I was telling you about. Fantastic in blue and white, called Mr. Stance, price 59s. 6d.

Still mad about white belts. This super one in white leather with metal buckle is from Paul's boutique, price 17s. 6d.

Knockout maroon suede shoes with knockout lacing, from Lennards Shoe Shops, price 69s. 11d.

A BOY'S SLANT ON BOYS' FASHION

JUST DANNIS

SAPPEARING IMAGE



Girlfriend Anita Pallenberg

"Andrew Oldham has said the boys must rest, they are tired. No, you cannot see him, or phone him, and he cannot give you any quotes."

Why not? Surely it is only fair that he should be able to speak for himself to RAVE readers? Or is it that he doesn't want to bother? Only a few months back he told RAVE's Maureen O'Grady that he welcomed publicity! He's interesting to read about, colourful, intelligent. He knows what is going on around him, and from our experience, he used to care about it.

A Thrill

"Being one of five, you never stop being interested," he told me once. "You read through a great long piece on the group, and maybe find one small quote at the end by you, and you get a thrill."

Does he still get that thrill? Or has love changed him? Before he met Anita he was the great lover. He and Mick often played for the same girls and seemed unlikely to settle down. Mick settled. Has Brian?

As a last, rather desperate measure of getting hold of him, we sent a telegram to his own home, asking him to ring us. He didn't.

He hasn't disappeared, his office assured us. Well, where is he then? The fans want him, we want him. Why doesn't he come out of his secret pleasure-dome?

DAWN JAMES



Every month RAVE artist Dennis brings you the latest news from the boys' fashion scene!

■ Shoes go plaited with leather mixed with suede in contrasting colours. Brogues look terrific in this mixture from Steve Topper of Carnaby Street.

■ Stripes, Stripes, Stripes—that's the big fashion news. Blazer stripes are the rage for jackets and butcher stripes are the craze for trousers.

■ Still in for swimming gear—cut-down Levi's.

■ Hair seems to be ignoring the hot spell and the barber. It's definitely getting longer with side whiskers reaching well below the ears.

■ Being seen around—flared white jeans and wide straw boaters.

■ Latest look for jackets with rounded lapels. If you've got a fave jacket with pointed lapels get your girlfriend to round them off for you!

■ Scooter fanatics try the new type "holey" driving gloves, this time with finger cut to knuckles. Extra—just painted up my scooter bubble with large Union Jack design, looks great!

■ Another new idea for trousers — no waistbands, the top just rests on the hips—you must be slim though!

■ Covert an old mohair suit by saddle stitching around cuffs and lapels (go mad on pocket tops too). Try heavy thread in a darker shade, e.g. Brown on beige, black on grey.

■ If you don't fancy a striped blazer then catching on are white ones with a college badge on the pocket. For a gimmick try an American college—ideal conversation starters!

■ Buy early for Autumn! Coats with new look two-way collars will be coming in. Look fantastic in a bold check material! Coats are three-quarter length, double breasted with two rows of buttons on the collar—can be worn flat or with a polo neck.

BRITAIN'S BEST DRESSED POP STARS...?

Caught in the act of trendsetting—Brian Jones, Small Face Plonk and George Harrison



Brian Jones cutting a dash in square frames, fab printed shirt and the latest in jackets—stripes of course. Teamed with white jeans and canvas shoes.

Still mad about checks, Plonk of Small Faces fame goes for a Coat of Many Colours—with two-tone shirt and herringbone trousers.



World Radio History



George Harrison in red velvet striped blazer with tight black slacks, crazy striped shoes, cloque hat and tiny weirdo glasses!



INSIDE THE WALKERS

GARY

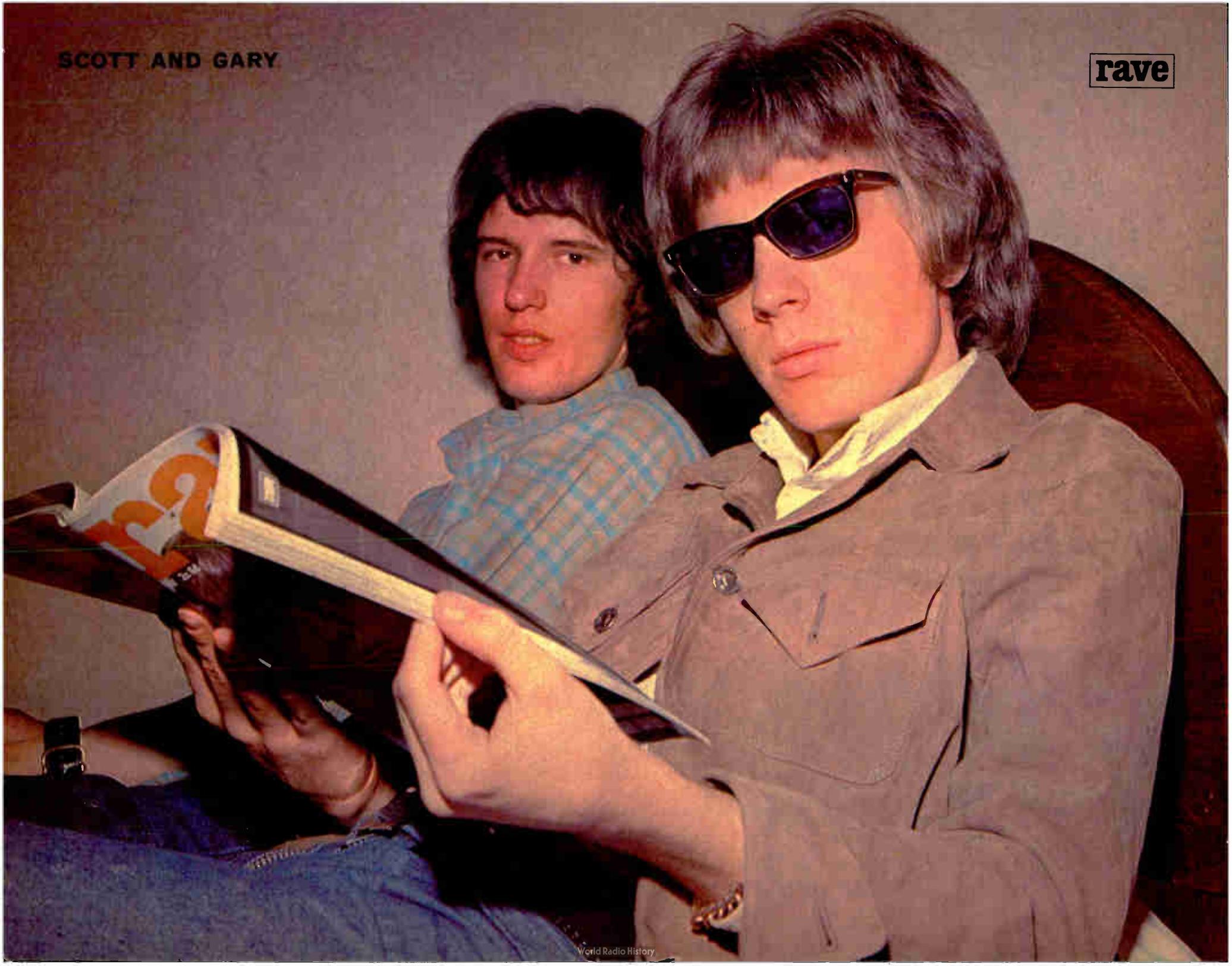
Last month it was the Stones who filled in the Marcel Proust questionnaire for RAVE, and revealed to us some pretty interesting facts about their secret thoughts! This month, Scott, John and Gary volunteered to reply to the questions and have their answers analysed by the experts.

Marcel Proust is a famous French author and poet who died at the beginning of the century. His questionnaires became famous for their ability to search and expose true character. When analysed, your answers are supposed to reveal your inner self.

- 1 What is, for you, the height of misery? *Getting up in the morn*
- 2 Where would you like to live? *Here or there*
- 3 What is your idea of happiness? *Sleep*
- 4 What mistake do you disregard most frequently? *Hee Hee*
- 5 Who is your favourite personality in history? *Elvis Presley*
- 6 Who are your favourite heroines in real life? *Opium - COCAINE.*
- 7 Who is your favourite musician? *Houdine*
- 8 What quality do you like most in a woman? *GOOD legs - LONG HAIR*
- 9 What quality do you prefer in a man? *BRAINS*
- 10 What is your most admirable virtue? *Ciggies*
- 11 What is your favourite occupation? *SMOKING Ciggies*
- 12 Who would you like to have been? *LIVE MIKE*
- 13 What is the main feature of your character? *FUNNY*
- 14 What qualities do you appreciate most in a friend? *STAYING FRIENDS*
- 15 What is the main fault in your character? *BALL OVER FAULT LINE*
- 16 What is the greatest misfortune that could happen to you? *TO LIVE ON*
- 17 What would you like to be? *ONLY MAN ON EARTH the MOON*
- 18 What is your favourite colour? *Red*
- 19 What is your favourite flower? *POISON OAK*
- 20 What is your favourite bird? *JANE FONDA SUE ANd etc.*
- 21 Who are your favourite heroes in real life? *The Bouncers*
- 22 What are your favourite names? *BEARDS - SCOT - RUNOLISS*
- 23 Who do you hate most? *HATE poets*
- 24 What historical character do you despise most? *ELVIS Presley*
- 25 What military event do you admire most? *U.S. GOING ON THE STAGE*
- 26 What reform do you admire most? *1ST FORM 2ND MOVEMENT*
- 27 What natural gift would you like to have? *GOLD*
- 28 How would you like to die? *AFTER YOU*
- 29 What is the present state of your mind? *TWO TONS OF COAL A DAY*
- 30 What is your motto? *WHAT GOES UP MUST COME DOWN ^{Sign Elvis}*

SCOTT AND GARY

rave





JOHN

- 1 What is, for you, the height of misery? **CONFUSION**
- 2 Where would you like to live? **LAGUNA BEACH CALIF.**
- 3 What is your idea of happiness? **I HAVE IT NOW**
- 4 What mistake do you disregard most frequently? **SOMEONE ELSE'S**
- 5 Who is your favourite personality in history? **CHARLES II**
- 6 Who are your favourite heroines in real life? **MY DOGS**
- 7 Who is your favourite musician? **FLOYD CRAWMER**
- 8 What quality do you like most in a woman? **HA! (HEH! HEH!)**
- 9 What quality do you prefer in a man? **HONESTY**
- 10 What is your most admirable virtue? **PATIENCE, I DON'T HAVE ANY**
- 11 What is your favourite occupation? **SMOKING**
- 12 Who would you like to have been? **JIM CLARKE**
- 13 What is the main feature of your character? **VILE TEMPER**
- 14 What qualities do you appreciate most in a friend? **FRIENDS?**
- 15 What is the main fault in your character? **NERVES**
- 16 What is the greatest misfortune that could happen to you? **I DON'T LIKE TO THINK ABOUT IT**
- 17 What would you like to be? **WHAT I AM**
- 18 What is your favourite colour? **BLACK**
- 19 What is your favourite flower? **ROSE**
- 20 What is your favourite bird? **FALCON**
- 21 Who are your favourite heroes in real life? **MY FATHER**
- 22 What are your favourite names? **— — — — !!!**
- 23 Who do you hate most? **NOTHING**
- 24 What historical character do you despise most? **CROWWELL**
- 25 What military event do you admire most? **WIPPERLOD**
- 26 What reform do you admire most? **REFORM SCHOOL**
- 27 What natural gift would you like to have? **ANOTHER EYE**
- 28 How would you like to die? **QUICKLEY**
- 29 What is the present state of your mind? **YOU MUST BE JOKING**
- 30 What is your motto? **YOU'RE ONLY YOUNG ONCE, SO — — !**

