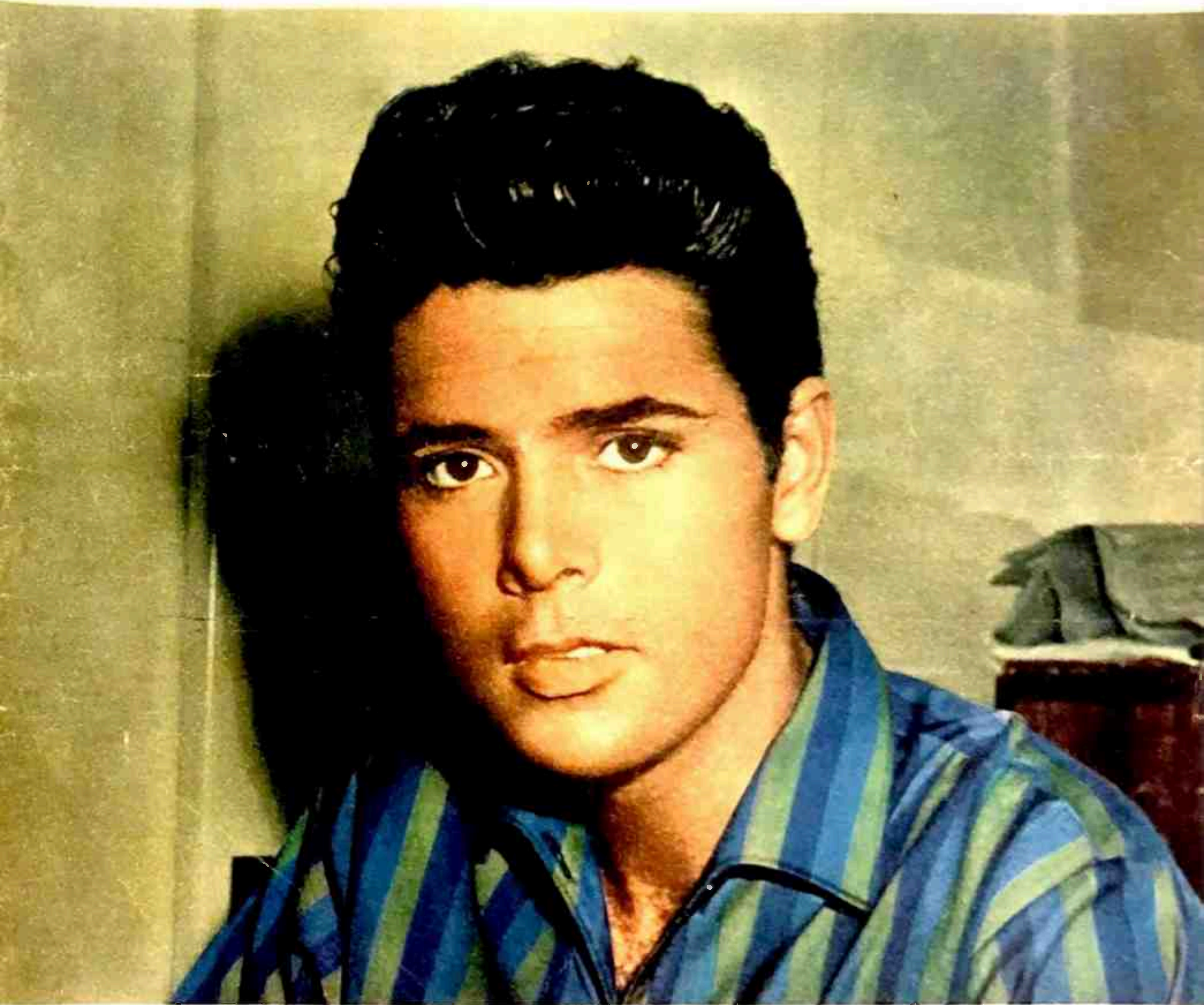


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BEATLES GERRY JOE FRANK BRIAN POOLE & CO

IT'S FAB-

HERE'S WHERE TO FIND WHAT YOU WANT

CLIFF HI FAB BY ALL THE GANG STARGAZING WITH JOHN LEYTON FAB PIN-UP: GERRY AND THE FACEMAKERS BRIAN EPSTEIN HIMSELF SPEAKING FAB SUPER SPECIAL IT'S ALL HAPPENING FAB PIN-UP: FRANK IFELD FAB SUPER SPECIAL IT'S ALL HAPPENING (CONTINUED) FAB PIN-UP: THE ROLLING STONES FAB PIN-UP: MARK WYNER LUCKY STARS AND LUCKY ME BY BRIAN MATTHEW FAB PIN-UP: THE BEATLES FAB BEATLES BRUCELEY OFFER RECORD TIME WITH KEITH FAB PIN-UP: MIKE SARNE GILL GIVE 'EM FIVE BY GILL OUR FASHION EXPERT FAB PIN-UP: JESS CONRAD FAB PIN-UP: BRIAN POOLE AND THE TREMOLOS FAB TELEDATE LEE TALKS TO JOE BROWN FAB PIN UP JOE BROWN GREAT FAB COMPETITION TRIP TO HOLLYWOOD FAB PIN UP 'N' NZ	<p>Cover</p> <p>Page 27</p> <p>Page 9</p> <p>Page 6</p> <p>Page 6</p> <p>Page 7</p> <p>Pages 6-9</p> <p>Page 10</p> <p>Page 11</p> <p>Page 12</p> <p>Pages 14-15</p> <p>Page 14</p> <p>Page 16</p> <p>Pages 20-21</p> <p>Page 22</p> <p>Page 22</p> <p>Page 24</p> <p>Page 26</p> <p>Page 26</p> <p>Page 26</p>
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STARGAZING WITH JOHN LEYTON



I'm no beautiful creature but I'd love to get my teeth dyed the same way as you! I'm a little bit of a trouble maker but I'm a good one too! I'm a little bit of a trouble maker but I'm a good one too!

