

Radio Luxembourg book of **RECORD STARS**

**OVER 150
CANDID CAMERA
AND PERSONAL
ALBUM
PHOTOGRAPHS**



**Win a
holiday
in America
and meet
the stars**

Free contest inside

**THE STARS OWN OFF-THE-RECORD STORIES WRITTEN BY -
ELVIS PRESLEY CLIFF RICHARD JOHNNY MATHIS BOBBY DARIN BILLY FURY
CONNIE FRANCIS PAT BOONE DUANE EDDY DAVID JACOBS HELEN SHAPIRO
BOBBY VEE ADAM FAITH ANTHONY NEWLEY BRENDA LEE RAY CHARLES ETC., ETC**

**The
OFFICIAL
Radio
Luxembourg
Book of
Record Stars**

**Introduced by
FRANK SINATRA**

**Edited by
JACK FISHMAN**

SOUVENIR PRESS LTD
in association with
WORLD DISTRIBUTORS LTD

Special Contributions by:

PAUL ANKA	ADAM FAITH
FRANKIE AVALON	CONNIE FRANCIS
KENNY BALL	ALAN FREEMAN
SHIRLEY BASSEY	BILLY FURY
PAT BOONE	DAVID JACOBS
BROOK BROS.	BRENDA LEE
RAY CHARLES	JOHNNY MATHIS
PETULA CLARK	MATT MONRO
ALMA COGAN	PETE MURRAY
NAT "KING" COLE	TONY NEWLEY
PERRY COMO	TONY ORLANDO
SAM COOKE	CLIFF RICHARD
BOBBY DARIN	BOBBY RYDELL
JAMES DARREN	TOMMY SANDS
DION	THE SHADOWS
LONNIE DONEGAN	HELEN SHAPIRO
DUANE EDDY	JO STAFFORD
GEOFFREY EVERITT	FRANKIE VAUGHAN
EVERLY BROS.	BOBBY VEE

© Copyright 1962 by John Hill Productions Ltd.,
Radio Luxembourg Ltd., and Souvenir Press Ltd.

All rights reserved

PRINTED IN ENGLAND BY ERIC BEHROSE LTD., LONG LANE, LIVERPOOL, 9.

No part may be reproduced in any
form without permission in writing from
the publishers except by a reviewer
who wishes to quote brief passages for
the purposes of a review

CONTENTS

"A Message from the President"	FRANK SINATRA	5
"The Girl That I Marry"	CLIFF RICHARD	8
"The Idol Worshipers"	JAMES DARREN	13
"O-Kay for Sound"	HELEN SHAPIRO	16
"I Remember When"	GEOFFREY EVERITT	20
and his "Radio Luxembourg" Scrapbook		23
"The Most Important People in My Life"	FRANKIE AVALON	29
"I Don't Need to See"	RAY CHARLES	32
"I Bought Fame on Credit"	DUANE EDDY	34
"Stardom School"	MATT MONRO	38
"Us Hollywood In-Betweens"	BRENDA LEE	40
"My Father-in-Law Frank Sinatra"	TOMMY SANDS	44
"Recipe for Success"	SAM COOKE	48
"My Diary and Me"	CONNIE FRANCIS	50
"To Rock or Not to Rock?"	BOBBY RYDELL	54
"The High Cost of Fame"	JOHNNY MATHIS	56
"Those Three-O'Clock-in-the-Morning Songs"	SHIRLEY BASSEY	60
"How to Stay Cool, Calm—and Collect"	PERRY COMO	62
"Why I Am in a Hurry"	BOBBY DARIN	64
"And All That Jazz"	KENNY BALL	68
"Dear Pat"	PAT BOONE	70
"Tony Newley Talking"	TONY NEWLEY	74
"My Crown and I"	NAT "KING" COLE	78
"French Without Tears"	PETULA CLARK	80
"You Gotta Keep Growing"	DION	82
"Hollywood Hobby Horses"		
"Donegan's Progress"	LONNIE DONEGAN	84
"Mix Me <i>This</i> Kind of Person"	ADAM FAITH	88
"When the Music starts, I Gotta Move"	ELVIS PRESLEY	90
"Be a Rebel"	BILLY FURY	96
"You're Never Too Young for Success"	PAUL ANKA	100
"All-Star Kitchen"	ALMA COGAN	106
"The Everlys in Action"	EVERLY BROS	109
"The Birth of a Double Act"	BROOK BROS	113
"A Disc Jockey in the Saddle"	PETE MURRAY	114
"The Hostess with the Mostest Stars"	JO STAFFORD	116
"How to be a Tower of Strength—and Stay Fit"	FRANKIE VAUGHAN	120
"We've All got to Start Somewhere"	BOBBY VEE	124
"In the Shadows with The Shadows"	THE SHADOWS	128
"Miracles with a Hole in the Middle"	TONY ORLANDO	130
"Top Pops Contest—Win a Holiday in America"	DAVID JACOBS	132
"208's Got my Number"	ALAN FREEMAN	136

and — THE RADIO LUXEMBOURG
"WHO'S WHO"

*To the
entertainers
and to
the millions
they entertain*

A Message from the President-



of Reprise Records...

AS a long-time friend of Radio Luxembourg, I am delighted to be handling the introduction honour for this, Luxembourg's first book of record stars. And, while I've got the microphone, there's a couple of things I would like to say about the record business I love, and you support.

Too often people remark about songs or records — "If it's good, it won't sell."

Well, I have never gone along with that line of thinking, and, I am glad to say, neither have millions of others — and that includes millions of Radio Luxembourg's listeners.

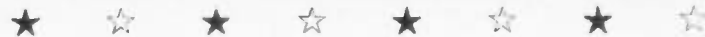
Great songs deserve great records — could be the slogan and theme for my own record company, Reprise, because this is what we aim to achieve.

It is the easiest thing in the world to lower standards and stifle real talent. I started Reprise Records to put the artist in a position to participate in all aspects of the making and sales success of discs. This way, I felt the public would also, in turn, get the best possible product.

Why did I go into the record business on my own account? It's not so surprising. I have been extending my activities for years. I formed Essex Productions — my own film company — to back my own judgement in pictures and stories, so what more natural than that I should do the same with records — the business that really got me started.

One day, passing Capitol Records' Tower — their Hollywood headquarters — with Morris Ostin, who heads my Reprise company, I looked up at the Capitol Tower and said: "I helped build that. Now let's build one of my own!"

I am old-fashioned enough to feel that a person should be paid in accordance with his worth. With my own



company, I felt I could offer a better set-up for recording artists, both financially and artistically.

I aimed to build a better mouse-trap for performers — a mousetrap that would give them a bigger share of the cheese, and to build a recording organisation that would not only gather established stars under its wing, but also offer opportunities for newcomers to shine right along with the brightest.

IT is so important to have experienced hands and minds guiding you over the rough spots. I had the late, great Tommy Dorsey right alongside me at a vital stage in my career.

It was largely through Tommy that I learned to phrase and to breathe more surely and more smoothly, as did Jo Stafford and other singers who Tommy influenced.

Tommy not only had strong musical convictions, but had the courage to act on those convictions. What is more, he also respected the musical convictions of others, and so do I, which is why the artists on my label are being given a great deal of latitude in the studio and in the planning of their own records. Our artists virtually co-produce their own records.

Sammy Davis, for example, says he has never felt so totally free as a disc performer, and that's the way I want things to be.

I think every singer is entitled to be given the opportunity of instilling into his performance enough of himself to make the experience as real for the listener as it is for him.

AN artist must be allowed to develop the knack of touching some hidden chord in others so that the words he utters seem to express forgotten personal experiences in listeners' emotional lives. A singer should sing on behalf of everyone.

I have been lucky in many ways. Now I would like to try and pass on a little of that luck and experience to others.

Eventually I want to be less and less before the public and more and more in the background. I do very few personal appearances nowadays, and I plan to cut down still more, and maybe make one picture every year-and-a-half.

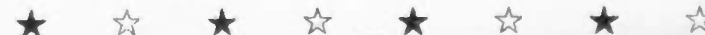
Not that I intend retiring—not me. But I've been in the business a long time, and I like resting now more than I ever did before.

When I appear before the public I want it to be fun for them as well as for me.

The fact is, I don't have to work any more, but I feel that to live is to function, and I must function.

When I think of myself five years from now, I see myself not so much an entertainer, but as a high-level executive interested in business and also, perhaps, in directing and producing films and records. My goal is to broaden myself and my activities in new ways.

IN the past, I have been too busy building a career and holding on to it. Now I have the chance to develop fresh interests and to give a helping hand in other directions.





On the recording side of my interests, I like to sit in on everything, through selection of material, choice of album covers, selection of arrangers, picking of musicians, and hiring of distributors. I also like getting in on the technical end of the business.

Don't get the idea that I try to do everything myself. That's not so. I've got great people around me. Anybody who works for a living has to have somebody to help him, but I like to share in as many facets of my interests as possible.

Twenty years ago, my boss, Tommy Dorsey, was planning to start his own big record company. In readiness for this, he recorded dozens of sides for the company, and planned to invite other artists to join him on a profit-sharing basis. Tommy didn't live to bring his dream true, but I kept that dream of his going, and now I've started the kind of company he had in mind.

Reprise is proud to be a part of a great industry. Many record companies have done, and will continue to do a fine job for their artists, which is a good thing for the recording industry, good for the performers, and good for you, the record buyer.

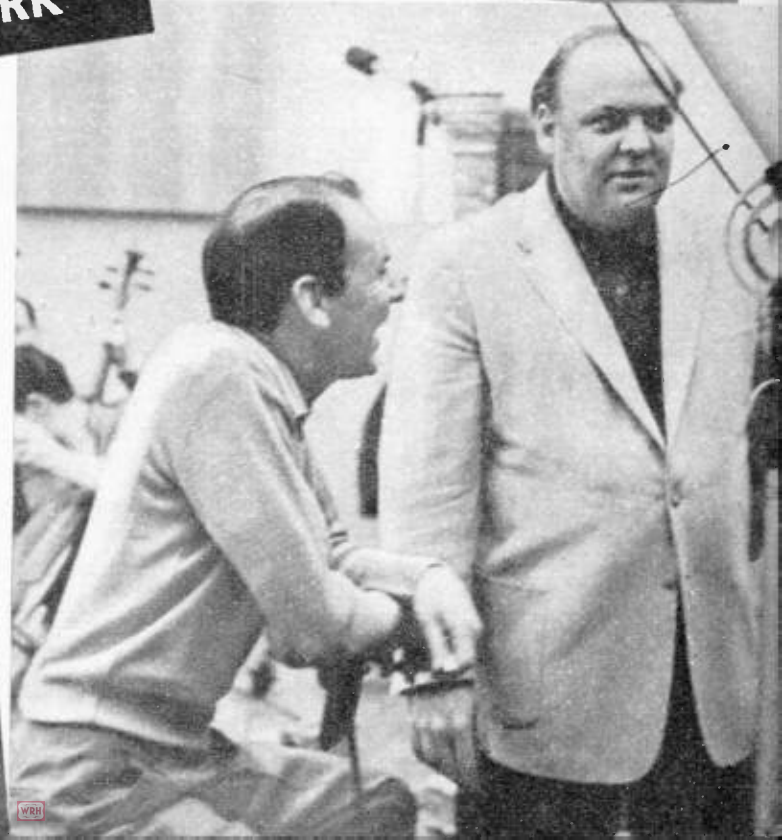
Finally, before bowing out of this piece, let me say to all of you—keep listening to Radio Luxembourg—and keep buying lots of records.

Sincerely,

Frank Sinatra



MAN AT WORK



The girl that I Marry

WHAT kind of girls do today's boys want to marry? Well, I can't answer for all the other boys, but I know the kind of girl *I* would like as my wife.

The smart Alocs can make all the cracks they like, but the girl for me would be just the sort my mother has said all along would be the right sort.

Too many teen-agers think their parents' advice on marriages and morals are "old fashioned"—until they become parents themselves and find out that those parental words of wisdom they had considered to be so "square" were in fact right on the ball because they were based on long, and true and tried experience of life.

As far as I'm concerned, the so-called wise ones can sneer as much as they like at the good sense handed out by our elders, but me—I'm listening, and I'm going to keep right on listening.

Now, as to what I, and thousands of other boys, really want in our dream girls.

There's no doubt that boys actually do consider grooming and good manners more important than down-right prettiness. They want to say—"Will you marry me?" some day, to a girl who can show her affection—without over petting, or getting too familiar. And, it's very important that she knows how to cook and keep house.



I'M not saying that prettiness doesn't count, but I took a research poll among teen-age boys. Forty-five per cent of them rated a physically attractive good-looking girl as "very desirable". At the same time, forty-nine per cent also said that prettiness is only "somewhat desirable" in the girl they hope to marry. The rest said good looks were "of no importance".

Me, I'm in the "only somewhat desirable" category, because I never forget the saying—"All that glitters is not gold . . ."

By contrast, in this same research poll, the teen-age girl who takes pride in her appearance and manners was rated as "very desirable" as a bride by eighty-nine per cent of the boys questioned, and as "somewhat desirable" by the rest.

By **CLIFF RICHARD**

Which goes to show that no boy considers grooming and manners unimportant in a future wife.

Girls who wear excessive make-up, too-short shorts, or too revealing fashions get critically slammed by boys who don't mind looking at such girls, but wouldn't dream of marrying one of them. These criticisms take in over-bleached hair, ridiculous hair styles, mile-long fingernails, and too much theatrical eye shadow.



IHAVE never liked a girl who wears too much make-up. I think she is much better if she shows herself as she really is. I think a girl looks much better when you can see her actual skin. When I am with a girl who is wearing the right kind of clothes, and looks good, she makes me feel good.

I can't stand a girl who looks and acts too loud in public. I like to see them pretty, but not appearing like clowns, with masses of ridiculously-styled and dyed hair that so obviously doesn't really suit their true personality.

I don't go for the way many girls try to get a fellow by doing something they think is smart. Too many girls try to act like men when it comes to smoking and drinking. I can't stand girls who smoke too much, drink too much, and use bad language. Too often a girl is smart intellectually, and yet stupid socially.

A girl's popularity with other people, and her social poise, must count heavily in making her an ideal choice





All loaded up and rarin' to go—the start of a new adventure and a new film in Cliff's life . . .

as a wife. For someone in my line of business, it would be important to have a wife who is a good mixer socially.

From what I have seen and heard, a large proportion of the teen-age marriages that don't work out well, go wrong because the boy and girl seems to forget they have become a married couple; and are no longer just "one of the gang". There is a tendency to drift away from old pals, and, at the same time, to find the age gap separates them from most of the other married couples, thereby making friendships with them difficult.

If you have a baby, your old pals will come and see it—and then they'll be off to their own interests, which have nothing to do with babies.



A BOY and a girl need to marry someone they can count on. They want to be independent and solve their own problems—two heads are better than one when it comes to decisions. Sharing interests broadens your own knowledge. You gain a lot from learning to give and take.

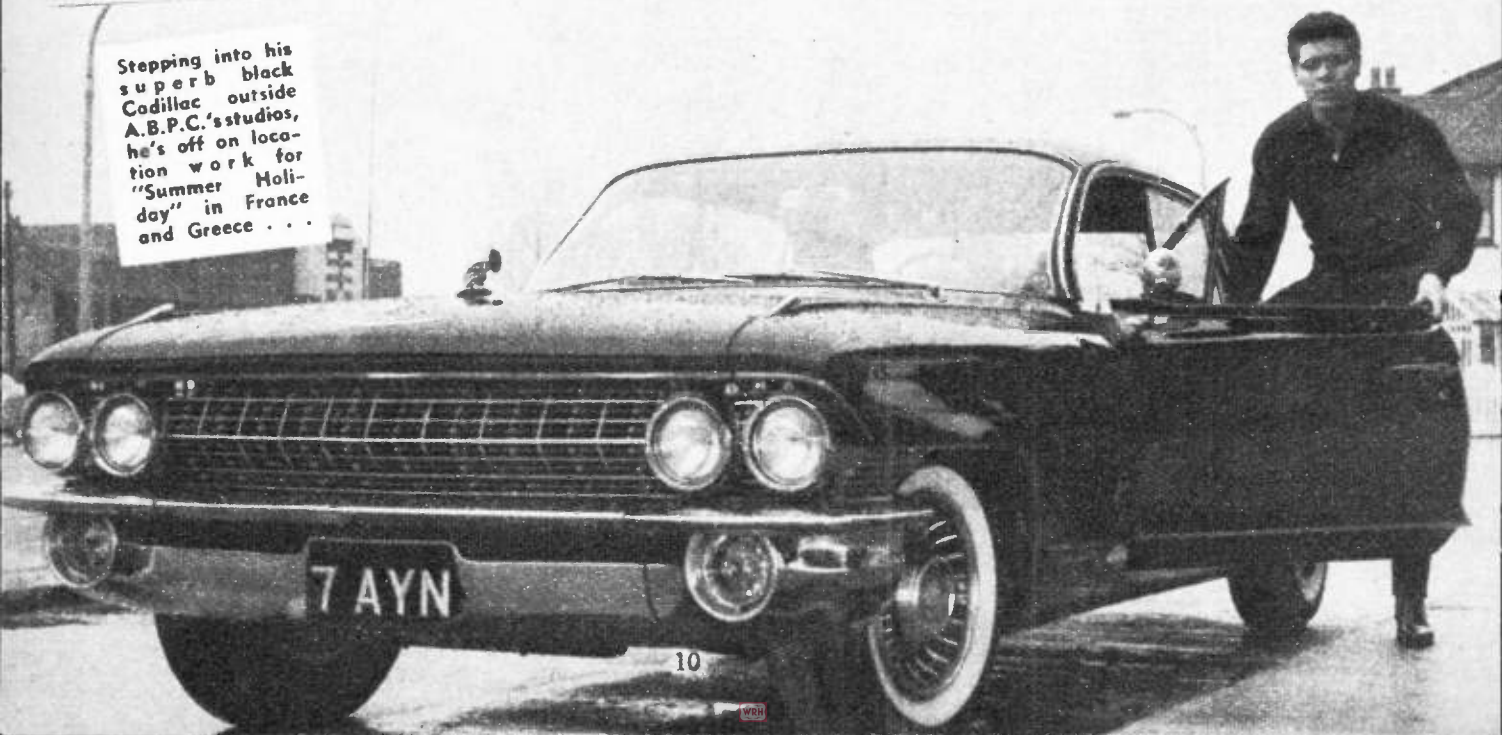
Teenagers are more liable to get bored, jealous, be lonely, fear the future, and want to rebel. The danger is that our mixed-up emotions often make us confuse love and infatuation, so we need to be extra careful.

The kind of love I want must include deep affection, honest admiration, and a genuine feeling of friendship.

Would I cross off my marriage-prospect list a girl who pets or becomes too familiar? Well, I'll tell you the answer that question brought from research among teen-age boys, and then I'll give you my own answer.

Twenty-two per cent of the boys emphatically preferred a future bride who didn't pet; forty per cent thought it "somewhat desirable" to find a wife who hasn't petted. But eighteen per cent of the boys said it "didn't matter", while another eighteen per cent said

Stepping into his superb black Cadillac outside A.B.P.C.'s studios, he's off on location work for "Summer Holiday" in France and Greece . . .





At the airport . . .
 "Now I wonder what
 I've forgotten to
 pack? . . ."



The blue blue
 Mediterranean at
 last! — I'm not
 here to play
 around — there's
 a script to learn
 and a part to
 play.



Rehearse . . .



Rehearse some more . . .



That feels more like it! . . .

they'd rather choose a girl who does pet.

Well, some think it's all right for girls to pet, and for boys to have their fun with them, but, make no mistake about it, most boys who want to settle down and get married, prefer a girl who they will not have any doubts about. How many boys really want a girl who has made herself cheap, as a wife?

Petting can be dangerous to tamper with. Necking and petting should be expressions of love. You're not being fair to each other if you play around too much. It is not a good idea to try and find out how far you can go "safely".

Most boys agree that you shouldn't go any further with any girl than you would want your wife to have gone with someone else. When you find the girl you want to marry, you want to go through these experiences for the first time with her.

Talking over your feelings about sex, makes your own standards stronger, I think. It helps you get rid of doubts and guilty feelings about things you sometimes don't understand.

It's a difficult problem for every teen-ager, but if you discuss it, you become more sure of what you believe is right and wrong. Someone who hasn't thrashed it out might get into a situation where he is uncertain, and would go too far, and perhaps be sorry for the rest of his life.

Parents are usually willing to tell you about the physical side of sex, but they forget, or they are reluctant to tell you about the emotional factors—and that's what teen-agers need to know most of all.

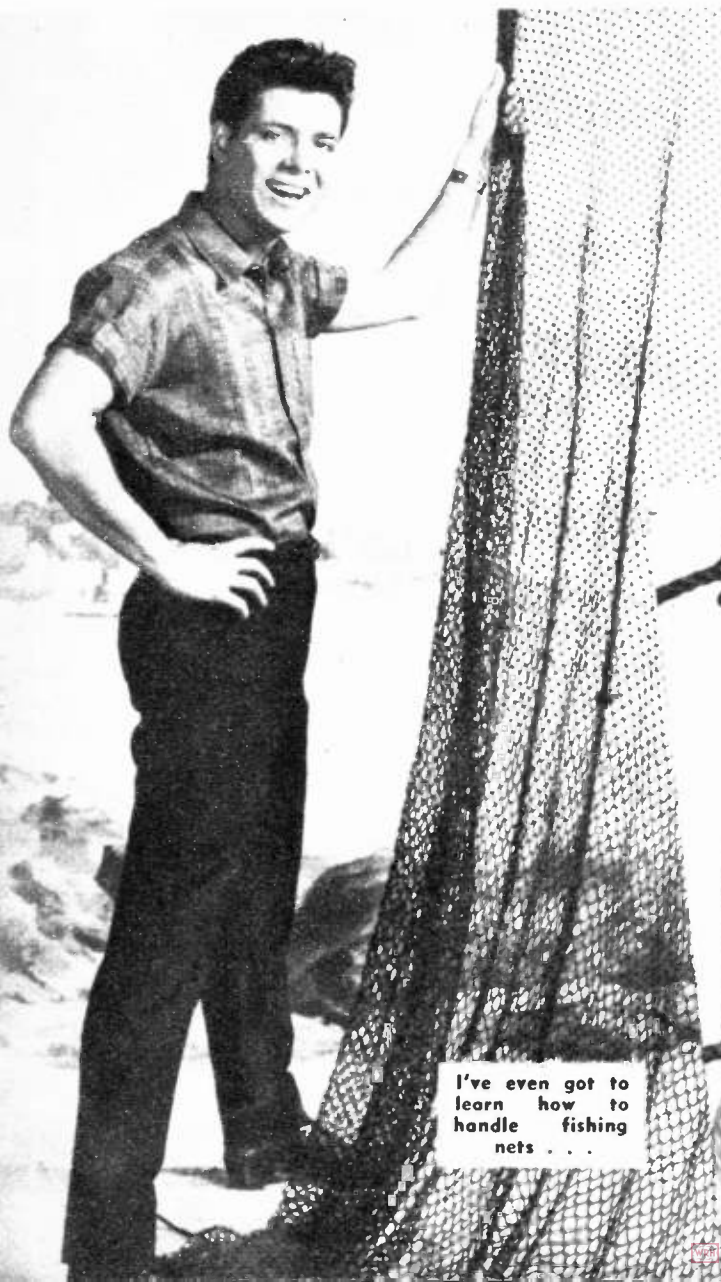


THERE are of course other things I would like to find in the girl that I marry. I want a wife who knows how to cook and keep house, more than just a popularity queen. Any boy who says domestication is of no importance, wants his brains tested. I know what a good home is like, and I want to keep right on knowing and enjoying the pleasures, contentment and security of a good home life after I am married too.

A career-type of wife wouldn't interest me in the least. The girl I marry must want a normal family life with children.

A lot of boys think their choice of wife doesn't need to have parental approval. I think they are dead wrong. Of course you want your family to love her too.

I want the kind of girl I would be proud to bring home to meet my mother and sister—a girl who will be as proud of me as I am of her.



I've even got to learn how to handle fishing nets . . .



But a fella can soon get to know the ropes if he keeps at it . . .

THE IDOL WORSHIPPERS

By JAMES DARREN

I DON'T want fans to regard me as an "idol" or to look to me for an example of how they should live their lives.

As a matter of fact, I don't think teenagers do this as much as adults seem to fear they do. A divorce, for instance, is not a very good example. But most kids have enough intelligence to know marriage is not a game and that divorce is not something to be taken lightly.

I made the mistake of marrying when I was only eighteen years old. After the birth of a son, James Jr., my marriage ended in divorce. I then met and married Evy Norlund, who represented Denmark in the Miss Universe contest of 1958. Although Evy lost the contest, she won a movie contract. But, with the birth of my second boy, Christian, her career as an actress seems to have ended, and I doubt if she will return to acting.

I leave it up to her, but frankly, I hope she doesn't. It would probably mean long separations that would always threaten to become permanent; when two people are forced apart by their work, love can wear out. Evy likes to model and maybe she'll do a little of that.

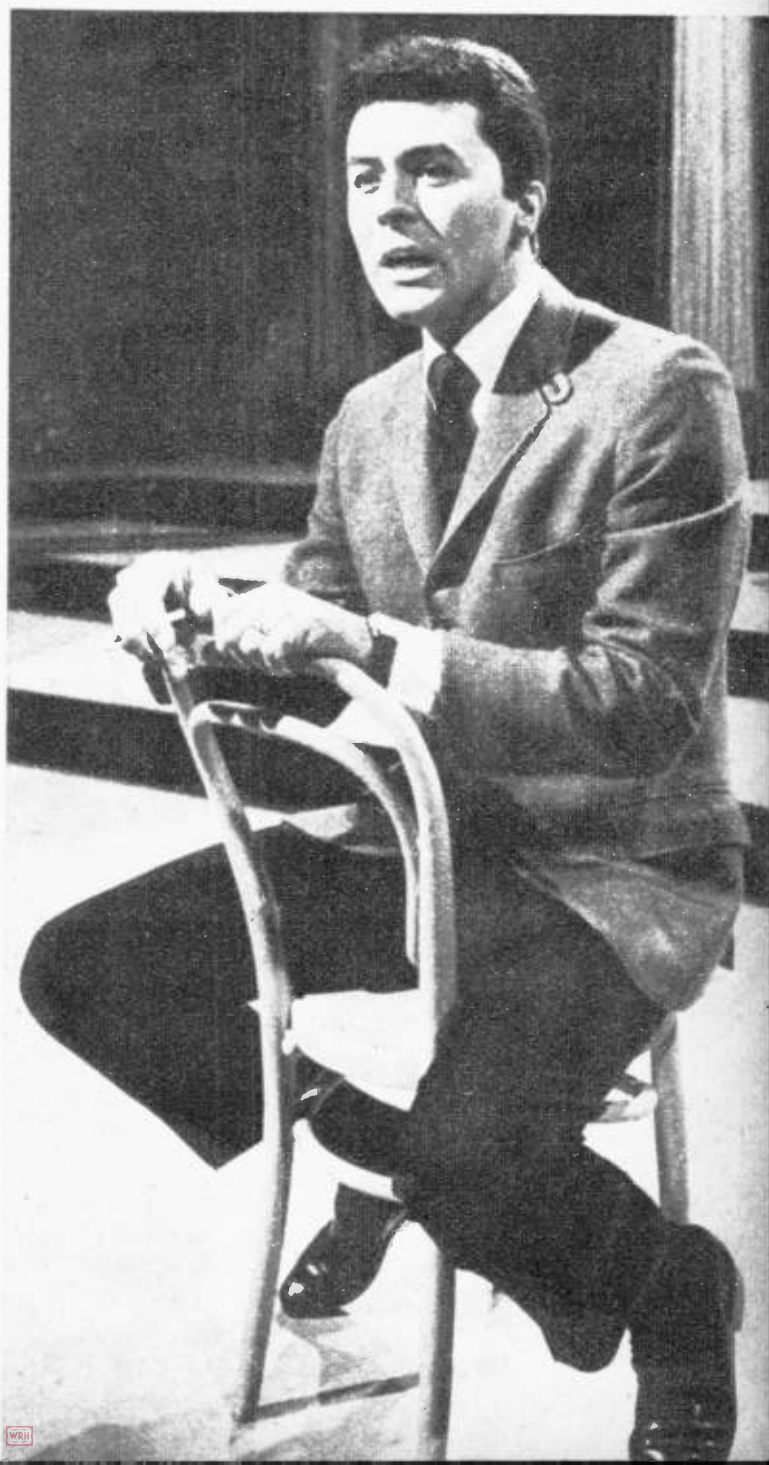
I appreciate the support of fans, but they worry me too. There are many kids who adopt someone in the public eye as a hero and even go to him for advice. I get letters asking me questions I couldn't possibly answer.



A GIRL will want my opinion on how late she should be allowed out at night. Another wants to know if she should marry a certain boy and describes his personality and character to me. I always tell the kids to go to their parents with such questions.

I also get a lot of mail intended for someone else in show business. A lot of Bobby Darin's fan mail keeps coming to me. I've got two Rs in my name and an E but Bobby's letters still keep coming.

I was born James Ercolani, which means "flower" in Italian. I adopted my stage name first, but this mixed-up mail problem doesn't bother me. I forward Bobby's





Jimmy and Evy were in agreement on the kind of house they wanted to live in — it's ultra-modern, slant-roof, split-level, and opens out in the back to a hillside.

letters to him, and he does the same for me. As long as we come out even, I know I'll have nothing to worry about.

The mail situation got worse when Bobby and I both stepped into the movie business too. Since my days as an assistant stage manager for Jose Greco and his world-famous troupe of Spanish dancers, I've made a dozen movies, including, I'm proud to say, "The Guns of Navarone". It took seven months to make "Guns" and my wife and I spent the greater part of that time on location on the island of Rhodes.

It would have been all right for a couple of weeks, but we almost went crazy before the picture was finished.

The nearest town was only about a square block in size and when I wasn't working, there was just nothing to do except take walks or ride a bike.



ANTHONY QUINN, a great guy and a wonderful actor, taught everyone how to play chess and the game saved us from going completely nuts.

Still, Evy and I were able to enjoy an all expenses paid honeymoon there — by courtesy of Columbia Pictures. Evy only



The Darrens are keen record collectors.



Model plane made by hubby James Darren is admired by Evy Norlund.

went along as a new bride I had no intention of leaving behind—which was fine for me—but she also ended up with a role in the picture to boot.


The cupid-minded movie outfit were even considerate enough to arrange for us honeymooners to get the same days off from filming. On such days, we explored the island together—mainly perched on a donkey, which is the best means of transportation on the craggy mountain paths.

On one such journey, Evy was mistaken by a group of children for Mitzi Gaynor, who had been on Rhodes Island a short while before making "Surprise Package" with Yul Brynner. Our guide soon set the children straight, and when the grown-ups in the village learnt that we were on our honeymoon, we ended up having a dinner feast with them.

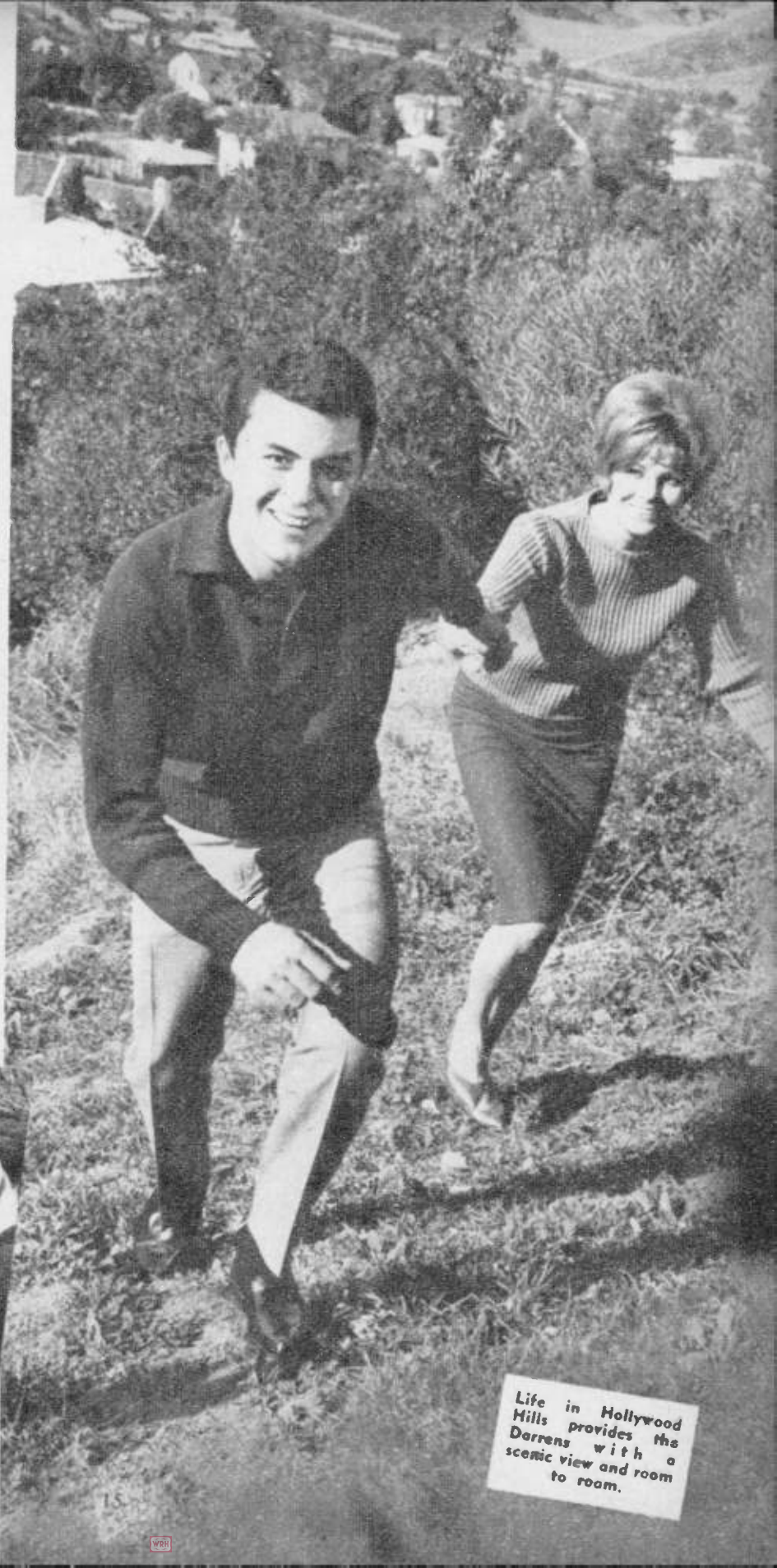


DESPITE the fact that I've been averaging better than two pictures a year, and making records like "Angel Face" and "Goodbye Cruel World", I find myself with plenty of time on my hands, and I've been thinking of singing in two or three clubs between movies. But no more than that.

It's a tough life and not worth doing as a steady thing. I know I'll have a hard time not getting into a fight with one of those customers who get their kicks by heckling a performer. I can't take that kind of abuse. I can't see why people pay to see an act and then break it up with stupid behaviour.



Christian, the Darrens' first child, knows how to get attention in a theatrical household — he howls 'till someone picks him up.



Life in Hollywood Hills provides the Darrens with a scenic view and room to roam.



OKAY

IT looks like a big private house in Abbey Road, St. John's Wood, London, but behind that innocent-looking house is the biggest recording star factory in the world. Go through the front door and you are in E.M.I.'s studios.

I thought that it would be an idea to invite you in with me. I'm not suggesting you should take the next bus to St. John's Wood—there wouldn't be enough room in the studios to pack you all in—but I can take you there with words and a little imagination.

E.M.I. have three recording studios. Number One is the largest and is used for recordings where a big orchestra is required. Number Two is used for smaller groups, while Number Three, the smallest studio, is used mainly for solo artistes or recording tests.

At the start of a session, when all the apparatus, musicians and vocalists are in position before strategically placed microphones, a trial recording is made to get a rough balance of sound.

Normally two engineers are used on sessions—the balance and control engineer, who sits at a control panel balancing the sound, and the electrical engineer, who is in charge of the recording apparatus, and sets up the microphones and tape machines required for the session, which, of course, has all been methodically planned beforehand.

When a rough test is taken for balance, this is then played back to everyone concerned in the studio, and the recording manager has to judge from this whether he has the right sound for a "take". Many "takes" may be recorded at a session. It is from these that the master tape is selected.

My A-and-R man, as recording managers are known, is Norrie Paramor who also looks after the recording careers of people like Cliff Richard, The Shadows, Eddie Calvert, Michael Holliday, Ruby Murray, Tommy Bruce, the Mudlarks, The Avons, Ricky Valance, Tony Brent, and loads of others, apart from his own orchestra's recording career, and his Big Ben Banjo Band.

Norrie told me about Cliff's first visit to the studio.

ONE of the songs they were going to record was "Schoolboy Crush", and they'd booked a vocal group for it. The group didn't turn up for some reason, and they phoned round London for replacements.

To save time, Norrie decided to go ahead and record Cliff on "Move It" which was intended for the B side of the record. They were so excited with the result that they almost forgot the worries about the missing vocal group, and, as those who study pop record history well

FOR SOUND

by Helen Shapiro

know, that "Move It" disc certainly moved Cliff on his way. In contrast to Michael Holliday who, in spite of always seeming so casual, will only sing in a recording studio if he is completely screened from everyone's eyes—and that includes Norrie's too—Cliff doesn't mind spectators in the studio. In fact, the more there are, the better he seems to like it. And I'm luckily the same.

In the studio control room you hear such strange phrases as "Give it a little more top," "Try and get a bit more edge," or "How about some more echo?" The control engineer twiddles all kinds of knobs and dials on the panel in front of him to electronically bring about the required effect.

ALL the "echo chamber" consists of at E.M.I. is a loud-speaker facing one of the walls, placed at an angle, so that when a sound is sent through the speaker the waves come out, bounce off the wall and are picked up by two microphones placed at the back of the room. They then feed the sounds back to the control room.

I don't read music, as yet, and I'm not taking lessons,

but I'll probably have to eventually. Fortunately, I pick up songs very quickly.

But my lack of actual musical experience doesn't worry me when I go to a recording session even though I'm surrounded by so many professional musicians. The musicians are great, and they know what they're doing.

With such kind of people, I know I am getting the best kind of backing for my records—what else could an artist ask for?

Apart from which, recording sessions are my favourite things. I love doing them, and I always get a good laugh at them as well.

I try to put as much feeling into a song as I can. I listen to the words very carefully to get their full meaning . . . at least what I think they should mean.

I know it's important for me to keep within the teenage outlook. For me, my songs have to sound like what one teenager would say to another. Teenagers have a lot of emotional ups and downs too.

In the studio, Helen listens while her recording manager, conductor-arranger-composer-star-maker Norrie Paramor, tries a run-through with the orchestra . . .
In the control room, Helen and Norrie listen to some of their takes . . .





The record finished, Helen chats in Radio Luxembourg's studios to disc jockey Jimmy Savile, about her latest release . . .

I sing better in the evenings. I feel more relaxed then, which is why most of my recording sessions are in the evenings.

But, back to the studio control room. When the right "take" has been achieved, and the session is "wrapped up", we can go along to the editing room to see what happens to the tape after it arrives there. Every tape passes through the editing room after the recording session. It is the job of the editor to prepare the tape before it is transferred to disc.

Norrie, I know, usually likes to be in on the editing stage of a record too, and see the tape right through the line.

THE tape editor must be able to read music, and sometimes, when a tricky recording is given to him in a number of "takes", it is his job, with the aid of the score music and vocal used on the actual session, to piece together the best possible complete recording. He makes sure that the record buyers cannot notice any changes in quality, or any joins in the tape.

This editing work is done in specially-fitted rooms designed for the job. When both the editor and the A-and-R man are satisfied, the tape is transferred to a master disc from which the pressings are eventually made.

SOMETIMES a tape is used as a background on which the singer's own voice, or other instruments are superimposed—many of Bobby Vee's records are made that way. Other times, a tape may travel a long long way before it is ready, as when Parlophone's recording manager, George Martin, flew to Rome with a tape of Ron Goodwin and his Orchestra. In Rome, George superimposed on this tape the voices of Peter Sellers and Sophia Loren to complete the final tracks of the L.P. "Peter and Sophia".

The pop record business is fascinating because you never really know where you stand. You have a song which you think will be a hit and it doesn't go. Then you have a number which you think will die practically before it's born, and it's a smash.

With most of today's hits it's the treatment and ideas put into the number that make it sell. Norrie says that in the States they pay a lot of attention to this and their composers are the ones who provide the ideas. As Norrie puts it—"The composer must know more about the song than anyone else—it is *his* song—so obviously he's the

best man for the job." I aim to broaden my musical scope, and eventually sing jazz and pops. I'd like to sing jazzed up versions of pop songs the way Ella Fitzgerald does. For me, she's the greatest of all.

Give me Ella, Basie, Glenn Miller, Sinatra, and Elvis, and I'm happy.

Norrie Paramor says he wants to steer my career in much the same way as he has done Cliff Richard's—and that, you've got to agree, is some steering!

He wants me to try and appeal to as broad a public as possible, without damaging my teenage following.

I know wide tastes in music are important. Norrie is very fortunate in liking all types of music.

HE also believes that people today buy personality voices rather than strong voices because they want something completely different from what they've had before. An original voice, he says, is a voice that stands a good chance of becoming commercial, although great and strong voices can also come through with a bang.

What Norrie would really like to get going over here is an experiment he saw on a trip to Philadelphia, where he went to the Cameo recording studios which are run by a man named Bernie Low.

Bernie has his recording studio and offices in the same building, and he records people like Bobby Rydell and Chubby Checker. At this studio, they literally live with the recording. They rehearse the number in the small studio to get ideas, and then record it in New York. That way everyone gets the feel of the songs before they finally walk into the studio to make the disc.

When some of the new recording technique ideas Norrie has in mind get going here, I'll be in there pitching with him and having the time of my life.



Wardrobe Mistress makes a last-minute adjustment to Helen's dress before she appears in a scene for "PLAY IT COOL."



And, in another kind of studio—this time at Pinewood—Helen, with Norrie waving the baton, as usual, sings a guest spot in the Billy Fury film "Play it Cool" . . .

I remember

I **CROSSED** the Luxembourg border for the very first time, in May, 1945, never dreaming then that even all these years later, I would still be so very wrapped up in one of Luxembourg's major industries—Radio Luxembourg. My career with Radio Luxembourg really started when I became an announcer on the English programmes, along with three young ladies named Beatrice Feltes, Patricia Giles and Ursula Brennan. I made a fourth for playing Bridge.

The war in Europe had just ended and Radio Luxembourg, after being occupied by the Germans for a number of years, was once again back in the hands of the rightful owners and striving to re-establish itself with the millions of friends it had made prior to the war. The man in charge of the British Department was Stephen Williams, now with the B.B.C. and best known today for his production of the Wilfred Pickles show "Have A Go".



STEPHEN is a wonderful personality with a knowledge of radio that is second to none. He was a great inspiration to me and to all those who worked with him. Unfortunately Stephen left Radio Luxembourg a couple of years later and I found myself very much on my own. However, it was not long before a young man arrived from London to take up the post of disc jockey. His name is now famous—it was Teddy Johnson.

For two years we were to work closely together and enjoyed a very unique friendship. It is, as you can well imagine, very difficult to get along together in a foreign country when there are just two of you and when at most times you have far more work to handle than can be done at ease. But the years with Teddy Johnson were great days and it is nice to know that some 12 years later, we are still very great friends and still frequently meet.

For a few months in 1949 we were joined by Ralph Moffat, an American, who had caused a sensation on A.F.N. Ralph was a real character and we had many laughs with him. Ralph decided to get married and return to his native Minneapolis.

Shortly afterwards, Teddy Johnson decided to come back to England to further his career as a singer. Although Teddy is a very fine disc jockey, I always felt that his first love was singing and sorry as I was to see him leave Luxembourg, I was nevertheless extremely nappy when his record of "Beloved Be Faithful" became a smash hit.

Teddy left behind in Luxembourg many wonderful memories, and I for one will never forget him cooking

his meals in the office, so that in the end it smelled more like a restaurant than a place of business. Teddy could cook anything in his frying pan, and invariably did. I shall always remember the old jar he had to pour the fat into after each session and this fat went in, irrespective of what he had cooked. The fact remains that even today the many Luxembourgers who worked with him and loved him very much still talk of his culinary efforts. In Luxembourg, the memories of Teddy—and his cooking smells—still linger on . . .

The departure of Teddy saw the arrival of Pete Murray. Pete was in many ways a complete contrast to Teddy. To start with, he was a good deal younger and had come out of the theatre to try his hand at disc-jockeying. Far less placid than Teddy, Pete was nevertheless a great success in the Grand Duchy. He had a natural flair for his work, and although possibly a little less consistent than most other D.J's, I have always felt that Pete's best showed him to be a No. 1 British disc jockey.

I have frequently been asked—"Who do you think is the best disc jockey in Britain?" I have nearly always found this question difficult to answer for we have, I believe, three or four D.J's who are not only tremendously popular, but also show great talent for the job. But my answer has always been the same—On his day, no one can beat Pete Murray.

Pete has a great sense of humour and perhaps made a greater impact on our listeners than any other Luxembourg D.J. has done. Always apt to be a little mad and unpredictable, Pete was nevertheless extremely popular and always received a tremendous fan mail. He still does.



AT the same time that Pete and I shared the D.J. chair in Luxembourg, a new voice and face came on the scene, by name—Peter Madren. Strangely enough, Peter had also been an actor, and although he did not immediately take to disc-jockeying as had Pete, he was nevertheless a very thorough, studious and conscientious type. Peter worked hard for his well deserved success.

In 1953, I returned to London to work as Joint Head of the Production Department.

I have, of course, met and worked with many fine stars and I want to talk briefly of a few of them.

First on my list—Alma Cogan. I knew Alma when as a very young singer she worked in London's Cumberland Hotel.

I like Alma for many things, but most of all for her wonderful sense of humour, and secondly for her love



By

GEOFFREY EVERITT
GENERAL MANAGER
of RADIO LUXEMBOURG

When...

of people. She was in my opinion, born twenty years too late, for I truly believe that Alma, despite all the success she has enjoyed, and is still enjoying, would have been a fabulous music-hall artist. She has a tremendous personality, and, what is so important, she is extremely humble.

Another wonderful person in show business today is Cliff Richard. I first met Cliff in the home of my close friend Norrie Paramor, the famous Columbia Recording Manager, artist and songwriter. Cliff had just stepped into show business and Norrie was discussing the question of a possible recording contract. Cliff was extremely shy, but I noted his good manners and the way in which he paid great attention to everything said. He has, to this day, retained a sense of charm and politeness, which I am sure are assets that serve him well.

Another Radio Luxembourg favourite is Pat Boone, and although much has been said and written about this great star, I shall always cherish his friendship for the simple reason that he is sincere in everything he does. Pat is a wonderful family man with four fine children, and a delightful wife named Shirley. Shirley is the daughter of Red Foley and it goes without saying that she was therefore brought up in the theatre.



MANY stories are spread about the family lives of stars but the Boones are a real family and a real credit to show business. One occasion, I invited them

to dinner at a restaurant on the outskirts of London. Pat, at the time, was filming in England and, although he had worked an extremely hard day, and arrived home later than he had thought, he and Shirley nevertheless set off to join my party and arrived just as coffee was being served. His first remark, and a typical one for Pat, was—"We just couldn't let you down."

Now to a disc jockey and one who can rightfully be described as the daddy of them all, but what a young daddy Jack Jackson is! I first met Jack when he visited Teddy Johnson and myself in Luxembourg in 1949. We really had a ball together then, and I have admired him ever since. Jack's not much of a one for parties and nightclubs, but he has a fabulous sense of humour and on the rare occasions we meet socially, Jack can be relied upon to be the life and soul of the party. He has not only stood the test of time but still ranks today as one of our finest D.J's.

One of our most consistent performers is Anne Shelton. Annie and I have had the pleasure of working together many times, and I can tell you we usually have an hilarious time. She gets my vote both as a performer and as a person. Her sense of humour makes her a favourite with everyone, but she also has a tremendous sense of loyalty to everyone. Anne, for me, is one of the all-time greats.

One of my dear friends, Joe Loss, surely should be crowned "King of the Ballroom?" I admire his dedication to the business he loves. Few men have done more

for popular music than our Joe. Long may he keep us
"In the Mood."



ONE evening, Maurice Kinn, the Managing Director of the New Musical Express, invited me to join him for an evening out at the Pigalle Restaurant in London. When my wife and I arrived, we discovered that Mr. Kinn had got together quite a large party which included one of your favourite pop stars from across the Atlantic—Bobby Rydell. Far too many oldtimers try to knock the young stars of to-day. It is stars like Bobby Rydell and Cliff Richard who have done so much to prove to the great stars of yesterday that the best will always survive, whether they are young or old.

As General Manager of Radio Luxembourg, I have tried to provide the type of entertainment which I know the majority of our listeners want to hear. The disc jockeys of Luxembourg are all big names today. We are proud of such names as Pete Murray, Jimmy Savile, Keith Fordyce, Alan Freeman and Dave Gell.

A final word of praise for our wonderful boys in Luxembourg—Barry Alldis, Brook Denning and Barry O'Dee are all doing a great job for us, and for you—our Luxembourg audience.

And now, I'll let you into my personal photo scrapbook . . .



A bit of a fog and one announcer that got away from your friendly station — everybody likes Libby Morris . . .



I still remember the first show I produced with Marty Wilde in Manchester, but then how could I forget it when it cost us a packet replacing wash basins and seats damaged by Marty's over-enthusiastic fans . . .



A happy Guy—and with good reason — Guy Mitchell is holding one of his hit discs, "Truly, Truly Fair". Behind us; Philip Jones, now producer of A.B.C. Television's "Thank Your Lucky Stars", and, when this picture was taken, Norman Newell—the young man with the glasses, never dreamt that he would one day write such songs as "Portrait of My Love" . . .

LUXEMBOURG SCRAPBOOK



Four of the Best—Luxembourg favourites Brian Matthew, the one and only Vera Lynn, Frankie Vaughan, and Johnny Dankworth . . .



One of the nicest friends I've made in show business, and, for my money, Eddie Fisher will always be a hit singer . . .



Bygraves and daughter — in the Luxembourg studios. Max's daughter Christine is now a very grown up young lady, which makes me feel old . . .



What a gaggle! — A real collector's item of the famous in a Luxembourg studio. Left to right, there's Mantovani, Frank Chacksfield, Johnny Douglas, Suzi Miller, Bunny Lewis, Joan Regan, Johnny "Jingles" Johnston, and yours truly . . .



Here's the man who can turn ivory into gold — Russ Conway — always welcome in the 208 studios . . .



The man for good living and good music — Mr. Acker Bilk . . .



I love 'em both —
Anne Shelton and
Geoff Love — two
who will always get
the Luxembourg
"Welcome Mat"...



Three Kings who
can't be trumped
—the King Bros—
doing their stuff in
the studio



Three's terrific company —
Satchmo, Nina and Frederik
— sounds like a firm of
solicitors . . .



Who said you could sing? — Stick to disc jockeying, Keith Fordyce, and you'll be all right . . .



Mr. Relaxation himself — Michael Holliday. Mike did many of his early shows for 208. In those days he was terribly disorganized — he used to forget his music, and sometimes almost forget to bring himself. A great guy . . .



Danny boy, you really can sing, but, as yet, the Williams' touch hasn't won any prizes for you as a pianist. Trust Geoff Love to get in the picture again . . .



Brian Johnson in one of his better poses, before he began riding "High! High!"



Two refugees from the George Mitchell Choir who are always in harmony on Luxembourg — Miki and Griff



Polishing up an arrangement in the Luxembourg studio before recording one of his popular programmes — the "Mr. Piano" man — Joe Henderson. Of course he could have been fooling us and have been writing another "Trudie" in our time . . .



Two of my favourite blondes — Cyril Stapleton and Doris Day — who give musical pleasure to millions, and I like both as artists and people . . .

My old disc jockey pal from way back — Teddy Johnson, with Pearl Carr, the only girl who could make an honest man of him . . .



I travelled thousands of miles producing Winnie Atwell's shows for Luxembourg. Her first radio series was with us, and she can have the freedom of the air anytime



In my book, Mark Wynter is a name to remember. We first met in Luxembourg a few months back, and here he is being interviewed at London Airport for one of our shows . . .



And, with one of Radio Luxembourg's irremovable shining stars, we end this scrapbook with a Trinder's farewell—
You Lucky People!

THE MOST IMPORTANT

PEOPLE

IN

MY LIFE



by Frankie Avalon

I WANT to tell you about the most important people in my life. And if, when I tell you, you're one of those people who smile the wrong kind of way, you want your head and your heart examined.

For my money, too many kids prefer to forget what they owe their parents, and are often even ashamed to show affection for them. For me, there are no greater people in the world than my Mama and Papa.

When I brought Mama and Papa to Hollywood while I was making the movie "Voyage to the Bottom of the Sea", I wanted them with me because I love them.

We are a close-knit Italian family. We always worked for each other. When times were hard, nobody complained. My folks were good to me. We ate and laughed and had fine times at home in Philadelphia.

We lived in a small modest home in Philadelphia. My father was employed at the Baldwin Locomotive Company and worked hard. Too hard. But he was musically inclined too, and would play guitar or piano after he came home from work. It was Papa who really sparked off my ambition to become an entertainer.

Poor Papa. One day he brought home a thirty-five dollar trumpet he had picked up in a pawn shop. He couldn't afford to spend the money, but he did anyway. I flipped, and started tooting that thing twenty-four hours a day. By the time I was twelve, I was playing at local weddings and dances.

I've travelled a long way since that Saturday afternoon in 1945 when I played "Give me five minutes more" on my shiny trumpet at the Philadelphia talent show. I was six years old then, and I won the first prize—a red scooter.