SCOTT

- 1 What is, for you, the height of misery? *611*
- 2 Where would you like to live? *England*
- 3 What is your idea of happiness? *There is none*
- 4 What mistake do you disregard most frequently? *too many*
- 5 Who is your favourite personality in history? *Richard III*
- 6 Who are your favourite heroines in real life? *Margaret Thatcher*
- 7 Who is your favourite musician? *Miles Davis*
- 8 What quality do you like most in a woman? *What qualities do I prefer*
- 9 What quality do you prefer in a man? *silence*
- 10 What is your most admirable virtue?
- 11 What is your favourite occupation? *Stomping quaps for lawagoma wind*
- 12 Who would you like to have been? *Queen Beelbe*
- 13 What is the main feature of your character? *I brood*
- 14 What qualities do you appreciate most in a friend? *I have none*
- 15 What is the main fault in your character? *my mouth*
- 16 What is the greatest misfortune that could happen to you? *a High Fi set with no needle*
- 17 What would you like to be? *a Writer, Painter*
- 18 What is your favourite colour? *Blue*
- 19 What is your favourite flower? *Snop dragon*
- 20 What is your favourite bird? *Ultrama*
- 21 Who are your favourite heroes in real life? *Frank Clayton and W. Morris King*
- 22 What are your favourite names? *Golden Specimen etc*
- 23 Who do you hate most? *Eric Smeeth*
- 24 What historical character do you despise most? *Peenur d mind*
- 25 What military event do you admire most? *Third world war*
- 26 What reform do you admire most? *Birth control*
- 27 What natural gift would you like to have? *to be Bi*
- 28 How would you like to die? *Not all things*
- 29 What is the present state of your mind? *Criminal*
- 30 What is your motto? *Keep Smiling*

WHAT THE QUESTIONNAIRES REVEALED ...

About Gary

He has qualities of leadership, is the most dominant of the three and likes to have the last word. He enjoys imposing his ideas on others. He's practical, cool-headed and capable, with his eyes firmly fixed on his future, but lacks the energy to carry out the things he would really like to do. He is less communicative than the others.

Strong points: Has common sense and a clear mind, a willing nature and a great deal of ambition. Will stick up for what he believes in and has authority. He is gifted with a strong sense of duty, likes sport and has commercial aptitudes.

Weak points: He is dissatisfied with his situation in life, lacks confidence in himself and is too proud and too impatient. Tends to be rather wrapped up in himself and has a slightly distrustful nature.

About John

He is happiest in an environment of noise and movement but at the same time is slow to act and reluctant to exert himself. He is contented to be the way he is—or rather to revel in the image he has built. He has a tendency to be vain and to exaggerate his weaknesses. He exploits his success very adroitly, at the same time tending to mock those who are impressed by his image.

Strong points: Has common sense, a clear mind, ambition and a forceful character. He is practical, has a great deal of self respect and a capacity for deep affection.

Weak points: A little lacking in self control, he has an erratic will, can be suspicious, is impulsive and inclined to bluff. He is rather complacent.

About Scott

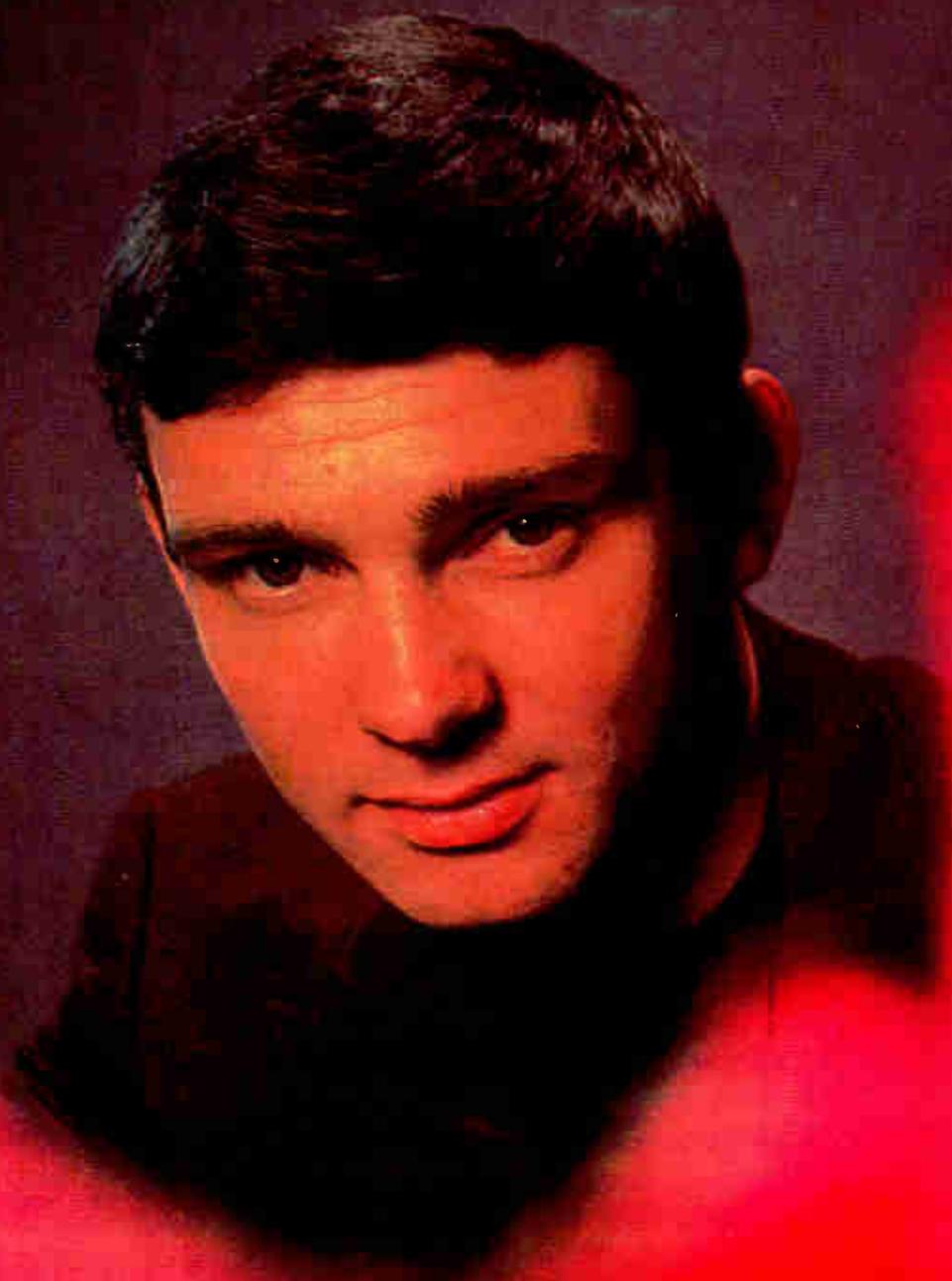
He is a sensitive and emotional person. His true reactions tend to be masked by an outward nonchalance. Everything he does is softened by a spontaneous gentleness, which tends to make him give in to others rather than stand up for his own ideas. He should be more assertive, because he does not lack originality. He dislikes restrictions on his freedom but at the same time is a prisoner of convention. He is capable of a simultaneous love and hatred of somebody or something.

Strong points: He is quick on the uptake, has finesse, is gay, imaginative and sociable, likes natural and simple things, has artistic aptitudes, a frank nature, is idealistic, charming, sentimental and generally placid.

Weak points: Tends to exaggerate, has an erratic will. He is too proud, too complacent, over-keen to please and also to tease.

(Analyses by International Psycho-Service, Paris)

rave



GENE PITNEY

GENE PITNEY— THE STAR OF LOVE

Many people see Gene Pitney as the appealing, good boy, milk-drinking type. But beneath that innocent surface we found a fascinatingly romantic figure, a true Star of Love

Gene Pitney is one of the few romantic idols left around. When even the Beatles have forsaken the love angle, Gene sings on. Of love that goes right and love that goes wrong. But, always of love.

"Each song I sing I try to think of a girl to connect with it. Real girls and situations that have happened. This way I put as much true feeling as I can into each song," explained Gene, when we met on his recent lightning visit to London.

Whom did he refer to then in "Nobody Needs Your Love" I wondered. Gene wouldn't say, and hurriedly changed the conversation! Gene has a habit of always talking about girls, but rarely mentioning them by name.

Non-romantic Song!

"I have been offered songs without romantic lyrics to sing, but I've always turned them down. I always look for romantic lyrics, also romantic narratives, like in 'Backstage'. With 'Backstage' and 'I'm Gonna Be Strong' I had to alter the words by changing all the 'He's' to 'I's'. Even changing those few words presents great fights with the songwriters who always want their songs sung the way they wrote them. But, I always win in the end! It's much better to sing 'I' instead of 'He'. It's better on stage live, as well as on TV. It helps to put over a song

more personally, as though you are singing to each and every one of the girls in the audience."

Personal appeal it seems is the key to the Pitney School of Success.

Gene was surprised when I told him some of his fans were shocked by the image that came over of him on his last trip here. Like when he appeared in the Hot Seat of "Whole Scene Going" and they ran a film showing Gene on tour, frequently with a glass or bottle at hand, talking freely about girls.

On The Defensive

Gene was quick to defend himself. "This is because the image developed about me by magazines, papers and TV. was of the appealing, gigantically good boy, milk-drinking type. As far as drinking and women are concerned, it's been that way with me for a long time. I still drink tremendously (Bourbon and Cognac) and still love women the world over. Nothing is going to change that!"

Gene, as we know, travels the world, but the thought of settling down anywhere has never entered his head. He has flats in New York and Miami, and, of course, his lakeside home in Connecticut. He's even thinking of buying a place in the South of France and another in England, as he seems to spend about half of his time in this quarter of the world. He's happy the way he is, a life with no real personal strings.

A Romantic

Gene is a romantic, playboy-type figure, with many amusing stories from all over the world. He doesn't care who knows about his love for wine, women and song. There's no reason for him to pretend to be anything different. Admittedly, he has now reached the stage where these statements of what the real Gene Pitney is really like or thinks, could do very little harm to his career, even perhaps enhance it. As Gene told me, the good little boy image has been given over by everybody but himself.