	June 21 - July 21	June 21 - July 21
	July 21 - Aug 21	July 21 - Aug 21
	Aug 21 - Sep 21	Aug 21 - Sep 21
	Sep 21 - Oct 21	Sep 21 - Oct 21
	Oct 21 - Nov 21	Oct 21 - Nov 21
	Nov 21 - Dec 21	Nov 21 - Dec 21
	Dec 21 - Jan 21	Dec 21 - Jan 21

CANCER (June 21 - July 21) There's a beautiful but a little bit of a trouble maker but I'm a good one too!

LEO (July 21 - Aug 21) It's not too late to make your summer top beautiful!

VIRGO (Aug 21 - Sep 21) Make a deal with your mates and make this year a success!

LIBRA (Sep 21 - Oct 21) Romance is in the air! Make a deal with your mates!

SCORPIO (Oct 21 - Nov 21) Every situation can be solved by good old 'ol' me!

SAGITTARIUS (Nov 21 - Dec 21) You're really a good boy don't you?

Hi Everyone,

You might just have caught a glimpse of some of the FAB gang on our TV screen a few weeks ago. We all went scooping off to Birmingham to see the Lucky Stars programme so that we knew what we were talking about when we started work on our terrific THANK YOUR LUCKY STARS special of FABULOUS. Anyway, there we were, dressed to kill (wouldn't you, if you knew you were going to meet Brian Poole and those dinky Tremolos) and even Eddy had had his hair cut, and I gather there were just a few, sorry, shared shots of a beautifully happy bunch of the FABULOUS staff!

The gang were all mad as hell. I kept sending them off to find out what was going on behind the scenes and keeping Brian all to myself!

And with the Editor has to have a few privileges! And with the Editor has to have a few privileges! And with the Editor has to have a few privileges!

And with the Editor has to have a few privileges! And with the Editor has to have a few privileges!

See you next week, THE EDITOR.

PS: Maybe I'd better re-introduce the gang so that you're clear who's who?



KEITH - Comments known as King Keith would be the office in a moment of the fact he's our only male. I'm a little bit of a trouble maker but I'm a good one too!

Keith's comment

Well, thank you for editing the piece about me. I'm a little bit of a trouble maker but I'm a good one too!



GILL - I'm a little bit of a trouble maker but I'm a good one too!

Gill's comment

The only drawback of it is that I don't get any more work. I'm a little bit of a trouble maker but I'm a good one too!

Now on with the gossip!

KEITH'S Gossip - Keith is a little bit of a trouble maker but I'm a good one too!

Keith's comment - Keith is a little bit of a trouble maker but I'm a good one too!

KEITH'S Gossip - Keith is a little bit of a trouble maker but I'm a good one too!

Keith's comment - Keith is a little bit of a trouble maker but I'm a good one too!

KEITH'S Gossip - Keith is a little bit of a trouble maker but I'm a good one too!

Keith's comment - Keith is a little bit of a trouble maker but I'm a good one too!

Hi-fab!

SHERA

With her hair styled in a classic, voluminous bouffant, Sheraton is the epitome of 1960s girl-group fashion. Her look is a blend of elegance and youthful energy, perfectly suited to her role as a lead singer.

Showing's comment:

"I love the look! It's classic and timeless. The bouffant is a great way to add volume and texture to your hair. It's a look that never goes out of style."

SYLVIA

Sylvia's style is a mix of classic and contemporary. She has a soft, romantic look with her hair styled in a gentle wave. Her overall appearance is one of grace and poise.

Sylvia's comment:

"I like the look! It's elegant and sophisticated. The waves are a nice touch, and the overall style is very flattering. It's a look that I can see myself wearing for years to come."

JUNE

June's style is a blend of classic and modern. She has a chic, sophisticated look with her hair styled in a short, textured cut. Her overall appearance is one of confidence and style.

June's comment:

"I love the look! It's modern and edgy. The short cut is a great way to add texture and volume to your hair. It's a look that I can see myself wearing for years to come."



Group here. In fact, I wonder if the boys will ever come when all the girls are here. The Beatles, Barry Manilow, The Supremes, and the list goes on. It's a great mix of classic and contemporary music. I love the look! It's classic and timeless. The bouffant is a great way to add volume and texture to your hair. It's a look that never goes out of style.

A real favorite with everybody at Loran Studio is Billie Hurst, who used to be one of The Supremes. Invariably good-looking, she's a great one for making the boys go nuts and appreciate the show-dress aspect and appreciate you. You can't see her, she's always in a different pose when

and you want all the boys to really look at the girls. I love the look! It's classic and timeless. The bouffant is a great way to add volume and texture to your hair. It's a look that never goes out of style.

Just Talked! The Blue Swans on the list is the place where a mass of the stars stop off for a meal on their way back from London. Sara Ellis and the Famous relation they get out of people who from the show who goes there. Before going in front of the cameras they meet their manager to ring The Swans and make sure there is food in 1966-70 Swans when they arrive.

I love the look! It's classic and timeless. The bouffant is a great way to add volume and texture to your hair. It's a look that never goes out of style.

THEY'VE ALL TOPPED THE CHARTS— NEXT WEEK THEY'LL TOP FAB!



SO MEET TOP OF THE POP BOYS IN TOP OF THE POP ISSUE OF FAB NEXT WEEK



I do not believe that Liverpool can control the hit parade and set the pop music trends of Britain for evermore. But I believe Merseyside has more to offer in the way of modern entertainers than any other single part of the country.

I suppose it's natural for me to have a bias in favour of my own hometown. I have a love for Liverpool and for the city's young people. I admire their determination and their love of life. There comes a point, however, when bias gives way to hard facts. My belief in Liverpool as an important centre of show business is built upon something much more than sentiment.