It was just thirteen years later, before my disc of

"Venus" hit paydirt for me. As soon as I started making money, I began sending money home to the folks. Maybe it was only twenty-five or fifty dollars a week, but something always went to them. And with every bit of money, I wrote a note saying—"next time it will be more. I love you both."

Then, when I came home once, I asked if the money I was sending was enough. My Papa said, "Son, you have saved your money well. It is all in the bank. Over five thousand dollars."

All I can tell you is that I broke up. I said, "Papa, that's your money, not mine. Mr. Marcucci, my manager has banked ten times that much money in my name. I'll get it when I'm twenty-one. You know that, you signed the papers. The five thousand dollars I sent home is yours to spend."

But Papa refused to listen, insisting that the money was mine, so I had to lay down the law. I tell you, my parents are the greatest.

WHEN I brought them to Hollywood for a while, I arranged a special surprise for them. My parents would never take anything from me without being forced, so I had to keep them in the dark.

When they returned to New Jersey, a limousine picked them up at the airport and delivered them to a beautiful house I had secretly bought for them on Cherry Hill, New Jersey. While they were in Hollywood, decorators revamped the place, installed new



A lady needs to concentrate when she's knitting something complicated...

carpeting, and new furniture for all the twelve rooms. They kept saying to the driver, "You are taking us to the wrong house. Turn around." They didn't believe they were at the right place until they saw the name on the mailbox and a big card on the doorstep that said, "Thanks Mama and Papa for everything."

I know my success is because of my parents. I take my folks every place I can. Many boys forget they were even born. They become vegetables. Like they were just sprouted from the earth. But I know my parents are the key to my success, and that's why they are sharing in it.

AFTER they returned to the new house, I pulled another surprise out of my sleeve. I arrived, having finished the movie, and informed them that we were all going to Miami. We spent six weeks in Florida while I played an engagement there. They lived like kings, and believe me, they had it coming. After all, who got me my first trumpet? That's right. Papa! He is the king of the earth as far as I am concerned.

At first, I fought Hollywood. I didn't want to be an actor. Every role I was offered I told the man "later". Each time my manager made me take them anyway.

My biggest complaint was that they made me play these little boy parts. Everything was "yes sir" and "no sir". I wanted to be the big man for once complete with hairy chest and everything. That goes over bigger with the girls. My movie list has included "Guns of the Timberland", "The Alamo", "Voyage to the Bottom of the Sea", "Sail a Crooked Ship", and "The Longest Day".



But a fella doesn't like to be ignored...



Well that's more like it... a nice friendly smile...

BING CROSBY



Frankie and his friend, singing star Fabian, go to the fountain of pop singing wisdom for some advice from the "Old Groaner" himself . . .

It's only recently that I have really started liking film work. Actually, when I landed the part with Robert Wagner and Ernie Kovacs in "Sail a Crooked Ship", it was an accident.

BOB MARCUCCI and I went to Columbia Studios on a social call. We met the director of "Sail a Crooked Ship", and while everybody else was talking, I slipped him over to a quiet corner and said, "Look, I'd like to be in a movie where the director really takes me in tow and shows me how to act—not just throws me in front of the cameras and trusts to luck."

He listened carefully, then slapped me on the back and said, "Boy, you're in. Report to work in the morning." And everything worked out fine, making movies has definitely helped my record sales. My fan mail runs to two thousand letters a day. Enough to force me to employ eight girls—four in New York, four in Hollywood—just to take care of it.

But the greatest thing of all for me, is that my career has made come true the dream I had when I first started in this business—to give my Mom and Dad a nice place to live in, and make it possible for them to forget about work for the rest of their days.

Our house is located on eight acres of land. When you enter the front door, all the walls are lined with smoked mirrors. The carpets on the main floor are bright red. The other three levels are carpeted in different colours. Each room is decorated in a different motif. My room is oriental. Then there is the Provincial room, the early American room, the Italian room, the Victorian room and so on.

One of our two kitchens is decorated like a French restaurant while the other has Italian decor.

My own recreation room, which I seldom get a chance to stay in for long, has a juke box, a movie theatre, complete with a screen that comes out of the ceiling by pushing a button. That room is my favourite hang-out.

I want to keep on making records, and movies, and night club appearances. I love every minute of it, and I have my parents to thank for it.

I DON'T NEED

I'VE got to keep moving, keep trying to find something new. You can't relax. At least, I can't.

It's always been that way with me, off stage and on.

Although I've been in the business a long, long time, as a singer, pianist, organist, saxophonist, clarinetist, composer, and arranger, I only began to get real recognition about four years ago, when I was twenty-five, and when I started to mix pop with my blues-and-jazz style.

I wanted to show the pop people that you don't have to conform to those rock 'n' roll sounds. I didn't want to follow others. I wanted to innovate.

When my "Hit the Road Jack" hit the top of the charts, and was then joined by three of my albums, I knew folks were beginning to catch on to what I was musically driving at.

I knew they might not like everything I do, but somehow, I was sure they would like some of it.

For me, my greatest personal moment was when I packed the Palais des Sports in Paris for six straight performances.



One of the French critics, I'm told, describing the concerts, wrote that I was—"Forevermore an immortal personality in the history of jazz." I think he outdid himself, but, of course, I'm flattered by the thought.

I try to put all of me into what I am singing or playing. If I don't feel it, I'd just rather forget the whole business. If I don't believe it myself, I can't make anyone else believe it.

I went blind when I was six. I still don't know exactly what it was that blinded me. It was some minor childhood illness of the level of measles or chicken pox. But where I lived, medical attention for Negroes left a lot to be desired. Only the year before I lost my sight, the one and only Bessie Smith whose blues singing is still a legend, died—reportedly because, after an automobile accident, she couldn't be admitted to a white hospital. By the time a hospital that would admit Negroes was found, she had bled to death.

So my "routine" childhood ailment, or whatever it was, produced complications. Lacking proper medical help, I became a kid who suddenly couldn't see the green fields around him—and never would again.

My folks enrolled me in a school for the blind where I learned Braille and those special skills so vital to the blind if they have to live as independent, whole individuals. I also began to study music.

Says
RAY CHARLES

When I was just 15, my parents died within a year of each other, and I was an orphan without a known living relative to whom I could turn.

As I remember it, I considered the alternatives calmly . . . I could pick out my corner and stand there with a tin cup and a cane. Or I could try to be self-reliant.

I made my decision. I left school and went to work playing piano and alto in night clubs. I don't need to see to play the way I feel or to sing the way I feel. I don't need to see . . .

For two years I played with any local group that needed a pianist. The gigs ran from hillbilly bands to accompaniment for rhythm and blues singers. I was also composing and arranging. Though I had learned to write music in Braille, I often found it easier to hum or sing a tune to someone else who would write it down for me.

Singing felt good and natural to me, so I drifted into doing it professionally, as well as playing. But I sang very differently then from the way I do now.

In those days—the 1940's—people were listening to Charles Brown and Nat Cole, so I used to sing like Charles Brown and Nat Cole because they were making money. I wanted to make money too, and I tried to copy them. But that wasn't the real me. I was just pretending. But it was about that time that I started getting hungry to tell my story in my own voice and in my own syle.

I always believed in the lyrics of the songs I sang. It comes out if it's in you.



Then, my kind of music started to take on. White people get, and understand, the blues too. I'll keep on singing the way I feel and not particularly try to please anybody. I'm glad people like it, but I would sing this way anyway.

My vocal style didn't originate from early church-going, as some have said. I love a good Gospel song—if it is real and is sung with soul. I am basically a religious man. Sometimes I kinda get off and do things

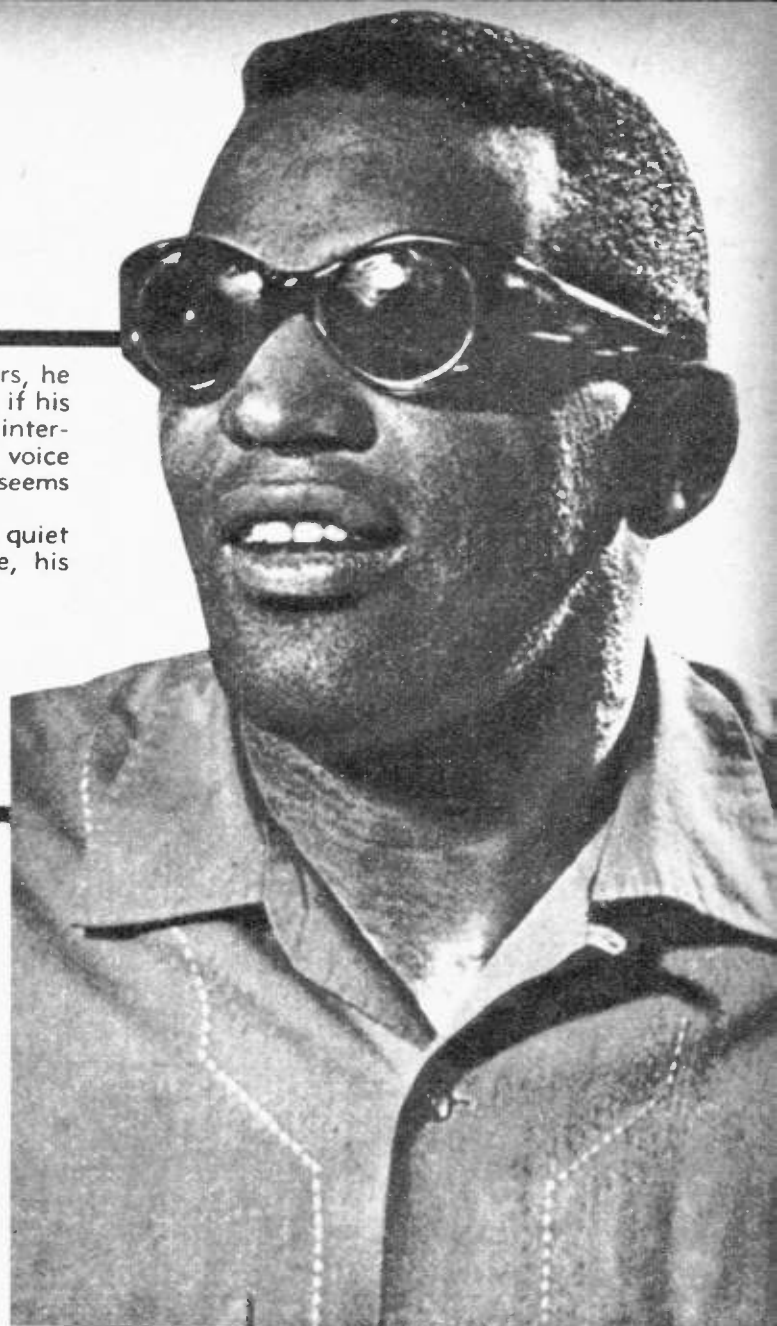
TO SEE

He chants, he screams, he whoops and hollers, he squeals, he often speaks in a strange tongue as if his body is possessed by unearthly spirits, and he interrupts ordinary lines with cries and grunts. His voice may be harsh and ugly at times, but this only seems to add to the shock value of it.

But, when he is singing a ballad, he becomes quiet and tender. His appeal is, at times, childlike, his tone begs for understanding and love. His voice is warm, and sometimes, almost hushed.

On seeing him, many fans are startled to find he is so young. Somehow, they always appear to expect an older man.

There are those who think that Ray is what he is not in spite of his blindness, but because of it.



I shouldn't. I guess everybody does. But maybe that's why they say I sound kind of gospel-like. If you love something, it's bound to rub off on you.

But I never sang in any church choir or anything. My first singing was in rhythm and blues kind of thing. No, I didn't have too much time for choirs and things—I was busy trying to make two dollars round about then.

They say I'm successful. I don't know about that. I know there are a lot of things left that I want to do, so I don't know if you could call me a success or not. But this success thing is very simple—if all artists would do just the things that are really right for them, they would stay up there a lot longer.



I hired eleven of my men from Count Basie's band and three from Duke Ellington's band. They made a big solid unit with two of my own group, trumpeter Marcus Belgrave and saxophonist David Newman.

It's true I have different styles for instrumental and vocal records—each style is a part of me. Into the instrumental arrangements I pour that part of myself which is sympathetic to modern jazz music, while my vocals involve emotions and feelings deep inside me.

You can never stand still. I've got to do something. As long as I can feel what I am singing about, I'm all right, and that goes for all artists.

A true artist will be around for a long time. That's the way I look at it.

I've had my share of troubles, but things seem to be going right for me now. I've got my own corpora-

tion, my own aeroplane, a bus for me and my musicians, and some real estate.

I usually work five nights a week, flying to give concerts at places like the Hollywood Bowl and Carnegie Hall, one-night dances in big and little towns, and TV shows.

I like working close to the mike, and the slight stammer I have disappears completely when I sing.

Because of my blindness, I need assistance through most of my daily life, but I manage pretty well on my own too.

Seeing people or not seeing them, life is still life. The match that burns you also burns me.

I don't need to see to play or sing the way I feel. That comes from within.

I bought Fame on credit

I WALKED into a music store in Phoenix, Arizona, a few years back, and told the man that I would like to buy that pretty electric guitar in the window . . . on credit.

The man was only too happy to accept my twenty-five dollar down payment and let me take care of the rest in "easy payments". It took me three years to get it totally paid off. But who would have thought I could parlay a five-hundred dollar guitar into a going concern the way I have? I certainly didn't.

The guitar I now use is only the third I have owned in my life.

I am an oddity in the record business. In the past few years, my discs, all featuring my guitar, have sold around fifty million single copies, and three hundred thousand albums.

But I wouldn't be on the road twanging my guitar if it weren't for the fact that there's really a lot of money in it. Don't mistake my words. I love the guitar, but let's face facts. In one year alone, I travelled over five hundred thousand miles by train, jet plane, and bus, to almost every part of the world. You name it, and the chances are I've been there.

Still, I've always got the consolation that movies and TV may one day enable me to stay in one place longer than two nights in a row.

Mind you, I didn't get a decent night's sleep for weeks before I made my first appearance—humble as it was—before a movie camera in "Thunder of Drums".

I was scared to death.

Picking a guitar is something I know how to do pretty well, but being an actor? It wasn't my idea. I was talked into it, then shoved into the film whether I wanted to or not. I have to admit that the ten thousand dollar salary helped soothe my feelings.

IN High School, I had a hard time memorizing enough to pass my examinations. Studying was never my cup of tea. So you can imagine how I felt when M.G.M. Studios handed me a hundred-and-fifty page movie script and said, "Take this home and become as familiar with it as the back of your hand."

Somehow, I managed to learn my lines, few as they were, but the day I walked in front of those cameras in the hot Tuscon sun, where we were on location, my stomach felt as icy as the North Atlantic in the dead of winter.

In the film, I played the part of a young bugle boy and sidekick for Richard Boone, who was a cavalry

By

DUANE EDDY

officer in the story. The setting of the picture was during the Civil war days.

As soon as my first lines came up, I immediately forgot them. Richard Boone walked over to me, put his arm around my shoulders, and said, "Listen, son. This isn't as hard as all that. You just relax and remember I'm here to help you. That's an order. Now let's have another go at it."

FROM that moment on, I'd found myself an idol. Someone I could look up to for advice. Richard and I have become close friends. He asked me to do another movie with him, and after I finished "Thunder of Drums", he had me in a "Have Gun Will Travel" TV series' episode. Those two jobs were my first ones in the acting line.

I guess things always came a little harder for me. But as Mr. Boone used to tell me, "Duane, just get it into your head that you're as good as anybody else. The world is yours if you just warm up to it."

When we were making that first film, Mr. Boone, who was also the director, advised me, "Don't go see the film rushes, son. It'll just discourage you—make you lose any confidence you might have built up." So I didn't see them. I just worked—and hoped. I didn't take a look at myself on the screen until the film was released in the theatres.

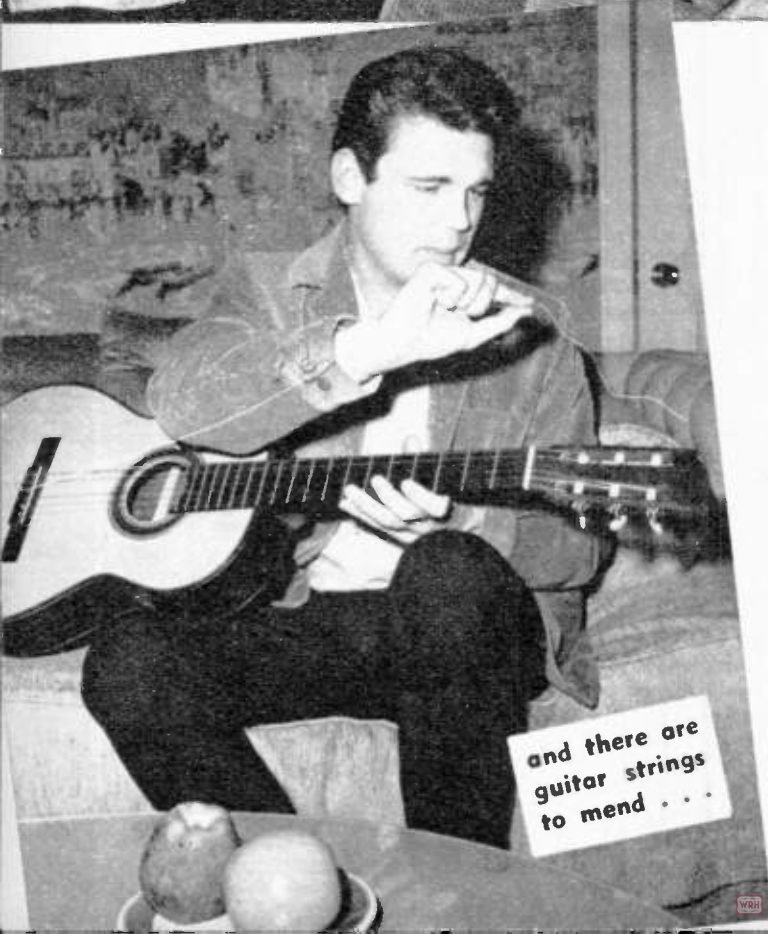
Slowly, I am managing to conquer the feelings that boil up inside me at the thought of appearing before movie cameras, or crowds of fans at shows. It's a hard thing to overcome for me. But I'm sure giving it all I've got. I guess I'm my own worst enemy.

When I'm lounging at my home in the Arizona desert, I like to tinker with my camera collection, go to the movies, or watch TV. Even though I'm around music





At Home — there's
scripts to study . . .



and there are
guitar strings
to mend . . .

all the time, the stereophonic sound set-up I've installed there never fails to hold my attention for hours at a time. And I genuinely dig Beethoven, Wagner, and Brahms. Don't let my guitar fool you!

My favourite pastime though, is roughing it in the desert. I like to pack my equipment, guns and all, into my jeep, and take off across the desert. Rattlesnake hunting is one of my favourite sports. I give them the best chance in the world. I use a .22 rifle, rather than a shotgun, and when I come back from one of my trips, I often have a dozen rattlesnake carcasses across the hood of my jeep.

I ALSO go in for wild boar hunting, and sniping at jack rabbits in the desert at night—from my jeep.

Really, I'm a transplanted New Yorker. I was born on April 26, 1938. My folks were plain ordinary farm, and ranch people.

I guess I got my yen to play the guitar from my Dad. He kept ribbing me that I ought to be able to play as well as him, so he bought me my first guitar when I was just ten years old. I learned a few chords, but frankly I was never too infatuated with it.

Finally, I got the bug, bought a better guitar—the one I got on credit—and finally graduated to the big-time electric job I have now.

Funny thing is that today guitar manufacturers all over the world want to give me free guitars just for the advertisement. But I only need one. The one I've got.



and — "Hot Dog!"



Out with his wife Miriamm for a spot of relaxation . . .



At Work — there are scenes to shoot and songs to play . . .

ENROL
HERE

for MATT

Stardom ★ School

EVEN if you have no ambitions to take a degree in stardom, the lessons in Professor Monro's course may come in handy for you. Everything learnt in life is worth knowing—and I have learnt plenty over the years—good and bad.

It's not so very long ago that I'd almost given up hope of ever really making the top class but thanks to art lessons I had taken over the years, and painting a successful "Portrait of my Love", I found my work accepted at last as being good enough to "hang" in the Hit Parade. Now I am taking this opportunity to pass on to all those interested, some of the useful lessons I picked up along the way.

We have all admired artists such as Bing Crosby, Frank Sinatra, and Perry Como. We have seen the effectiveness of their relaxed but highly skilled style.

I've been lucky enough to watch them work in person, and have studied and seen how much professionalism lies behind their seemingly easy and effortless performances.

The greatest and most experienced stars agree that to try and force yourself into believing you are alone on stage or in the studio and cannot hear anyone or hear anything in the audience or of the studio staff is completely wrong. But it is possible for an artist to feel at ease and achieve on a stage something known in the profession as "public solitude".

This state of mind can only be achieved by concentrating absolutely on what you are doing, whether it is acting, singing or dancing.

Standing in front of an audience can often bring on a kind of paralysis, so you have got to build a sort of imaginary world around you while you are working.

You have to be relaxed, cut out physical tension while

you concentrate on the song or whatever else you are performing.

Mind you, there is a danger of over-concentration. Inexperienced artists often feel that they are not giving enough, but you can give *too much*.



AS well as learning to concentrate on what you are doing on stage or in the studio, an artist must also learn to concentrate on sounds he hears while working as well as the thoughts in his mind. If he concentrates on the thoughts and meanings of a song he is singing, his inner self will respond, his emotions will appear on his face and through his body, and the song will come to life.

Relaxation is absolutely vital. Unless tenseness is relaxed, it is impossible to put over a song or an act effectively. You can't relax all your muscles when performing—those which you need use to give your song or act expression or movement have to be appropriately tense—but everything else about you must ease up.

Almost every time an artist appears before a microphone or an audience, he tenses up, but he must know how to cope with, and control, this feeling. In time, controlling becomes a habit, and, as a result, performance improves.

When an artist comes on stage, his state of mind is of course, very different from normal. You may be scared out of your wits because you *know* you are being watched, by hundreds, thousands, or perhaps by an unseen TV audience numbering millions. But too much awareness of an audience can destroy concentration and spoil performance.

MONRO'S ★



Normal ability to hear, think, see and move naturally can be seriously affected. The way many stars lick this problem is by checking the details of their performance in their minds before actually going on. This distracts attention off the audience for a while, and the same time the mind gets absolutely clear exactly what has to be done. The artist is then able to more freely let emotions flow and respond to the audience.



ONLY when an artist lives and merges with the songs and act he is performing, can he really give an inspired performance.

Knowing how to move well is also very important.

That doesn't mean that movements should be over-expressive or full of artificial effect. That's one sure way of making everything you sing appear false, and it so easily destroys the very mood you have been trying so hard to create.

Good movement means controlling what you do and freeing yourself from "nerves", although a good artist often uses these very "nerves" to give his show greater atmosphere and life.



MOST beginners tend to stiffen up at first, their throats tighten, and they close up all the channels through which their performance needs to flow to reach the audience.

I know being told to "relax" when you are under emotional or nervous strain, is easier said than done, because relaxation is a state of mind as well as a state of body. But unless an artist achieves a large measure of relaxation, he will be stiff, wooden and awkward.

So many inexperienced performers don't know what to do with their hands. Sometimes they take the easy way and put them in their pockets—the girls, of course, don't even get the chance to do this. On other occasions, beginners point or wave their hands to underline phrases—usually in the wrong places.

Movement should be guided by emotion and a general sense of rhythm.

Knowing how to *stand* in front of an audience is also essential. The normal manner shouldn't be too stiff nor too deliberately relaxed.

To help achieve a good stance try the following simple exercise tips a famous and experienced actor once helpfully passed on to me—

1. Make yourself *feel* taller than you are without actually rising on your toes.
2. Roll your shoulders, shrug them and let them sink into position, not too far forward or too far back.
3. Make yourself feel a slight strain in the hollow of the back.

Choose a point at eye level about ten feet away and take four paces towards it.

If you follow these tips, and create in yourself a sense of rhythm, you will also create in yourself that most important of all essentials—good timing.

All you need now—if it's singing and disc stardom you are after—is the voice, the song, the talent, and above all, the luck.

THE worst part of being a teenager is that although you aren't a child any more — you're also not an adult. You're in between, so it's not surprising that Hollywood's young stars, both in the acting and singing professions, find themselves in the middle of problems brought on by being "in-between."

Since I was fifteen, I have been doing the job of an adult, yet living the life of, not a child, but also not a grown-up.

It's frustrating if you go out on a date and your mother warns you to be in by eleven. Mine does, and my manager enforces the same law when we're on the road doing personal appearances. He is under my mother's orders.

In America, girls become official adults at the age of eighteen, but the boys have to wait three more years until they are twenty-one, before they can achieve that distinguished stature.

Bobby Rydell is another of the young stars of the recording business who has been feeling the dilemma of being an "in-betweenner".

When Bobby arrived in Hollywood, he was constantly under the eye of his manager, Frank Day, who is under oath to Bobby's mother back in Philadelphia, to keep a watchful eye on her boy.

Mr. Day says he feels sorry for Bobby sometimes, earning thousands of dollars a week, yet having to live such a guarded life — screened off from all the things which are so close — yet so far away. Many of the night clubs he plays at have laws that say people under twenty-one can't sit at the tables in front of the stage he's on.

Bobby, and many like him, have to enter the clubs through the stage doors, go out and sing for the adult customers, all the while wishing we could change places, if only for just an hour. But we can't because we're in-between.

When Fabian used to date a girl for an evening, his manager usually went along too — acting as chaperone.

Still, there's one consolation — us in-betweeners have got a lot to look forward to.

Some people say I look and act much older than I am. Well, I feel a lot older I'll bet than most girls of my age, mainly because I've been earning a living like an adult for so long. I love every minute of it, but a person does get tired, and I often long for home and my own big bed and all the things that mean so much to me. But, oh well . . .

I had my own TV show in Augusta, Georgia, where I was born, when I was six. Then we moved to Atlanta, Georgia. When I was seven, my Daddy who was a house painter, was killed in a construction accident. When I turned eleven, I got the chance to

By BRENDA LEE

appear on a TV show in Missouri, and in 1957, Perry Como asked me to guest on his television show. By that time I was with Decca Records. I guess I just started to get lucky. That spark of luck snowballed.

I think a girl, whether she is a teenager or adult, should just be herself. I don't believe in being a phoney.

My only real interest is my career. I still have the normal interests of any teenage girl. I love to go roller skating, adore horror movies, and of course . . . date boys. But I mostly date in groups. I don't have a steady beau. But when I do, he'll have to have a good personality; be good-natured; like jokes; and be neat and clean. In fact, that's the boy I want to marry — when I'm ready.

I've got a bug for shoes. I own well over a hundred pairs, and every time I go on a trip, I come home with another ten pairs. I have a lot of clothes too, but they're mostly show clothes. My favourites around the house are slacks and sweaters, and almost everything is in pink because that's my favourite colour, I guess.

Mama and I bought a beautiful Swiss chalet style home in Nashville, next door to the Everly brothers. It's got ten rooms, all furnished in French provincial. My bedroom is white and pink and beige, with frilly curtains and a long, suspended dresser along one wall. I've got it just stuffed with stuffed animals I collect.

There's a gorgeous French comode along another wall of my room with a long, skinny mirror for dressing. The carpeting is white. I would have my Hi-Fi and TV in my bedroom as well, but I won't take the stuffed animals out to make room.

I hate make-up. I wear only a little eye make-up and powder when I have to. Bud Westmore, who is a Hollywood expert on make-up, taught me how to put the stuff on. He lectured me on how important it is in public, but I'm more comfortable without it.

When I first walked into Twentieth Century Fox Studios to begin my first movie "Three Teddy Bears", the studio hair stylist and make-up department said I'd

US HOLLYWOOD



Branda proves herself a bundle of dynamite to a tough-to-please night-club audience at the Sahara Hotel, Las Vegas . . .

IN-BETWEENS



never done anything about my looks. They curled my hair on top, added a couple of shy little curls along both temples, and my appearance began to change.

I really didn't think too much about my hair until I got a movie role. I used to put it up at night myself and take it down the next morning. However it came out — that was it. But I guess you've got to be more careful if you're going to be in front of those movie cameras. Where I come from, back in the Georgia hills, people don't think much of primping all the time. It's considered a form of self-admiration.

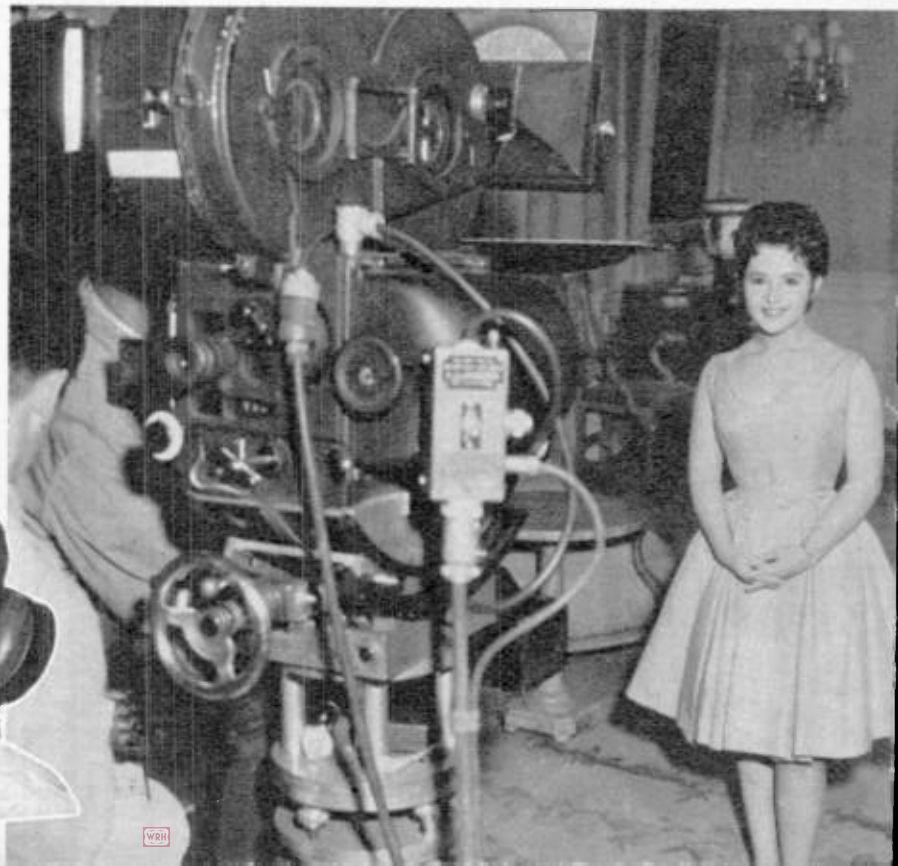
Those studio make-up people took one look at me and said my lips were too thin, and that on film that condition would look even worse unless corrected beforehand. So they added a fraction more to my upper lip with the help of a lipstick brush, and just a little more to the bottom lip too. I couldn't believe I was the same person after they got through with me.

I don't care much for jewellery either. I only wear a little sapphire ring, and a gold St. Christopher's medal which was a gift from Fabian for my sixteenth birthday.

Being a teenage star isn't all honey. It's real hard going, and the day my manager first took my future in tow, he asked me if I really wanted to be a professional recording and night club star. He warned my mother and me of all the dangers of such a career; of the endless hours of riding around the world keeping engagements; of having to grab meals on the run and not getting enough sleep half the time. All I said was — "I want to be a star, and I'll do anything you say."

One night, when we were flying on a jet to Boston, I just sat looking out at the blackness and wondering

The full treatment in readiness for a screen test. First stop: the hairdo dept. Second stop: a little accentuating the positive of Brenda's lip outline in readiness for the cameras . . . Now it's — "Action! Camera!" for Brenda . . .



where it was all going to end. I thought about settling down some day and being able to tell my children about the good old days when mamma was a singer . . .

But I love travelling and I love singing, and I wouldn't trade my life for all the money in the world. Why, I've already travelled well over a million miles during my career; appeared in practically every country in the world, and personally sung before more than ten million people. But the first time I appeared at the Sahara Hotel in Las Vegas, I was so frightened, I didn't know if I would be able to open my mouth to sing. I was just seventeen.

I must have gotten a million messages of good luck. I received flowers and telegrams from the many friends I have made during my already old career. There was a vase of roses from Elvis Presley, a big bouquet of gladiolas from Fabian, telegrams from Frankie Avalon, Del Shannon, Fats Domino, and loads of others.

Through it all, I haven't forgotten that God had something to do with it. I'm really a Baptist but I go to church, any church, wherever I can. I've gone to Catholic, Jewish and Protestant services while travelling on the road. It is something I've been raised to do, and I believe in it.

My ultimate ambition is to become a dramatic actress. My favourite female singer happens to be Judy Garland, but my favourite actress is Ingrid Bergman.

I'm looking forward to doing more acting. I once asked Elvis how he felt about acting when he first started out, and he told me that he thought his manager, Colonel Tom Parker, was crazy for getting him into it.

Well anyway, if Elvis can be a good actor, maybe there's hope for little old me.

All in all, speaking on behalf of we Hollywood teenagers, I must say that although we may not be allowed to kick over the traces, we certainly can't complain that our lives are uninteresting. Why, here I am, already being called an "old trouper", and by the time I'm twenty-one, people will probably be calling me the Grand Old Lady of Show Business!

Sure you can go to any of the parties given in Hollywood by teenage stars and see them with their girl friends, drinking cokes and having fun. But also, lurking in the backgrounds, can be seen their managers, mothers, or someone else protectively watching their every move.

Perhaps the happiest young man Hollywood saw in many months was Frankie Avalon, who, when he blew out the twenty-one candles on his birthday cake, yelled — "I'm not an in-betweeners any more!"

Brenda Lee belts out songs with a drive that keeps juke boxes rocking. Her discs sell in millions. Said a producer:

"Brenda looks like a little girl, sings like a woman, and carries her spotlight like a lady."



Sometimes, of course, there's company—like Frankie Avalon . . . Hotel life can be fun—especially when you're staying at the fabulous Knickerbocker, Hollywood—but there's still no place really like home . . .



Faraway places . . . Brenda looks over some travel folders because she's a girl going a long way . . .

MY FATHER - FRANK SINATRA



ABOUT TOMMY

Born in Chicago, August 27, 1937, Tommy is the son of Grace Dickson, a former singer, and Beeny Sands, a night club piano player and composer. When he was seven, Thomas Adrian Sands used to sit by the radio and listen to the moaning and wailing of his favourite hillbilly songs. "Mama," he would cry out, "Listen to the guitars. Oh Mamma, if only I could have a guitar, I'd be so happy." So Grace Sands went out one day and made a ten dollar down payment on a guitar on which Tommy taught himself to play and sing.

He never amounted to anything more than a hillbilly bawler for a Hollywood TV station until one magic night—January 30, 1957, to be precise—a nation-wide audience watched him portray a rock 'n' roll singer on a TV drama called "The Singin' Idol".

Tommy's big number in that show was "Teenage Crush". It sold a million in weeks. Then Tommy wrote the title song and starred in "Sing Boy Sing", the screen version of "Idol". He has notched up other films including, "Babes in Toyland", "Love in a Goldfish Bowl", and "The Longest Day", and a string of record hits.

WHATEVER anyone else may say about my father-in-law, Frank Sinatra, I always find him very pleasant—he has certainly never hit me in the eye.

I only married his daughter, Nancy, in September 1960 and from my personal knowledge, I can honestly say that the life he leads today is so stable—you could almost say quiet—that I keep marvelling how he gets that public reputation of being a two-fisted load of trouble.

When he does get really mad at the things people say, or write about him, I think it's because he tends to be terribly sensitive about the way people react to him.

Frank is never out of touch with us wherever he is. He misses my Nancy if he doesn't see or speak to her each day. He telephones every day no matter where he happens to be. When he was in Hong Kong he used to forget the difference in time between Los Angeles and ring Nancy in the middle of the night. But Nancy doesn't mind and always answers the phone in case it's her father calling.

Those Hollywood Style Marriages

WHEN Frank is in Los Angeles, he sees us every single day. Sometimes we go over to his house to see movies, but he never puts on ones he is in. We've got all his records at home—we get them sent to us for nothing. Nancy plays them a lot. Frankie's a truly great singer.

Nancy and I can learn a lot from Frank's experience,

IN - LAW

By Tommy Sands

both personally and professionally. We are very aware for example, of the pitfalls that lead to broken marriages. We have talked about the dangers of divorce and realise you have to work at marriage to make it work. We're both young, and I feel that young couples have to know they're building something together.

Nancy says I broke her of one little dangerous Sinatra habit. Little things would bother her and she never used to say anything about them. She would hold back until, suddenly, she'd explode. Now we discuss things and work problems out together.

We know the pressures on a Hollywood marriage. Nancy and I both love Hollywood and the people here, but at the same time, we don't want to have a "Hollywood marriage". Nancy has had plenty of personal experience of this kind of marriage—always in the public eye, with the world in on every detail because of the continual eavesdropping done by reporters and photographers.

The first year of any marriage is always the toughest, which is why Nancy and I stayed out of the limelight as much as possible during that time.

Getting to Know Nancy

IT'S funny to say, but we wanted to get to know each other better. I had to learn to live with Nancy's faults and she had to learn to live with mine. So many marriages of people we know were unsuccessful because they expected it to be as exciting and as much fun as their honeymoon.

They weren't prepared for the responsibility of taking care of another human being—not just themselves.

Although Nancy is the daughter of a man always involved in gossip, she considers herself one of the most fortunate girls alive. She has had every luxury imaginable, but she said—"There is one thing my dad can't buy me, and that is a happy marriage—that's something I have to make for myself."

Both Nancy and I know what it is like not to have your mother and father together all the time. You can



"I now pronounce you Mr and Mrs Sands" — their wedding day, and the day Frank Sinatra became a father-in-law . . .

have the best parents in the world, but you miss the most important part of life when your parents are divorced, or even when your career separates you.

We don't want our children to have part-time parents.

Togetherness is the most important ingredient in any formula for married happiness. The reason so many show business marriages break up is because couples are forced apart so often. One is on tour, and each is wondering what the other is doing.

If Nancy gets an offer to do something and we can



A break in rehearsals for Walt Disney's musical "Babes in Toyland," and Tommy and famed actor-dancer Ray Bolger say "Hello" to a surprise visitor — Tommy's Nancy with the laughing face . . .

be together while she is doing it—that's great. Once in a while, for the fun of it, we do a TV show together or something like that, but we don't want to get stamped as a married act. We've had dozens of offers for an act of that type—even a movie—but have turned them all down.

Our careers never have and never will be based on being part of the Sinatra family. Sometimes Nancy felt like changing her name to Smith or Jones just to see whether she had enough talent to make it without her father's name behind her. She started to sing because she loves to sing, and because she wanted to prove—at least to herself—that she was more than a heap of skin and bones with a famous name. Ever since she can remember, people expected her to sing just because her father does.

Neither of us can stand people who flaunt their old man's name about to get what they want more easily.

Frank has never tried to push Nancy's career. He

always said that whatever she wanted to do was just fine as long as it was the right thing.

Getting to Know Myself

THERE are a lot of people around who try to use you for their own ends because you've got a famous father or father-in-law. Frank never gives us advice about this kind of thing. He leaves us to rely on our own judgment.

Singing is a fickle business. When I got up in the morning, I often used to say to myself—"You aren't the greatest actor or singer in the world. What are you? Nothing." The insecurity is terrible sometimes. I made my name as a rock 'n' roll star, but now I have moved into acting. For a long time I didn't consider myself a real, honest success. I wasn't polished, but life is a wonderful trainer.

Frank always says that people should make *everything*

they do the most important thing in their lives.

He says—"Act on impulse—and stick to your impulses." I guess that's pretty much the way he's always lived. Nancy also feels the same. When she left school she studied to be a secretary but gave that up because it was too slow. Then she went in for selling clothes, then an art school, and finally into show business because, she says, she realised it was the only thing that interested her enough to bring out the best in her.

When we got married, I persuaded her to give up her career for full-time housework. Our honeymoon was interrupted because I was on active duty in the Air Force Reserve. This also gave us a problem in furnishing our two-bedroom apartment in Beverly Hills.

One of the bedrooms was an office for me. It took us a while to furnish the apartment because Nancy had to mail pictures of the furniture she wanted to buy and fabric samples to me for my approval. The decor got a little mixed up in the process but we liked it. We called it "early mish-mash".

Nancy has some of her father's characteristics and temperament. She looks a bit like him. She has his amazing vitality. She's a night owl too and can stay up for hours and hours.

She's got his brand of generosity too. She's not a selfish person. She says she hasn't got his temper, but admits she's moody.

Those stories about Frank

PEOPLE think Frank is moody too, but in fact he's just the opposite. He's a happy-go-lucky sort of guy who believes in enjoying life no matter what. And, as Nancy says, he's got the cash to be able to afford that kind of philosophy. There are a lot of people around only too willing to snipe at him, so we always have to be on our guard, but they don't really know him.

Nancy is his daughter, so she ought to know something about him, and this is what she says—

"I know the subject of my father is a controversial one and I don't like to talk about him very often in public.

"I know the kind of reputation my father has of being a tyrant who makes his underlings quake in their boots at his every whim—and I also know this is completely a false picture. But if I say it, people dismiss it because I'm his daughter and supposedly prejudiced.

"But most people misunderstand my father because they don't know him and are really very jealous about his success. Certainly he has his own group of friends and spends most of his time with them. But most entertainers are like that—they have to have people around them all the time who know and understand them.

"My father is not a tyrant who gives orders and

expects people to cowtow to his every wish. Certainly, he has a mind of his own—but there's a difference between being strong-willed and being a dictator.

"The stories I hear and read about my father have absolutely nothing to do with the man who stayed up all night with his sick children or who educated himself, or who gives so much of himself to charities, or who helps promote racial and religious tolerance, or who is always around when some good cause calls.

"But long ago he told me that a public personality has to be prepared to accept the fact the world will always be on your neck, and that a lot of people are hoping you will fall on your face. So I don't pay attention to the stories about him any longer."

In one respect we aim to follow Bing Crosby's example instead of Frank's. We eventually hope to have a boy and a girl—however long it may take. You know Bing had five sons, before he finally had a daughter.

And Nancy and I have got another thing straight between us. If you ask her to name her favourite male singer these days—she doesn't say it's her father any more.



Tommy takes time out on the set for a refreshing drink—and chat with Nancy . . .

RECIPE for

A MICROPHONE is like a pretty girl to me—if you don't handle her right she'll spit in your eye.

I never let that happen. I feel a song sort of pull words out of my heart and put them down on tape. When I'm singing something like—"Cupid, draw back your bow . . . and let it fly straight to her heart"—I have to feel it.

I've got to drive home the lyrics of the tunes I sing like the arrows Cupid uses.

I've always sung with my whole heart and from my soul. It's what I love to do. Suddenly, one day, many, many years ago, my friends and I were full of music and had to let it out. One friend had an old guitar—the other a bass made from an old wash tub. I had the urge to sing. So we sang on the streets of Chicago, where I was born.

We poured out our arrangement of a spiritual tune called "Oh My God". At the finish we had three nickels and one dime in the little tin cup at our feet. I've been at it ever since.

Even before I graduated from Grammar School, I formed a quartet with my older brother, Charles, and my two sisters, Mary and Hattie, to sing spirituals. As a matter of fact, right until the time of my first hit record, I was a group singer rather than a solo performer.

WHEN I joined the glee club at High School, I was awarded one solo in four years' service. It was, you might say, a Christmas present. When Yuletide came around in my third year at High School, my "First Noel" turned out to be a first for me in more ways than one.

Even in those early days, my vocal cords were able to make an impression at long range. While I was in my living room one day giving my pipes an informal workout, a local vocal quartet happened to stop on the street outside my home, to talk. My soaring tones interrupted their conversation. There was a ring at our doorbell, a little discussion, and the quartet became a quintet with me as the lead soloist.

Later, when I was a teenager still in high school, I joined a gospel quartet called "The Soul Stirrers" which, I suppose, wasn't surprising seeing as how my father, the Rev. Charles Cooke, was a Protestant minister.

I had a real high, shrill voice then. My voice has

"Twistin' the night away . . ." . . . Sam "Cupid" Cooke gives it all he's got—and that's plenty—during an RCA Victor recording session . . .

SUCCESS

By Sam Cooke

matured now and the shrill is gone. It's still high—in the tenor register—but that suits me fine.

As "The Soul Stirrers" we landed our own radio show and eventually began recording as a group. Our first disc, "Jesus Give Me Water", was an immediate hit. We went on to rack up fifteen consecutive hits.

IT was as a member of "The Soul Stirrers", appearing at an auditorium in Los Angeles, that I came to the attention of other record company executives who foresaw the possibility that I might make a good popular ballad singer. When they made the suggestion to me, my immediate reaction was to ask my father.

My father told me—"Son, it isn't what you sing that is so important, but rather the fact that God gave you a good voice to use. He must want you to make people happy by singing, so go ahead and do that."

I didn't go into the pop field straight away. I didn't have a ready answer to that offer, but I decided it was worth thinking over. My thinking lasted six months while I was on the road with "The Soul Stirrers". Finally, I decided to give solo recording a whirl.

But there was no bed of roses waiting for me on my return to sunny California. The head of the record company walked into my first session, said my rock didn't roll enough, and broke up the date.

Fortunately for me, the artists and repertoire man—the guy who runs the sessions—and, in this case, the man who happened to have signed me in the first place, salvaged the two songs that were cut.

One was "You Send Me", which later sent me straight into the Hit Parade, and sent the record company's sales of the disc over the million mark.

Since then, fate has kept dealing me winning cards, I'm glad to say. I have been lucky enough to have scored a healthy list of million-selling discs, and a million dollars' worth of long-play albums, apart from my personal appearance shows all over the world.

Now on singles, I'll record anything I think will be a hit, but for the albums, I do mostly ballads. This aims at satisfying both the teenager with the rock appetites, and the album customers whose tastes mainly tend a quieter brand of musical fare. I make sure that both always reflect the style of singing I have nursed since my boyhood days.

All my training and early experience was in spiritual music. Anything I do now retains that quality. My "Chain Gang" record was, I think, a typical example of my retention of the spiritual style of singing.

I was one of those artists lucky enough to have made



"I think I can do better," says perfectionist Sam after listening to the tape playback of his efforts, and Sam went right back to microphone and did another take for luck, and for the Hit Parade . . .

it fast. I made it so quickly that nobody, me included, realised it until I was on top.

I write all my own material, and I don't worry too much whether the lyrics rhyme or not. I do this to make an individual approach to a song. I just aim at weaving the words I want into a melody.

What do I want out of success: Money? Prestige? They are important, of course, but the thing I want to do most is to help people of my race to get a chance to find their big break. That's why I formed my own record company, although I am aware that owning a record company is a losing deal much too often for comfort. But this company of mine is concentrating on recording negro artists I feel have the ingredients to become as successful as I have.

I want to give my people a break. Maybe I'll lose a few dollars along the way, but in the end it'll be worth it to me. Morally, it's a worthwhile project. Financially? Well, time will tell.

AS for my personal life, one month out of three I spend in my little two-bedroom house in Los Angeles with my wife, Barbara, and my daughters Linda and Tracey. Tracey got her name from the girls at the RCA Victor recording studio where I work. The girls drew Tracey's name out of a hat.

I met my wife at High School, and I dug her from the start.

I want to sing until I have enough money to invest in other things. Then, when I get a little older, I'd like to leave the singing to the younger fellows.

Where do I feel I am going from here?—Forward, and up.

My Diary and Me

By **CONNIE FRANCIS**

IN my room, in the modest little house in which I still live on Dalebrook Road in suburban Bloomfield, New Jersey, there is a bureau, and in that bureau, is the most important drawer in the world to me. I call it my "Memory Drawer."

In it, I keep little treasures of my girlhood—my first paper dolls, the first tooth I lost, ticket stubs for the first movie I ever saw, and lots of other things.

The drawer also holds my diaries into which I have written all my secret thoughts for the past nine years. They are written in shorthand now because I discovered my mother was occasionally sneaking a look.

I've had a lot to confide to my diaries during the past few years, and much of what I have written I am using as the basis of a book I am writing, mainly for teenagers. It will include advice for teenagers because I think I have an honest identification with young people. I feel I'm better equipped to write this sort of book, because I'm not removed from their problems. I haven't forgotten my awkward years and their tribulations.

Naturally, the things I have to say I based on my own experiences—the good and the bad.



I think I have a fantastic amount of luck. I have some kind of guardian angel, because nothing really bad ever happens to me. I've never been seriously sick. I've never been sued. I don't have any show business enemies anyone has ever told me about.

Sure, I've had my problems, and lots of times it feels very lonely up here.

A few years back, I suffered from a nervous rash as a result of overwork. I was working nineteen hours a day hopping from one appearance to another. At the age of nineteen, I firmly believed that I had to whip the whole world in two weeks, and that no one who was ambitious, achieved anything with only eight hours' work a day. So



I developed what they call hypertension and skin trouble.

Everybody kept saying it was my diet, and suggesting all sorts of cures. My dressing-room had so many pill bottles it looked like a drug store, then, one day I heard someone laughing over a microphone during rehearsals for a Perry Como Show. When I asked who was doing the laughing, I was told, "That's Perry, he always breaks up over a comic's routine."

I watched Perry quietly calming nerves and leisurely talking with guests and regular members of the cast, and wondered how he could sit down and iron out problems when everyone else was ready to explode.

I finally got up enough courage to ask him.

He listened to my problems, then said: "Connie, why don't you slow down and win? You know I was on the road for many years as a band singer and it was a hectic life. Suddenly I felt life was rushing by—without me. I was ready to go back to barbering, but my wife convinced me that I could settle down, enjoy life—and have a career too. I set out to make my motto work, and it has."

I've never forgotten Perry's words. Maybe I still don't practice his motto one hundred per cent, but I keep trying to slow down and win, and now I'm never nervous on stage. People pay to see me, and they must

like me or they'd go down the street to see somebody else.

On my first year of success, I told my diary—"A much more assured approach to my work on the outside, towards meeting people too. But no calmness inside my head, where it counts."

Nat "King" Cole was another great star whose advice figures in my "Memory Drawer". Nat also told me one night that nervous tension was too often the pay-off of being an overnight sensation.

He told me that success was not in material things, and he was so right. I used to think that if I had big record sales, if I could buy my mother a house and a fur coat, and send my kid brother to college, I would have life made.

Well, all those things happened, but there was no sweet contentment.

I still live and die in the Top Twenty, and I envy artists like Peggy Lee and Frankie Laine, who have been through it all and survived as big talents.



Whenever I re-read my diaries, they give me plenty to think about as well as plenty to laugh about.

There's a note in them about one of my personal idols. Everybody has an idol, and I had a terrible crush on Charlton Heston. He was in a picture called "Naked Jungle", and I saw it twelve times. One day they told me I was going to be on the Perry Como Show with him, and I couldn't believe it. I was dumbfounded.

I was in a terribly nervous state on the day of the show, and while I was back-stage nibbling my diet lunch of cottage cheese and fruit salad, Charlton suddenly appeared and sat down beside me.

"Oh, Mr. Heston," I blurted out, "I've just seen 'Naked Jungle' twelve times, and I think you're the greatest, and I used to dream about you."

"Too bad," he said. "Our romance is over before it gets started."

"Why?" I asked.

"Because," he said, "when I was a small boy, my father told me never to date girls who eat cottage cheese and fruit salad."

I've watched my diet since my early teens when I became what they call a compulsive eater. I was only four



*****HELPING HANDS*****

Film star George Hamilton lends a willing hand with a mirror in Connie's dressing room before she takes the floor at a nightclub . . .

And a make-up man adds the expert finishing touch . . .

feet ten inches tall at the time, but my weight shot up to 140 pounds.

That period was very awkward for me. I was in a group of very advanced girls. They wore spike heels, a lot of make-up, and had their hair in long, pony-tails, and I felt inferior. So I ate like the Russians were around the corner. Every girl has to have some kind of release, someone to tell problems to, and I had no one.

I could never talk to my mother about sex, for instance. I couldn't talk to her about my one big problem, which was that these other teenagers I was working with in a show were highly immoral youngsters. When we were on tour up in the Catskill mountains, these kids had wild parties and used strong language. I had never seen anything like that at home, but I didn't dare tell my mother because she would have taken me out of the tour, and I felt that the show was important and I needed it.

I never mixed socially with these other kids. I just sat around by myself and ate, and my whole attitude became very distorted.

I had plenty to tell my diary in those days. When the show I was in folded, George Scheck, my manager, had

so much confidence in me that he invested thousands of dollars of his own money in a series of recordings and devoted all his time to me. He never got his money back on those records, so he signed me with M.G.M. Records.

I was only sixteen at the time.



In Buffalo, I took second billing in a show starring a sensational young singer named Johnny Mathis. The angry manager of the theatre phoned my agent and said —“You've stuck me four hundred bucks a week for an amateur!” In Boston, I discovered I was on the same bill as a stripper and I refused to go on.

People often refer to me as a “Symbol to the teenagers”, and I find this embarrassing. The minute you start thinking of yourself as a symbol you are licked. Or the minute you start taking stock of your chances of crashing the record world.

If I had done that when I started out, I would have



On location in Florida there's a chance, between scenes, to grab a little sunshine

gone to college instead, become a high school English and journalism teacher, and forgotten any dreams I might have had about becoming a singer.

The odds are so fantastically stacked against a newcomer making it—especially a girl singer.

Hard work—and plenty of it, good management, and luck, are the three things I believe to be the most important ingredients for success in the record world. Naturally, you need talent too.

I have no regrets about always being busy, and only being married, at the moment, to my career. Although it would be nice to have a little more romance in my life, I don't resent having no life of my own.

