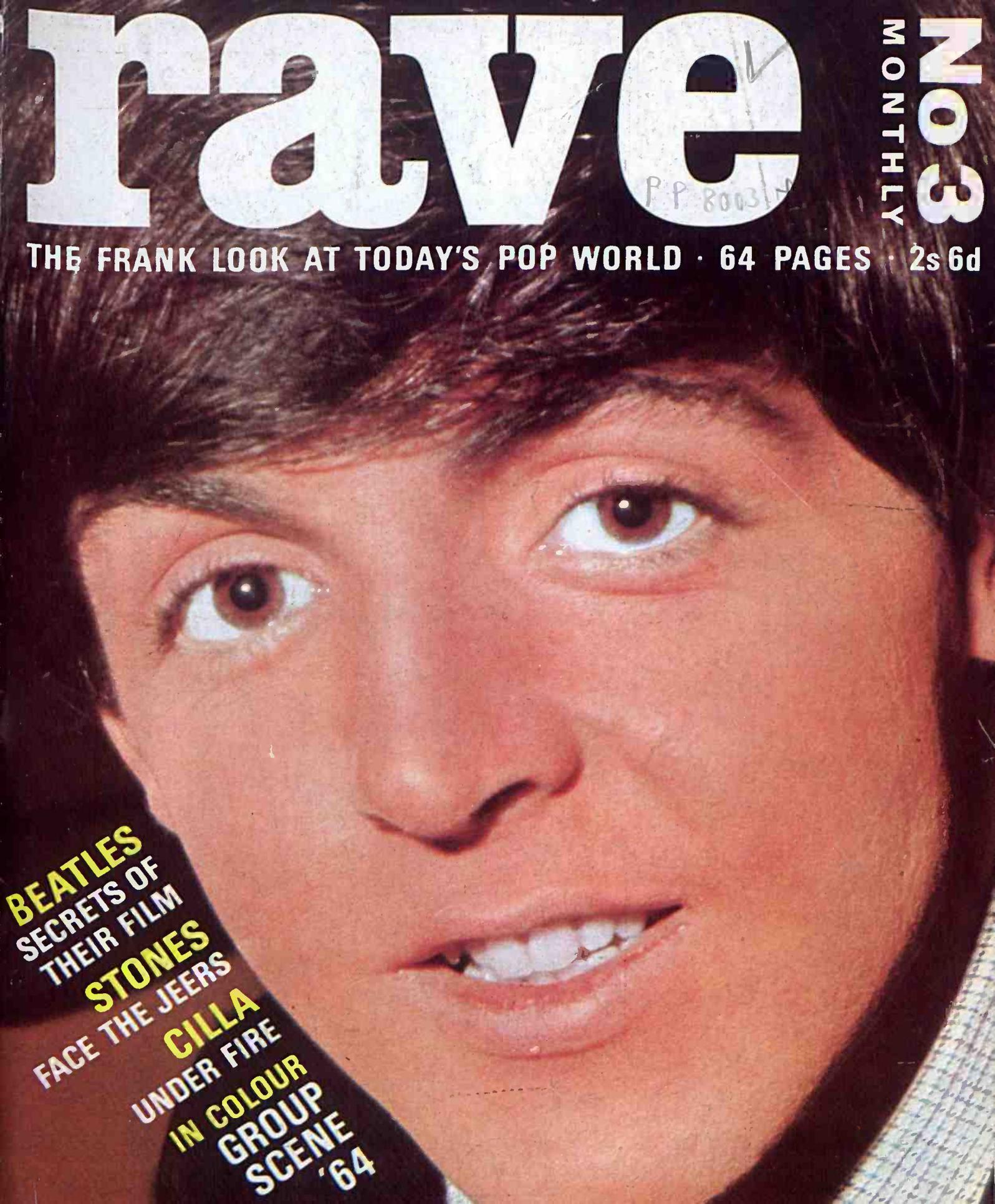


# rawe

P.P. 8003/4

MONTHLY  
**NO 3**

THE FRANK LOOK AT TODAY'S POP WORLD · 64 PAGES · 2s 6d



**BEATLES**  
SECRETS OF  
THEIR FILM

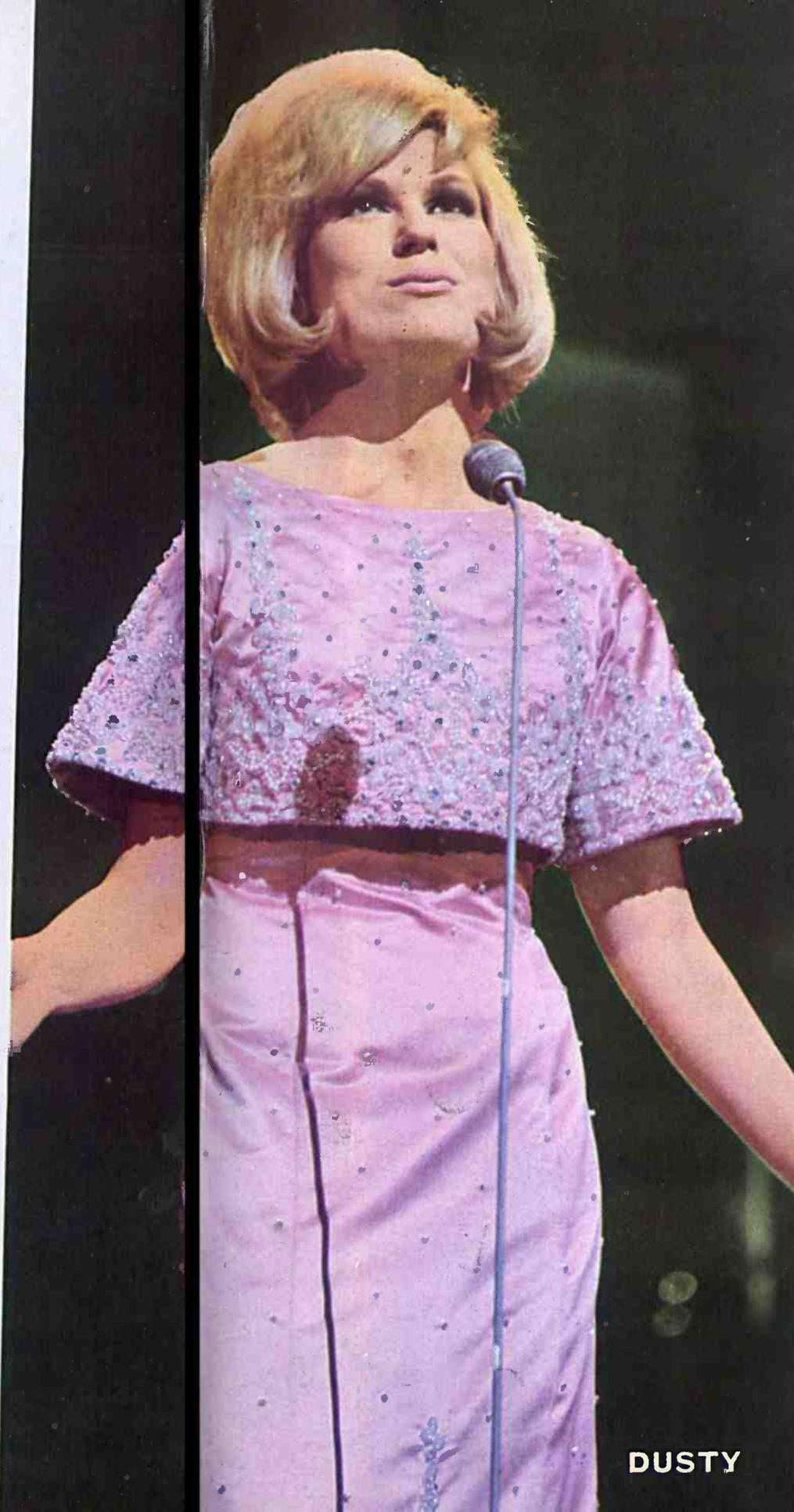
**STONES**  
FACE THE JEERS

**CILLA**  
UNDER FIRE

**IN COLOUR**  
GROUP  
SCENE  
'64

**GO  
GIRLS  
GO!**

A girl? Topping the charts?  
Who'd have believed it, but that's  
just what Cilla did. Now it's Dusty's  
ambition too! Move over lads.  
They're very determined girls!



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rave No 3 APRIL 1964

© 1964 George Newnes Ltd.

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## RINGO'S BEDTIME SECRET!

Sorry, Ringo—your secret's out! Yes, it's a scarlet night-shirt! How do you keep your knees warm, whack?

Later this year, the Beatles' first film—now being made—will give millions their first close-up of Britain's world-beaters. But *YOU* can know them better *NOW* . . .



RINGO

This Private Report on the Beatles is for 'rave' readers' eyes only. Reproduction of this report elsewhere without my permission is expressly forbidden.

*Don Wedge:*  
Editor

# HOW TO KNOW THE BEATLES LIKE YOUR OWN BEST FRIEND

**PRIVATE**

**This Private Report on the Beatles contains many secrets—the kind you only share with your best friend. These secrets will surprise you, delight you. Maybe shock you—but doesn't your best friend do that sometimes?**



# KNOW THE SECRETS OF THEIR FILM

## 5 REASONS WHY IT NEARLY DIDN'T GET MADE

■ **THE BEATLES WERE FUSSY ABOUT THE STORY.** Long before United Artists offered them a £100,000 film contract (plus a share of profits), John declared: "We'll never make a film where we just produce guitars out of our pockets for a song. If we make a film, it will have to be a story we like."

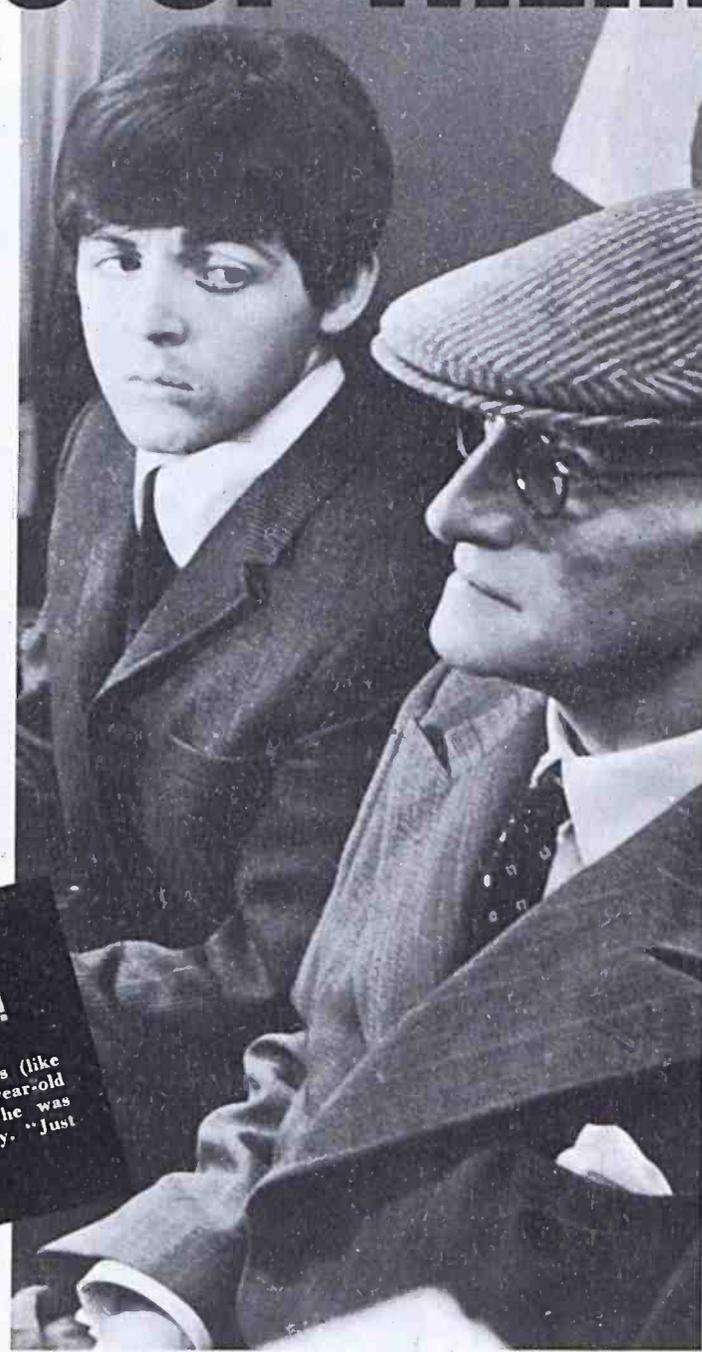
■ **THE SCRIPT HAD TO BE CHANGED.** Scriptwriter Alun Owen, aged 37, first saw the film's story as a fantasy. "I wanted the boys living it up in fancy costumes—airy, fairy themes. Yes, I had very firm ideas about the story—but I had to change them when I'd spent time with the Beatles. Their life is far more fantastic than anything I could dream up."

■ **PUBLICITY HELD UP PRODUCTION.** American producer Walter Shenson—he cast Peter Sellers in "The Mouse That Roared"—answered two telephones at once and declared: "When are the papers going to give us time to make a film?" Publicity officer Tony Howard ran a worried hand through thinning hair: "There's never been anything like it. I can't give exclusive stories to everyone—now some of my best friends in Fleet Street hate my guts!"

## GET MADE

■ **SHOOTING ON LOCATION WAS ONLY TOO HUSH-HUSH . . .** To avoid big crowds of spectators at outdoor filming sessions, some locations were kept secret. So secret that even the camera teams weren't being told. "Secrets, secrets!" yelled a production executive. "This whole picture is wrapped in secrets. Can't anybody tell me anything?" Even producer Shenson admitted: "I don't know myself how or where the next location shots will be taken."

■ **THE BEATLES DON'T TAKE EASILY TO DIRECTION.** Because they care so much about producing a good film, the Beatles like to do everything their way. Producer Shenson said: "If they don't like the way things are going, they say so—politely but very firmly. They refuse to be pushed—and that makes things a bit tough on Dick Lester, the director."



## HOW I SEE 'EM

by scriptwriter **ALUN OWEN** who spent weeks getting under their skins . . .

John is the rebel—a born anarchist. Continually taking the mickey in a very clever way. He is fascinated by words. If someone says, "This toast is soggy", he'll shoot out, "we're very soggy about that". Sounds corny—but it's spontaneous stuff. George is quiet—and mannerly. He's the one who'll open doors for people and step back to let you through first. He'll listen and be interested in anyone who talks to him.

Ringo is a firecracker—zipping around between everyone's feet with a grin and a bright remark. Paul has heart—the Beatle with a sense of responsibility. He's the first one to stop a joke if someone might get hurt. The one who'll look after the lonely girl at a party and make sure she doesn't get left out."

I liked them as soon as I met them last autumn, reported Owen. They're my kind of people. **THEY ARE MUCH MORE AMUSING AND FANTASTIC OFF-STAGE THAN ON.** I had to get to know them pretty well to write this film and that's what really made my mind up how to write it.

The story calls for them to meet certain people, to get stuck in certain situations. You know, in real life the Beatles are surrounded by fantasy. Fantastic things happen to them all the time . . . **LIKE THE TIME THE GIRL FELL ON HER KNEES BEFORE THEM . . .**

She was a parlourmaid in a hotel in Dublin they were staying at. She had brought in a tray of coffee and cakes in a nice normal, sensible fashion, walking across the room and setting down the tray. Suddenly, she flung off her cap, dropped to her knees and cried: "I'm going to pray for you, boys! I'm going to pray for you!" They weren't shocked. They didn't laugh. They weren't embarrassed. Paul just helped her to her feet and talked to her as if they'd been nicely introduced at a party.

In the film, I've written four very special scenes, in which each of the boys has a minute or so on his own without the others. In it, I show what each would choose to do in his own time and I hope this will illustrate their true characters.

## ROMANCE IS OFF, ON-SCREEN

The film's story does not include any serious romance for any of the boys. Paul does meet a girl and spends a few minutes with her. But it's a brief sequence—Paul has to be off to look for Ringo. Why no romance? Scriptwriter Alun Owen explained: "The story just covers a day and a night as the Beatles set out from Liverpool by train one morning for a big engagement in London. There isn't time for romance. What Paul says to the girl is used to reveal another bit of his character. That's what I've tried to do throughout my film—show the Beatles as they really are. It's just a simple little story about the Beatles being the Beatles."

## WHEN EPSTEIN HAD A BRAINWAVE

Beatles' manager Brian Epstein: "I had the original idea for a film last July. I wanted Alun Owen to write the story. The Beatles were very excited with the idea—couldn't get over it." About the same time, Noel Rogers, a top London music publisher, had the idea of putting the Beatles on the screen, too. He talked with George Ornstein, British production head of the Hollywood company United Artists. Talks in New York got a quick OK. Rogers introduced UA and Epstein.

## FILM WAS BORN IN A COFFEE BAR

Brian tracked Alun Owen down. "We went and talked about the film in a coffee bar over the road from my office in Liverpool," Epstein recalled. "In September, the film company, United Artists, made a deal with Alun. It had begun!"

## WHY IT ISN'T ALL MADE IN LIVERPOOL

Brian felt all along that it would be wrong to use Liverpool as the only location for the film. "Now that they've such wide appeal all over the world, I'm thankful the location isn't confined to one place," he explained.

## THEY DON'T CARE IF THEY'RE SAUCY

Producer Walter Shenson first met the Beatles in a London taxi. "It was very, very crowded," he remembered. "They were crawling all over the place. It was like being in a Marx Brothers picture." Ringo shook him warmly by the hand and asked politely: "And what do you do?" Shenson commented afterwards: "Not the sort of question someone making his first film would normally fire at his producer. They have a marvellous quality of—er—disrespect."

The Beatles worked hard, recording the six new songs for the film. Scriptwriter Owen was very impressed. "They take tremendous care. Should they do this part with solo drum or double-track voice and harmonica? Would a two-bar pause do or something longer?"

## WHAT THE BEATLES FIND TOUGHEST

The answer's simple: getting out of bed so early. Normally, they go to bed at breakfast-time and seldom rise before tea-time. Says George in his thick deep lazy voice: "We're night people. Ringo—he's the worst at getting up."

Producer Shenson said: "John told me it would be tough for them to get up so early. But they certainly seem to be getting used to it now".

## WILL THEY SPLIT FOR NEXT FILM?

The Beatles have two more films to make for United Artists. Will they split up for them—say, two stars in one film and two in the other? "I'd say definitely not," said Brian Epstein. "They will certainly remain as a quartet."

## WHEN WILL WE SEE THE FIRST ONE?

By the summer — providing there are no unforeseen snags.

## OLD STEPTOE'S ASTONISHED!

After shooting scenes with the Beatles (like this one with Paul), Old Steptoe (51-year-old Irish actor Wilfred Brambell) said he was astonished at the boys' acting ability. "Just like veterans!" he declared.

## THE BEATLES ARE BORN ACTORS

On the film set, the quality of the Beatles' acting has astounded veteran performers—like Wilfrid Brambell, 51-year-old Irish actor from "Steptoe" who plays Paul's grandad.

Scriptwriter Alun Owen, once an actor, said: "John, in particular, is great. In all the years I've been connected with the theatre, I've never known anyone do an audition at first sight the way he did.

"He didn't just read the script the first time he saw it . . .

he acted it all over the floor. A marvellous performance."

Manager Brian Epstein agreed. "I think that possibly John will emerge from this as a very promising actor indeed."

And producer Walter Shenson handed it to them all: "Just because they're playing themselves in the film doesn't mean they can sail through it with their hands in their pockets. They're all born performers."

# KNOW THE SECRETS OF THEIR LIVES

## If you want to be their whacker

### DON'T ASK JOHN ABOUT HIS WIFE AND FAMILY . . .

John and his 23-year-old blonde wife, Cynthia, never talk about each other in public. Although he phones "Cyn" (his name for her) nearly every day when on tour and asks about their seven-month baby, John, they make "no publicity" a firm rule.

### DO INVITE THEM HOME TO MEET YOUR MUM . . .

John's mother died when he was a child (he was brought up by his aunt, Mrs Mimi Smith). Paul lost his mother when he was 13. So they'll welcome some homely mothering.