As a businessman I'd be keen to acknowledge the competition of any other city's artists. I'd be ready to accept the challenge of a situation where Liverpool groups were in constant competition with equally popular groups from, say, Birmingham, Brighton or Tyneside. But the facts of the past twelve months scream out that Merseyside is ahead of them all.

A gold mine of show business talent.

It is the duty—and the business—of record companies and managers to search out fresh talent. Since The Beatles opened up a new field for up-and-coming groups you can be sure the scouts and the agents have combed the country to find a power which could compete with the Mersey Beats.

There have been a few isolated cases of success which I welcome.

The fact remains that Merseysiders have beaten all others to the peak of the record charts throughout 1963. They have pushed down to the lower reaches of the Top Ten the pop music giants of yesterday. One or two smash hits—maybe just "Please, Please Me" and "How Do You Do It?"—might have been dismissed as flash-in-the-chart flukes. Certainly a city could not expect to build a lasting reputation of musical importance upon a handful of songs.

However, the Liverpool successes have been many. No less than eleven recordings made by Liverpool groups have reached the top of the hit parade in as many months.

I have been associated with nine of these eleven Number Ones. The two exceptions were "Sweets for My Sweet" and "Sugar and Spice", a pair of catchy singles made by The Searchers. If I could re-trace my footsteps and add just one more Liverpool group to my list of recording artists I would choose to have The Searchers on my books. They make a great team. I think it is a pity they have not got across better as individual members. Too few people know Tony, Chris, Mike and John by their first names and yet each of them has a strong personality.

Sometimes it surprises me how little people in show business and in Fleet Street appreciate my true position. One reporter from a national daily asked me how much The Beatles earned in a week. I told him it was impossible to give a reliable figure. He followed up with a



BRIAN EPSTEIN

himself

SPEAKING . . .

The man who put the fabulous Merseyside beat on the world map.

Below are two of his brightest boys—Billy J. Kramer and Ray Jones of his Dakotas group



question about that week's theatre takings where The Beatles had been appearing for six evenings.

"The box office collected something in the region of £7,000," I told him.

The next day he reported the earnings of The Beatles as £7,000 per week.

I cannot believe he thought the theatre staff worked for nothing, the remainder of the staff received no salaries, the printing, publicity and general organisation cost not a penny and that the price of every single theatre seat went straight into the pockets of John, Paul, George and Ringo. In fact, I myself set the average earnings of a group like The Beatles somewhere between one and one-and-a-half thousand pounds per week between them.

People in the business say I made a quarter of a million pounds last year. I shall be lucky if I keep a fraction of this sum in the bank after paying a staff of twenty and settling the year's enormous expenses in the way of office rents, travelling and a hundred and one other costs!

I was equally shocked (and a little amused) by the recent comment of one record company executive

"No wonder Epstein hits the jackpot," he said, "if you've signed up fifty or sixty groups you can hardly miss, can you?"

At the time of his remark I had only The Beatles, Gerry and The Pacemakers, Billy J. Kramer with The Dakotas and The Big Three (before they re-formed) under contract to me—each of the four had found a place in the hit parade and three of the groups had reached the Number One spot! Four groups not "fifty or sixty".

Since then I have added The Fourmost Cilla Black and Tommy Quickly to my line-up. I am not anxious to increase this number much further. If I did it would be difficult to have enough personal contact with each artist. I consider this friendly relationship one of the most important parts of my work.

At no stage in my career to date have I taken notice of the methods used by my other managers in the business. I was a complete newcomer to it, when I agreed to look after the interests of The Beatles, two-and-a-half years ago. I didn't think what "manager" meant in the eyes of other people. I merely asked myself what *management* ought to mean if I was to satisfy myself that I was doing a worthwhile job.

I have enjoyed total loyalty from my artists. From the beginning The Beatles have confided in me and we have respected one another. For this I am enormously grateful because it is always uppermost in my mind that I work for these groups—not that they work for me. They pay me for my professional duties and I carry them out as well as I can.

NEXT WEEK: Brian Epstein writes a fabulous fact-packed article about his top of the Pop Stars for you.



(Continued from page 6)

this programme. And it should be just great. Billy's fans in the studio did their stuff all right, you can bet.

A lot of Philip's week has been spent with the designer of the show, who not only designs the small sets and scenes against which the stars perform, but also lays out the whole studio so that the space is used to best advantage by the cameras. Today Lucky Stars has an international reputation for the imaginativeness and cleverness of its design.

The visiting American stars all say that they have nothing like it on or off the Stateside.

The first time American Del Shannon appeared he was certainly appreciative. He was early for rehearsal. The number he was singing was 'Little Town Flirt' and the Lucky Stars designers gave him a snappy set of a park scene with a bench.

Say, this is great, said Del. He was wearing very smart American casual slacks and black and white sweater dead right for the scene.

Okay, Del, said Philip. See you on the show. On the actual programme take, Del Shannon strolled on the set wearing a black dinner jacket. He looked fine for a night club scene but not for a bench in the park!

Too late to do anything then, but after the programme Philip said, Del, why did you switch clothes like that?

Well, they say that Thank Your Lucky Stars is the smartest show on TV, so I dressed up for it," Del explained.

Pat Boone, Dion, Buddy Greco and Freddie Cannon are US stars who were so impressed by the ABC show that they insisted on appearing on it on their return trips to Britain.



NINE A.M. and Philip Jones arrives when the rest of the world is finishing off Sunday breakfast at the ABC Aston studios, to find that the whole of the studio floor space has been cleared and his sets are in position.

At the same time, converging on Birmingham are snappy sports cars belonging to some top pops mini-buses and small coaches carrying the groups, and big hired cars containing American stars.