There are only twenty-four hours in a day, and I feel guilty when I am not working hard. I am under enormous pressure, and we have a schedule for everything. The schedule is so demanding that I can seldom be alone. But I would rather be working than just relaxing. I don't know how to relax. I can't sit down and read a book. I can only do that when I *have* to sit down, like when I'm on a plane, or between shows.

Even if I got married tomorrow, I don't think I would be content with being just a wife. If I weren't in show business, I would have probably been in medicine, which I went to college to study, along with psychology.



It is still impossible for me to sustain a romance for long. I'm never in one spot long enough. I seem to scare the boys off. As soon as any of them get an eyeful of my three secretaries, and my big desk in our New York office, they just run! Many is the time I've broken a date simply because an urgent business matter came up. It's foolish, I know, but somehow, I've grown accustomed to being lonely.

The trouble is that in America, most men can't bear to earn less than a woman. No woman can be a successful wife and mother when she has a career as well. I mean to get it out of my system first.

I haven't kept too many friends from my high school days, which is one of the sad things about my career. Most of my high school friends went off to college and are in a different world now. Once in a while I see them at weddings and we're friendly, but too much water has passed under the bridge during the past few years.

Most of the boys I have gone out with complain they can never be alone with me for long.

Years ago, my father was very strict with me, especially in the beginning when he found out that the kids I was working with were not as moral as they should be. Then he became protective, and, in certain instances, over-protective.

Curiously, in the film, "Where the Boys Are", I played a girl who couldn't get a date, but I did that because I know I'm no Marilyn Monroe. I've got to make the most of the assets I've got.

I saw the pattern of the early Judy Garland films. She



Perfectionist Connie checks her music score at a recording session . . .

was always the girl who couldn't get dates and true love. Audiences felt for her.

Another film written for me is a story about a big star—a girl who's completely surrounded by an entourage, who can't lead her own life, and life is very empty because she has all this glamour, and yet she hasn't found anybody she loves . . . All of a sudden, she meets a prince visiting from another country. Her manager is pulling his hair, but in the end they get married.

I want to work myself to the bone for the next few years, and then I plan to slow down a bit, and then, perhaps a young man will come along and I'll get married, have a home and family of my own, and live happily ever after. I hope so.

Meanwhile I want success. I have always wanted to be different, to be apart from the crowd—but with the crowd right there watching me.



TO ROCK

OR

NOT

TO ROCK?

asks Bobby Rydell

I CERTAINLY dig rock 'n' roll music, but my worry has always been that because I'm just a kid, people will call me a rock 'n' roller no matter what I sing. And this becomes important when folks start to say — "Is rock on the way out?"

Some months ago, Nat "King" Cole said: "If I were starting out as a singer today, I don't think I would make it." The "King" was expressing his resentment over rock music, and the havoc it caused in the entertainment business.

Many other great stars have joined Nat in lashing out at monotonous melodies and some of those who perform them.

Well, have things changed very much since Nat uttered his blast? Is rock 'n' roll ready to roll over and die—or is it rocking faster than ever? To rock, or not to rock?—that, definitely is the question.

Connie Francis, without doubt the top record-selling girl singer in the world, sees the hip swivelers, dance crazes, and all the many variations of "music with a beat" continuing for some time to come.

"You hear people saying that rock 'n' roll is ready for the grave, but it's only wishful thinking. Charts today show as many rock tunes as four years ago. It's almost all you hear on the radio."

Connie doesn't deny that she herself has had great success singing rock tunes like "Stupid Cupid" and "Lipstick on my Collar", but she's emphatic in stating

The way things are going for Bobby he's got plenty of reason to be jumping for joy—with his parents watching from the window above as he tears out of his home to begin another box-office breaking tour . . .

her preference for ballads. "Actually," she says, "rock 'n' roll is bad careerwise. You certainly can't go into a night club singing that stuff, though I have to admit that some r and r tunes, derived from blues and spirituals, are very good. Too many rock 'n' roll numbers are suggestive."

Patti Page, a girl who can adapt her singing style to any situation, sides with Connie on rock 'n' roll popularity. "In many places, rock 'n' roll is bigger than ever," says Patti.

Perry Como agrees with Patti. He says: "In my opinion, rock is rolling right along. The kids love it. Every time we book their r and r favourites on the show, there's a tremendous following for them. But things like rock 'n' roll just come and go. We just have to face it, that's all."

Many stars who wish rock was dead, admit it's still alive and kicking like a mule gone loco.

But the great upswing lately of songs that truly deserve popularity and posterity, is a definite sign that rock is losing some of its hold.

ASK Adam Wade about rock and he says: "I don't sing that kind of stuff because I prefer the beautiful pop songs. I confess there's a lot of rock that I like, but there's a whole lot more I can't stand. One thing is for sure—it has made its mark on the popular music scene."

One evening, Paul Anka, Frankie Avalon, and myself were together in a dressing room of a theatre and we were talking over old times.

The three of us had toured the rock 'n' roll circuit together two years before, and we were catching up on what each of us had been doing since, and the general state of rock today.

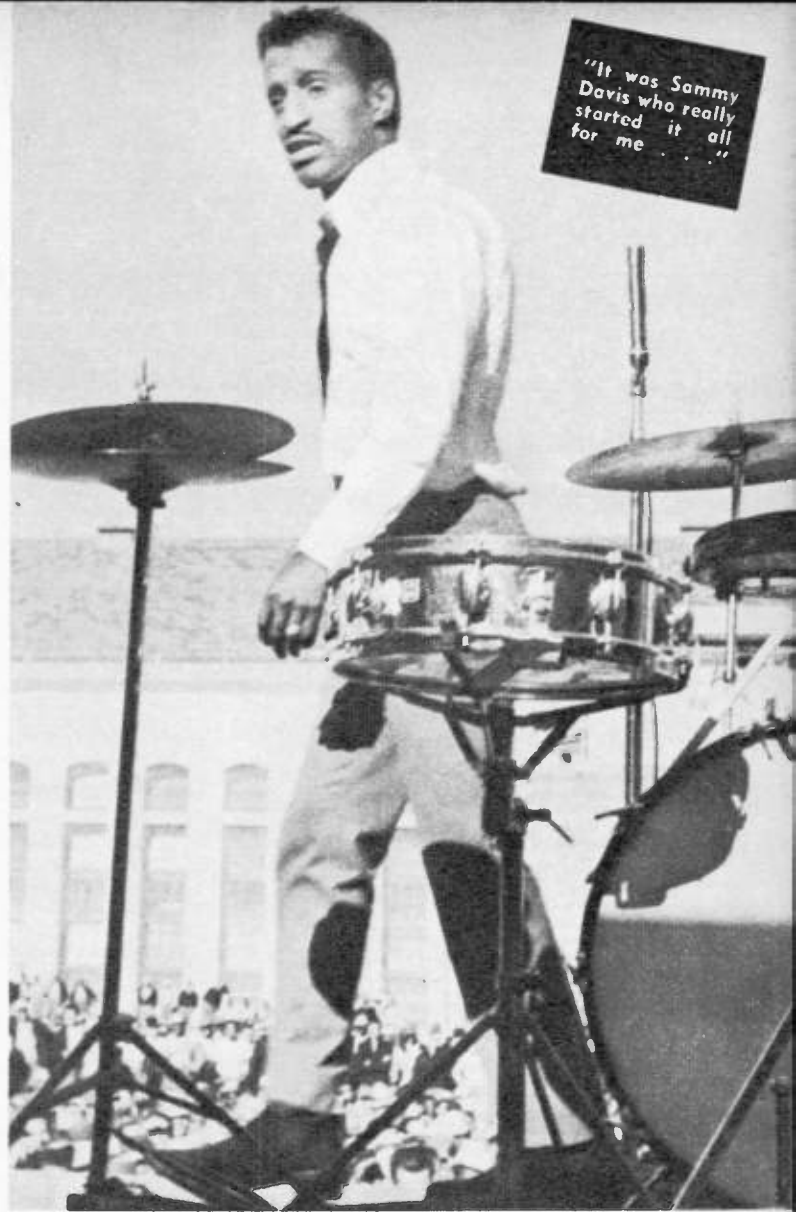
Maybe I've got more right to speak about "old times" than most rock 'n' rollers in the business, because I've been a performer since I was seven, when my dad, a frustrated singer, began taking me around to local clubs in Philadelphia, my home town.

I did imitations back in those days. Dad had brought home a recording of Sammy Davis Jr. doing imitations—you know, Jimmy Cagney, Edward G. Robinson and Lionel Barrymore. I listened to it so many times, I got so I could do them myself. That's how it began for me.

When I was nine, I did my imitations on a TV talent show, and won. From then on, I was regular on that programme for a year and a half. In the four years that followed I continued to appear in local clubs, until a bass fiddle player named Frank Day took me in hand and I started concentrating on a singing career.

It was rough at first. I made my first record in 1957—and it bombed in a week. My next three records bombed too. I was getting pretty discouraged, and then I hit the top ten with "Kissin' Time", and everything's been going great ever since. I've made my first movie and I have a seven year contract with Columbia Pictures.

I love it when the girls start screaming and carrying on after I've sung, it gives me the most wonderful feeling. After every show they try to tear my jacket



off; they grab at my tie, they even try to pull out my shoe-laces. But they could murder me and I wouldn't care. I love every minute of it.

I'm Italian, which surprises most people because I have blond hair. My last name is really Ridarelli. I don't know what there is about the neighbourhood I come from in Philadelphia, but several Italian boys from there have become singers—among them Frankie Avalon, Fabian, and Jimmy Darren—which brings me back to the subject I started out with—rock 'n' roll.

All the singers who have helped to put rock where it is, are convinced that its popularity is still riding very high. Conway Twitty will tell you that, as far as he's concerned, "Whenever I do a jump rock 'n' roll number on tour, the reaction is great. I sing them because the audience wants them."

No one can deny the lure of the swinging type of music. But if you ask me my ambition, careerwise, that's easy—I want to grow up to be an all-round performer... like Sinatra.

THE HIGH COST OF FAME

BY
JOHNNY
MATHIS



If he hadn't become a champ on the disc field, Johnny would have scored elsewhere — he's an Olympic standard athlete . . .

MY advice to anyone thinking about entering show business, particularly singing, don't become discouraged if at first you don't make a million dollars. Because, even if you do, you'll be lucky if expenses don't eat most of it up.

The worst part of being a record star is the expense. It costs a lot of money to stay on top.

When I started out in the record business in 1951, my manager, Helen Noga, spent thirteen thousand dollars on advertising, clothes, publicity, pictures, fan club membership cards, and a dozen-and-one other items. All that before I had made my first record.

Then, once I started making hit records, I began doing what is called the "one night stand", or appearances where you sing for two hours or so in a town, then climb on a bus and travel to the next city.

If we made two thousand dollars for a show, expenses took fifteen hundred dollars out of it and I was lucky to be left with five hundred dollars in my pocket.

Ten per cent then had to go to my manager, and another ten per cent to my booking agent. Clothes, tuxedos, food, hotel rooms, and everything else, cost me the rest of the money. Knowing I was a recording star, most of the hotels and motels we stayed at automatically upped their prices. There was no escape. They thought I was loaded.

Sometimes I think that what I earn these days is out of proportion, but who am I to put myself out of a job?

After you start living comfortably, you are almost unaware of the value of money. I don't have a car, for instance, because I get taken places.

I only use money if I go shopping for clothes — another sweater to add to the hundreds I already have.

I really run the gamut as far as presents are concerned. You know, I've got seventeen watches. I have one of solid gold that tells you the day and the date and the time the sun sets, but you'd have to be a muscle man to wear it.

CLOTHES interest me. I have a marvellous tailor in Beverly Hills. I was voted one of the ten best dressed men in the United States along with President Kennedy, which only goes to show that if money can't buy everything, at least it can supply a good tailor.

This tailor of mine makes me lovely things—light silk cream

suits, double-breasted suits with pearl buttons—all very elegant.

Dressing well is all part of being competent. You've got to be competent, and that's what I try to be.

When I left San Francisco, my chief claim to fame was as a high-jump star at San Francisco State College. I once took some operatic coaching, but I was studying at college to be an English teacher. In my spare time, I used to pick up pin money singing in local clubs and with a semi-professional opera group.

THEN Helen Noga, who was the co-owner of a famous San Francisco night club heard me and introduced me to Columbia Records. I sat around for several months before my first disc began climbing the charts.

I abandoned my ambition to be a pure jazz singer because it's not profitable.

I seasoned myself in small clubs, avoiding the gaudier bigger places on the theory that I hadn't yet got the ability of a Lena Horne to take a thousand people and bring them down to the size of a fist.

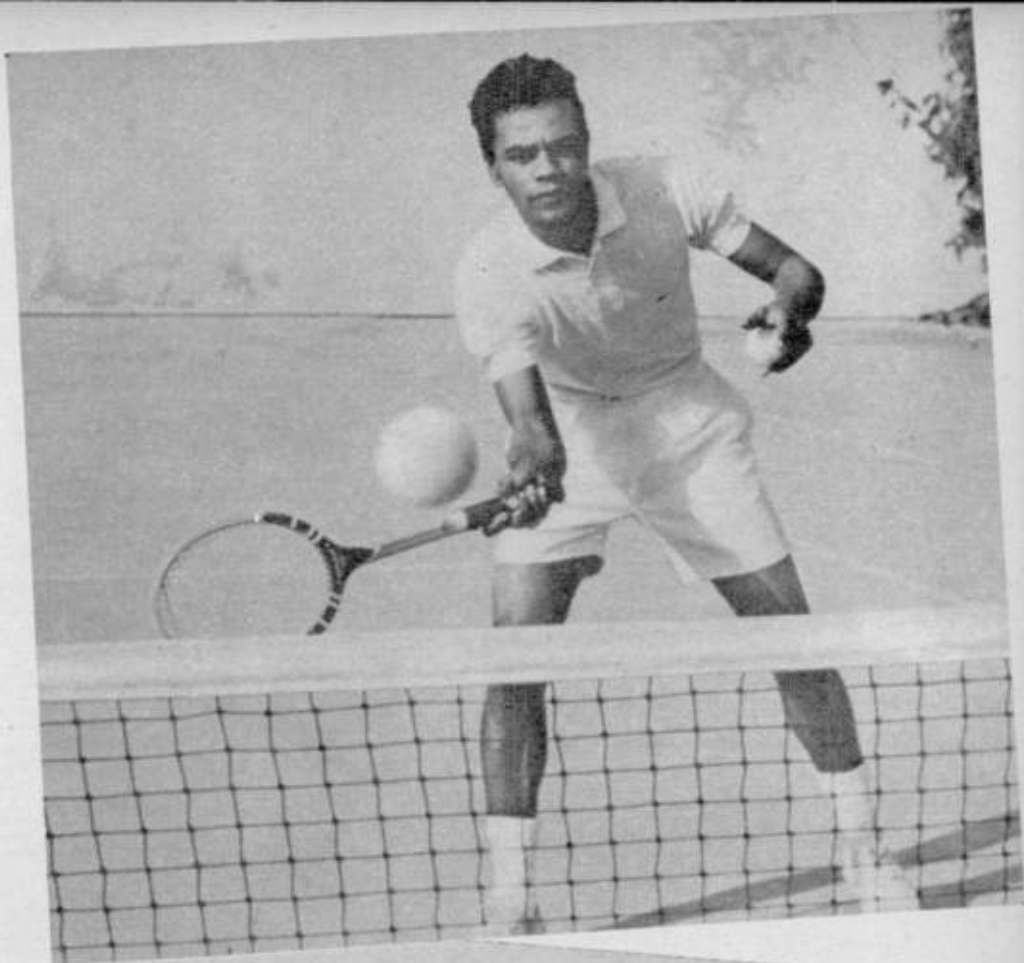
There are many things that are enjoyable about being a star. Like owning a Hollywood house with twenty-five rooms, an Olympic-sized swimming pool, a tennis court and Roman gardens. It's pretty comfortable.

Because I'm a big star, some of the audiences think anything I do is sexy. If I smile at them excessively, or grit my teeth, they scream—"Oh, isn't he sexy!"

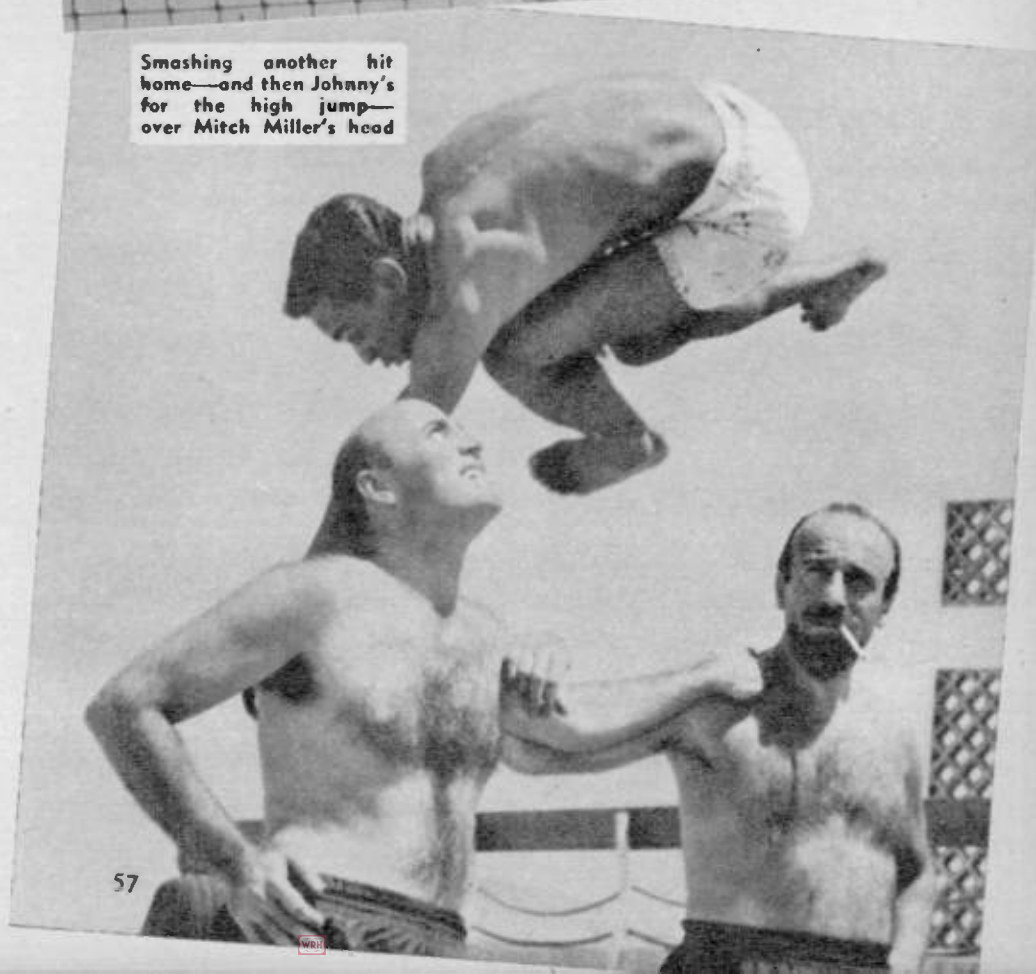
Half the time I think it's funny—maybe I've just got a tick or something, but they think it's sexy. I'm normal. Always normal.

Things have certainly changed for me since the days of those early one-night stands. Plush suites of hotel rooms now come free when I play an engagement at Las Vegas, or Miami, or New York. However, the expense of being a star is still phenomenal.

Still, even if it is, it's worth it to see so many people enjoying themselves—because of you.

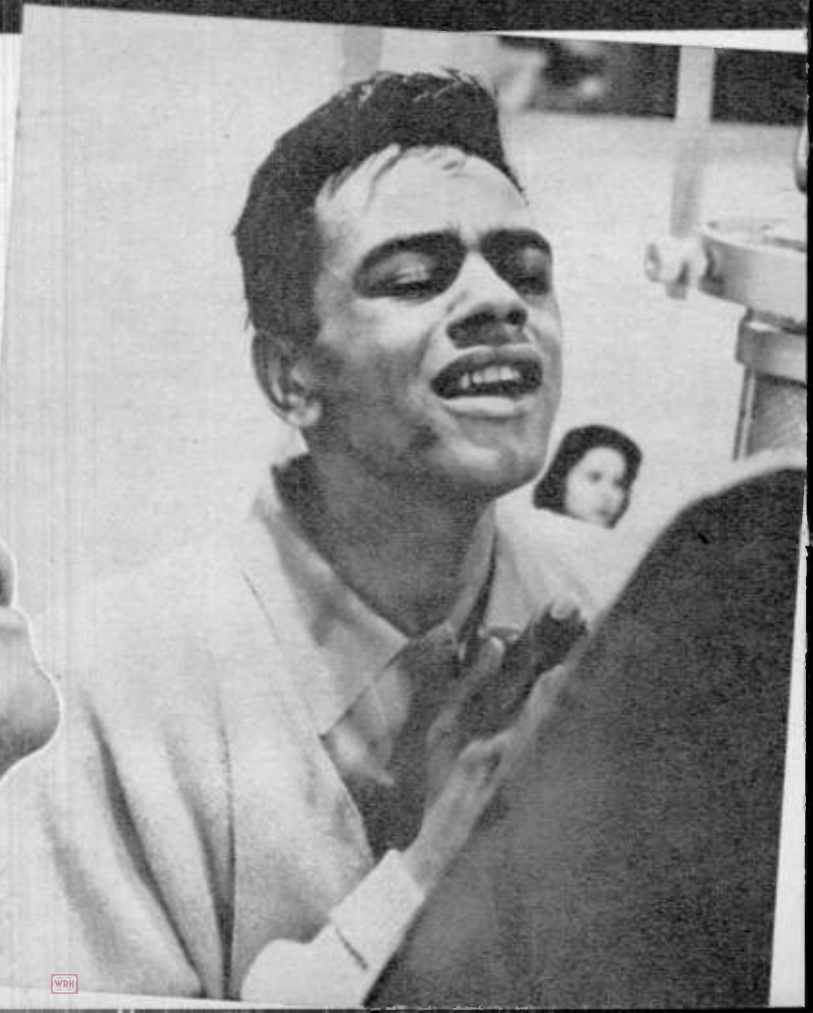


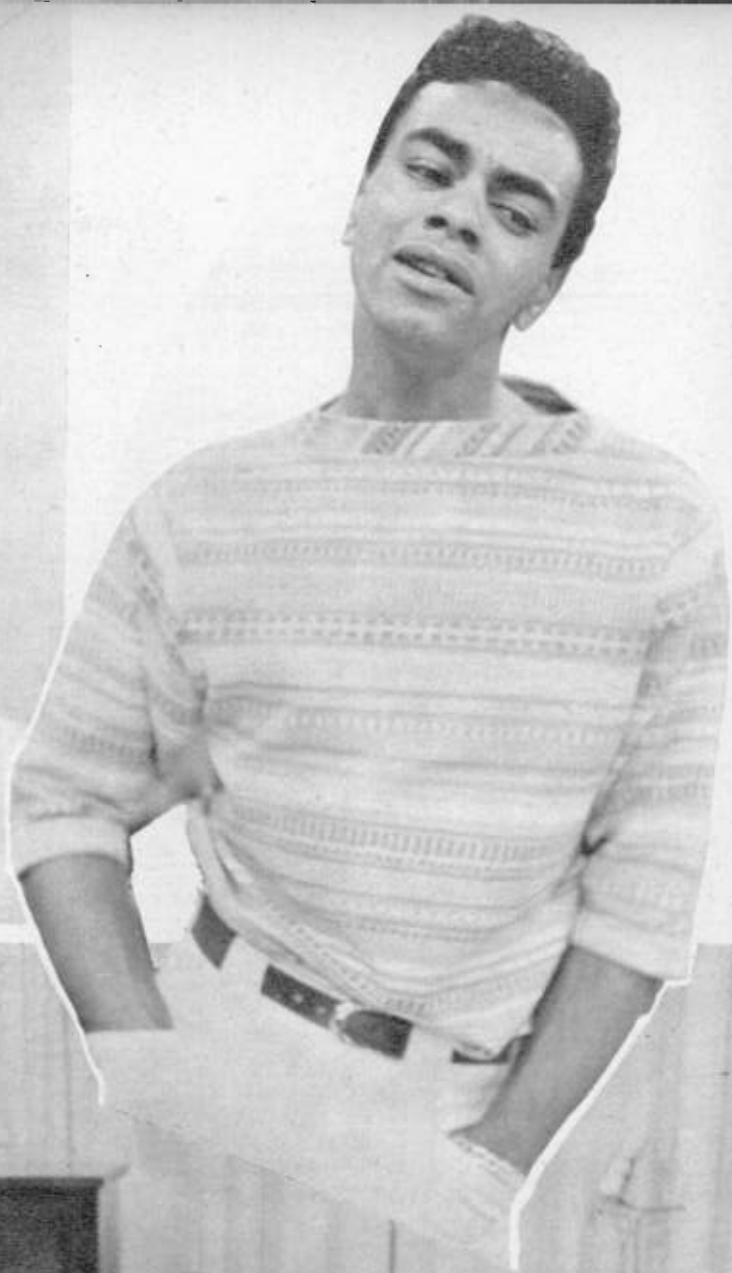
Smashing another hit home—and then Johnny's for the high jump—over Mitch Miller's head





**JOHNNY MATHIS
RECORDS AN LP**







SHIRLEY

THREE O'CLOCK IN THE MORNING SONGS

MAYBE I was born to sing the blues. Actually I am a happy person by nature.

The only thing that really hurts me, is to see other people hurt unnecessarily.

I really like sad songs—those disillusioned three-o'clock-in-the-morning songs Sinatra sings. I revel in self-pity. I like to turn the lights down and play that kind of record and feel all the strange sadness drowning me—and yet, in some ways I can't explain, making me happy.

Like icy fingers running up and down your spine and you're sad and happy and somehow uplifted at the same time.

I don't understand it. I just feel it. It's something that happens inside you.

In some ways, you could call me a lonely person. It's one of the things you get with success. It can toughen

you up mentally, but it also makes you depend on the people you really care for. Believe me, I know.

People can be telling me I'm fabulous—which is what I need to hear. And then, without thinking, slip in a bit about me singing like someone else and that hurts.

When I started, I was floating on Cloud 7, but I've learned a lot and I'm still floating. The difference is, I think I know where to now. It's the personality *with* the voice that counts.

I have been described as an electrified personality. I'm definitely electrified because I can tell from the

BASSEY TALKS ABOUT—

audience, and it isn't because of the gowns I wear, because I was an electrified personality before I was wearing the gorgeous gowns I wear now. Maybe I could be a good actress, but I haven't tried yet so I don't know really.

Someone said that I apply the Method system of acting—the Marlon Brando style—to my singing. That isn't true, although it's true that I phrase nearly all my songs in blues style, but it's *my* method and not anyone else's.

I have also had the label "20th Century Blues Singer" pinned to me. Well I love singing the blues.

Sometimes I'm frightened by the power inside me when I sing. It's as though the excitement in me is trying to get out. Then I feel I want to tear down into the audience screaming like a wildcat. And yet, people make me nervous.

I remember once being caught in a crowd. Hands were reaching for me and I saw a glint of silver. I thought I was going to be hurt and I screamed.

It was someone offering me a sixpence because they thought it would bring me luck.

PEOPLE can be kind. Someone once sent a rose to me at a theatre, and when I parted the petals, there was a pearl inside them like an enormous star.

I enjoy the attention of the public—except in restaurants when you are chewing something and someone asks you for an autograph. When you're eating it's a bit much. But I love giving autographs at the stage door.

People tell me I look much calmer and happier than I used to, so I think it must be true. Yet I know I can never be calm on TV. I am terrified of it and much prefer the theatre or cabaret.

Ever since I forgot the lines of a song during a Sunday Night at the London Palladium, I have become tense at the very thought of TV.

I have to be tensed up to work at all, but I can't afford to be too tense. It affects my voice and I have to be careful about that.

I used to gargle with port wine. Now I drink it, mixed up with a raw egg.

Sure I get stage fright. I get butterflies, I get a sickly feeling, my inside shakes, rattles and rolls. But I wouldn't be any good without nerves. I live on my nerves. If I wasn't so highly strung and an artist, I wouldn't be so temperamental. But artists have got to be.

I've changed — grown more sophisticated and quietened down somewhat. But I still take a lot out of myself each time I appear.

I sing every song as if it were going to be my last. I put everything I have into my performance. I had



a nice compliment after singing in New York. A man told me it was the first time he had seen six months' work concentrated into half an hour.

The public seem to prefer personality to perfect musical pitch. I don't think any music teacher would go mad over my vocal tones, so I suppose I must have something else audiences like.

I never think about whether my voice might give out one day. I'm happy as long as I can go on singing.

How to stay Cool,

I LIKE getting things off my chest and everybody else's chest. Instead of letting people mope and sulk, I believe in getting problems out into the open.

There are occasions during rehearsals for my TV show when things get a little hot and people begin to scream. But I can put a stop to that in five seconds—I just remind them who the boss is. It's that simple.

I've been in this business too long to get frantic. This is a business where it is easy to get upset and worry. But you can't let people give way to their feelings. It creates too much fuss.

A screamer came to work for us once. He got things done, but he had a screaming personality. I got out my razor and gave him a couple of soothing shaves. That calmed him down.

There's bound to be tension built up when people work together on stage, but there's nothing worse than pushing a panic button and starting to yell at everybody. That only builds more tension.

After all, we're pros—we all know our jobs. I sing a little, the dancers dance, the band plays, and there's no need for any hollering when someone is telling you how to do what you're being paid to do. If we don't know that much, we might as well call the whole thing off.

If someone starts to build tension, I have to break it down. One way is to foul up everything on purpose. For example, I'll sing in the wrong key. That breaks tension real quick.

Sometimes a number goes wrong, or a dance number sour, or a song is bad—so what? Nobody's going to send us to the electric chair for that.

People should be firm when firmness is needed, but not as a means of demonstrating their importance. On the other hand, I don't like the kind who just amble along, not knowing who's first and who's on second.

Nor do I want to keep having to go over to someone and say, "Gee, you're swell," although it is not always a sign of immaturity if someone needs to be told they're good.

A lot of grown-up people need it as food for their starving and under-nourished egos. But there are ways of showing you appreciate them without going all drooly. But I don't like it if someone steps up to me and gushes, "Gee, you sang swell tonight," I want to vomit. My instinctive reaction is—what else? After all, I'm getting paid for it. I'm supposed to be singing good. Not that I always do. Some nights when I open my mouth, nothing much comes out. But getting back to my point, I don't want people patting me on the head for doing my job.

There are always people trying to make me over. I'll never forget one of the first times. It was when I started in this business. I walked out on the stage of the

By Perry Como

Paramount Theatre in New York, to play the first theatre date I'd ever done as a solo, and I was scared silly.

Every time I walked on or off, somebody told me, "You've got to learn how to walk out there. You're supposed to be alive, not a sleepwalker. Come out showing some more pep."



I WAS just being myself and I was no jolly boy, jumping out there before the footlights, smiling broadly. For one thing, there was nothing to smile about. So all their advice went in one ear and out the other. If I felt like walking out lazily and quietly, I did. If I felt like walking a little more happily, I did that too. It all depended on the feeling I got from the audience.

Sometimes I thought the people out front didn't want to hear me, so I didn't feel like singing at all.

When I played theatres, I was in them from eight o'clock in the morning until midnight doing as many as seven shows a day. During one theatre tour years ago, I went on at 8.15 in the morning. Can you imagine looking romantic at 8.15 a.m.?

I was especially frightened of doing dinner shows at night clubs where more often than not, there'd be two guys a little drunk who wanted to talk to each other about selling washing machines or automobiles, and all my singing did was annoy them. If you're singing to people like that, you have to sing *through* them.

When I started to record a little and a couple of my records started to mean something, I picked up a little confidence.

Successful records mean a lot to a singer. When I

Calm—and Collect



first came to New York, night-club goers didn't know who I was. If they knew anything, they knew I had just come out of a barber shop by way of a dance band in Chicago and Middle West.

Back in Chicago, from the age of ten, I knew exactly what I should become in life—a good barber.



WHEN I was fourteen, I opened my own shop. It wasn't much of a dump, but I was doing pretty well for a kid. The height of my ambition was to own a huge barber shop.

Records have played an important part. They've had a lot to do with any success I've had. It wasn't until I had hit records that the rest followed. "Till the End of

Time" was the disc which played the most important part.

Sooner or later almost all interviewers get around to asking me, "Are you really all that relaxed, Perry?" No matter what I tell them, they already know the answer, which is probably why I've got the reputation for being the laziest entertainer. I'd just like one of those writers to follow me around for six months. They'd start panting quick.



IHAVE my sleepless nights and my good moments and my bad moments just like anybody else. If I have a guest star who isn't doing too well at rehearsals, everyone gets shook up, my whole show begins to rattle. I've found that if I stay calm myself, everybody tends to get calm.

If I'm calm, I think, it has to do with maturity. After all, I've been around a hundred years. In this business you eventually reach a point where, if you're doing your show with three cameras and two of them go dead, you ask yourself, "What can I do about it?" If you're honest with yourself, you'll tell yourself, "Nothing."

I'll tell you a secret. I'm often nervous before a show. I have butterflies in my tummy all right. But I try not to let anyone else know in case they get scared too.

I never bother getting upset. Where does it get you anyway? But I'll tell you one thing. I am bad tempered sometimes. I'm just HELL in the early mornings.

I enjoy the little things of life which probably makes me some kind of monster—food, golf, people liking me, making my family happy. That's all I want out of life.

If I went to a psychiatrist, I'd drive him out of his mind. There'd be nothing to find out. Absolutely nothing.

I've got all I need, so I must enjoy doing this or I'd pack up and go fishing.

I don't think the top singers deserve the fabulous amounts they earn, but, I do think I deserve whatever I've got left after taxes and all the bills have been paid.

When people ask me why I've lasted so long, I tell them it's because they must like old men.

You can just go so far with talent. After that if you make it big, it's because somebody's watching over you somewhere. I'm sure somebody's watching over me, otherwise what I have to offer wouldn't be great enough. After all, what do I do? I just sing a few songs.

You must have a little something extra going for you to keep sticking around.

WHY I AM IN A HURRY

By
BOBBY DARIN

FEW people know the way I really am, I, Bobby Cassotto of Big City.

You are the son who wants so badly to make good but nobody gives you a helping hand, and you grow up in dirt, and the only guy who is helping you is your brother-in-law, himself as poor as a church mouse.

You stop listening to others and you go on your own way, and then, at eighteen, get involved with a woman who is thirty-two, even though you ought to know better. Your mother, who is a saint, doesn't order you to drop her, she just says, "I don't think you should."

A year later, you come back crawling, begging forgiveness because you have been hurt and she just welcomes you as though nothing had ever happened.

You slave your life away like my mother did, and then you die, and what good does it do her in her grave that her son is sorry, so terribly sorry, that he couldn't repay her enough in time?

You're the guy who dreams of a career and is pounding the pavements day after day to find a job and writes

hungry songs nobody wants, and you hate everybody. Then, you get a break when a platter you had cut in one of those cheap New York dime joints leads to a recording assignment for Decca Records and, one morning, you wake up famous—at least you think so.

TOMMY DORSEY has asked you onto his TV show and he'll pay you three hundred bucks. You go on and you sweat and you come off thinking you were great and the world is yours, and the week after you're a bum again, because Tommy's guest vocalist a week later is Elvis Presley.

You're one of the many who eke out a meagre existence on the road and success is escaping you and you know it and your heart aches, and there's nothing you can do about it. Until, it happens. Suddenly, unexpectedly that beautiful elusive, wonderful thing is there and you're somebody. You've made it.

What does a guy want when he gets up there? I'll tell you what. He's paid, paid with sweat, tears, and heart-

"Now read your part in the script—and don't forget it!"—Darin and friend at the studio whilst making "Pressure Point".

Sometimes a guy needs a bigger phone if he's got a lot to say.

Who said "iron bars do not a prison make"?





A GUY CAN'T WORK ALL THE TIME

aches, and despair, and now he has got to get even. Now there's nothing to stop him and so, I'm getting me an empire. I'm going to make this name of mine, the one I picked out of a telephone directory, as big as any in show business.

I've come a long way. When I was a baby, my crib was a cut-down cardboard box. I never knew my father, he died two months before I was born. My mother and older sister, Nina, raised me. We were on relief.

It was a poverty that now is very hard for me to describe. I just can't draw that kind of picture. My mother brought me up alone! She wouldn't remarry. She said, "No, my son would have a stranger for a father."

My father died of pneumonia. He also didn't know it, but he had a weak heart. Maybe it was from climbing all those stairs. As a kid, I don't remember living anyplace but on the top floor.

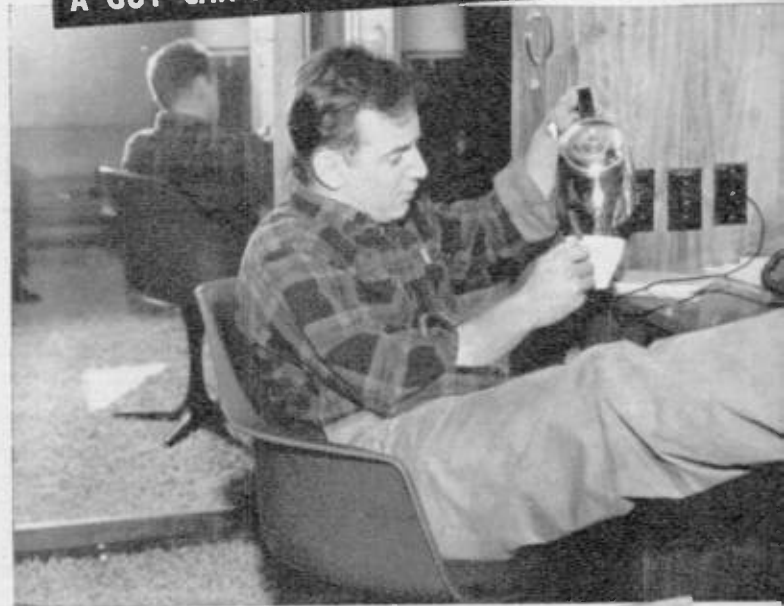
When I was a kid, I used to entertain myself alone. You know, I had nothing, but I had great imagination — all kids have.

From the beginning, I somehow was sure I'd be a performer. I wanted to become a comedian. To me, singing was a joke. I would sing in a big opera sound, or I'd do an impression of somebody singing under water. My Mom used to say, "Why don't you sing straight, sing the whole song through?"

I'd say, "No, Ma, I can't do that. I'm not a singer, I'm a clown."

It was always easier for me to laugh than to cry.

I was a student at the Bronx High School for Science, but that was a place for future nuclear scientists, not entertainers. They all interpreted me as a juvenile delinquent, because of my neighbourhood, and because I wore pegged pants.





And then he married the girl . . .



Every man should dance with his own wife some-times . . .

With several of my classmates, I decided to join in the formation of a band. I didn't know how to play a musical instrument, but one of the boys coached me on the drums, and within three weeks, I was pretty fair at it. We played at dances, and for three Summers, at a hotel, where we also worked as bus boys — you call them waiters.

As far back as I can remember, all I could think of was escape. Escape from dirt, filth, poverty. Maybe this drive I have is rooted in my earlier life. I don't know. But I have it and I'm happy this way.

I never started singing with the idea of doing it forever. I did it because it looked like a good stepping stone to the thing I really wanted to do in the beginning—act.

I DIDN'T realise that I was building a Frankenstein monster that can never be tamed. Discs have led to movies, to night clubs, to endorsements of merchandise, to television. I don't know what's next. I expect the logical thing is my venture into becoming a movie producer with my own company.

When I stepped into films, I knew so little about acting that it was pitiful. But I had to learn and my



The boy can really play 'em too.



Bobby takes his wife Sandra Dee for a ride—in the nicest possible way of course.

manager, Steve Blauner, made certain that I learnt from the right kind of experience.

Now I'm in pictures. I've got there through calculated manoeuvring and I'll be the last man to deny it. In this world you either scheme and get there, or you get nowhere. This may sound cold and ruthless, but I'm in a hurry. I've got to catch up. After all, I've never lived. It's only a short mite since I stepped out of nowhere. But I don't intend getting there by stepping over anyone else's body. I've never knowingly stepped on people, done them a bad turn, hurt them.

As for my marriage to Sandra Dee—no man can twist my arm hard enough to let my public come inside my house and look at my private life.

When we close the door of our home, we close it on our public. Outside, we belong to the world. But we want no pictures of us together at home, and the same policy will hold good for our children.

Sandy likes to be on the set at the studio when I'm working. She sits in a chair behind the camera, and smiles when I do a scene particularly well which tells me I'm on the right track. She also helps me with my lines in the evening.

WE are like any other married couple. We've had our fights. I don't deny it. A friend was telling me he and his wife hadn't had a fight in eighteen years of marriage. I couldn't believe it. I told him, "We feel lucky if we have less than four arguments a day."

Any couple who have never raised their voices in anger can't be normal. But with Sandy and me, an argument is never serious . . . never.

I'm driving myself harder now because I'm behind schedule. When I turned 25 I had to eat the prediction that I'd be a "legend" by that time.

THERE are many people who say I'm driving myself to my grave. Maybe I am. But I can't stop now. Sure I work eighteen hours a day. And I admit to a great degree of bravado. But you ought to know that bravado is usually a cover-up for a feeling of insecurity.

It isn't the money that pushes me on. There is a curious voice inside me saying—"Be big."


I don't want to be interpreted as a patsy, as a soft guy, as a walk-on, because I'm not. I guess, I try to be the opposite to make myself even bolder.

I'm irresponsible, I guess, a lot of times, and I'm certainly — what's the word? — inconsiderate. But I would hate to think that I wasn't there when somebody really needed me.


AND ALL

THAT


JAZZ




Bowler-hatted Acker Bilk shoulders "arms" in the jazz brigade while . . .



"Humph" calls 'em up with his "machine" and . . .



Chris Barber tickles 'em on the "bone", and . . .



Terry Lightfoot goes his own sweet way . . .

AS Louis Armstrong once said—"If you have to ask someone what Jazz is, you'll never know."

Although Jazz is not folk music, it grew out of folk elements. Jazz is, in its origins and essential qualities, popular music—and by popular music, I don't mean the kind publishers and most record buyers call "pops".

The major difference between Jazz and "Straight" music is that Jazz puts more emphasis on rhythm. The rhythm section is the basis of any Jazz group. This consists of double bass, plucked to produce a continuous beat, assorted drums which consolidate and embellish it, a guitar and piano to add depth.

In trad bands, the bass is often replaced by the tuba, and the guitar by the banjo.

Soloists or ensembles improvise or play on top or in front of this rhythm.

And, as the initiated know, it is usual in the Jazz world to bend both notes and the English language.

FOR the benefit of the uninitiated, let me explain that my trumpet is known as—"The Machine."

"On the till" means you are playing the banjo.

A trombone is a "bone" . . .

The bass is a "Doghouse" . . .

Hit a wrong note and you will be told—"While you're down there try to get it right" . . .

When the band is really going—"We're swinging, pops" . . .

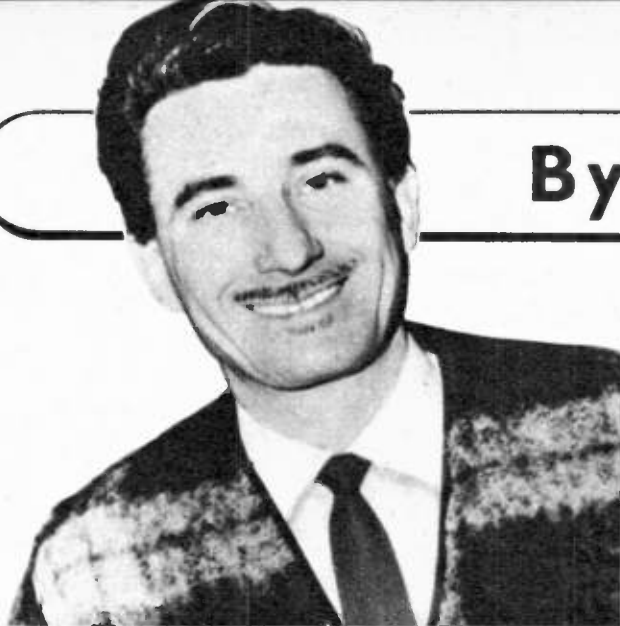
A smooth know-it-all dancer is a "Herbert" or a "sharp nut".

"A Duck dancer" should be obvious . . .

Fans are either "Ravers" or "Weirdies" . . . Ravers meant originally just playing instruments.

Public school type Jazz musicians are "Hooray Henries", and their upper-class accent female followers either "Hooray Henriettas" or "Hooray Henretties" . . .

By Kenny Ball



Their un-hooray equivalents are “erbs” and “Emmas”.

To guide the uninitiated on Jazz styles—

TRAD: Is the name given to traditional New Orleans’ style music.

DIXIELAND: Is the improvised kind of Jazz that made its mark from 1915 to the late ’20s and early ’30s, and is generally associated with white musicians.

SWING: Is the slick, orchestrated style that popped up in the ’30s.

MAINSTREAM: Is neither traditional nor modern. It’s more of a small group derivation of the early swing band style.

BEBOP: A music style evolved in the mid ’forties in New York. The genius of this modern-type Jazz was Charlie Parker, who along with Dizzy Gillespie and Thelonius Monk, started experimenting with writing new-type chord sequences for tunes.

BOOGIE WOOGIE: Piano music with rolling repeated figure from the left hand, punctuated by right-hand improvisations.

RAGTIME: My pianist, Ron Weatherburn, who really knows, says—“Ragtime is highly syncopated piano music unimprovised in its original form, played from sheet music and very difficult. It was first published in the late 19th century.”

PROGRESSIVE: The big band Stan Kenton brand of Jazz.

THIRDSTREAM: Small group variation on Progressive, featuring classical treatment.

BRITISH “traditional” Jazz is about twenty years old, and dates back to when George Webb led a semi-professional band dedicated to Jazz in the New Orleans’ manner, in a South London pub called the Red Barn. In those days, no one could foresee that British-type trad would be featured in a Royal Variety Performance.

Trad material is changing though. My “Samantha”, “Midnight in Moscow” and “The March of the Siamese Children”, and Acker Bilk’s great hit “Stranger on the Shore”, are typical of the inclusion of new music blood

to the old trad tunes. Our business owes a lot to Acker and his popularising of Jazz here.

I think what the fans like about our kind of music is that it is optimistic, extrovert, healthy, and has a great rhythm feel.

I never dreamt things would go as well as they have. I think the answer to the best way of making a good Jazz record is to keep all the musicians happy—that’s my basis for any tune. It’s no use playing something just because I happen to like the trumpet part. Every musician in the band must be really keen about the number, and feel it gives him something to say.

MANY think there is a constant war between the “trads” and “moderns”, but, as Chris Barber says, it is really only “friendly antagonism”.

The main thing is that Jazz *makes* you want to dance.

Mick Mulligan and myself are two who completely disagree with the view that trad has exhausted its possibilities. As Mick says, “Listen to Louis Armstrong. Modern Jazz is more technical and more mathematical; it doesn’t come so much from the heart as trad does.”

Britain’s leading exponent of Mainstream Jazz is Humphrey Lyttelton. Humph has moved away from the sort of music he used to play. His Mainstream music, he says, is based on the swing music of the thirties. He likes rehearsing a new number for two months because, he claims, “nothing really worthwhile has ever been produced by shutting your eyes, throwing back your head like a walrus and thinking you’re inspired.”

Johnny Dankworth, who is, of course, our leading modernist, says—“The basic difference between trad and modern is that the trads think that it should still be played as it was in the Southern States of America at the beginning of the century, but modern Jazz has no rules or traditions. It conveys the thoughts of the hour and the day rather than the decade or the century.”

THE British like trad because it is lively and entertaining, but I would be happier if the public realised that most of us are serious musicians and not just a bunch of ridiculous ravers.

As for its future, I think there will be one for the best bands long after the present fad has quietened down.

We want our Jazz to have all the enthusiasm that we hear on the records of the greats of the past. We can never hope to sound the same because of difference in environment. However, we all love our music so much that most of us have made it our very lives and intend to try and swing all the time.

Me and my “machine” have got a lot of playing to do yet . . .

Dear Pat,

Pat Boone writes you a letter
about the letters he gets . . .

I DON'T think I'm a crazy mixed-up adult. I hope I show that you can have a teenage following without being a wild-living, eccentric rebel, by being just an average normal person.

I'm not prudish, but I would never do anything in front of teenagers which their parents couldn't watch.

Whatever I do on or off the screen, the fans may copy. Therefore, I must set them a good example.

People like myself have a great deal of influence and it should be used for good.

I think that everyone has had enough of the glamorisation of the hoodlum, the motor-scooter gangs, and blackboard jungle kids. Those types may be true of a section of teenagers, but not the majority. The majority are decent, upstanding boys and girls.

Sure they have their problems, but that doesn't send them off the rails, drinking and beating up people.

I don't want to be thought of as a saint—I'm not.

I'm a singer. I can't think of myself as an expert in the advice department. But I can remember how confused a teenager can get! I was lucky I guess. A lot of people helped me. If anything I can say now will help any teenager, I'd like to try.

Simple, complicated, poignant, sometimes even funny, letters with their problems and questions flood into my office in Hollywood.

"DEAR PAT,

MY NAME IS BILL. I'M SEVENTEEN AND I WANT TO BE A SINGER. I'M SERIOUS ABOUT IT. I WANT TO MAKE SINGING MY CAREER AND NEED TO GET EXPERIENCE. CAN YOU TELL ME HOW TO DO IT?"

I understand dreams like this, and sympathise. A few years ago, all I had were hopes and dreams.

I know how hard it is to get started in a career and I wish I could send you a formula on how to do it. I can give you a few pointers. Most important is some down-right hard work to go with your talent.

You can get the experience you need if you volunteer to sing at as many community affairs as possible. It's really valuable towards the self-confidence you will need. The best of luck . . .

"Why can't parents understand?"—turns up as the first line of a lot of the letters I get. Second lines are generally more specific, like: "What colour lipstick

should I wear?"—as if I knew the girl as well as she feels she knows me through my records, films, and television set.

I reply—"Being young is too wonderful to waste a day worrying about the colour of your lipstick. Relax, enjoy today. Don't try to rush the business of growing up to that "Someday when I can do what I want!" You'll get there. But the chances are it won't be all the fun you think it's going to be unless you've learned to get the most out of the days in between. You'll just be yearning for something still further ahead.

"DEAR PAT,

MY PARENTS WON'T ALLOW ME TO GO STEADY. THEY SAY THAT I'M TOO YOUNG AND DON'T KNOW MY OWN MIND . . ."

Well, lots of things about going steady you just don't figure out in advance when you're young. I went steady twice before I met Shirley, my wife. Both times the girl and I began to get a sort of trapped feeling after a while.

When you meet a girl you like, naturally you want to sew her up for yourself, get a claim on all her evenings. You don't realise this is going to conflict with other activities you've always enjoyed—going bowling with your buddies, for instance. You've got an obligation to take your girl out instead. You can't leave her without a date. You both get tired of that. What's really bad is when one of you tires before the other.

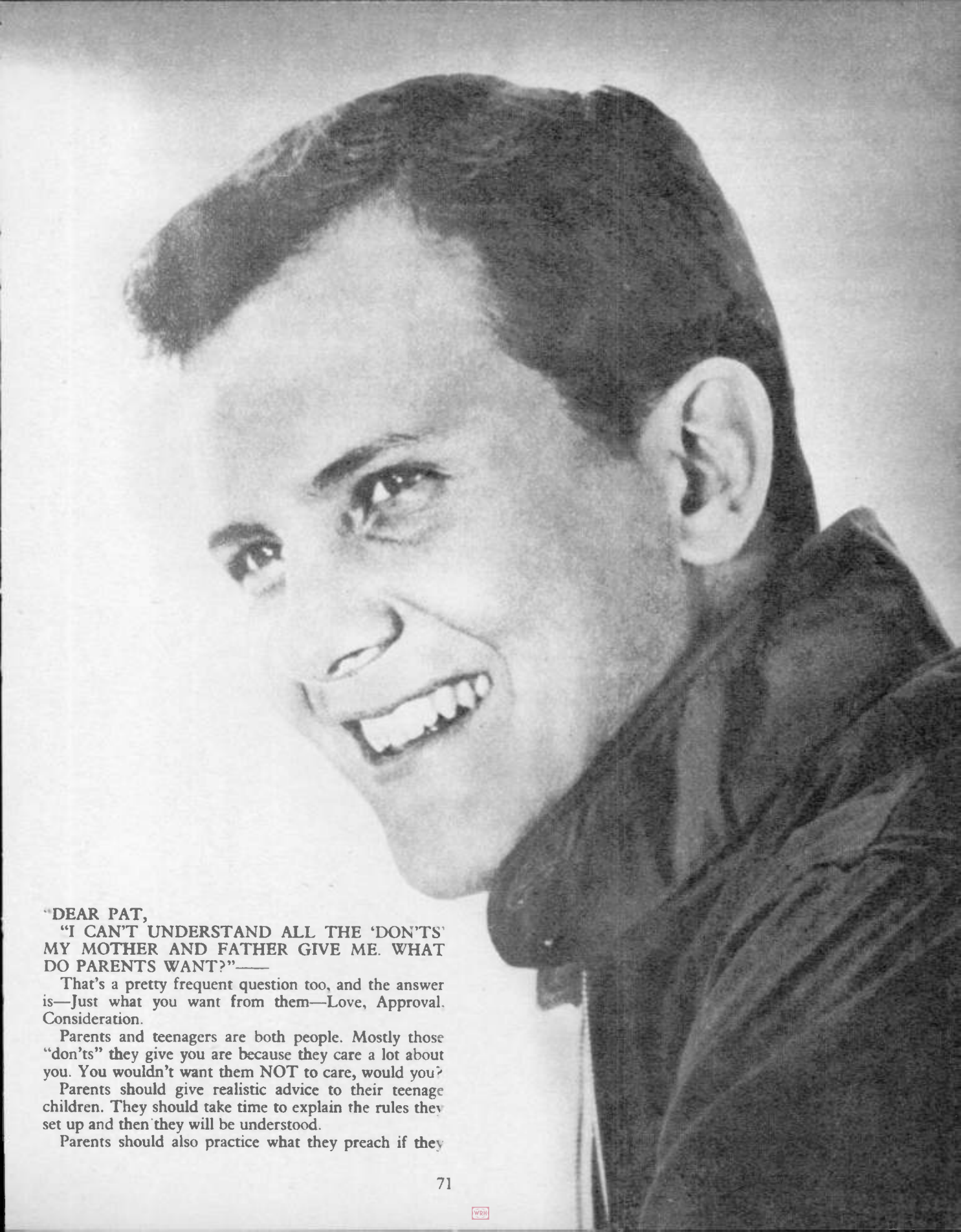
Once going steady, you can't just drift apart. Breaking up is hard to do. It isn't like kids saying: "I don't want to play with you any more!" Feelings can get badly hurt.