Gene takes great interest in every girl he meets. He's a born charmer. One of his famous lines is, "What is that gorgeous perfume you're wearing?"—and more often than not, he'll tell YOU! His interest in girls isn't unnatural, they are his love and his business. Big business. He can boast of having fan clubs from places varying from French West Africa to Singapore, all due, he says to the untiring and unceasing work of his mother, who answers his fans' pleas and questions! There is even to be a



Fan Club Convention in London, on his return in the Autumn for one hundred and fifty lucky girls.

Gene sometimes suffers from slight resentment by other artistes, because he's a ladies' man through and through.

He's always extremely polite, ready with a smile, a few words, an autograph, a compliment. His professionalism at all times, as an artiste and performer screams out at you. This resentment probably stems from the fact that he's thought by some to be just too good to be true. He never gets ruffled or upset, everything's always under control, always at the same happy level. His faults to girls are hard to find, but to a member of his own sex, his line is perhaps obvious.

But, whatever you think—his line is a million dollar seller the world round—all his fans can't be wrong.

Romance is his stock in trade, and Gene Pitney is the best love and romance salesman there is.

Maureen O'Grady

ARE YOU THE RAVE GIRL?

**RAVE'S NATION-WIDE SEARCH
NEVER KNOW TILL YOU**



Yes, RAVE is looking for a RAVE girl of its very own. Someone to model in RAVE, go RAVE places, have RAVE fun. Are you that type of girl? We think you are! You don't need any special qualifications to enter, you don't have to be madly beautiful or highly sophisticated, for we will give you the full model treatment FREE! So enter now! It might be YOU actually on these pages in a few months' time instead of looking at them!

TO FIND A GIRL OF ITS VERY OWN. IS SHE YOU? YOU WILL ENTER. SO FILL IN THE RAVE GIRL FORM NOW!



JUST LOOK WHAT YOU WILL WIN!

- A fantastic RAVE trip aboard a super B.U.A. One-Eleven Jet to the Italian Riviera, modelling all the latest switched-on fashions!
- A £50 cash prize!
- A meeting with the Walker Brothers!
- A specially designed RAVE hairstyle at Vidal Sassoon's world famous salon!
- Two tickets to be Mick's guest at the Stones' first-ever film premiere!
- A top model course at Cherry Marshall's model school!
- An outfit of switched-on Mary Quant clothes and a set of her model make-up!

- A weekend in London with visits to all the top boutiques and discotheques and meeting with RAVE all the stars there!
- A facial at the Face Place, Tiles, London, with a presentation vanity case containing Angel Face, Cutex and Ponds beauty preparations.
- A Discatron, the latest take-anywhere, play-anywhere portable record player!
- A complete RAVE girl shoe wardrobe from Clarks!
- A visit to Radio London and a night out with a star disc-jockey!

WHAT YOU HAVE TO DO!

CUT HERE

AUGUST 1966

I AM A RAVE GIRL

NAME _____

ADDRESS _____

AGE _____ JOB _____

I AM A RAVE GIRL BECAUSE _____

I ENCLOSE A FULL-LENGTH PHOTOGRAPH OF MYSELF

CUT HERE

Enclose a full-length picture of yourself (no smaller than 3 in. x 2 in.) and fill in the RAVE coupon left, saying, in not more than twenty-five words, why you think you are the RAVE GIRL, and send it to RAVE GIRL, 136 Long Acre, London, W.C.99.

Judges are The Walker Brothers, The Editor of RAVE, Mary Quant and her husband Alexander Plunket-Greene, Cherry Marshall and Vidal Sassoon. Closing date for entries is Thursday, September 1st, 1966

RULES

Only one entry may be sent in by each competitor and must be written in ink including your signature and address.

Every entry will be examined and checked by a panel of judges. No claims will be necessary.

Proof of posting will not be accepted as proof of delivery.

No responsibility can be accepted for coupons lost, mislaid or delayed before or after delivery, nor can coupons in any way mutilated or altered be accepted.

Entries received after the closing date, September 1st, 1966, will not be eligible.

Competitors in this contest will be disqualified if they do not observe the conditions.

Employees of the proprietors of RAVE or any subsidiary or associated company and members of employee's families are not eligible. The decision of the Judges on the entries and all other matters will be finally and legally binding. All entrants who want their photograph returned must enclose a stamped, addressed envelope.



Whether or not new releases make the Charts, that's what this is all about!

Hi Lili Hi Lo

■ Old Richard Chamberlain number brought up-to-date by Alan Price for his follow-up to "I Put A Spell On You". In places sounds very much Cliff Bennett-ish, especially when the Set come roaring in with saxophones. Should do as well as "Spell."

Goin' Back

■ Beautiful but beautiful this hit of Dusty's about a girl growing old yet



Dusty - 'beautiful'

wishing she were young again. It seems on every record Dusty makes she gets better and better.

A plaintive ballad superbly arranged and sung. Makes you want to cry! Deserves to be a No. 1.

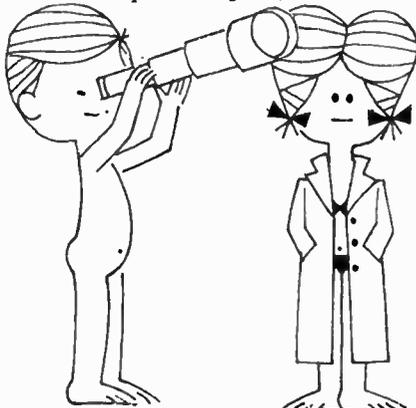
My Lover's Prayer

■ Slow tempo blues ballad from Otis Redding telling everybody what his Lover's Prayer is. Plenty of heavy drumming and tinkling piano. Too slow to make the Charts but a cert for Otis Redding fans.

Love Letters

■ Another revival, this time by Elvis on the old Kitty Lester hit. Arrangement sounds very similar too, especially with the pronounced piano. But as this is the first recently recorded single release we've had from El for a long time, we shouldn't complain!

Could surprise everyone, make a No. 1.



Tell Her I'm Not Home

■ Ike and Tina Turner following up their "River Deep—Mountain High" hit. NOT Phil Spector produced, this one. In fact, Ike and Tina sound completely different! Story is all about a girl ringing up her boyfriend and Ike growling in the background "Tell Her I'm Not Home".

Might creep in the Lower Twenties.

Baby You've Got It

■ Second release from a very popular London-based group, the Action. Sound is very Tamla-Motown-ish which is the Action's favourite material anyway. Might make the Charts, but you'll be hearing a lot more of this group anyway.

You Better Run

■ New release from one of America's most popular groups, The Young Rascals, who in the States, are as popular as the Lovin' Spoonful but have yet to hit here. Swings along at a pretty fast pace and deserves to make the Charts, if only low down. Probably won't do unless it gets the plugs.

With A Girl Like You

■ Certain follow-up hit for the Troggs. Very catchy number with a "Ba-ba-ba" chorus at the end of each line that everyone can join in and sing. Not so much a novelty disc as "Wild Thing" but certainly very good.

Baby (You Don't Have To Tell Me)

■ Slight speed up in tempo from the Walker Brothers in this disc. Hasn't quite got the appeal of "The Sun Ain't Gonna Shine Anymore", possibly because it is much faster than any single they've done before. Obvious hit because of their tremendous popularity, though.

LP Winners

■ Beatle fans get plenty of value for money on the Beatles' new LP "Revolver" (released beginning of August) for there are FOURTEEN tracks! Eleven of them written by John and Paul, the other three written by George.

Side one opens with George singing his own composition "Taxman", followed by Paul singing "Eleanor Rigby", John singing "I'm Only Sleeping", George again singing his own composition, "Love You Too", Paul singing "Here, There And Everywhere", Ringo singing "Yellow Submarine" and John singing "She Said, She Said".

Side two opens with Paul on "Good Day Sunshine", John on "And Your Bird Can Sing", Paul "For No One", John "Dr. Robert", George again singing his own composition "I Want To Tell You", Paul on "Got To Get You Into My Life" and John on "Tomorrow Never Knows".

Scott - 'slower'



TOP SIX SUNSPOTS

GOIN' BACK Dusty Springfield

LOVE LETTERS Elvis

BABY (YOU DON'T HAVE TO TELL ME) Walker Brothers

OUT OF TIME Chris Farlowe

I COULDN'T LIVE WITHOUT YOUR LOVE Petula Clark

WITH A GIRL LIKE YOU Troggs



Reg Presley (Troggs)

Released on Parlophone PMC 7009, must race up to the top of the LP Charts.

Ike and Tina Turner had a rave-up on "River Deep—Mountain High" now they're out on a live LP—"Ike And Tina Turner—Live!" on which they sing their latest single "Tell Her I'm Not Home".

Other rave-up numbers include, "Twist And Shout", "Finger Poppin'", "Good Times", "You Are My Sunshine" and "I Can't Stop Loving You". And if you like soul music that really moves you'll like this.

■ Peter, Paul and Mary have been missing from the singles Chart for some time. That's why it's going to be mostly their hard core of fans who are going to go for their latest Warner Bros. EP "Peter, Paul and Mary".

But all the tracks are lovely, "This Land Is Your Land", "Cruel War", "Where Have All The Flowers Gone" and "Early In The Morning".

And P, P and M have so many fans this should get into the EP Charts.

Elvis - Love Letters



WARNER'S
SINGLES
CHART



SAMPLE OF *Lil-lets*
FOR YOU



Free sample of Lil-lets for you! Three of each of Lil-lets *three* sizes - 9 in all. Free! this is your chance to find Lil-lets comfort. The comfort that comes only with 'widthways expansion'. Gentle but full expansion widthways for individually perfect fit. And only Lil-lets gives you *three* absorbencies to choose from: Regular, Super, Super Plus. Comfort from an absorbency to suit your needs. Comfort from a tampon that's soft and strong, compact and hygienic. Comfort, freedom every time. This is your opportunity! Try Lil-lets' comfort and freedom FREE!

Comfort comes free with *Lil-lets*

NON LIL-LETS USERS ONLY.

To get your free sample, send the packet top of your usual sanitary protection to:—Sister Marion, Dept. Y.1. Lilia-White (Sales) Limited, Charford Mills, Birmingham, 8. (U.K. only).

NAME _____

ADDRESS _____



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10 cigarettes a day cost £30 a year or more
15 cigarettes a day cost £45 a year or more
20 cigarettes a day cost £60 a year or more

TODAY'S RAVES

What's new, what's happening? What are the latest in rave waves? This is the page that tells you!