TEN A.M. and the first car has already arrived after setting out from the ABC-TV London office bearing the week's "new boy" or "new girl" or maybe "new group," for Philip Jones likes to devote plenty of time to rehearsing anybody who has not appeared on his show before, or is a stranger to Aston.

A little later the last artist arrives at Aston and Philip's day has now really begun to move into high gear. At roughly half-hour intervals, the various artists check in.

Patently, each one is rehearsed by Philip, a cool, quiet, dark young man, who greets almost everybody with the phrase, "Hello, matey." Behind Philip's calm, his fifteen years of radio and TV production experience and a knowledge of music—any music—that would fill a mile of LP discs.

Part of the need for Philip's careful rehearsal is that solo singers on the show always mime to their discs, and this trick demands careful timing.

The singers themselves actually sing their words and music but because there is no microphone in front of them the sound of their actual voice is drowned by their own disc. Simple, isn't it?

"I always sing my head off to the disc," says Gerry Marsden of Gerry and The Pacemakers. "That way it looks more natural on the screen."



TWELVE MID-DAY. By lunch break, the studio is beginning to fill with people, guitars, drum kits, scripts.

There's a lot of waiting time to be filled. The stars use this in various ways. Lots of them like to put their feet up in the dressing rooms and catch up on sleep. Ronnie Carroll is famous for this, first thing



Run-through, and Brian Poole rehearses his number for the cameras.



Excitement. The fans, who have waited for hours, are allowed in.



Unexpected break—so two of The Bachelors relax with a song.



Mobbed. A policeman helps John Leyton fight his way through fans.



Laughter. Brian Poole thinks being made up is a big joke.

IT'S ALL HAPPENING ON THANK YOUR LUCKY STARS

Screams. A star passes through the reception lounge. Through a window, the fans spot him. And the roof of Alpha Studios is nearly raised by the noise.

Fourmost for the latest from the Cavern Club, and The Tornados swap the latest with The Tremoloes about what's new in London's Tin Pan Alley.

The studio canteen supervisor says she sells more tea and egg-and-chips on Sunday than any other day of the week. Cliff Adams, Billy The Beatles, Tremoloes, Tornados, are all egg-and-chip men.

The champion tea drinkers? The Beatles and Gary of The Pacemakers.

After an hour people begin to stretch-washes and you see them stealing away back to the dressing rooms for a last minute make-up touch and a minute or two of peace in which to brace themselves for the big show.



SEVEN FORTY-FIVE and the stair doors of the studio open with a bang. In come the audience! Five hundred of them! And what a difference that makes. The Lucky Stars studio audience is busy part of the show. The hum, the chatter, the laughter, the buzz the bubbling enthusiasm.

Says Philip Jones: "Everything on the show at once looks and sounds better when we have the boys and girls up there in the balcony. Everybody gets into life."

Now Brian Matthew steps out on to the studio floor for what is called "the warm up."

Nut that you have to warm up a Lucky Stars audience, because with a girl. They are already warmed up by their own interest. This is their show and they are going to get the most from it. We never have to coax an audience. At the moment we have a waiting list—three years long. Thousands there are about to drop names on the ABC list."



EIGHT-THIRTEEN P.M. Philip Jones and the sound and vision crew are at the ready up above and out right in the control gallery. Everybody's ready to go. The clock rapidly ticks up.

The tape recording room have regulated everything okay at their end for the show is done exactly like a live TV show. Right through. No retakes—and no mistakes! But instead of seeing thing going out to the transmitter in the normal way it goes to the videotape recording machines, which are rather like a funny tape machine, but much bigger with a two-inch wide tape that takes sound and image at the same time.



EIGHT-FIFTEEN says the clock! At last after nearly twelve hours work in the studio for Philip Jones the time has come. The wall signs glow. "Sound in—Vision on."

Okay here we go, says Philip. And Thank Your Lucky Stars is on its swinging way.

Sign in. Janice Nicholls and her fiancé Brian Meacham arrive, and soon they're part of the exciting world of Thank Your Lucky Stars.

he does is find a couch or easy chair and bags it. And there he stays.

The first thing The Beatles do is to run to the dressing rooms and wash their hair.

All the stars rehearse in their everyday clothes. Cliff, for example, in his favourite black polo sweater—and wearing his reading glasses. Adam and Joe Brown will be in dark casual suits.

A quarter to five and Philip Jones goes to a mike and says: "Okay everybody, stand by for a 'stagger through' at five o'clock. We're going to see what it all looks like on the screen now."

"Stagger through" is TV studio slang for the first complete run through of "Stars" in its proper order. No stage clothes or make-up, but a complete show so that timing and camerawork can be checked.

At the end of the "stagger through," Philip Jones emerges from his control gallery.

"All right, everybody. Off to make-up and dressing rooms. We are going to have a complete final dress rehearsal at six," he calls.

There's a swift move to the dressing rooms for the stars to change into stage costumes. Then on to the make-up rooms.



By now the atmosphere is getting tense. The casual informality has gone.



SIX O'CLOCK and the Floor Manager, with his script, his ear phones and mike linking him with producer Jones up in the control gallery, starts to get things moving. The first act on the programme is on.

There is though, one big difference between this dress rehearsal and the real thing—no studio audience. The cameras, however, behave as if there were one. They "pan" round on to empty chairs to get "audience reaction" shots.



SEVEN O'CLOCK and it's grub up! An hour in which to eat and relax. Everybody piles into the Aston studio canteen, producers, stars, technical staff. The place is buzzing! Journalists and photographers are now allowed in and they get to work on the pop stars. It's quite a party!

So the Liverpool Searchers hail the Liverpool





Strange Object on the Radar Screen

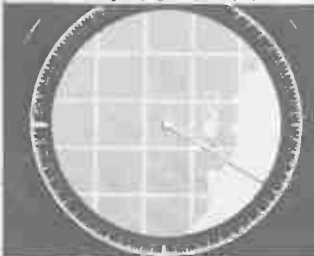
WENDY GIVES THE ALERT



I'M WENDY. I WAS JUST AN OFFICE GIRL BEFORE I JOINED THE W.R.A.C. NOW I HELP TO MAN RADAR SCANNING EQUIPMENT ON THE COAST OF BRITAIN.