Personally, I think for younger teenagers, that making a mutual agreement to date as often as you like, not excluding other dates, is better than going steady.

"DEAR PAT,

MY PARENTS CAN'T UNDERSTAND WHY I WANT TO DRESS AND TALK AND ACT THE WAY MY FRIENDS DO. HOW CAN I CONVINC THEM THAT TEENAGE FADS AREN'T HARMFUL?"

Teenagers have a great capacity for instantaneous joy and excitement. It might help to point out that each generation has its fads. They're part of growing up. Whatever fads turn up ten years from now, will probably look weird to us too.



“DEAR PAT,

“I CAN’T UNDERSTAND ALL THE ‘DON’TS’ MY MOTHER AND FATHER GIVE ME. WHAT DO PARENTS WANT?”—

That’s a pretty frequent question too, and the answer is—Just what you want from them—Love, Approval, Consideration.

Parents and teenagers are both people. Mostly those “don’ts” they give you are because they care a lot about you. You wouldn’t want them NOT to care, would you?

Parents should give realistic advice to their teenage children. They should take time to explain the rules they set up and then they will be understood.

Parents should also practice what they preach if they



Pat comes to town at London Airport.

want to set a good example. If parents say, "It's wrong to drink. It's wrong to drive too fast and break laws," then they shouldn't do those things themselves, otherwise their children are apt to wonder, "Why is it right for parents to do the things they say they disapprove of, if it's all wrong for us?"

"DEAR PAT,

I AM EIGHTEEN AND MY GIRL IS SEVENTEEN. WE'RE IN LOVE AND WANT TO GET MARRIED. OUR PARENTS SAY WE ARE TOO YOUNG AND SHOULD FINISH OUR EDUCATION AND CAREER TRAINING BEFORE WE THINK ABOUT MARRIAGE. WE READ THAT YOU WERE MARRIED IN YOUR TEENS. CAN YOU HELP US CONVINCING OUR PARENTS IT'S ALL RIGHT FOR US TOO?"

It's true that Shirley and I were married when we were teenagers. We have been lucky. We've been thrilled and happy at the way things worked out for us. But a teenage marriage—any teenage marriage—faces serious problems, problems that few teenagers can see ahead. I honestly think it is better to wait a while until you have completed your education and training.

I know it seems hard, but it is even a good test of whether your love is real. A boy needs an education to be able to marry and support a family.

Education is absolutely vital. I wouldn't let anything interfere with my graduating from New York's Columbia University even though it meant doing my studying on buses, or in odd moments on television rehearsal sets and in recording studios.

To the letter writers who ask me—"Is education really necessary? I don't have much money, I'll have to work at a job part-time to stay in school." I answer—Get



A time to relax—and time to work on a film entitled "All hands on deck."





Pat and wife Shirley.



(Above) Boone at the barbers.

your education if it's at all possible. You'll always be glad you did.

And the same goes for girls. Even if a girl decides to get married instead of choosing a career, education will help her in teaching her children how to think and live. That's a pretty important job in itself.

"DEAR PAT,

I don't believe teenagers have lost all balance, or "gone to the dogs" as so many people say.

I once received some good advice from Bing Crosby. He had seen an article in which a writer had described me as a "new Crosby".

Bing told me: "Aim higher than that!"

Bing also advised me to be selective about my personal appearances and do only those in which I could really give of my best.

When my wife and I visited Bing on one occasion, Shirley complained that she saw little of me when we were separated by my work.

Bing replied that he became a star at the age of 26, and, from his experience, he thought Shirley could have me back in about 25 years!

I have faith in my teenage friends. I say to them—"I'm not one bit worried about you being "good". I know you, I've read your letters. I know the stuff you're made of, and it's good goods already.

Yours sincerely,

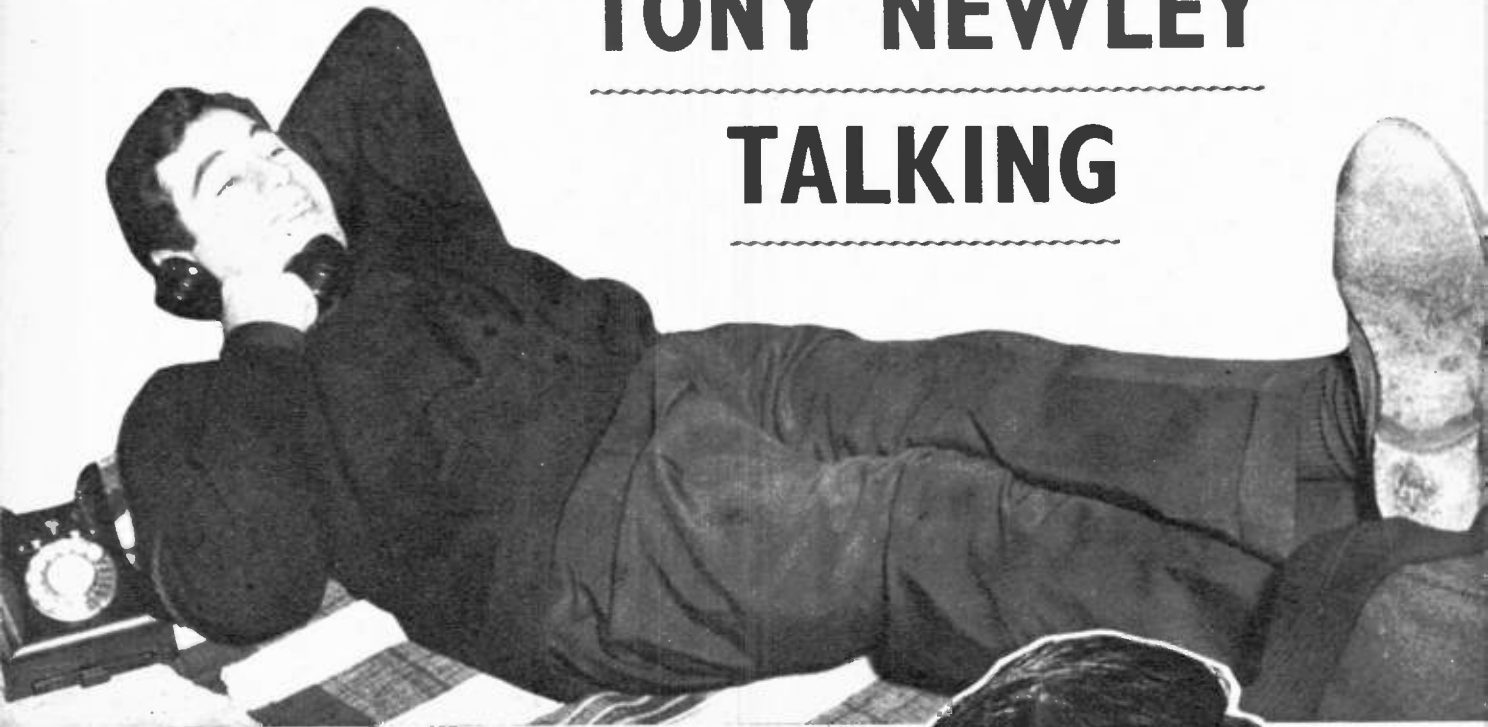
Pat Boone

(Right) Pat Boone and family. Wife Shirley and daughters Cheryl Lynn, Laure, Gene, Deborah Ann and Linda Lee.



TONY NEWLEY

TALKING



WHY am I an actor? That question deserves an intelligent answer.

Actors are actors because they like to be looked at, they demand attention. Especially comics. If you want to make people laugh, you want them to love you. You take, take, take.

In return, you entertain them. Now me, I'm shy. But I adore being recognised. I could do without the cash, but I couldn't do without the recognition.

I act according to what I think is true. Unless I can make you believe I actually am the person on the screen I am pretending to be, I couldn't make you laugh.

I could make people cry—not that anyone asks me to—but I've got the tools, it's in the kit. I could play romantic leads too, even though I'm not good-looking, but neither is Trevor Howard.

No, my strong point is not my comedy, my strong point is my humanity. I think the secret lies in the way I love people.

I've never thought of myself as being attractive to women.

It's dangerous for anyone to build up an idol in their mind because eventually they must be disappointed when they come face to face with reality.

GIRLS wait outside the theatre for a glimpse of me and then when they see me they are disappointed. In some way I am not quite what they expected. It doesn't matter to me because I know they are going to be disappointed. But they don't, and it is always sad when an illusion is shattered.

I have had an unfailing belief in my own destiny. I have had it since I was 14.



My fans have put me where I am. I've done practically everything in the business as an entertainer, but it wasn't until I began to make pop records that the real popularity came along. And, because of my popularity, people listen to me.

As an entertainer, I am supremely confident. I know I am going to have the kind of success that goes on and on. But, as a person, I don't know where I am going or where I'll end up. Personally, I'm insecure, and I need stability.

I need adoration. I must be loved. That's why I like the fans. They give me the love I need. Most of them are so sincere and they fulfill a need.

I can go in a room and sense the atmosphere immediately. If there's someone there who dislikes me, I'm finished. I know it and might just as well go home.

We have an unhappy knack in this country of overdoing praise when somebody arrives. I've seen it happen time and time again. Someone shows a glimmer and you kill him with confetti, and, let's face it, we're all a bit cranky in show business—and vulnerable—you begin to think you're great.

IT happened to me when I had my first recording success. It could quite easily have turned me into a Saturday Night Spectacular idiot. You've got to pull back. Like a woman. When you've got 'em, pull back.

I thrive on work. It's good for me. I practically do nothing but work. I've no hobbies. I don't read music. I don't play an instrument. I can harmonise vocally to anything, but I couldn't write it down. You don't need that particular facet if you've got a good arranger.

If you can *see* a song—what sort of colour and attack it needs—you've got it.

Look at entertainment today. It's the happy amateur who's the star today. It's fun, and to be paid for it as well, makes life worth living.

This business is wide open for the young man who doesn't mind a bit of a gamble. The old standards won't work any more.

"There are two little men inside me . . ."

WHAT I really want to be is a film director. That's what I want to do. I'm not an Art for Art's sake boy, believe me. I'm dead commercial. But new ideas have got to be fresh and personal.

There are two little men inside me, and all the time the artistic one is saying to this other little man: "Will it make money?" So, who knows, I may stumble on to something fantastic, really fantastic.

I don't believe in the old saying, "You've been terribly lucky." I've been ready all the time. I prepare myself for the job. Each one of the things I do deserves an approach of its own, but all of me goes into it.

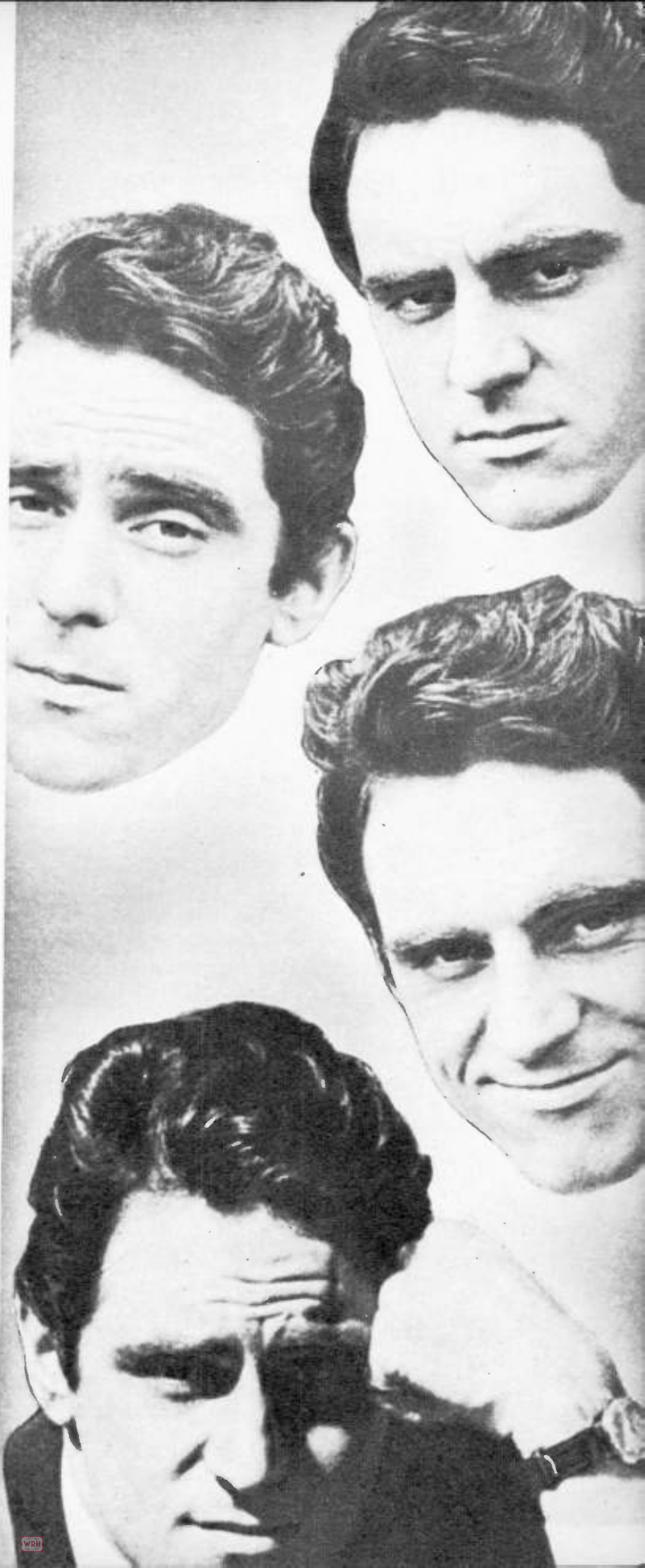
If I do a record—right, all the lad goes into it. A TV show—right, all the lad goes into that. And that's how success happens.

When, at one time, I became conscious of a too professional, slightly cocky approach in me, I started to thrash it out of myself.

I've now got to the point where I know what I want out of show business. Now that I know what it is—applause, the love I couldn't get when I was young—I want to do less and less performing, and more and more creating.

I'm after the golden fleece. I see it way ahead of me. It's my very life work. It's what exhilarates and depresses me. I see people getting diverted from their course. If somebody stopped me tomorrow in show business, I would die.

I've been given respect, and I now have a pride in my work which I'll never lose. I may not always be a



great lumping success, but as long as I go on doing what I'm doing I can't fall.

It's the golden fleece or nothing. I don't want the house and the car. What I need is the *search*. That's it for me.

The clever man will court success and then—be like a woman—go away, play hard to get, and wait for success to come to him again.

You must never do anything publicly without long and careful thought. "Stop the World" is just entertainment. I don't want to be associated with anything clever-clever. But I must do something fresh, and there must be room for it in the theatre or we might as well pack it in.

But it's no good just being terribly special, no good just *enjoying* it—you've got to make money at it too.

To me there is nothing worse than the obvious.



Throughout my career, and I've done everything except panto and circus, I've always striven to be original. The only time I've fallen down on my golden principles is in the sphere of my singing.

This singing—I hawk something that's saleable, but it's sincere. I love it. I've been in the choir, I'm musical. I'm an individualist even with rock 'n' roll.

I wasn't surprised when my records got into the Hit Parade. I'd watch those kids singing and I said, "I can do what they do. I'm an actor—I can do it like a performance." And I did.

At first, I was a visitor in the pop world. I was told what to do—until the day I started to branch out and give the public what I wanted to give them—something that is essentially me. I know I can do as well as the others. I want to do better.

I'm not interested in other people's ideas of what they want me to do. I wouldn't be where I am today if I'd listened to other people. Instead I feel there is nothing I needn't do if I set my mind to it. I'm a journeyman artist. I've no illusions of grandeur. I'm just a hard worker.

I put every thing I've got into work. I don't keep anything back for promoting myself. That's the lazy side of me.

We're in the era of the specialist even in show business. You're either a cockney character or a rock 'n' roll singer—or something like that. But I want to do them all.

"I'm not good for anything else . . ."

I WANT to be in show business when I'm ninety-five. I'm not good for anything else in the world. I'm no good at anything else but an entertainer.

I'm looking for something all right. I'm hoping to stumble on something in this mad search. I've tried acting—not bad. The singing was all right. The television show—there were things wrong with it, but some of it was fresh. At least I think it proved something, even if I'm not sure what. "Stop the World" was something different for me.

I sometimes lie awake frightened at night and think how I could be going out on the halls doing what I can do, safely, without thinking. The prize is that instead of playing safe, you go out just a little on your own and achieve something fresh.

The psychiatrist might easily explain my mad search — Unstable youth. Terrific instability. Terrible inferiority complex. A mad search for respect and admiration. This is something I share with all performers basically, though perhaps my feeling is a little extra strong. But any rock 'n' roll boy will tell you he doesn't want to be that all his life. He wants to be a full entertainer. Not all of them make it.

We still suffer from a slight taint of unrespectability—if that's the word. In America, if you have talent, you're like royalty, but not in England.

I'm not sure I'll ever become an international star. I'm a theatrical nut case, like Orson Welles and such

lovely people—strolling players doing things they want to do rather than doing just what's profitable.

I once told a film boss I worked for that I was Britain's James Dean. He just laughed like a drain.

"You have got talent to make people laugh. What's wrong with you?" he said. But I knew then, and know now, what I can do.

"Able to tease them like a woman . . ."

WHEN I had a television show, I kept on telling the boys a simple thing can be spectacular. We don't have the massive organisation of the Americans, but we have something else they don't have — charm. So let's use it. Charm comes over in simplicity.

I would never appear on television every week because people would tire of me. You have to remain able to tease them like a woman. If I can keep popping up in these various fields and give value for money—I'm a great believer in that—then I'm confident of lasting and of making my mark. If not, then I'll have to open church bazaars and fetes and do advertising.

How long would I last as a purely singing fool? How long is our life? Certainly not long enough to try everything, to get to know what you can do. If in show business I can go on looking for fresh projects, I'll be happy . . .



MY CROWN

IT is really impossible for a performer to analyse his own popularity. The people who support him have to answer to that. I didn't start with any fad or gimmicks. Most of my songs are ballads in a standard form.

I was basically a musician—a song writer and pianist—and wasn't swayed by every new thing that came along. Once in a while, I insinuate something new in my music, but I have never gone in for any bang-bang changes.

Some singers become panicky when patterns change. You have to believe in your own style and have faith that it will sustain itself.

Also fans were a lot more loyal ten or fifteen years ago because of the way performers were promoted. It used to be that the record pushers would stick with a singer until he became established. Today, talent is turned out on an assembly-line basis. Promoters jump from performer to performer and from fad to fad. Naturally, fans find themselves doing the same thing.

It's nice to know that my followers still listen to my renditions of "Mona Lisa", "Too Young", "Tenderly", "Pretend", "The Christmas Song", "Nature Boy", and "Non Domenticar" to name a few, and still find an enduring quality in them that causes them to keep on liking my work.

Curiously, none of the many numbers that have been associated with me stands out as my own personal favourite. To me, songs are individuals with different personalities.

AT the time I am recording a song, I may get excited about its attributes or its commercial potentiality, but each song has its own appeal.

Of them all, I find that "Mona Lisa" is the one most frequently requested.

I am spreading myself out now. The recording still goes on incessantly. I think my album, "The Nat 'King' Cole Story" is the finest thing I have ever done. It traces my career through the songs I recorded with my trio many years ago to my big solo hits.

These days, instead of just making night club appearances, I put on my own musical stage show.

One thing I am not, is a greedy man. I always only wanted enough to keep my family happy. We live a good life. I have a spacious two-storey, Tudor-style mansion in Los Angeles, but the way my family keeps

By NAT KING COLE

growing, we may have to move into an even larger place.

We have an adopted son, Nat Kelly, two daughters, Natalie and Carol, who I call Sweetypie and Cookie for short. Then came a family addition of twin girls, Casey and Timolin. So you see, I have to keep working.

WHEN we first moved into our home we were met with some racial bias. But that was thirteen years ago and it is all in the past now. It's a nice, well-kept neighbourhood and not the kind of place where you go next door to borrow a cup of sugar. Most of our neighbours don't know each other so there are no quarrels.

Working hard keeps me fit, though I don't manage to get enough home life. I have seven pianos at home now, but only Sweetypie plays them. I'm usually on an aeroplane some place.

I like to think young. In the singing business, a man is around people who are young, so it isn't hard to stay that way yourself. When I'm at home you have to run pretty fast to keep up with me. What with my golf, bowling, baseball, or spending my time at the seashore with my family. The phone at home rings and rings, but I am not there to be bothered.

I am very much a family man, which is not surprising considering I came from the same kind of close family myself. My father was a minister, and my mother, may God rest her soul, was a great influence in my musical life. She directed the choir in my father's church and encouraged me to play the piano.

We moved from Alabama to Chicago when I was four years old. At fourteen I organised a fourteen-piece band in which I played piano, and our fee was the monumental sum of one dollar fifty cents per man a night.

Later, in California, I worked every little club, but never earned more than five dollars a night, but that didn't discourage me. I formed a trio out of necessity because a club manager told me he would hire me if I had two other musicians with me. The salary was

AND I

eighty-five dollars a week, so I started looking for partners right away.

It was during this period of my career that a happy patron put a gold paper crown on my head, pronounced me as "musical royalty" and I got the name of "King". The crown didn't last the evening, but the "King" stayed.

I give a great deal of thought to philosophy, and the like, and I feel that the language of music is an important and neglected means of communication between countries.

Sometimes I wish our diplomats were more entertaining. Maybe President Kennedy should hold singing auditions before he appoints an ambassador.

When people are being entertained they have no time to be resentful. I think our State Department should send more performers overseas and then follow them up with some kind of diplomatic effort while the country is still ecstatic with good feeling for Americans. There hasn't been enough done in this direction.

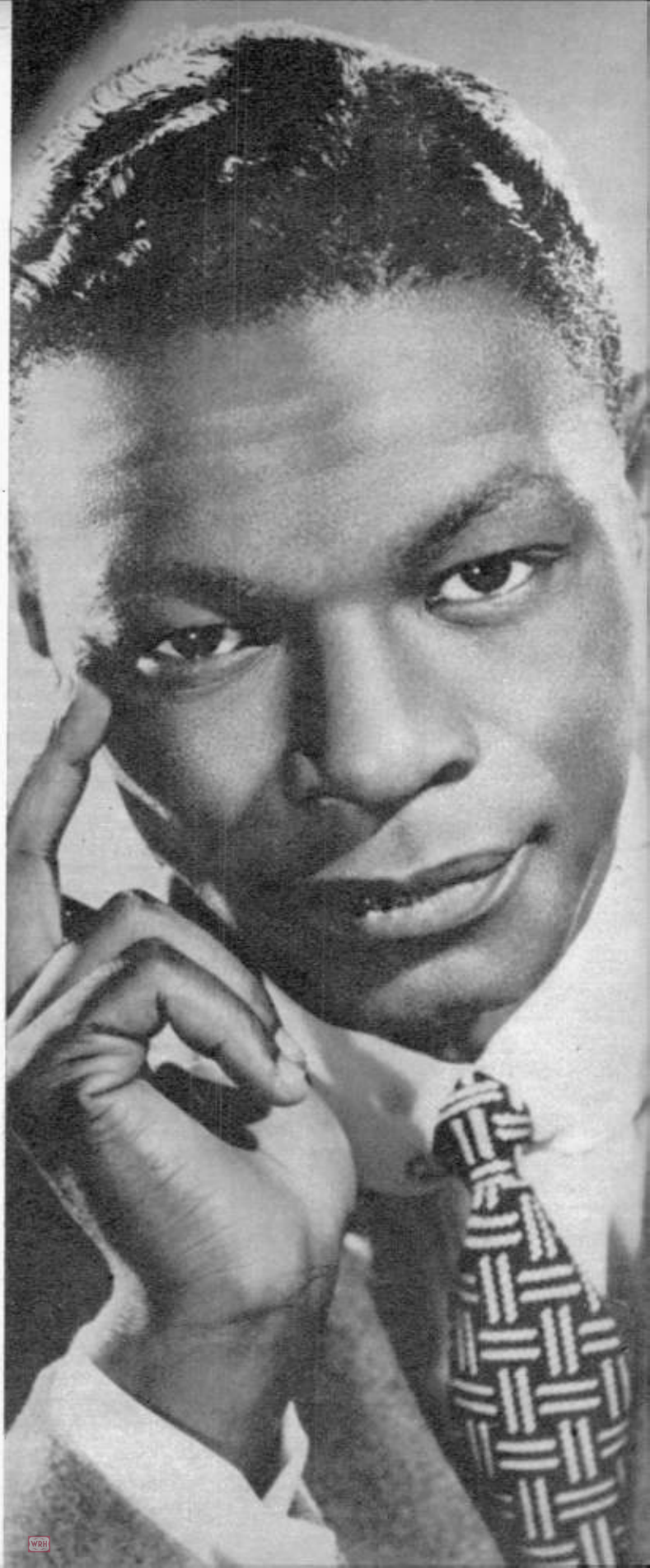
When I went to Argentina a year back, I found thousands of people waiting to see me. They thronged over my car. We could only move through the crowds about an inch an hour.

STRANGELY, an American Embassy official didn't bother to meet me. Here I was, being cheered instead of shunned as Vice President Nixon was when he visited the same country. Yet a representative of my country didn't even care. I finally called him. That's why, personally, I think all politicians should take a course in singing and then they might be able to have more friends abroad.

I guess I could best sum up what I have tried and am still trying to get out of success by saying that it truly gives me a good feeling to bring people closer together through music.

One of the fondest memories I have was an appearance I once gave at a Catholic boys' club in Caracas, Venezuela. The money we made went to build housing for a hundred-and-sixty thousand homeless youths in Venezuela. I'd like to do more things like that. I will.

I still feel like a youngster after all these years in show business. I'm still in love with my music, life, and people everywhere. When I lose that feeling, I know it will be time to quit.



FRENCH WITHOUT

I AM known on the Continent as the French singing star with a Cockney accent!

That kind of combination must be hard to imagine, but sometimes—like pickles and golden syrup—served in the right way, a seemingly impossible combination can go well together.

So, I'm the only French Cockney in captivity—and I'm proud of it.

I'm madly in love with a Frenchman—my husband; I have an apartment in Paris and a house in the South of France; I work most of the time in France, but still have one foot in London, and I came back to London to have my baby in Clapham.

I used to be as English as Brighton rock, with my name right through in small letters, but from the day that my own personal pet—my recording manager, Alan Freeman, of Pye Records, suggested I record in French as well, my life changed.

It's true I didn't understand a word of what I was singing at first—it was all done with phonetics—but gradually, I started picking up the language.

I worked hard to improve my French, and what was I told?—"Don't lose your English accent—it is so quaint to hear you speak Cockney-French!"

by **Petula Clark**

Mind you, that doesn't mean to say that I speak bad French. Pardon me for showing off, but I am told my French accent is very good.

For a long time I felt my career going all wrong. I found it difficult to get any acting parts. The Americans realise it is a good thing to swap people about in show business, but too many of our producers don't seem to like that.

If you sing, you sing, and that's that. But I kept right on trying, even though at times I almost lost heart.

FOR a long time in Britain, I seemed to be appealing almost solely to either children or middle-aged people—which was fine. Then the teenagers joined in—and that meant an entirely new public for me.

I think I've always been a little behind my age with my looks. When I was 13 I looked about 9. When I was 17, I looked 14, and when I was 18 I was taken for a 16-year-old.

I feel now that I'm up with my age.

The girl people looked at for almost 20 years wasn't the real me. It was a creation of my father who managed me. He made me a "juvenile sweetheart", and for a long, long time—too long—I stayed a "juvenile sweetheart".

When I tried to fatten up and sing sexy songs, people would say, "That's not Pet," and I'd have to revert to pattern.

I don't blame my father for looking after me the way he did. After all, I was 7 when I went into show business and I was called a star at 12. Everything he did was for the best, but, as I grew up, I felt smothered pro-



Pet's own special pet—her recording manager, Alan Freeman, of Pye Records, who originally launched her career when she was still a schoolgirl, and has supervised all her discs ever since.

Don't know what Pet's worried about—everything's fine an' dandy for her these days.



TEARS—

professionally and personally. I was playing it so safe for so long that nothing was exciting any more.

It was a tremendous decision to make when we finally broke with the pattern of the past—my father and I both knew it had to come, otherwise I think I would have been destroyed.

Now I am terribly happy. My father works and lives in Sussex and he's happy.

I USED to worry a lot about my work. Everything was a big deal to me. I had to face death to find out the way I really wanted to live and what I wanted to be.

When I was seriously ill in hospital some years ago, I asked myself the question: "Where do I want to go in life? What am I here for?"

I started to think about religion, and came to the conclusion that without a faith, without religious experience of some kind or another, one might as well not exist at all.

I asked myself: Had I always been true to the real me? Was I expressing my real nature? The answers were disturbing—I had not done those things.

When I recovered, I changed. I became mature, emotionally, physically and intellectually. And I stayed that way.

I suppose you could say I found religion, although I wish there was a less dramatic way of putting it.

At first, it was only in countries like France, Belgium, Holland, Norway and America that I was regarded as an adult. Then "Sailor", "Romeo", "My Friend The Sea", and other discs of mine established a "New Pet Clark" for me in Britain.

I mainly owe the "New Pet Clark" to my recording manager and dearest friend Alan Freeman, and, of course, to my husband, Claude Wolff.

WHEN I met Claude, he was standing on a table fixing an electric-light bulb, and I suddenly knew that this was it. I couldn't have cared who or what he was.

He, in fact, happened to be the public relations man for the company that issues my records in France.

Claude insists that I dress like a Frenchwoman. He insists on high fashion for me. He's very critical—but so strong.

He soothes me when I say foolish things. He shakes me when I get into a temper. He's the only man who doesn't make my temperament look stupid.

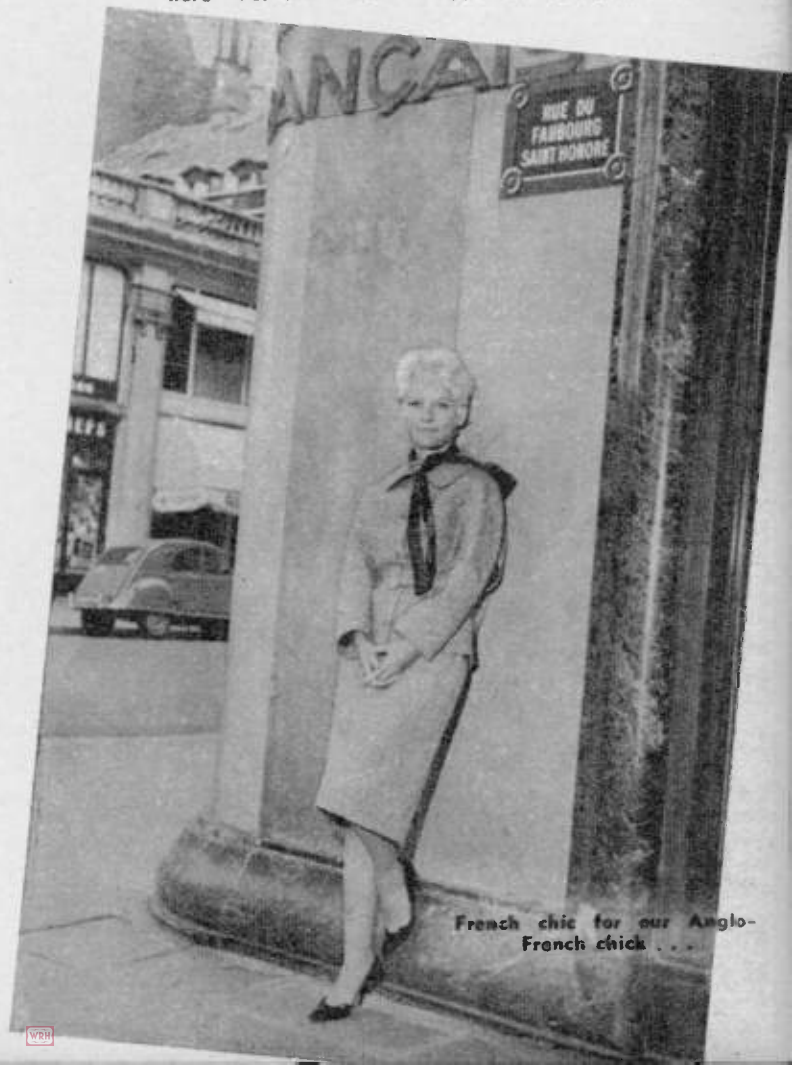
One day, we shall open a restaurant in the South of France so that in our old age, we'll at least know that we can eat.

Yes, for me it has definitely been a case of French without tears, the French for love, and the French for happiness.

Vive la France!



When in France you must do as the French do — drink wine with your meals. But, old habits die hard—Pet still orders a cuppa as a chaser . . .



French chic for our Anglo-French chick . . .

**DION
SAYS**

YOU GOTTA

AFTER five years of singing with the rock 'n' roll group that won its spurs everywhere as Dion and the Belmonts, I left the group and set out, at the age of twenty-one, to make good in the adult show business world. I wanted to reach the older, more mature audiences, while, at the same time, holding on to my teenage fans.

It wasn't a matter of turning my back on rock 'n' roll, but you've gotta grow, and keep on growing, and I'm aiming at other areas now. I want to put myself on the map as a balladeer too.

HOLLYWOOD HOBBY HORSES

Johnny Burnette: "I collect recordings of two-minute conversations with the world's greatest sport figures, like Australian tennis champ Roy Emerson, Armin Harry—the Olympic 100 metre track champ, and the world's greatest miler, Herb Elliot . . ."

Brenda Lee: "Stamps are my line . . ."

Bobby Darin: "I 'swipe' ashtrays from hotels I visit all over the world, and I have got more than five hundred already . . ."

Connie Francis: "Like Elvis, I collect stuffed toy teddy bears. There are fifty in my bedroom at home—not as many as Elvis, but then he's been at it longer than me . . ."

Bobby Rydell: "Old cancelled plane, train, and bus tickets from every place I go—that's for me. I keep them mounted in a special leather folio . . ."

Tab Hunter: "Taxidermy is my hobby. I've got some great stuffed rattlesnakes, including an eight-foot diamond back rattlesnake I killed in Arizona . . ."

And that rockin' young man—**Fabian:** "I've got 2,000 old classical records, including some real gems by Gigli and Caruso. It's a priceless collection—you couldn't pay me enough for them . . ."

I've got time to make a good job of what I'm aiming to do. I'm not hungry, and I'm not grabbing for quick results. I'm taking drama lessons, and I'm serious about the stage. I'm growing, and I think I'm a contender.

It was my hit record "Lonely Teenager", as well as my album, "Alone with Dion", that really pushed me out on my own, and I intend to go on using my first name, unless I can come up with a good replacement for my own second name, which is Di Mucci.

On the strength of my earnings, I bought an eight-room house for my folks and two teenage sisters, in place of the old Bronx apartment in which I grew up. I also bought an elegant grey-and-black Thunderbird; dental capping for two front teeth; an abstract painting by a distinguished artist; a gold wristwatch for my manager, Sal Bonafede; a load of presents for my old pals in the Bronx; three tuxedos; ten pairs of slacks; seven custom-tailored suits; several pairs of custom-made Italian shoes with elastic on the sides; and ten thousand dollars' worth of expert advice to help me work up a night club act with which I could step into the adult show places.

MY father was a puppeteer with an act called "The Martin Brothers". He used to be pretty big. He was on the Ed Sullivan Show, and things like that. The last few years though, he just had no work.

I travelled with the Martin Brothers occasionally while I was still in school and ran errands, and stuff like that.

I taught myself to play the guitar, and once in a while, appeared as a guitarist or singer on radio and television children's hours around New York and New Jersey. By the time I was seventeen, I had perhaps two dozen stage appearances under my belt.

When I quit school, I decided I would rather starve in show business than in anything else. I cut a demonstration record as a singer and began making the rounds.

Then I tied in with a group of boys who called themselves The Belmonts after a street near which they all lived. Our first record, "I Wonder Why?" sold over a quarter-of-a-million copies.

I feel I know what's good for me, and what's right for me as an artist. An entertainer needs to have that egotistical way. But I always want to know *why*.

KEEP GROWING



If you want to know what goes on behind the scenes when a performer is trying to make himself over, come inside the New York rehearsal room where the new personality I am striving for, first began to take shape, and I'll let you in on what gives . . .

I am rehearsing in a mirrored hall on Sixth Avenue, New York, called Dance Players' Studios.

With me, there's Sal Bonafede, a sad-eyed, gentle, former basketball player; Lou Spencer, a one-time dancer turned choreographer and night-club-act creator; Noel Sherman, song and special material writer; and Joe Zito, my song arranger and conductor.

I try out an up-tempo Zito arrangement of the standard number, "By Myself", and keep working the lines over and over.

The music stops, and Lou Spencer, dressed in his shirt sleeves and a long thin cigar in his mouth, puts me straight about some of my phrasing. Lou knows his business.

Noel Sherman has written some marvellous special material for me. He's a terrifically talented composer.

"You're straining for that note—you're straining," Lou says. "If you're gonna have any fun with this act, it's gotta be relaxed. You can't expect an audience to have any fun if *you're* not having fun.

"All right, you're on the floor singing. They see you twisting your neck to hit that note, and they know you're not having fun. That one little note, that one thing, it's not so great we can't do without it. Besides, it's like hitting them with the big gun right away. We gotta save it for where you're going and you're going for forty minutes of entertainment—you're going over the top.

"Dion is gonna reach both teenagers and grown-ups. That's what you're going for. Right?"

"Right," I say.

Lou starts to laugh. "Do it again, and I'll show you exactly what I'm talking about," he says.

JOE ZITO starts playing the piano again, and Lou, humming the tune and snapping his fingers, moves in front in a slow cool, jazzy shuffle, demonstrating how he wants me to move.

"You're a singer, and a singer is supposed to move with the beat," he says. "First thing we want the audience to see is a nice-looking, clean-looking guy.

"Next, we want them to hear Dion singing in a voice that's got the Dion-sound. I want you to be *within* you. The way you just sang it, you're trying to reach the guy in the last row up there. Let the microphone do that for you. All you gotta worry about is to reach the guy in the *first* row.

"I want you to sing relaxed. I want it to be you. The Dion sound is a great sound. Why distort it?"

"But that's my opening number," I say. "I should sing it out."

"No! No!" says Lou. "*You* know it's your opening number. Think it. Feel it. But what you sing, sing in a quiet way, and it will get over. It's what's in your mind. It's what you feel.

"Here's what's happening . . . The lights are out . . . Watch . . ."

Lou moves forward singing, "I'm all by myself"—and I start to see what he's getting at.

"The way you started belting this thing, you had nowhere to go," Lou says. "Times have changed. You gotta start soft now. If it comes out naturally, it's the right thing. You'll keep your sound, and you'll be having a ball.

"In order to bring a great act, we've gotta pull you apart," Lou explains. "That's the way we get Dion to be Dion."

And I know he's right. The Man Knows.

DONEGAN'S PROGRESS

From his personal and very private album, Lonnie Donegan presents a pictorial record of his progress, illustrated with photographs, most of which have been hitherto hidden from human eyes. Mr. Donegan has personally penned the commentary to his photographs . . .



What started it all is that we didn't have any rifles. I was eighteen at the time and just old enough for my first H.P. . . .

"If anybody in the hall has seen a drunken bass player, will they please carry him to the stand . . ."



We couldn't afford taxis in those days, but in any case we found it was quicker by tuba . . .



My first experience of the Co-op — with Ken Colyer and his Jazzmen. This was a co-operative band, which means we all shared the hard times . . .



84
Getting our own back for the Vikings arriving at Copenhagen for our first tour of Denmark . . .



Meanwhile . . . back at the band stand . . . Note the inauguration of the tea habit which was later to make me famous. I became the only banjo player to perform the feat of drinking a cup of tea whilst singing



Winter turned to Sunshine — Monty Sunshine . . .



The heat was on so I got out of town . . .



Summer turned to Winters — and so did we. 'Till then I had thought Shelley was a poet, and then film star Shelley Winters joined us at a session at the Mandrake club. Note Chris Barber getting in on the act

DONEGAN'S PROGRESS continued . . .



This looks like the place . . .



A sight to gladden teen-age hearts — from left to right — Mickey Ashman; Monty Sunshine; Otille Patterson; Ron Bowden; Pat Halcox; Lonnie Donegan; Chris Barber — a right bunch of budding bandleaders . . .



Well someone has to be ball boy . . . Jess Conrad; Tony Newley; Tommy Steele; Harry Fowler; Andrew Ray; Mike Winters; Ronnie Corbett; Des O'Connor; Mike Desmond; Bernie Winters; Pete Murray; Don Fox; Billy Baxter; and Jimmy Greaves—the original TV All Stars team . . .



After winning the award for the best dressed banjo player in East Ham . . . Sir Miles Thomas greets me on my nomination day . . .



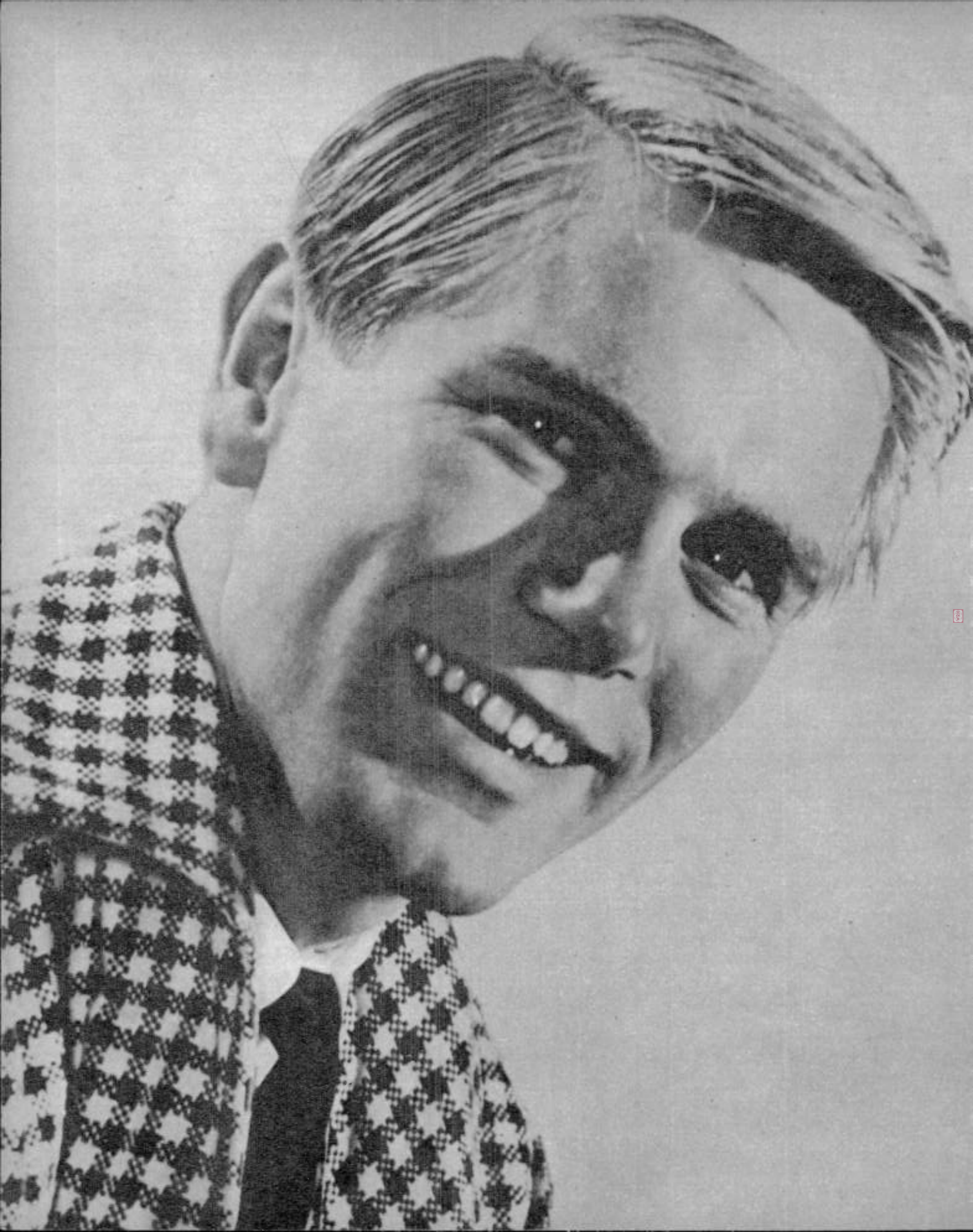
Les, this is no time to ask for a raise . . .



Les, I told you we shouldn't have sworn at that witch doctor . . .



Thank you for staying with us, and don't forget, if you've enjoyed the show, tell your friends and book early to avoid disappointment . . .



Mix me this kind of Person

requests Adam Faith

POPULARITY is a wonderful thing—no wonder we all seek it—whether it's the kind of popularity that makes millions go out and buy your records, or the kind that makes you feel good in your chosen career or own social circles.

Arguing about the secrets of popularity is like arguing about show business—it usually gets you nowhere. Most of these arguments are like arguments on religion and politics—nothing is proved; nobody is convinced.

Knowing all the answers to popularity is also like setting trends in the disc world—it's more often than not, just a lucky accident. I haven't the slightest idea how a record becomes popular, and the animal that can spot a sure-fire hit on first hearing, simply doesn't exist.

But, although there is no guaranteed formula for popularity of any kind, there *are* a lot of handy ingredients well worth knowing and digesting. Mixed in the right proportions, these ingredients can do a whole lot for your popularity rating.

Here are some useful pointers I've picked up along the way. I have listed them as a handy guide to getting the best out of yourself. This is how to "Mix Me a Person"—to quote the title of my recent film . . .

1. Be friendly to everyone.
2. Don't stick to a single clique of boys and girls you knew at school. Keep looking for new friendships as well. Never get pressured into keeping to a tight circle. It limits your fun if you become typed.
3. Don't wait for someone else to speak to you. Be first with a welcome "Hi!"
4. Be yourself. Don't pretend a sophistication that doesn't come naturally. Young people are quick to see through—and quickly reject—deception. You'll be liked a lot more as you really are.
5. Sign on for activities such as clubs—but don't take on more than you can handle. Meet others with similar interests and widen your social world.
6. Never be afraid to ask questions.
7. Don't let your parents push you into going steady before you are ready. Many teenagers, especially girls, feel the weight of such parental pressure. Over-concern about dating can make it even harder to attract the opposite sex.
8. Never try to make friends by giving—or permitting parents to hold—elaborate parties for boys and girls you hardly know. If you can't make friends in the relaxed informality of social clubs, you won't at a party either. But it helps, if your friends are invited to informal little get-togethers at your home.
9. Make an effort to belong, to make friends. You won't get to know people unless you do, and they won't get to know you.
10. Don't just be a back-seat critic—always play your part in social activities—pitch in on the behind-the-scenes work at parties and functions even if you

know you're unlikely to get any credit for your efforts.

11. Never monopolise a conversation.
12. Never brag.
13. If you're particularly interested in someone you're dating, try to work it so you "go with" him or her, instead of "going steady", and so prevent any misunderstanding about your relationship among your friends and acquaintances.
14. Don't be cautious about being known as a "studious type". Making good scholastic progress is something of which to be proud.
15. Don't worry too much about any social uneasiness you might feel. Teenage is a big adjustment period—you'll feel much more relaxed and confident soon.
16. Never be satisfied to just go along with the crowd. It isn't wrong to be an individual. The most popular and the most successful are more often, those who have ideas of their own, and who are not afraid to be different from the rest.
17. Don't rely on a half-a-dozen sentences in conversation, and never allow yourself to be carried away with "hep", or any such talk, or you'll soon become a bore.
18. Don't be catty, or gossip, or talk entirely about yourself, and always have something good to say about somebody else.
19. Don't say a thing, if you've nothing to say. Above all, as they say—Be sure your brain is engaged before putting your mouth into gear.
20. Gradually eliminate the faults you see in yourself, but no one else knows exist.

Well, they are twenty of the best. Follow them and you'll never regret it. I try to stick to them as much as I can.

YOU should also remember that before anyone can be mature as a personality, the most important thing to achieve is self-knowledge. You must know yourself, and be honest with yourself. Try to truthfully understand what makes you do or feel things. Until you can meet yourself face to face, you can't be completely sympathetic or understanding about other people.

Self-knowledge develops slowly, but it is essential to achieve, especially when you're in the limelight.

No matter how much adulation may come your way, once you really understand your limitations, you can sit and listen to praise and feel quite detached, as though you were looking at a picture of someone else. The knowledge of how little you can do alone teaches you humility.

Elvis says . . .

WHEN THE MUSIC

STARTS

I GOTTA

MOVE. . .



MY main ambition in life is to do a good job. I have found my niche and it isn't driving a truck.

From the time I was a kid, I knew something was going to happen to me. I didn't know exactly what, but it was a feeling that the future looked kinda bright.

I wanted to be a singer, because I didn't want to sweat. I had a job driving a truck when I got out of high school. After that, I got a job at a dollar an hour in a defence plant. Then, when I first started singing, I figured it was for me.

★ ☆ ★ ☆ ★

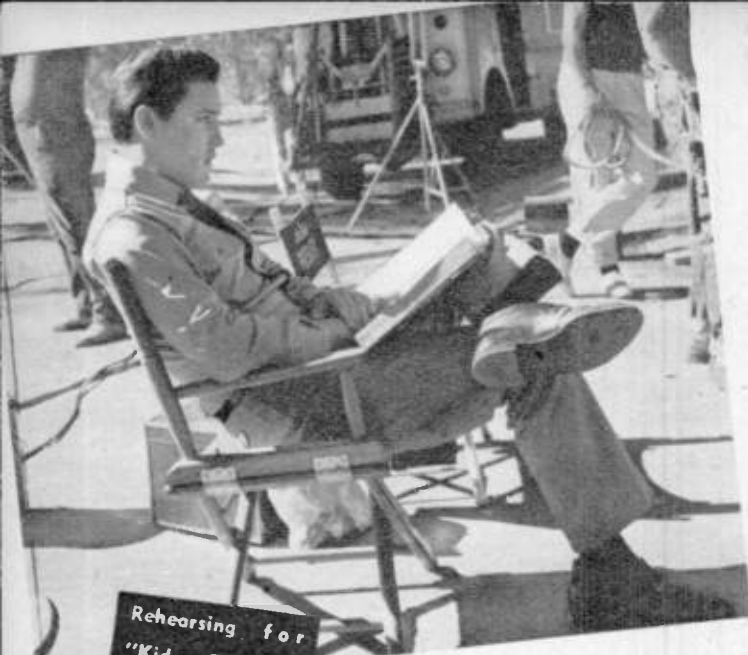
I USED to get mad at Mama once in a while. But I guess a growing boy always does. I was the only child and Mama was always right with me. Maybe she was too good.

I could wake her up in the middle of the night if I was worried about something. She'd get up, fix me a sandwich and a glass of milk, and talk to me; help me figure things out.

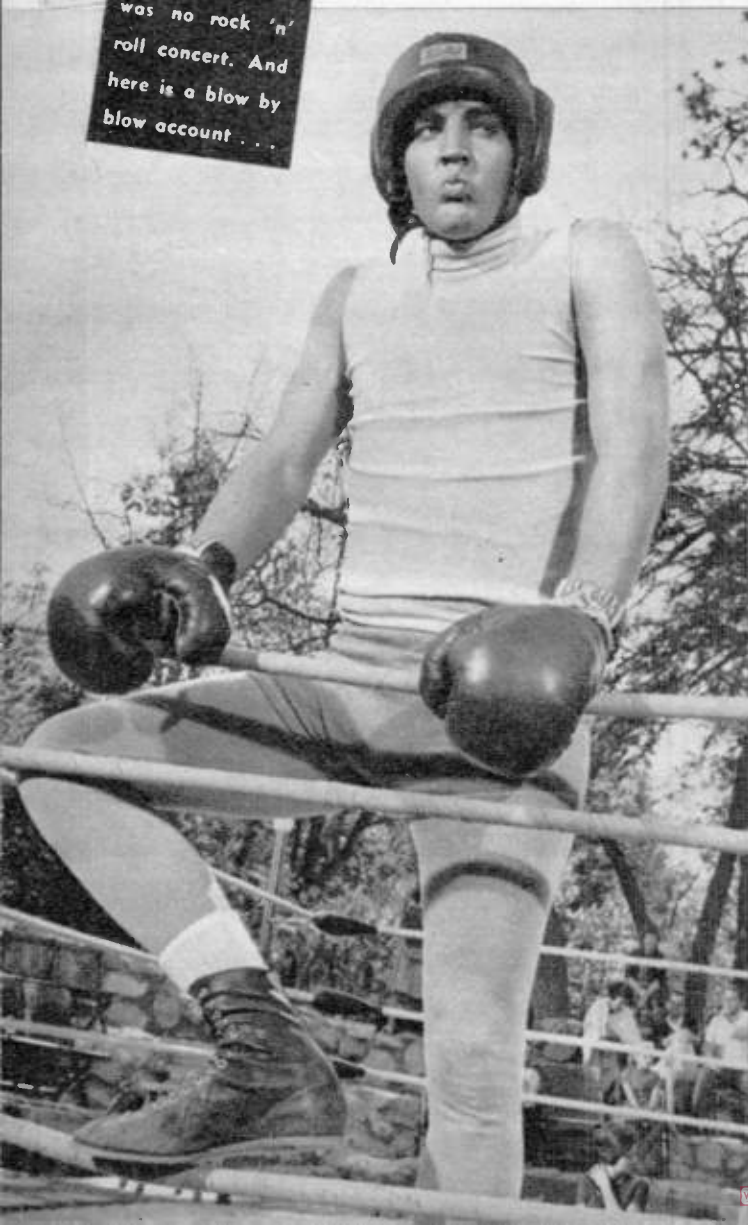
Critics never bother me, or change me neither. I don't have time to be bothered. I'm working too hard. And I'm figuring to stay around awhile.