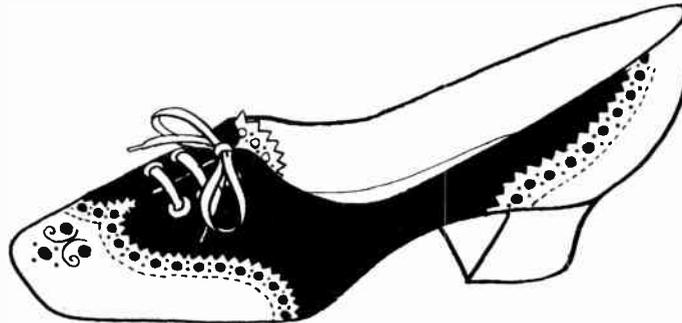
■ *Pink gets a new look for summer. It has lost its pretty, pretty appeal because of all the simply cut suits (almost strict), made in linens and stiff cottons. Now shades are deep pink or cerise, with the pastel shades kept for accessories in shoes and handbags.*

■ *Flowers encrusted on a head square (not scarf) not only give a pretty look to any outfit but protect your hair against the sun. If you make it yourself remember to leave the corners free for tying and for a different look try tying it around the back Gipsy style!*

■ *Just to prove how young ideas are catching on, a perfectly normal luxury, a camera, has now become "The Swinger" by Polaroid, and for under £10 it takes and develops pictures in ten seconds. A revolutionary idea that's destined to become quite a rave among the swinging set!*

■ *RAVE has done it again! We had such a lot of inquiries about the T-shirt which announced "I Don't Smoke" that we have had some made especially for RAVE readers. They're only 8s 6d. each, post free, from Marshall Dee Ltd., 74 Forest Road, London, E.8.*

■ *Really snazzy—all in one cami-knickers for the beach! Extend them into a vest top (or vice versa). Looks similar to a cut down cat suit! Make sure your legs can take it though, for it can make you look really stumpy! Try it in silk crepe, although not really meant for the water! Make a simple matching tie-around skirt for to and from the beach — worn with a large floppy hat in the same material looks a knockout!*

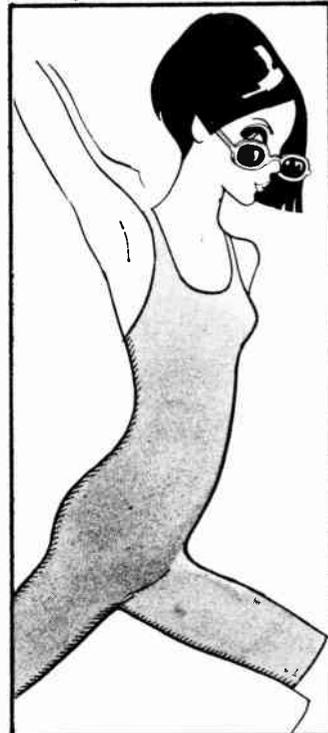


The new look in shoes is turning to brogues

■ *Shoes get a masculine shape—brogues. In pastel shades they look great. Sounds a strange mixture but in theory it looks fantastic! If you have any difficulty in buying brogues in one of the more unusual shades dye the more usual brogues with shoe make up.*

■ *Different look for hats—felt. Colours look brighter than in ordinary materials and look lush decorated with flowers in contrasting colours.*

Snazzy beach rave!



■ *If you have still got a navy reefer jacket, try something different on it, like gold braiding in loops or stripes. Round the cuffs and lapels it looks very exotic!*

■ *Found a terrific dress first seen in "Modesty Blaise," looks really floaty! (just right for throwing your boyfriend over your shoulder!) It's in white chiffon with a sequined collar and is only 6 gns. from Cornell.*

New 'floaty' Modesty Blaise dress



ILLUSTRATIONS BY ALAN PARRY

■ *Throughout the country there are many frustrated ravers who just can't get Carnaby Street clobber. This has been remedied by two young men, Desmond Brown and Jeff Lawrence, who under the name of Carnaby Clobber will be sending out fashion catalogues with gear selected from all the best boutiques, for a direct postal service. Any inquiries should be addressed to Carnaby Clobber, 12 Gt. Newport Street, London, W.C.2.*

■ *Viv Prince—ex-Pretty Things drummer—is hosting a new discotheque at 19 Carlisle Street, London, W.1, called Knuckles. There are no membership restrictions and it's only 7s 6d. to get in, which includes a meal. We paid a RAVE visit and vote it a wow!*

■ *But the latest and greatest discotheque is Sybilla's, which celebrated its own exclusive opening in its raving Swallow Street, London, W.1, premises. With George Harrison and RAVE's Alan Freeman as part-owners, it looks as if this will be the place to meet the stars. Membership, like the people who go there, is exclusive, at 7 gns., but all ready membership has closed, and there is a cover charge of £1 to get in. Drinks are at club prices.*

THIS WAY TO T



ALAN FREEMAN HEART-TO-HEART WITH DAVE DEE, DOZY, BEAKY, MICK AND TICH



THE HIDEAWAY



Denmark St., W.C.2—Tin Pan Alley they call it. The hide-away of publishers and song-writers, publicists and press men and the street where groups and stars are forever to be found. Alan Freeman went there the other day for an important meeting with Dave Dee, Dozy, Beaky, Mick and Tich. Important? He was interviewing them for RAVE!

The record pluggers were plugging and the upstairs pianos were pounding as I turned into Tin Pan Alley. Winner groups were having their backs slapped by smiling music publishers with cigars, and loser groups were sitting in the coffee-bar round the corner in the Charing Cross Road waiting for someone to come in and offer them a gig out in the sticks.

Even in the rain, Denmark Street was mildly jumping. A notice in the window of an instrument shop caught my eye. It said proudly over a bit of equipment: "Electronic fuzz box as used by Dave Dee, Dozy, Beaky, Mick and Tich."

I went into one of the music buildings, pushing through a posse of teenage dollies who were varnishing their nails and waiting for somebody famous to turn up so that they could rip off a button or two from the garment of the beloved.

"The boys will be here in a minute," said the receptionist. "They're driving up from Salisbury."

I had a read of the American music papers to see what kind of hairstyles are in vogue with the deejay industry over there this month. Suddenly all the dollies in the passage downstairs went "Eek!"

"You down't have this drawna with the cawr," Beaky mimicked. "Get on. We knew you when you didn't even have a roller skate!"

"We had this van, which was worse," said Dozy. "When we were playing in this nothing group a few years ago, we used to hire it off this old geezer. It was a real wreck. Bubbles used to come out of the sides, and the tyres were bald."

"We'd only get a couple of miles out of town and then it'd give up," Tich said. "We'd ring him up and say, 'Mister, the van's broken down again and the tyres have had it.'"

"You know what he used to say? 'What's the matter with you lot? There's ten years in those tyres yet.' I don't know how we're still alive."

"It must be the country air," I said. "How come you all prefer Salisbury when you're so busy these days?"

Tich shrugged. "Well, we're all single and we're not courting, so there's really nothing to keep us in London when we've a day or two off. It's sort of relaxed down in Wiltshire, and everybody we know treats us just the same as before we had records in the Charts."

Dave laughed. "That's the truth. There's

"We're all single and we're not courting, so there's really nothing to keep us in London"

"That'll be them," the receptionist said, typing away.

The door opened.

"Whew!" said Beaky.

"Blimey," said Mick.

"Hello," said Dozy.

"I'm glad it's you," said Tich. "You're the only one who ever gets our names right."

"Dave's gone to park the car," Beaky reported. They fell into chairs and counted their buttons.

"Hey, what about this?" said Mick, picking up a press release. "Parents and puritans beware! Dave Dee, Dozy, Beaky, Mick and Tich are laughing their way into your daughters' hearts."

His mates stared at him and shook their heads.

"We have to watch him," Dozy said. "He believes everything he reads."

"Now that he *can* read," grinned Tich. "Go on, read some more, Mick."

Mick coughed delicately and intoned: "What are they like personally? Mad. Not wild mad, just nice down-to-earth mad."

"That's fair," Tich commented.

"It's honest," Beaky nodded.

Dave came in, stowing the car keys in the pocket of his suede jacket. "That's one reason we like it in Salisbury," he said. "You don't have this drama with the car."

an old bloke we know, drinks cider all the time. A real scrumpy addict, he is. Before we were doing well we used to give him two bob for a gargle. He still only asks us for two bob."

Impressed by such steady values in these inflationary times, I said, "What's the music scene like down there?"

"Salisbury's a small place, very quiet as a rule," Tich said. "But Friday, Saturday, Sunday it gets pretty noisy. All the army blokes from the camp on the plain come into town. Some of them have their own groups but they don't go out on the road."

"A lot of dances end in punch-ups," Mick said.

"We used to play for weddings and funerals," Beaky said. "They appreciate you more and the atmosphere's a bit better."

I had an image of DD, D, B, M and T filing in solemn black behind the nodding plumes. "Funerals?" I asked. "What kind of stuff did you play?"

"Pop," they said. "They all wanted cheering up afterwards. Sometimes we made a few bob, but mostly we only made our expenses and a bit of a feed."

To most people, Wiltshire is a rolling expanse of pink-cheeked respectability. I wondered how a group from that roses-round-the-cottage-door background had broken into the big time with a slick and

● ● ● sexy comedy routine.

"It's a long story," said Dave. "Most of us knew each other from school. Mick was the last to join us. I think Dozy was the first to get really keen on music."

"I was about eleven or twelve when I took up guitar," Dozy recalled. "I used to fool about in the lunch-break at school. I started winning music prizes and when I was thirteen or so I got into a skiffle group."

Tich pondered. "I'd left school about five months when I met this mate of mine who'd made a guitar in woodwork class. He wanted twenty-five bob for it, so I bought it off him. It was a right old box, with the strings away up above the fret-board. It used to blister the skin off my fingers, but I got on with it. Later on I got a better one. I taught Beaky his first three chords—and he got into a group and was earning money before I was."

"Yeah," said Mick. "And he still only knows three chords."

Beaky loftily ignored this needle and flicked a speck of dust from his elegant knee. "Maybe I do," he said. "But I was the first person in England to wear two-tone trousers."

Jobs in Salisbury

"Come on," Dave grinned. "What happened was that he tore the bottom off them one night and all we could find was this bit of maroon cloth. So he put that round them and went out on stage and everybody said, 'Hey, dig the two-tone trousers'."

"Every time I go down Carnaby Street there they are in all the shops," said Beaky. "I want to rush in and tell them I invented them."

The boys, except Mick, got jobs with a small builder and decorator in Salisbury and played at night in different groups. "We were playing six, seven, eight dates

"We couldn't find a good drummer"



"We used to keep telling each other we'd make the Big Move."

a week and it just got too much," said Tich. "We couldn't get up in the morning and we used to come in late for work."

"After a while we started playing together with another drummer who was married. That went on for four or five months and we knew we were doing good stuff as a group, so we said let's turn pro."

"But the drummer had a couple of kids and he couldn't manage it. So he left us. We had to turn pro anyway, because we were going to get the sack from the builder. So we went to this Chinese restaurant and talked it all out. The others' families didn't object, but my father tried to stop me at first. He didn't like the idea.

"I left work at a quarter to five," Tich said, "and by just gone six we were on our way. Instant professionalism."

On the trip they told each other the corner had been turned in their careers, that everything was going for them and that the good life would begin as soon as they got to Scotland. At this point the doomed van broke down yet again. They got it started. The horn stuck. They unstuck it. The bald tyres punctured. They fixed them. Thurso was not where they thought it was. It was much farther. They got there at half-past nine the following night, just in time to reel into the Town Hall for their show.