### DON'T LET ANYONE TEASE THEM ABOUT THEIR HAIR . . .

The Beatles love to crack zany jokes, goonish jokes, sometimes slightly sick jokes. But they don't think jokes about haircuts are funny any more.

### DO ASK THEM TO RUN THEIR HOME MOVIES . . .

They love to take movies of each other (with George's camera) when each is off guard. Then they screen them in private for giggles.

### DON'T ASK JOHN TO MEET DIFFICULT PEOPLE . . .

John will only talk to people if he likes their face straight off. If he thinks they're "thick", "soft", or "potty" (all favourite Beatle talk for nits), he can deliver a crushing retort. At best, he is the most amusing Beatle . . . At worst—well, once he got so het-up with his old pal Bob Wooler (of the Cavern) that he accidentally blacked his eye!

### DON'T TALK TO RINGO ABOUT YOUR OPERATION . . .

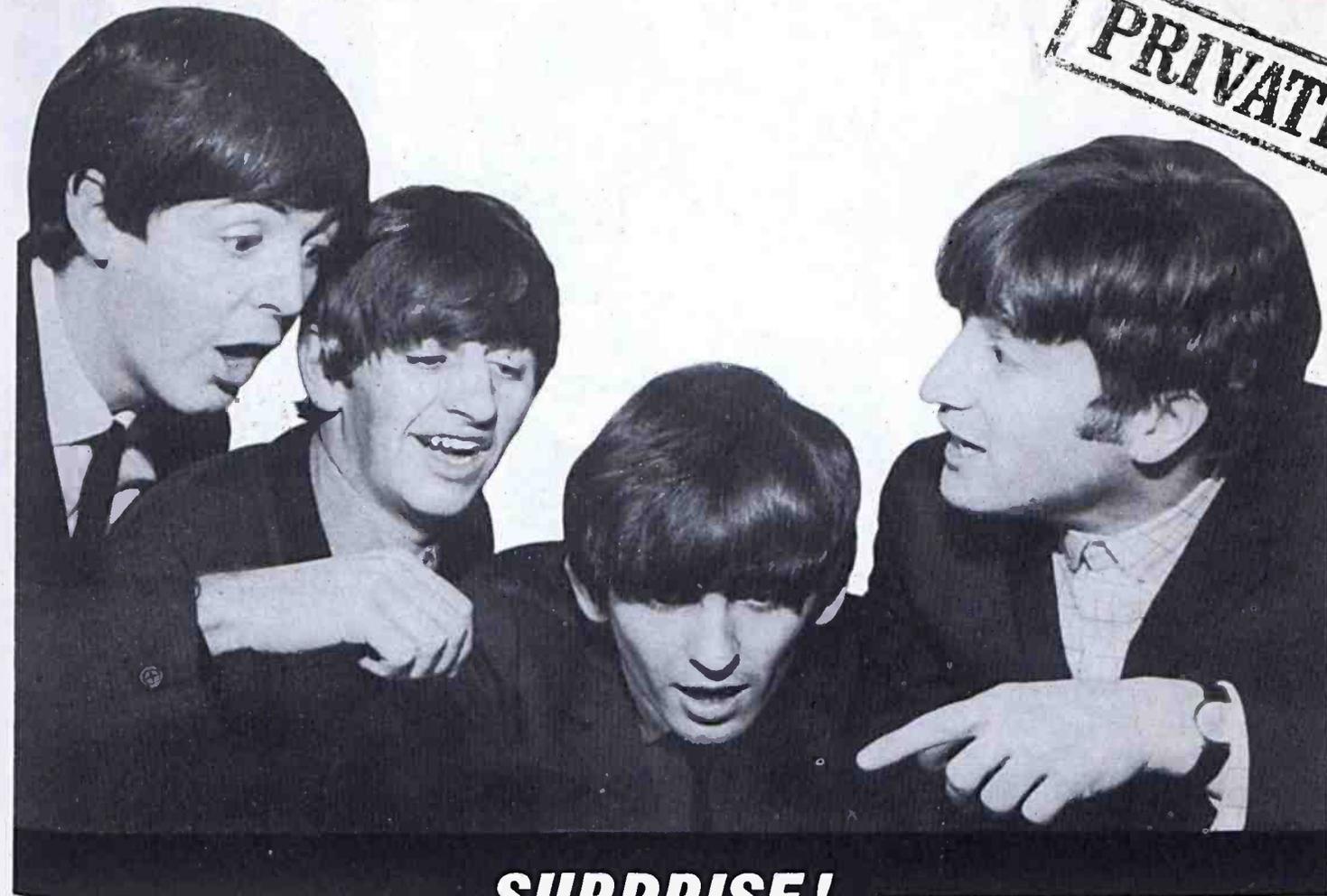
Ringo has had enough of hospitals to last him a lifetime. He was in hospital for most of his childhood. "I got educated at Butlins instead", he laughs.



# THEIR LIVES

## The Days That Mean So Much

- 5 April—First LP, "Please Please Me", issued 1963.
- 18 June—Paul's birthday. He'll be 22 this summer. His Zodiac sign: Gemini, according to which he's "kind, clever, hates routine, upsets easily".
- 7 July—Ringo's birthday. 24 this summer—the oldest Beatle. Zodiac: Cancer, according to which he's "a dreamer, ambitious, successful, quick-tempered".
- 23 August—"She Loves You", fourth single, released 1963. First million-seller.
- 5 October—"Love Me Do", Beatles' first Parlophone release, 1962. Reached No. 17 by Christmas.
- 9 October—John's birthday. 24 this autumn. Zodiac: Libra, according to which he's "gay, artistic, pleasure-loving, ambitious".
- 13 October—First Palladium TV show, 1963. Beatlemania launched. Rest of country discover what record buyers have known for a year.
- 23 October—Beatles arrived in Sweden for tour, 1963.



## SURPRISE! SURPRISE!

### SURPRISE! Ringo's wearing a wedding ring . . .

He says it's his grandfather's! Other favourite rings (given to Ringo by girl-friends) are an onyx, a bloodstone and a garnet. Hey, Ringo—did you know that an onyx is said to give you strength and inspiration . . . a bloodstone gives wisdom and courage and is useful in stopping bleeding . . . and a garnet gives health and happiness and is a gem of—wait for it!—love! Attaboy!

### SURPRISE! Beatles have no idea what they're worth . . .

Don't believe all those stories about what they earn a week. Their financial state is so complicated now that the boys haven't a clue. Paul reckons they each draw out about £30-£50 a week for "spends"—on clothes, equipment, snacks, etc.

### SURPRISE! George could be very handy round the home . . .

When he left school, George became an apprentice in electrical engineering. So no electrical gadget would stay wrong for long with him around! By the way, John would be handy in the garden—building rockeries and things. In Germany, years

ago, he worked as a labourer on building sites to earn money to buy his first guitar . . . Dig those muscles!

### SURPRISE! Know what Paul's idea of Heaven is? . . .

It's a guitar-shaped swimming pool in the garden and a blonde with long hair curled up on a sofa in front of the fire. Long hair? Well, Jane Asher (he calls her "Jennie") has long hair . . .

### SURPRISE! Paul nearly stopped their producer's heart . . .

Yes, he nearly gave film producer Walter Shenson a heart attack! Just before filming began, Paul denied on TV that they were going to make a film. He was just kidding . . .

### SURPRISE! Discs are no longer their biggest money-spinners . . .

Last year, 11 m. Beatles records were sold around the world for £6½ m. Sheet music earned another £166,000. But this year, the big money will come from Beatleware—Beatle wigs, sweaters, badges, tea towels, brooches, wallpaper, watches, balloons, biscuits, slacks, etc. In the States alone, sales are expected to exceed £17 m. The Beatles' share? Their slice is invested in Stock Exchange shares through Beatles Ltd., their company.



## BELSKYSCOPE!

How cartoonist Belsky sees a future Beatle film. Says producer Shenson: "I'd love to star the boys in a full-costume medieval drama, using colour and a fairy-tale story. Does that make you smile? It could be a great picture—and great box office, too!"

Scriptwriter Alun Owen agrees. "Next time, they could play it as a fantasy with each of the boys doing the sort of thing he'd dreamed about."

### NOW BE A BEATLE SCRIPTWRITER

How would you like to write your own Beatles film? For the best there's £5 5s. Three LPs as prizes for the runners-up, too. Send to "Beatle Film", rave, Tower House, Southampton Street, London, W.C.2, by April 30. Modern or costume story; outline in not more than 300 words, please. You write it! rave will produce it!

## Backstage at rave

**N**ow, promise: don't tell your friends what's in this Private Report. Let them read it for themselves!

That goes for the exclusives that follow, too! Particularly what Dusty's friends said about her (page 21)—she won't know herself until she reads it!

Dick Tatham really stirred things last month by suggesting that people would no longer pay high prices to see Elvis.

After seeing John Rostill about his new life with Cliff and the Shadows (page 13), Dick went sun-seeking in Majorca. If there wasn't sun enough, his ears must have been burning! There were some blistering replies from the Hound-Dogs and like Presleyites.

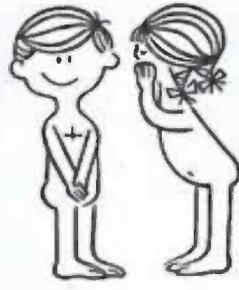
Response to our first two issues has been overwhelming! Thanks for all your letters, good wishes and helpful comments.

Already we can expand to give a better service. Next month there'll be a big change. Colour will be spread throughout the issue. Pin-ups will no longer be printed back-to-back. You can pass on that secret, but only to your best friends!

See you again on April 30!

Don Wedge, Editor

# STAR BEAT



## MIKE GRANT REPORTING ON THE MERSEY SCENE

**A** blonde hairdresser is said to be very much the apple of Ringo Starr's eye at the moment. She lives at the moment. She lives and works in Liverpool and is his constant companion whenever he returns home.

A close friend who works with her, told me: "Ringo brought her a lovely pair of hand-made crocodile-skin shoes back from Paris. And when he was in America, he spoke to her on the telephone for 45 minutes!"

In the local clubs and coffee bars, where Ringo is so well known that he gets no "world star" treatment, there is a conspiracy of silence over her identity. No-one will talk about her.

"She doesn't want to talk about their romance," said her friend. "She does not want to be pestered by people. And Ringo would be very angry if she was mis-quoted."

■ It's strictly against the rules for any Mersey artist finding fame to show it in any way. Cilla Black, who hails from the squalid Scotland Road area, is no exception.

With "Anyone Who Had A Heart" putting her at the top of the hit parade and saturation coverage in newspapers and magazines, I thought she might be taking it easy at home.

But no. She was helping her mother scrub the back steps when I called to take her to dinner. "I thought you'd have had servants in to do that," I said. And a coarse raspberry floated over from the back door . . .

■ The Rolling Stones went straight from a Liverpool theatre, where they had been appearing, to a rhythm-and-blues party. It was a frantic

affair and they dug the music they love until the small hours.

They crossed the road to their hotel, dripping with perspiration, jackets over their shoulders and their instruments in their hands. The night porter didn't recognise them and refused to let them in.

After ten minutes, they still hadn't convinced him. Just then I left the party and walked over to the hotel. I found myself acting as the boys' identifier. "We'd have had to sleep on the pavement if it hadn't been for you," said drummer Charlie Watts at breakfast four hours later.

■ Congratulations to Searchers' lead guitarist and vocalist Mike Pender. He married recently — becoming the second member of the group to wear a wedding ring. His wife, May, comes from Mike's home town — Liverpool.

■ Girls who used to date the Beatles in pre-hysteria days, had a pretty thin time of it, by all accounts. An evening with them usually meant hard work.

One of Paul McCartney's former girl-friends, twenty-year-old Moira Hardacre told me: "They played for some time at the Jacaranda Club, where stage facilities weren't very good.

"I had to sit in front of the group holding their microphones in both hands, as there were no stands. Later I hit on the idea of tying milks to broomsticks. At least it meant I could relax my arms."

Happily for all, facilities at the Jacaranda are now very modern. But unhappily the Beatles no longer play there.

■ There are 342 groups on Merseyside. Some of them make a decent living—say £20 a week each. Others starve. But they nearly all have one thing in common—in addition to ambition.

They are all prolific makers of demonstration discs.

These records are often compositions by group members themselves. They are despatched with care and hope to recording managers in London. Only about one per cent are any good.

Many of these demo discs can be valuable if the makers find subsequent fame. I heard a record of "There's A Shanty In Old Shanty Town" made by Gerry Marsden in 1961—with the Beatles backing him!

Then there's a set of tunes the Searchers made, including "All My Sorrows", "Saints", and "Hey Joe".

On the latter tune, the introduction is identical to "I Saw Her Standing There"—which the Searchers had not even heard.

Many John Lennon-Paul McCartney songs were ignored until the Beatles became popular. Numbers like "Please Please Me", "Ask Me Why", "Do You Want To Know A Secret" and "P.S. I Love You" gathered dust.

But by no means have all their hits been inspired and written in Liverpool. "I Want To Hold Your Hand" was written by John and Paul in the music room of Jane Asher's London home.

■ When Billy J. Kramer started on the road to the top, he had to drop his original backing group, the Coasters. And that created a slight family problem.

The reason: his cousin Arthur Ashton was backing him on guitar. Reluctant to throw his friends and his cousin out of work,

Billy made sure they would not have to disband.

Now Arthur—who looks very much like Billy—and the Coasters are backing Chick Graham, whose first Decca record has just been released. "Billy was right to leave," he told me. "He has gone a long way with the Dakotas."

■ The Searchers were in reminiscent mood when I met them in the coffee bar of the Iron Door Club. "Just a year ago our fortunes began to take a turn for the better," Chris Curtis told me.

"We had been doing shows for £7 10s. a night. Then suddenly this doubled to £15. A fortune, we thought! Since then, we've never looked back."

It was just a year ago, too, that the Searchers went to Philips Records and asked for a test. They were told they were not up to recording standard!

■ The local telephone operators know the ex-directory phone numbers of the famous, but are pledged not to let them out. Instead, they take an almost sadistic delight in blinding the inquirer with statistics.

"In the telephone book there's 16 McCartneys, five Starrs, 32 Starkeys, four George Harrisons and 29 Lennons", they told me.

And their incidental intelligence has also discovered: Marsden (94), Black (95), no Kramer, no Quickly, and one Presley!

NOW FOR A  
LOOK AT  
THE REST OF  
THE SCENE . . .



John Leyton and Britt Ekland—the new Mrs Peter Sellers—celebrate on the set of "Guns At Batasi", being filmed at Pinewood. As I, too, sipped from the silver cup they passed round, I asked what they were celebrating?

"We're celebrating the fact that this is very good champagne", grinned John. As it was!

• • • It took the Beatles' attendance at one of Alma Cogan's parties—and an irate neighbour complaining of the noise—for Alma to get widespread credit as a prolific party-giver.

In fact, Alma's Sunday evening huddles at her flat in Kensington High Street have been famous among show business folk for years. Everyone goes—from the Beatles and Cliff Richard to Stanley Baker, Cary Grant and Sir Joseph Lockwood, head of EMI.

Alma's parties usually have a theme. Recently she held a "Steptoe" party, when all the guests had to come dressed as totters. This was great fun and the only thing missing was the presence of Harry H. Corbett and Wilfrid Brambell!

There wasn't a theme at the party the Beatles attended, however. It was held in honour of cabaret star Ethel Merman. It was only afterwards that she thought of holding a Beatles and photographers party. Those dressed as Beatles would rush around trying to avoid those dressed as photographers!

\*\*\*\*\*

Brian Poole's heavy overseas commitments within the next eight weeks will mean he and the Tremeloes will have to hold their monthly board meetings in faraway places. Perhaps South Africa. Or Australia. Or America.

Brian is chairman of Tremeloes Ltd., a company formed to promote Brian Poole and the Tremeloes. His group

are directors. Manager Peter Walsh is managing director.

The company was formed in October, 1963, and they meet every month to talk business and to examine accounts. Now they are in the process of forming two more companies.

One will be Wilmington Music, which will publish the songs that Brian writes. The name of the firm is taken from the street where he lives. The other company is Tremeloes Music which will handle the work of group members Alan Blakely and Dave Munden.

\*\*\*\*\*

For twenty years Paul Newman smoked 60 cigarettes a day. That's a total of something like 400,000 fags! Now he has given up the devil weed completely and his Hollywood friends are begging him for the cure.

*This picture may win a disc contract for the Prime Minister's guitar-playing daughter, Meriel Douglas-Home (24).*

*Pye Records' Pat Pretty—one of the few girl executives in the disc-biz—saw the picture and immediately asked Meriel—a bride on March 30—if she would like to become one of their recording artists. So far it is not known how keen she is to compete with Cilla, Dusty, Kathy and the rest!*

*Meriel's tastes in music range wide. She likes opera—in fact, met her beau, Adrian Darby (26) at a performance of "Aida". But she also digs Chet Atkins and Fats Waller.*

"I am always dragging out adverse reports on smoking", he tells them. "And I make bets of £350 with people that I can stop. With that kind of money at stake, it's easy!"

His example has been copied by his wife, Joanne Woodward. Danny Kaye has given them up, too. And comedian Red Skelton, who chews cigars but doesn't smoke them has formed a Non-Smokers Anonymous.

\*\*\*\*\*

Some girls have to scrimp and save for weeks to afford a new dress and shoes. Others have it easy—like actress Susan Hayward, now filming "Stolen Hours" for United Artists.

For her role in the picture world famous designer Fabiani of Rome created 26 glamorous gowns, shoe designer Ferragamo created 36 pairs of shoes and for her accessories the film company hired jewellery worth £500,000.

\*\*\*\*\*

Next album from Bobby Vee, tentatively scheduled for autumn release, could whip up even more controversy than his current single. Titled "Songs From England"—a tribute to the world-conquering British sound—includes many British hits.

"I haven't copied the Beatles as such. But this



album and 'She's Sorry' was a deliberate move to give the discs a British sound. After all that is what's selling right now. Just look at charts from all over the world. In the States, those Beatles have knocked the pop scene upside down," he said.

"They are the greatest thing to hit since Presley. As the kids aren't buying anything else but the Liverpool sound, there isn't much point in recording something else is there?"

And he intends to cut more discs with the same sound. "I'm not a trend setter I only follow them," he told me.

\*\*\*\*\*

Special agent—licensed to deliver milk! That was the job held by Sean Connery in Edinburgh a few years ago. He worked for St. Cuthbert's Co-op.

Housewives knew him then as Tam Connery. Instead of a 1938 drophead Bentley he had a horse and cart.

And instead of hand-made cigarettes from Mayfair he smoked Weights. Just like the other Co-op milkmen.

\*\*\*\*\*

Since she went solo, Dusty Springfield has developed into that rare personality—a performer the professionals go to see. Show business folk rate her the tops.

Her recent tour with the Searchers and Bobby Vee has done much to enhance her reputation. Unfortunately, she still has to live down a rather shaky performance on "Sunday Night At The London Palladium".

This should have been a highlight of her career. "But it wasn't—I know it", she told me. "Do you know, I got locked out of my dressing room at the last minute. By the time the door was forced open, I had three minutes to get dressed and on stage."

"It was an awful experience that completely threw me overboard that night".

\*\*\*\*\*

Recent Karl Denver singles including "My World Of Blue" and "Still" have paved the way for the most unusual album this artist has ever made. Titled "With Love", it is released during April.

Gone is the big-voiced Karl and the wild, driving vocal and

John Rostill—  
the shy shadow  
discovered  
what it is like  
to be whisked  
into the high  
life of Cliff  
and the gang

HE'S THE  
LONELY  
ONE!

BY DICK TATHAM

The excitement first hit John Rostill in—of all places—an ambulance! No-one else in it. Just his gear in the back . . . and him driving. All over the West End. Crazy.

How come? Suddenly, Cliff and the Shadows had said: "We want you—join us." They were about to leave for the Canaries to film "Wonderful Life".

John hardly had time to think, it was such a rush to get ready.