Elvis, relaxed and at ease enjoys some off-stage company



Rehearsing for
"Kid Galahad"
was no rock 'n'
roll concert. And
here is a blow by
blow account . . .



Maybe some of the critics don't dig me. They've got a job to do, I guess. But I don't pay no attention. They're not touching me. Ol' Elvis is gonna go right on being ol' Elvis.

I've been blamed for just about everything wrong in this country. Juvenile delinquency, for example. That I give kids "ideas", whatever that means. I'm vulgar, they say. I wouldn't do anything vulgar in front of anybody, 'specially children. My folks didn't bring me up that way.



I DON'T do anything bad when I work. I just move to the music 'count of it's the way I feel it. I hear it and I gotta move.

It's hard to explain rock 'n' roll. It's not what you call folk music. It's a beat that gets you. You feel it.

If I wasn't sincere, I'd just leaf through my work and say "Gimme my money and I'll get the hell out."

When I don't do a good job, I know it and I'm blue as hell. You'll pardon my language, but I mean it.

I only really feel at home in Memphis, at my own "Graceland" mansion. It isn't that I don't like Hollywood. But a man gets lonesome for the things that are familiar to him; his friends and acquaintances. I know I do. That's why I would never live in Hollywood permanently.

Hollywood's a lovely city. I've learned to appreciate it more since we moved into a Mediterranean style villa I rent on a Bel-Air hilltop. It's so quiet up there. The place is all marble columns and statuary, a fine home from home. But home for me will always spell Memphis and "Graceland".

"Graceland" is just 15 miles south of Tupelo. When I first bought the estate and mansion for 100,000 dollars in 1958, it was just like living in the country. There was nothing around my place but a few cotton and sugar cane plantations. The highway was second class. Now the Tennessee highway department has re-surfaced the highway that runs in front of my estate



because the thousands of tourists constantly roaring past, parking, backing up, and turning around, had torn it up.

When the highway was put in top shape, it opened the way for a new flood of traffic and a big land boom. Now we're surrounded by all sorts of things I didn't plan on.

My fans don't embarrass me. They're the greatest. I love 'em. Even when they get a little rough, they're swell kids.

The mansion sits almost directly in the middle of its 14 acres, and things are going crazy around the place.

A city block, a 25,000 square foot shopping centre, has gone up—one of those ultra-modern buildings. It has everything from clothes shops, to supermarkets, barber shops, and even a record store in it. I'm right happy about the record shop.

But the point is it's all increasing the traffic in front of my place, until it's almost like living in New York's Times Square.

To the north, is a new, tall, white Baptist church. Across the highway, to the west, a real estate operator is advertising lots and modern homes at 17,500 dollars a piece. Tractors and bulldozers are ripping the land apart.

I got a lot of good decorating ideas for "Graceland". I'm always fixing and repairing around the house. I like to do things first class, too. I had one wall knocked out on the first floor of the house to enlarge the room. Then I got a wonderful idea to make the ceiling of my bedroom all velvet. I like bright colours, like orange, red and yellow. They look right nice.



I'M real proud of my "Graceland". I'll never leave. If the invasion of my privacy keeps up, it can be easily remedied. We'll just have a solid string of weeping willow trees planted along the stone fence around the entire estate. That will at least keep the noise down and give us privacy.

One morning I looked out of my bedroom window on the second floor facing the highway, and spotted a man picking up leaves outside the stone fence, and stuffing them in a valise.

I told my manager, Colonel Tom Parker, and he went out to check on things. He asked the man what he was doing with the leaves and the man said he'd got a big thing going up in Buffalo, New York, selling the leaves for souvenirs. He was selling them for 10 dollars a piece.

The Colonel admired the man's ingenuity so much, he let him go. The fella kept right on picking up leaves—just the choice ones—and putting them in his bag.

The Colonel got to thinking about the "leaf gimmick", as he called it, and contacted the local Memphis radio station. He invited them over to come out and rake up 10 or 12,000 leaves and offer them as prizes in various Elvis Presley contests. My discs got a bigger than ever radio play and those leaves went like wildfire.



THE Colonel is almost like a daddy to me when I'm away from home. He was like a boy with a new toy when I gave him a 26-foot plastic rowboat for his birthday. He immediately rushed it to the ocean and got her into the water. You should have seen him out there, grinning like a catfish, with that straw hat of his tipped back on his head.

What touched me was he christened the boat "Gladys" in honour of my Mama. That's the best present he could ever give me.

I learned a lot about people in the Army. I never lived with other people before and had a chance to find out how they think. It sure changed me, but I can't tell you offhand, how.

I never griped. If I didn't like something, nobody knew excepting me. If I'd been what they thought, I'd have got what was coming to me. But I never talked about show business. I went along.



A Presley Personal Appearance



Whilst on location for his film "Follow that Dream", Elvis takes time out from shooting for one of his rare personal appearances — and the fan fireworks start!

As for the fans, they changed some, but they were still there.

When I got out of the Army, my first professional appearance was on a television show with Frank Sinatra. I was so nervous I wasn't sure I'd make it. Getting back to it wasn't as simple as I thought it'd be. But Frank was kind and understanding, and with his help and encouragement we taped the show okay.

Am I a rock 'n' roller, and balladeer, or a movie actor? I feel I can do both and not let one interfere with the other. I stop thinking of my guitar when I step on a movie stage.



THE effect I have on audiences mostly comes from simple rhythm. Rhythm is something you either have or don't have, but when you have it, you have it all over.

I don't believe in Stanislavsky or whatever those methods of acting are called. I have never read Stanislavsky and don't intend to. I don't believe in drama teachers either. Why should I? The director I work with is my teacher for the time being and anything he tells me goes.

Why should there be another guy explaining to me





what the director wants when I can ask him myself?

I go to the movies. I'm a movie fan. Me and the boys take off at any time to take in a movie, and there isn't a weekend we don't take in two. We go to any movie house. I've seen some movies half-a-dozen times when it's got something to say by way of interesting acting.

My favourite actors are Marlon Brando and Spencer Tracy.



FOR my recording sessions I work with ear musicians and not sheet musicians. They're great. You just hum, or whistle or sing a tune for them once and then they get to work, and inside a minute or two the joint is jumping.

I take my time to do the right thing. I can't properly explain it but it all begins with listening, and more listening. It all narrows down gradually. I listen for hours. For a week. Two weeks. When I'm down to the songs I think I'll want to do I call the session.

I can cut fifteen songs on a session. Me and the boys sometimes get together late at night and its late morning when we call it a day.

As always, we released my "Blue Hawaii" and "Follow That Dream" albums right after the films were finished, and they stayed on the very top of the American hit parade for weeks, selling several hundred thousand.

I know right away which songs are right for me. When I'm picking songs for records, I listen to every-

thing that comes in to my music company. It's screened first by someone who knows what I like. Some of them are first efforts like "Heartbreak Hotel" and "Don't Be Cruel". The author of the first one never wrote another. Any songs submitted to my hotel I handle directly. Folk songs and classics are usually out—the rights are too difficult. Dozens of people pop up and claim they were the writers.

After I recorded "You Ain't Nothin' But a Hound Dog", a bunch of people turned up, among them a man who said he had written a song called "You Ain't Nothin' But a Bear Cat", and, he claimed, it had exactly the same tune. When he tried to make trouble, a Memphis newspaper said—"Bear Cat Sues Houn' Dog".

My biggest ambition is to keep my popularity and one day be able to say that I can depend on dramatics for my livelihood. It would be nice to say that people come to see me act, instead of sing. But either one is all right.



THE girl I'll marry hasn't shown up yet. But she will. There's one test I sincerely believe in, and it's the test of missing. If you go away and miss a girl very much, then it could be serious.

I'm too busy to think about my private life. One of these days I'll slow down and get married. But not for the next few years. I'll be much too busy . . .

I want to entertain people. That's my whole life—to my last breath. More than anything, I want to be a good actor. The kind that is around for a long time. But I don't want to ever stop singing.

When music starts I gotta move.

Be a Rebel

IF I was advising youngsters how to “get ahead” or “become a success”, I could put it in just three words—“Be a rebel!”

A rebel—to my way of thinking—is someone who has the courage to voice his convictions and ideas, even though they go against the so-called accepted ideas of others.

There’s a word in our vocabulary which seems to surround us, and darn near strangle us, and that word is “Conformity”.

Conformity puts over the line that making a success of almost anything can best be achieved by sticking slavishly to the rules, not stepping out of line, and doing as others do.

Well I did as others did when I first stepped into show business, and I didn’t do too well. As far as most of the public was concerned, I was just another pop singer. It was my manager, Larry Parnes, and my recording adviser, Dick Rowe, of Decca, who came up with the right answer, the same one I’ve just given you—“Be a rebel!”

My rebellion was to switch my vocal style, switch my style of song and musical backing, and switch my appearance—including my haircut and clothes.

Well, as you know, it worked, so, as far as I’m concerned, it’s—“Up the rebels!” Only when you have

writes Billy Fury

reached your goal, can you afford to become a little more “respectable”, a little more in accordance with “Conformity”.

Lots of books have been written about conformity, in the past few years, and quite a few films have used it as their theme, but, while the books and films may have become commercial successes, I’m for our younger generation, if they are persuaded to toe the line too much, and so lose the spirit of adventure.

When they keep hearing that completely following in the footsteps of their elders is proof of their “loyalty”, they are in danger of believing it so much that they are likely to destroy their individuality and creativeness.

Maybe a lot of people have got to the top by patiently plodding the well-worn pathways, but take a backward look at history and you’ll find that those who really distinguished themselves did so by daring to be individualists and rebels.

Mind you, when I say “rebel” I’m not talking about slovenly dressed beatniks who think that long beards, exhibitionism, walking about barefoot and just plain defiance and vulgarity, is all that’s needed to be “Different”. That kind of “difference” they can keep.

There are, of course, the wrong kind of rebels—I was one of these myself once upon a time, and I’m not proud of the fact. That kind of rebellion can turn a boy into a juvenile delinquent or a criminal. That brand of rebellion is for fools who end up destroying themselves and bringing heartbreak to their families.

BUT “rebel” doesn’t have to be a dirty word. In the world of pop music and records, the artist who “goes against the grain” is more often the one who succeeds.

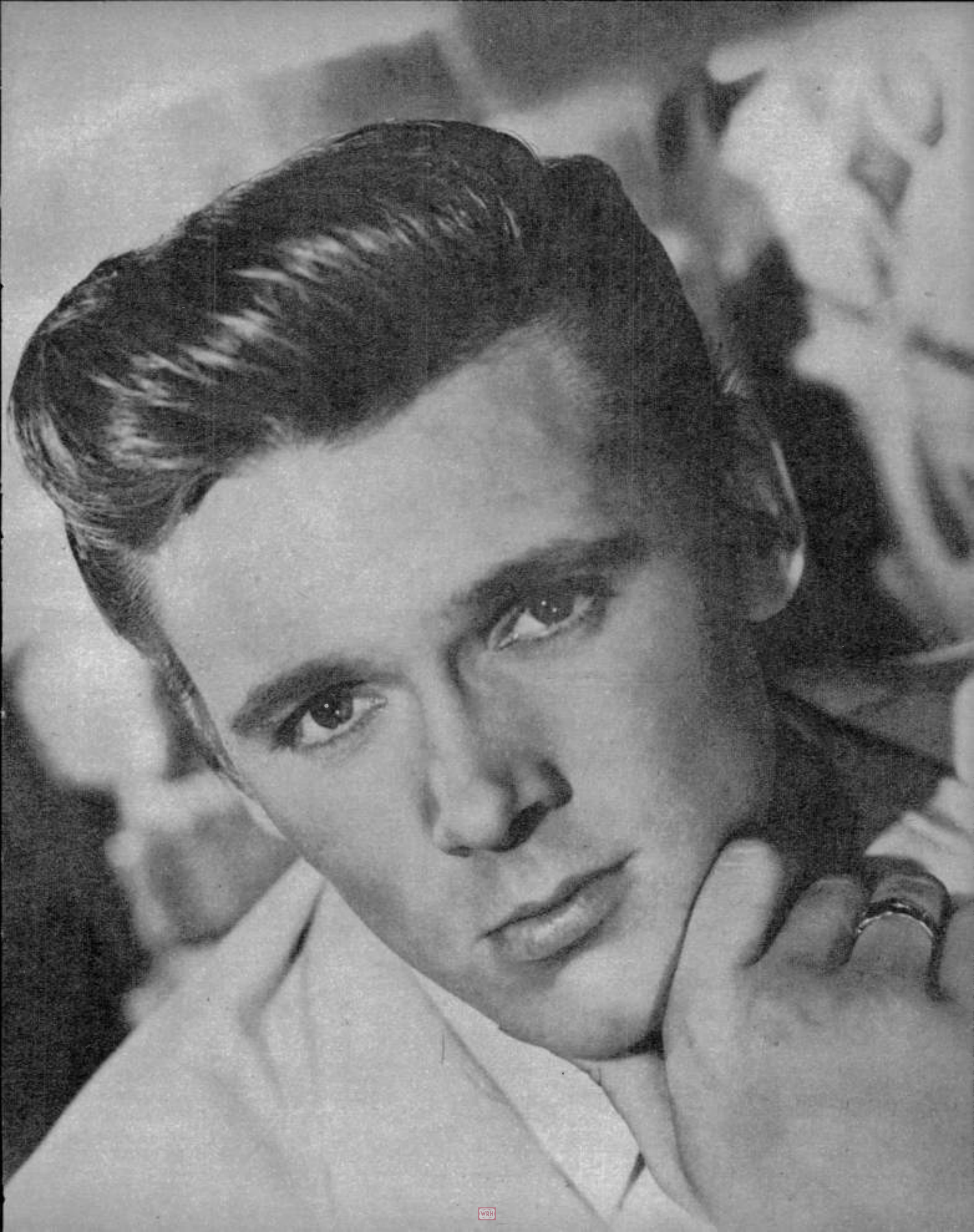
Glenn Miller was just another orchestra leader struggling to make the grade until, dissatisfied with the run-of-the-mill sounds of other orchestras, he struggled until he achieved the fabulous Miller sound that brought his name and his kind of music, immortality.

George Shearing was a pianist playing with Cyril Stapleton’s Orchestra in London’s West End, until he went to America and created the Shearing musical trademark by synchronising a vibraphone with his piano, and adding rhythm.

Bill Haley and his Comets kicked off the whole



Billy signs an autograph for an admirer during location filming for “Play it Cool”





A boy goin' places



Oh Mr. Porter!



rock 'n' roll revolution; Duane Eddy did the same for guitar music; Errol Garner made his piano perform the way no piano had performed before; Ella Fitzgerald did things to songs no one had ever done.

And, what about the stage musical revolution brought about by Rodgers and Hammerstein and their show "Oklahoma"? And what's a new dance craze such as Rock, Cha Cha, or the Twist, but a successful rebellion?

So it pays to be a little different. My manager Larry Parnes, has always impressed on me that the only valuable development, is development as an individual, and Mr. Parnes should know what he's talking about, having also established such individual performers as Tommy Steele, and Marty Wilde.

Mr. Parnes says that if you try to change an individual too much, you risk losing his personality, and are liable to destroy the most important thing about a human being, which is his essential difference from anyone else.

ANYONE who tries to make someone over too much and force him into an image of what we think he *should* be, rather than encourage him to develop along his own lines, is doing a dangerous thing.

Sooner or later, a person will rebel if he is poured into a mould into which he doesn't really fit.

The best way to help someone develop is to let them do it themselves, at the same time trying to show them the things they need by demonstration.

The biggest danger for any artist, or anyone, is the loss of individuality, or of becoming a rubber-stamp thinker or performer. There is no such thing as real success "the easy way".

Dick Rowe, the man who supervises my recording sessions at Decca, says its tough to be different, and it

High-kicking with the Vernon Girls who appear in Billy's new musical film



Billy Fury in action on the set for his film "Play it Cool"



is also often, a lonely thing. But, says Mr. Rowe, it is better than not being an individual, which is to be nobody at all.

Mr. Rowe was certain that if we created an individual style I would eventually come through.

For a year or two my records were much the same as any other teen-age singer's records—loud guitars and little else. Then, when Dick Rowe took over as my recording manager, he dreamed up the format which has proved so successful. The secret of his format was simply this—He said—

"Why should a beat singer always be backed by just guitars?—why not a symphony orchestra *and* guitars?"

Well, if you listen to some of my hit discs you will find that's exactly what is there—violins, violas, cello, French horns—the lot. Dick often says they remind him of the records they used to make with David Whitfield, which, you must admit, is quite a switch with a voice like mine!

Dick Rowe always used to say to me—"This is your life Billy, not someone else's. Sooner or later you are bound to discover that you cannot please all of the people. You'd better learn quick that you cannot expect *everyone* to understand what you say, sing, or do.

"The hardest thing in the world to learn to accept is the fact that many people *never* will like you, no matter how hard you try to win their admiration."

THAT'S good sense from a man who has recorded dozens of the biggest recording names in the business, and has made thousands and thousands of discs, so they are words well worth remembering. I'm not likely to forget them, ever.

So, even if the going is tough, try being a bit of a rebel, that way you are more likely to succeed.

Certainly you can find some sort of general security by mimicking others and following established patterns. But, I know that both you and I can achieve far greater success, and, perhaps more importantly, self-respect, by shunning what is "usual", and having the courage to be an individualist and a rebel in deeds as well as in mind.

YOU'RE NEVER

TOO YOUNG

FOR SUCCESS

☆ Says Paul Anka ☆



PEOPLE say I'm too young to have done so much. Well, what's wrong with managing to get security for yourself even in your teens?

Everybody needs security. I'm not a slow person, but I'm still the unaffected type. Like if you went through my pockets right now, the odds are that you wouldn't find a cent.

I know I have got myself the reputation of being a teenage tycoon. But I know I owe my success to all the kids who like what I write, sing, and record. The wonderful thing is that I know there are many other youngsters around who have the talent to achieve the same kind of success, despite their age, if the right opportunities come along.

Everything I earn goes into a trust fund, and I only get a fifty dollars a week allowance.

I work hard because I enjoy it. Enjoying your work is much more important than just making money.

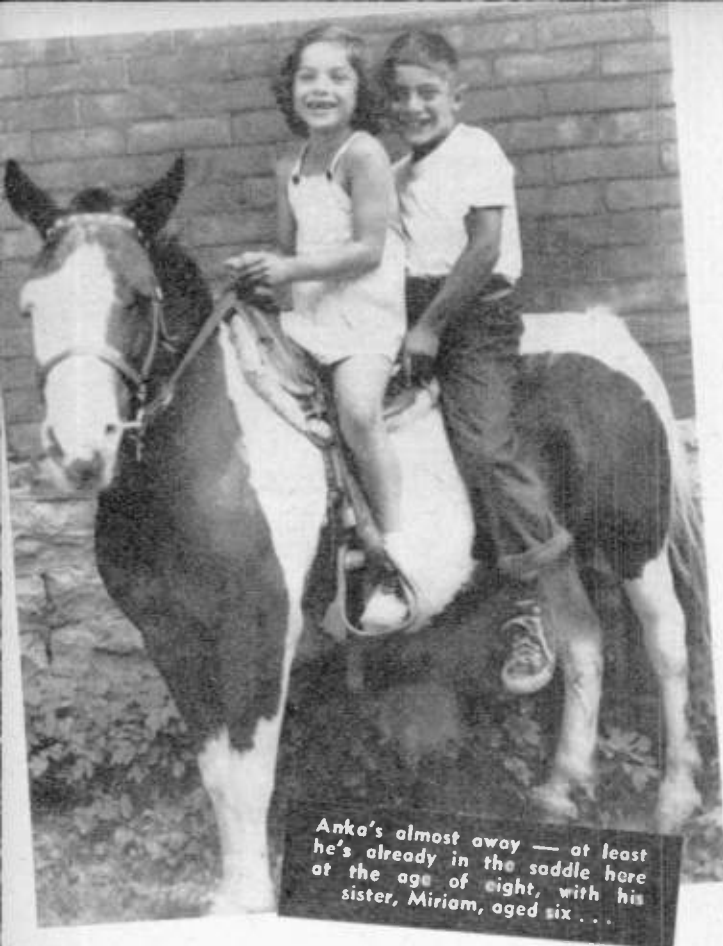
★ ☆ ★ ☆ ★

MY parents, who ran a little restaurant in Ottawa, were frightened, at first, of what show business might do to me, because it's not like any other job.

Because I was so young, they didn't like me going away from home on tour without their being able to look after me. But, fortunately, I had some wonderful people helping me, so they didn't have to worry so much.

My father never tried to stop me trying anything in my career. He said I had proved I was sensible enough to go my own way in spite of my youth, so that's just what he wanted me to do.





Anka's almost away — at least he's already in the saddle here at the age of eight, with his sister, Miriam, aged six . . .



And here is the house that Paul built — at Tenafly, New Jersey . . .



His music room . . .



His bedroom . . .



And the bed's occupant . . .

Since I was fourteen, I have written some two hundred songs, picking them out on a guitar or piano. Since I compose more tunes than I can possibly record myself, I have been turning more and more to writing them for other artists.

Patti Page, Bobby Rydell, Connie Francis, Doris Day, have all used my numbers, and that gives me particular pleasure because they have so many songs to choose from.



I BELIEVE in keeping in touch with the people who buy my records and songs, which is why I go on song promoting tours to places as far away as Japan. Sometimes the going is a bit rough, like when fans in Puerto Rico besieged me in a department store. Police had to put me into an oversized box and carry me onto the store's roof, where a helicopter took me off to safety.

Things have certainly changed since I sold my first song to a small record company in Los Angeles. It only sold three thousand copies. It wasn't until the Spring of my fifteenth year that "Diana" came into my life and changed it for me.

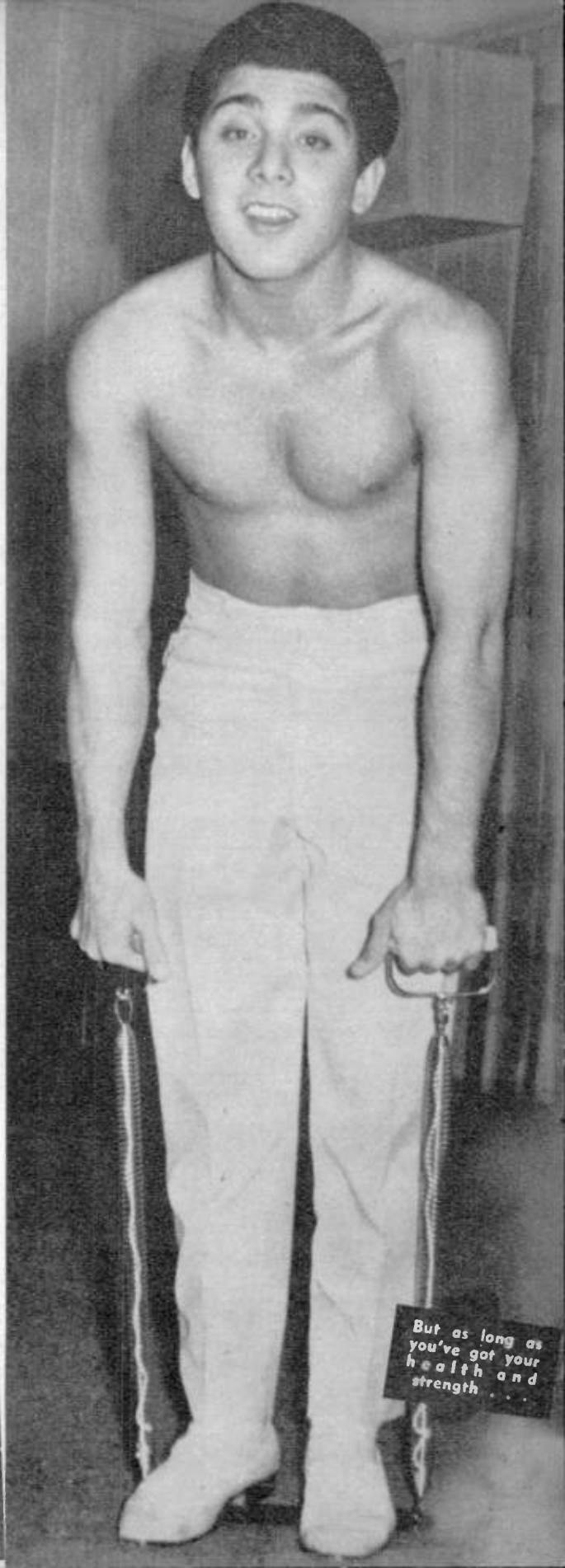
My lyrics are a combination of inspiration and what I feel to be commercial at the time. "Diana" wasn't a great song, but it was right at the time. It jelled. There are thousands of girls called Diana. My "Lonely Boy"



Paul eats,
lives, and
breathes songs
from the
moment he's
up . . .



With a few hit
song ideas . . .



But as long as
you've got your
health and
strength . . .



was also a title that applied to an awful lot of people.

Everything I write is simple and straight to the point, like, "I'm so young, and you're so old, This Diana I've been told".

I'm on a mature kick now. The most important thing in any kind of show business is sex. Mine is the wholesome kind. I don't believe in pushing sex with all this wriggling around, that's why I neither rock nor roll when I'm on stage.

A more mature woman doesn't like sex thrown at her. She likes to find it for herself.

I write about six or seven songs a month. I do it simply because it's so much fun.



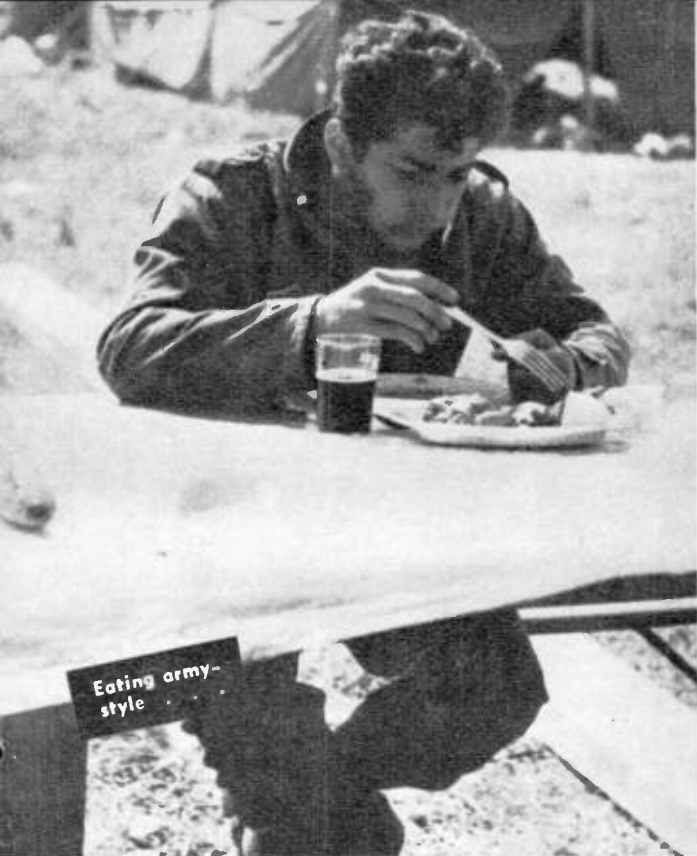
AS for my movie career, that's coming along fine too. In "Look in any Window", which was my third movie, I played a mixed up teenager whose parents are on the brink of divorce. It was strictly a dramatic part. I like dramatic roles and hope to do more of them, but I have no intention of giving up my singing. Right now I want to try every phase of show business. I'm just a kid, and I've got lots of time to decide in which branch I want to end up.

I had quite a time with Tommy Sands, and Fabian, filming our bits in Darryl Zanuck's "The Longest Day", which is the story of D-Day.

If anyone had told me a few years back when I started singing for a living that it would entail hanging from a Normandy cliff praying not to fall down below, I would have told him he was crazy. All the three of us wanted to do was to get out of it alive.

This was the most life-like bit of war I have ever been mixed up in. Tommy Sands was better suited to the job than Fabian and me because he has done military service.





Eating army-style



And then, relaxing again...

We only knew that it was the story of D-Day and that we would play U.S. Rangers. Well, we survived it and are proud to have appeared in this historic war epic, but each time we think about filming those sequences—we ache.



WE worked with a hundred and fifty real-life U.S. Rangers and a band of French stuntmen in G.I. uniforms. We have to climb up a steep towering rock, and when it goes onto the screen, the whole thing will only take about four minutes.

As Tommy Sands said at the time, “Just to climb those rocks takes a lot of guts, but to do so with someone shooting at you as well is a different story!” We were all glad those guns we had weren’t real.

The movie people first arrived with flame throwers to burn off all the underbrush that had come up in the seventeen years since D-Day. Then they set off explosives and re-created real life craters which would have been caused by naval bombardment.

The German fortifications were the real thing left behind. The movie people not only put them in order but installed guns that could really shoot. It was a good thing we used blanks, although even blanks can be dangerous when set off at too close a range.

I learned a lot about thoroughness of preparation in the short time I worked on that film. And while I was in France, I started working on a musical show about teenage American students in France. You’ve got to keep

coming up with new ideas—no business can afford to stand still.

I’ve got an office on Manhattan’s West 57th Street to keep busy. It runs my Paul Anka Productions company, the Spanka Music Corp., and the Flanka Music Corp.

A rug on the reception floor of my office has an immense orange anchor woven into its grey background symbolizing my stage theme tune “Anchor’s Aweigh”.

I always keep in mind that the little girls of today are going to grow up and be twenty-nine someday, so I want to make come true the words of a song I sing which says—

“I hope that I can sing for you
Five years from today,
When I’ll be in my twenties
With my hair turning grey.”

The Way to



ALMA COGAN'S KITCHEN

YOU know the old saying . . . The way to a man's heart is through his . . . that's right. Well, in view of that fact, I figured the ladies might care to join me in the kitchen a while where, if they carefully follow my directions, I'll let them in on a few useful secrets. I'll tell some of your favourite stars' favourite foods, and exactly how they like it cooked. Are you listening? . . . Well then, here goes . . .

First, how about a nice piece of Presley Pie? Down in Memphis, where Elvis comes from, they make the kind of apple pie that even the strongest will can't resist. I guarantee that one mouthful of Presley style pie and you'll be an even bigger fan of ol' Elvis than you ever were before . . .

☐ ☐ Apple Pie ☐ ☐

Two cups sifted flour	One-fourth teaspoon cinnamon
One teaspoon salt	One-fourth teaspoon nutmeg
Two-thirds cup shortening	One-fourth teaspoon salt
Four to six tablespoons cold water	Two tablespoons butter
Six cups cored, peeled, sliced apples	Oven temperature: 450 then 350 degrees
Two tablespoons lemon juice	Bake: Forty minutes, or more
Two-thirds to one cup sugar	Yield: One pie (9 in.)
One tablespoon flour	

Sift the two cups of flour and teaspoon of salt into a bowl. Cut in half the shortening with two knives or a pastry blender until the mixture resembles corn meal. Cut in remaining shortening until it resembles the size of small peas. With a fork stir in the cold water a tablespoon at a time, until the crumbly mixture holds together and follows the fork around the bowl. Turn out on a floured board and shape into a smooth ball with the hands. Cut ball of dough in half. Roll one piece out to form a circle of pastry to line a nine inch pie plate. Trim even with edge of plate using a knife. In a bowl combine the sliced apples with the lemon juice. In a small bowl mix the sugar with the flour, cinnamon, nutmeg and salt. Stir into the apples, mix well. Place fruit in pastry lined pie plate; dot with butter. Roll out the top crust from the second piece of dough and fold in half to cut centre notches for escape of steam. Lay over the fruit and trim to one-half inch beyond the edge of plate. Fold upper crust under the lower crust around the edge and crimp to seal with fingers or fork. Bake in a 450 degree oven for ten minutes to set the crust; reduce the heat to 350 degrees and continue baking until apples are tender and crust is golden brown.

Don and Phil Everly have been eating U.S. Marine style for some time now, while completing their military service, but home cooking to them means mouth-watering platefuls of things like Cheese Custard Frankfurters—when that kind of food is around, the two brothers eat in harmony too . . .



a Star's Heart . . .

☒ ☒ Cheese Custard-Frankfurters ☒ ☒

Three slices bread, buttered, cubed
One-half pound sharp cheese, cut in thin slices
Six frankfurters, cut into one-inch pieces
Three eggs
Two cups milk

One teaspoon salt
One-fourth teaspoon pepper
Oven temperature: 350 degrees
Baking time: Fifty minutes, about
Serves: Four

In a well buttered casserole (1½ qts.) place layers of the cubed bread, cheese and frankfurters. Beat the eggs, milk and seasonings in a bowl; pour over top. Bake in a moderate oven until firm. Serve hot.

Ask Cliff Richard for his favourite dish and there's only one answer—"Curry"—which is understandable in view of his early upbringing in India.

Says Cliff's mother—"Curries don't just consist of an ordinary mince with only a curry powder thickening as many cooks seem to imagine. The tastiest curries are made with fresh meat, but it's also one of the best ways of reheating cold meat and poultry. Curries made of fresh meat must be cooked slowly. Preferably make curry in a glazed earthenware pot or casserole."

And here is the Richard family's recipe for . . .

☒ Curried Chicken and Bananas ☒

About ½ lb. cold Chicken
½ lb. Ham
½ pint Stock
1 level tablespoon Curry Powder
1 dessertspoon Chutney

1 large Onion
2 medium sized cook Apples
1 oz. Dripping
Salt, boiled rice, 3 Bananas,
1 oz. Butter

Peel and core the apples, peel the onions, and chop both finely. Melt fat in pan, put in onions and apples, the meat cut in cubes, sprinkle with a little curry powder and a little salt, then fry until nicely brown. Add stock and chutney, stir for a few minutes, then turn the whole into a stone jar or casserole and cook in a moderate oven until the meat is tender. Peel the bananas and cut each into four pieces, fry them for a few minutes in the butter, turning them once. Serve the curry in a border of boiled rice and garnish with the bananas. This is enough for 4.

That "Happy Birthday, Sweet Sixteen" fella's idea of a happy meal is one that includes Fruit Pudding—Neil Sedaka knows a good song when he hears one—and he knows a good sweet when he tastes one . . .

☒ ☒ Fruit Pudding ☒ ☒

One cup flour
One cup sugar
One-half teaspoon salt
One egg, well beaten
One can fruit cocktail with juice
One-half cup brown sugar

One-half cup chopped walnuts
Oven temperature: 325 degrees
Baking time: One hour
One cup heavy cream, whipped
Serves: Six

Sift the flour, sugar and salt together three times. Add the beaten egg and fruit cocktail, mixing well. Pour

into a well buttered loaf pan (8 in.). Cover with the brown sugar, mixed with the walnuts. Bake in a moderately slow oven. Serve warm, garnished with whipped cream.

Now Billy Fury is the boy who knows the stuff mushrooms should be made of, so why not try Stuffed Mushrooms a la Billy Fury? . . .

☒ ☒ Stuffed Mushrooms ☒ ☒

One pound mushrooms (1½ inch)
Two tablespoons butter
Two tablespoons finely chopped onion
One-third cup finely chopped parsley
Saute: Five minutes
One-third cup lemon juice

One-half teaspoon salt
Two cups fine soft bread crumbs
One-half cup milk, about
Oven temperature: 400 degrees
Bake: Twenty minutes
Yield: Thirty to forty

Wash, dry and peel the mushrooms if necessary. Chop the stems very fine and place in a heavy skillet with the butter, chopped onion and two-thirds of the parsley. Saute until tender. Remove from the heat and stir in the lemon juice, salt and fine bread crumbs. Stuff the mushroom caps with this mixture and place them in a single layer in a shallow tray or baking dishes. Pour milk around caps to depth of one-eighth inch and cover with foil. Bake in a hot oven for twenty minutes. Remove foil and keep hot in a slow oven until needed. Sprinkle with remaining chopped parsley when served.

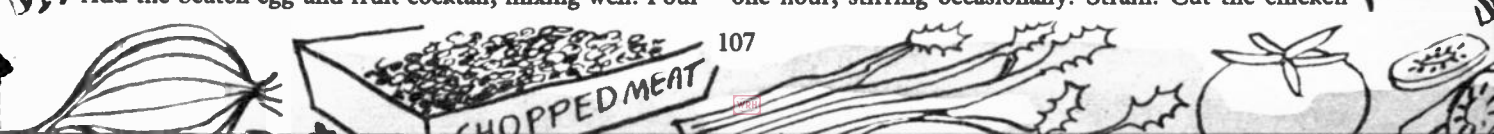
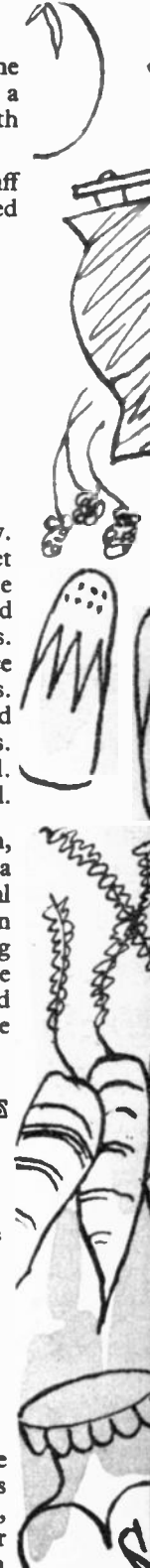
Back in Brooklyn where Bobby Darin hails from, most of the kids are weaned from the bottle on to a spaghetti diet. Sauce for spaghetti is a very personal thing—almost every Italian-American has their own version—the kind of tomatoes, seasoning, and cooking time make all the difference. Ask Bobby whether he favours Chicken Livers and Mushroom Sauce added to his spaghetti and you'll get an answer that'll leave you in no doubt . . .

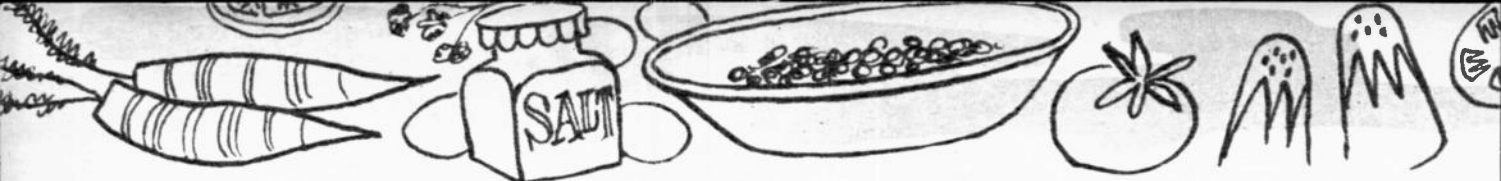
☒ Chicken Livers and Mushroom Sauce ☒

Six slices bacon
Cook: Five minutes
One-fourth cup olive oil
Three medium-sized onions, sliced
Two cloves garlic, minced
Cook: Five minutes
One can tomatoes
One can (6 oz.) tomato paste
One teaspoon salt
One cup water
One-fourth teaspoon pepper
One teaspoon basil
Three cloves garlic

One bay leaf
Simmer: One hour
One pound chicken livers (bite-size pieces)
One-half pound mushrooms sliced
One-fourth cup butter or margarine
Cook: Ten minutes
One package (1 lb.) spaghetti, cooked as directed on package
Parmesan cheese
Serves: Four

In a skillet fry the bacon until crisp. Add the olive oil, onions and garlic. Cook until the onions are soft. Add the tomatoes, tomato paste, water, salt, pepper, basil, cloves of garlic and bay leaf. Simmer for one hour, stirring occasionally. Strain. Cut the chicken





livers in bite-size pieces. Put into the skillet with the mushrooms and butter. Cook until the mushrooms are tender, stirring occasionally. Add the strained sauce; reheat. Serve on hot cooked spaghetti with Parmesan cheese.

Adam Faith is one boy who definitely knows what he likes and dislikes—and what he definitely likes is Apple Stuffed Pork Shoulder. But then, I suppose it's not so surprising for an Adam to go for something with an apple mixed up in it, seeing as how his namesakes have shown that kind of fancy since the world began . . .

☒ ☒ **Apple Stuffed Pork Shoulder** ☒ ☒

- | | |
|-------------------------------------|---|
| One pork shoulder (8-12 lbs.) boned | One-fourth teaspoon oregano |
| Salt and pepper | Two and one-half cups bread crumbs |
| One-fourth cup butter or margarine | One and three-fourths cups chopped apples |
| One medium-sized onion, chopped | One-half cup boiling water |
| Cooking time: Five minutes | Oven temperature: 350 degrees |
| One-sixteenth teaspoon pepper | Bake: Forty minutes to the pound |
| One teaspoon salt | Serves: Eight, or more |

Wipe the prepared shoulder with a damp cloth. Season with salt and pepper inside and out. For the dressing: Heat the butter or margarine in a large skillet and cook the onion. Add seasonings. Fold in the bread crumbs and apples. Stir in the boiling water. Fill the pocket of shoulder with the dressing, fasten with skewers laced together with twine. Place the shoulder on a rack in an open roasting pan. Roast, allowing 40 minutes to the pound.

When Paul Anka started out on the road to fame, his parents had a little restaurant in Ottawa, so it goes without saying that young Paul ate well even before recording success opened the doors of the best eating places for him. Ask Paul for one of his favourite dishes and he'll say—"Mama has always been a queen when it comes to making Crown of Chicken." And here's how Mama Anka makes a meal fit for a king . . .

☒ ☒ **Crown of Chicken** ☒ ☒

- | | |
|---|------------------------------|
| One-half cup flour | Brown: Fifteen minutes |
| One teaspoon salt | Two-thirds cup chicken broth |
| One-fourth teaspoon pepper | Cook: Forty-five minutes |
| One-fourth teaspoon savory | Two egg yolks |
| Two fryers (2 lbs. each), cut into serving pieces | One cup light cream |
| Eight tablespoons butter or margarine | Serves: Six, or more |

Put the flour, salt, pepper, and savory in a paper bag. Add a few pieces of chicken at a time, shaking the bag. Remove chicken; continue until all chicken is lightly dusted with seasoned flour. In a large heavy skillet, heat half the butter. Brown a few pieces of chicken at a time, adding more butter when necessary. Arrange chicken in pan. Add the chicken broth, cover; cook over low heat until chicken is tender. Remove; arrange chicken around garnished rice mold. Put frills on chicken

legs. Tuck cooked broccoli around the crown. For the gravy: Stir some of the liquid from the skillet into the blended egg yolks and cream. Then stir into skillet scraping sides and bottom of pan. Heat over low heat (do not boil) until thoroughly hot and blended.

Coming from a family named Velline, it's not surprising that Bobby Vee often feels the call of "the old country" when he sits down to dinner. You can't teach Italians much about cooking, and when Mrs Velline yells—"Bobby!—Dinner's ready!" and they've got Italian Party Fish Salad on the menu that night, Bobby can't get stuck into that meal fast enough . . .

☒ ☒ **Italian Party Fish Salad** ☒ ☒

- | | |
|--|------------------------------------|
| One can crab meat (7½ oz.) cartilage removed, drained, chopped | Six hard-cooked eggs, chopped |
| One can lobster meat (7½ oz.) cleaned, chopped | Six boiled potatoes, diced (4 in.) |
| One can shrimp (7½ oz.) drained, chopped | One head crisp lettuce, chopped |
| Small chopped onion, or small bunch of chopped Spring onions | One teaspoon salt |
| Two cucumbers, peeled, chopped | One-half teaspoon pepper |
| Two green peppers, cleaned, chopped | Two tablespoons white vinegar |
| | Two tablespoon olive oil |
| | One head endive to line plate |
| | Chilling time: Four hours |
| | Serves: Six, or more |

Prepare the fish, chop and mix in a china bowl with the scallions, cucumber, green pepper, eggs, potatoes and chopped lettuce. Season to taste with salt and pepper. Add the vinegar and oil; toss the salad until well mixed. Line a platter or an extra large serving bowl with the endive. Add the fish mixture. Cover; chill until serving time.

Finally, you can put me among the boys—here's my own favourite recipe and how it should be cooked. When it comes to food, I'll go Italian anytime—especially if there's any Canelloni around . . .

☒ ☒ **Canelloni** ☒ ☒

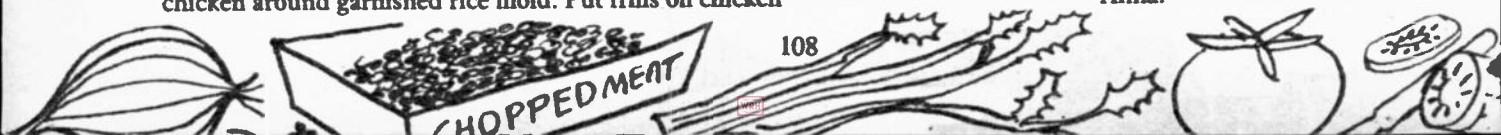
My favourite dish is Canelloni. It is so easy to make and takes no time at all. First of all I boil the paste until it is half tender. I then take it out and leave it to dry on a cloth. Previously I have prepared a filling for the Pasta which consists of:

- | | |
|---------------|--------------|
| Minced meat | Parsley |
| Egg | Bread crumbs |
| Grated cheese | Seasoning |

I mix all this together and when the Pasta is dry, I put the filling on the pieces, roll them up and put in to a buttered dish and cover with grated cheese. Bake in the oven, previously warmed, for 15 minutes.

Well, there they are—ten of the best, when it comes to recipes. What are you waiting for?—get cooking!—and don't eat too much.

Love,
Alma.





the EVERLYS in *ACTION*

These are not scenes from a film, nor are they publicity pictures—they're the real thing taken straight out of the U.S. Marine Corps' photo files of a unit on manoeuvres uncomfortably like the real fighting thing. These official photographs will interest you because the Marine unit in question happens to include two very famous National Servicemen—the Everly Brothers . . .



That unforgettable day — being sworn in, and then . . .

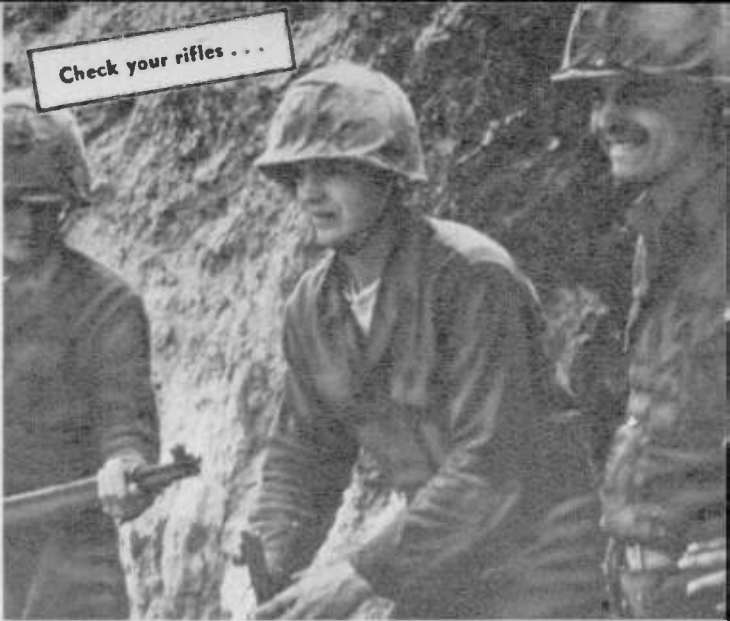
109

WBH

It's a long long way
... there's a whole
lot of marching to do
before battle begins...



Check your rifles...



Wait for it...



I wonder how you
play a Bazooka?



When hit or
miss means
keeping flat on
your back...



Grub up — at last!



. . .and back in civvy street



Back again at the old corral . . . the Everlys on leave, visit the Warner Bros. studio — and they're talking guns again with Jack "Maverick" Kelly . . .



Getting lessons on how to drive a jeep from that well-known driving instructor, Bob Newhart . . .



And swapping Civvy Street yarns with Troy Donahue . . .



**THE
EVERLY
BROTHERS**

and the birth of a

BRITISH

DOUBLE ACT



On the record, and in record time, the Brook Brothers—Geoff and Ricky—have won their place as our slickest home-grown brother act. And to prove they really are brothers, here is the evidence—their mother's prize baby snaps of them



Geoff — and a comforting cuddle in his mother's arms . . .



There's Geoff at the bottom of the garden . . .



Steppin' out for the first time . . .



Time marches on . . .



Here you are girls — a real basinful of the Brook Bros!



Beside the seaside, and the sun's shining brighter than ever for Brook boys . . .



Mr. Brook and sons . . .



At the age of five when I was still an innocent in the ways of boogie woogie and jive . . .

A great day in my life—my first long pants — at the age of seven . . .

Happy Birthday, Sweet Sixteen —and I start to go up in the world — my height is 5 feet 9 inches . . .

My first encounter with the "blues" . . .

A Disc Jockey in

I WISH I had as many pounds as the number of times I've been asked—"How can I get a job as a disc-jockey?"

I am just about one of the most unsuitable people to answer that question because I became one by accident.

I joined Radio Luxembourg after a chance remark by my agent who said something like, "How'd you like to go over to Luxembourg for three months as a disc-jockey?"

I replied, "Fine"—and then did a test for the company in London, and there I was—sitting in front of a Radio Luxembourg microphone jockeying like mad. Only those three months got a little out of hand!

But you know, being a disc-jockey is hardly a profession. Radio Luxembourg D.J.'s are over there first as announcers and secondly as record men. And unless one gets the push or kicks the bucket, there's not likely to be a vacancy for some time, whereas the B.B.C. select their D.J.'s from the already established professionals, i.e., film stars, bandleaders, singers, etc.



The essential requirements for announcers on British stations vary, but the first essential is a capacity for speaking the English language in a way that it is intelligible to the inhabitants of every part of our incredibly diverse bunch of islands, countries, counties and what-have-you.

This leads to the use of what has been called "B.B.C. English"—if you'll pardon the expression. These ripe pear-shaped tones have disadvantages in that they tend

BY PETE MURRAY

to destroy the individual dialects found in all parts of the country and leads to a uniformity that, while ideal in the minds of planners of this and that, can lead to a horrible-sounding sameness about life in Devonshire and Aberdeen.

Nevertheless, a broadcasting station must be, intelligible to all its listeners without offending any of them, and experience has taught those in charge that the best recruiting area for announcers is among actors—people whose job it is to talk out loud to an audience.

Don't, however, get the idea that any actor is automatically an announcer. Some of the best actors can't announce because they can't forget to act. Announcing has to come natural to you, and sometimes a bad actor makes a good announcer—and I want no personal cracks to accompany that remark.

An announcer can be good because of the basic training he has had as an actor. While it is true the "old school" accent isn't always a disadvantage, it is by no means a necessity.

I am actually a frustrated actor. Went to the Royal Academy of Dramatic Art, you know. Went to Broadway to appear in "The Power and the Glory". Marlon Brando was along the street at the same time, in a "Streetcar Named Desire". Marlon became a star and I became a disc-jockey to pay the rent.

I'm a conscientious disc-jockey. I play everything



I start to spin discs — with my feet . . .



the Saddle



that's sent to me. Some weeks I listen to as many as 60 new discs. As a man I know keeps saying: "I don't know why they keep making new records—there are plenty in the shops."

Since I took up this business I reckon I've listened to more than half-a-million records. Since a disc runs on average, for three minutes, I figure that having played both sides of each disc, that little lot has taken 50,000 hours of my life.

I know it is my living and I ought not to say this, but a large percentage of pop records just don't bear analysis. Jazz and classical records, yes, but far too few pops.

If you want to become an announcer or a disc-jockey, your best bet is to become an actor first. Then, when you try announcing, don't act because the one thing you should not do when announcing is to *act* being an announcer. On which confusing note, it might be better to give up the whole idea because there are too many people trying to get too few announcer's jobs. And even if they get them, they'll soon realise that it isn't the glamorous job that most listeners imagine it to be, as people like myself, Jack Jackson, Sam Costa, and all the boys at Radio Luxembourg well know.

The one thing that Jack Jackson has to be careful about in his Radio Luxembourg disc-jockey shows is not to complain he is short of anything.

For ex-trumpet man Jack—even the B.B.C. call him the "doyen of disc jockeys"—gets flooded with gifts

whenever he complains jokingly of being short of such things as sweaters, cups, tea, and packets of sandwiches.

Once after playing a record of Bing Crosby singing "All My Love", Jack said: "No use to me, Bing—any old socks or shirts would be useful."

Jack had a hundred parcels of them by the next post from all over Britain.

Fans also send Sam Costa snoods for his whiskers—knitted and crochet-worked. Sam is one man who **must** really feel at home on Radio Luxembourg because he was once a copy writer with an advertising agency—one of the fellows who **thinks up** those whiter-than-white style of adverts that persuade us how to wash our odds and ends.

Out of office hours, Sam used to play the piano and sing at local dances. It wasn't long before he gave up the advertising game for the world of dance bands, variety, and disc-jockeying. Funnily enough, Sam once used to work for Jack Jackson. There's a moral in that somewhere.