1550 HOURS... UNIDENTIFIED BLIP ON RADAR SCREEN.



...SO THE MESSAGE WAS FLASHED TO A NAVAL PATROL VESSEL.

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Please send me further information about the W.R.A.C.

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Applicants must be resident in the U.K.

LUCKY STARS—AND LUCKY me

3 September, 1961. That was when I taped my first *Thank Your Lucky Stars* programme, and except for brief holiday breaks, I've been with the show ever since. What is it like competing TV's top disc show? Hard work, of course, but wonderful.

It's not very often, thank goodness, that things go badly wrong. In fact, I can't ever remember anything happening on the actual taping itself. But we've had some narrow squeaks during rehearsals and run-throughs, and even after the show has finished. We like to make sure that our stars escape in safety from the studio, and there have been times when I thought this was going to be impossible. Obviously, The Beatles provided us with the biggest worry. No less than three thousand fans waited, in pouring rain, to see Liverpool's Kings of Beat. To this day I don't know how we managed to get them out in safety, but we did.

Adam Faith was another one who thought for a while that he was going to spend the rest of his life inside the ABC TV Studios at Aston. His manager, Evelyn Taylor, came to the rescue. She backed her car right up against the one and only back exit, opened the boot, Adam climbed in—yes, I do mean into the boot—was locked in and driven away. A few miles down the road, the boot was unlocked and Adam climbed out, a bit cramped but otherwise okay.

John Leyton wasn't so lucky. He was caught halfway between the studio door and his manager's leg and wound on the pavement underneath about five hundred girls. Come to think of it, I haven't seen John since that day. Does he look any different?

BY BRIAN MATTHEW

It was John, too, who was on the receiving end of one of our few technical hitches. When he came on the show to sing *Wild Wind*, we decided it would be a good idea to have a Western type set with leaves scattered around the place and a wind machine gently blowing John's hair. At least, that was the idea. But, somehow, the wind machine got out of control, leaves fluttered everywhere and John was nearly blown over in the gale. Fortunately, this happened in the rehearsal. By the time we were ready to tape the show, the machine had been adjusted and everything went off fine.

That wasn't the first time that a set had caused us a bit of trouble. Nor was it to be the last. The set we rigged up for Tony Osborne's *Turkish Coffee* disc gave us the worst moment we've ever had again, it happened during a rehearsal, fortunately, Tony, casually dressed, sat at the piano. Behind him, waxy curtains billowed and spirit lamps glowed. Then it happened. One of the curtains blew too near a spirit lamp and went up in smoke.

Tony didn't realise what was happening. He just played on while we went quietly mad. We managed to put out the fire before anyone was hurt, or much damage was done, but it was a nasty moment, believe me.



Philip Jones, Producer of *Lucky Stars*, with Brian Matthew (right)

I always like to see Freddie and The Dreamers included in the show. For my money they're one of the best acts in show business and Freddie's a real trouper. Nothing stops him from giving a good performance. Do you remember the show when he flew through the air with the greatest of ease? Well it wasn't as easy as it looked.

Of course, it was all done by wires. Freddie was hooked on to a couple of wires by a harness which fitted round his body under his suit. When the right moment came, a man standing out of camera range yanked on the wires and up went Freddie. Easy. But the harness was too tight and rubbed Freddie's skin raw. He really was in pain. I don't know how he managed to keep on smiling the way he did. Like I said, he's a real trouper.

I'm willing to stick my neck out and predict that Freddie and the boys could be as big as The Beatles.

Oh, yes, The Beatles. For The Beatles we have to do things we've never had to do for anybody else. Their popularity is so fantastic that we can't even let them on to the set unless I announce them in a special way. I can't bring them on in the normal way. Instead of talking for a few moments in a way that makes it obvious who the next act will be, I have to chat about something completely different and then out of the blue suddenly throw in "And here are The Beatles".

Then, and only then, can we let the boys come into the sight of the audience. If we were to do it in the ordinary way the screams would drown my words

completely. If I made it obvious that The Beatles were next—well the roof would probably fall in with the din.

Janice Nicholls is always very popular with everybody. The fans have taken to her in a big way. I suppose it is because she's one of them. Did you know there's a hair lacquer named after her now?

Of course that's the most wonderful thing about *Lucky Stars*. You can come on to the show as an unknown and go off as a star. Maybe that's why I enjoy it so much. It's nice to look at a big star and know that you were around when he made his first TV appearance. Perhaps you've been able to help him a bit. You hope so, anyway.

There are, naturally, problems involved in putting on a show like this, and the biggest is the timing. Everything has to fit into a split second schedule, and my announcements have to fit exactly to the time it takes for an artist, cameramen and the scene shifters to get ready for the next number. Not a second more, not a second less.

When I first did the show, I sometimes didn't quite make it. More than once the record started and I was still rattling happily away. It worked the other way as well. A couple of times I finished my announcement too early and there were several seconds of horrible nothing before the record started up.

But I like doing *Lucky Stars*, and I'm glad you like watching it. It's certainly been a lucky show for me.





HEY BEATLE FANS! THIS GLEAMING SILVER- COLOURED BRACELET IS A GAS

We know you'll all want to order one RIGHT NOW.

The price is only 7s., and to show you how FABULOUS it looks, Cilla Black, one of The Beatles' best friends, wears our chunky silver coloured bracelet—gaily decorated with four beetle motifs in jet black, plus a groovy guitar.

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in RECORD time



Keith with The Searchers

Met The Searchers at a recent photographic session in Kensington Tony Jackson informs he had to prepare for weeks for his part in their new film. He even took up method acting in order to deliver his words with feeling.