"I quit my digs in Bournemouth—chucked all I owned into the back of the ambulance. Drove to London. Booked in at a hotel. Took out toothbrush and pyjamas. Had a million things to do, just left the rest where it was," John told me in his quiet Londoner's voice.

"Running round the West End in me ambulance, you shoulda seen the way the parking meter blokes looked at me!

"I'd back the ambulance into a position by the meter. Pay me tanner. Slope off. There was generally a bit of a crowd collected right away—seeing an ambulance pull up. They'd want to know what it was all about.

"But I was always out of it quick. Sometimes, as I drove away, I'd look over my shoulder. There'd usually be quite a conference going on. What explanation they dreamed up, I dunno."

It was all very simple, really. John had bought the ambulance months before as transport for a group he'd helped form in Bournemouth. The Interns. The ambulance had been the right size for the job. And comfortable. And cheap. A hundred quid. After all, it was a 1953.

After the excitement, the pondering. John's a great ponderer. Pondering how he would find it working with Cliff and the Shadows.

"I'd been in the business long enough to know there are some stars who, seen at close quarters, are pretty full of airs and graces," John told me.

*He needn't have worried.*

After a few days' filming in the Canaries, John was sitting down to lunch at the Nautical



# CILLA ON THE HOT SEAT

rave QUESTIONS THE  
GIRL WITH 1964's  
BIG SUCCESS STORY

*Cilla Black—the girl who deliberately blackened her name (it used to be White)—stood up to our Hot Seat questions like a true Liverpudlian, writes Bill Spicer. The only thing she tried to conceal was her fabulous Mersey accent which kept bubbling out round the edges.*

*She's not quite the zany, character she used to be, though. Once she would talk and talk and talk. Now she thinks and thinks—and then talks.*

*Miss Blue-Eyed Black fired back refreshingly candid answers. Answers that prove they'll never make a dummy out of Cilla.*

### In 1961 you gave up singing altogether. Why?

Well, both the groups I'd been singing with had gone off to Germany and Mum and Dad wouldn't let me go with them. Didn't trust me, or something. Not that I was too keen to go.

I'd always wanted to go into a business of my own and I was saving up to take a six-month hairdressing course. So I just stopped singing. I didn't stop going to the clubs though. I even took a lunchtime job as cloakroom attendant at the Cavern.

I could really have kicked myself when the boys I'd been knocking around with started hitting the big-time. First the Beatles, then Gerry and the Pacemakers, then Billy J. Kramer. By this time I was doin' me nut.

The Beatles kept putting in a good word for me with Brian Epstein. Trying to push me up, like. "Cilla's a singer," they'd say, "Cilla can sing. She can sing, can Cilla."

So eventually he started listening and gave me a chance.

### What if Epstein hadn't discovered you?

I'd still be Priscilla White, clerk-typist from Scotland Road, be-

cause I'd never have been able to push myself on. I was too proud. I could never have gone to anyone and asked for a job.

In fact, if I hadn't been pushed up on to the stage by somebody in the first place I'd still be singing to myself in the bathroom. It's all been one great big accident, really.

### How much of your success do you owe to the Beatles?

That's a question that used to haunt me. For a long time, I thought I was riding on the Beatles' back. They pushed me on.

Paul McCartney and John Lennon wrote my first hit "Love Of The Loved," and, of course, they built up Liverpool as the home of nothing but the best. "Anyone Who Had A Heart," written by an American, has helped to prove to me that I do have some talent of my own.

It's opened up a new confidence in me.

### Would you like the Beatles to write you more songs?

Of course I would. I think the Beatles are gear. It would knock me out if I could do another of their songs. To me, they'll always be the tops.

### Don't you ever long for more time to yourself?

I wouldn't know what to do with it. I dread being alone. I love travelling about and being surrounded by people. Sometimes I'll go out to buy a magazine just so I can mix with the crowds. I love people—they keep me going.

I revel in one-night stands, too. When I'm at home it's party after celebration after party. It's a relaxation to get away on tour—I can get nearly eleven hours sleep every day, then.

### Have you ever thought about taking up acting?

I've thought about it. In fact, Lionel Bart tried to persuade me to take the part of Maggie May in

his next musical, but I decided against it.

Apart from not having enough experience—I'm still just an apprentice, really—Lionel's shows seem to run for years and years.

I wouldn't want to be tied down for so long. Once I'd started in the part I'm not the type who'd be happy to hand it over to anyone else.

In fact, I'd spit in the eye of anybody who tried to take it from me.

I've got so much to do, so much to learn about the business that I'd hate to be tied down acting for months on end.

Anyway, I don't want to be known as "that panellist-actress who sometimes sings." Singing is my business.

### How did you feel when "Anyone" hit the top?

I was in bed after travelling back from a one-nighter at Weston-super-Mare when I got a call to report to the office. Did I curse!

I dragged myself across Liverpool and when nobody at the office seemed to know what I was wanted for I really let loose.

I stamped around the office in a real ratty temper. Then somebody asked me to phone Tony Barrow, who is our publicity manager in London.

When he came on the line full of bright and breezy "good-mornings" I really gave him a mouthful.

He just let me go on and then calmly broke the news that I had reached the top spot at last.

I just stood and screamed at that. Just closed my eyes and screamed. It was great.

### Any plans for a 21st birthday party?

Not really. I don't think I'll even be able to get the day off. My birthday is on May 27 and on May 13 I start my summer season at the Palladium.

I'm bringing my Mum and Dad up to London for Ascot, though, and we'll do our celebrating then.

I don't think I'll manage to talk Dad into a topper and tails—he's a docker, you know. Still, it would be a giggle!



Col. Bliss (Eddie Albert) tries to stab himself, but Curtis steps in

# the zany nightmares of ward 7



Bobby Darin's portrayal of a corporal who considers himself an abject coward because he failed to rescue a friend in trouble, is one of the highlights of the Universal-International film, "Captain Newman M.D."

His dramatic story-within-a-story is one of the many—sad and funny—told by the patients in Ward 7—the neuro psychiatric section at an army camp. The role—which may come as a big surprise to his fans—has won him an Oscar nomination. Tony Curtis and Angie Dickinson work wonders on the nursing side in this nightmare comedy



Tony Curtis does some spare-time entertaining in the ward



Gregory Peck is tough Captain Newman MD, in charge of Ward Seven



Angie Dickinson listens while her patient, Bobby Darin, plays guitar

18

# ALAN FREEMAN HEART-TO-HEART WITH THE FAMOUS 'MR POP-PICKER' TALKS TO ROLLING STONE BRIAN JONES

**D**irty scruffy layabouts . . . long-haired thugs . . . that's the kind of talk you get from some squares when you mention that wonderful group the Rolling Stones.

What's it like to have to take that kind of talk—when you're just trying to do your best? I called Brian Jones, the Stones' harmonica-player and guitarist.

"Come on round, Brian," I said. "I'm going to find out what makes you Stones roll!"

"I've got no secrets," said a quiet cultured voice from the phone. "I'm coming . . ."

Pop-pickers, I wish you could have seen Brian as he walked into my flat. Immaculate. Carrying himself like a guy who knew what he wanted out of life—and got it.

I hit the Big Question smack on the button: "Brian what do you and the group feel when you hear some people sneer at you? You know what they say, don't you?"

Believe me, Pop-pickers, there wasn't a trace of bitterness in Brian's voice when he replied. "Yes, quite a lot of people like to have a go

at us. We seem to arouse some sort of personal anxiety in people. They think we are getting away with things they never could.

"It's a sort of frustration. A lot of men would like to wear their hair long. But they daren't."

"Then there's the mums and dads. These days, they'll willingly miss their favourite TV programme to switch to the other channel because their family want to see the Beatles. The Beatles are universally accepted now. And it's gear they are so popular.

"But us? Any 15-year-old who wants to switch from, say, 'Coronation Street' to see the Stones will have no end of arguing to do.

"I know what goes on: 'We wouldn't let our kids watch that scruffy lot!'"

I admire Brian for his sincerity and his forthrightness and I told him so.

"You see, Alan," he went on, settling down in the sofa, "someone close to me said I was one of the few people they knew who is doing exactly what he wants.

"This is probably true, for

I took a gamble in forsaking study at university for rhythm-and-blues, and it's paid off.

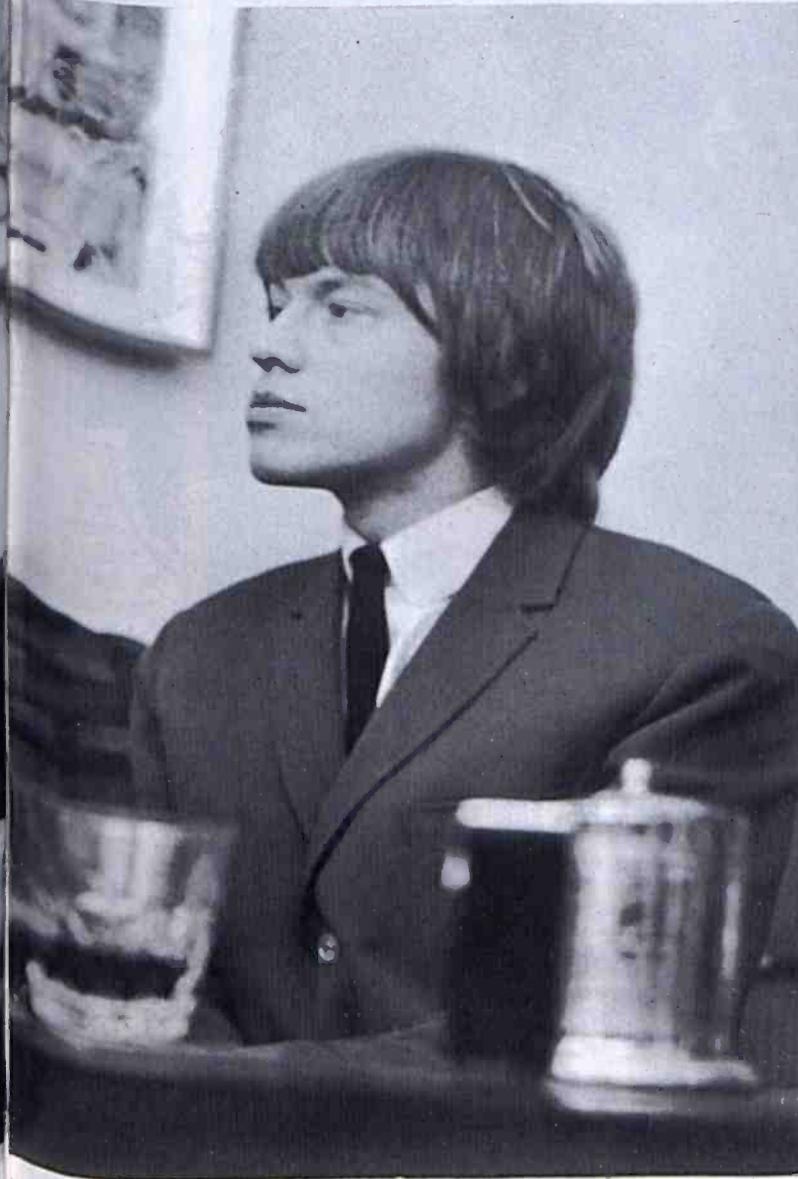
"I think the whole point is this. If we had failed, we would have had nothing to regret in later years. But if we hadn't taken the plunge, then we would have only ourselves to blame."

"We weren't layabouts. We were so genuinely dedicated to our music that everything we did had to be connected with r-and-b. We starved, of course. Mick Jagger had a little cash because he had a grant to attend college.

"Sometimes during the day, when the money had run out, Keith Richard and I would swipe food from our friends' flats in the building. An egg here, some bread there. It all helped. My nerves suffered from all this, but at least it meant we could dig r-and-b all day!"

Pop-pickers, I just had to allow myself a smile at the thought of Brian doing his cat burglar act! I told him I'd put a padlock on my fridge, but in the meantime I wouldn't begrudge him another Pepsi.

# JEERS, INSULTS, ABUSE... BUT THE STONES COULDN'T CARE LESS



KEITH RICHARD



BILL WYMAN



CHARLIE WATTS



MIKE JAGGER

She has  
a  
secret  
you'll  
long  
to share...



## TOP SECRET by MAX FACTOR

It's the secret of her silky, shapely hair! You can possess a gleaming head of hair like hers. Simply spray a fine mist of Top Secret over it. Use it as often as you like—when you set your hair after a shampoo or after you've dressed your hair—to hold it beautifully just the way you want it.

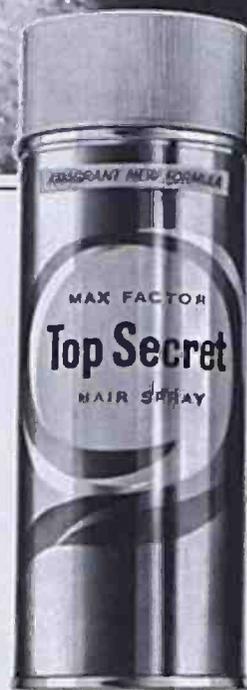
**New formula: holds firmly without a trace of stickiness.** Top Secret controls your hair gently all through the day. Even fine fly-away hair becomes responsive and pliant. No more lank untidy ends!

**Extra-soft: enriched to condition as it controls.** Now your hair is beautifully silky with a healthy lustre too.

**Makes problem hair instantly manageable even on damp, blustery days.** "Can't-do-a-thing-with-it" hair? Not any longer! Top Secret gives your hair such shining body and bounce! No more floppy, droopy sets—even when it rains!

**Delicate new fragrance.** So subtle, it complements delightfully any perfume you may choose to wear.

**Extra-large size.** You get such a lot of Top Secret for 10/9d. with a spray so fine that even a little goes a long way.



# DUSTY

1958—a Lana Sister



## THEN AND NOW



1964—Palladium star

A hand mirror once threatened the career of gay, bubbling hit parader Dusty Springfield.

She had just become a member of the Lana Sisters, and was about to go on stage on one of their first dates.

Down some stairs she walked, in a new silver lurex blouse and jeans outfit, looking into a hand mirror and straightening her hair.

And then, crash! She slipped, tumbled down the rest of the steps, putting her knee through the jeans and messing up the outfit.

"It ruined our act. We looked a mess and that particular promoter gave us no more bookings", the group's founder Iris Lana told me. (That's her in the centre of the top picture.)

That was one of the early incidents in Dusty's career that made her the painstaking professional she is today.

Her fans know her as a lively extrovert, fond of mod fashions, ready with pat answers for TV interviewers, and ever-smiling.

But there is a different Dusty—one that only her friends know.

Still gay, but sometimes tense and anxious. A perfectionist in every detail, who can sometimes be rather trying . . .

A practical joker who will order a taxi for an unsuspecting friend late at night, or phone a close pal in the small hours and discuss religion while London sleeps. That's our Dusty!

For Dusty rarely goes to bed before 2 am, and often not before 6 am.

Her secretary Pat Barnett told me: "She has a close circle of friends whom she'll ring at any time of the night to discuss anything that might be worrying her."

If Dusty is demanding, she can also be warm and generous—and instantly likeable.

But nothing must ever come in the way

bar in Victoria and had very little experience.

"A friend of mine at the old Metropolitan Theatre in London's Edgware Road allowed us to rehearse there in the mornings, and I taught Dusty a lot about stagecraft.

"Soon afterwards, we passed recording tests and started to get a lot of bookings.

"Early in 1960, I noticed Dusty was no longer as keen as she had been, and began to think she was only with us for the experience.

"The break-up finally came when we were playing Taunton.

"Her brother Tom, then appearing at Helene Corder's club, and Tim Feild came down to see the show.

"Dusty was rehearsing a new act in the afternoons with Tom and Tim in a nearby field.

"At the end of that week, Dusty left us and the Springfields were born.

"The Lana's have only appeared on the same bill with her once since she left, and that was at Leicester last year a few weeks before the Springfields disbanded.

"Just as I was announcing my second number, there was a dreadful clatter of cups and saucers. Dusty had been walking behind the backcloth with a tin tray, which she dropped accidentally, and the cups rolled across the stage.

"Afterwards, she came up to me in the canteen and apologised very sweetly."

Tom Springfield admires Dusty greatly as an artist.

"She takes great care with everything she does," he said. "You should see the time she spends making up. When you're waiting to go on stage, it seems like an eternity."

One night recently, Tom was away working, and loaned his Chelsea flat to American dancer-singer Peppi, also a close friend of Dusty's.

Late at night, Dusty phoned a taxi-cab firm and urged a driver to call for Peppi. "He's a little deaf, so be sure to knock hard," she added.

Practical jokes like this can be trying, but Dusty's friends never take them too seriously.

One (she doesn't know who) recently paid her back: an enrolment form and brochure for a Charles Atlas body-building course arrived with the morning post at her London flat!

"She's a devil for playing practical jokes," said Pat Barnett, who was formerly secretary of her fan club.

"But she doesn't mind a bit if people play them back on her. In fact, she's such a warm, lovable person that you find it hard to be really cross with her."

BILL DAYTON

of her career—not even boy-friends.

Few people outside show business know that Dusty's success did not begin with the Springfields—but the Lana Sisters.

Iris Lana told me:

"When I formed the group early in 1958, the boys were getting it all their own way. Cliff Richard, Tommy Steele, Adam Faith and Marty Wilde were all starting out.

"I had a double act with Lynne Gray, but felt there was a need for a new girl-sound, and advertised for a third singer.

"We had many replies, but chose Dusty.

"At that time, she was singing in a

we all know about the mersey, fenland  
 did you know that some areas are also  
 case you didn't rave asked alan field

birmingham and tottenham sounds, but  
 branching out with their own look? in  
 to prepare this not too serious survey!

# THE MERSEY SIGHT

BLACK PLASTIC  
 JULE & JIM TIE  
 A LA JOHN IN PARIS

KNOCK-OUT BELGIUM RAIN COAT IN NYLON - SO FLIMSY AND NOMINAL THAT EVERY ONE CAN STILL SEE YOUR PIN STRIP SUIT

GIANT CUFF LINKS ARE OK FOR THE TIME BEING BUT DON'T BUY ANY NEW ONES

MY GOODNESS HAV'N'T THOSE CUBAN HEEL BOOTS WORN OUT YET?

FRANTICALLY COOL BILLY BUNTER SHADES (YOUR RAY CHARLES OR HANK MARVINS SHOULD BE GROUND UNDERFOOT)

TRÈS GEAR INDEED IS THE GIRAFFE LOOK BUTTON DOWN SHIRT WITH - GET THIS! NOT A BLACK KNITTED BUT A WHITE SATIN TIE (IT HAS THAT SHOW-BIZ FEEL)

ECONOMY NOTE: REMEMBER YOUR BLACK TEDDY SUIT WHICH DAD DOES THE MUCKING OUT IN NOW? WELL GET IT BACK IF ITS GOT A VELVET COLLAR & FOUR BUTTONS, CHOP THREE FEET OFF THE BOTTOM AND YOU'LL BE SWINGING

TROUSERS ARE VITAL. STRIDE OUT WITH THE ADDED ASSURANCE OF 20" BELL BOTTOMS & 14" KNEES DOWN OLD HALL STREET AND WINK AT THE SCUFFERS ON TRAFFIC DUTY.

# THE LONDON LOOK

FOR A KICKOFF, BARNETTS ARE MORE RESTRAINED (CHAP MIGHT HAVE DIFFICULTY GETTING INTO HIS CLUB YOU KNOW)

YOUR SHOULDER LINE IS V. IMPOR-TANT IN LONDON IT SHOULD BE VERY SLOPING (ITS TOO BAD IF YOUVE GOT SQUARE SHOULDERS)

BELL BOTTOMS WENT IN AND OUT QUICKER THAN A COMEDY SONG IN THE HIT PARADE

SHIRTS ARE AGAIN TAILORED TO FIT SNUGLY UNDER THE EAR LOBES BUT THE SPEARPOINT IS BIGGER THAN THE TABBER. BLUE IS IN TOO. YOU NEVER KNOW WHEN SOMEONE FROM TV MAY STOP YOU FOR YOUR OPINIONS ON POLO MINTS

THE ITALIAN LOOK IS STILL IN DIRECTLY THE BIG INFLUENCE SO JACKETS ARE STILL SHORT ENOUGH TO MAKE YOU DODGE A BREEZE

BABY CROCODILE SKIN SHOES ARE ALSO 'ON', BUT AT 50 GUINEAS A THROW.....