Finally, coming back to the question you first thought of—"How can I get a job as a disc-jockey?" remember, first things first—make a comparative success in show business and hope that one day, someone will say to you—

"How would you like to do a record show?"
And the best of British luck to you.



THE HOSTESS with the MOSTEST STARS

JO
STAFFORD
says . . .

The Jo Stafford Show television specials, produced by the Independent Television Corporation, won new world-wide laurels for a star who has shone for many years on Radio Luxembourg, and

AS a genuine Radio Luxembourg "teen-ager" I am delighted to be in the station's great Book of Record Stars.

I feel I am entitled to that "teen-age" tag because I have been broadcasting regularly from the station for 14 years, with, I am proud to say, an estimated weekly audience of 40,000,000!

And that's really something to be proud of.

I cherish many wonderful memories of my years with Radio Luxembourg.

I remember . . .

Geoffrey Everitt, the station's Pickwickian general manager, informing me that survey had shown that throughout the world, my voice was said to be reaching 200,000,000 listeners a week, and how staggered and almost scared I felt on hearing that incredible piece of news. You see, I also recorded programmes for the "Voice of America" as a "goodwill representative of the

United States" and these shows were being beamed everywhere.

I remember . . .

Adopting Radio Luxembourg as my personal "good luck charm" because, from the time my records were regularly aired from 208, I started hitting million-selling Gold discs like "Make Love to Me," "Temptation," "Whisperin' Hope," "Jambalaya," and "Shrimp Boats," finally achieving the honour of becoming the first artist ever to be given a Diamond Award for selling 25,000,000 records.

If all this sounds as if I am blowing my own trumpet, that is certainly not my intention. I wanted to recall some of the highlights of my career so that I could trumpet a loud an' clear "Thank You!" to Radio Luxembourg, it's D.J.'s, and, above all, to its listeners, to all of whom I owe so much . . .



Going into their dance, from left to right, Lionel Blair, Rosemary Clooney, Mel Torme, Jo, and Kookie Byrnes



First, there are some music score checking to be done with musical director Jack Parnell



And a hostess must also be on hand to lend a hand with the guest's scores too — especially when the guest is Ella Fitzgerald

TIME OUT FOR LAUGHTER

Taking a look at Jo from the other side of the camera—Peter Sellers—Peter never could resist gadgets of any kind



... with Bob Hope and Jimmy Darren ...



With Peggy Lee ...





And happy Harry Secombe . . .

119



And with husband, orchestra leader Paul Weston . . .



Makes Rosemary Clooney ask — "What's the joke?"

How to be a and stay FIT



By
Frankie
Vaughan

IF you've tried some of Alma Cogan's all-star cookery favourites, you'd better step into my department.

Just in case Alma's kitchen has fattened you up too much, I want to show you how to take off any excess weight—and keep it off. How, in fact, you can be a tower of strength, and stay fit and slim all at the same time.

I'm going to let you in on a diet I picked up on my travels in the United States. This diet was especially designed for the younger set, and teenagers in particular. It is fully approved by top dieticians and medical experts.

The plan gives plenty of leeway for between-meal nibbling—snacking being as much a part of today's teenage as records and record players.

It is dangerous for a teenager to pick up an adult diet plan and try to lose weight, and some of the reducing tricks many young people dream up for themselves are even more of a hazard to health.

Jill, for example, refused to eat meals with her family since the day she couldn't wriggle any more into her favourite slim-looking dress. She's been trying to live on apples and black coffee until the dress fits again. Meanwhile she's as tired and irritable as a baby with-

TOWER OF STRENGTH

out its sleep, and she may lose her date before she loses the weight.

Jack, on the other hand, sticks to a strict low fluid diet before football and amateur boxing bouts to make a weight class he's fast outgrowing. The following week, he eats and eats and eats, as only a growing adolescent boy can. His parents and doctor are scared he will seriously damage his health, but Jack isn't listening.

Actually, when you're a teenager, you need to eat more than your parents do. You need more calories and more food essentials than any other age group (except pregnant women and nursing mothers).

Yet poor eating by teenagers is widespread. Research shows that girls have poorer eating habits than boys, and that less than 40 per cent of girls between the ages of 12 and 17 get enough of the food elements essential to good health.

SO, our teenage diet must begin with a good minimum meal plan containing the essentials needed for growing and for providing energy for an active life. There's no need to worry about calorie counting—it's all done for you.

You can take the dreariness out of dieting, eat snacks after school, at work, or on dates, and still lose weight.

Dieticians consider a pound a week is all a teenager should try to lose. It's a good idea to see your doctor if you want to achieve a faster loss.

You are more likely to stick to a diet plan if it contains foods you like and menus you make up yourself. Here is the 1,525 calorie diet for young people. The following list includes all the keep-healthy, complexion-improving, brain-alerting, energy-building foods which must be eaten every day if you are trying to lose weight:—

- Milk—1 quart, skim*
- Eggs—2, medium sized*
- Meat, poultry, fish (cooked) or cheese—4 ounces*
- Bread (whole-grain or enriched white) 5 slices*
- Cereal (whole-grain enriched)—½ cup*
- Potato—1, small*
- Green or yellow vegetable—½ cup*
- Vegetable (other)—1 cup*
- Citrus fruit—1 serving*
- Fruit (other)—2 servings*

You can use these as a basis for a wide and delicious variety of menus. For example:—

BREAKFAST

- Grapefruit—½*
- Flake-type cereal with milk—½ cup*
- Toast—1 slice*
- Milk—1 glass, skim*



LUNCH

Sandwich made with 2 hard-cooked eggs (or two slices of meat)
2 slices of bread
Sliced tomatoes
Apple
Milk—1 glass, skim

DINNER

Meat loaf—4 ounce serving
Baked potato
Asparagus tips
Cabbage slaw
Fresh strawberries
Rolls—2
Milk—1 glass, skim

BEDTIME OR AFTER SCHOOL

Milk—1 small glass, skim

These daily food minimums, using skimmed milk, total approximately 1,525 calories. The amount of calories you can add to this basic diet in the form of sugar, butter, other sweets, fats and snacks, depends on how fast you want to reduce.

You can substitute one egg for one ounce of meat— or vice versa. Or, instead of an ounce of meat, you can eat two tablespoons of peanut butter; or one ounce of cheddar-type cheese; or a quarter cup of cottage cheese.

One average slice of cold cuts such as salami, bologna, liverwurst, or luncheon meat, is the dietary equivalent of an ounce of cooked meat. So is a quarter cup of canned salmon, tuna, crab or lobster; or 5 small shrimps, or 3 medium-sized sardines.

Don't forget your meat serving is estimated after cooking, and that it takes about four ounces of raw meat to equal a three-ounce table serving.

You can use part of your milk on your cereal, if you wish, or substitute a glass of buttermilk (made from skimmed milk) for an equal amount of milk.

You must keep to whole grain (dark) or enriched breads and cereals, and you should eat them often because they are good sources of iron and B vitamins. But, for variety, you can substitute any of the following for one slice of bread, or one half cup of cooked cereal:—

Muffin—1, medium
Potato—1, small
Corn— $\frac{1}{4}$ cup
Pop corn—1 cup
Potato mashed— $\frac{1}{2}$ cup
Cereal (dry, flake or puff type)— $\frac{1}{4}$ cup
Spaghetti, noodles, macaroni or rice (cooked)— $\frac{1}{2}$ cup
Biscuit or roll—1, 2" in diameter
Round, thin crackers—6, 1 $\frac{1}{2}$ "
Sponge cake—1 $\frac{1}{2}$ " cube, plain
Baked beans (no pork)— $\frac{1}{4}$ cup

You have even more choice when it comes to the fruits you select for each day's menus. You should include one fruit rich in vitamin C from this list: $\frac{1}{2}$ small grapefruit, $\frac{1}{2}$ cup of grapefruit juice, 1 small orange, $\frac{1}{2}$ cup of orange juice, 1 large tangerine, or a cup of strawberries.

In addition the basic eating plan calls for two servings of any of the following:—

Apple—1, small
Applesauce— $\frac{1}{2}$ cup
Watermelon—1 cup
Apricots, fresh—2, medium
Apricots, dried—4 halves
Banana— $\frac{1}{2}$, small
Cherries—10, large
Grapes—12
Grape juice— $\frac{1}{4}$ cup
Honeydew melon— $\frac{1}{2}$, medium
Blackberries—1 cup
Raspberries—1 cup
Dates—2
Peach—1, small
Pear—1, small
Pineapple— $\frac{1}{2}$ cup
Pineapple juice— $\frac{1}{4}$ cup
Plums—2, medium
Raisins—2 tablespoons

Fruit may be eaten fresh, dried, cooked, canned or frozen — if no sugar has been added, nor syrup included.

For vegetables you may choose one-half cup of these: beets, onions, carrots, green peas, squash, or



Another pile of his new discs
straight off the press

turnips. Or you may have all you want of these cooked vegetables: asparagus, broccoli, brussels sprouts, cabbage, cauliflower, celery, spinach, mushrooms, string beans, or tomatoes.

For salads or between-meal nibbling, you may have all you want of these raw vegetables: cabbage, cauliflower, celery, cucumber, spinach, lettuce, raddishes or watercress. You may also have one tomato.

Remember that the first few days of dieting are the toughest. Your appetite and your body will soon adjust to a smaller intake of food, and then it isn't nearly as hard as you'd imagine.

There's no need to be hungry on this diet plan. You have ample allowances for little extras, and you can always stuff yourself on low calorie vegetables.

You will lose weight safely, and your health will improve. A proper diet can add gloss to your hair, help your complexion, make you happier and peppier—and keep you slender and healthy. And that, my friends, is the basic way to become, and remain, a tower of strength in everything you do.



Frankie gives his recording manager, Johnny Franz, a chance to air his tonsils



We All Have To

Start Somewhere

ADULTS should remember that all young entertainers have to start somewhere. We hope to be around for a while, and maybe by the time we are adults, we will be accepted by adults. Frank Sinatra met plenty of the same kind of opposition we teenage entertainers get today, when he started out, and now people of all ages like his singing and acting.

I have never stopped trying to improve by studying the tools of my trade. I have been taking voice lessons since I cut my first big disc, and regularly take time out for drama study.

Even though I had to leave school, my formal education has continued and I am accumulating college credits by means of correspondence courses with the North Dakota Agricultural in Fargo, my hometown. My main interest is art.

My personal relationships have remained the same. There never has been any jealousy or anything like that among the boys I grew up with. On the contrary — they're all rooting for me.



WHEN things started to break for me, one of the most valuable signposts that helped to keep me on the right track was some advice Pat Boone gave out. Pat said, "Learning is learning to think. New ideas, and new knowledge itself, come from thinkers, which in itself is something to think about." And Pat added this prize piece—"Until we can think, and do think, we are second hand people. Echoes. Imitators, not using our own God-given intelligence and powers. As we acquire more knowledge and experience, we change our ideas. This keeps us humble. Keeps us from being overbearing."

Pat then put his point over still more by telling the story of a little boy who was driving his dad crazy with questions like—"Why does grass grow right side up?"

His dad told him to go and ask his mother, or play with his toys, but the boy kept right on asking his questions. Finally, the father had a bright idea.

He tore a map of the world out of the magazine, then tore the map into pieces; gave the pieces to the boy, and told him to put them back together. This, he figured would take a good long while and he could read in peace,

**SAYS
BOBBY
VEE**

but no such luck. In two minutes flat, the boy was back with the map perfectly put together. Since he didn't know a thing about geography, his dad was shaken. "How did you do it?" he asked.

"Nothin' to it," said the boy. "There was a picture of a man on the other side. I just put the man together and the world came out right."

The moral of Pat Boone's little story I keep applying to my own life and career—in other words—study yourself, see what you've got to work with, and how you want to put them together—then make a complete job of it. I've been trying to do just that since the day I got my first big chance to sing because I was the only one in a local instrumental group in Fargo, North Dakota, who knew the lyrics of the songs we played.

It all happened on February 3, 1959, when the plane carrying Buddy Holly, Big Bopper, and Ritchie Valens, crashed en route from Mason City, Iowa, and my brother Bill, a couple of friends and me were asked to fill-in for Buddy Holly at a show in Moorhead, Minnesota. I was fifteen.

"You can understand that the circumstances of our engagements cast an air of gloom everywhere—everyone's thoughts were full of the plane crash tragedy. I remember how nervous we were—and how unrehearsed. Because I knew all the words of the six songs in our repertoire, I was voted to handle the solos, and I altered my name from Velline to Vee.

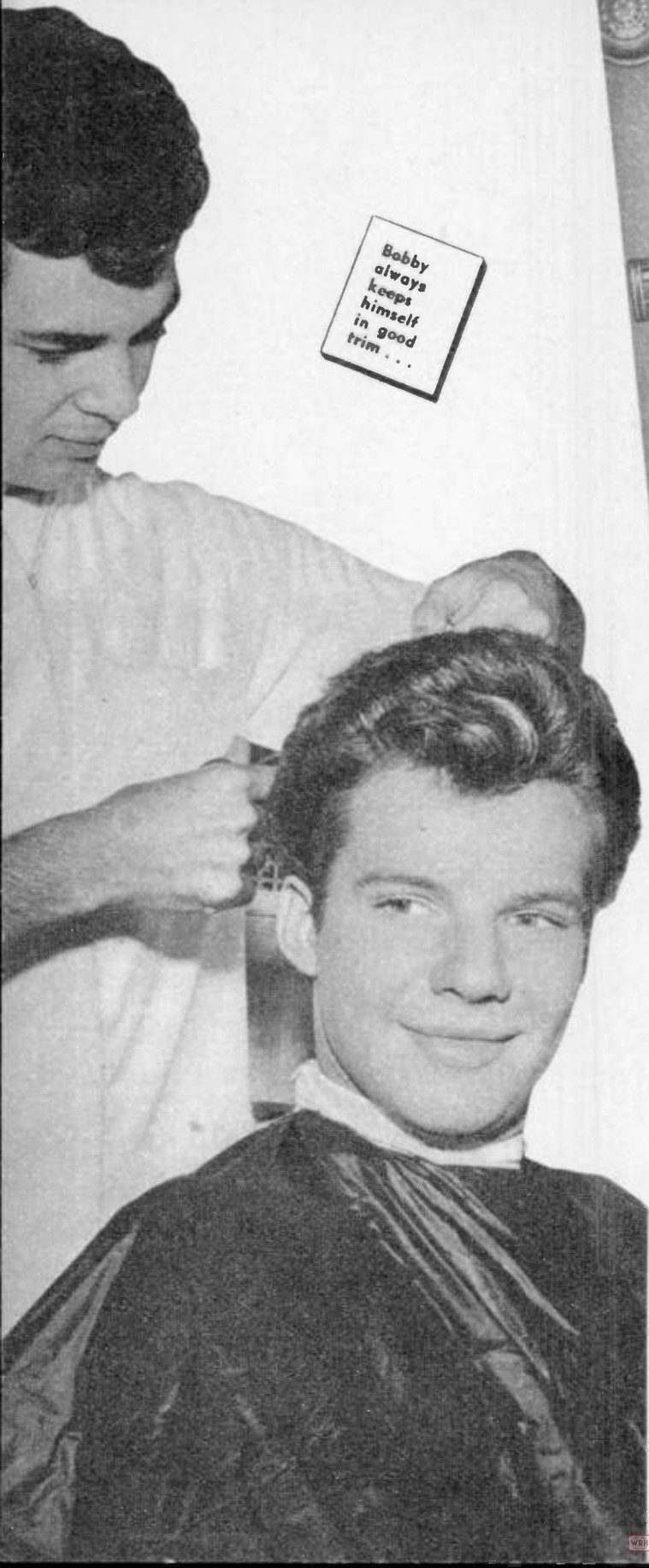


THAT was the moment for me, and whenever I think of it, I can never forget the old saying—"Someone dies, and someone is born."

From then on, the merry-go-round has never stopped for me—making records; guesting on top TV shows



A boy who is really flying high, is Bobby Vee . . .



Bobby
always
keeps
himself
in good
trim . . .



Constantly away
from home let-
ters are always
welcome . . .

with Perry Como, Dinah Shore, Ed Sullivan, and many others; getting star treatment; having the chance to learn all the time from show business greats — and getting paid for it!

I love hearing and learning from the early experiences of stars who made the grade. That knock-out, knock-about comedian Milton Berle tells this story about himself.

“It was back in the days when I was trying desperately to break into radio,” he said. “Someone was needed to warm up the audience for a Rudy Vallee show, and my agent urged me to take the job. There would be many producers watching the show in person, he told me, and if I came off well, there was a chance I’d be signed to guest on many comedy programmes. I reluctantly agreed to do it.

“As I was making with jokes on the warm-up, I spotted my agent in the audience happily signalling me with a thumbs-up gesture. I could hardly wait for him to come back-stage with the good news. I was even hoping that an impressed producer might spot me in a show of my own. When my agent arrived, he stuck out his hand and said: ‘Congratulations, Miltie, you were just great,’ But the exultation evaporated when he continued; ‘This



At work on a Pinewood film set for "Play it Cool" . . .



Back in Hollywood and out on a shopping date with Brenda Lee . . .

producer wants you to do all the warm-ups for the rest of the season!'"

When I hear that kind of a story I realise how lucky I was to come through so early and so easily.

That other wonderful funny guy, Red Skelton, also wasn't a big success from the start. Red told me his story of the time he played a swank Chicago night club, and found it a strain getting laughs.

"I'd come back to my dressing room night after night feeling very discouraged," he said. "However, the owners were very kind. They tried to cheer me up. 'Don't feel badly, Red,' they'd say. 'That was a tough audience out there tonight. If you'd feel better to be let out of your contract . . . ' But I'd tell them I wouldn't consider it. I was determined to make good. The next evening I bombed out again, and once more the owners came back to console me.

"If I didn't owe three hundred dollars room rent, I told them, I'd get out tonight!

"Not only did they gladly pay the bill, but they helped me to pack!" added Red.



THOSE kind of stories have given me plenty to think about on how lucky I was, and realise that I've got to keep on working at the job of improving whatever talent I have, and not just worrying about answering the question—What happens to a teenage singing idol when he grows up?

I never intend to leave the music business. If for some reason I have to give up singing, I'll get myself a job

somewhere in the business. Meantime, my ambition is to master all angles of music, singing and writing, and the entertainment business in general, including acting.

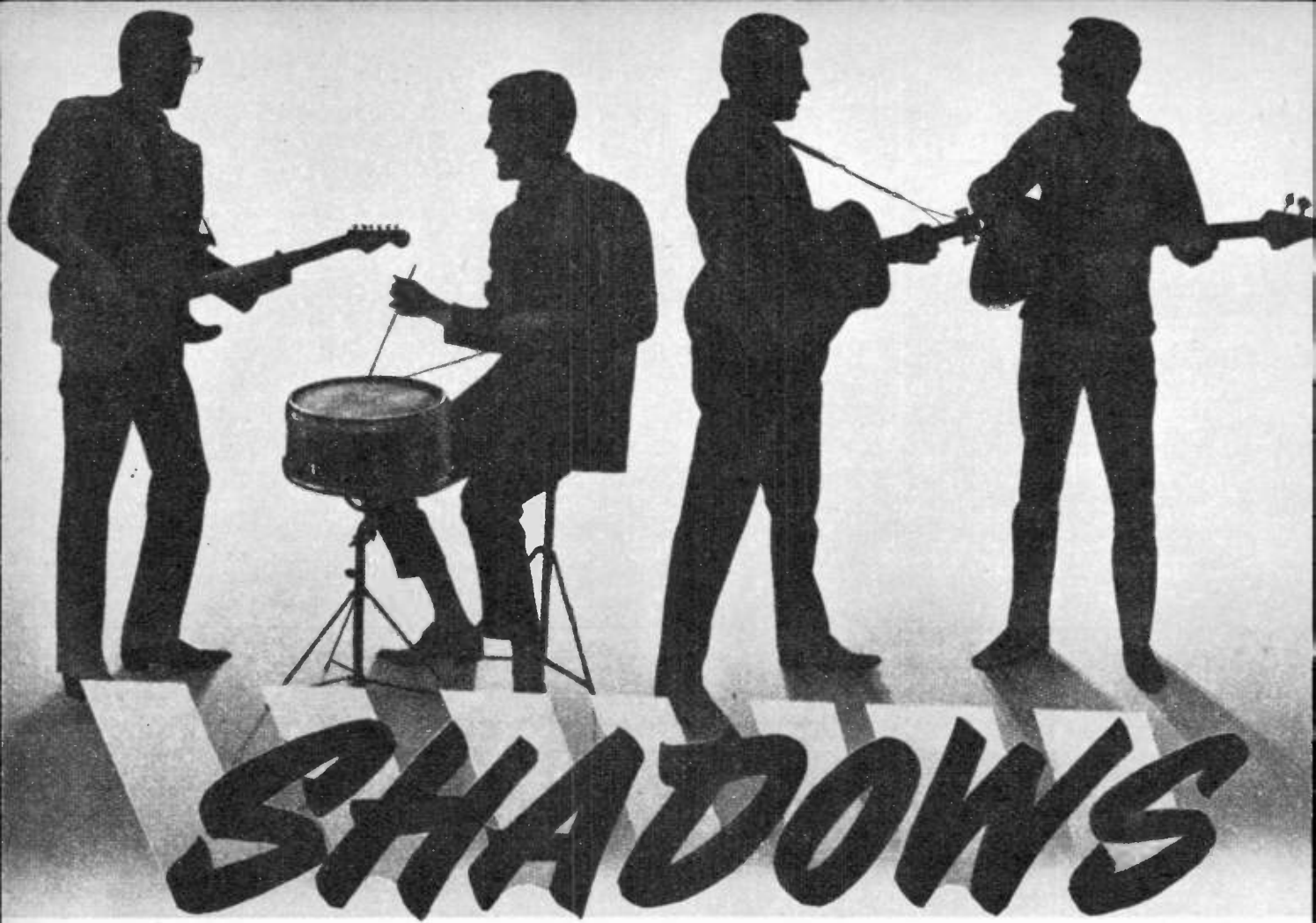
I think the teenagers of today are more intelligent about life than the adults care to admit. I feel we are more mature in our ideas than our parents were at the same age—thanks mostly due to the better educational opportunities our parents have themselves created for us.

True, we may be green around the edges in some things, but as I said at the very beginning of this conversation—We've all got to start somewhere. I may have started my career on the rock kick, but I have no intention of standing still.

I am well aware that fans are buying more and more of the slow sweet music Sinatra and Crosby sang years ago before I was even born, and already you can hear how so many of the younger singers—Presley, Bobby Darin, Frankie Avalon, Paul Anka—are changing their styles to suit the changing tastes of the public. I'm right along with them.

So, to those adults who are over-critical of us teenage entertainers, I would say—"Give us a chance to prove ourselves. Sinatra was young once too."





SHADOWS



FOUR of the world's most famous silhouettes — The Shadows — the instrumental group that tops them all. These photographs of them were taken at the Associated British Picture Corporation's studios when the boys were rehearsing their parts and pieces for the Cliff Richard film, "Summer Holiday," in which they are also featured.





MIRACLES with a

ONCE upon a time . . . the Jolsons, Sinatras, Comos, Garlands and Bings, would go out into the vaudeville theatres in out-of-the-way places where not too many people would notice, and iron out the kinks in their style. Then, one day, we woke up to find vaudeville theatres almost as extinct as the Dinosaurus, and the night clubs only wanted the big names.

So where was the new young talent to go to try out their delicate professional wings? Where were the launching pads for would-be shining stars? Where could they be "built" in readiness for being shot into orbit?

The answer came with a little round slice of vinylite with a hole in the middle—the record. It is the record, more than any other thing, that has created the greatest proportion of the new generation's show business personalities. The disc is the best passport to international fame—and there are a lot of people like me who are mighty glad to have gotten their names on one of those passports.

The career build-up that once could take years, by which time many a would-be star's fresh bloom of youth would have already gone grey around the temples, has, with the advent of the disc, found a short-cut to world success open to any seventeen-year-old kid like me. The disc enables a youngster of my age to taste the sweet fruits of success even before he's out of short pants.

Without the jet-propelled fame of the spinning disc, I wonder what would have happened to the platter-made-and-developed talent of headliners such as Elvis Presley, Paul Anka, Neil Sedaka, Johnny Mathis, Guy

Mitchell, Connie Francis, Bobby Darin, Brook Benton, as well as comedian stars such as Shelley Berman and Bob Newhart?

I was pretty lucky to be one of the quick-route-to-fame class of artist. All it took for me was one record—"Halfway to Paradise"—and I was there. The trick, of course, is to stay there.

My mother was in favour of a singing career, but my father said it was a risky business, so I studied mechanics at school, and kept on singing too. When my first record became a hit, both my folks were happy.

ALTHOUGH I didn't get my training in vaudeville theatres, as they did in the old days, I did at least get some grounding along the road taken by a lot of others whose voices are now known the world over—I spent two years in New York's Tin Pan Alley making demonstration records of songs—for other singers to make famous. Great names like Connie Francis and Guy Mitchell also started out by making demonstration discs for others.

The trouble is your voice and style can get over-familiar to the recording companies through making so many of these sample discs. So I changed my vocal

the



hole in middle



approach, and, with my changed voice, and a guitar I'd taught myself to play, I went along to a music publisher who also happened to be an independent record producer.

I had a professional advantage—my uncle was an opera singer, and my grandfather was a trumpet player—so music was in my blood.

After "Halfway to Paradise" my follow-up "Bless You" also hit home. I made my first album, and readied a night club act. Then, along came another hit for me called "Talking About You", and I began travelling around the world making personal appearances.

And all of this in the space of no time at all—thanks to a little thing called a disc.

Lots of folks say kids like me don't deserve to be rocketed to fame so quickly. In some ways, I suppose they're right. But surely the test is that the music we offer must have universal appeal, otherwise we would get exactly nowhere, no matter how hard we sang our young heads off.

By closing their ears to the new sounds in popular music, our critics seem to have also closed their eyes to the fact that our kind of music must satisfy and entertain millions.

When teenagers find something they like, they won't be dictated to. They'll keep twisting their radio dials until they find the music and the artists they want, and they'll keep on going right out to buy their favourite discs.

Far too many people have distorted their ideas as to what music really is. America's heritage goes back to folk music. We didn't have many great or well-known writers of music. People just sang what they felt, and, in that sense, rhythm and blues is modern folk music for the teenagers.

MANY young writers and composers of today are sincere in the songs they turn out, so today's pop songs shouldn't be too hastily rejected.

The kids, and a whole lot of adults, will keep going for the big beat, in spite of anything anyone might say. Why, I bet if Cole Porter or Irving Berlin had just come on the music scene, they'd be writing rhythm and blues like crazy. Just because something is commercial, it doesn't mean it's insincere. Music writers have always been selling something. In the old days, folk singers tried to sell minstrel shows.

Some lasting songs will come from today's output, although admittedly, not as many as in bygone days because a song doesn't have the time to get established as tunes used to.

But, when the critics of the modern pop scene and pop artists let fly, remind them that the Classical Music scene also has its overnight disc stars. Maria Callas, Joan Sutherland, and the Soviet violinist, David Oistrakh, for example, all "arrived" on a world-wide scale before they actually arrived in person—thanks to the same little circles of vinylite with a hole in the middle that makes overnight stars of boys like me—with the help of the people who make it, spin it, and buy it.



Orlando, at the age of 3 months, in the early days of his singing career . . .

At the age of 3 years, he showed an inclination towards animal training . . .

"To-day I am a man" — one year later . . .

Tony takes Communion, and the Orlando charm really starts to come through at the age of 7 . . .

DAVID JACOBS comperes — the Radio

Luxembourg Book of Record Stars



TOP POPS CONTEST

THIS is it . . . the chance of a lifetime! This is the place you can enter the great Radio Luxembourg Top Pop Pools Contest, and the prize for your judgment . . . a Disc Lover's Dream of Heaven.

The winner of this contest will be awarded:— A SCANDINAVIAN AIRLINES JETFLIGHT TO HOLLYWOOD OR NEW YORK . . . The winner will be presented with an air travel ticket for a return flight to Los Angeles or New York, which will be valid for use ANYTIME DURING 1963 . . . so you can take the trip whenever you like during that period, provided you give one month's notice of your departure date.



And, if you are the lucky winner, you will board a Scandinavian Airlines super luxury Jetliner that offers the peak in super travel.

From the moment you take your seat in the great aircraft, you will feel like a V.I.P. Stewards and hostesses will be at your call to offer the best of famous Scandinavian cuisine and service . . . and Scandinavian best cannot be beaten!

You will be met on landing, and taken to . . . A LUXURY HOTEL where you will be given FREE ACCOMMODATION FOR FOURTEEN DAYS and your Personal Host will be . . . PAUL ANKA! Paul, that fabulous world recording star, hit composer, actor, who both you and I have had the pleasure of meeting in person on Juke Box Jury, is going to arrange the hotel, and entertainment in the United States for the Top Pop Pools winner, YOU WILL BE HIS PERSONAL GUEST, and I mean personal, because he intends seeing that you have the time of your life on his side of the Atlantic.

"I am going to arrange shows, rubbernecking tours, and a lot of wonderful surprises for the winner of

WIN A
JETFLIGHT
HOLIDAY IN
AMERICA
AS
PAUL ANKA'S
GUEST

SAS





Get Your S.A.S. Ticket Here . . .

Radio Luxembourg's Top Pop Pools competition," Paul told me. "I will see that the winner visits world famous studios and meets great international recording, film, and television stars. I'm looking forward to presenting the winner with the key to the city, and personally opening the door for them."

You couldn't ask for more, could you? Well, there is more . . . You will be given money to spend during your fabulous trip on anything you like!

You will see the stars at work and at play, and, in addition, Radio Luxembourg's millions of listeners will hear all about your trip when you return, because PAUL ANKA will interview you on your wonderful trip, and this interview will be BROADCAST ON RADIO LUXEMBOURG.

Think of it, you can win all this just by thinking about records you have loved and enjoyed.



THIS IS HOW TO ENTER

On the coupon on the adjoining page are printed the titles of 28 records made by fourteen great stars. All these records have been best sellers, and have been regularly featured on Radio Luxembourg and the B.B.C.

The records have been paired and you are asked to state which, in your opinion, is the best disc in each pair, bearing in mind which record offers the best combination of SONG AND PERFORMANCE.

INDICATE YOUR PREFERENCE BY PLACING IN THE SPACE PROVIDED A 1 FOR A COLUMN 1 WIN; A 2 FOR A COLUMN

2 WIN; AND AN X IF YOU CONSIDER BOTH DISCS OF EQUAL MERIT.

A panel of experts will examine all the entries and will choose the one which, in their opinion, has placed the disc combinations most meritoriously. In the event of a tie or ties, a simple free eliminating contest will be held to decide the winner.



This is a FREE contest. One attempt is allowed for each copy of this book. If your entry is adjudged eligible for the prize, you must have a copy of this book in your home when Radio Luxembourg's Top Pop Pools representative calls on you, otherwise your entry will be disqualified.

The decision of the judges is final and legally binding. No employees of Radio Luxembourg or Souvenir Press Ltd., or their families, may enter.

Simply write your Top Pop Pools' choice on a postcard; and your name (in full), and address.

Send your entry on a POSTCARD to—

RECORD BOOK CONTEST,
RADIO LUXEMBOURG,
38, HERTFORD STREET,
LONDON, W.1.

No entry should be sent to any bookseller, distributor, or mail order company from whom the copy of the book was obtained. ANY ENTRIES SENT TO AN ADDRESS OTHER THAN THAT SPECIFICALLY STATED ABOVE, WILL BE DISQUALIFIED.

As a guide for you, here is how a sample entry could read . . .

1 2 1 2 X X 2 2 1 1 2 X 2 1 2 1

Elvis Boone,
497, High Street,
Hollywood,
London, E.8.

ONLY PUT YOUR RESULT AS SIMPLY AS INDICATED ABOVE ON THE POSTCARD, AND YOUR FULL NAME AND ADDRESS.

Closing date will be in March 1963, but the final date will be announced on Radio Luxembourg and in your favourite disc and musical weekly newspapers. The name and address of the winner will also be announced on Radio Luxembourg and in the National Press. BUT DO NOT LEAVE YOUR ENTRY UNTIL THE LAST MOMENT . . . SEND IT IN AS SOON AS YOU HAVE MADE YOUR CHOICE.

I hope you win . . . if you do, you'll have the trip of your life, and the time of your life, with Scandinavian Airlines and Paul Anka.

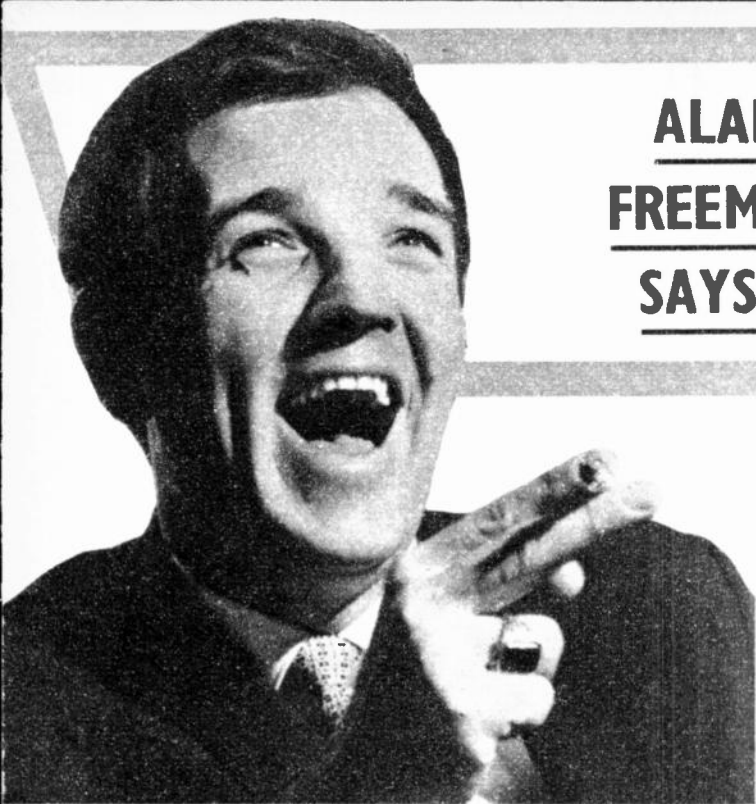
**And here's your passport
to a Holiday in America—**

**OUR
TOP POPS CONTEST**

RECORD TITLES

Column One	Column Two	MARK 1, 2 or X
Paul Anka's "Love Me Warm & Tender"	v "Put Your Head on my Shoulder"	
Elvis Presley's "Good Luck Charm"	v "Follow That Dream"	
Danny Williams' "Moon River"	v "Wonderful World of the Young"	
Bobby Darin's "Multiplication"	v "What'd I Say?"	
Neil Sedaka's "Happy Birthday, Sweet Sixteen"	v "King of Clowns"	
Bobby Vee's "Take Good Care of My Baby"	v "Run to Him"	
Petula Clark's "My Friend the Sea"	v "Romeo"	
Helen Shapiro's "Walkin' Back to Happiness"	v "Tell Me What He Said"	
Chubby Checker's "Slow Twist"	v "Let's Twist Again"	
Kenny Ball's "Green Leaves of Summer"	v "Midnight in Moscow"	
Cliff Richard's "The Young Ones"	v "I'm Lookin' Out the Window"	
Everly Brothers' "Cryin' in the Rain"	v "How Can I Meet Her?"	
Billy Fury's "I'd Never Find Another You"	v "Last Night Was Made for Love"	
Pat Boone's "Johnny Will"	v "Quando, Quando, Quando"	
The Shadows' "Wonderful Land"	v "The Frightened City"	
John Leyton's "Johnny Remember me"	v "Wild Wind"	

—And may the best record fan win!



**ALAN
FREEMAN
SAYS—**

208's

AS one of the D.J.s Radio Luxembourg knocked about a bit, I feel I can justifiably claim to know that station's famous studios as well as the back of a microphone.

And, having been one of 208's announcing team, I also know the men who spot, spin, and spurt hundreds of discs into the Hit Parade.

More than thirty different announcers and disc jockeys can be heard in one week on Radio Luxembourg. They range from the famous stars that even the Mums and Dads have heard of, to the unknown newcomers hoping to make a name for themselves.

Somewhere in the upper places of the disc jockey's league table come the 208 residents—the men who live in the Grand Duchy of Luxembourg and are actually there at the station when the programmes are broadcast. Of all the people associated with the station, these are perhaps the most important and the most underrated.

Without this small band of "young faithfuls," the English broadcasts on 208 could not go on the air. "But," you may say, "they are only disc jockeys!"

That's just where you are wrong. The British staff in Luxembourg are in complete control of the English programmes once they leave the London headquarters. Although a large number of the weekly shows are taped in Britain, it is the responsibility of the announcers in the Grand Duchy to see that everything goes on in the right order and at the right time, otherwise there would be a right old mess and a right old row!

Presenting disc shows is just a small part of the resident announcer's work. He is a continuity announcer, scriptwriter producer, programme deviser, commercial reader, and D.J., all rolled into one, which, you must admit, makes him quite a one!

He has to be a bit of a linguist too, for the engineers

at the station are local Luxembourg personnel. In addition, he is responsible for dealing with all the mail sent to the station, dictating answers to a secretary, dealing with innumerable 'phone calls from the London headquarters, and loads of other people. The resident announcer also often has to play host to the many disc personalities who visit, besides guiding the occasional party of tourists over the station.

Yet it's surprising how many people think the boys at the station have a soft time of it. Sometimes listeners get the idea that the Luxembourg boys only work when they are actually on the air. Let me put them straight on this point, because I know—I've had some.

The duty announcer starts work in the morning, not long after most office workers, but he doesn't finish at 5.30 p.m. Remember, the Radio Luxembourg International Night Service is broadcast until 2.00 or 3.00 each morning, and someone always has to be around to look after the English announcements.

AN intricate rota system ensures that no one works too many hours at a stretch and that the load is shared equally, but if anyone has the idea of becoming a radio announcer for an "easy life"—forget it.

But, that's enough of what they do—who are they? Let me tell you something about the men who put your programmes on the air every night.

BARRY ALLDIS—Head of the British Department, and longest-serving of the station announcers, is responsible for many of the top disc programmes. Barry's "Top Twenty," the Sunday night 11.00 to midnight show, still pulls in the biggest audience of the week—about four million listeners — in the face of some strong opposition.

An Australian, born in Newcastle, New South Wales, Barry won a 5-year scholarship to the Sydney Conservatorium of Music. Although he gained this award for trumpet playing, he never blows his own trumpet these days, but after the night's broadcasting, Barry is often to be found pounding a piano, for fun, in one of the Luxembourg night spots.

On leaving school, Barry went to work for a local radio station where he learned the business. Four years later, he moved on the bigger things in Brisbane, where he presented feature programmes plus his own disc shows.

He also compered concerts, including tours by such visiting British celebrities as Ted Heath and Donald Peers.

Then, Barry came to London, but found it almost

got my number



PETER CARVER



BROOK DENNING



BARRY ALLDIS

impossible to break into radio work here. To make a living somehow, he took thirteen jobs at the rate of almost one a month, finally, at the end of 1956, he successfully auditioned for a Luxembourg post.

He also married a Luxembourg girl, thereby following the footsteps up the aisle of former resident announcers, Pete Murray, Geoffrey Everitt, and Peter Madren.

Throughout his working career, BROOK DENNING has divided his time between the theatre and radio.

Also Australian, he was born in Perth. When he left school at the age of seventeen, he went into radio, spending about six months with each of two local radio stations, followed by three-and-a-half years on another network. He always fancied the idea of acting, so he freelanced for a year as a radio character actor, then toured in a stage production.

He came to England on a scholarship to R.A.D.A. which guaranteed him free tuition for two years. Although he was living mainly on savings at the time, he managed to land a few parts here and there to supplement his income. He was so highly rated, that he appeared in the 1957 Edinburgh Festival.

HE moved on to repertory and a Shakespearean tour with the Robert Atkins' Company. He also had a part in the film "Sapphire."

Returning to Australia, he appeared in the theatre, and had a spell as a D.J.

In April, 1961, he returned to England, applied for an announcing post with 208, and got the job.

BARRY O'DEE was in the strange position of being on the air with Radio Luxembourg for nearly six months before a large section of the listening audience heard him. When he joined the station in October, 1961, he was engaged exclusively to look after the International Night Service. Consequently, he was on the late show practically every night, but that programme has a rather

special kind of audience — night workers and people who just like to be up late invariably tune in, but a large number of the listeners to the usual evening programmes are much younger and go to bed quite early. They never heard Barry O'Dee.

But all that changed in the Spring of 1962 with a big re-shuffle of announcing duties, when, instead of Barry being on permanent Night Service, the boys took it in turn

to comper the late show, giving him the chance of broadcasting on the ordinary English transmissions.

Barry O'Dee is a Johannesburg born Irish South African who started out on the announcing staff of the Laurence Marques station in East Africa. After two years, he returned to Johannesburg where he joined Springbok Radio, and, for two years hosted some of the nation's top disc programmes, and presented his own "Show Business" programme.

Versatile Barry had previously been a salesman, miner, actor, soldier, sailor, and, given half the chance, would have undoubtedly rounded that lot off with tinker, tailor, too.

Last year, Barry and his English-born wife, arrived in London, and within weeks, he was installed as one of the gang at Radio Luxembourg, announcing "Your friendly station . . ."

Newest boy on the Luxembourg staff is Peter Carver who joined the station in May, 1962. This 24-year-old recruit to the D.J. ranks hails from East Riding, Yorkshire, and during his two year's National Service, he joined the staff of B.F.N. in Germany, and was also, at one time, Chief Sports Commentator for the Network whilst in Cologne.

Peter's break as a D.J. came in the Summer of 1960, when his regular request show, "For You at Home," was given a British link-up.

And now, from this point on, it is my pleasure to introduce the first ever classified Radio Luxembourg "Who's Who."

Space limitations make it impossible to include all the stars connected with the station, but this "Who's Who" presents an excellent cross-section of artists who personally perform, or whose discs are regularly played on Radio Luxembourg.

All the information in the following pages was supplied by the artists themselves. Enjoy yourself!

RADIO

LUXEMBOURG

WHO'S WHO



Ronnie Aldrich

Birthplace: Folkestone, Kent.
Height: 6ft. 3ins.
Colour of Eyes: Brown and twinkling.
Colour of

Hair: Dark. **Present Home:** Hertfordshire. **Musical Education:** A musician nearly all my life. Play nearly every instrument, though best known as band leader and solo pianist. **Career details:** Arranges and composes extensively and is fascinated by new techniques. Was one of the first in Britain to experiment with four-track stereo recording and achieve highly successful results. Have several programmes running every week on various sound and vision networks. **Outstanding disc:** Stereo L.P. "Melody and Percussion for Two Pianos" high in the U.S. charts for over six months. **Hobbies and recreations:** Apart from music, which is my hobby as well as my work, love sailing, vintage sports cars, and spend a lot of time on the Isle of Man where I keep my Bermudan sloop. Am member of the I.O.M. Yacht Club. **Pet Likes:** Good food and wine and generally enjoying life—hence the twinkle in the brown eyes. **Where letters can be sent:** c/o Radio Luxembourg, Hertford St., W.1. **Other details of interest:** In addition to my big band (The Squadronaires), run many small groups—the Squadcats for Dixieland; the Evening

Stars for a dreamy late-night sound, plus many other vocal and instrumental groups.



Paul Anka

Real Name: Paul Albert Anka. **Birthdate:** July 30th, 1941. **Birthplace:** Ottawa, Ontario, Canada. **Height:**

5ft. 6ins. **Colour of Eyes:** Blue-Hazel. **Colour of Hair:** Black. **Present Home:** Tenafly, New Jersey. **Where Educated:** Fisher Park High School, Ottawa. **Musical Education:** None. **Age at which entered show business:** 15. **First public appearance:** Amateur contest in Massachusetts. **Biggest career break:** Getting a part in the Darryl Zanuck production, "The Longest Day", and writing the title theme. **Biggest career influence:** My manager, Irvin Feld. **Career details:** B.M.I. Awards; 1962 Tip-Top Young Canada Award; 1962 important composition: Title song for "The Longest Day". **Most important film:** "The Longest Day". Appeared in every major U.S. TV show. Had own TV spectacular in Britain. **Outstanding Discs:** "Diana", "You are My Destiny", "Lonely Boy", "Put Your Head on my Shoulder", "My Home Town", "Time to Cry", "All of a Sudden My Heart Sings", "Love Me Warm and Tender". **Position in charts:** All in the Top Ten. **Albums:** "Anka at the Copa", "Paul

Anka's Greatest Hits", "Paul Anka Sings His Big 15", "Young, Alive, and in Love". **Pet Likes:** Apples, Shopping for clothes, sunning myself, working, jumping on my trampoline. **Favourite Food:** Steak, apples, Syrian food, raw vegetables (celery, carrots, etc.). **Hobbies and recreations:** Composing, reading, swimming, ice skating, sunning myself, shopping. **Where letters can be sent:** Paul Anka, Shyanna, Box 466, Times Square Station, N.Y.C., New York.



Frankie Avalon

Birthdate: September 18th, 1940.
Birthplace: Philadelphia. **Height:** 5ft. 7ins. **Colour of Eyes:** Brown.

Colour of Hair: Brown. **Where Educated:** Philadelphia Southern High School. **Musical Education:** Started as trumpeter, coached by Bob Marcucci and Pete de Angelis of Chancellor Records as vocalist. **Age at which entered show business:** 6. **First public appearance:** Broadway Theatre, Philadelphia in talent contest. Began professionally at Atlantic City billed as "Boy Wizard of the Horn". **Biggest career break:** Signing by Chancellor Records. **Biggest influences on career:** Bob Marcucci and Pete de Angelis; seeing film "Young Man with a Horn"

starring Kirk Douglas with Harry James trumpet playing inspired me to buy trumpet and study music. Ray Anthony encouraged me to sing. **Other career details:** Saturday Radio Show, "Frankie Avalon Show" on radio. **Films:** "Guns of Timberland", "Voyage to the Bottom of the Sea", "The Alamo". Have sold five million records. Opened own teenage night club in Philadelphia and played host there to talents such as Tony Bennett, Edye Gorme, The Four Aces, The Four Lads. **Outstanding Discs:** "De De Dinah", "Gingerbread", "Voyage to the Bottom of the Sea", "True True Love", "Venus", "Young Love", "Teacher's Pet", "At the Hop". **Pet Likes:** Casual clothes. **Favourite Food:** Mother's cooking. **Hobbies and recreations:** Listening to Perry Como, Frank Sinatra, Connie Francis, Doris Day. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1.



Kenny Ball

Real Name: Kenneth D. Ball. **Birthdate:** May 22nd, 1931. **Birthplace:** Ilford, Essex. **Height:** 5ft.

9½in. **Colour of Eyes:** Hazel. **Colour of Hair:** Black. **Present Home:** Ilford. **Where Educated:** Mayfield Secondary School, Ilford. **Musical Education:** No technical education. **Age at which entered show business:** Turned professional at 21. **First public appearance:** As semi-pro with Charlie Galbraith at Royal Albert Hall (inside) 1952. **Biggest career break:** Being resident in B.B.C.'s "Easy Beat" series, coupled with entry into best sellers of "Samantha". **Biggest influence on career:** Trumpet playing of Louis Armstrong and of course the help of wife Betty. **Other career details:** Resident over one year in B.B.C. "Easy Beat", 2 weeks London Palladium, T.V.: 3 times "Sunday Night at Palladium". **Films:** "It's Trad Dad". **Variety:** 1961 Royal Variety Show. **Outstanding Discs:** "Samantha" (first hit) "Midnight in Moscow" (first Gold Disc Winner). "March of the Siamese Children" (first to Hit No. 1) and of course the next one. **Position in charts:** Australia No. 1, America No. 2, Canada No. 1, Ireland No. 2. With M in M. **Albums:** "Invitation to the Ball", "Kenny Ball and his Jazzmen" plus the next one. **Pet likes:** Children. **Pet Hates:** Manager — Reg Tracey. **Favourite Food:** Italian. Also likes Indian and

Chinese and of course English. **Hobbies and recreations:** Football, tennis. When time permits. **Where letters can be sent:** c/o Reg Tracey, 165 Woodward Road, Dagenham, Essex.



Tony Bennett

Real Name: Anthony Dominick Benadetto. **Birthplace:** Astoria, New York. **Colour of Hair:** Black.

Present Home: Riverdale, New York. **Where Educated:** High School of Industrial Arts, Manhattan. **Musical Education:** American Theatre Wing School for Veterans, and week-end singer in local night clubs. **First public appearance:** Age of 7—sang "Ida" in minstrel show sponsored by my church. **Biggest career break:** Bob Hope hearing me sing at Greenwich Village Inn and inviting me to do "a couple of songs" in his Paramount Theatre show. Joined Bob on six city tour and Columbia Records contract followed soon after. **Biggest influence on career:** Brooklyn business man Raymond Muscarella who, from 1949, obtained bookings for me on radio and TV and at better night clubs. **Awards:** Best Male Vocalist Award. **Outstanding Discs:** "Put on a Happy Face", "Climb Ev'ry Mountain", "Because of You", and "Cold Cold Heart", "While We're Young", "Here in My Heart". **Position in charts:** "Because of You" and "Cold Cold Heart" each sold well over the million. **Albums:** "In Person", "Long ago and far away", "Best of my Heart". **Hobbies and recreation:** Music and commercial art. **Where letters can be sent:** Columbia Records, 799 Seventh Avenue, New York.



Brook Benton

Real Name: Benjamin Franklin Peay. **Birthdate:** September 19th, 1931. **Birthplace:** South Carolina.

Height: 6ft. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Where Educated:** Jackson High School, Camden, South Carolina. **Musical Education:** Self taught. **Age at which entered show business:** While still at school at age of 10. **First public appearance:** With local

singing group on radio station which was followed by tour after graduating from school. **Biggest career break:** Signing with Mercury Records. Meeting Bill Cook, a disc jockey, who introduced me to Epic Records. First coast-to-coast TV appearance on "Ed Sullivan Show", in 1959. **Biggest influence on career:** My manager Dave Dreyer who brought me together with Clyde Otis with whom I began to write songs. **Career details:** Featured in, and wrote songs for Paramount film, "Mister Rock and Roll". Written songs for Nat "King" Cole, Clyde McPhatter, Billy Barnes, and Roy Hamilton. **Outstanding Discs:** "Walk on the Wild Side", "Baby", (with Dinah Washington), "So Many Ways", "Endlessly", "Fools Rush In", "Frankie and Johnny", "Thank You", "The Wall", "Revenge", "It's Just a Matter of Time", "Same One", "A Rockin' Good Way", (with Dinah Washington). **Position in Charts:** "It's Just a Matter of Time", and "Baby" were million sellers. **Albums:** "Boll Weevil Song". **Pet Likes:** Travelling. **Hobbies and recreations:** Reading and Baseball. **Where letters can be sent:** E.M.I., Manchester Square, W.1.



Mr. Acker Bilk

Real Name: Bernard Bilk. **Birthdate:** January 28th, 1929. **Birth-**

place: Pensford, Somerset. **Height:** 5ft. 7½in. **Colour of Eyes:** Brown. **Colour of Hair:** Dark. **Present Home:** Potters Bar, Middlesex. **Where Educated:** Pensford. **Musical Education:** From parents, and then self-taught. **Age at which entered show business:** 18. **First public appearance:** Mess Concert in Army in Egypt in 1947. **Biggest career break:** Issue of first LP "Mr. Acker Bilk Requests" on Pye in 1958. It sold out within five days of issue, chiefly due to Victorian publicity gimmick. **Biggest career disappointment:** Haven't had any yet, Dad! **Biggest influence on career:** Cider. **Career details:** Silver disc for "Stranger on the Shore". Karl-Alan Award 1961. Films include "It's Trad Dad" and "Band of Thieves". B.B.C., Luxembourg and T.V. shows too numerous to list. **Outstanding Discs:** "Summer Set", "Buona Sera", "That's My Home", "Stranger On The Shore". **Position in charts:** No. 2, No. 9, No. 4, and No. 1 respectively.



Alma Cogan

Real Name: Same.
Birthdate: May 19th. **Birthplace:** London. **Height:** 5ft. 6in. **Colour of Eyes:** Brown.

Colour of Hair: Black. **Present Home:** London. **Where Educated:** St. Joseph's Convent, Reading, Berks. **Musical Education:** Singing lessons at school. **Age at which entered show business:** 15 years—in the chorus. **First public appearance:** 10 years old — Palace Theatre, Reading. **Biggest career break:** Taking over from Joy Nichols in the Radio Show "Take It From Here" — led to record hits, and TV. **Biggest career disappointment:** Being in a Royal Command Show at the Palladium which was called off two hours before curtain up. **Biggest influence on career:** Many people influenced my career — their advice plus practical experience are the big things. **Career details:** Many series on Radio Luxembourg, The Alma Cogan Show, on TV. 3 Daily Mirror Poll Awards. New Musical Express the same, and Top TV Awards. **Outstanding Discs:** "Dreamboat", "Bell Bottom Blues", "I Can't Tell a Waltz from a Tango", "Sugartime", "Never Do A Tango with an Eskimo", "Last Night on the Back Porch". **Position in charts:** Nos. 1, 2, 3 or 4. All of them in Top Ten and Top Twenty. Also "We Got Love", "Cowboy Jimmy Joe". **Albums:** "I Love to Sing". "With You in Mind", "Oliver". **Pet Likes:** Singing, going to the pictures, watching telly. **Pet Hates:** Packing and unpacking. **Favourite Food:** Ice Cream. **Hobbies and recreations:** Record collection, painting. **Where letters can be sent:** c/o Sydney Grace, 235 Regent Street, London, W.1. **Other details:** Did one of my first radio shows for Luxembourg.