Tony's big moment comes in the film with the immortal words, "And for our next number we should like to play *Saints and Sinners*". You can hear their new number, *Saturday Night Out*, which is also in the film. On a serious note there are big plans for a film featuring The Searchers in full shortly. Tony's looking forward to really having something to say in this.

At Nems' London press office I found Gerry's brother Freddy, who gave me the news about their great new single, *I'm The One* (Columbia). Freddy tells me that Gerry got the idea for the number during a rehearsal of *Ready Steady Go*. He recorded the tune on his portable tape recorder and added the words later. Freddy and the rest of The Pacemaker's wrote the flip side, *You've Got What I Like*. This bouncy ballad must make it four number ones for Gerry.

Remember that tremendous record by Peggy Lee a few years ago called *Fever*? Well now our own Helen Shapiro has cut her version on Columbia. Helen has just passed her driving test, and by way of a celebration has bought a brand new saloon car she saw at the Motor Show this year.

Taken from his LP *Tinni Lopez at P.J.'s* is his new single *Amance*. It's a number from that tremendous musical, *West Side Story*. I met Tinni while he was over here a few weeks ago and he played a special tribute to The Beatles. He said he would love to make a number composed by them. How about it John and Paul?

Looking for those party numbers? The kind that have the whole floor shaking? Well here are three of the best. Little Eva, the locomotion girl belts *Let's Start The Party Again* (Colpix). The Marvellettes, who made the original version of *Please Mister Postman* which The Beatles later recorded for their LP, have *As Long As I Know He's Mine* (Stateside). Last but not least, the new Chuck Berry EP, *The Best Of Chuck Berry* including... big hit *Memphis Tennessee*, on Pye.

Some real rhythm and blues banged out by Ray Charles, who now into *The Lucky One* (HMV) and *Georgie Fame and The Blue Flames* keep the British end up with *Do The Dug* (Columbia).

Most unusual disc of the week by Mike and Them, who sing *I Think I'm Gonna Kill Myself* (1+6).

Keith Altham



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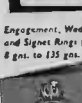


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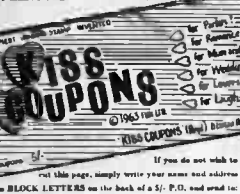
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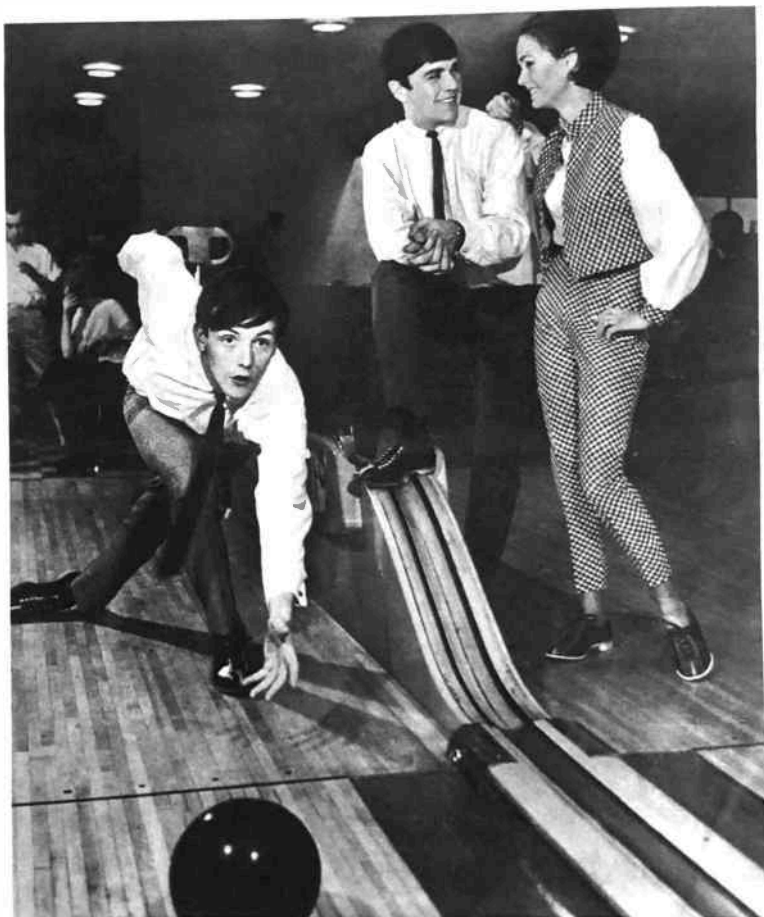
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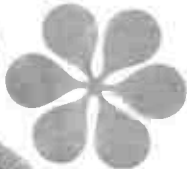


Strike it lucky with Dave Clark and Mike Smith (one of the Five) in saucy, gingham bowling outfit from Infashion. Prices: waistcoat, 40s, blouse 70s, trews 70s., and skirt (not shown) 50s. All can be bought separately in black and white (Photographed at Top Rank Bowling Alley, Golders Green, London)