# THE BRISTOL BIT

EVERYBODY HERE HAS CURLY BLACK HAIR AND ROSY CHEEKS - SO WHAT CAN YOU DO?...

FASHIONS LAST LONGER DOWN HERE JACKER BILK STILL WEARS A BOWLER!

AND THEY STILL DIG THE BEATLE DRAG WITH MEDICO SHIRTS AND COATS WITH NO LAPELS HOWEVER, THE SHARPER CATS ARE HAVING DEEP VENTS PUT IN.

WHOLE LOTTA DANCING GOES ON DOWN IN THE SOUTH WEST AND ALL THE FELLERS FIND THAT BELL BOTTOMS FACILITATE COOLING DRAUGHTS REACHING THEIR STEAMING KNEES...

WE CAN'T SAY TOO MUCH ABOUT THE BOOTS BECAUSE WE HEAR THEM ON ACCOUNT OF CLOUDS FROM STAMPING FEET AT THE DANCE HALLS

# THE GLASGOW GEAR

Beatle HAIR CUTS ARE NEVER GOING TO LEAVE THE SCOTTISH SCENE - IT WAS ONLY WITH REGRET THAT THEY STOPPED WEARING IT THIS WAY TWO HUNDRED YEARS AGO.

THE SCOTS ARE VERY FORMAL RAVERS. AVANT GARDE WITH IT TOO. WE SAW SEVERAL OF THESE ULTRA SHARP D.B.s WITH

THE NOW UNIVERSAL HIGH COLLAR. PIN STRIPES ARE IN. SO IS MOHAIR AND BLACK LEATHER. PLAID IS VERY BIG.

\*NOTE

IN ORDER TO PROVIDE THE NECESSARY INSULT PRIOR TO THE NECESSARY PUNCH UP WHITE SOCKS ARE BEING WORN BY SOME GLASWEGIAN MASHIES WITH THIS OTHERWISE UNDERSTATED ENSEMBLE

ALTHOUGH THE SCOT IS QUICK TO ADOPT A NEW STYLE HE RETAINS CERTAIN LOYALTIES. LIKE THIS. FOR INSTANCE HOWEVER IN THE SPIRIT OF TOLERANCE THE SPORRAN IS REPLACED BY A HAIR TRIMMED 45. SINGLE ON FESTIVE OCCASIONS. (USUALLY A JIMMY SHAND OR ROBIN MCGREGOR CHART SMASHER)

BOOTS ARE WORN ON BOTH FEET HERE.

# JAMES 007 BOND

faces death to smash an international drugs ring... It's his most thrilling task yet

**STORY SO FAR:** Bond, in Italy to smash an international dope smuggling ring, links up with CIA agent Kristatos in a restaurant. They plan the operation, but the man whom Kristatos claims is the head of the ring—Enrico Colombo—has planted a tape recorder by their table and knows what Bond is to do.

Colombo's seductive girl, Lisa Baum, leads Bond into a trap in which one of the smuggler's gunmen is killed chasing 007.

But Bond is captured and taken aboard a ship where he comes face to face with Colombo, who accuses him of intending to murder him on the CIA man's instructions. Colombo plays Bond the tape recording of the restaurant meeting and Bond hears himself tell Kristatos: "If Colombo tries to destroy me, I will destroy him". He gulps down a whisky.

Now he could look up at Colombo. He said defensively. "That doesn't make me a murderer."

Colombo looked at him sorrowfully. "To me it does. Coming from an Englishman. I worked for the English during the War. In the Resistance. I have the King's Medal."

He put his hand in his pocket and threw the silver Freedom medal with the red, white and blue striped ribbon on to the table. "You see?" Bond obstinately held Colombo's eyes. He said: "And the rest of the stuff on that tape? You long ago stopped working for the English. Now you work against them, for money."

Colombo grunted. He tapped the machine with his forefinger. He said impassively: "I have heard it all. It is lies."

He banged his fist on the table so that the glasses jumped. He bellowed furiously: "It is lies, lies. Every word of it."

He jumped to his feet. His chair crashed down behind

him. He slowly bent and picked it up. He reached for the whisky bottle and walked round and poured four fingers into Bond's glass.

He went back to his chair and sat down and put the champagne bottle on the table in front of him.

Now his face was composed, serious.

He said quietly: "It is not all lies. There is a grain of truth in what that bastard told you. That is why I decided not to argue with you."

"You might not have believed me. You would have dragged in the police. There would have been much trouble for me and my comrades."

"Even if you or someone else had not found reason to kill me, there would have been scandal, ruin."

"Instead I decided to show you the truth—the truth you were sent to Italy to find out."

"Within a matter of hours, tomorrow at dawn, your mission will have been completed."

Colombo clicked his fingers. "Presto—like that."

Bond said: "What part of Kristatos's story is not lies?"

Colombo's eyes looked into Bond's calculating. Finally he said: "My friend, I am a smuggler. That part is true."

"I am probably the most successful smuggler in the Mediterranean. Half the American cigarettes in Italy are brought in by me from Tangier."

"Gold? I am the sole supplier of the black valuta market. Diamonds? I have my own purveyor in Beirut with direct lines to Sierra Leone and South Africa."

"In the old days, when these things were scarce, I also handled aureomycin and penicillin and such medicines."

"Bribery at the American base hospitals. And there have been many other things—even beautiful girls from Syria

and Persia for the houses of Naples."

"I have also smuggled out escaped convicts. But," Colombo's fist crashed on the table, "drugs, heroin, opium, hemp—no! Never! I will have nothing to do with these things. These things are evil."

"There is no sin in the others." Colombo held up his right hand. "My friend, this I swear to you on the head of my mother."

Bond was beginning to see daylight. He was prepared to believe Colombo. He even felt a curious liking for this greedy, boisterous pirate who had so nearly been put on the spot by Kristatos.

Bond said: "But why did Kristatos put the finger on you? What's he got to gain?"

## RISICO

Colombo slowly shook a finger to and fro in front of his nose. He said: "My friend, Kristatos is Kristatos."

"He is playing the biggest double game it is possible to conceive. To keep it up—to keep the protection of American Intelligence and their Narcotics people—he must now and then throw them a victim—some small man on the fringe of the big game. But with this English problem it is different."

"That is a huge traffic. To protect it, a big victim was required. I was chosen—by Kristatos, or by his employers. And it is true that if you had been vigorous in your investi-

gations and had spent enough hard currency on buying information you might have discovered the story of my operations. But each trail towards me would have led you further away from the truth. In the end, for I do not underestimate your Service, I would have gone to prison. But the big fox you are after would only be laughing at the sound of the hunt dying away in the distance.

"Why did Kristatos want you killed?"

Colombo looked cunning. "My friend, I know too much. In the fraternity of smugglers, we occasionally stumble on a corner of the next man's business."

"Not long ago, in this ship, I had a running fight with a small gunboat from Albania. A lucky shot set fire to their fuel."

There was only one survivor.

He was persuaded to talk.

"I learnt much, but like a fool I took a chance with the minefields and set him ashore on the coast north of Tirana."

"It was a mistake. Ever since then I have had this bastard Kristatos after me. Fortunately," Colombo grinned wolfishly, "I have one piece of information he does not know of. And we have a rendezvous with this piece of information at first

light tomorrow—at a small fishing port just north of Ancona, Santa Maria. And there," Colombo gave a harsh, cruel laugh, "we shall see what we shall see."

Bond said mildly. "What's your price for all this? You say my mission will have been completed tomorrow morning. How much?"

Colombo shook his head. He said indifferently: "Nothing. It just happens that our

The machine-gunner was a pro. Bond had to decide—break cover to left or right?

interests coincide. But I shall need your promise that what I have told you this evening is between you and me and, if necessary, your Chief in London. It must never come back to Italy. Is that agreed?"

"Yes. I agree to that." Colombo got to his feet. He went to the chest of drawers and took out Bond's gun. He handed it to Bond.

"In that case, my friend, you had better have this, because you are going to need it. And you had better get some sleep."

"There will be rum and coffee for everyone at five in the morning." He held out his hand. Bond took it.

Suddenly the two men were friends. Bond felt the fact. He said awkwardly, "All right, Colombo," and went out of the saloon and along to his cabin.

The Colombina had a crew of twelve. They were youngish, tough-looking men. They talked softly among themselves as the mugs of hot coffee and rum were dished out by Colombo in the saloon.

A storm lantern was the only light—the ship had been darkened—and Bond smiled to himself at the Treasure Island atmosphere of excitement and conspiracy. Colombo went from man to man on a weapon inspection.

They all had Lugers, carried under the jersey inside the trouserband, and flick-knives in the pocket.

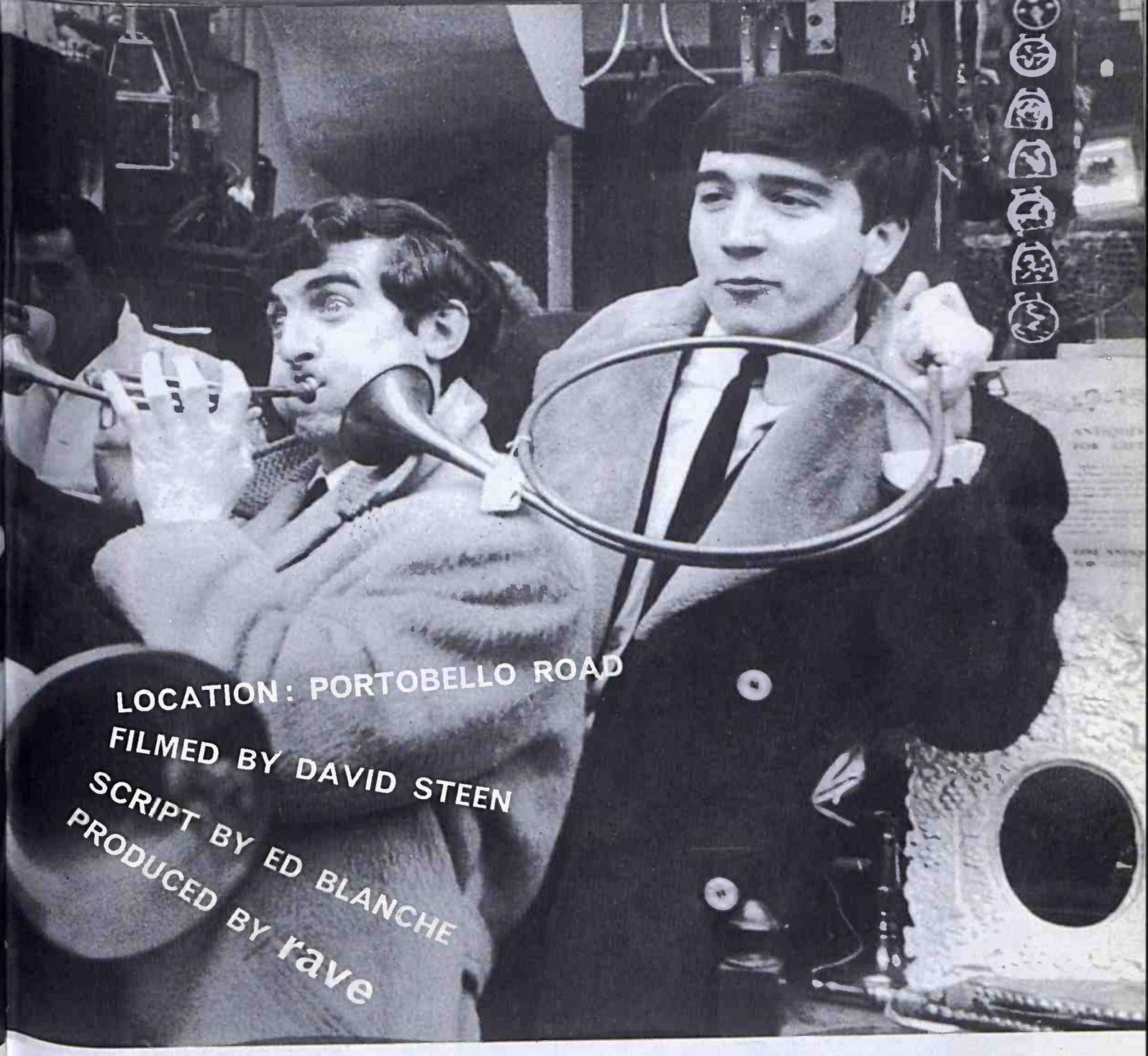
Colombo had a word of approval or criticism for each weapon. It struck Bond that Colombo had made a good life for himself—a life of adventure and thrill and risk.

It was a criminal life—a running fight with the currency laws, the State tobacco monopoly, the Customs, the police—but there was a whiff of adolescent rascality in the air which somehow changed the colour of the crime from black to white—or at least to grey.

Colombo looked at his watch. He dismissed the men to their posts. He doused the lantern and, in the oyster light of dawn, Bond followed him up to the bridge.

He found the ship was close to a black, rocky shore which they were following at reduced speed. Colombo pointed ahead.

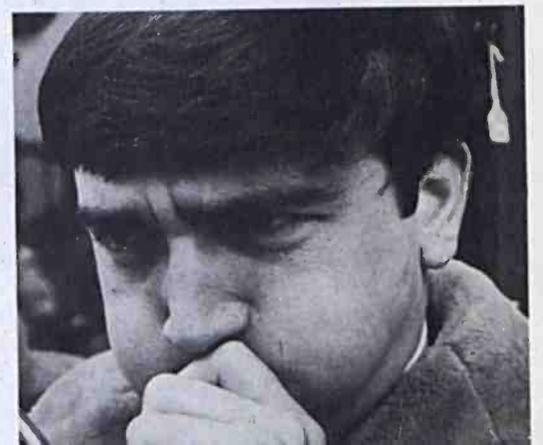
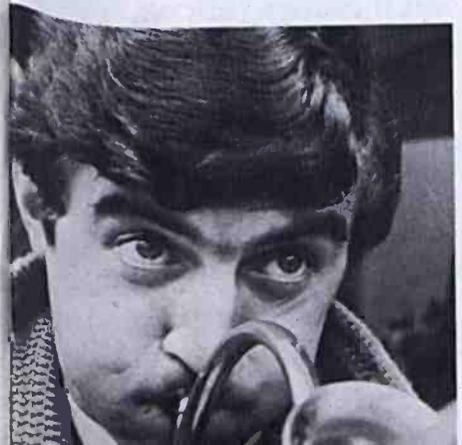
"Round that headland is the harbour. Our approach will



LOCATION: PORTOBELLO ROAD  
FILMED BY DAVID STEEN  
SCRIPT BY ED BLANCHE  
PRODUCED BY rave

# HORNARAMA

STARRING THE SWINGING BLUE JEANS





The date had been ringed in the diaries of all the Blue Jeans. A day off. A rare occurrence for a group now firmly established by "Hippy Hippy Shake" as one of the top.

But you know how they wanted to spend it? Rummaging around the stalls and shops of London's famous market, Portobello Road.

Reason: to find unusual musical instruments. No, not to use in their act. They happen to be keen collectors—especially Les Braid. Back home in Liverpool he's got a house-full! rave joined the boys (above, left to right: Ralph Ellis, Norman Kuhlke, Les Braid and Ray Ennis) on their search. They had a great time. Even tried busking a shakey version of "Wakey Wakey". They didn't make a penny. "No music lovers down here," was their comment!

rave

SWINGING BLUE JEANS



# GROUP SCENE '64

Never have so many records been sold. Never has pop been so accepted. Never has interest been so wide. And all because of the new sound... the GROUP sound. Here are the facts, and some of the people, behind this tremendous boom — the biggest the disc world has ever known



rave

DAVE CLARK FIVE

rave

ROLLING STONES





rave



SEARCHERS

rave



CRYSTALS

rave



GERRY AND THE PACEMAKERS

# GROUP SCENE '64

It all began in dusty parish halls around the back streets of places like Bootle and Battersea, Edmonton and Eccles . . . a handful of guys strumming cheap guitars, hammering beat-up sets of skins. For fun. And for a few extra bob.

Today, British groups have smashed the world's disc charts wide open! Right now, British records are top-sellers among the 332 million people of nine countries! 332 million . . . that's more than enough people to stretch from here to the moon!

Here, at home, only *one* outsider has made any impact—the Crystals.

In the States, the Beatles—described there as “the most exciting invention

since girls”—have led the way for the biggest-ever Buy British craze.

They've had a major part in making the British disc business *boom* like never before! Last year, you—and about 10 million others—bought an extra eight million records.

And this year, you're likely to buy 90 million records for more than £23 million! . . . 90 million records—why, it would take you nearly 500 years to play them all!

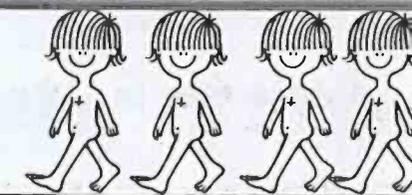
On these pages, *rave* is featuring some of the record-smashers of 1964—nice, unassuming people you could meet anywhere.

Who knows? In a year's time, the person next door could be among these stars. *It could even be YOU . . .*



# Facts behind the biggest trend

# to ever hit the charts!



	DAVE CLARK FIVE	ROLLING STONES	BEATLES
<b>MEMBERS</b>	Dave Clark (21), Lenny Davidson (19), Rick Huxley (21), Denis Payton (20), Mike Smith (20)	Brian Jones (20), Keith Richard (20), Bill Wyman (21), Charlie Watts (21), Mike Jagger (19)	John Lennon (23), George Harrison (21), Paul McCartney (21), Ringo Starr (23)
<b>BIRTHPLACES</b>	Dave, Enfield; Lenny, Dartford; Rick, Tottenham; Denis, Walthamstow; Mike, Edmonton	Brian, Cheltenham; Keith, Dartford; Bill, Penge; Charlie, Wembley; Mike, Dartford	All from Liverpool
<b>LABEL, A-AND-R MAN</b>	Columbia/Dave and group	Decca/Andrew Oldham	Parlophone/George Martin
<b>PERSONAL MANAGER</b>	Harold Davison	Eric Easton/Andrew Oldham	Brian Epstein
<b>AGENT</b>	Harold Davison	Eric Easton	Brian Epstein
<b>BIG BREAK</b>	When "Glad" hit the charts	Being helped by Beatles and Andrew Oldham	Meeting Brian Epstein
<b>FIRST HIT</b>	"Do You Love Me?" (1963)	"Come On" (1963)	"Love Me Do" (1962)
<b>WHERE AND WHEN FORMED</b>	Tottenham, 1960	London, 1962	Liverpool, 1960
<b>HOW NAMED</b>	After Dave, who formed original group	After Muddy Waters' song "Rolling Stone Blues"	Adapted from previous name, the Silver Beetles
<b>EQUIPMENT</b>	Rogers drum kit (£240), Vox Phantom guitar (£105), Vox Phantom bass guitar (£105), King tenor sax (£200), Vox Continental organ (£263), Vox amplification units (£3,000)	Gretsch semi-acoustic guitar (£275), Gibson guitar (£188), Framus bass guitar (£63), Ludwig drum kit (£340), Vox amplification units (£400)	Rickenbacker guitar (£200), Gretsch Country Gentleman guitar (£264), Hofner violin bass guitar, special left-hand model (£50), Ludwig drum kit (£300), Vox amplification units (£3,000)
<b>INFLUENCES</b>	Mainly styled to suit dancers	Muddy Waters, John Lee Hooker, Jimmy Reed	American r-and-b artists and coloured vocal groups
<b>FAVOURITE WORK</b>	Recording	Stage appearances	Stage appearances
<b>WHERE GROUP CAN BE CONTACTED</b>	c/o Leslie Perrin, 4 Denmark Street, London, W.C.2.	c/o Eric Easton Ltd., 93-97 Regent Street, London, W.1.	c/o NEMS Enterprises, Sutherland House, 5-6 Argyll Street, London, W.1.