Russ Conway

Real Name: Trevor Stanford, **Birthplace:** Bristol. **Height:** 6ft. **Colour of Eyes:** Blue. **Colour of**

Hair: Light Brown. **Where Educated:** Bristol. **Musical Education:** None. **Age at which entered show business:** 29. **First public appearance:** Metropolitan Theatre, Edgware Road, 1957. **Biggest career breaks:** Recording of "Side

Saddle"; being launched on show business career by dancer-choreographer Irving Davies who asked me to play at TV rehearsals. **Biggest influence on career:** My Recording Manager, Norman Newell. **Other career details:** Appeared in Royal Command Variety Performance, 1959; In 1960 topped bill at London Palladium; own Russ Conway A-R TV show and Radio Luxembourg Show. **Film:** "Weekend with Lulu". Worked as accompanist to such stars as Gracie Fields, Joan Regan, Denis Lotis, Lita Roza, and Dorothy Squires, in early days. **Awarded Silver L.P.** to make sales of 250,000 L.Ps. **Outstanding Discs:** "Side Saddle", "Roulette", "China Tea", "Snow Coach", etc. **Position in charts:** "Side Saddle" No. 1. **Albums:** "Piano Requests", "Pack Up Your Troubles", "Songs to Sing in Your Bath", "Family Favourites", "Time to Celebrate", "My Concerto for You", "Party Time". **Pet Likes:** Truthfulness. **Pet Hates:** Insincere flattery. **Favourite Food:** Steak. **Hobbies and recreations:** Weight lifting and swimming. **Where letters can be sent:** 24 Denmark Street, London, W.C.2.



Jess Conrad

Real Name: Gerald James. **Birthdate:** 24th Feb. 1940. **Height:** 6ft. 2in. **Colour of Hair:**

Dark. **Present Home:** Dulwich, London. **Age at which entered show business:** 16. **First public appearance:** In repertory. **Biggest career break:** Title role in television play "Rock-a-Bye Barnie". **Biggest influence on career:** Jack Good who booked me for the entire run of his TV series "Wham!" **Other career details including films; TV and radio shows:** Too numerous to mention all. **Latest films:** "The Boys" and "Alik". **TV:** "Someone Who Cares", "Dixon of Dock Green", "Probation Officer". **Outstanding Discs:** "Mystery Girl", "Unless You Mean It", "Cherry Pie". **Albums:** "Jess For You". **Pet Likes:** Party going; Soccer, swimming, tennis, music—classics to rock, horse riding. **Pet Hates:** Phony people. **Favourite Food:** Steaks, Chops, good juicy roasts. **Hobbies and recreations:** Party going, soccer, swimming, tennis. **Where letters can be sent:** c/o Audio Enterprises, 116 Gloucester Place, W.1. **Other details:** Also played starring roles in films—"Rag Doll" and "The Queen's Guard". Turn out as

regularly as possible with the TV All Stars Football eleven.



Sam Cooke

Birthdate: 1938. **Birthplace:** Chicago. **Present Home:** Chicago. **Where Educated:** Chicago High

School. **Musical Education:** Sang with "Soul Stirrers", a gospel group. Interested in guitar. **Biggest career break:** Coming to the notice of "Bumps" Blackwell, a top A & R man. Seven years spent singing with Soul Stirrers as lead tenor. **Biggest influence on career:** Spiritual Music. **Other career details:** Has appeared at most leading night clubs in the U.S. including the Copacabana. Also on Ed Sullivan Show, Steve Allen and Patti Page shows, with Eddie Fisher and Jimmy Dean on TV shows. **Outstanding Discs:** "You Send Me", "Chain Gang", "Love You Most of All", "I Don't Want to Cry", "Happy in Love", "Cupid", "Only Sixteen", "Sad Mood", "That's it, I Quit, I'm movin' on", "Feel It", "Twistin' the Night Away", "Everybody likes to Cha Cha", "Along the Navajo Trail", "I Love You for Sentimental Reasons". **Position in charts:** "You Send Me" was a million seller. Was issued in 1957 and written by my brother. **Albums:** "Sam Cooke", "Encore", "Cooke's Tour", "Swing Low", "My Kind of Blues". **Pet Likes:** Frank Sinatra's phrasing and intonation, and records of La Vern Baker and Billy Holiday. **Favourite Food:** Hot pastrami sandwiches with blueberries and sour cream. **Recreation:** Swimming. **Where letters can be sent:** RCA Victor Records, 155, E. 24th St., New York. **Other details:** One of a family of eight children.



Sam Costa

Real Name: Samuel Gabriel Costa. **Birthdate:** June 17th (1910!). **Birthplace:** London. **Height:** 5ft.

9in. (with top hat on). **Colour of Eyes:** Red-rimmed brown. **Colour of Hair:** Who's got hair? **Present Home:** Stanmore, Middlesex. **Where Educated:** London. Reform schools, and other low dives. **Musical Education:** Learned piano the hard way—piano was kept locked. **Age at which entered show**

starring Kirk Douglas with Harry James trumpet playing inspired me to buy trumpet and study music. Ray Anthony encouraged me to sing. **Other career details:** Saturday Radio Show, "Frankie Avalon Show" on radio. **Films:** "Guns of Timberland", "Voyage to the Bottom of the Sea", "The Alamo". Have sold five million records. Opened own teenage night club in Philadelphia and played host there to talents such as Tony Bennett, Edye Gorme, The Four Aces, The Four Lads. **Outstanding Discs:** "De De Dinah", "Gingerbread", "Voyage to the Bottom of the Sea", "True True Love", "Venus", "Young Love", "Teacher's Pet", "At the Hop". **Pet Likes:** Casual clothes. **Favourite Food:** Mother's cooking. **Hobbies and recreations:** Listening to Perry Como, Frank Sinatra, Connie Francis, Doris Day. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1.

Chinese and of course English. **Hobbies and recreations:** Football, tennis. When time permits. **Where letters can be sent:** c/o Reg Tracey, 165 Woodward Road, Dagenham, Essex.



Tony Bennett

Real Name: Anthony Dominick Benadetto. **Birthplace:** Astoria, New York. **Colour of Hair:** Black.

Present Home: Riverdale, New York. **Where Educated:** High School of Industrial Arts, Manhattan. **Musical Education:** American Theatre Wing School for Veterans, and week-end singer in local night clubs. **First public appearance:** Age of 7—sang "Ida" in minstrel show sponsored by my church. **Biggest career break:** Bob Hope hearing me sing at Greenwich Village Inn and inviting me to do "a couple of songs" in his Paramount Theatre show. Joined Bob on six city tour and Columbia Records contract followed soon after. **Biggest influence on career:** Brooklyn business man Raymond Muscarella who, from 1949, obtained bookings for me on radio and TV and at better night clubs. **Awards:** Best Male Vocalist Award. **Outstanding Discs:** "Put on a Happy Face", "Climb Ev'ry Mountain", "Because of You", and "Cold Cold Heart", "While We're Young", "Here in My Heart". **Position in charts:** "Because of You" and "Cold Cold Heart" each sold well over the million. **Albums:** "In Person", "Long ago and far away", "Best of my Heart". **Hobbies and recreation:** Music and commercial art. **Where letters can be sent:** Columbia Records, 799 Seventh Avenue, New York.

singing group on radio station which was followed by tour after graduating from school. **Biggest career break:** Signing with Mercury Records. Meeting Bill Cook, a disc jockey, who introduced me to Epic Records. First coast-to-coast TV appearance on "Ed Sullivan Show", in 1959. **Biggest influence on career:** My manager Dave Dreyer who brought me together with Clyde Otis with whom I began to write songs. **Career details:** Featured in, and wrote songs for Paramount film, "Mister Rock and Roll". Written songs for Nat "King" Cole, Clyde McPhatter, Billy Barnes, and Roy Hamilton. **Outstanding Discs:** "Walk on the Wild Side", "Baby", (with Dinah Washington), "So Many Ways", "Endlessly", "Fools Rush In", "Frankie and Johnny", "Thank You", "The Wall", "Revenge", "It's Just a Matter of Time", "Same One", "A Rockin' Good Way", (with Dinah Washington). **Position in Charts:** "It's Just a Matter of Time", and "Baby" were million sellers. **Albums:** "Boll Weevil Song". **Pet Likes:** Travelling. **Hobbies and recreations:** Reading and Baseball. **Where letters can be sent:** E.M.I., Manchester Square, W.1.



Kenny Ball

Real Name: Kenneth D. Ball. **Birthdate:** May 22nd, 1931. **Birthplace:** Ilford, Essex. **Height:** 5ft.

9½in. **Colour of Eyes:** Hazel. **Colour of Hair:** Black. **Present Home:** Ilford. **Where Educated:** Mayfield Secondary School, Ilford. **Musical Education:** No technical education. **Age at which entered show business:** Turned professional at 21. **First public appearance:** As semi-pro with Charlie Galbraith at Royal Albert Hall (inside) 1952. **Biggest career break:** Being resident in B.B.C.'s "Easy Beat" series, coupled with entry into best sellers of "Samantha". **Biggest influence on career:** Trumpet playing of Louis Armstrong and of course the help of wife Betty. **Other career details:** Resident over one year in B.B.C. "Easy Beat", 2 weeks London Palladium, T.V.: 3 times "Sunday Night at Palladium". **Films:** "It's Trad Dad". **Variety:** 1961 Royal Variety Show. **Outstanding Discs:** "Samantha" (first hit) "Midnight in Moscow" (first Gold Disc Winner). "March of the Siamese Children" (first to Hit No. 1) and of course the next one. **Position in charts:** Australia No. 1, America No. 2, Canada No. 1, Ireland No. 2. With M in M. **Albums:** "Invitation to the Ball", "Kenny Ball and his Jazzmen" plus the next one. **Pet likes:** Children. **Pet Hates:** Manager — Reg Tracey. **Favourite Food:** Italian. Also likes Indian and



Brook Benton

Real Name: Benjamin Franklin Peay. **Birthdate:** September 19th, 1931. **Birthplace:** South Carolina.

Height: 6ft. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Where Educated:** Jackson High School, Camden, South Carolina. **Musical Education:** Self taught. **Age at which entered show business:** While still at school at age of 10. **First public appearance:** With local



Mr. Acker Bilk

Real Name: Bernard Bilk. **Birthdate:** January 28th, 1929. **Birth-**

place: Pensford, Somerset. **Height:** 5ft. 7½in. **Colour of Eyes:** Brown. **Colour of Hair:** Dark. **Present Home:** Potters Bar, Middlesex. **Where Educated:** Pensford. **Musical Education:** From parents, and then self-taught. **Age at which entered show business:** 18. **First public appearance:** Mess Concert in Army in Egypt in 1947. **Biggest career break:** Issue of first LP "Mr. Acker Bilk Requests" on Pye in 1958. It sold out within five days of issue, chiefly due to Victorian publicity gimmick. **Biggest career disappointment:** Haven't had any yet, Dad! **Biggest influence on career:** Cider. **Career details:** Silver disc for "Stranger on the Shore". Karl-Alan Award 1961. Films include "It's Trad Dad" and "Band of Thieves". B.B.C., Luxembourg and T.V. shows too numerous to list. **Outstanding Discs:** "Summer Set", "Buona Sera", "That's My Home", "Stranger On The Shore". **Position in charts:** No. 2, No. 9, No. 4, and No. 1 respectively.

Albums: "Seven Ages of Acker", "Noble Art of Mr. Acker Bilk", "Acker", "Mr. Acker Bilk's Lansdowne Folio", "Golden Treasury of Bilk", "Mr. Acker Bilk Requests", all of which have been No. 1 in Jazz Top Ten. **Pet Likes:** Cider. **Pet Hates:** Pompous bores, big-heads. **Favourite Food:** Cider (and Indian Food). **Hobbies and recreations:** Cider (and Indian Food). **Where letters can be sent:** c/o Lyn Dutton Agency, 8 Great Chapel Street, W.1. **Any other personal details of interest:** First Band in (1957) to start present Trad trend by adopting uniform of bowler hat and striped waistcoat, together with Victorian-style publicity, posters, programmes and record sleeves. **Compositions include:** "Ackers Away", "Summer Set", "Stranger on the Shore", "Bottom of the Bottle".



Gary (U.S.) Bonds

Real Name: Ulysses Samuel Bonds. **Birthdate:** 1940.

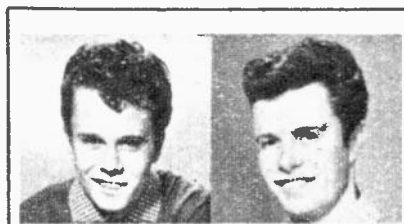
Birthplace: Jacksonville, Florida. **Colour of Eyes:** Blue. **Colour of Hair:** Dark. **Present Home:** Norfolk, Virginia. **Where Educated:** Norfolk Brooker T. Washington High School. **Musical Education:** Learnt to sing in choir. Drums, piano. **Age at which entered show business:** 21. **Biggest career breaks:** Recording contract, also being resident of Norfolk, for past 12 years and singing in local night clubs. **Biggest influence on career:** Singing in church choir from the age of nine. **Other career details:** Dick Clark American Bandstand TV Show, Major U.S. and British TV and radio shows. **Outstanding Discs:** "New Orleans, Not Me", "School is Out", "Twist, Twist Senora", "Dance 'Til Quarter to Three", "Dear Lady Twist". **Albums:** "Twist Up Calypso", "Dance 'Til Quarter to Three with U.S. Bonds". **Pet Likes:** Golf. Goes round in low seventies. **Athletics. Hobbies and recreations:** Painting, golf. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1. **Any other personal details of interest:** Invest large portion of earnings in U.S. Bonds. Have own way of raising funds for charity—challenge D.J.'s in various towns I visit to a game of golf. If lose game, give the D.J. a \$100 U.S. Bond. If win, the D.J. has to give \$100 to Local Police Athletics League.



Pat Boone

Real Name: Charles Eugene Boone. **Birthdate:** June 1, 1934. **Birthplace:** Jacksonville, Florida.

Height: 6 ft. **Colour of Eyes:** Brown. **Colour of Hair:** Chestnut. **Present Home:** New Jersey. **Where Educated:** Columbia University and Burton Grammar School, Nashville, David Lipscomb High School. **Musical education:** School and appearances in series of talent shows. **Age at which entered show business:** At 17, singing on own radio programme in Nashville. **First public appearance:** Age of 10 in talent show at Nashville's Belle Meade Theatre. **Biggest career break:** Winning at 18, Nashville Talent Contest with prize—audition for Ted Mack Amateur Hour, New York, on which became a three-time winner. **Career details including awards:** Winner on Arthur Godfrey's Talent Scouts' Show, then signed by Dot Records. **Outstanding Discs:** "Two Hearts"—song that first took me into the Top Ten; "Ain't That a Shame", "At My Front Door", "Tutti Frutti", "Wonderful Time Up There", "April Love", "Friendly Persuasion", "I'll Be Home", "Love Letters in the Sand", "I Almost Lost My Mind", "Don't Forbid Me", "Remember You're Mine", "Why, Why, Baby, Why", "Moody River", etc. **Position in Charts:** Have had two million-selling records. **Albums:** "Pat Boone Sings", "Yes, Indeed", "Pat's Great Hits", "Hymns We Love", "Star Dust", "Pat", "Moon River". **Hobbies and recreations:** Sports, and my wife and four children. **Where letters can be sent:** 9033, Wilshire Boulevard, Beverly Hills, California, U.S.A. **Other details of interest:** Films: "Bernadine", "April Love", "Mardi Gras", "Journey to the Centre of the Earth", "All Hands on Deck", "The Great Untrained", "State Fair", "Main Attraction". **Autobiography:** "Twixt 12 and 20".



Brook Brothers

Real Names: Richard Alan Brooks

and Geoffrey Owen Brooks. **Birthdates:** Ricky: October 24, 1940. Geoff: April 12, 1943. **Birthplace:** Winchester. **Height:** 5ft. 9in.; 5ft. 7½in. **Colour of Eyes:** Hazel; Brown. **Colour of Hair:** Dark brown. **Present Home:** Winchester. **Where Educated:** Peter Symonds Secondary School. **Musical Education:** Playing with local musical group. **Age at which entered show business:** 17; 15. **First public appearance:** March 1958, Southampton Royal Pier. **Biggest career break:** Appearance in "Talent Contest" series on Southern TV. We were outright winners and from this won regular bookings on Southern TV. **Biggest influence on career:** Peter Walsh, our personal manager. **TV and radio shows:** TV and radio appearances on most major TV and radio light entertainment shows including: "Saturday Club", "All that Jazz", "Thank Your Lucky Stars", "Easy Beat", "Brook Bros. Show", on Radio Luxembourg. **Outstanding Discs:** "Warpaint", "Ain't Gonna Wash for a Week", "Married", "Double Trouble". **Position in charts:** "Warpaint", and "Ain't Gonna Wash", both in Hit Parade. **Albums:** "The Brooks". **Pet Likes:** Ricky: Going to the cinema. Geoff: Lazy quiet summer days. **Pet Hates:** Bad manners; People who walk out of cinema during National Anthem. **Favourite Food:** Chinese and "Mum's"; Chinese, pancakes and "Mum's". **Hobbies and recreations:** Gymnastics and walking in country lanes. Practising piano and guitar, and driving. **Where letters can be sent:** Brook Bros. Fan Club, 33 Highfield Way, Potters Bar, Middlesex.



Johnny Burnette

Real Name: John Burnette. **Birthdate:** March 25th, 1938. **Birthplace:** Memphis, Tennessee. **Colour of**

Eyes: Brown. **Present Home:** Hollywood. **Where Educated:** High School. **Musical Education:** Guitar. **Age at which entered show business:** 21. **First public appearance:** Talent competition in New York. **Biggest career breaks:** TV show and touring U.S.A.; being signed by Coral Records. **Biggest influence on career:** Singing hymns and spirituals at school. **Other career details:** Appeared in film "Rock, Rock, Rock". Wrote songs, "Just a little too Much", and "It's Late" for Ricky Nelson. Ricky Nelson

also recorded my "Believe What you Say", and "Waitin' in School" and they both sold over a million each. **Outstanding Discs:** "Dreamin'", "You're 16", "Little Boy Sad", "Girls", "Settin' the Woods on Fire", "Patrick Henry", "God, Country and My Baby". **Albums:** "Johnny Burnette Sings", "You're 16", "Johnny Burnette". **Pet Likes:** Songwriting. **Pet Ambition:** Want to act. **Hobbies and recreations:** Boxing and football. (Was Golden Gloves city champion for boxing in Memphis.) **Where letters can be sent:** Liberty Records, 6920, Sunset Boulevard, Hollywood, California. **Other personal details:** Brother Dorsey, also hit recording artist. Went to school with Elvis Presley.



Eddie Calvert

Birthplace: Preston, Lancs. **Height:** 5ft. 5ins. **Colour of Eyes:** Brown. **Colour of Hair:** Brown.

Present Home: London. **Where Educated:** Preston, Lancs. **Musical Education:** Brass Band. Military Band. **Age at which entered show business:** 9 years. **First public appearance:** Blackpool Palace "Dave Morris Show" 1935. **Biggest career break:** Recording of "O Mein Papa" for Columbia. **Biggest influence on career:** Latin-American Music. **Career details:** Awards:— 3 times National Award Winner, Daily Mirror Disc Poll; Twice Musician of the Year; New Musical Express Poll; first British instrumentalist Gold Disc Winner; 3 times Variety Club Golden Disc honour guest; 4 Royal Command Performances. **Compositions include:**—"My Son, My Son", "Jungle Moon", "Montparnasse", Suite—"Gabriel and the Twelve Ages of Man". **Films:**—"Beyond Mombasa", and "Flight from Folly". **Outstanding Discs:** "Oh Mein Papa", "Cherry Pink and Apple Blossom White Mambo", "Little Serenade", "Stranger in Paradise", "John and Julie", "My Son, My Son", "Midnight", "Jungle Moon", "Mandy", "Berlin Melody", "Trumpet Twist". **Position in charts:** "O Mein Papa" No. 1. "Cherry Pink" No. 1. "John and Julie" No. 1. **Albums:** "The Man with the Golden Trumpet", "Yesterdays", "Latin Carnival", "Vive la Piaf", "Eddie's Golden Song Book". **Pet Likes:** Films, Theatre. **Some TV Shows,** After-Dinner Naps. **Pet Hates:** Untidiness, Some so-called singers,

Performers who copy. **Favourite Food:** All cooking by my wife, Celia. **Hobbies and recreations:** Golf, Chess, Tennis, Swimming, Motor-Racing. **Where letters can be sent:** 24, Bryanston Street, London, W.1.



Roy Castle

Birthdate: August 31st, 1932. **Birthplace:** Holmfirth, Huddersfield. **Height:** 5ft. 6½in. **Colour of Eyes:**

Hazel. **Colour of Hair:** Brown. **Present Home:** Blackpool. **Where Educated:** Honley Grammar, Yorks. **Musical Education:** Self-taught—(play trumpet, drums, guitar, piano, and studying arranging and composing). **Age at which entered show business:** 15 (Professionally). **First public appearance:** Holmfirth—5 years old. **Biggest career break:** Royal Variety Show appearance in Nov. 1958. **Biggest career disappointment:** None—yet. **Biggest influence on career:** My friendship with Dickie Valentine. **Career details including TV and shows:** A.T.V.'s "New Look" series. "Castle's On The Air". Palladium panto with Harry Secombe, 1959-60, and panto again with Harry at Palace, Manchester, 1960-61, 1962—South African tour, and TV season in New York for the Columbia Broadcasting System. **Albums:** "Castlewise". **Pet Likes:** Anything done well. **Pet Hates:** Anything done badly. **Favourite Food:** Indian and Chinese (not together). **Hobbies and recreations:** Sport, cine photography, golf, writing music, tennis, and modern jazz. **Where letters can be sent:** 55a, Sheen Road, Richmond, Surrey, or Grade Organisation. **Other details of interest:** Was a member of Jimmy James variety act.



Ray Charles

Birthdate: 1932. **Birthplace:** Albany, Georgia. **Where Educated:** School for Blind in St. Augustine,

Florida. **Musical Education:** Learnt piano and saxophone at school. **Age at which entered show business:** At 15, left school and started playing with bands all over Florida. **Biggest career break:** Organized first trio at 17—trio got work on radio and TV.

Biggest influence on career: Nat "King" Cole's style, and spiritual and gospel music. **Career details:** Sing, play saxophone and piano, compose and arrange. **Outstanding Discs:** "Hit the Road Jack", "Georgia on my Mind", "Sticks and Stones", "I Got a Woman", "Ruby", "One Mint Julep", "Hide nor Hair", "Unchain my Heart", "Hallelujah, I Love her So", "That's Enough", "I'm Movin' On", "Let the Good Times Roll", "I've Got News for You", "What'd I Say?" "Come Rain or Come Shine". **Albums:** "Modern Sounds in Country and Western Music", "Genius Hits the Road", "Genius of Ray Charles", "Ray Charles' Singers", "Genius plus Soul Equals Jazz", "Dedicated to You". **Pet Likes:** Humour, and music. **Hobbies and recreations:** Whist, and dominoes. **Where letters can be sent:** E.M.I., Manchester Square, W.1. **Other personal details:** Wife and two children. Have own twin-engine plane for travelling. Started own record label, "Tangerine", to record new talent.



Rosemary Clooney

Birthdate: May 23rd, 1931. **Birthplace:** Maysville, Kentucky. **Height:** 5ft. 4in. **Colour of Eyes:** Blue. **Colour**

of Hair: Blonde. **Present Home:** Beverly Hills, California. **Where Educated:** High School, Maysville, Kentucky and Cincinnati. **Musical Education:** Self-taught. **Age at which entered show business:** 16. **First public appearance:** On local radio station with sister Betty, on "The Moon River Show". **Biggest career break:** As double act with sister Betty, hired by Tony Pastor Band. Stayed with him three years till Betty got homesick. **Biggest influence on career:** Bing Crosby, Bob Hope, Mitch Miller. **Other career details:** Rosemary Clooney TV Show. **Film debut** in "The Stars are Singing" in 1953. **Outstanding Discs:** "C'mon a my house", "This Old House", "Hey There", "Half as Much", "Tenderly", "Botch-a-Me", "Mambo Italiano", all sold a million. **Albums:** "Clap Hands here comes Rosie", "Showcase of Hits". **Pet Likes:** Travelling, animals, Coca-Cola, Opera, casual simple clothes. **Pet Hates:** Snobs and bad movies. **Favourite Food:** Italian. **Simple foods.** **Hobbies and recreations:** Boating. **Where letters can be sent:** Columbia Records, New York.



Alma Cogan

Real Name: Same.
Birthdate: May 19th. **Birthplace:** London. **Height:** 5ft. 6in. **Colour of Eyes:** Brown.

Colour of Hair: Black. **Present Home:** London. **Where Educated:** St. Joseph's Convent, Reading, Berks. **Musical Education:** Singing lessons at school. **Age at which entered show business:** 15 years—in the chorus. **First public appearance:** 10 years old — Palace Theatre, Reading. **Biggest career break:** Taking over from Joy Nichols in the Radio Show "Take It From Here" — led to record hits, and TV. **Biggest career disappointment:** Being in a Royal Command Show at the Palladium which was called off two hours before curtain up. **Biggest influence on career:** Many people influenced my career — their advice plus practical experience are the big things. **Career details:** Many series on Radio Luxembourg, The Alma Cogan Show, on TV. 3 Daily Mirror Poll Awards. New Musical Express the same, and Top TV Awards. **Outstanding Discs:** "Dreamboat", "Bell Bottom Blues", "I Can't Tell a Waltz from a Tango", "Sugartime", "Never Do A Tango with an Eskimo", "Last Night on the Back Porch". **Position in charts:** Nos. 1, 2, 3 or 4. All of them in Top Ten and Top Twenty. Also "We Got Love", "Cowboy Jimmy Joe". **Albums:** "I Love to Sing", "With You in Mind", "Oliver". **Pet Likes:** Singing, going to the pictures, watching telly. **Pet Hates:** Packing and unpacking. **Favourite Food:** Ice Cream. **Hobbies and recreations:** Record collection, painting. **Where letters can be sent:** c/o Sydney Grace, 235 Regent Street, London, W.1. **Other details:** Did one of my first radio shows for Luxembourg.



Russ Conway

Real Name: Trevor Stanford, **Birthplace:** Bristol. **Height:** 6ft. **Colour of Eyes:** Blue. **Colour of**

Hair: Light Brown. **Where Educated:** Bristol. **Musical Education:** None. **Age at which entered show business:** 29. **First public appearance:** Metropolitan Theatre, Edgware Road, 1957. **Biggest career breaks:** Recording of "Side

Saddle"; being launched on show business career by dancer-choreographer Irving Davies who asked me to play at TV rehearsals. **Biggest influence on career:** My Recording Manager, Norman Newell. **Other career details:** Appeared in Royal Command Variety Performance, 1959; In 1960 topped bill at London Palladium; own Russ Conway A-R TV show and Radio Luxembourg Show. **Film:** "Weekend with Lulu". Worked as accompanist to such stars as Gracie Fields, Joan Regan, Denis Lotis, Lita Roza, and Dorothy Squires, in early days. Awarded Silver L.P. to make sales of 250,000 L.Ps. **Outstanding Discs:** "Side Saddle", "Roulette", "China Tea", "Snow Coach", etc. **Position in charts:** "Side Saddle" No. 1. **Albums:** "Piano Requests", "Pack Up Your Troubles", "Songs to Sing in Your Bath", "Family Favourites", "Time to Celebrate", "My Concerto for You", "Party Time". **Pet Likes:** Truthfulness. **Pet Hates:** Insincere flattery. **Favourite Food:** Steak. **Hobbies and recreations:** Weight lifting and swimming. **Where letters can be sent:** 24 Denmark Street, London, W.C.2.



Jess Conrad

Real Name: Gerald James. **Birthdate:** 24th Feb. 1940. **Height:** 6ft. 2in. **Colour of Hair:**

Dark. **Present Home:** Dulwich, London. **Age at which entered show business:** 16. **First public appearance:** In repertory. **Biggest career break:** Title role in television play "Rock-a-Bye Barnie". **Biggest influence on career:** Jack Good who booked me for the entire run of his TV series "Wham!" **Other career details including films; TV and radio shows:** Too numerous to mention all. **Latest films:** "The Boys" and "Alik!". **TV:** "Someone Who Cares", "Dixon of Dock Green", "Probation Officer". **Outstanding Discs:** "Mystery Girl", "Unless You Mean It", "Cherry Pie". **Albums:** "Jess For You". **Pet Likes:** Party going; Soccer, swimming, tennis, music—classics to rock, horse riding. **Pet Hates:** Phony people. **Favourite Food:** Steaks, Chops, good juicy roasts. **Hobbies and recreations:** Party going, soccer, swimming, tennis. **Where letters can be sent:** c/o Audio Enterprises, 116 Gloucester Place, W.1. **Other details:** Also played starring roles in films—"Rag Doll" and "The Queen's Guard". Turn out as

regularly as possible with the TV All Stars Football eleven.



Sam Cooke

Birthdate: 1938. **Birthplace:** Chicago. **Present Home:** Chicago. **Where Educated:** Chicago High

School. **Musical Education:** Sang with "Soul Stirrers", a gospel group. Interested in guitar. **Biggest career break:** Coming to the notice of "Bumps" Blackwell, a top A & R man. Seven years spent singing with Soul Stirrers as lead tenor. **Biggest influence on career:** Spiritual Music. **Other career details:** Has appeared at most leading night clubs in the U.S. including the Copacabana. Also on Ed Sullivan Show, Steve Allen and Patti Page shows, with Eddie Fisher and Jimmy Dean on TV shows. **Outstanding Discs:** "You Send Me", "Chain Gang", "Love You Most of All", "I Don't Want to Cry", "Happy in Love", "Cupid", "Only Sixteen", "Sad Mood", "That's it, I Quit, I'm movin' on", "Feel It", "Twistin' the Night Away", "Everybody likes to Cha Cha", "Along the Navajo Trail", "I Love You for Sentimental Reasons". **Position in charts:** "You Send Me" was a million seller. Was issued in 1957 and written by my brother. **Albums:** "Sam Cooke", "Encore", "Cooke's Tour", "Swing Low", "My Kind of Blues". **Pet Likes:** Frank Sinatra's phrasing and intonation, and records of La Vern Baker and Billy Holiday. **Favourite Food:** Hot pastrami sandwiches with blueberries and sour cream. **Recreation:** Swimming. **Where letters can be sent:** RCA Victor Records, 155, E. 24th St., New York. **Other details:** One of a family of eight children.



Sam Costa

Real Name: Samuel Gabriel Costa. **Birthdate:** June 17th (1910!). **Birthplace:** London. **Height:** 5ft.

9in. (with top hat on). **Colour of Eyes:** Red-rimmed brown. **Colour of Hair:** Who's got hair? **Present Home:** Stanmore, Middlesex. **Where Educated:** London. Reform schools, and other low dives. **Musical Education:** Learned piano the hard way—piano was kept locked. **Age at which entered show**

business: 18. First public appearance: Dreamland — Margate 1929. **Biggest career break:** Meeting Murdoch and Horne and becoming part of "Much Binding" team. Discovered money—still looking! **Biggest career disappointment:** No one ever asked me to play Hamlet — and I could have beaten him too, at level weights. **Biggest influence on career:** Jack Jackson—he was the first guy to ask me to sing with his orchestra—he's still regretting it! **Career details including awards; films:** No awards, no compositions. Was in "Pickwick Papers" and a few 'B' pictures (Guess what the 'B' stands for?) **Outstanding Discs:** Only one, and it's not outstanding. "Changing my hat to a Bowler" sold 12,000. I bought the lot! **Position in charts:** This is something we don't talk about for obvious reasons. **Albums:** Two autograph albums—and one with pressed flowers. **Pet Likes:** Anybody who likes me. **Pet Hates:** Anybody who hates me. **Favourite Food:** All of it—as long as it's perfectly cooked. **Hobbies and recreations:** Cars, records, classical and good jazz music. **Where letters can be sent:** To the nearest open manhole. **Other personal details of interest:** Have nose — will travel. First class only.

and recreations: Football, Art, Records, Reading, All Sport. **Where letters can be sent:** E.M.I. Records, 20 Manchester Sq., W.1..



Vic Damone

Real Name: Vito Farinola. **Birthdate:** June 12, 1928. **Birthplace:** New York. **Height:** 5ft. 11in.

Colour of Hair: Black. **Where educated:** High School. **Musical Education:** Sang in church choir and took singing lessons whilst working as usher at Paramount Theatre, New York. **First public appearance:** Singing at weddings, banquets, school dances, and parties. **Biggest career break:** Appearing on "Arthur Godfrey's Talent Scouts" Show—won first prize, and Milton Berle, who was watching, recommended me to one of New York's biggest booking agencies. **Biggest influences on career:** Perry Como, who let me sing to him backstage at the Paramount, and encouraged me; Milton Berle; my first big engagement at La Martinique Club, Manhattan, at the age of 18. **Other career details:** Films: "Rich, Young, and Pretty", "Athena", "Hit the Deck", and "Kismet". Army service 1951 to 1953. Own radio and TV series. Own radio show ran for two years. **Outstanding Discs:** "You're Breaking My Heart", "Again", "The Breeze and I", "Calla Calla", "Here in My Heart", "I Love You So Much it Hurts", "My Symphony", "Once and Only Once", "Por Favor", "Take My Heart", "This Love of Mine", "On The Street Where You Live", "Pleasure of Her Company". **Position in charts:** "You're Breaking My Heart" and "On The Street Where You Live", both million sellers. **Albums:** Top-selling Album: "Linger Awhile". Other best-selling albums: "Angela Mia", "That Towering Feeling". **Favourite Food:** Italian Cooking. **Where letters can be sent:** Capitol Records, Hollywood, California.



Michael Cox

Real Name: Michael James Cox. **Birthdate:** 19-3-40. **Birthplace:** Liverpool. **Height:** 6ft. 2ins.

Colour of Eyes: Blue. **Colour of Hair:** Brown. **Present Home:** London. **Where Educated:** Prescott Grammar School, Nr. Liverpool. **Musical Education:** School. **Age at which entered show business:** 19. **First public appearance:** "Oh Boy" April 25th 1959. **Biggest career break:** "Angela Jones" record which went to No. 3 in the charts. **Biggest career disappointment:** Receiving no Royalties for "Angela Jones"—Triumph Records went bankrupt. **Biggest influence on career:** Jack Good, Marty Wilde, Joe Meek, my sisters Diana and Susan. **Career details:** TV Shows "Oh Boy" — Regular in "Boy Meets Girl" and "Wham". Song soundtrack for the film "Linda". **Outstanding Discs:** "Angela Jones", "Along Came Caroline", "Sweet Little Sixteen". **Position in charts:** "Angela Jones" No. 3, "Along Came Caroline" No. 17. **Albums:** None. **Pet Likes:** Football for T.V. All Stars. **Hobbies**



Bobby Darin

Real Name: Walden Robert Cassotto. **Birthdate:** May 14, 1937. **Birthplace:** New York City.

Height: 5ft. 10in. **Colour of Eyes:** Brown **Colour of Hair:** Brown. **Present**

Home: Hollywood, California. **Where Educated:** Bronx High School of Science and Hunter College. **Musical Education:** None. **Age at which entered show business:** 17. **First public appearance:** March 10, 1956—Tommy and Jimmy Dorsey Stage Show and TV. **Biggest career break:** Hit Record "Mack the Knife". **Other career details:** Films: "Pepe", "Come September", "Too Late Blues", "Hell is for Heroes", "State Fair", "Pressure Point", "If A Man Answers". TV performances include: Tommy Dorsey Show, Perry Como Show, Ed Sullivan Show (5 times) Jimmy Durante Special, Bobby Darin Show (England), Bobby Darin at the London Palladium, Bob Hope Special. **Awards include:** Most Promising Male Vocalist (Cash Box and Billboard 1959). Best Pop Male Vocalist of 1959 (Cash Box); Best New Artist of the Year (National Academy of Recording Arts and Sciences, 1959) Male Vocalist of the Year (Radio-TV Daily), Personality of the Year (Variety Club of Washington, 1960), International Star of Tomorrow (Foreign Press Ass. of Hollywood), Golden Star—Foremost New Motion Picture Star of 1961. **Outstanding Discs:** "Splish Splash", "Dream Lover", "Mack the Knife". **Albums:** "Bobby Darin", "That's All", "This is Darin", "Darin at the Copa", "For Teenagers Only", "It's You Or No One", "Two of a Kind", "25th Day of December", "The Bobby Darin Story", "Twist with Bobby Darin", "Bobby Darin Sings Ray Charles". **Pet Likes:** Music and Reading. **Pet Hates:** Bigotry and ignorance. **Favourite Food:** Menicotti. **Hobbies and recreations:** Golf, chess, swimming. **Where letters can be sent:** c/o Universal Pictures, Universal City, California.



Doris Day

Real Name: Doris Kappelhoff. **Birthdate:** April 29, 1924. **Birthplace:** Cincinnati. **Height:** 5ft. 5in.

Colour of Eyes: Blue. **Colour of Hair:** Blonde. **Present Home:** Los Angeles. **Where Educated:** Hessler Dancing School, Cincinnati. **Musical Education:** Father was well-known concert artist and music coach. **Career breaks:** Passing screen test for Michael Curtiz; at the age of 17, singing with local radio station and signed by Barney Rapp to join his band. **Biggest influ-**

ence on career: Whilst dancing with Fanchon and Marco Show, severely injured in auto accident. Months before I could walk, so studied singing and was told my voice was better than my dancing. **Career details:** Films, TV and radio shows: "Romance on High Seas", "Julie", "It's Magic", "Calamity Jane", "Lover Come Back", "Pillow Talk". Sang with Bob Crosby, Fred Waring, and, most important of all in my career—with Les Brown. **Outstanding Discs:** "It's Magic", "Day by Day", "Deadwood Stage", "Tunnel of Love", "Please Don't Eat the Daisies", "Canadian Capers", "I'll Be Around", "Mr. Tap Toe", "Ready, Willing and Able", "Two Hearts, Two Kisses", "We'll Be Together Again." **Position in charts:** "It's Magic" reached No. 1. **Albums include:** "Doris Day Showcase of Hits" "Cuttin' Capers". **Pet Likes:** Watching hockey and football. Colour, red, camelias. **Pet Hates:** Night Clubs, Telephones. **Favourite Food:** Fried chicken, avocado, roast beef. **Hobbies and recreations:** Knitting, collecting records. **Where letters can be sent:** Philips Records, Stanhope Place, W.1.



Jimmy Dean

Real Name: James Dean. **Birthdate:** Aug. 10th, 1928. **Birthplace:** Plainview, Texas. **Height:** 6ft.

3in. **Colour of Eyes:** Blue. **Colour of Hair:** Fair. **Present Home:** Arlington, Virginia. **Where educated:** Plainview High School, Texas. **Musical Education:** Played accordion and piano at 10 years old. **First public appearance:** During Air Force service with country music quartet called "Tennessee Haymakers". Group sang in off-duty hours. **Biggest career break:** 1955. M.C. of TV Show "Town and Country Jamboree". This year was beginning of recording career. **Biggest influence on career:** Connie B. Gay, nationally famous hillbilly impresario who hired me to sing and play for U.S. troops in Caribbean then starred me in his "Town and Country Time" radio series. **Other career details:** Recorded in 1953 then in 1955 signed with Mercury Records, later joined Columbia Records. "Jimmy Dean Show" brought national prominence with 25,000 fan letters a week. Also appeared in summer plays. **Outstanding Discs:** "Big Bad John", "Dear Ivan", "Walk on By", "Cajun Queen",

"To a Sleeping Beauty". **Position in charts:** No. 1. "Big Bad John". **Albums:** "Big Bad John". **Likes:** Playing piano, accordion and guitar. **Favourite Food:** Breakfast consists of a mixture of eggs, cream, sugar and vanilla. **Hobbies and recreations:** Boating, water ski-ing, fishing. **Where letters can be sent:** Columbia Records, 799 Seventh Ave., New York.



Dion

Real Name: Dion Di Mucci. **Birthdate:** July 18th, 1940. **Birthplace:** New York. **Colour of Eyes:**

Brown. **Colour of Hair:** Brown. **Present Home:** New York. **Where Educated:** Theodore Roosevelt High School. **Musical Education:** Through father, who was an entertainer. **Age at which entered show business:** 14. **First public appearance:** On Paul Whiteman TV Show. **Biggest career break:** Teaming with Timberlanes and then the Belmonts. **Biggest influence on career:** My manager, Sal Bonafede. **Career details:** Played The International, New York, TV shows and night clubs. **Outstanding Discs:** "Runaround Sue", "Teenager in Love", "Where or When"—with Belmonts. "Kissing Game", "In the Still of the Night", "Lonely Teenager", "I Wonder Why", "Havin Fun", "Don't Pity Me". **Position in charts:** "Teenager in Love", (with the Belmonts), was a million seller. **Albums:** "Alone with Dion". "Runaround Sue". **Pet Likes:** Show business, Presley, Sinatra, Mathis. **Favourite Food:** Steak, pineapple juice. **Hobbies and recreations:** Photography, swimming, painting, books on show business. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1. **Any other personal details of interest:** Was originally leader of the Belmonts, one of the top U.S. vocal groups. Plays the guitar.



Reginald Dixon

Real Name: Reginald Herbert Dixon. **Birthdate:** October 16th, 1904. **Birthplace:** Sheffield. **Height:**

5ft. 9½in. **Colour of Eyes:** Brown. **Colour of Hair:** Greying at the temples. Pre-

sent **Home:** Blackpool. **Where Educated:** Sheffield Grammar School. **Musical Education:** Privately A.R.C.M. and Sheffield University. **Age at which entered show business:** 17—Pianist in Cinema. **First public appearance:** 13 Charity Concerts as Pianist. **Biggest career break:** Blackpool, March 1930. **Biggest career disappointment:** Tower Ballroom Fire, 1956. **Biggest influence on career:** Trying to entertain the public with what they want. **Outstanding Discs:** "Tiger Rag", made approx. 1934. It is difficult to state, as I have been recording since 1932 and it is said that I have made more records than any other organist in the world—90% with E.M.I. **Albums:** "Reg at the Tower". Another one due to be released. **Pet Likes:** All types of music, if good. **Favourite Food:** Tender garnished steak. **Hobbies and recreations:** Photography—Country Walks. **Where letters can be sent:** The Tower, Blackpool. **Other personal details:** Since 1930 have made over 1,200 broadcasts including at one time as regular feature on Radio Luxembourg before the war. Served in the R.A.F. during World War II. Joined as A.C.2. Demobbed after five years as Squadron Leader.



Lonnie Donegan

Real Name: Anthony Donegan. **Birthdate:** 29th April, 1931. **Birthplace:** Glasgow, Scotland.

Height: 5ft. 6in. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Present Home:** London. **Where Educated:** London, Glasgow and Manchester. **First public appearance:** Stoll Theatre Concert on return from first U.S.A. Tour. **Other career details including awards; films; TV and radio shows:** Three Gold Discs (Only British Artist). **Films:** "Light Fingers" and "Six Five Special". Own A.T.V. Series "Putting on the Donegan". **Outstanding Discs:** "Cumberland Gap", "Putting on the Style", "My Old Man's a Dustman". **Position in charts:** Top. **Albums include:** "Lonnie Donegan Showcase", "Lonnie Rides Again", "Lonnie", "Tops with Lonnie", "More Tops with Lonnie". **Pet Likes:** Music, steak and kidney pudding, driving the car. **Pet Hates:** Cocktail parties, giggling girls. **Favourite Food:** Steak and kidney pudding. **Hobbies and recreations:** Collecting records, photography. **Where letters can be sent:** 34 Greek Street, London.

W.1. Other personal details of interest: Lonnie's old man is not really a dustman—he's a Company Director.



Craig Douglas

Real Name: Terence Perkins.
Birthdate: August 13th, 1941. **Birthplace:** Newport, Isle of Wight.

Height: 6ft. **Colour of Eyes:** Blue. **Colour of Hair:** Chestnut. **Present Home:** Knightsbridge, London. **Where Educated:** Priory Secondary School for Boys. **Age at which entered show business:** 16. **First public appearance:** Commodore Cinema, Ryde, Isle of Wight. August 18th, 1958.

Biggest career break: Having a series of six shows on 6.5. Special.

Biggest career disappointment: Being unable to go to America last December because of other commitments. **Biggest influence on career:** Bunny Lewis — my agent. **Career details including films, TV and radio shows:** "Climb up the Wall", "The Painted Smile", "It's Trad Dad". Voted top singer N.M.E. 1960. **Outstanding Discs:** 1. "Only Sixteen", 2. "Pretty Blue Eyes", 3. "Teenager in Love", 4. "Hundred Pounds of Clay", 5. "Time", "When My Little Girl is Smiling", and many more. **Position in charts:** 1. No. 1, 2. No. 3, 3. No. 4, 4. No. 5, 5. No. 8. **Albums:** "Craig", "Bandwagon Ball".

Pet Likes: Women, Aeroplanes, Animals. **Pet Hates:** People with bad manners. **Favourite Food:** Omelette, Salad, Chips. **Hobbies and recreations:** Golf, Riding, Sleeping. **Where letters can be sent:** 124, Knightsbridge, S.W.1. **Other personal details of interest:** Come from a large family, including three sets of twins of which I am one. Ten in all.



Harry Douglass and The Deep River Boys

Real Names: Harry Douglass, Chuck Joyner, Al Bishop, Ray Durant. **Height:** Harry Douglass is 6ft. 2ins. **Present Home:** New York. **Where**

Educated: Hampton Institute, Virginia, U.S.A. **Musical Education:** Glee Club at Hampton Institute. **First public appearance:** Began as The Armstrong League Quartet. **Biggest career break:** When signed by Columbia Broadcasting System for coast-to-coast radio show. **Biggest influence on career:** Manager—Ed Kirkeby, and actor Rex Ingram ("De Lawd" in "Green Pastures" film) who helped us get started. **Career details:** Appeared at White House before President and Mrs. Eisenhower, and at Royal Command Performance in London. Only American singing group featured in London Palladium variety seasons five years in a row. Have done fourteen 26-week tours of United Kingdom and Continent. **Radio** — All countries including 200 programmes for Radio Luxembourg. **Television** — All Major TV networks in U.S.A. and Canada, B.B.C. and I.T.V.—London. All major theatres, cafes, clubs, in the three major English-speaking countries. **Outstanding Discs:** "Nola", "I Don't Know Why", "All of Everything". **Albums:** "The Blue Deeps", "Midnight Magic", "Presenting the Deep River Boys". **E.P. Discs:** "Romance a la Mode", "Negro Spirituals", "Calypto Rock 'n' Roll", "Evening at Casino Non Stop", "Blues with a Beat", "Deep River Boys Sing the Gospel". **Where letters can be sent:** c/o Radio Luxembourg, 38, Hertford St., W.1.



Duane Eddy

Birthdate: April 26th, 1938. **Birthplace:** Corning, N. Y. **Present Home:** Phoenix, Arizona. **Where**

Educated: High School, Coolidge, Arizona. **Musical Education:** Taught myself the guitar. **Age at which entered show business:** 20. **First public appearance:** While at school at a local concert. **Biggest career break:** Signing by Jamie Records in Los Angeles. **Biggest career disappointment:** Flopping on first try at breaking into show business in Los Angeles. **Biggest influence on career:** Lester Sill and Lee Hazlewood developed my individual "twangy" style. **Career details including awards:** Cash Box Instrumentalist of the Year. **Films:** "The Password is Courage", "A Thunder of Drums". **Outstanding Discs:** "Movin' and Groovin'", "Some kinda Earthquake", "Rebel Rouser", "Caravan", "The Battle", "Because They're

Young", "Forty Miles of Bad Road", "Cannonball", "Peter Gunn", "The Lonely One", "Shazami", "Theme from Dixie", "Pepe", "My Blue Heaven", "Bonnie Came Back", "Kommotion". **Position in Charts:** "Rebel Rouser", No. 1. "Because They're Young" — A Million Seller. **Albums:** "Million Dollars Worth of Twang", "Twistin' with Duane Eddy". **Pet Likes:** Leather Sports Jackets and Chunky Sweaters. **Hobbies and recreations:** Collecting records, Reading Science Fiction, Fishing, Swimming, American history. **Where letters can be sent:** R.C.A. Victor, 155 E. 24th St., New York.



Everly Brothers

Real Names: Don and Phil Everly. **Birthdates:** Don: February 1st, 1937. Phil: January 19th, 1939. **Birthplace:** Brownie, Kentucky. **Height:** Both approx. 6ft. **Present Home:** Madison, Nashville, Tennessee. **Where Educated:** High School. **Musical Education:** Guitar. Now interested in songwriting and arrangements. **Age at which entered show business:** Worked with parents as family singing group on local radio shows from time we were eight and six. **First public appearance:** Shenandoah radio station — on our parents' radio show. **Biggest career break:** Signing by Cadence Records. (Now with Warner Bros.) **Biggest influences on career:** Parents, Chet Atkins—friend of the family, and A and R man Archie Bleyer who signed us for records. **Career details:** All top T.V. and radio shows. Bob Hope, Perry Como, Patti Page, etc. Regular members "Grand Ole Opry" cast in Nashville. **Outstanding Discs:** "Bye Bye Love", "Wake up Little Susie", "All I Do is Dream", "Bird Dog", "Walk Right Back", "Temptation", "Poor Jenny", "Promblems", "Cathy's Clown", "So Sad", "Take a Message to Mary", "Let it be Me", "When will I be Loved?", "Don't Blame Me", "Cryin' in the Rain", "Be-Bop A-Lulu", "(Till) I Kissed You", "Stick with Me", "Muskrat". **Albums:** "Instant Party", "A Date with the Everlys", "It's Everly Time", "The Fabulous Style of the Everlys", "Both sides of an evening with the Everlys".

Pet Likes: Songwriting. **Hobbies and recreations:** Phil: Sports cars, Horseback riding. Don: Antique guns, painting, photography. **Where letters can be sent:** Warner Bros. Records, Burbank, Calif.



Brian Fahey

Birthdate: April 25th, 1919. **Birthplace:** Margate, Kent. **Height:** 6ft. 2in. **Colour of Eyes:** Blue.

Colour of Hair: Dark. **Present Home:** Mitcham, Surrey. **Where Educated:** Colfes G.S. Lewisham, London. **Biggest career break:** International success of my composition "The Creep" which did a lot to establish me as a composer. **Career details:** Ivor Novello award for my composition "Fanfare Boogie", complete score of film "The Break" (Many other compositions — mostly instrumental). **Outstanding Discs:** "Street of a Thousand Bongoes", "At the Sign of the Swingin' Cymbals" (sig. tune of Alan Freeman's Pick of the Pops), "Dusky Slant-eyed Maiden", "The Break", "The Clanger" (Jimmy Young's sig. tune). **Pet Likes:** "Professionalism" in all departments of music and entertainment. **Pet Hates:** Hypocrisy and wasting of food. **Favourite Food:** Anything edible (and good Bitter!). **Hobbies and recreations:** Conversation, garden, golf, cine-photography, watching cricket and soccer. **Where letters can be sent:** c/o E.M.I. Records, 20 Manchester Sq. W.1. **Other personal details:** I would like to see a return to the era of Big Dance Bands and 'Quality' songs—and I regret that children and young people do not learn music today as they did a generation ago.



Adam Faith

Real Name: Terence Nelhams. **Birthdate:** June 23, 1940. **Birthplace:** Acton, London. **Colour**

of Eyes: Blue. **Colour of Hair:** Fair. **Present Home:** Sunbury. **Where Educated:** Ruislip and Acton. **Musical Education:** None. **First public appearance:** "2.I's" Coffee Bar in Soho. "6.5. Special" and TV and stage show appearances followed. **Biggest career break:** Producer Jack Good spotting me at the "2.I's" and persuading me

to turn professional. **Biggest influence on career:** Jack Good, John Barry, my manager—Evelyn Taylor and Johnny Worth. **Career details:** TV: "Drumbeat", "Boy Meets Girls", "Disc Break", "Billy Cotton Show", "Sunday Night at the London Palladium", "Face to Face", "Adam Faith Shows and Spectaculars." **Films:** "Beat Girl", "Never Let Go", "What a Whopper!" and "Mix Me a Person". **Royal Variety and Royal Film Show appearance.** **Outstanding Discs:** "What Do You Want?" "Poor Me", "Someone Else's Baby", "How About That?" "Johnny Comes Marching Home", "Lonely Pup", "Who am I?" "Easy-going Me", "Don't You Know It?" "The Time Has Come", "Lonesome", "As You Like It". **Position in charts:** All the above in Hit Parade. **Albums include:** "Adam", "Adam Faith". **Pet Likes:** Cars, bullfighting, tea, bright clothes, good films, children, classical music. **Pet Hates:** Coffee, spaghetti, hypocrisy. **Favourite Food:** Steak, chicken, Dover sole. **Recreations:** Horse riding, cine-photography, racing cars, learning Spanish. **Letters:** 14, Great Russell Mansions, 60, Great Russell Street, W.C.1. **Personal ambition:** To direct a film.



Shane Fenton

Real Name: Bernard Jewry. **Birthdate:** September 27th, 1942. **Birthplace:** London. **Height:** 5ft.

10½in. **Colour of Eyes:** Blue. **Colour of Hair:** Fair. **Where Educated:** Southwell Minster Grammar School. **Musical Education:** Southwell Minster Grammar School. **Age at which entered show business:** 18. **First public appearance:** Local Palais de Dance, Mansfield. **Biggest career break:** Saturday Club. It was at "Saturday Club" we met our manager and A and R man. **Biggest career disappointment:** None (yet!). **Biggest influence on career:** Our manager and friend, Tommy Sanderson. **Other career details including awards:** Voted third in N.M.E. Polls. First disc "Moody Guy" reached No. 16. Guest star in Billy Fury's picture "Play It Cool". Appeared on "Thank Your Lucky Stars", "Saturday Club". "Easy Beat" and various other TV Shows. **Outstanding Discs:** "Moody Guy", "All Over Now". **Position in charts:** "Moody Guy" No. 16. **Pet Likes:** Singing, food, girls, watching musicians play. **Pet Hates:** Smoking, stuffy rooms. **Favourite Food:** Steak,

Milk, Lettuce, Tomatoes. **Hobbies and recreations:** Hi-fi enthusiast, rugby, music. **Where letters can be sent:** 22, Bloomsbury Square, London, W.C.1. **Other personal details:** Favourite singers: Louis Prima, Elvis Presley, Nat King Cole. Favourite English artists: Joe Brown, Helen Shapiro.