"We danced them through from one number to the next. They must have thought we were potty."

"However, we couldn't do anything until we found a new drummer. And we hadn't a clue where to find a good drummer in Salisbury that'd take a chance going pro with an unknown group."

The venture seemed to be hung up indefinitely—until Dozy met Mick going home on the bus. Mick, a motor mechanic, knew the boys because their battered van was forever coming in for repairs.

"When Dozy told me their drummer had left, I said if they liked I'd have a go. Dozy stared at me and said, 'I didn't know you were a drummer.' To tell you the truth, I hadn't much idea myself. But I went around to them for a try-out and they said, 'Okay, you're in.' And that was it."

Their first professional booking was as remote as anybody could contrive. It was in Thurso, in Scotland.

Their next date was a full day's driving away in a village hall down on the Ayrshire border. "We made it at half-past eight the next night," Tich said. "Half the kids had already got their money back, thinking we weren't coming. The bus-driver, the candlestick maker, the lot came in when the pubs closed and said to us, 'Can ye play so-and-so?' Big deal."

Mick, not yet settled in his professional career, had neglected to learn the special drum-roll that signals the dancers to leave the floor after a number.

"We danced them right through from one number to the next without even stopping for a smoke," said Beaky. "They must have thought we were potty."

Nevertheless, the new pros soon took to life on the road. "We used to keep telling each other we'd made the Big

Move," said Dave. "We were so chuffed being professionals that we forgot all about trying to get a record out."

Soon afterwards the boys were told to show up for an audition in an upstairs room over a pub near Tottenham Court Road. Twenty or thirty groups were hauling their gear in and out while several earnest German gentlemen sat at a long table like judges at a giant marrow contest.

Hamburg

When DD, D, B, M and T did their bit, the Germans put their heads together and nodded. The next thing the lads knew, they had been booked for a season at the Top Ten Club in Hamburg.

"We got the boat to Ostend," said Dave. "We had to lug mikes, speakers, guitars, stands, amplifiers, the lot on our own. There was no room for anything on the train in Belgium and we had all our stuff in the loo, in the sinks, all along the corridor. The guard said he was going to throw it off if we didn't move it."

"We were on the same bit again, telling ourselves this was it, that now we were really in it and it was going to be great. It wasn't great. It was terrible. We were on about twenty quid a week each but we had to play seven hours a night, seven days a week."

"We had a room up in an attic that the Beatles used to stay in. Every time we plugged in a razor or boiled a kettle, all the lights used to blow out. And there was this horrible bulldog that hated us. His name was Asso and he was a right pig. Some of the groups in the house just gave up trying to get in past him at night, and they'd go to the all-night pub over the road rather than be torn to pieces."

"As often as not, when we did get in, we'd find the waiters from downstairs having a kip in our beds."

Sharing the delights of the Hamburg scene at the time were many other British and American disc stars—the Searchers, Bill Haley, Gerry Lewis, Screaming Lord Sutch and Cliff Bennett. Ray Charles was around the corner in the Star Club.

"There was another group in the Top Ten with us," said Dave. "We were supposed to alternate, one hour on and one hour off, from four in the afternoon till six o'clock next morning. We kept that up for two months. None of us drink here really, but over there we used to get stoned to break the monotony. Sometimes the two groups would get mixed up and get on stage together with two drummers, two lead guitarists, two singers and everything. It sounded crazy."

"I hear it's all changed nowadays, with better hours and conditions. But we learned a lot from it. We learned how to work up a polished routine, and that's where we got the basis of our harmony and comedy act."

Mick said, "It was good for something else too. You get a real group feeling when you eat together, live together, wash together. If there's something about another bloke in the group that bugs you, it soon comes out. And you either stick close or bust up under the pressure."

"Don't think we're exaggerating the

pressure," said Dave.

"As long as there was a crowd in the bar they wouldn't let us go home, even though we were supposed to finish at six in the morning. They'd tell us to keep playing and send us up a few rum and Cokes to keep us going."

When the professionals came back to London their cheeks were so thin and pale that the father of one of the group walked right past them at Liverpool Street Station without recognising them.

Having slept off Hamburg, the boys looked for work on the London scene but could only find a few one-night jobs. Then came a summer spell in a holiday camp, followed by another bout of the blues. One night, sitting in their van in a London square, they came very near to packing in the whole operation but decided to give it one more try.

"We'd been doing some song writing ourselves but we knew it wasn't strong enough."

Dave said, "I think it was then we came to realise that while we'd worked up a good stage routine, we needed to pay more attention to our *sound* if we were ever going to get a record. We went to Germany for a while again, to Cologne, and after that we had to face up to the truth. Either we were going to go on playing the same old ballrooms or we were going to go all out for a record."

This time, luck was with them. They were playing a date at Swindon on the same bill as the Honeycombs, who then had a disc at No. 1. Two young men who had come in with the Honeys walked across to DD, D, B, M and T and complimented them on their performance. Their names were Ken Howard and Alan Blaikley, and they became the boys'



Get sent about this sex lark.

managers.

At last the professionals understood what had been lacking in their careers—professional management and push.

"We'd been doing some song writing ourselves but we knew it just wasn't strong enough," said Tich. "Ken and Alan got on to Fontana Records and wrote our first record. It was called 'No Time' and it was good, but I think the name was against it, and it didn't happen for us."

"That was when we decided to stop wearing suits because they were beginning to look old-fashioned," said Dave. "All the groups were looking the same. So we went in for this bright gear and started designing it ourselves."

"You Make It Move" was the title of their third record. And by the time it slipped in at No. 19 the vivid new gear the boys were wearing was certainly making

the audiences move. The girls started grabbing across the footlights—and the boys in the audiences seemed amused rather than anti.

"We designed the clothes for laughs," said Tich. "We made them as individual as we could. I have one pair of trousers that's green this side, pink the other side and black at the back."

"Sure," I said. "Same as they were wearing in the Middle Ages."

"We were playing in a right Middle Ages joint when we got into the Charts," said Beaky. "We were in this dead-and-alive club when we got a telegram from Alan and Ken saying we'd made it."

Their fabulously successful tour with Gene Pitney set the seal on the boys' status as real professionals—the ambition that started in the quiet country town that is still their favourite hideaway.

"We get sent up now and then about this sex lark," said Dave. "But we reckon it's something you've either got or you haven't got. We don't take it that seriously. Nobody can say for sure what an image is. It's only the picture of you conjured up in people's minds. Whatever it is they're looking for, we're lucky enough to have it at this moment."

Hold Tight—No. 3

"Still," said Dozy, "it's amazing how sexy it feels to get to No. 3." Which is where they wound up with "Hold Tight".

"Or to Salisbury," said Beaky, looking at his watch.

Dave fished the car keys out of his pocket and shook hands. There were a few dollies in the passage below waiting for autographs and any other benefits the gods in the flowery trousers might bestow.

They waved from the car as it slid out into the main traffic stream on the road home. I looked in at the coffee-bar as I passed. The bad-luck groups were still sitting around. Don't give up, I thought. Not after what I've heard today.

Till next month . . . stay bright!

RAWING REPORTS

GOIN' BACK WITH DUSTY

A quick look at Dusty's Chart progress since she left the Springfields

- * November, '63 released "I Only Want To Be With You". Highest position—No. 2.
- * February, '64 released "Stay Awhile". Highest position—No. 8.
- * June, '64 released "I Just Don't Know What To Do With Myself". Highest position—No. 2.
- * October, '64 released "Losing You". Highest position—No. 5.
- * February, '65 released "Your Hurtin' Kind of Love". Highest position—No. 14.
- * June, '65 released "In The Middle Of Nowhere". Highest position—No. 2.
- * September, '65 released "Some Of Your Lovin' ". Highest position—No. 4.
- * January, '66 released "Little By Little". Highest position—No. 7.
- * March, '66 released "You Don't Have To Say You Love Me". Highest position—No. 1.
- * July, '66 released "Goin' Back". Highest position—?.

PAUL JONES



DUSTY SPRINGFIELD



THE ONE THAT GOT AWAY

■ "Getaway" is the first big hit for Georgie Fame since "Yeh Yeh" got to No. 1 in January '65. Since then Georgie has released three records none of which made the Top Ten. It's been a wait of seventeen months for a big hit. Now he's got one, why does Georgie think "Getaway" got away?

"It's the kind of record either you go for immediately or think it's a pain in the neck!" said Georgie. "I think people are going twiddly bit by the saxophone and trumpet. Some of Georgie's fans think that this isn't the real Georgie, but a commercial one. Georgie replies: "This song is nearer to me than anything else I've done! It's the real 'me'—after all, I wrote it!"

When Mr. Fame gets away himself, where does he get away to? "I'm off to Spain very shortly for a holiday" said Georgie. "In London you just can't get away from people."

GEORGIE FAME



MARIANNE
FAITHFULL

BATMAN

Last word from Chris Curtis
 ■ "The only way to watch Batman is hanging upside down in a cavel"

ARE YOU OLD ENOUGH?

■ Are you old enough at eighteen to get married? The British Medical Association, after an extensive survey which revealed that at eighteen both boys and girls are physically mature and, in the opinion of many family doctors, are no less capable of parenthood than people in their early twenties, thinks you are. They have backed up their views with recommendations to the Lord Chancellor to lower the age of consent from twenty-one to eighteen.

So it's quite possible that it won't be very long before you can get married without your parents' consent at eighteen! Hooray that the British Medical Association has woken up to the fact that at eighteen young people are quite sane and sensible.

Let's hope we see more important organisations following their example. Who knows, it might not be very long before the voting age is also lowered, from twenty-one to eighteen; and it may even happen that in a few years' time fourteen year olds will be allowed to ride a scooter (at present the law is you have to be sixteen or over) and fifteen year olds drive a car (at present you must be seventeen or over).

What do you think about the BMA's decision? Do you think you are mature enough to take on the responsibilities of marriage at eighteen? We asked Marianne Faithfull, who herself wed at eighteen, for her views. She said: "I believe it's a serious step for anyone and that since teenagers tend to act on impulse, some restrictions like being twenty-one is as valid today as ever."

But what do you think? Would you like to see the law changed, as would the British Medical Association or are you quite happy with the law as it is?



MANFRED'S MYSTERY

Why did Paul leave?

PAUL SPEAKS

I left because I want to do lots of things on my own. Things like playwriting and songwriting. I also wanted to go solo because I was restricted in a group. You can't have everything your own way, and you can't really expect the others in a group to do exactly what you want all the time. There were no personal reasons for leaving."



ADAM
ADAMANT

ADAM ADAMANT'S FUTURE

■ "Adam Adamant" the new show with the Kathy Kirby-sung theme tune, which took over from "The Man From Uncle", seems to be hanging on to "Uncle" fans.

In case you missed the first episode and are wondering why Adam is prancing around in Victoriana type garb, here is the story:— Adam Llewellyn de Vere Adamant, was encased by an enemy organisation, FACE, in 1902, in a block of ice. It isn't until this year, 1966, that the block of ice was found. Workers on a building-site half uncovered it, and in the strong sunlight, the ice melted, and out walked Adam Adamant, complete with sword stick and cape and old world charm into the confusing world of today.