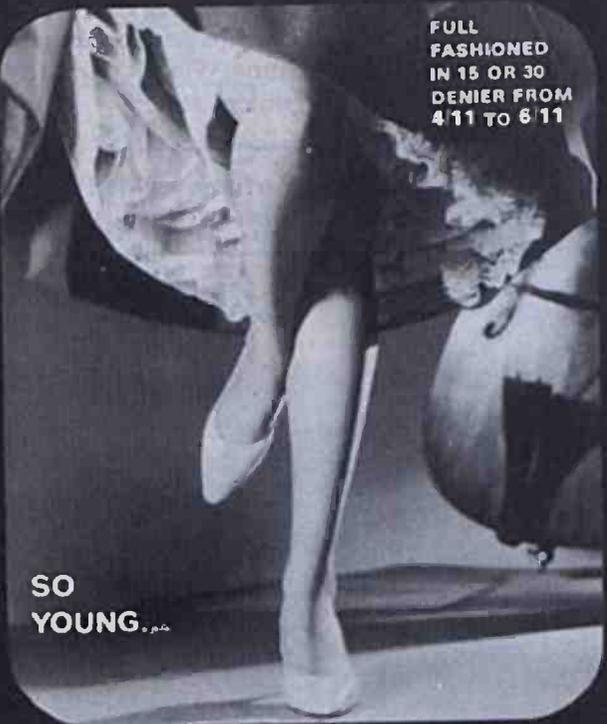
SEARCHERS	CRYSTALS	GERRY & THE PACEMAKERS	MANFRED MANN
Mike Pender (21), John McNally (22), Tony Jackson (23), Chris Curtis (22)	LaLa Brooks (18), Barbara Alton (19), DeeDee Kenniebrew (19), Frances Collins (19)	Gerry Marsden (21), Les Chadwick (20), Fred Marsden (23), Les Maguire (22)	Mike Vickers (20), Tom McGuinness (22), Manfred Mann (22), Mike Hugg (21), Paul Jones (21)
All from Liverpool	All from New York	All from Liverpool except Les Maguire, Wallasey	Mike-Southampton; Tom, Wimbledon; Manfred, Johannesburg, South Africa; Mike Hugg, Andover; Paul, Portsmouth
Pye/Tony Hatch	London/Phil Spector	Columbia/George Martin	HMV/John Burgess
Les Ackerley	Phil Spector	Brian Epstein	Ken Pitt
Tito Burns	Fosters Agency	Brian Epstein	Malcolm Ross, Blackburn-Lewis agency
Recording "Sweets For My Sweet"	Recording with Phil Spector	Meeting Brian Epstein	Signing contract with HMV
"Sweets For My Sweet" (1963)	"He's A Rebel" (1963)	"How Do You Do It" (1963)	"5-4-3-2-1" (1964)
Liverpool, 1960	New York, 1962	Liverpool, 1960	London, 1963
Founders members Pender and McNally took name from John Wayne film "The Searchers"	Crystals happened to be the only name they could think of!	They claim it was the only name that hadn't already been used!	Group decided Manfred Mann catchy enough
Gibson stereo guitar (£220), Hofner guitar (£40), Hofner violin bass guitar (£50), Ludwig drums kit (£340), Vox amplification units (£750)	—	Gretsch Tennesseean guitar (£161), Epiphone bass guitar (£170), Trixon Telstar drum kit (£200), Selmer amplification units (£300)	Gibson 330 guitar (£184), Hofner violin bass guitar (£52), Lowrie organ (£509), Ludwig drum kit (£340), Gibson amplification units (£1,500)
Ray Charles and Chuck Berry, slightly	Modern jazz	Jerry Lee Lewis and Chuck Berry	Modern jazz
Concert tours	Stage appearances	One nighters	Playing jazz clubs
c/o Keith Goodwin, Kaygee Publicity, 111a Wardour Street, London, W.1.	c/o Decca Records, 9 Albert Embankment, London, S.E.1.	c/o NEMS Enterprises, Sutherland House, 5-6 Argyll Street, London, W.1.	c/o Kenneth Pitt, 35 Curzon Street, London, W.1.

MANFRED MANN



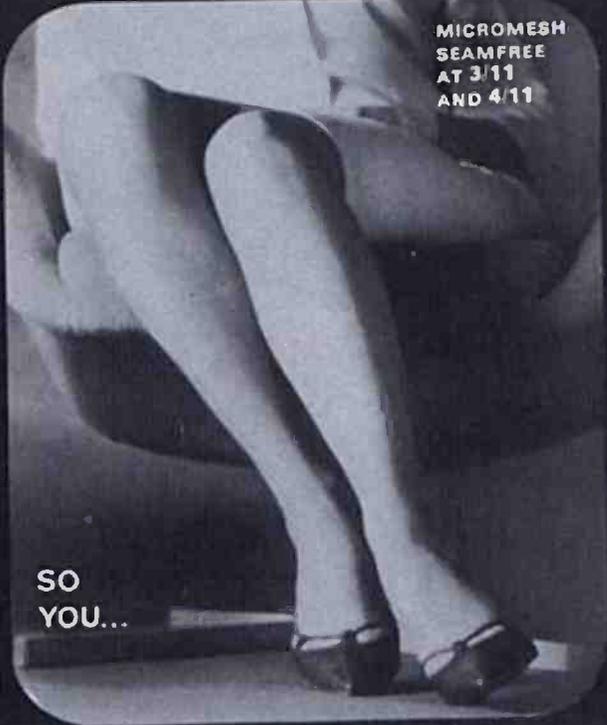
# BONDOR

BY KAYSER BONDOR



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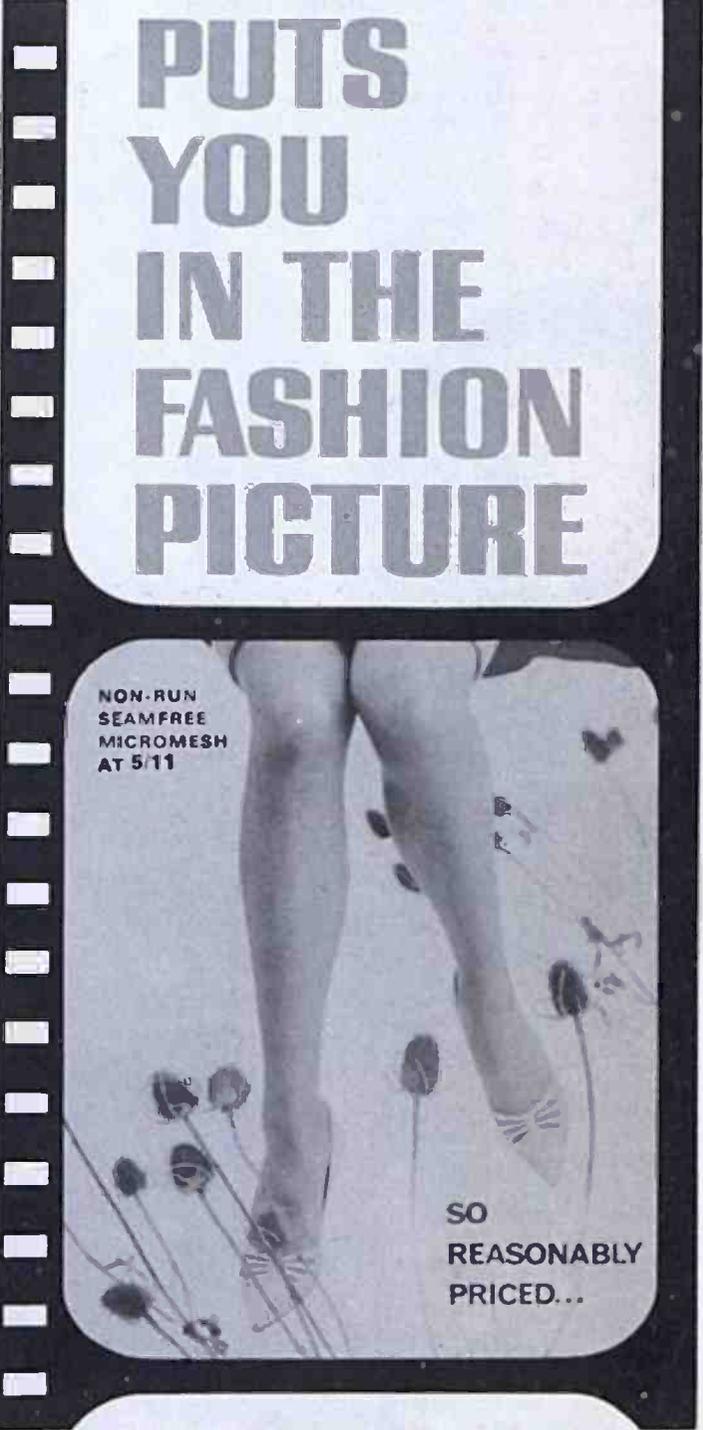
SO  
YOUNG.



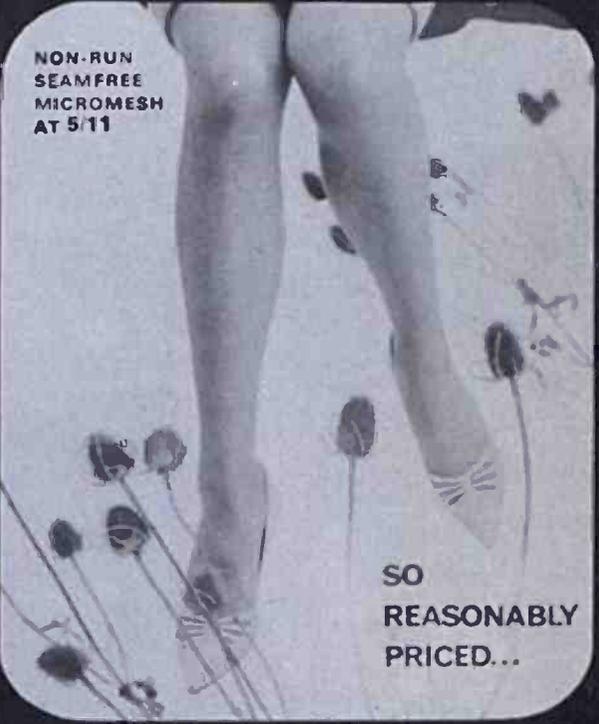
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SEAMFREE  
AT 3/11  
AND 4/11

SO  
YOU...

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LADY MANHATTAN BY FIELDS OF BOND ST  
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TOMMY QUICKLY  
**BLACK**  
 &  
**WHITE**  
**IS GEAR**

CLOTHES



Tommy Quickly had an idea. A GREAT idea. "Let me, an eighteen-year-old, pick the fashions that will be gear this summer," he said. We soon discovered he was on a black and white tack.

■ "Hats" said Tommy, "are definitely IN". He picked a black one to match in with the rest of his outfit. It's a mod style with narrow brim and covered in decorative stitching. Cost is £4 4s. and it comes from Battersby.

■ A white shirt (of course!), dressy and with a high-stand tab collar. Famox make a whole range of these from £1 9s. 11d. "The tie is mine", pointed out Tommy. It's in black suede, obtainable almost anywhere for a few shillings.

■ "This is mainly white which means I may have to watch those cleaning bills! But it will be worth the trouble", said Tommy. It's in herringbone tweed with a black corduroy collar and high buttoning front. The four black cord buttons are edged in gilt. It's styled to be a little more square in the shoulders and tighter at the waist than is usual. Price: £5 7s. 6d. from Manapparel.

■ These are black to set off the jacket and are made from Holanca, a rayon mixture which stretches as you move. This cuts down the creasing you get with narrow trousers and is essential for this style which closely follows the shape of the leg. Stoic make them and they are washable. The price is £3 9s. 6d. They are also available in a limited number of other colours.

■ Yes, Tommy is wearing SHOES, not boots! And not a trace of a Cuban heel either! They are in black suede with elastic sides and are the ones he wore when he came along to the photo session. Was he being a bit too brave here? "Not really, I just happen to like this style," he said.



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**HEART  
TO  
HEART**

• • • page 19

"What are you like as people?" I asked him. "I'm interested in how the Stones see themselves."

"We are all basically quite serious and level-headed," replied Brian. "We take our music seriously, but not too much. We don't like songs with fatuous or nonsensical lyrics. We like basic, earthy songs."

*He stood up and walked over to the window, looking through the dusk at London's orange glow stretching away from my top-floor flat.*

He turned to me with a chuckle. "On stage one night, in the middle of a number, Keith's guitar suddenly went hopelessly out of tune.

"Some groups would have panicked and tried to cover it up. We didn't. We just stopped and burst out laughing, with the audience joining in.

"Then there was the time our drummer, Charlie Watts, came forward to introduce a tune. Someone had thrown a pig's trotter on the stage and Charlie, thinking it was a rubber one, picked it up.

"As he did, the inside fell out—right down his sleeve! His expression changed to one of horror and all he could shout was: 'It's real, it's real!' We all collapsed laughing!"

When I'd stopped laughing, I asked him: "Brian, there must be *something* you take ultra-seriously. Doesn't anything throw the Stones out of stride?"

It didn't take Brian a moment to think up an answer to that one. "Yes, we take our recording work very seriously" he said. "And our songwriting, too. We are promoting our music to a wide audience, you see.

"But don't give people the impression that we think we make good records, will you? We all hated 'Come On'—but it served its purpose to introduce us to the recording scene. We were happier with our later discs.

"People who don't understand our music sometimes say that it's difficult to distinguish each instrument on a record. Well, we don't attempt to make technically-perfect tracks. R-and-b isn't the sort of music that needs each instrument to come through clear as a bell.

"You take the success of our EP, for example. Do you know one of the reasons for its chart acceptance? Each number was treated by us as one big rave-up. We enjoyed ourselves. We didn't worry about anything other than making the sound we want to hear.

"We never thought we would be as big as we are today. Do you know what I mean? We wanted to have a go, of course. But I don't think even we had such great faith in our music that we foresaw the future."

Brian got up to go. "I like the size of your flat," he told me. "It's a bit different from the tiny room I rented with Mick Jagger and Keith Richard. We lived for r-and-b. Couldn't bring ourselves to go to work because the minute we got up each morning we'd put Muddy Waters records on the gram."

*Believe me, pop-pickers I know what it's like to have appreciation for a particular artist or music. I told Brian that Tony Bennett's records are rarely off my turntable at home. He's the greatest.*

I walked with Brian to the lift. "Well, do you think you know what makes us roll?" he grinned. "Yes, I've got a true picture of the Stones." I told him. "You're a bunch of absolutely marvellous guys."

As the doors closed on Brian I called out: "Stay bright!" But there wasn't any need for that. For Brian and the rest of the Stones are very bright boys indeed.

I'll be back in the next rave—due April 30—with another heart-to-heart just for you, pop-pickers!



**How to Relieve  
TENSE  
NERVOUS  
HEADACHES**

**HOW THESE HEADACHES START**

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

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- Releases**
- Pressure**
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ANADIN**

*\*Anadin\* tablets—the power to stop pain* Regd.

# BOND

page 25

not have been observed. "In the harbour, against the jetty, I expect to find a ship of about this size unloading innocent rolls of newsprint down a ramp into a warehouse.

"Round the headland, we will put on full speed and come alongside this ship and board her. There will be resistance. Heads will be broken. I hope it is not shooting.

"We shall not shoot unless they do. But it will be an Albanian ship manned by a crew of Albanian toughs. If there is shooting, you must shoot well with the rest of us.

"These people are enemies of your country as well as mine. If you get killed, you get killed. Okay?"

"That's all right." As Bond said the words, there came a ting on the engine room telegraph and the deck began to tremble under his feet.

Making ten knots, the small ship rounded the headland into the harbour.

It was as Colombo had said. Alongside a stone jetty lay the ship, its sails flapping idly.

From her stern a ramp of wood planks sloped down towards the dark mouth of a ramshackle corrugated iron warehouse, inside which burned feeble electric lights.

The ship carried a deck cargo of what appeared to be rolls of newsprint, and these were being hoisted one by one on to the ramp whence they rolled down under their own momentum through the mouth of the warehouse.

There were about twenty men in sight. Only surprise would straighten out these odds.

Now Colombo's craft was fifty yards away from the other ship, and one or two of the men had stopped working and were looking in their direction.

One man ran off into the warehouse.

Simultaneously Colombo issued a sharp order. The engines stopped and went into reverse.

A big searchlight on the bridge came on and lit the

whole scene brightly as the ship drifted up alongside the Albanian trawler.

At the first hard contact, grappling-irons were tossed over the Albanian's rail fore and aft, and Colombo's men swarmed over the side with Colombo in the lead.

Bond had made his own plans. As soon as his feet landed on the enemy deck, he ran straight across the ship, climbed the far rail and jumped.

It was about twelve feet to the jetty and he landed like a cat, on his hands and toes, and stayed for a moment, crouching, planning his next move.

Shooting had already started on deck. An early shot killed the searchlight and now there was only the grey, luminous light of dawn.

A body, one of the enemy, crunched to the stone in front of him and lay spread-eagled, motionless. At the same time, from the mouth of the warehouse, a light machine gun started up, firing short bursts with a highly professional touch.

Bond ran towards it in the dark shadow of the ship. The machine-gunner saw him and gave him a burst.

The bullets zipped round Bond, clanged against the iron hull of the ship and whined off into the night.

Bond got to the cover of the sloping ramp of boards and dived forward on his stomach. The bullets crashed into the wood above his head. Bond crept forward into the narrowing space.

When he had got as close as he could, he would have a choice of breaking cover either to right or left of the boards.

There came a series of heavy thuds and a swift rumble above his head. One of Colombo's men must have cut the ropes and sent the whole pile of newsprint rolls down the ramp.

Now was Bond's chance. He leapt out from under cover—to the left.

If the machine-gunner was waiting for him, he would expect Bond to come out firing on the right. The machine-gunner was there,



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# A LATE BUYERS SURVEY

## DON'T LET DUST COST YOU CASH!

Records are expensive—particularly LPs. So how can we get the best out of them? Donald Aldous of "Audio And Technical Review" gives some tips.

Discs are practically unbreakable, but it's all too easy to ruin the playing surface. The biggest enemies are dust and worn styli—"needles".

**DON'T** leave your records lying around without covers. In some districts today, there's so much pollution in the air that it can settle in the grooves and be ground in by the pick-up. Sometimes these deposits are so small you can't even see them. But be warned, they'll wear out your discs quicker than anything else.

**DON'T** put finger marks on the playing surface. Always

sult your local dealer—because there are so many types of styli that if you don't get the correct replacement you can do just as much damage.

**DON'T** lay discs flat and never in a mixed pile. This can cause warping.

Vertical storing is the only safe way—all one size and with a slight side pressure. A Paddock "Tidy" is a good way of doing it. The model for LPs costs £1 18s. 5d.; the one for singles and EPs is £1 8s. 10d. Prices include tax and polythene dust covers.

If you *have* to keep discs flat, make sure each is exactly on top of the one beneath.

**DON'T** let static electricity build up. Static is a problem with the PVC plastics which are used to make most discs. It causes crackles and attracts dust.

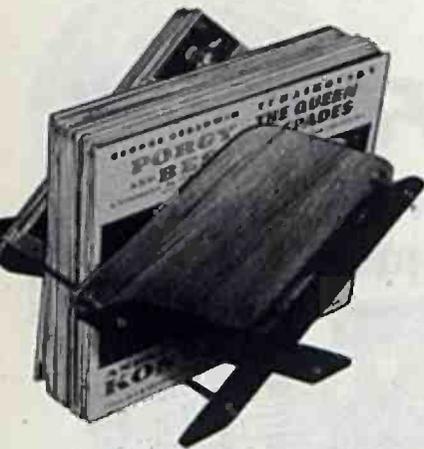
Over use of anti-static sprays or fluids is dangerous. The liquid can combine with dust already in the groove to form a muddy deposit.

A device which solves the problem is supplied by Cecil E. Watts Ltd. Called a "Dust Bug", it removes static and dust as the record is playing and sells for £1 0s. 5d. A tiny amount of liquid is applied to the playing surface but is perfectly harmless provided the maker's directions are closely followed.