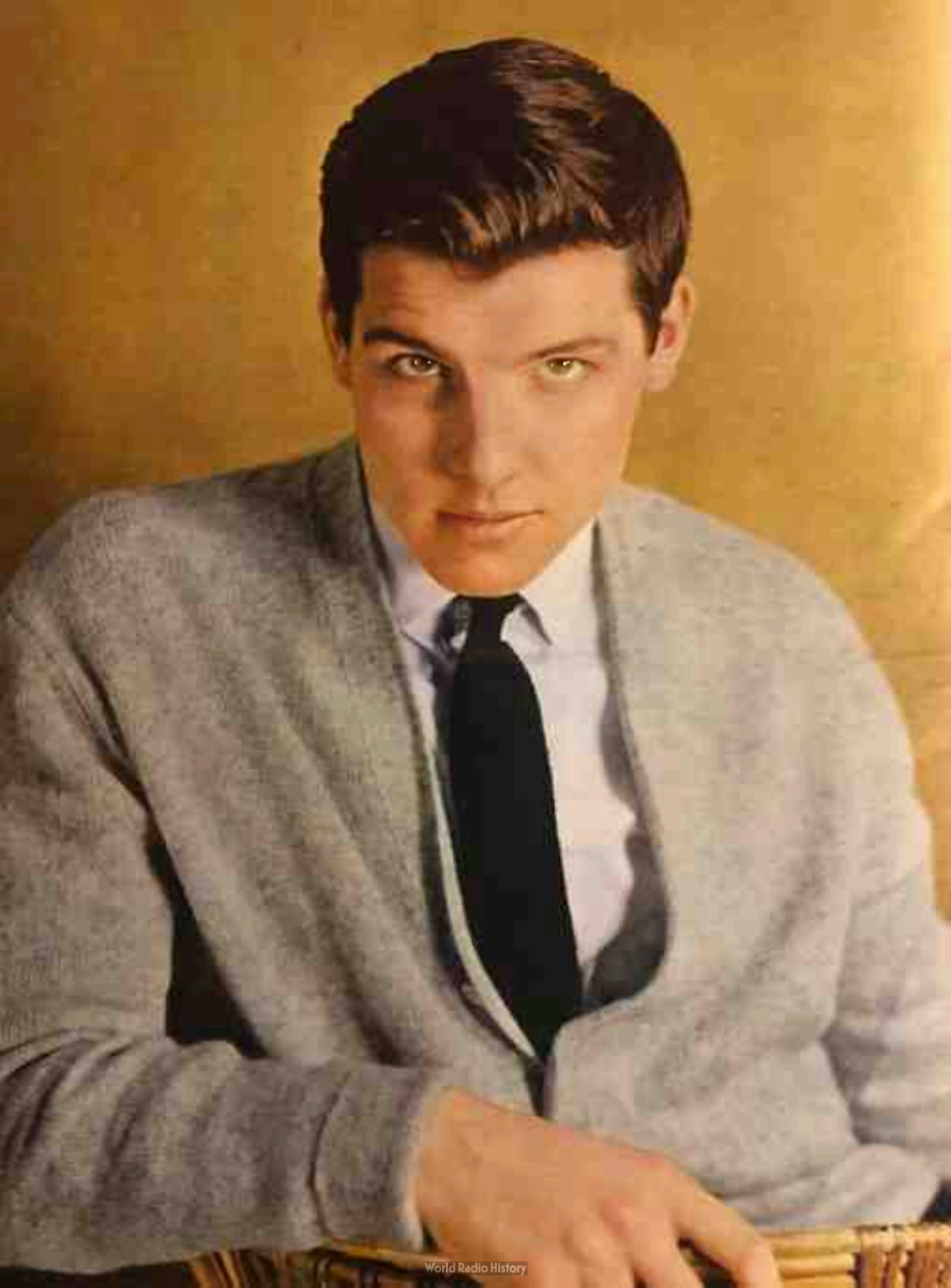




Cue for non-starters. Here's something to shout about—just look at Cliff Bennett and the Rebel Rousers! Alexon's reversible cape tweed suit in a lush brown one side, honey sand the other. Approx. 14 guineas. Edward Mann beret approx. 45s. 11d. Barratts suede shoes in green, red or blue, 45s. 11d.

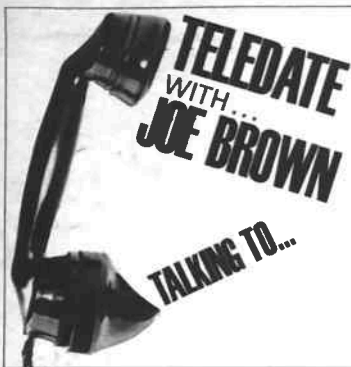


No handicap here—the odds are way out as far as Gerry and The Pacemakers are concerned. Ken Sweet's threesome made in West of England flannel, approx. 131 gns. or can be bought separately. Shoes to make their mark are Barratts suede/moc python, 49s. 11d.





World Photo Library



OUR LEE



When you meet Joe Brown, the first thing you notice is his hair, glittering away like the golden stubble of a freshly-cut cornfield. Then you catch the bright, blue-eyed look, and finally you dig the grin: perky—and very knowing. Joe may not have been around all that long, but he knows what it's all about. One surprise is his height: he's 6 ft. 2 in. and looks even taller.

It's when you talk to him that you realize he has an unusual voice: light, endearingly cockney, with an intriguing croakiness breaking in now and then.

Joe answers the phone with a cautious "Hello." His experience in show business has taught him that not all calls are welcome—so he makes sure who's on the other end. Then he relaxes.

JOE (friendly-like): Hi, Lee. Nice to hear from you. What have you been up to?

LEE: Nothing much. How about you?
JOE: Cor! I'm dead on me feet; been shooting a TV commercial for my picture *What a Crazy World*. It lasts 15 seconds, and it was harder than making the film!

LEE: Do you find anything really difficult about filming, Joe?
JOE (with a grin): Smiling to order. At first I just couldn't do it. I mean, they even measure the perishing distance from your nose to the camera, say "Don't move, look natural, stay exactly where you are, and now smile." It's murder. But I learned, after a while.

LEE: You should worry. With your terrific grin. Why so difficult anyway? Weren't you allowed to smile on the job you did before What was it, by the way?
JOE: Well, I had a rag and bone round when I was thirteen, and I ran a winkle and shrimp stall as well. I took the jobs because I was still at school and wanted some spare cash.

LEE: And you've been earning ever since. How much did you get for your first musical engagement?
JOE: Five bob. It was seven years ago and I got it for doing a quick gig with a skiffle group.