LOOK AT YOUR LEGS... OTHER PEOPLE HAVE TO!



■ Legs have never been more looked at, yet they still seem to carry the resigned "well - either - you've - got - good - legs - or - you - haven't" tag, despite mini-skirts, eye-catching pastel stockings and clump heels. You might not have to look at your legs but others have to! Do them and yourself a favour by examining your legs now!

Short skirts reveal a lot. Yet far too many girls adopt the idea that what is visible beyond the hem of her mini-skirt is none of her business and there's not much she can do about it anyway. It is, and she can.

FAT LEGS

If you have fat legs the rest of your body is likely to follow the same pattern. Therefore a good diet provides the best results. Cut out all starchy foods, chocolate, cakes, bread and potatoes and, of course, nibbling between meals. Stick to fish, lean meat, vegetables, fresh fruit, crispbread and pure fruit juices. Apart from watching your diet, some good exercises can help. Oh, yes we've all tried them it's true, but, honestly, have you given them a *chance*? Any exercise has to be practised daily, and if you are firm with yourself then you'll see results.



Exercises for Fat Thighs. A fine exercise for the thighs is this: Stand feet about ten inches apart. Jump in the air, and as you do so throw arms up over head and turn toes in. Jump again, bringing down arms and turning feet out again. You need not jump more than an inch or two, it is the pull on the thighs as you turn your feet inwards that counts. Remember to keep legs straight as you do this exercise.

Fat Calves. Try this exercise for chubby calves: Stand, hand on back of chair, swing each leg in turn as high as it will go, forwards and backwards, toe pointed. This is also a good limbering-up exercise.

Fat Ankles. Exercises for ankles are usually the easiest of all as they can be practised sitting down while reading, watching television or listening to records: Sit on the floor with feet stretched out in front (knees

BAD SKIN

Blotchiness. This is the most common complaint of all: red and blue patches that periodically turn up in areas around the calf, knee, and thigh.

Gooseflesh is also unattractive: the type that looks as though you are permanently cold. Both of these are caused by bad circulation. The cure is massage and surface friction. You will be glad to hear that these are the easiest of all leg complaints to clear up if tackled

regularly. After a swim or a bath always make sure that you have the roughest towel available and that you rub your legs really hard in upward movements. Never wash your legs without drying them in this fashion afterwards. It will soon become a habit and the blotches will disappear. In the case of gooseflesh regular applications of moisturising cream will soften the skin.

Spots and Blackheads. Their cause, especially during this time of the year, is usually tanning oil. You can never use too

much in the protection of your skin, of course, but if it isn't rubbed into the skin evenly it will cause pore clogging and result in blemishes. The remedy is to scrub your legs frequently, and after washing treat with a medicated lotion.

Hard Skin. Unsightly lumps on the back of heels are usually caused by shoes rubbing away all winter. It is only surface skin and again regular friction and moisturising cream treatments will help. To tone skin up afterwards try splashing them in hot and cold alternately.



and heels together). Now point your toes alternately up and down. This should be done briskly and should stretch every muscle. Point twelve times in each direction.

A good general exercise that will improve fat legs generally is to lie on the floor, raise shoulders, with hips supported on hands, elbows on ground, and cycle in the air, or do a scissor movement with straight legs. Also lift legs together while arms are flat by your sides, till they are at right angles to the body, then lower very slowly and hold them an inch or two from the floor *for about the count of ten each time.*

Do bear in mind that neither diet nor exercise will change your legs overnight, so meanwhile be a little careful and keep that mini-skirt at a level your legs can take. Don't go mad with huge patterned stockings or pastel shaded nylons. Until you've slimmed down they are not for you! Instead try a slightly darker shade of nylons but, again, be discreet. Don't choose black, charcoal or chocolate. Leg make-up will help to disguise any fat patches if it is applied down the sides of the legs and blended in towards the front and back. An overnight tanning lotion will do the trick if carefully applied. Knees can look as glam as your face with a little make-up. You may think this is taking things a bit too far but when you consider that they are being constantly looked at, just as much as your face in fact, it might be time you took a little more trouble with them. Try dabbing them with foundation, if you're wearing stockings, a light one if they are too thin or a dark one if they need slimming down, is a good idea. If you prefer to go without stockings try a good "moc" tanner and contour the knee with a "blush" cosmetic.

FUZZ

Hair is unsightly and ruins any fab stockings or outfits that you may have. There are three methods of removing hair, all equally good: shaving, depilatory creaming and waxing.

Shaving. It's quick and efficient. All you need is soap and water and your own razor. Give Dad's razor a rest and get a neat ladies' one! Take care to rinse and dry the blades every time.

Depilatory Creams. Always spread a depilatory cream evenly and read the instructions as to the amount of time you should allow before washing off. There are many



types on the market, some expressly for legs, so you shouldn't have much trouble in finding one to suit you.

Wax. This is rather a large job to tackle on your own, therefore it is usually part of a beauty salon's service.

Another easy and quick method is to use depilatory gloves. They have a special rough surface you simply rub up and down to remove fuzz.

Designs on Legs. Odd, fun ideas crop up from time to time and the latest is to disguise knees, with drawings like eyes and "kiss-me-quick" type designs in poster paints, or substitute eye make-up on the back of the knee.

SOME SUGGESTED PRODUCTS FOR YOU TO USE

FAT LEGS

Slimming aids: **Energen Crispbread** 1s. 9d.; **Tea Sweetner** 1s. 6d. for 100 tablets; **Jam with low sugar content** 3s. for 12 oz.; Overnight tanning, **Ambre Soie**, 13s. 6d.

CLEAR SOFT SKIN

Red blotches and gooseflesh: **Nivea Cream**, large jar 7s. 6d.; After bath foam cream in aerosol can called **Feminin** at 13s. 6d. by **Steiner**. Rain blotches can be quickly removed with Quickie pads at 2s. 3d. **Keromask** treatments for blemishes and discolorations on legs can be done at the **Innoxa Clinic** in London for 1 gn. for demonstrations and 2 gns. for each session. Creams completely blend in any blotchiness and remain waterproof. Ideal for birthmarks, or scars.

Spots and Blackheads: Medicated lotion **Noxema**, 5s 3d. (also heals painful sunburn). **Fresh Start by Ponds** 4s. 6d.

Knees: **Helena Rubinstein Silk Tone Foundation** 10s. 6d., in "Peaches & Cream" for a light shade and "Sport" for darker tone. "Moc" tanner **Tan-in-a-Minute** 9s. 6d. Blush cosmetic **Mary Quant Face Shapers** 12s. 6d. **Helena Rubinstein's Grecian Anti-Wrinkle Cream** 10s. 6d., is excellent for hard skin.

FUZZ

Shaving: **Nymph** razor 3s. 11d. **Gloves** range from 4½d. to 10½d. each.

Cream: **Nudit** for Legs (gives four treatments to knees to ankles, two for whole leg applications) 10s. 6d. **Immac** 4s. Sachet: 1s. 6d. **Nair** sachet for one application 1s. 11d. (Both from knee to ankle).

Wax: **Helena Rubinstein's Slimming Clinic** in London do a wax depilatory from the knee down for £1 10s., this is for half an hour, or thighs and legs for £3 for an hour. **Innoxa Salon** do a wax depilatory for the whole leg for 35s.

BEAUTY NOTES BY LEE PHOTOGRAPHS BY P. L. JAMES

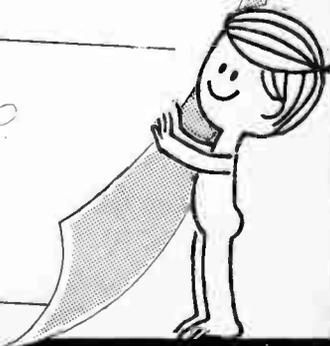
RAVE GIRL STICKERS BY RAVE



DODO'S POP DATE BOOK FOR AUGUST

THIRTY-ONE DAYS IN THE LIFE OF A POP LOVER

1. Herman's big U.S. tour at Atlantic City. Yardbirds on 36-day coast-to-coast tour of America. Sandie Shaw 1 week cabaret at Newcastle, Dolce Vita.	12. Beatles' third U.S. tour starts today in Chicago.	23. Keith Moon 19 today. John and Cynthia's 4th Wedding Anniversary—congratulations!
2. Barry Fantoni at Piper's Club, Rome, this week.	13. Beatles play Detroit. John Stokes, of the Bachelors, 27 today.	24. Herb Alpert television spectaculars, due to be shown this month—but he's here in person next month!
3. The Manfreds in Scandinavia at the moment. <i>MANFREDS →</i> 	14. Beatles in Louisville. Billy Fury at Aquarium, Gt. Yarmouth. Seekers at Blackpool ABC. Lionel Morton 24 today. Dave Crosby, Byrds, 25 today. <i>IRISH BIRTHDAY CAKE →</i> 	25. Beatles in Seattle.
4. Herman in Baltimore. St. Louis Union touring Australia and New Zealand for 3 weeks. Dave Carr, of the Fortunes, 23 today.	15. Beatles in Washington. Action on 8-day tour of Germany—Bremen.	26. Chris Curtis 25 today. Good luck with solo career! 
5. Herman in Boston and Hartford. Rick Huxley, of the DC5, 24 today. Edwin Starr (S.O.S.) here for two week tour.	16. Beatles in Philadelphia. Possible return trip to Munich for the Hollies round about now.	27. Manfreds due in Turkey. 
6. Herman at Toronto. Beaulieu World Folk Festival—Julie Felix. Moodies on tour in Belgium till 14th.	17. Beatles hit Canada—Toronto. Gerry, Karl Denver, Marionettes—Gt. Yarmouth.	28. Billy Fury—Aquarium, Gt. Yarmouth. Spencer Davis—Blackpool North Pier. Small Faces, the South Pier. Who and Merseys—Britannia Pier, Gt. Yarmouth.
7. Small Faces—Blackpool South Pier. Merseys, Bo Street Runners—Britannia Pier, Gt. Yarmouth. Herman in Pittsburgh. Koobas—Winter Gdns., Morecambe.	18. Beatles in Boston. Frank Ifield and Barron Knights—Gt. Yarmouth ABC.	29. Beatles—San Francisco.
8. Herman plays at Providence. Dennis Payton, DC5, 23 today.	19. Billy J. Kramer 23 today. Beatles play Memphis Coliseum—and what with Elvis being home in Memphis at the same time—well, anything can happen!	30. John McNally 25 today. Seekers at Talk Of The Town.
9. Viv Prince 22 today, and good luck as host of the new Knuckles club in London.	20. Beatles in Cincinnati. 	31. Van Morrison 21 today.
10. Ronnie Bennett, Ronettes, 23 today. Bobby Hatfield, Righteous Brothers, 26 today.	21. Who and Merseys—Britannia Pier, Gt. Yarmouth. Beatles in St. Louis. Matt Monro—Futurist Scarborough.	<p>NOTES Beatles L.P. out this month.</p>
11. Action 3 days in Scandinavia. Mike Hugg, of the Manfreds, 24 today.	22. Spencer Davis 1 week cabaret at Fiesta Club, Stockton and Club Franchie, Jarrow. Seekers at Talk Of The Town for 5 weeks.	