Another Watts' product is the "Prencr"—a plush pile which penetrates each groove. This costs 7s. 11d.

A few anti-static cloths and sponges exist. The "Meltex" cleaning cloth (1s. 6d.), the "Meltrope" (3s.), the Colton "Antistatcloth" (3s.) and the "Clendisc" pad (2s. 11d.).

Fluff and dust particles on the tip of the stylus should be removed regularly. There are a number of products designed for this job, but the simplest and cheapest is a mascara brush wiped gently across the stylus!



The Paddock "Tidy"—discs held firm and safe

hold your discs by the edge or label.

**DON'T** think the stylus is everlasting just because the manufacturer says it's made of diamond or sapphire. Have your record dealer check it regularly. If you wait until it starts "groove skipping", the damage will already have been done. It's better to get it replaced too soon rather than too late.

And it's advisable to con-

## 5 · 4 · 3 · 2 · 1 YEARS AGO!

- April 1963:** Gerry and the Pacemakers make chart-topping debut with "How Do You Do It"—ousted by Beatles' "From Me To You" . . . Kingston Trio concert at Festival Hall . . . Helen Shapiro first overseas artist to play to coloured audience at Cape Town Alhambra . . . Frankie Vaughan signed for "It's All Over Town", first film since 1960.
- April 1962:** Shadows top chart all month with "Wonderful Land"; Bruce Channel at No. 2 with "Hey Baby" . . . Ivor Novello awards won by Cliff Richard, Shadows, Helen Shapiro, Acker Bilk and Craig Douglas . . . Cliff's "The Young Ones" and Shadows' "Apache" both win Gold Discs . . . Jet Harris quits Shadows . . . Henry Mancini-Johnny Mercer tune "Moon River" wins Oscar.
- April 1961:** Alligans top chart with "Are You Sure?"—toppled by Temperance Seven's "You're Driving Me Crazy" . . . Jack Jackson debuts on "Juke Box Jury" . . . Gene Vincent is first American artist booked for "Thank Your Lucky Stars".
- April 1960:** Lonnie Donegan's "My Old Man's A Dustman", Anthony Newley's "Do You Mind" and Eberly Brothers' "Cathy's Clown" top charts . . . Everlys turn down Palladium TV booking . . . Eddie Cochran killed and Gene Vincent injured in car crash.
- April 1959:** Russ Conway's "Side Saddle" and Buddy Holly's "It Doesn't Matter Any More" top charts . . . Brenda Lee becomes first American booked for ABC-TV's "Oh Boy!" . . . Though high in the charts, Shirley Bassey abruptly leaves Philips for Columbia.

## LONELY ONE

• • • page 13

Club at Las Palmas when Cliff leant across the table.

"This is for you, John," said Cliff. "It's a sort of welcome-to-the-team gesture."

John found himself holding a gorgeous camera . . . the first he's ever had.

John remembered: "There wasn't any formality. You know how modest Cliff is—and how he hates fuss. So I just said something like 'Thanks! This is great!'"

"Cliff's gesture spoke far more than words to me. It made me feel I belonged.

"They really are four great guys. They made me feel at home right from the first. It's as if I had known them for years."

I was in the Canaries for the first weeks of "Wonderful Life" locations, so I saw the early stage of John's life with Cliff and the Shadows.

I soon realised he is different from the others in one basic way.

*He is a loner. Very shy.*

*Very quiet. Obviously deep in thought a lot of the time. Bit of a James Dean.*

During camera breaks on location, most of the cast would normally mill around. Crack gags. Talk shop.

But time after time, you would see John Rostill sitting somewhere apart. On top of a sand dune, maybe. Perfectly happy. Alone with his thoughts.

I got to know John well in the Canaries—a very nice bloke. . . .

I ribbed him about his reserve. He grinned a little sheepishly. He said, "I know I stay on my own quite a lot. I hope people realise it's just my nature—and that I'm not meaning to be unsociable. I certainly hope Cliff and the Shadows realise that."

I said I was sure they did. He looked very happy.

I asked about the ambulance. He told me he had sold it and was buying a minicar.

Then he gave a slow, shy grin and said, "Don't expect the blokes on the parking meters will recognise me now."

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This RED DEVIL semi-acoustic Double Cutaway Guitar with Bigsby Vibrato Tailpiece is a fabulous instrument by KAY from the U.S.A. Its sparkling burgundy red finish, with inlaid pearlescent markers, the RED DEVIL is easy on sound, and is the perfect guitar for perfect performance in every way. Complete with plastic carrying bag. See it and try it at your local music shop. They'll probably arrange easy terms for you if you wish - or write to us for illustrated Leaflet.



**HOHNER**

11-13 FARRINGTON RD  
LONDON, E.C1.

# BOND

• • • page 45

crouching up against the wall of the warehouse.

Bond fired twice in the split second before the bright muzzle of the enemy weapon had swung through its small arc.

The dead man's finger clenched on the trigger and, as he slumped, his gun made a brief Catherine-wheel of flashes before it shook itself free from his hand and clattered to the ground.

Bond was running forward towards the warehouse door when he slipped and fell headlong.

He lay for a moment, stunned, his face in a pool of black treacle. He cursed and got to his hands and knees and made a dash for cover behind a jumble of the big newsprint rolls that had crashed into the wall of the warehouse.

*One of them, sliced by a burst from the machine gun, was leaking black treacle. Bond wiped as much of the stuff off his hands and face as he could.*

It had the musty sweet smell that Bond had once smelled in Mexico. It was raw opium.

A bullet whanged into the wall of the warehouse not far from his head. Bond gave his gun-hand a last wipe on the seat of his trousers and leapt for the warehouse door.

He was surprised not to be shot at from the interior as soon as he was silhouetted against the entrance.

It was quiet and cool inside the place. The lights had been turned out, but it was now getting brighter outside. The pale newsprint rolls were stacked in orderly ranks with a space to make a passageway down the centre.

At the far end of the passageway was a door. The whole arrangement leered at him, daring him.

Bond smelled death. He edged back to the entrance and out into the open.

The shooting had become spasmodic. Colombo came running swiftly towards him, his feet close to the ground as fat men run. Bond said peremptorily: "Stay at this

door. Don't go in or let any of your men in. I'm going round to the back."

Without waiting for an answer he sprinted round the corner of the building and down along its side.

The warehouse was about fifty feet long. Bond slowed and walked softly to the far corner. He flattened himself against the corrugated iron wall and took a swift look round. He immediately drew back.

A man was standing up against the back entrance. His eyes were at some kind of



spyhole. In his hand was a plunger from which wires ran under the bottom of the door.

A car, a black Lancia Granturismo convertible with the hood down, stood beside him, its engine ticking over softly.

It pointed inland along a deeply tracked dust road.

The man was Kristatos.

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In rave on sale  
April 30—Bond  
gets his man

# NEW!

**SPRAY**  
a new TINT  
to your hair  
with magic,  
crystal-clear  
lotion



\*SO QUICK, SO EASY...

Simply spray on and leave.  
No shampooing, no rinsing.

\*LASTS AND LASTS...

Will not rub off or wash out.

\*CLEAN TO USE...

Because it's crystal clear.

\*FOR THE FIRST TIME...

Gives lighter tints to all  
shades of hair.

Bandbox Spray-Tint is the newest way to colour-lighten your hair. Just spray it on and comb it through. Try it! And see how beautiful your hair will look.

The Spray-Tint guide to the new, lighter colours

HAIR COLOUR	SHADE TO USE
BLONDE	Light Blonde No. 1
FAIR	Honey Blonde No. 2
MOUSEY	Glowing Gold No. 3
BROWN	Burnished Brown No. 4 or Soft Brown Glints No. 7
DARK BROWN OR BLACK	Chestnut Glints No. 5 or Soft Brown Glints No. 7
AUBURN	Auburn Highlights No. 6

bandbox

# SPRAY TINT

4/5 for four applications.

Friend of the famous, Deidre Meehan, concludes her stories about the stars she's met and made friends with

## WHEN RINGO LET SLIP A SECRET!

I'm lucky . . . and HOW! Working as a telephonist at a London hotel I meet a lot of famous people when they check in for the night.

Nearly all show business people are so friendly, it's easy to get to know them. If they're strangers to London they ask me to show them around—sometimes they even take me to a party.

Parties—now the Beatles

are a *scream* at parties. As soon as they walk into a room, they open every window in sight! They just like the fresh "ur"—"air" if you're not from Liverpool.

One Beatle party I went to stays in my mind because I took a friend, Christine, and this led to our suspecting that John Lennon was married. At that time, it was still a closely kept secret.

As we walked in, John's mouth dropped open in amazement pointing to Christine, he said to Ringo: "Doesn't she look like my cousin Cynthia?"

Ringo said: "Your cousin? You haven't . . . Oh yes, she does, doesn't she".

His change of mind in mid-sentence had been brought about by a hefty nudge from John!

Bo Diddley stayed at my hotel the last time he was over here.

He took me to call on Little Richard, who was also in London. I was thrilled with the idea — until we knocked on Richard's hotel door. Richard flung it open,



CLICK! And Little Richard goes in Deidre's scrapbook

wearing nothing but a blanket draped around his middle!

I looked away! Bo started to explain. Richard — he dashed for the bathroom! A few minutes later, he was dressed in neat brown slacks and shirt. He told me: "I always like to walk about wearing as few clothes as possible".

When Heinz took me out, we didn't go to any classy club. We zoomed straight up the M1 in his car to the Busy Bee, a roadside cafe packed with leather-jacketed motorcyclists.

Heinz, dressed in leather himself, fitted in well with the background and loved

every minute there. He seemed to regret that we had come by car and not on a powerful motorbike!

On the way home, we spun records in his player built into the dashboard—and I got him to admit that's one comfort you couldn't get on a motorcycle.

Yes, I have a lot of fun with the famous and I would not change my job for a million. But how about you? Have you got any interesting stories about the stars to tell? If so, why not write to rave and tell them all about it? The address: rave, Tower House, Southampton Street, London, W.C.2.

# STARWISE

See how you rate as a showbiz expert! Each correct answer scores one mark—top marks are 29. Score an honest 25 or over? That's excellent! rave will keep you up-to-date! Score 20-24? Good—keep reading rave and you'll do even better! Score 14-19? Fair . . . Score below 14? You're lucky rave came along—you need it!



These artists all recorded with groups before becoming famous. Who are they? And can you name the groups? (8)

## TV

- Which actor starred in "Have Gun, Will Travel"? (1)
- Who is the odd man out: Richard Chamberlain, Roger Moore, Vincent Edwards, Desmond Carrington (1)
- Name the four stars of "Bonanza". (4)
- Glamorous Nancy Roberts used to appear on what quiz? (1)

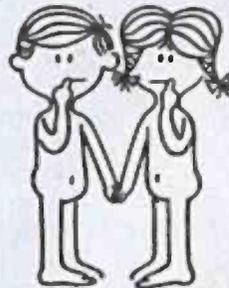
5. A famous wrestler recently appeared in an "Avengers" episode. Name please? (1)

## FILMS

- Who became a star overnight after his performance in "West Side Story"? (1)
- What up-and-coming star quit Hollywood to enter a convent? (1)
- Elvis Presley's first film was a western. Name it. (1)
- Name the pop singers featured in (a) "The Alamo", (b) "The Great Escape", (c) "Expresso Bongo" (3)
- How many parts does Peter Sellers play in "Dr Strangelove"? (1)

## CHARTS

- On what hit disc did the Beatles back singer Tony Sheridan? (1)
- Two hit instrumentals re-entered the charts as vocal hits last year. Name them (2)
- Which Little Richard number was recorded by Pat Boone, Elvis Presley and the late Buddy Holly? (1)
- Who was the first artist to top the British charts with three consecutive records? (1)
- Who made the original of "Willie and the Hand Jive"? (1)



Answers: (a) Ben E. King, the Drifters, the Springfields, (d) Phil Spector, Dion and the Belmonts, (e) Mike Hurst, the Springfields, (d) Phil Spector, the Teddy Bears. TV: 1—Richard Boone, 2—Roger Moore; the rest play doctors in TV series, 3—Lorne Greene, Mike London, Dan Blocker and Pernell Roberts. FILMS: 1—George Chakras, 2—Dolores Hart, 3—"Love Me Tender", 4—"Double Your Money", 5—Jackie Palo. CHARTS: 1—"My Bonnie", 2—"Sukiyaki" and "Dance On", 3—"Ready Teddy", 4—Frank Ifield, 5—Johnny O'Neil.

## ANSWERS

# BIG

# BEATHITS FASHION



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It is the in  
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The big beat comes storming into spring fashion! It's put the Shake and the Rock on the peg. And that look—younger, gayer, more feminine than ever. These clothes are clever with it too. See how they catch the double-beat of today... demure for nine-to-five, devastating for dates! Lucky girl—you've never felt so pretty this spring...

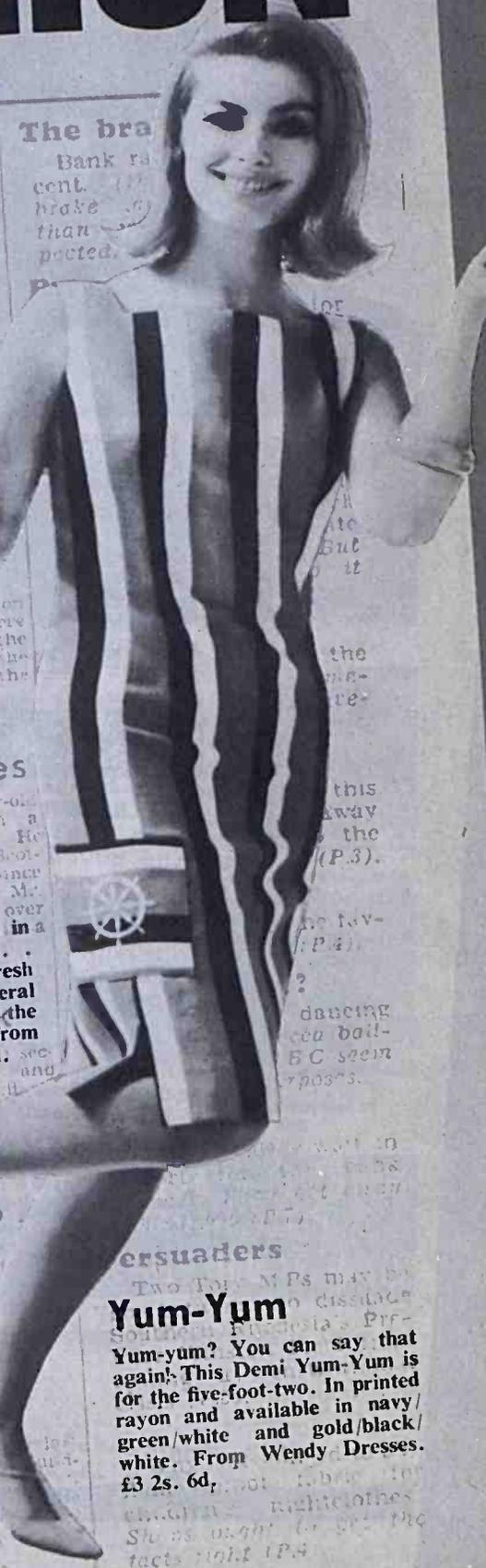
**Chart-topper**  
A silky stunner from Susan Small... boat-shaped neckline and long tight sleeves with frilled cuffs make it Your Very Special Special. In navy/white, pink/white, lime/white, white/black. About £13.



**DOLLY-ROCKER**  
Sheer flattery, that empire line... sleeveless, in flecked wool. The collar is black nylon organ-die edged with lace. Rose and bow at the neck are black like the buttons on front and pocket flaps. From Samuel Sherman's Dolly-rocker range. £4 4s.



**SHIMMY-SHAKER**  
Touch of the Grandmamas in a that Victorian print top... linen finish skirts for that fresh look. Available in several colours, this dress is one of the Shimmy-shaker range from Alice Edwards. £3 19s. 11d.



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SHIMMY-SHAKER

Touch of the Grandmamas in a that Victorian print top... linen finish skirts for that fresh look. Available in several colours, this dress is one of the Shimmy-shaker range from Alice Edwards. £3 19s. 11d.

Worship

ersuaders

Yum-Yum

Two Top MPs may be  
Yum-yum? You can say that again! This Demi Yum-Yum is for the five-foot-two. In printed rayon and available in navy/green/white and gold/black/white. From Wendy Dresses. £3 2s. 6d.

LEADERS

Beatle orders

250 Franklin Road,  
NASHVILLE, TENNESSEE.  
MARCH 1964



Dear rave,

Thirty thousand miles I've travelled this past year - appearing all over Australia, your country and Canada. In fact, I've only just got back from a 21-day tour in Canada - my second in six months.

And you know what I'm doing right now? Putting my feet up! It's great! At times I get the urge to be dead lazy. When I came back from my last trip to Australia I stopped off for an eight-day holiday on Waikiki Beach, Honolulu, where I spent all my time lazing in the sun and eating coconuts. But it wasn't anywhere near as good as being home.

This is the place for me...with my beautiful Claudette and my two sons, Tony and Roy Duane, around me.

But I must tell you about the house which is our great joy at the moment.

It's taken a year to build and we've only just moved in. And how's this? In the lounge, I've got TWO swimming pools. Yes, that's right - I like to swim in comfort. And outside I've had built an electric elevator which goes from the house, which is on a mountain side, right down to the water's edge of Lake Hickory. That's where I have my speedboat moored. It's an ordinary boat really, just big enough to sleep the family.

But the HOUSE! It's perfect. Built on two acres of land overlooking the lake. It's not surprising I prefer it to Waikiki, is it?

As in my old home I've had a den built. I really need this. It's equipped with a piano, record player, tape recorder and a few guitars and it's here I hope to continue writing songs.

Now I must let you into a little secret. The material I write ISN'T country-and-western.

You can call me the odd-man-out for saying this: but the c-and-w label doesn't fit. Here in Nashville, I'm known as an ordinary pop singer! And let's be honest, that's all I really am!

Incidentally, I'm hoping that Claudette will be coming to England with me again on my next trip. She usually comes with me on tours as I find that it gets lonely without her. Last time we were in London, in fact, we bought her first mink coat. Can't say who was more pleased - her or me!

What I DO know is that we'll have a good time. England has given my wife and I many happy memories. You always make us feel at home...and we couldn't want for more than that!

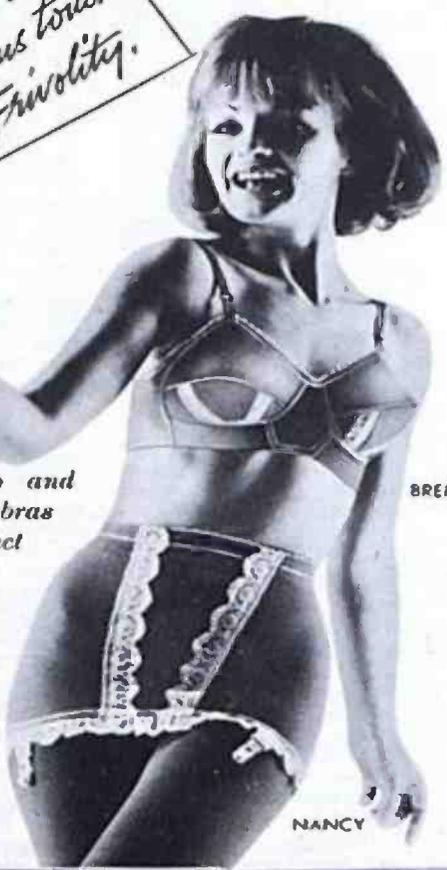
Best wishes,

Roy Orbison

P.S. One reason why I'm particularly looking forward to my April tour is that I'll be able to say thanks to all my fans...personally. That's even nicer than having the opportunity of writing to them.

*With a delicious touch of Frivolity.*

Twist, turn, jump and shout. **NEW** Pladay bras and girdles the perfect combo. Long players at low prices. Nylon and net trimmed with lace. A range of six. In sizzling scarlet, off-beat blue and super white. Tops for you Vivacious teens. From your drapers.