LEE: What was the first really big break?
JOE: That's easy: backing an audition for some of Larry Parnes's singers. Jack Good who was producing the TV series "Boy Meets Girl" heard me and asked me to appear on the show. "How much do you want as a stand-by fee for the series?" Larry asked. "I dunno," I said, "how about ten bob a week?" "You've got a deal," he said. "There's just one thing though," I added, "could I have an advance of five bob now...?"

LEE: Into the big time, eh!
JOE: You're kidding. On five bob!—I appeared on the show for several weeks and nothing much happened. Then they gave me a chance to sing, and after I did my first record "People Gotta Talk" and "Comes the Day" suddenly it happened.

LEE: You play a pretty good guitar, not just twanging a few chords at suitable moments. When did you learn between all your extra-school activities?
JOE: Well I'm not sure that *learn* is the right word: I started at twelve with a guitar I bought for £1. It was tuned wrong, but I didn't know, so I played like that for three years. Just picked it up. I can't really read music even now.

LEE: Joe, someone told you you don't like to relax—
JOE (a noise on the telephone like an explosion shatters his eardrum): You must be joking! I never get the chance to relax. Last year I had a couple of weeks off and went to Italy—near Naples. I hated it, but that wasn't because I was relaxing, it was because the weather was bad, there wasn't a beach and the locals were dead unfriendly. Maybe they didn't like my haircut!

LEE: Bad luck. What about this year?
JOE: Well I'm booked solid for the next twelve months, but I have saved myself one week. Can't decide where to go though.

LEE: There must be a day here and there when you aren't working what do you do then?
JOE: I hate to tell you this, but I'm a country boy really—I have an uncle who owns a farm in Lincolnshire, and I go down there whenever I've got a few hours to spare. I go riding mostly—my grandad was a trick rider in a circus—and I love horses. Just being there in the country is the best way of relaxing I know.

LEE: Any chance of your ever living in the country?
JOE: I do have an ambition to buy a farm. That's something I'd really go for.

LEE: Where do you live now?
JOE: I live in Woodford in Essex—but for heaven's sake don't start saying I bought my mother a house. As it happens I live in one house and she lives nearby. It's friendly like that.

LEE: Sounds nice. Hey, Joe, suppose you had to single out the greatest change that fame has made to you, what would it be?
JOE: That's not easy. I know one thing: being successful has made me more depressed. I never used to be low before. Now I work so hard I'm just tired out a lot of the time. Of course I have everything I want: a house, a car—two cars actually: an Austin-Healey and a Zephyr. I had an Alvis sports car until a little while ago, but then I decided to go back to the Healey. They've always been my favourite, I used to draw pictures of them as a kid. There was a time when I bought a Rover—tried to be a gentleman for a while you see, but I soon turned that in!

LEE: If I may say so, you don't seem too interested in clothes.
JOE: Now what do you mean by that? No, but you're right. I'm not really. I'm the sort that buys one suit and wears it till it wears out. The other night my pants split on stage in the middle of a number and I had to be dead careful finishing. And of course, being me, I didn't have a spare suit with me. Very dodgy!

LEE: I suppose you had to back off stage, eh? What about the future Joe? I know you'd like to buy a farm one day, but have you an overall ambition or dream you'd like to come true in 1964?
JOE: Well, apart from work there is one crazy thing I'd love to do: go on a big game hunt!

LEE: Instead of being hunted by the fans, eh? What about a show, big ambition?
JOE: Yeah, there's one big one! I'd like to rock up the Royalty; you know, do a Royal Command Variety Performance. That really would be something.

LEE: Wanna bet you do it? I'll lay odds
JOE: Bless you, love. For that I'll buy you a lunch.

LEE: When—hey—when? Joe! Joe!
JOE: But he'd hung up—dam it!





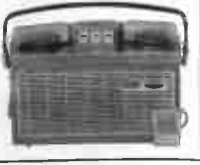
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The prizes for FOUR runners-up are Portable Tape Recorders worth 24 gns. each. Battery operated, they will record anything, anywhere. There are also 150 other prizes of EP Records to the winners' choice.



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For example, if you think "Determination" is Richard Chamberlain's most outstanding quality, write 1 in the space at the end of that line. Then 2 against your next choice—and so on, right up to 10. There is **NO ENTRY FEE**. The coupon must be completed in **INK** (or ball pen) with your name and address in full. Cut it out round the dotted line and post in a sealed envelope (3d stamp) to:
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RULES

Every attempt must be completed (in ink or ball pen) on the special coupon printed in FABULOUS, and must bear the competitor's own usual signature and address.

Every entry will be examined, and the Prize of a Week's Trip to Hollywood for Two awarded to the competitor who, in the opinion of the Adjudication Committee, and in any one attempt, has placed the ten qualities in the best order. The four Tape Recorders and 150 EP Records will be awarded for entries adjudged the next best in order of merit, no entrant to receive more than one prize.

In the event of a tie or ties for any of the prizes, a free admission test will be held among the tying competitors to select the winner/s or winners order.

The trip to Hollywood for the winner and approved companion may, subject to agreement with the Editor of FABULOUS, be taken at any convenient time from March to September, 1964. The prize is not transferable, and no alternative cash payment will be made in lieu. Any entry received after the closing date will be disqualified, as will entries received mutilated, incomplete or illegible, or bearing alterations or more than one number in each space.

No responsibility will be taken for any entry lost, mislaid or delayed in the post or otherwise. Proof of posting will not be accepted as proof of delivery or receipt. No correspondence.

The competition is open to all persons resident in Great Britain, all Ireland and the Channel Islands—except employees of the printers and proprietors of FABULOUS and associated companies, or of B.O.A.C.

The decision of the Adjudication Committee, and of the Editor in all other matters affecting the competition and prize offer, will be final and legally binding. The result will be announced in the earliest possible issue of FABULOUS.

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