THIS GIRL THIS UNIFORM AND A COMPLETELY NEW KIND OF LIFE



This is the working dress of the Women's Royal Army Corps. It's couturier-designed, in lovat green, and individually fitted for each girl.



Here's a girl who's got a good job, good friends and plenty of security. She joined the W.R.A.C. so she could get out into the world. In the W.R.A.C. there are more jobs, more people and more opportunities. Everything's up-to-the-minute—the life, the work, the uniforms. In the modern Army, a girl works side by side with the men—she goes abroad like them and she takes many of the same responsibilities. Pay's good and all of it goes into her pocket. Long holidays, good living conditions, sport and social life, training for a trade—you name it, the W.R.A.C.'s got it! You can go in for as little as four years and have a proper training for when you leave. Find out about the W.R.A.C. in detail—just fill in your name and address in the space below and post it off.

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I want to know about life in the W.R.A.C. Please send me the W.R.A.C. booklet and any other relevant literature.

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RVE/W76

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Stā-blond for blondes

Stā-blond is the special shampoo formula which restores rich golden tones to all shades of fair hair. Prevents hair from darkening!

Brunitex for brunettes

Brunitex is the special shampoo formula which deepens richness of tone, brings out the full colour of all shades of darker hair.



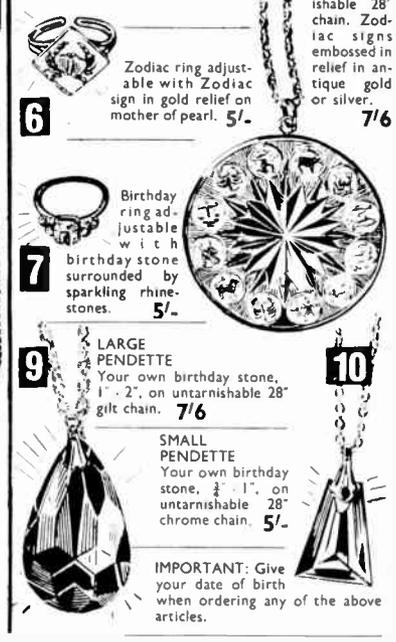
PERSONAL JEWELLERY!

FAB LUCKY GEAR
THE VERY LATEST NOVELTIES IN
GENUINE RABBIT'S FOOT



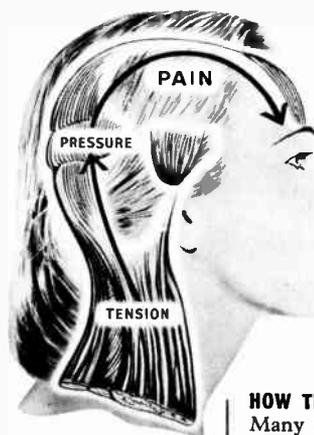
RABBIT'S FOOT BROOCH. A genuine rabbit foot firmly set in an untarnishable golden mount fitted with a strong safe catch pin.
RABBIT'S FOOT KEY RING. A genuine rabbit foot firmly set in an untarnishable golden mount with flexible chain and clip-over safety catch.
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How 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.

HOW ANADIN RELIEVES NERVOUS HEADACHES

The special Anadin formula gets straight to the root of the trouble, by soothing nerves and relaxing the tautness as well as relieving pain. Anadin helps you to throw off depression too—leaves you calm, cheerful, relaxed. Always insist on 'Anadin' Tablets.

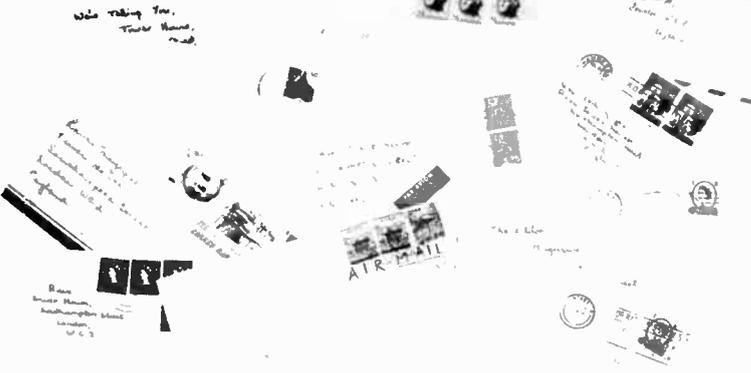
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Tension

Nothing acts faster than

ANADIN

'Anadin' tablets — the power to stop pain.

YOU'RE TELLING US!



Got anything to say fans? It can be about you or us, pop or fashion, anything! Write to us at RAVE, Tower House, Southampton Street, London, W.C.2.

■ I have loved Donovan more than I've loved anyone else, ever since I saw him in his first R.S.G. appearance. I've respected everything he's said and done, because everything he says and does is good in my mind. He tries to make everything and everybody beautiful. Naturally, I was shocked and upset when I heard that he has been charged with possessing dangerous drugs, and I wondered if you could possibly help. Donovan has helped me and a lot of other people so much, so could you please let him tell his own story of what happened? Your magazine has a lot of influence over people, so please help him.—**Barbara Lancaster, Harvey Lane, Norwich.**

Ed's note: We tried to Barbara, but Donovan has



Dave Rowberry (above) and Gene Clark (below) —a likeness?



been in Sweden, and since his charge wouldn't talk to anybody about it.

■ In the February RAVE, you had an article by John Lennon's father. In it he stated, "I wouldn't marry again. A new mother for John would just about be the last straw with him." He then goes on to say that his son's feelings matter to him.

This week I read that he is going to marry a barmaid from Surrey! This leaves me with two thoughts. Firstly, do people mean what they say in interviews? And secondly, what is the relationship now between John Lennon and his father? — **W. Summersall, Preston.**

Quote from News press office: "As far as we know John has made no comment on his father's marriage". And John was invited to the wedding, so we presume things are still O.K. between them.

■ So Irene Dunford knows the real Scott does she? (June RAVE). You don't really have to know a thing about Scott to know his temperament, character and personality. Just look at an assortment of his photos and you have the key to the real Scott.

All right, I'll admit it, I'm jealous!—**Sheila, Isleworth, Middx.**

■ Has anyone noticed the likeness between Gene Clark of the Byrds and Dave Row-

berry of the Animals? We think they look very alike and when we've pointed it out to others, they've agreed. Please print photos.—**Chrissie and Jennie, Redditch, Worcs.**

■ Have you seen that great new singer David Garrick? Wow! He's just about the greatest thing we've had in months. And the way he sings "Lady Jane" leaves Mick Jagger's version standing in the shadows! Much better looking too! As you can imagine, I was lucky enough to bump into him in the West End, and had a real close-up! —**Lyn Marriott, Beckenham, Kent.**

David Garrick: a wow!



PEN PALS

Someone, somewhere wants a letter from you!

Lesley Weir, 60 Newton Lea Avenue, Newton Mearns, Renfrewshire, Scotland. Age 16: Likes all R & B groups. Wants mod boy pen pal in London area.

Monica Crantz, Ostögtagatan 18, Stockholm SO, Sweden. Age 17: Wants to write to a boy who plays in a group—with long hair! Likes Kirks, Walkers.

Ludmila Ptschelinzew, 38 Finlayson Street, Doncaster, Vic-

toria, Australia. Age 18: Wants to write to people everywhere, all letters answered. Likes Stones, Pretty Things, Yardbirds.

Susan Thomas, Tudor Hall, Wykham Park, Banbury, Oxon. Age 17: Wants boy pen pal. Likes movies, dancing and all mod groups, especially Stones, Lovin' Spoonful, Troggs. Wants long haired Liverpoolian or a Portuguese, as long as he speaks with a cockney accent!

Jackie Davies, 251 Upper Street, Islington, London, N.1. Wants boy pen pal, must be mod, English, German or Australian.

Nancy Emerson, 210 Washington Avenue, Chestertown, Md, U.S.A. Age 16: Wants pen pal from England. Likes the

Stones, Bob Dylan, Kinks, Peter Paul & Mary.

Janice Parker, 16849 Citronia St., Sepulveda, Calif. 91343, U.S.A. Age 18. Wants boy or girl pen pal from France or England, age between 18-21.

Edith, Ursula and Enid Baker, 114 Bently Road, Hudson Falls, New York, 12839, U.S.A. Ages: 21,18,17, resp.: Edith likes Gene, Cliff, Stones. Ursula likes Stones, Manfred, Hollies. Enid likes Stones, Gene, Sonny & Cher. All want pen pals from everywhere.

Laurie Ellen Taylor, 26906 Basswood Avenue, Palos Verdes, Peninsula, California, 90274, U.S.A. Age 19: Wants long-haired boy pen pal from

Liverpool or London. Loves Beatles, Stones, Sonny & Cher.

Isy & Pennie, Selwyn, Abbots Bromley, Nr. Rugeley, Staffs. Wants boys, aged 16-19 from anywhere, must be mod. Likes Small Faces, Spencer Davis, Who, Stones, Kinks.



AND WE'RE TELLING YOU!

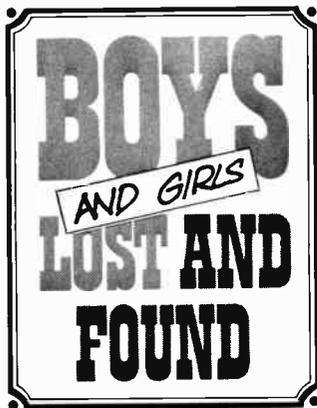
There's not much RAVE doesn't know about pop people, so if you've got a question, write to us!

Was that GORGEOUS car that Gary Leeds drove on "A Whole Scene Going" his Marcos, which he mentioned in the May RAVE? In case you wonder why I ask, he said it was RED. Well, I know TV. is black and white, but to me it looked as though his car was blue.—**Marilyn Campbell.**

No, that was one of his managers' cars Marilyn.

I understand Frank Sinatra has made an L.P. titled "Strangers In The Night". Could you please tell me the tracks?—**Carole Maiden, Bury.**

Yes, he's made this L.P. The tracks are: Strangers In The Night; Summer Wind; All Or Nothing At All; Call Me; You're Driving Me Crazy; On A Clear Day You Can See Forever; My Baby Just Cares For Me; Downtown; Yes Sir, That's My Baby; The Most Beautiful Girl In The World. On the Pye Label, R 1017.



If you want to find long-lost boy or girl friends, or reply to anyone here, write to us.