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"BRENDA" 9/11 "NANCY" 19/11 "BETH" 7/11  
"SARA" 7/11 "KAREN" 7/11 "SADIE" 9/11

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**GET TOGETHER WITH AN EMI EP**



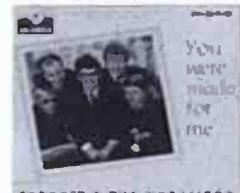
NINA AND FREDERIC  
Columbia SEG8304 (mono EP)



BILLY & FRANZER  
Parlophone SEP885 (mono EP)



JOHN LEYTON  
R.M.V. 7168843 (mono EP)



FREDDIE & THE DREAMERS  
FREDONE AND THE DREAMERS  
Columbia SEG8280 (mono EP)



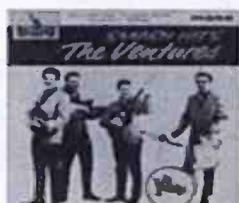
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*you can have a clear healthy skin  
in just a few days*

Don't despair if other remedies have failed you. Now even stubborn spots can be cleared *fast*. Valderma Balm—the only remedy with wonderful new antiseptic Di-8—acts faster, more effectively. Clears spots, rashes, teenage acne and most common skin ailments. Valderma penetrates deep under the skin to kill the

germs that cause the trouble, then gently soothes and heals. In just a few days your skin is clear, fresh and healthy again. Valderma isn't greasy. It doesn't show. You can wear it all day—even under makeup. At chemists tube 2/6. Jar 2/9. Try Valderma today—it's the effective remedy for those embarrassing skin troubles.

antiseptic

# VALDERMA

WHEN VALDERMA BALM HAS CLEARED YOUR SKIN, USE VALDERMA SOAP TO KEEP IT HEALTHY—IT'S DEODORANT, TOO!

# FILM

# GUIDE

## REVIEWS BY MARGARET HINXMAN

**Anatolian Smile (A)** Vivid, true tale of a Greek boy's effort to reach America. Newcomer Stathis Giallelis has a face you'll remember.

**Becket (A)** Acting battle of the year, with Peter O'Toole and Richard Burton in historic conflict as Henry II and Becket.

**Best Of Cinerama (U)** Larger than life thrills from previous features. Entertainment that leaves you all shook up.

**Captain Newman, M.D. (A)** Gregory Peck and Tony Curtis in an army hospital drama in which Bobby Darin all but steals the acting honours.

**The Caretaker (A)** Typical Harold Pinter film. A bit of a strain but a must for addicts.

**Carry On Jack (A)** The fancy dress of Nelson's Navy makes the formula seem even broader, bawdier and funnier. With Bernard Cribbins.

**The Ceremony (A)** Death cell melodrama. Laurence Harvey produces, directs and stars.

**Chalk Garden (U)** Hayley Mills, a difficult teenager redeemed by Deborah Kerr. An elegant "wallow" of a weepie.

**Charade (A)** Thriller that looks a treat, sounds hilarious and chills the spine. Audrey Hepburn and Cary Grant form a delightful partnership.

**Charge Is Murder (X)** Richard Chamberlain in his first major big-screen role is a young lawyer defending a killer. Raw, meaty drama.

**Children Of The Damned (X)** Six youngsters threaten the world's peace of mind. Suspense, but too much moralising. Ian Hendry stars.

**Dead Image (A)** Bette Davis in an enjoyable lunatic thriller.

**Dr. Strangelove (A)** Peter Sellers three times over in a viciously funny satire on how to destroy the world by accident.

**Enchanted Island (U)** Old-fashioned South Seas adventure. Picturesque, but tame. With Jane Powell.

**Fall Of The Roman Empire**

(U) The title speaks for itself. Sophia Loren, Stephen Boyd, Alec Guinness do the rest.

**From The Earth To The Moon (U)** A feeble science-fiction movie from Jules Verne's Victorian fantasy. With George Sanders.

**Funny Side Of Life (U)** A little of Harold Lloyd's slap-stick comedy goes a long way. But some is still funny.

**Gladiators 7 (U)** The plot's a hoot, but the action's really lively. A bargain basement Roman epic.

**Hot Enough For June (A)** Reluctant spy Dirk Bogarde finds thrills, fun and Sylva Koscina in a spoof of the Bond films.

**Irma La Douce (X)** Shirley MacLaine and Jack Lemmon superb in a plodding version of the play.

**Kings Of The Sun (U)** Yul Brynner, George Chakiris and a lot of rousing spectacle—set in Mexico 1,000 years ago.

**Lawrence Of Arabia (A)** Deeply impressive study of the controversial hero, brilliantly played by Peter O'Toole.

**Love In Las Vegas (U)** A lot of songs, a lovely setting and a pretty girl (Ann-Margret). But hasn't Elvis earned something better?

**Nothing But The Best (A)** Alan Bates demonstrates how to get ahead by means more foul than fair. A crisp, crafty comedy. Millicent Martin is delectable.

**Place To Go (A)** A "kitchen sink" saga with heart and humour. Rita Tushingham's a delight, Mike Sarne's a revelation. He could become one of our major film stars.

**Ring Of Spies (A)** An espionage melodrama that owes more to real life than James Bond. Very suspenseful.

**Seven Brides For Seven Brothers (U)** Countryside re-issue of an irresistible musical. Don't miss the chance to see it.

**Stolen Hours (U)** Susan Hayward dies gracefully in a glossy, romantic tragedy. Very, very sad.

**Strictly For The Birds (A)** A day in the life of a happy-go-lucky drifter, engagingly played by Tony Tanner.

**Young Swingers (U)** The film itself doesn't bear inspection. But the music is attractive, especially the folk-singing Sherwoods.

**The Victors (X)** War is hell. George Peppard excellent and Vincent Edwards barely noticeable.

**Zulu (U)** An heroic battle of the last century, thrillingly refought on film. Stanley Baker stars, Michael Caine makes a striking screen debut.

BIRMINGHAM · HOLLYWOOD  
 D · RADIO · LIVERPOOL · LONDON  
 NEW YORK · WEST  
 BIRMINGHAM · RADIO ·

# TRENDS

**NEW YORK** In cellar clubs all over the city, jug bands are the rave. You blow into jug, stovepipe or spent cannon shell to get a moaning bass effect. Makes old-timers remember blues bands of the 20's. Backing line-up: washboard, guitar and kazoo—sounds a bit like a comb and paper. Comments Herbert Jacoby, co-owner of crowded Red Garter Club: "People don't just want to sit around these days—they want to get in on the act." **SUE MILLER**

**ISLE OF MAN** First commercial radio station on British soil plans to go on the air from here in June. Target: Manx holiday-makers. **ALAN CLAPP**

**GUITARS** Models with 12 strings are "in" among beat boys. Rolling Stone Keith Richard is to have a Vox 12-string solid—sounds like an amplified mandolin. Watch Joe Brown on stage with his 12-stringed acoustic. Hank Marvin also using 12-string Burns solid. Prices? From a Framus at £38 to a £135 Gibson. **ED BLANCHE**

**AUSTRALIA** It's a fight between U.S. discs—so long lords of Australia's airwaves—and British groups. Melbourne's 3KZ radio station spinning British, in series hosted by ace d-j Stan Rofe and called "The Mersey Beat". America's RCA fights back by signing more local talent and—like other labels—pushing "surfin'" discs like Digger Revell's "My Little Rocker's Turned Surfin'". **BRIAN MILLS**

**AMPLIFIERS** Hold on to your ears! Beatles have set trend to louder amplifiers, with equipment made specially for their U.S. trip by Vox. Now, Dave Clark Five are using similarly powered units. **MARY BELL**

**BRADFORD** New here are cabaret clubs away from city centre, booking top names like Adam Faith, Roulettes, Vernons Girls, Wee Willie Harris. Folk and r-and-b clubs booming, too, with local groups appearing alongside Long John Baldry and Mojos. **GORDON SAMPSON**

**SOUTH WALES** Local groups joining the Musicians' Union (and charging their rates) are now too dear for some youth clubs, who also face stiff competition from Top Rank's new Cardiff Suite. Awaiting recording tests and record releases: Tommy Scott & Senators, Joey & Gentlemen, Sons of Adam, Outcasts and Timebeats. **PETER TATE**

**ELECTRONICS** For beat groups seeking new sound, Selmer have dreamed up the Clavioline Console, a slim-line electronic keyboard to attach to piano or use by itself. £102 18s. For guitarists bugged by hum on amps, Selmer claim that Zodiac Twin 50 amp. (£115 10s.) has low hum. **MICK JOHNSON**

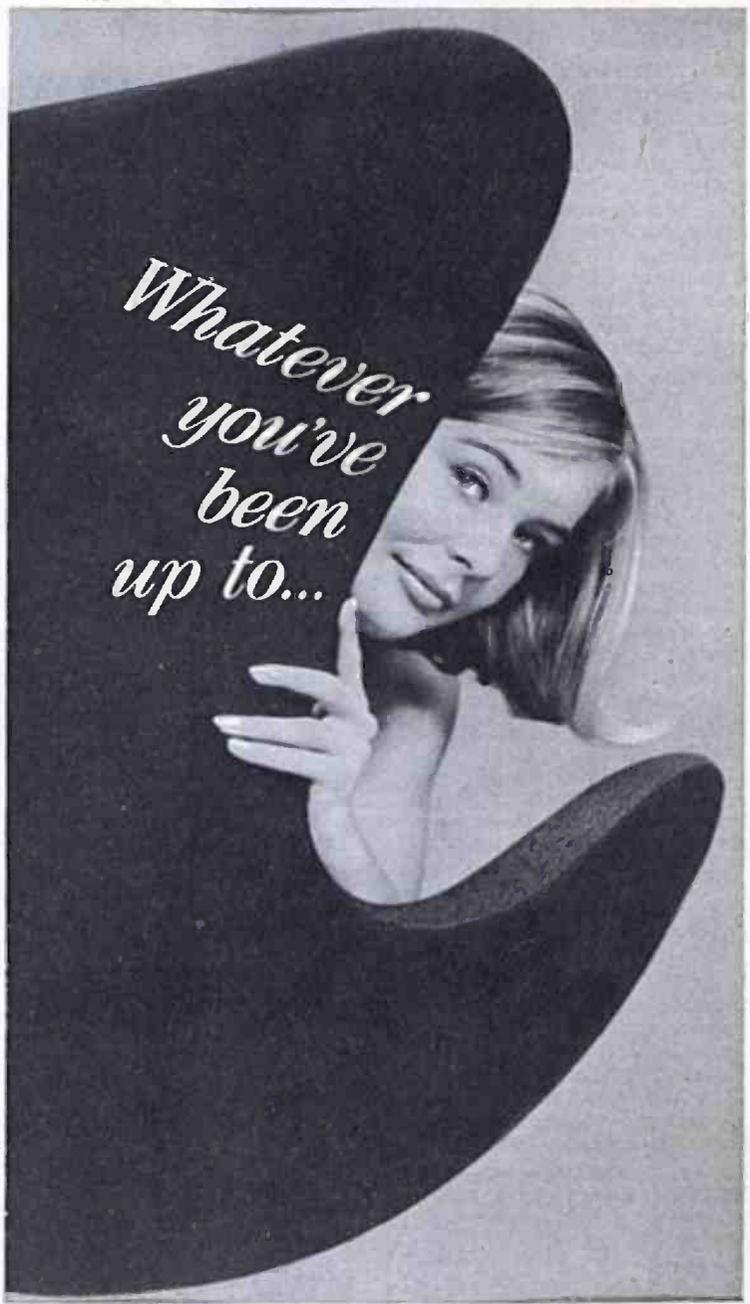
**COSTA CLYDE** This spring sees opening of continental-style beat clubs at six Clyde resorts. Watch out for the new Beavers from Glasgow. **COLIN WOOD**

**INVERNESS** Nearby village of Grantown-on-Spey has its own record company! Chief: Town Clerk, Gordon McCulloch! First record: a local twist-and-shake group. Sales: 1,000 copies. Company's aim: to attract more tourists. **NIGEL BENSON**

**LIVERPOOL** Ray Charles' r-and-b number "Sticks And Stones" which has been interpreted by most major artists—usually with disastrous results—is suddenly the most popular tune. And the man whose songs everyone sings is Roy Orbison. Favourite refreshing drink: Coke and white rum. **MIKE HELICAR**

**HAMBURG** Manfred Weisleder, 34-year-old owner of the famous Star Club, and the force behind the beat music explosion in Germany, is trying to break the ban imposed by local television station on beat groups. If he succeeds, it would spread the beat gospel throughout the country, with many of the now popular home-grown units getting nation-wide exposure and a chance to make a dent in the charts. Already Weisleder has opened clubs in Keil, Frankfurt and Berlin and introduced Merseyside favourites like King Size Taylor. **KLAUS MUELLER**

*Whatever  
 you've  
 been  
 up to...*



*your hair stays lovely with*



**Rosedale**  
 HAIR-SPRAYS

*Lacquer, Lanospray and  
 Crystal Clear.  
 Available in Aerosol 4/3d and 5/9d.  
 Spray Flask 3/3d, Refills 2/4d.*

## TOURS

Ella Fitzgerald, Roy Eldridge Quartet, Oscar Peterson Trio: Newcastle City Hall (April 2), Glasgow Odeon (3), Nottingham Odeon (4), Leeds Odeon (5), Croydon Fairfield (6), Manchester Free Trade Hall (8), Portsmouth Guildhall (9), Bristol Colston Hall (10), Lewisham Odeon (11), Hammersmith Odeon (12), Dublin Adelphi (13), Belfast ABC (14), Dublin ABC (15).

Freddie and the Dreamers, Roy Orbison, Tony Sheridan, Ezz Reco, Chris Sandford, Wayne Fontana and the Three Quarters: Slough Adelphi (April 18), Walthamstow Granada (19), Harrow Granada (20), Southampton Gaumont (21), Kingston Granada (22), Bristol Colston (24), Tooting Granada (25), Leicester De Montfort (26), Hanley Gaumont (28), Ipswich Gaumont (29), Nottingham Odeon (30).

Adam Faith, Eden Kane, Dave Berry and the Cruisers, Undertakers (guest appearances from Freddie and the Dreamers, Searchers, Brian Poole and the Tremeloes): Worcester Gaumont (April 16), Southend Odeon (17), Colchester Odeon (18), Coventry Theatre (19), Sutton Granada (20), Rugby Granada (21), Derby Gaumont (22), Bolton Odeon (23), Stockton Rank (24), Newcastle Odeon (25), Edmonton Regal (26), Sheffield City Hall (27), Maidstone Granada (28), Kettering Granada (29), Brighton Essoldo (30).

Dave Clark Five, Hollies, Mark Wynter, Kinks, Mojos: Cleethorpes ABC (April 1), Carlisle ABC (2), Newcastle City Hall (3), Sheffield City Hall (4), Bradford Gaumont (5), Stockton Globe (6), Gloucester ABC (7), Tooting Granada (8), Cambridge ABC (9), Bedford Granada (10), Norwich Theatre Royal (11), Peterborough Embassy (12), Dover ABC (14), Romford ABC (15), Chelmsford Odeon (16), Lincoln ABC (17), Manchester Apollo (18), Guildford Odeon (19), Doncaster Gaumont (21), Mansfield Granada (22), Shrewsbury Granada (23), Cardiff Capitol (24), Bournemouth Winter Gardens (25), Brighton Hippodrome (26), Northampton ABC (28), Wolverhampton Gaumont (29), Taunton Gaumont (30).

Cliff Richard, the Shadows, Bob Miller and the Millermen: Romford ABC (April

WHO WHAT WHEN WHERE WHO WH

# APRIL HIGHLIGHTS

AT WHEN WHERE WHO WHAT WHE

1), Kingston ABC (2), Luton ABC (3), Cardiff Capitol (4), Birmingham Hippodrome (5), Woolwich Granada (6), Exeter ABC (7), Plymouth ABC (8), Cheltenham Gaumont (9), Portsmouth Guildhall (11), Coventry Theatre (12), Nottingham Odeon (13), Sheffield City Hall (14), Edinburgh ABC (15), Glasgow Odeon (16), Newcastle City Hall (17), Stockton Globe (18), Leeds Odeon (19), Cheltenham Gaumont (20), Guildford Odeon (21).

Bachelors, Mike Sarne, Billie Davis, Mike Berry and the Innocents, LeRoys: Lewisham Odeon, with Manfred Mann (April 3), Derby Gaumont, with Merseybeats, John Leyton (4), Ipswich Gaumont, with Rolling Stones (5), Norwich Gaumont, with Rolling Stones (24), Luton Odeon with Rolling Stones (25).

## VARIETY

Frank Ifield begins week at Stockton Globe on April 6. Caravelles and Bert Weedon at Birmingham Hippodrome same week. Susan Maughan in variety at Leeds Odeon (12). Russ Conway and Danny Williams booked for a week at Nottingham Royal starting April 20, and a week later star at Brighton Hippodrome. The same week (27) Helen Shapiro stars at Liverpool Empire. Ken Dodd is at Gloucester ABC.

## DIARY

- 1: Jim Reeves and Chet Atkins tour Europe this month.
- 1: Kenny Ball band visits Denmark.
- 2: Dusty Springfield flies out to Australia to join Gene Pitney, Gerry and the Pacemakers, Brian Poole and the Tremeloes on three-week tour.

Later, Dusty skies to U.S. to promote discs. Also for America: Rolf Harris, booked for New York's Blue Angel nightclub.

- 3: Heinz makes 15-day tour of Norway and Finland.
- 3: Joe Loss takes over "Go Man Go" spot.
- 4: Second touring "My Fair Lady" production opens at Bristol Hippodrome, continues at Bournemouth Winter Gardens (25).
- 5: American folk singing trio, Peter, Paul and Mary star in ATV's Palladium show.
- 5: Peter Jay and the Jaywalkers start two-week Irish tour while Bert Weedon is in Brussels for TV and radio.
- 5: Karl Denver plays a week of Irish dates.
- 6: Kenny Ball leaves for Scandinavian tour.
- 7: Dave Berry and the Cruisers feature in BBC-TV documentary "The long Journey".
- 8: Cilla Black, Freddie and the Dreamers, Kathy Kirby, Rolling Stones, Searchers, Billy J. Kramer, Fourmost, Merseybeats, Sounds Inc., Kenny Lynch, Manfred Mann star in "Ready Steady Go" Mod Ball at Wembley Empire Pool compered by Keith Fordyce.
- 9: Lena Horne and the Bachelors start four-week season at London Palladium.
- 12: Chris Barber band boards cruise liner *Arcadia* for 13-day trip to Casablanca and back.
- 13: Matt Monro begins ten days at Royal York Hotel, Toronto.
- 16: Kathy Kirby, Freddie and the Dreamers, Acker Bilk band, Ted Heath band, and Johnny Dankworth band top bill at Royal Albert Hall show, while Kathy's 45-minute

- TV spectacular is screened.
- 17: ABC-TV's "Lucky Stars" Liverpool show and A-R's "Beat City" entered for Montreux TV Festival.
  - 20: BBC 2 starts.
  - 25: Kenny Ball band join Mediterranean cruise at Southampton.
  - 26: "New Musical Express" Poll Concert at Wembley Empire Pool.
  - 26: Mike Sarne film "A Place To Go" released.
  - 27: Susan Maughan, Caravelles, Gerry, Joe Brown, Rolling Stones, Big Dee Irwin, in BBC's "Pop Prom" from Royal Albert Hall.
  - 29: Cannes Film Festival begins.
  - 29: Beatles at Edinburgh ABC.

## BALLROOMS

Merseybeats: Bristol Colston (April 2), Blackburn King George's (5), Cheltenham Town Hall (7), Jersey Springfield (10), Guernsey New Theatre (11), Liverpool Cavern (12).

Swinging Blue Jeans: Douglas Villa Marina (April 3) Blackpool Empire, with Bachelors (8), Nelson Imperial (10), Bridlington Spa Royal (11), Newcastle City Hall (12), Glasgow Locarno (13), Dunfermline Kinema (14), Edinburgh Fountainbridge Palais (15), Stockport Town Hall (17), Birmingham Town Hall (20), Haverfordwest County Theatre (21), Cardiff Top Rank (22), Swindon McIlroy's (23), Leyton Baths (24), Hastings Pier (25).