■ Wanted: David Pavitt, nicknamed Chuck. Description: Tall, blond and blue eyed. Age: about 19. Facts: Met at the Catacombes Club, Manchester in January. Then came to see me in Lincoln. His home was then in Ilford, Essex. Now believed to be living at Little Smith St. or Rd., Westminster, London. If found: please contact me.—**Karen, Lincoln.**

■ I met a boy in London about a year ago, his name is David Hollier. He has dark curly hair and lovely eyes. He

is simply gorgeous. I think he lives in Coventry. Please tell him to write to **Jenny of Beauchamp Place, London.**

■ Does anyone know Anthony Gordon? He is the most gorgeous boy I have ever seen! I met him at a music Festival at Newtown. If anyone knows him, please tell him to contact me—**Rosemary Trant**—I am the mod girl introduced to him by his former girlfriend, Helen Richards.—**Rosemary Trant, Maewsmawr, Nr. Welshpool.**

■ Could you please help me contact the gorgeous boy I met last year at the ATC camp, RAF Hullavington. He was there between 7th and 14th August. He has fair hair, is fairly tall and always wore a blue and white striped sweater. I think he comes from around Grimsby. Would any of his friends tell him the girl who he couldn't ask out would love to hear from him.—**Karen Frettsome, Stanton St. Quintin, Chippenham, Wilts.**

■ This is an emergency call to anyone living in Ostersund. If any of you know a boy

Please could you tell me if Lesley Duncan (who wrote "You're All Around Me" by the Walkers) is a boy or a girl. Also could you tell me if the record "I Only Came To Dance With You" by Scott Engel and John Stewart is available here?—**Valerie Price, Glam.**

Lesley is a girl. As well as being a songwriter she also sometimes helps with the backing on Dusty's records. The Scott and John record is available here, on the Capitol label, No. CL 15440.

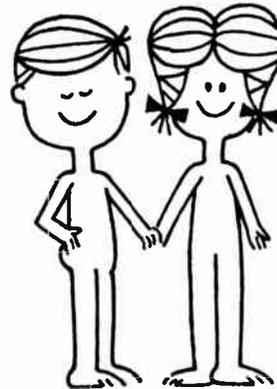
Please could you tell me if I share my birthday, November 13th, with any pop stars?—**Susan Burford, Stoke Newington.**

Well, November 12th is John Walker's, November 14th, Freddie Garrity's, but the 13th—no, we haven't got anybody!

Please could you tell me where the photographs of the Action were taken in May's issue of RAVE?—**Maureen Jones, Downham, Bromley, Kent.**

Well, it should be a place quite near to you; the Bromel Club, Bromley.

I have got a bet on with a mate at work who says that two of the Walker Brothers are related, I say they are not, who is right please?—**A Young Paddy, The Irish Fusilliers.** Well Paddy, you're right. None of the Walker Brothers are at all related.



named Thomas Wellander, tell him to write to the French girl who pinched his cap last Summer at Crystal Palace caravan site in London. Tell him she's sorry, even if it is a bit late now. — **Noelle Mariller, Rue de l'Université, Paris 7e, France.**

■ We are searching for some boys from Arnhem, Holland. We met in the last week of April in Berlin. It was in front of the Museum in Dahlem, when we, two German girls from Gelsenkirchen met them. My friend has long blonde hair, and I have short blonde hair. If anyone knows them or if one of the boys reads this, please contact us.—**Susanne Sakowski, Gelsenk. Resser Mark, Stadtlohner Str. 2, Germany.**

ERIC'S BURDON

Hilton stands in as spokesman and begins to wish he hadn't!

"I don't envy Eric being the one that most writers go for. I never knew he had so much to do!" Hilton Valentine of the Animals collapsed in a chair at RAVE, gasped for a cup of tea and looked worn out.

All of the Animals but Hilton had flown off to holiday in Majorca, and Hilton had been left to cope with the Press interviews that usually went Eric's way.

Said Hilton, "I really enjoyed myself first of all. It made life very busy and I enjoyed it a lot, but it isn't something I'd like to do often. It can become a bit of a drag.

"One good thing though was that I had a chance to express some of my own views—a chance neither I nor the others normally get. Usually we are mentioned in interviews with Eric, such as 'Eric says, he and the rest of the Animals think etc. . . .' Though on the whole Eric is a very good spokesman.

We're pleased to add that after nearly two weeks of stand-in interviews and record chat, Hilton also flew off to Majorca to join the Animals for a short holiday! We've got a feeling he needed it.

BY HILTON VALENTINE



FAVE

ERIC BURDON



After the Paris fiasco I took off for the South of France at a high rate of knots, pausing only to send a nonchalantly worded postcard to Joan. "Chin up, darling," it said. "Lloyd will soon be back. He knows you can't live without him. But first for some sun in Juan-les-Pins."

So I was lounging on the beach in my rainbow silk trunks, intently studying the navel review, when this bronzed, dark-haired dolly comes racing out of the sea, slithers to a kneeling halt and flings her arms around me.

She then kisses me resoundingly on both cheeks and says breathlessly, "François—I'm so glad you came!"

Then she sat back on her heels, clapped her hands to her cheeks and said: "Oh my God! You are not François—how terrible!"

I was about to explain that although I wasn't François I was perfectly happy to deputise for him, when she leapt up and ran back into the sea to hide her confusion.

"Hey, wait!" I called, and took off after her.

It's funny the way fate works. All week three heavily-muscled, disgustingly tanned young Frenchmen had been creating havoc among the holiday-making dollies. They were out there now, all sneers and snorkels, and they suddenly made a bee line for my fugitive.

For days now this smooth-talking, improperly athletic trio had been beating me to the punch with all the best-stacked damsels in sight. But this time it worked the other way—and with a small shriek Miss Dark Eyes did a quick about turn.

"Those men," she gasped, "they are terrible—they swim under water and..."

"I-I'll protect you," I spluttered.

We struck out strongly for the beach and managed to get safely ashore.

She smiled and said, "I am sorry for the mistake just now—but you look just like a French boy I know. My name is Maria, I am Spanish.

"I'm Lloyd Alexander," I said, "and when the fire in my lungs has subsided I shall have great pleasure in buying you a large drink in the café over the road."

"Good," she said, combing the water out of her long, black hair. "I like English boys—they are so gallant and honourable."

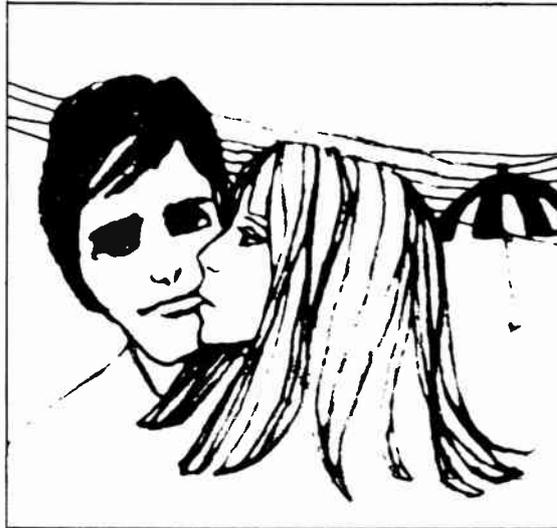
Over drinks she said, "My parents are so strict—they hardly ever let me out of their sight. You see that man there by the Mercedes? That is my chauffeur. He is there to look after me."

She is nine feet tall and as fast as a cheetah.

LLOYD ALEXANDER

A restless young man with one thing on his mind—girls!

L.A. heads for the South of France, and fate brings a gorgeous dolly wiggling his way. Just as things start getting involved, an unexpected arrival on the scene means a quick change of Lloyd's plans . . .



"So let's give him the slip," I said. "If you go out the back way you'll see a red MG parked there. Jump in and I'll join you exactly sixty seconds later. He'll think at first you've gone to powder your nose."

Five minutes later we were screaming down the coast road and not a black Mercedes in sight.

Suddenly Maria announced, "Lloyd, take me to England with you! Please. I will pay you fifty pounds. I have always wanted to go to London".

Of course, Maria was still in her bikini. We pulled off the road and she nestled close to me. I really didn't feel I could refuse.

So we drove back to Juan and I stopped at a café while she sneaked back to pick up her case. I was to meet her behind her house at midnight.

But as I sat on the terrace of this café things suddenly became grotesquely complicated. A white Sun-

beam Alpine went roaring by.

The registration number rang a bell. Suddenly, I remembered: Derek Potter, an old rival from way back for the attentions of . . . Bam! Splat! Sok! and other Batmannerisms. That girl in the shades and the red towelling beach robe. It *can't* have been. It *must* have been. And, of course, it was!!! Joan.

I did a hop, skip and jump into the MG and roared off after the Alpine.

I just saw Joan and Potter disappearing into the bar of an hotel as I drew up behind their car. I took the steps two and a half at a time and strode into the bar.

"Hello, old boy. Fancy meeting you," said the seedy Potter with absolutely no trace of surprise.

"Why, Lloyd . . . what a surprise," said Joan, equally unconvincingly.

I spluttered, went red in the face and finally managed, "Look here, Potter, what's the big idea?"

Joan giggled.

I sat down heavily and Potter said: "Absolutely no reason to fuss, old boy. All perfectly above board—separate rooms and all that."

"I got your card, felt like a holiday, so I came to Juan," said Joan, with more than a hint of affection in her voice. "Derek just happened to be staying in the same hotel, that's all."

After a lot more drinks, more explanations, and more relieved glances exchanged between Joan and me, I felt a lot better. Then I remembered Maria.

So when Joan disappeared in the direction of the cloakroom, I took Derek on one side and, with super-human generosity—considering he'd been driving my bird about—let him in on a little scheme which would earn him £50.

Derek, suddenly girl-less, and due to go home the next day, jumped at it. I gave him a note to Maria, told him of the rendezvous—but didn't say a word about Jules.

"Where's Derek?" asked Joan when she reappeared.

"Suddenly remembered a date," I said. "Let's go for a swim, the water is fabulous."

Jolly decent of me, I thought, sacrificing £50 and a darling Spanish dolly. On the other hand, Joan looked pretty good in a bikini, too. . . .

"I'd love to, Lloyd," she said sweetly, "but I have a date for some underwater swimming with three super French types . . . Maybe tomorrow, or the day after—if you're still around."

Can you beat that? I ask you—why make sacrifices for a bird. You can just as easily bang your head against a brick wall!

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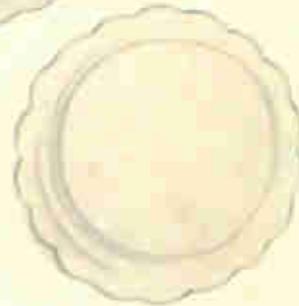
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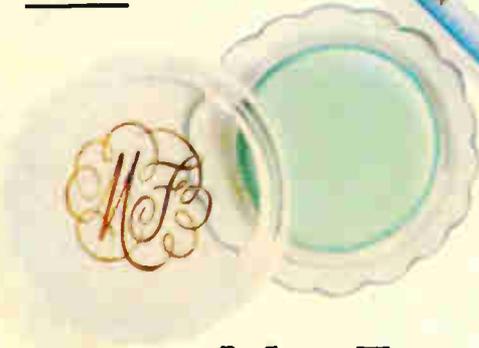


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