Fourmost: Swindon Locarno (April 2), Norwich Memorial (4), Willenhall Baths (7), Peterborough Corn Exchange (11), Birmingham (17), Wellington Sankey's (24).

Rolling Stones: Swindon McIlroy's (April 9), Leyton Baths (10), Hastings Pier (11), Croydon Fairfield (12).

## BIRTHDAYS

- 3: Doris Day, Lois Wilkins (Caravelles)
- 5: Allan Clarke (Hollies)
- 7: Alan Blakely (Tremeloes)
- 16: Dusty Springfield
- 17: Billy Fury
- 18: Mike Vickers (Manfred Mann)
- 23: Roy Orbison
- 26: Bobby Rydell, Duane Eddy
- 30: Bobby Vee

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Now that the Beatles have returned to Britain, things are getting back to normal in New York. The most exciting thing since their visit was the arrival of the new rave. We compliment you. — Frank Luppino, Director, Billboard, New York.

Thanks, Frank.

Jet Harris wondered if people would accept him back. I was a great fan and still am. Lots of stars have breakdowns. You expect that; they work so hard. I think Jet will be just as great as he ever was.—Sandy Bloomfield, London, S.E.12.

So do we.

We like the little boy and girl, but my Ma says they should wear clothes. If not, the little boy should keep his tie on—and the little girl, her shoes!—Wendy Mitchinson, Barrow-in-Furness.

Fred Gumshooter has been detailed as chaperon.

## GREAT MOMENT

A group's greatest moment—musically—is when they are striving for world-wide recognition. That's why I'm GLAD the Rolling Stones aren't yet as famous as the Beatles!

At the moment, their music is acclaimed by true r-and-b addicts like myself. But when the public really catch on—as indeed they must—it will be the group's downfall. They're bound to go commercial, just like the rest of them. —M. J. T. Theophilus, Abingdon, Berks.

There can only be ONE group at a time as popular as the Beatles—so perhaps your fears won't be confirmed yet.

How stupid can people get? No more than Arthur Howes and Dick Tatham, I hope.



"Elvis Tour—Hit-or-Miss"—rave, No 2). Teenagers, parents and grandparents would flock to see Presley if he toured Britain. Even if they were not fans, they would go, just to see this man who has been king for the last six years.

He is tops all over the world with between 45 and 50 gold discs for selling nearly 80 million records worth about £38 million.

Elvis—hit or miss? A very palpable hit!—Iris Alsop, London, N.W.9.

So Dick Tatham thinks an Elvis tour wouldn't be a success. Rubbish! He is the greatest star of the century. He'll be dynamic when he's fifty. Cliff Richard, Billy Fury and Adam Faith have all said they would be first in line for an Elvis concert... if they beat me!—M. Wilkins, London, N.4.

Personally I can't stand Elvis Presley at any price. But I'm sure a tour would be successful because people will go to see him just out of curiosity. If the Beatles can go over to the States to get practically torn to pieces, why can't Elvis do the same here?—Margaret Willis, Sheffield, Yorks.

There's been a flood of mail on this one. Pro-Elvis in the lead. We'll let you have a count next month.

BBC producer Jack Dabbs says he doesn't allow Beatles records on Jack Jackson's "Record Roundabout" because he doesn't like the group (rave, No 2). This is a rather silly reason.

Jackson is the best d-j in the business. But it's time he started to spin a few Beatles records. The programme

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## What keeps the Beatles going

You were so right, life **MUST** be hectic for the Beatles. ("But Is It Worth It?"—rave No 2). The strain they are enduring is tremendous and at times I expect they themselves wonder if their fame is worth the fatigue.

The surprising thing is they never grumble. If they didn't have so much staying power I'm sure they would have cracked long ago.—**JEAN COATES**, Scarborough, Yorks.

*Fame is what the boys struggled years to achieve and we've never heard a word of complaint from them. But we endorse your views so 2 guineas is on the way, Jean.*

listen to **REAL** musicians like Sonny Boy Williamson, who recently visited the Cavern in Liverpool.—**Pete Jackson**, Bootle.

*Many groups don't claim to be r-and-b exponents, but fans and writers describe them as such.*

### BRICKBAT

We have one big complaint: Fancy using a James Bond serial without a picture of that dashing, most desirable male, Sean Connery!—13 Sean Connery fans, Sutton Coldfield, Warwickshire.

*Request passed to M. His reply's on page 62.*

We really go for the Bond serial in rave. To us, he is what a man should be; mysterious, handsome and virile. You know, one day we'd both like to appear in a Bond film with Sean Connery—who fits our image of 007 to a T.—**The Caravelles**, Lols

and **Andrea**, Langham Street, London, W.1.

*Hope you get your wish, girls.*

Alan Johns wrote in his review of the "Memories Are Made Of Hits" LP (rave, No 2) that it would appeal to the old 'uns. I'm not ready for a walking stick. Nor have I a foot in the grave.

But the record brought back a lot of memories of what the pop scene was like before the Beatles came along!—**R. Porter**, Dundonald, County Down.

*Was there a pop scene then?*

I want a competition with George Harrison as the prize. He would probably die of old age before I could get him with my fifty books of trading stamps.—**Allison Sloan**, Tunbridge Wells, Kent.

*Only fifty books? Come, come.*

### NOTHING NEW

Everybody raves about the Mersey sound as if they had just discovered there was such a place as Liverpool. They don't seem to realise that Liverpool was producing top names long before the Beatles. Haven't all these people heard of Billy Fury and Frankie Vaughan?—**Jimmy Smith**, Wembley, Middlesex.

*You must admit Jimmy, that the blaze of publicity which came with the Mersey sound made it seem as though the two artists you mentioned had not come from Liverpool. An error on the part of the publicity men.*

My girl friend thinks I'm crazy running around my house with no shoes on. She says that one day I'm going to cut my feet or something. But now I can tell her I'm

not the only one who feels happy without shoes. I read in your last issue that Susan Maughan likes pottering around her flat in her bare feet. Thanks for backing me up.—**Bill Freeman**, Taunton, Somerset.

### in a line or two

... please settle an argument. My workmate says the Beatles are not millionaires, and I say they are.—**Sandra Ticho**, Leicester.

*Sorry. They're not—yet!*

... our special request; a full colour pic of our favourite girl Dusty.—**Edward Bennett** and **James Sidgwick**, Eton College, Windsor.

*Try page 3.*

... my brother, ITN news-reader Peter Snow, and I both think rave is great. We agree with Cliff that we can now get a new and much needed insight into show business.—**Richard Snow**, Wellington College, Berks.

*Thank you.*

... I hope the Beatles will be coming here soon—I save all their photographs.—**Emma Jean Hayes**, Chicago 23.

*Sorry, Emma Jean, not much chance of another American trip before the summer.*

... if my letter is printed, which is doubtful, please correct my mistakes.—**Lynne S.**, Kingswood, Bristol.

*Do'nt worry you're speling waz purfek.*

... I think rave is the keenest thing since William Caxton.—**Susanne White**, Sheffield 13.

*When was he in the charts?*

should entertain listeners, not Messrs. Dabbs and Jackson. They can have their opinions providing they don't interfere with our pleasure.—**Peter Seed**, Cheshire. Stockport, Agreed.

I think it's terrible that Jack Jackson never plays a Beatles record on his BBC programme. Incidentally, I listened to his show for the first time and found it deadly dull. I also noticed that no Beatles records were included in J.J.'s Radio Luxembourg programme either.—**Mrs. O. W. Williams**, Cambs.

*Jack doesn't play Beatles records on 208 because his programmes are sponsored by a rival firm—Decca!*

All this talk about groups today playing r-and-b. Sheer rubbish! What groups play today IS beaty, often wild, but not real r-and-b. Never in a million years! If it's blues the fans want, they should

## chart chatter

**S**earchers, take a bowl Another one! Our analysis puts "Needles And Pins" way out ahead as THE BIG chart success of the first quarter of 1964.

Why hasn't the honour gone to a Beatles record? Because they didn't have a single released in February and this left the way open for their Liverpool opposition.

This special rave chart breakdown is based on the "New Musical Express" listings. Each week, 30 points go to the No. 1, one point to the No. 30.

Gerry Marsden's "I'm The One" didn't give him his fourth consecutive chart topper, but its long Top Ten run brought him second place.

Top girl is Cilla Black. She had an easy lead over Brenda Lee's "As Usual". This was the top U.S. disc, but even then it only just managed to make the leading ten places.

**ROY STEELE**

# IN NEXT MONTH'S rave

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SAYS THE BOY THEY LEFT BEHIND

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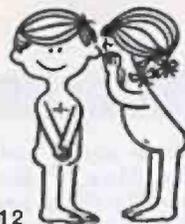
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• • • page 12

guitar accompaniment. Instead, Denver has come up with sixteen sweet-voiced tracks of music to get sentimental by.

I asked Karl why he had gone over to numbers like "Harbour Lights", "Can I Forget You", "Have I Told You Lately" and "Goodnight Sweetheart". "Frankly, we were getting short of wild numbers, anyway", he grinned.

"But seriously, I felt there might be a market for this type of Karl Denver. Lush string backings. Me in sweet-nothings mood. It's not the sort of thing I'm planning to change to permanently, though".

\*\*\*\*\*

A new bass guitarist is being launched on disc this month. His career is being guided by independent record producer Andrew Oldham—who is paid £60 a week to give Decca first hearing of his material.

And Andrew is only 20 years old! He also handles the

- Cliff Richard—an ABC-TV picture of him appears on the back cover—may fly to America in October to promote his film "Wonderful Life".
- Eden Kane may have an acting role in a forthcoming TV play
- Sam Cooke has given up singing to concentrate on writing and producing hits.
- Albert Finney and Marlon Brando being sought for Woodfall's production of "Charge Of The Light Brigade".
- Charlie Watts of the Rolling Stones engaged to an art student.
- Julie Grant has moved into an eight-roomed house in Golders Green.
- Doris Day will play a 60-year-old murderess in new film "The Bending Road".
- Shadows holding their own in spite of Mersey competition.
- John Schroeder of Oriole taped 17 hours of Mersey music in The Cavern.
- Manfred Mann being signed up to American agency contract soon.
- Dave Clark Five's film will be based on their own lives.
- Tony Sheridan expects to get £8,000 in royalties from Beatles' Polydor waxing "My Bonnie".
- Connie Francis' first hit "Who's Sorry Now" just released in Japan.
- Gene Pitney's act built up so much atmosphere on recent tour that Billy J. Kramer was terrified to follow on stage.

## QUOTE OF THE MONTH

Theatre booking executive Graham Stevenson forecasting the Beatles' future: "I don't think they can go on for ever with their more or less straight singing act. Personally, I think they could develop into a really good comedy act. They could become a sort of English Marx Brothers".

Rolling Stones, Steve Marriott and Cleo.

The bassist's name is John B. Dylan. At present he is playing bass with the Tony Meehan Combo. The tapes of his projected disc have been sold to Decca.

I prophesy he will be the subject of the biggest promotional campaign for an instrumentalist since Jet Harris went solo.

\*\*\*\*\*

ONE-UPMANSHIP — American style. A full-page advertisement in the American trade paper "Cash Box" says simply: "While everybody was fighting over who owns the Beatles, the Searchers passed them on the English charts, old boy!"

\*\*\*\*\*

The Rolling Stones and Kenny Lynch will head a contingent of British and continental artists taking part in a special edition of "Ready Steady Go" from Switzerland next month.

The programme will come from Montreux, where the annual television festival is held. The Beatles' "Lucky Stars" appearance has been entered to compete with the world's best TV shows. So has AR-TV's "Beat City" documentary.

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**'VALENCIA'** Style 944 All-over nylon lace with light foam contour cups. Stitched anchorband for midriff control. In Cherry (shown), Lemon Sherbet, Heavenly Blue, Blueberry, Snowy White, Jet Black. Sizes: A32-36, B32-38 **12/11**

**'LOVETTE'** Style 498 Crisp cotton poplin with pretty scalloped edging. Important—close stitching on anchorband and circular on cups. Lemon Sherbet (shown), White, Heavenly Blue, Eastern Pink, Blueberry and Black. Sizes: A32-36, B32-40, C34-42 **7/11**

**'JUANITA'** Style 424 Cotton poplin with comfortable soft jersey-lined cups... foam-lined and with minute circular stitching. Bridged by firm elastic band. Jet Black (shown), Blueberry and White. Sizes: AA28-34, A32-36, B32-38 (AA white only) **8/6**

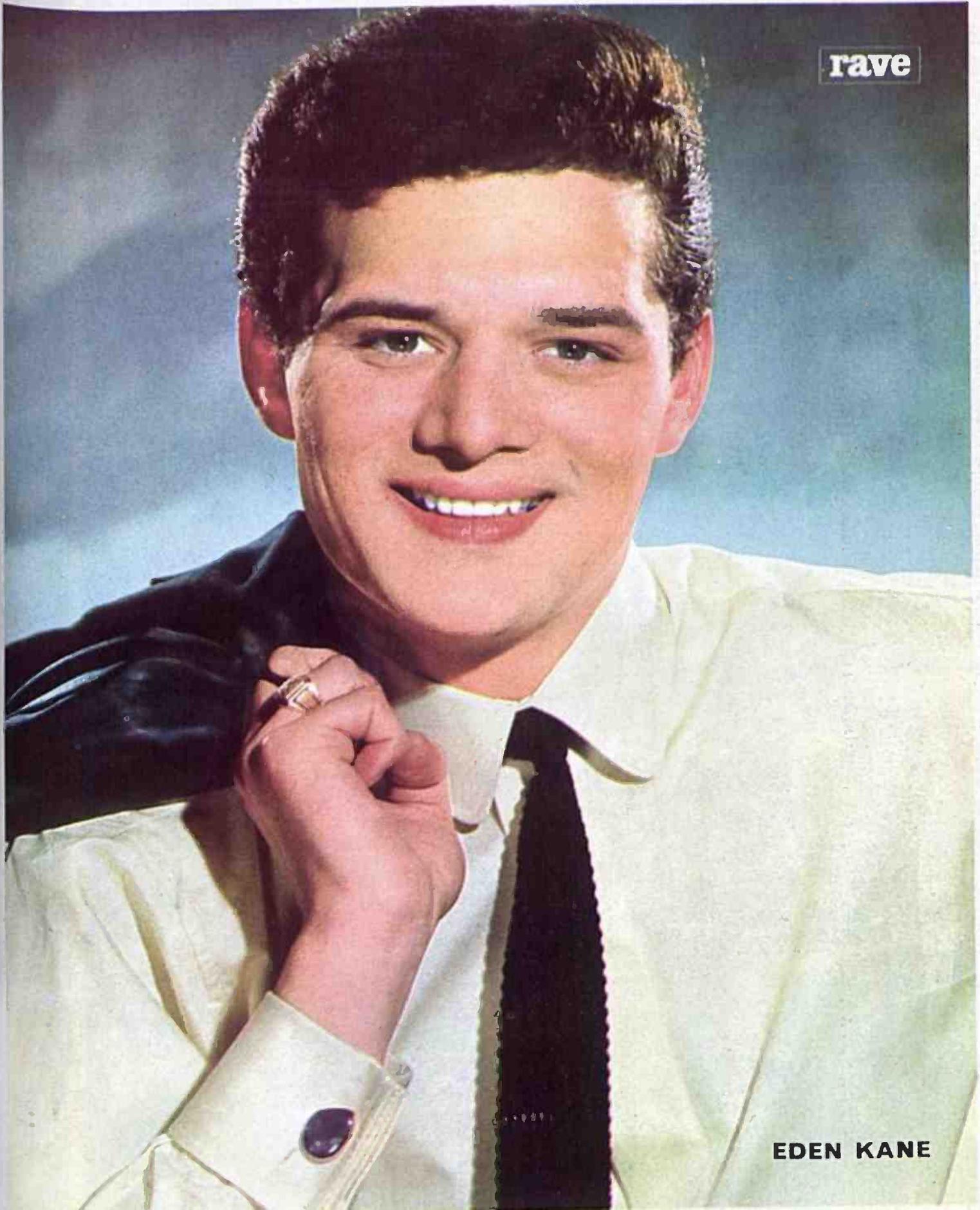
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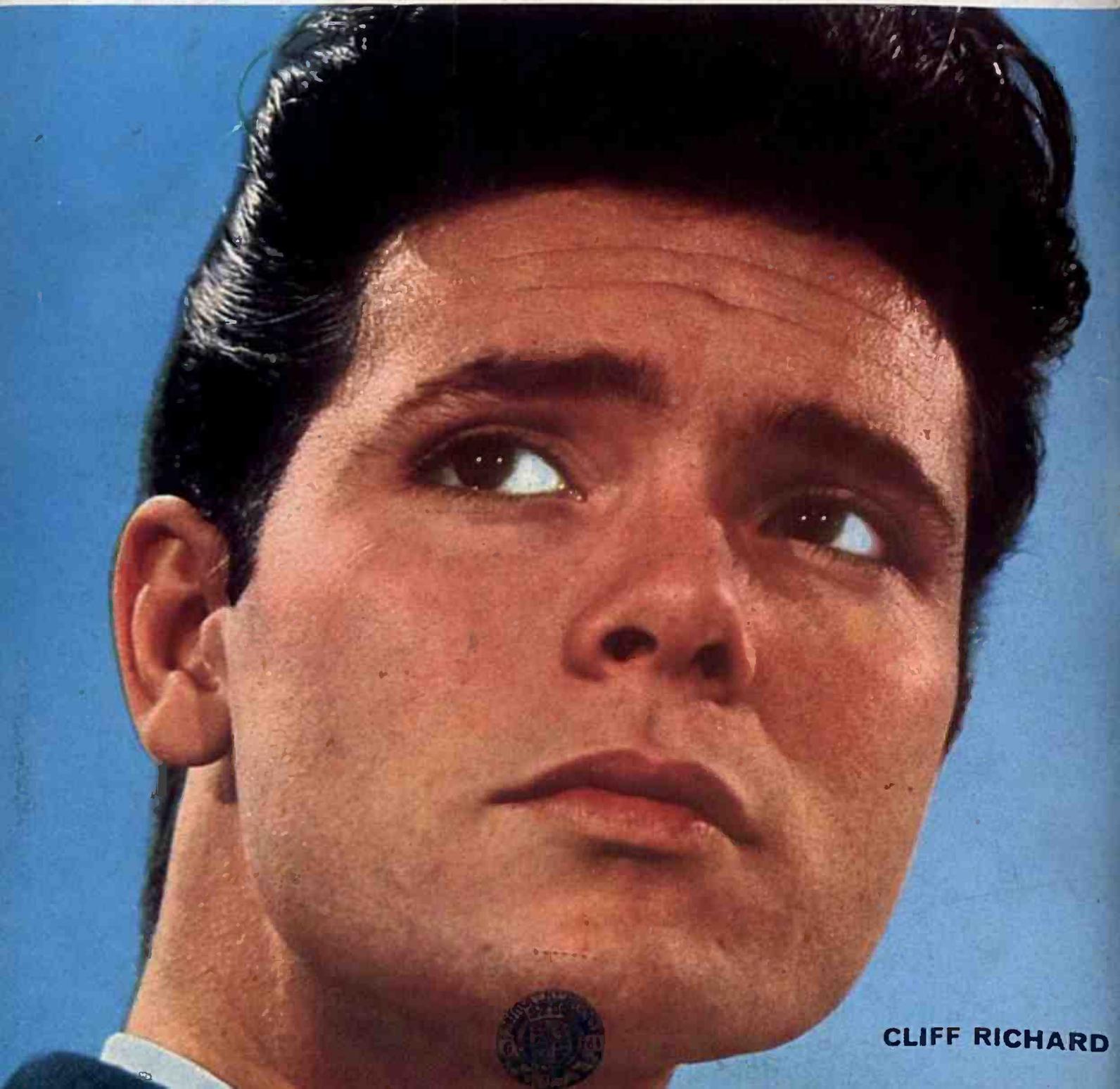
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