Keith Fordyce

Birthdate: October 15th. **Birthplace:** Lincoln. **Height:** 5ft. 9in. **Colour of Eyes:** Dark Hazel.

Colour of Hair: Dark Brown. **Present Home:** Rickmansworth, Herts. **Where Educated:** Lincoln School and Emmanuel College, Cambridge. **Degree:** M.A. (Honours) in Law. **Age at which entered show business:** 19. **First public appearance:** Hamburg, British Forces Network, 1948. **Biggest career break:** Joining B.F.N., Hamburg, in 1948. **Other career details:** Numerous shows on Radio Luxembourg for Philips Records. Also "ABC of the Stars" for Associated British Picture Corp. For BBC: "Twelve O'clock Spin", "Latest and Greatest", "Exhibition Choice", "Teenagers Turn". **TV shows:** BBC-TV. "Picture Parade", "Profile", "Spare Time", "Come Dancing" and various outside broadcasts. **ITV:** "Tell the Truth", "For Love or Money", "Wham", "Thank your Lucky Stars", "Look Around", "Let's Dance", "Close-up" etc. **Favourite Food:** Chinese. **Hobbies and recreations:** Tennis, Swimming, Flying, Making Films. **Where letters can be sent:** c/o Radio Luxembourg, London, W.1.



Connie Francis

Real Name: Connie Francconero. **Birthdate:** December 12th, 1938. **Birthplace:** Newark, N.J.

Height: 5ft. 1½in. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Present Home:** Bloomfield, N.J. **Where Educated:** Arts High School (Newark). Belleville High School, Belleville, N.J. New York University. **Musical Education:** Played accordion since age 3. No vocal lessons, studied theory, harmony, arranging. **Age at which entered show business:** 10 — professionally. **First public appearance:** Olympic Amusement Park, Irvington, N.J. Age 4.

Biggest career break: First Hit record "Who's Sorry Now?" **Biggest career disappointment:** Failing over 200 auditions between age 11-17 and being turned down by every major record label but MGM. **Biggest influence on career:** Father, and Manager—George Scheck. **Career details:** Film: "Where the Boys Are". New Musical Express World's best singer—female 1958-59-60-61. American Bandstand best female singer 1958-59-60-61. Cashbox and Billboard — best singer 1958-61. **Discs:** "Who's Sorry Now?", "Stupid Cupid", "Robot Man", "My Happiness", "Among My Souvenirs", "Frankie", "Mama", "Lipstick on your Collar", "Everybody's Somebody's Fool", "My Heart has a mind of its own", "Where the Boys are", "Breakin' in a brand new broken heart", "When the Boy in your Arms", "Together", "Don't Break the Heart that Loves You", "Many tears Ago". **Position in charts:** 22 hit records. 16 Top Ten records. **Albums:** "Who's Sorry Now?", "Spanish Favourites", "Italian Favourites", "More Italian Favourites", "Jewish Favourites", "Irish Favourites", **Pet Likes:** Recording at 3 in the morning, boys; big stages. **Pet Hates:** Liquor and cigars. Drunk people. **Favourite Food:** Pizza Pie. Anything Italian. Turkey. **Hobbies and recreations:** Studying languages, travelling, interior decorating. **Where letters can be sent:** MGM Records, 1540 BWY, N.Y.C.



Alan Freeman

Real Name: Alan Leslie Freeman. **Birthdate:** July 6th, 1927. **Birthplace:** Melbourne, Australia. **Height:**

Wish I was 6ft. but I'm not! **Colour of Eyes:** Ghastly green! **Colour of Hair:** Dark and thin! **Present Home:** London. **Where Educated:** Melbourne Technical School. Not sure who educated who! **Musical Education:** Learned to sing and no one believes me! **Age at which entered show business:** Four. I used to dance up and down. **First public appearance:** The cinema passages during the "ads". **Biggest influence on career:** Watching "professional" artists. **Biggest career break:** Given chance to audition as radio announcer in Melbourne in 1952. **First break in London on "208"** as relief announcer, and on "Juke Box Jury". **Biggest career disappointment.** Seeing myself on TV. My future obviously is in "Horror" films. If

nothing else, I'm a No. 1 "Horror"! **Career details:** "Juke Box Jury", "Play Your Hunch", "Spinalong" (Westward TV), "Pick of the Pops", "It's Trad Dad", "208". **Outstanding Discs:** Hope shortly to cut an L.P. entitled: "Nothing Songs from a Nothing Singer". **Position in charts:** Give you two guesses! **Albums:** (As Above). **Pet Likes:** Caviare, Wine, New York, London, Real Friends. **Pet Hates:** Caviare and New York on my expense account! **Favourite Food:** Steaks, Chinese Food, Hamburgers and Snails. **Hobbies and recreation:** Opera, Swimming and Playing Records. **Where letters can be sent:** c/o Lewis-Joelle Ltd., Flat 6, Albert Gate Court, 124, Knightsbridge, S.W.I. **Other personal details:** Came to London in 1957 for 9-months' holiday, and have been here ever since.



Billy Fury

Birthplace: Liverpool. **Height:** 5ft. 11in. **Colour of Eyes:** Blue. **Colour of Hair:** Fair. **Present**

Home: Liverpool. **Where Educated:** Liverpool. **Musical Education:** Self-taught. **Age at which entered show business:** 15 years old. **First public appearance:** Essoldo, Birkenhead. October, 1958. **Biggest career break:** Meeting my manager—Larry Parnes. **Biggest career disappointment:** I have never had one. **Biggest influence on career:** My manager. **Other career details:** Karl Alan Award 1962, three silver discs, and broadcasts. **Written 150 compositions.** **Outstanding Discs:** "1,000 Stars", "Halfway to Paradise", "Jealousy", "I'd Never Find Another You", "Letter Full of Tears", "Last Night was made for Love". **Position in charts:** "Halfway to Paradise" in charts for 22 weeks. **Last highest placings—**12, 4, 3, 2, 2. **Albums:** "Sound of Fury", "Billy Fury", "Halfway to Paradise". (Numerous E.P.s). **Pet Likes:** Horror Comics and books, and above all receiving little cards and gifts from fans. **Pet Hates:** Haven't got any. **Favourite Food:** Egg, bacon and sausage, and chopped liver and chips. **Hobbies and recreations:** Listening to other people's records and writing stories. **Where letters can be sent:** Frances Crook, 75 Richmond Avenue, Barnsbury, N.1. **Other details:** Happiest moments are when on tour doing one night stands, because that's when I feel closest to my fans.



Eydie Gorme

Real Name: Eydie Gorme. **Birthdate:** August 16th, 1937. **Birthplace:** New York. **Height:** 5ft. 4in. **Colour**

of Eyes: Brown. **Colour of Hair:** Brown. **Present Home:** New York. **Where Educated:** William Howard Tuft High School. **Musical Education:** Learned piano but gave up for singing. **Age at which entered show business:** At age of 3 on Saturday morning radio show. **First public appearance:** With Ken Greengrass Orchestra. **Biggest career break:** Contract with Tex Beneke on Steel Pier in Atlantic City. **Steve Allen TV Show.** **Biggest influence on career:** Ken Greengrass, who became my personal manager and got me my first recording contract. I used to sing with Ken's Band at weekends. **Other career details including awards; compositions; films; TV and radio shows:** Copacabana. Palace Theatre, Broadway, etc. with husband Steve Lawrence. Won 1961 Award for best vocal duo. **Outstanding Discs:** "Love Me Forever", "Separate Tables", "I'm Yours", "The Dance is Over". **Albums:** "Eydie in Love", "Eydie Gorme Vamps Roaring 20's", "Eydie Gorme Swings the Blues", "Gorme Sings Showstoppers", "Love is a Season", "Eydie Gorme on Stage", "Eydie in Dixieland". **Pet Hates:** Not having enough time at home. **Favourite Food:** Home cooking. **Hobbies and recreations:** Playing with her son. **Theatre-going.** **Where letters can be sent:** United Artists Records, 729 Seventh Avenue, New York 19. **Other personal details:** Married Steve Lawrence in Las Vegas in 1957. Now work as double act. **Speak fluent Spanish and once worked as an interpreter.**



Tony Hall

Birthplace: Avening, Glos. **Height:** 6ft. 1in. **Colour of Eyes:** Dark Brown. **Colour of Hair:** Dark. **Present**

Home: London. **Where Educated:** Lancing College. **Age at which entered show business:** 21. **First public appearance:** Compering at the Feldman Club, London, in 1949. **Biggest career break:** A.B.C.-

TV's "Oh Boy" and Radio Luxembourg series. **Biggest influence on career:** Mad about music since the age of 5. Started off by listening to Bach, hated it, then became a jazz fan. **Other career details including TV and radio shows:** TV: "Oh Boy!", "Pop Party", "Jazz Time". Radio: "America's Hot Ten", "Six O'Clock Show" — for Radio Luxembourg: "Twistin' Time" and "Jazz Club" for the B.B.C. **Pet Likes:** Music, travelling, meeting people, and good food. **Pet Ambitions:** To succeed in the record business; to be a top disc jockey. **Favourite Food:** French and Continental food in general. **Hobbies and recreations:** Music, driving, and films. **Where letters can be sent:** c/o 9, Albert Embankment, London, S.E.1. **Other personal details of interest:** Comperé at the Flamingo Jazz Club 1952-62.



Russ Hamilton

Real Name: Ronald Hulme. **Birthdate:** January 19th, 1934. **Birthplace:** Liverpool. **Height:** 5ft.

9in. Colour of Eyes: Blue. **Colour of Hair:** Fair. **Present Home:** Pinner, Middlesex. **Where Educated:** Liverpool. **Musical Education:** None. **Age at which entered show business:** 22 years. **First public appearance:** Blackpool North Pier, 1957. **Biggest career break:** Making private recording of "We Will Make Love". **Biggest career disappointment:** "We Will Make Love" not reaching No. 1 spot because factory making records went on holiday, hence insufficient records in shops to meet immediate demands. **Biggest influence on career:** Having faith in my own compositions "We Will Make Love", "Little One", "Wedding Ring", etc., etc. **Other career details:** Ivor Novello Award. Song of the Year "We Will Make Love" — 1956-7. Double-sided Golden Disc for "We Will Make Love" and "Rainbow". Appeared in Patti Page Show in New York called "The Big Record", "6.5 Special" film, and various TV shows. **Outstanding Discs:** "We Will Make Love", "Rainbow", "Wedding Ring". **Position in charts:** No. 2, No. 4, No. 3. **Albums:** "We Will Make Love" in England. "Rainbow" in America. **Pet Likes:**

Telling stories to children. **Pet Hates:** Being two-faced. **Favourite Food:** No favourite. **I like all foods.** **Hobbies and recreations:** Golf and all sports. **Golf Handicap:** 10. **Where letters can be sent:** 34 Greck Street, W.I.



Ted Heath

Birthplace: London. **Height:** 5ft. 11in. **Colour of Eyes:** Brown. **Colour of Hair:** Brown/Grey.

Present Home: Wimbledon. **Where Educated:** Swaffield Road Council School. **Musical Education:** Dad's Band. **Age at which entered show business:** 16. **First public appearance:** Outside Wandsworth Prison with my father's Brass Band, at the age of 8. **Other career details including awards:** compositions; films, TV and radio shows: Poll Winners in Musical and National Press; Ivor Novello Award. **Compositions:** — "That Lovely Weekend", "I'm Gonna Love That Guy", etc. **Films:**—"It's a Wonderful World", "Jazzboat". **Television:**—B.B.C. Montreux Entry. **Radio Shows:** B.B.C., 17 years; N.B.C., for five years. **Outstanding Discs:** "Swinging Shepherd Blues", "Hot Toddy", "Faithful Hussar", etc. **Albums:** 42 Albums issued. "Big Band Percussion" 23 weeks in Hit Parade in the U.S.A. **Pet Likes:** My family. **Pet Hates:** Have none. **Favourite Food:** Anything that tastes good. **Hobbies and recreations:** Golf and horse racing. **Where letters can be sent:** 41, Berkeley House, Hay Hill, London, W.1.



Joe Henderson

Birthdate: May 2nd, 1925. **Birthplace:** Glasgow. **Height:** 5ft. 8in. **Colour of Eyes:** Brown. **Colour of**

Hair: Black. **Present Home:** London and Byfleet, Surrey. **Where Educated:** Kirkcaldy High School. **Musical Education:** First lessons by my Mother — Later by Stanley Black. **Age at which entered show business:** 16. **First public appearance:** Own Band, School Dance, Age 13. **Biggest career break:** "Sing it with Joe" Record on Polygon.

Biggest career disappointment: Still to come! **Biggest influence on career:** Petula Clark for Stage advice; David Forrester for business advice; Alan Freeman for Recording advice and Norman Newell. **Career details:** Two Novello Awards ("Trudie" and "Jazzboat") and U.S. award for "Why Don't They Understand?". "Mr. Piano play" B.B.C. Radio, "Bumper Bundle" Luxembourg, "Sing Along with Joe" A.B.C. TV. **Outstanding Discs:** "Sing it with Joe", "Sing it again with Joe", "Trudie", "Forgotten Dreams". **Position in charts:** "Joe 'Mr. Piano' Henderson L.P.", "Trudie" No. 1. "Sing it" No. 5. "Sing it Again" No. 5. "Forgotten Dreams" No. 3. **Albums:** "Sing it with Joe", "Dancing Cheek to Cheek", "Bumper Bundle", "Joe 'Mr. Piano' Henderson". **Pet Likes:** Lying in the Sunshine. **Pet Hates:** Bad service in Hotels, Trains, Restaurants, etc. **Favourite Food:** French Cooking in General. **Hobbies and recreations:** Golf, Swimming, Songwriting. **Where letters can be sent:** c/o Parlophone Record Co. E.M.I. House, Manchester Sq., W.1. **Other details:** Runner-up outstanding Instrumental performer New Musical Express Poll.



Michael Holliday

Real Name: Milne. **Birthdate:** November 26th, 1928. **Birthplace:** Liverpool. **Height:** 5ft. 10in.

Colour of Eyes: Blue. **Colour of Hair:** Dark Brown. **Present Home:** Addington, Surrey. **Where Educated:** Home town. **Musical Education:** None. **First public appearance:** Home town. **Biggest career break:** "More Contrary" TV Series. **Biggest influence on career:** Bing Crosby—went to visit him in Hollywood. **Other career details:** Film guest spots, and Radio Luxembourg series. **Outstanding Discs:** "Story of My Life", "Starry-eyed", "Stairway of Love", "Nothin' to Do", "Gal with the Yeller Shoes". **Position in charts:** No. 1, No. 1, No. 3. **Albums:** "Mike", "Happy Holliday", "Mike Salutes Bing", "Hi!". **Pet Likes:** "Mike Salutes Bing", "Hi!". **Pet Likes:** Good-looking horses. **Pet Hates:** Traffic lights. **Favourite Food:** Steak. **Hobbies and recreations:** Horseriding, swimming. **Where letters can be sent:** B.B.C. London, or E.M.I., Manchester Square, London, W.1. **Other personal details:** Irish mother, New Zealand father.



Paul Hollingdale

Real Name: Paul Trevor Hollingdale. **Birthdate:** March 30th, 1934. **Birthplace:** Brighton, Sussex.

Height: 6ft. lin. **Colour of Eyes:** Grey. **Colour of Hair:** Dark Brown. **Present Home:** Hove, Sussex. **Where Educated:** Shoreham Grammar School—Shoreham Secondary Modern School. **Age at which entered show business:** 24 years of age. **First public appearance:** Royal Festival Hall, London, on October 24th, 1960. **Biggest career break:** Being chosen to comper the Cologne end of the B.B.C.'s "Two Way Family Favourites" in June, 1959. **Biggest influence on career:** Dennis Scuse, former Station Director of the British Forces Network in Cologne, Germany. **Other career details:** Became B.F.N. producer, was responsible for daily and weekly request and Hit Parade shows and one of Europe's longest running disc programmes — "Saturday Night Swing Shift", which lasted 2½ hours. Covered 3 Berlin Film Festivals for B.F.N. Documentary film commentator. Played "seven parts" for puppet company presentation at 1959 "York Festival of Arts and Drama". **TV and Radio shows:** Six O'Clock Record Shows for Philips Record Co. from October 1960 to March 1961. The Big 'O' Show for Oriole Record Co. from February 1962. **TV appearances on B.B.C.'s** "Juke Box Jury", and A.B.C.'s "Thank Your Lucky Stars". **Favourite Food:** Fillet steaks (well done). **Hobbies and recreations:** Swimming. **Where letters can be sent:** International Artists Representation, Irving House, Irving Street, W.C.2.



Frank Ifield

Real Name: Frank Ifield. **Birthdate:** November 1937. **Birthplace:** Coventry. **Height:**

6ft. **Colour of Eyes:** Green. **Colour of Hair:** Fair. **Present Home:** London. **Where Educated:** Sydney, Australia. **Musical Education:** Nil. **Age at which entered show business:** 14. **First public appearance:** Sydney. **Biggest career break:** Introduction of TV in Australia. **Biggest career disappoint-**

ment: None. **Biggest influence on career:** Country and Western Music. **Outstanding Discs:** "Lucky Devil", "Happy Go Lucky Me", "Alone Too Long". **Pet Likes:** Films, girls, museums, art galleries, driving and baths. **Pet Hates:** Writing letters, too much make-up on girls, double-edged questions. **Hobbies and recreations:** Painting, sketching, songwriting, fishing, golf. **Where letters can be sent:** 17, Savile Row, London, W.1.



Teddy Johnson and Pearl Carr

Birthdate: September 4th. **Birthplace:** Tolworth, Surrey. **Height:** 5ft. 11½in. **Colour of Eyes:** Blue. **Colour of Hair:** Light Brown. **Present Home:** Barnes, London. **Where Educated:** St. Dunstan's College, Catford. **Musical Education:** Self-taught. **Age at which entered show business:** 17. **Biggest career break:** Becoming announcer and disc-jockey on Radio Luxembourg. **Biggest career disappointment:** Believe everything happens for the best. **Biggest influence on career:** Pearl Carr. **Career details:** "Music Shop"—A.T.V. series as Comper and Singer. **Outstanding Discs:** Solo—"Beloved be Faithful", "Love's Roundabout". With Pearl—"Sing little Birdie", "How Wonderful to Know". **Pet Likes:** Reading, listening to radio and records. **Pet Hates:** People who twist wing mirrors on cars. **Favourite Food:** Anything cooked by Pearl. **Recreation:** Gardening.

Pearl—

Birthdate: November 2nd. **Birthplace:** Exmouth. **Height:** 5ft. 4ins. **Colour of Eyes:** Blue. **Colour of Hair:** Brown. **Where Educated:** St. Mary's Convent, St. John's Wood. **Age at which entered show business:** 12. **Biggest career break:** "Breakfast with Braden" radio series. **Biggest influence on career:** Teddy Johnson. **Career details:** Top Vocalist 1950. British Eurovision Song Contest—singing 1959 Winning Song with Teddy. **Recreations:** Reading, Cooking, Gardening. **Letters:** c/o Radio Luxembourg, Hertford Street, London, W.1.



Eden Kane

Real Name: Richard Sarstedt. **Birthdate:** March 29th, 1942. **Birthplace:** New Delhi, India. **Height:** 6ft.

lin. Colour of Eyes: Hazel. **Colour of Hair:** Dark/Black. **Present Home:** Norbury. **Where Educated:** Victoria College, Darjeeling, India. **Heath Clark Grammar School. Musical Education:** Harold Miller School of Music. **Age at which entered show business:** 18 years. **First public appearance:** Unity Club, Sheffield, November 1961. **Biggest career break:** Winning a talent competition in Chelsea. **Biggest career disappointment:** Failing audition for "Bye Bye Birdie". **Biggest influence on career:** My Managers' guidance — Michael Barclay and Philip Waddilove. **Career details including awards:** Silver disc for "Well I Ask You". Appeared in all Radio and T.V. Pop Shows. **Outstanding Discs:** "Well I Ask You", "Get Lost", "Forget Me Not". **Position in charts:** No. 1, No. 6, No. 3, respectively. **Albums:** E.P. "Well I Ask You". L.P. "Thank Your Lucky Stars". **Likes:** Impeccable dress, humour. **Pet Hates:** Chewed finger nails, girls' crooked nylon seams. **Favourite Food:** Indian foods. **Hobbies and recreations:** Fencing, swimming, tennis, horse riding. **Where letters can be sent:** c/o Audio Enterprise, 116 Gloucester Place, W.1. **Other personal points of interest:** Determined to succeed in my chosen career.



Dick Katz

Birthdate: July 19th, 1916. **Birthplace:** Hanover. **Height:** 5ft. 6in. **Colour of Eyes:** Brown. **Colour of**

Hair: Brown. **Present Home:** Hampstead, London. **Where Educated:** Holland. **Musical Education:** Self-taught (piano). **When entered show business:** 1947. **First public appearance:** London Palladium with Ray Ellington. **Biggest career break:** My friendship and association with Ray Ellington. **Biggest influence on career:** Duke Ellington's music. **Other career details:** Compositions include "Pet". **Radio and TV series on almost every British network.** Appeared at every

major variety theatre with the Ray Ellington Quartet. **Albums:** "Cool for Katz". **Pet Likes:** Music of all kinds. **Pet Hates:** None. **Favourite Food:** Roast beef. **Hobbies and recreations:** Swimming, photography, and cars. **Where letters can be sent:** Dick Katz Ltd., Eros House, 29/31, Regent St., London, W.1. **Other details of interest:** Now Agent/Manager for Marion Ryan, Cleo Laine, Valerie Masters, Ray Ellington, Paddy Roberts, Peter Knight, Ken Sykora, Susan Maughan, Dave Lee, Johnny Dankworth



Steve Lawrence

Birthdate: July 8th, 1937. **Birthplace:** New York. **Height:** 5ft. 9in. **Colour of Eyes:** Blue. **Colour of**

Hair: Brown. **Present Home:** New York. **Where Educated:** Thomas Jefferson High School, New York. **Musical Education:** Piano, saxophone and choir. **Age at which entered show business:** 16. **First public appearance:** Arthur Godfrey Show. **Biggest career break:** Arthur Godfrey Show and permanent spot with Steve Allen. Sang with Tex Beneke Orchestra. **Biggest influence on career:** Fred Steele, who was my voice coach. **Other career details:** Appeared on all major TV and radio shows, and leading clubs. **Outstanding Discs:** "You're Nearer", "Footsteps", "Why Why?", "Portrait of My Love", "Come Back Silly Girl", "Poinciana", "Banana Boat Song", "Party Doll", "Besame Mucho" (with Eydie Gorme). **Albums:** "Swing Softly with Me". **Albums with Eydie Gorme—"We Got Us" and "Steve and Eydie Sing the Golden Hits".** **Pet Likes:** Watching TV, Sports clothes. **Pet Hates:** Not having enough time at home. **Favourite Food:** Hot chocolate. **Hobbies and recreations:** Horse riding and piano. **Where letters can be sent:** United Artists Records, 729 Seventh Avenue, New York 19. **Other personal details:** Married to Eydie Gorme.



Brenda Lee

Birthdate: Dec. 11th, 1944. **Birthplace:** Atlanta, Georgia. **Height:** 4ft. 11in. **Colour of Eyes:** Brown. **Col-**

our of Hair: Brown. **Present Home:** Nashville. **Where Educated:** Have tutor

who accompanies me on tour. **Musical Education:** Am completely self-taught. Regular on "Ozark Jubilee Show". **Age at which entered show business:** 12. **First public appearance:** TV Show in 1956. **Biggest career break:** Five-year TV contract. Appeared with Perry Como, Ed Sullivan, Tennessee Ernie Ford. Long-term contract with Brunswick Records. **Other career details:** Made highly successful tour in South America. Have done cabaret work and played Sahara in Las Vegas. Have guested on all top TV and radio shows in U.S.A. **Outstanding Discs:** "Sweet Nuthins", "I'm Sorry", "I Want to be Wanted", "Emotions", "You can depend on Me", "Dum Dum", "Anybody But Me", "So Deep", "All You Gotta Do", "Dynamite", "Love you till I die", "Break it to me Gently". **Position in charts:** "I'm Sorry" and "All you Gotta Do" both million sellers. **Albums:** "Grandma what great songs you sang", "Miss Dynamite", "Emotions", "Sincerely Brenda Lee". **Pet Likes:** Shoes, pretty clothes, roller-coasters, tree climbing, sweaters. **Hobby:** Collecting stuffed animals. **Where letters can be sent:** Decca Record Co., New York. **Other personal details:** Cannot read music or play an instrument and never had a singing lesson.



John Leyton

Birthdate: 17th Feb. 1939. **Birthplace:** Frinton-on-sea. **Height:** 5ft. 10½in. **Colour of Eyes:** Blue. **Col-**

our of Hair: Gold. **Present Home:** London. **Where Educated:** Highgate School. **Age at which entered show business:** 18. **First public appearance:** "Blue Angel Club". **Biggest career break:** Playing the part of Johnny Sincere in "Harpers West One", and Ginger in "Biggles" series on TV. **Biggest career disappointment:** "Tell Laura I Love Her". **Biggest influence on career:** My Manager Robert Stigwood. **Career details including awards:** Double award winner 1961 New Musical Express Poll. "Best Disc of Year". Voted most outstanding new disc and TV Personality. **Outstanding Discs:** "Johnny Remember Me", "Wild Wind", "Son This Is She". **Position in charts:** 1, 1, 17. **Albums:** "The Two Sides of John Leyton", EP "John Leyton". **Pet Likes:** Happy People. **Pet Hates:** Getting up in the morning. **Favourite Food:** Sea food. **Hobbies and recreations:** Swimming and foot-

ball. **Where letters can be sent:** 234, Edgware Road, London, W.2. **Other personal details of interest:** Fan club with 15,000 members. (Secretary of club is Mary Brigitte, address as above).



Jerry Lordan

Birthplace: Paddington, London. **Height:** 5ft. 9½in. **Colour of Eyes:** Blue. **Colour of Hair:** Light

Brown. Present Home: Hampstead. **Where Educated:** Finchley Grammar School. **Age at which entered show business:** 24. **Biggest career break:** "I've waited so long", which I wrote, and which became a hit. **Other career details including awards and shows:** Won Ivor Novello Award 1961. ATV "Disc Break". **Compositions:** "Apache" No. 1. "Wonderful Land" No. 1, and many others. **Outstanding Discs:** "Who could be Bluer?". **Position in charts:** In the Top Ten. **Albums:** "All My Own Work" (which I wrote and sang all the numbers). **Pet Hates:** Pretentiousness. **Favourite Food:** French cooking. Shell Fish. **Recreation:** Football. **Where letters can be sent:** 6, Denmark Street, London, W.C.2. **Other personal details of interest:** Wrote "I've waited so long" for Anthony Newley, and it was his first big hit record.



Joe Loss

Real Name: Joshua Alexander Loss. **Birthdate:** June 22nd, 1909. **Birthplace:** London. **Height:** 5ft.

8½in. **Colour of Eyes:** Blue. **Colour of Hair:** Dark Brown. **Present Home:** Regent's Park, London. **Where Educated:** Jewish Free School. **Musical Education:** Trinity College of Music and London College of Music. **Age at which entered show business:** 16. **First public appearance (where, when):** Toynbee Hall, 1923 (14 years old). **Biggest career break:** Getting married. **Biggest influence on career:** Meeting nice people. **Career details:** Carl-Awards—7 times; Outstanding Dance Record, Record Retailer Association, 1961, etc. Appeared at every major theatre and ballroom in United Kingdom. Played at Buckingham Palace, Royal Albert Hall, Royal Fes-

tival Hall, Earls Court, in boxing ring at White City, and at Astoria Ballroom, Charing Cross Road for 9 years. **Outstanding Discs:** "In the Mood", "Woodchopper's Ball", "Begin the Beguine", "Dancing Time for Dancers" series, "Twistin' the Mood", "Wheels Cha Cha", "Maigret Theme". **Albums include:** "Dancing Time for Dancers", "Come Dancing", "Party Dance Time". **Pet Likes:** Keeping millions "In the Mood". **Favourite Food:** Wife's cooking. **Hobbies and recreations:** Motoring, sunbathing, and bridge. **Where letters can be sent:** Morley House, Regent Street, W.1. **Other details:** First to introduce Eamonn Andrews to London, and Vera Lynn first broadcast with my orchestra. Now resident at Hammer-smith Palais.



Geoff Love

Real Name: Geoffrey Love. **Birthplace:** Todmorden. **Height:** 5ft. 8in. **Colour of Eyes:** Brown. **Col-**

our of Hair: Brown. **Present Home:** Enfield, Middlesex. **Where Educated:** Roomfield Boys' School, Todmorden. **Musical Education:** Local Orchestra. **Age at which entered show business:** 17. **First public appearance:** Age 11. Won local Charleston Comp. **Biggest career break:** Appointed by Norman Newell as Musical Director. **Career details:** "On the Town", "Russ Conway" TV series, etc. Numerous Luxembourg Series. **Outstanding Discs:** "Never on Sunday"—Manuel and his Mountain Music, and "Coronation Street". **Albums:** "Mountain Carnival", "Heat Wave", "Enchanted Evenings", etc. **Hobbies and recreations:** Swimming and Motoring. **Where letters can be sent:** E.M.I. House, Manchester Square, London, W.1. **Other personal details of interest:** Records under the name of "Manuel and the Music of the Mountains".



Valerie Masters

Birthdate: April 24th, 1940. **Birthplace:** London. **Height:** 5ft. 2in. **Colour of Eyes:** Green. **Colour of**

Hair: Auburn. **Present Home:** Hampstead. **Where Educated:** Stepney. **Musical Education:** Mabel Corran.

Age at which entered show business: 16½. **First public appearance:** November 30th, 1957. Sleaford, Lincs. **Biggest career break:** Joining Ray Ellington Quartet when Marion Ryan became a solo star. Dick Katz, then with the Quartet, heard me sing in a Poplar Town Hall talent contest. **Biggest influence on career:** Dick Katz. **Other career details including films; TV and radio shows:** TV appearances include "Chelsea at 9", "Spot the Tune", "Morecambe and Wise", "Hughie Green", "All that Jazz", "Sing along with Joe", "Thank Your Lucky Stars", B.B.C. and Radio Luxembourg series—"Valerie Masters and her Boyfriends". Appeared in the film "The Hellions". **Outstanding Discs:** "Banjo Boy" and "Birmingham Rag". **Pet Likes:** Singing. **Pet Hates:** People smoking while I'm singing. **Favourite Food:** Soups. **Hobbies and recreations:** Knitting, cooking, and antique jewellery. **Where letters can be sent:** c/o Dick Katz Ltd., Eros House, 29/31, Regent Street, London, W.1. **Other personal details of interest:** Now Mrs. Dick Katz.



Johnny Mathis

Birthplace: San Francisco, Calif. **Height:** 5ft. 10in. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Pre-**

sent Home: Los Angeles, Calif. **Where Educated:** George Washington High—San Francisco State College. **Musical Education:** Occasional voice lessons from Connie Cox during High School. **Age at which entered show business:** 19 years. **First public appearance:** 440 Club, San Francisco, 1955. **Biggest career break:** Helen Noga, manager, signing me to recording contract with Columbia Records. **Other career details including awards:** Perry Como Show, Ed Sullivan Show, Oscar Awards shows, Teenage poll, Downbeat Magazine Award, Billboard, one Most Promising Singer of '57. Best dressed singer for '61 and '62 among many others. **Outstanding Discs:** "It's Not For Me To Say", "Chances Are", "Certain Smile", "Misty". **Position in charts:** No. 1 several times. **Four Albums on charts at one time. Albums:** "Portrait of Johnny", "Wonderful Wonderful", "Warm", "Johnny's Greatest Hits", "More Johnny's Greatest Hits". **Pet Likes:** Sports, reading, Broadway shows. **Pet Hates:** Idle Gossip. **Favourite Food:** Speciality food from various countries.

Hobbies and recreations: Art and music. **Where letters can be sent:** P.O. Box 1406, Beverly Hills, Calif., U.S.A. **Other personal details of interest:** Speaks five languages and tries to improve on each.



Gene McDaniels

Real Name: Eugene B. McDaniels. **Birthdate:** February 12th, 1935. **Birthplace:** Kansas

City. Present Home: Los Angeles. **Where Educated:** Omaha Technical College. **Musical Education:** Self taught. **Age at which entered show business:** 20. **First public appearance:** Ye Little Club in Hollywood. **Biggest career break:** Contract with Liberty Records. **Biggest career disappointment:** Took to trumpet playing, but had to pawn his instrument. **Career details including TV and radio shows:** Worked with Lionel Hampton. TV — with Dick Clark, Jack Paar, and Spike Jones. **Outstanding Discs:** "Chip Chip", "A Hundred Pounds of Clay", "In Times Like These", "Tower of Strength", "A Tear". **Albums:** "Gene McDaniels Sings Movie Memories", "A Hundred Pounds of Clay". **Pet Likes:** Sinatra, Billie Holliday, Sarah Vaughan. **Where letters can be sent:** Liberty Records, 6920, Sunset Boulevard, Hollywood, California. **Other personal details of interest:** My wife's name is Wanda but is known as Charlie. Named my son London.



Charles McDevitt and Shirley Douglas

Birthdate: December 4th, 1934. **Birthplace:** Glasgow. **Musical Education:** At 15, whilst still at college played banjo and guitar with local jazz band. **Biggest career break:** Winning Radio Luxembourg talent contest four weeks running. **Career details:** Publications: "Charles McDevitt album of hits". **Compositions include:** "Freight Train", "Badman Stackolee", "Greenback Dollar". **Films:** "Tommy Steele

Story", "Nice Time", "N.B.C.". All top TV and radio shows including Ed Sullivan Show, New York. **Outstanding Discs:** "Freight Train", and "Cotton Song", featuring Nancy Whiskey. "Greenback Dollar", "Johnny Oh", "Across the Bridge", "Worried Man", "I'm Satisfied", "Happy Family", "Mommy Out de Light". **Pet Likes:** American Folk Music. **Recreation:** Playing football with the Showbiz XI.

Shirley—

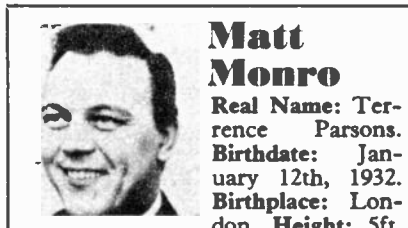
Birthdate: December 3rd, 1938. **Birthplace:** Athlone. **Musical Education:** Father taught me guitar. **Age at which entered show business:** 13. **Featured in family act—**The Douglas Trio—violin, cello, guitar. **Biggest career break:** Being chosen from a thousand girls auditioned to replace Nancy Whiskey in the Chas. McDevitt group. **Publications:** "Shirley Douglas guide to bass-guitar". **Outstanding Discs:** "Real Love", "Sad Little Girl", "Dream Talk". **Pet Likes:** Ballad singing. **Letters:** E.M.I., Manchester Square, W.I. **Other personal details:** Married Chas. McDevitt in St. Patrick's Church, Soho, April 5, 1959.



Miki and Griff

Real Name: Mr. and Mrs. Emyr Griffith. **Birthplaces:** Miki: Rothesay; Griff: Llandudno. **Colour of Hair:** Both brown. **Present Home:** Twickenham, Middlesex. **Where Educated:** Rothesay and Llandudno. **Musical Education:** Amateur choirs. **First public appearance:** As members of the original George Mitchell Choir. **Biggest career break:** Experience gained as double act in "Dancing Years on Ice", and meeting Lonnie Donegan. **Biggest influence on career:** Country and Western music, and, above all, Lonnie Donegan, who supervised our first recording and backed us with his own group. **Career details including TV and radio shows:** TV: "Putting on the Donegan" series—1960, 61, and 62; "Sunday Night at the London Palladium", plus most major TV and radio shows. **Toured Australia and New Zealand in**

1960, and New Zealand again in 1961. **Outstanding Discs:** "Hold Back Tomorrow", "Long Time to Forget", "Have I Stayed Away too Long?" and "Little Bitty Tear." **Position in charts:** "Hold Back Tomorrow" and "Bitty Tear" both in Hit Parade. **Albums:** "Miki and Griff". **E.Ps:** "This is Miki, This is Griff", "Two's Company", and "Miki and Griff Hit Parade". **Pet Likes:** Miki: Gardening and fishing. Griff: Golf. **Favourite Food:** Both fish fans. **Recreations:** Miki: Making dolls. Griff: Golf. Both of us—"Do-it-yourself" jobs in our cottage. **Where letters can be sent:** c/o Cyril Berlin Ltd., 34 Greek Street, London, W.1. **Other details:** Toured Europe, North Africa and India as a singing and comedy act, then dropped the comedy.



Matt Monro

Real Name: Terrence Parsons. **Birthdate:** January 12th, 1932. **Birthplace:** London. **Height:** 5ft.

6in. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Present Home:** Surrey. **Musical Education:** None. **First public appearance:** Talent Contest on Weymouth Pier (came second). **Biggest career break:** Joining Cyril Stapleton's B.B.C. Show Band Show; having own Forces' radio show whilst in the Army in Hong Kong; being landed a recording contract by Winifred Atwell; changing my name; making the opening track of the Peter Sellers' L.P. "Songs for Swingin' Sellers". **Biggest career disappointment:** When "Showband Show" ended, my disc contract finished, and my career was in the doldrums. **Career details including awards, TV and radio shows:**—Radio: Luxembourg series, "Matt's Kind of Music". TV: "Meet Matt Monro" series; "Sunday Night at the London Palladium", "Ed Sullivan Show" twice in New York. Starred in Palladium variety season. Voted "Singer of the Year, 1962" — "Weekend", "Best Record of the Year, 1961" — "Portrait of My Love". **Outstanding Discs:** (a) "Portrait of My Love". (b) "My Kind of Girl". (c) "Softly As I Leave You". **Position in charts:** (a) No. 2. (b) No. 5. (c) No. 10. **Albums:** "Love is the Same Anywhere". **Pet Hate:** Women who make up in public, particularly in restaurants. **Favourite Food:** Chinese, Indian, and Steaks. **Hobbies and recreations:** Television, reading, cine-camera, and golf. **Where letters can**

be sent: E.M.I., Manchester Square, London, W.1. **Other details of interest:** U.S. Hit Parade records—"Portrait of My Love", "My Kind of Girl", and "Why Not Now?".



Don Moss

Birthdate: April 27th, 1930. **Birthplace:** Peterborough, Northants. **Height:** 6ft. 3½in. **Colour of Eyes:**

Blue. **Colour of Hair:** Fair. **Present Home:** London. **Where Educated:** Peterborough. **First Showbiz Link:** Record and Radio salesman in Peterborough before joining R.A.F. in 1948. **Age at which entered show business:** 18. **First public appearance:** Competing quiz programme in Germany. **Biggest career break:** Joining Radio Luxembourg as a D.J. **Biggest influence on career:** Working for the Forces' Broadcasting Service in Germany, Austria, Egypt and Libya. **Other career details including TV and radio shows:** Four weekly Radio Luxembourg Record Shows. BBC record series. ("Records at Six" — "Teenagers' Turn"). TV: "Juke Box Jury", "Thank Your Lucky Stars". Acted a year in repertory in England from 1956; joined British Forces' Network in 1957. Compered record shows for Pye and Philips. **Pet Likes:** My work. **Pet Hates:** Insincerity. **Favourite Food:** Italian, and cakes. **Hobbies and recreations:** Cine-Photography. **Where letters can be sent:** 34, Ashley Court, Morpeth Terrace, London, S.W.1.



Pete Murray

Real Name: Peter Murray James. **Birthdate:** September 19th, 1928. **Birthplace:** London. **Height:** 6ft.

Colour of Eyes: Grey. **Colour of Hair:** Fair. **Present Home:** London. **Where Educated:** St. Paul's. **Musical Education:** Conducted Percussion Band at School. **Age at which entered show business:** 16. **First public appearance:** Q Theatre, Kew, 1945. **Biggest career break:** "Power Without Glory", in New York, and "6.5 Special". **Biggest career disappointment:** Failure of "Scapa" musical. **Other career details:**

Studied at R.A.D.A. Won Bronze Medal for acting in 1943. Appeared in "The Man who came to Dinner" at the Savoy Theatre; studied screen technique with Rank Organisation "Company of Youth"; appeared in films "Hungry Hill", "The Man Within", "Captain Boycott", "My Brother Jonathan", and "No Highway". Became disc jockey in September, 1950. Was Radio Luxembourg staff announcer till 1954. **Outstanding discs:** You're Joking! **Pet Likes:** Unaffected People. **Pet Hates:** Affected People. **Favourite Food:** Vegetarian and Chinese. **Hobbies and recreations:** Playing and watching football. **Theatre-going.** **Where letters can be sent:** c/o Radio Luxembourg, Hertford Street, W.1.



Ray Orchard

Real Name: Ray Orchard. **Birthdate:** April 25th. **Birthplace:** Victoria B.C., Canada. **Height:** 5ft. 11½in.

Colour of Eyes: Blue. **Colour of Hair:** Light brown. **Present Home:** Hampstead. **Where Educated:** Victoria B.C., Canada. **Musical Education:** Violin lessons for five years. **Age at which entered show business:** 16. **First (radio) public appearance:** 1943—Victoria. **Biggest career break:** Moving to London in June, 1957. Two weeks later began association with Radio Luxembourg. **Biggest influence on career:** Jack Kyle. **Career details including TV and radio shows:** "Armchair Theatre", "Thank Your Lucky Stars", "Juke Box Jury" and Radio Luxembourg programmes. Worked in Hamilton and Quebec, then joined Radio Nederland, the Dutch International Service in Hilversum. Free-lanced round the world as radio reporter and interviewer and magazine and newspaper writer and photographer. **Pet Likes:** Life. **Pet Hates:** Intolerance. **Favourite Food:** Des Oiseaux de Gunnersbury Park. **Hobbies and recreations:** Photography, theatre-going, camping, cooking and listening to records (of course!). **Where letters can be sent:** c/o Radio Luxembourg, Hertford Street, London, W.1. **Other personal details of interest:** Met Sirvart Karakaskan, or Sylvia, as I call her, in her hometown of Istanbul, and married her on December 31st, 1957.



Rick Nelson

Real Name: Ricky Nelson. **Birthdate:** May 8th, 1940. **Birthplace:** Tecumseh, New Jersey. **Height:** 6ft. 1in.

Colour of Eyes: Blue. **Colour of Hair:** Black. **Present Home:** California. **Where Educated:** Hollywood High School. **Musical Education:** Guitar, singing, drums. **Age at which entered show business:** 8. **First public appearance:** On parents' TV show "Ozzie and Harriet", in 1949. Their show has been running 15 years. **Biggest career break:** Virtually growing up before a huge TV audience on the family's show. **Biggest influence on career:** Father's musical talent. **Other career details:** Films: "Rio Bravo", "Here Come the Nelsons", "Story of Three Loves". **Outstanding Discs:** "Hello Mary Lou", "Travellin' Man", "Be-Bop Baby", "Believe What You Say", "Lonesome Town", "Poor Little Fool", "Stood Up", "Never Be Anyone Else But You", "It's Late", "Sweeter Than You", "Just A Little Too Much", "Young World". **Position in charts:** All the above sold a million. **Albums:** "Ricky Nelson", "Ricky", "Rick is 21", "Album Seven by Rick". **Pet Likes:** Tennis, dancing, sports cars, parties. **Hobbies and recreations:** Tennis, swimming, skating, basket ball, football, calf roping, horseback riding. **Where letters can be sent:** c/o Decca Record Co., Albert Embankment, S.E.1. **Other personal details:** Within a few months of starting a recording career, lucky enough to be awarded three Gold Discs, and first album officially listed as No. 1 selling album.



Tony Osborne

Birthdate: June 29th. **Birthplace:** Trumpington. **Height:** 5ft. 10in. **Colour of Eyes:** Grey. **Colour of**

Hair: Black. **Present Home:** London. **Where Educated:** Cambridge. **Musical Education:** L.B.E. **Age at which entered show business:** 12. **First public appearance:** Age 13. East Anglian accordion champion. **Biggest Kick:** Duke Ellington recording my composition, "Turkish Coffee". **Biggest influence on career:** Stravinsky. **Career details including awards:** Three times included in Ivor Novello Awards, including 1962, as light music winner.

Many films and TV ads. Radio and TV appearances. **Outstanding Discs:** "Windows of Paris", "Turkish Coffee" — especially in States. **Albums:** "That's Paris", "Let's Dance with Tony". **Favourite Food:** Continental. **Hobbies and recreations:** Bird watching. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1. **Other details of interest:** On the Continent there are 67 compositions of mine recorded—mainly singles.



Patti Page

Real Name: Clara Ann Fowler. **Birthplace:** Tulsa, Oklahoma. **Colour of Eyes:** Blue. **Colour of Hair:**

Blonde. **Present Home:** Claremore, Oklahoma. **Where Educated:** Art College, Tulsa. **Musical Education:** School musical plays. **First public appearance:** On local radio in Tulsa. Then worked as band singer. **Biggest career break:** Bandleader Jack Rael on tour in Tulsa heard me sing on radio and called station to locate me. **Biggest influence on career:** Jack Rael, my manager. **Other career details including films:** Landed spot on Chicago radio programme, then Mercury Records contract. Patti Page Show on TV, Sunday Night at Palladium, and all top TV shows in U.S. Films include "Elmer Gantry", "Dondi", and "Boys' Night Out". **Outstanding Discs:** "Married", "You'll Answer to Me", "Old Cape Cod", "Allegheny Moon", "Fibbin'", "Mocking Bird Hill", "Detour", "Steam Heat". **Position in charts:** Ten Golden Discs in U.S.A., including "Changing Partners", "Cross Over the Bridge", "Doggie in the Window", "I Went to Your Wedding", "Tennessee Waltz". **Albums:** "Patti Page Sings Country and Western Golden Hits". **Pet Likes:** Waltz time. **Hobbies and recreations:** Art. **Where letters can be sent:** Mercury Records, Chicago.



Norrie Paramor

Birthplace: London. **Height:** 5ft. 10in. **Colour of Eyes:** Blue. **Colour of Hair:** Light brown.

Present Home: London. **Where Edu-**

cated: Trinity County School, London. **Musical Education:** Self-taught. **Age at which entered show business:** 16. **First public appearance:** At a dance, Winchmore Hill, London. **Aged 13.** **Biggest career break:** My first Radio Luxembourg series, 1950. **Biggest influence on career:** The help I have had from other people. **Biggest career disappointment:** None, because I never believe it until it happens! **Other career details including awards, compositions, films, TV and radio shows:** Three N.M.E. awards, one "Cool for Cats" award. **Musical Director** for "Quite Contrary" TV series, and "Hippodrome". **Composed film scores for:** "The Frightened City", "No, My Darling Daughter", "A Pair of Briefs", and individual songs for "The Young Ones", "It's Trad Dad", "Expresso Bongo", "Play it Cool". **Outstanding Discs:** "Spanish Harlem", "Z Cars", and various albums. **Position in charts:** "Z Cars" reached Top Twenty. **Albums:** "In London in Love", "Staged for Stereo Strings", "Lovers in Latin", etc., and all Big Ben albums. **Pet Hates:** Insincerity, ditherers and red tape. **Favourite Food:** Steak and kidney pudding. **Hobbies and recreations:** Photography and flying. **Where letters can be sent:** E.M.I. Records Ltd., Manchester Square, W.1.



Jim Reeves

Birthdate: August 20th, 1924. **Birthplace:** Panola County, Texas. **Height:** 6ft. 2in. **Colour of Eyes:**

Blue. **Colour of Hair:** Brown. **Present Home:** Shreveport, Louisiana. **Where Educated:** High School, Carthage, Texas, and University of Texas. **Musical Education:** Self-taught with help from mother. **Age at which entered show business:** 23. **First public appearance:** On radio at the age of 10. **Biggest career break:** In 1957 when disc, "Four Walls", became a big hit. **Biggest influence on career:** Injury in summer of 1947 when playing professional baseball for St. Louis Cardinals. Injury forced me to give up game and became professional singer soon afterwards. **Other career details:** Sang for a long time on "Louisiana Hayride" radio show on Station KWKH, Shreveport, Louisiana. Became announcer for the station and deejayed "Red River Roundup" show. Voted

"Best Singer of 1960" by U.S. and Canadian Deejays, and by Billboard poll. **Outstanding Discs:** "Four Walls", "He'll Have to Go", "Bimbo", "Mexican Joe", "I'm Getting Better", "Am I Losing You?", "You're the Only Good Thing". **Position in charts:** "He'll Have to Go" sold over a million and was voted "Best Single Record of 1960". **Albums:** "He'll Have to Go", "The Intimate Jim Reeves". **Hobbies and recreations:** Baseball. **Where letters can be sent:** Decca Records, Albert Embankment, S.E.1.



Cliff Richard

Real Name: Harry Rodger Webb. **Birthdate:** 14th October, 1940. **Birthplace:** Lucknow, India.

Height: 5ft. 11in. **Colour of Eyes:** Brown. **Colour of Hair:** Dark brown. **Present Home:** Winchmore Hill, N. London. **Where Educated:** Chesnut Secondary Modern School. **Musical Education:** None. **Age at which entered show business:** 17. **First public appearance:** Butlin's Holiday Camp, Clacton. **Biggest career break:** Getting Agent George Ganjou to come and see me. **Biggest career disappointment:** None. **Biggest influence on career:** My parents. **Films:** "Serious Charge", "Expresso Bongo", "The Young Ones", "Summer Holiday". **Outstanding Discs:** "Livin' Doll" and "The Young Ones". **Position in charts:** No. 1. **Albums:** "Cliff", "Cliff Sings", "Listen to Cliff", "Me and My Shadows", "21 Today", "The Young Ones". **Pet Likes:** Western films and science fiction books. **Pet Hates:** Girls who wear too much make-up. **Favourite Food:** Indian curry and Chinese food. **Hobbies and recreations:** Swimming, badminton. **Where letters can be sent:** 17 Savile Row, London, W.1.



Nelson Riddle

Birthdate: June 1, 1921. **Birthplace:** Oradell, New Jersey. **Present Home:** California. **Where Educated:**

High School. **Musical Education:** Taught piano at home from the age

of eight. **Age at which entered show business:** 19. **First public appearance:** Jerry Wald Orchestra. **Biggest career break:** "Blacksmith Blues", recording brought me national recognition and became a million seller. **Debut as a conductor** in October, 1953, leading my own recording orchestra. **Biggest career disappointment:** Losing radio job after budget cuts. **Biggest influence on career:** Father played in local military bands, and at 14 I began studying trombone and jazz harmony with Bill Finegan. **Career details, including awards:** Nominated for TV academy award for musical contribution to "Our Town". Played and arranged for Charlie Spivak, Tommy Dorsey, Bob Crosby. Arranged for Nat Cole, Billy Eckstine, Fran Warren, Dick Haymes, Patti Andrews, Margaret Whiting, Gisele MacKenzie, Betty Hutton, and Frank Sinatra. Also former arranger for N.B.C., Hollywood. **Albums include:** "Tender Touch", "Hey, Let Yourself Go", "Job of Living", "Riddle Plays Gershwin". **Hobbies and recreations:** Collecting recordings of classical music and sailing. **Where letters can be sent:** Capitol Records, Hollywood, California. **Other personal details:** Married 12 years and have five children.



Marion Ryan

Birthdate: Feb. 4, 1933. **Birthplace:** Middlesbrough. **Height:** 5ft. 1in. **Colour of Eyes:** Blue. **Colour of**

Hair: Red-Gold. **Present Home:** London. **Where Educated:** Notre Dame, Leeds. **Musical Education:** Madame Coran. **Age at which entered show business:** 21. **First public appearance:** Gaumont State Theatre, Kilburn. **Biggest career break:** Joining the Ray Ellington Quartet, and being starred in Granada Television's "Spot the Tune" series. **Biggest influence on career:** Working with Ray Ellington and Dick Katz. **Other career details including TV and radio shows:** Guest appearances on most major TV and radio shows. "The Marion Ryan Show" on Granada TV. **Top Disc:** "Love Me Forever". **Album:** "A Lady Loves". **Pet Likes:** Lounging casually at home. **Pet Hates:** Rude, loud, ill-mannered people. **Favourite Food:** Chinese. **Hobbies and recreations:** Reading. **Where letters can be sent:** Dick Katz., Eros House, 29, Regent Street, London, W.1.



Bobby Rydell

Real Name: Robert Louis Ridarelli. **Birthdate:** April 26th, 1942. **Birthplace:** Philadelphia. **Height:**

5ft. 8in. **Colour of Eyes:** Hazel. **Colour of Hair:** Blond. **Present Home:** Philadelphia. **Where Educated:** Philadelphia High School. **Musical Education:** Dancing, singing, guitar and drums. **Age at which entered show business:** 9. **First public appearance:** Paul Whiteman Teen Club TV Show. **Biggest career break:** Meeting Frankie Day who trained me. **Biggest influence on career:** Frankie Day. **Other career details including films:** Was regular on Paul Whiteman TV show for over a year. Name was given to him by Whiteman. First film "The Hill Girl". **Outstanding Discs:** "Wild One", "Little Bitty Girl", "I've Got Bonnie", "The Fish", "Sway", "That Old Black Magic", "Goodtime Baby", "Kissin' Time", "I Want to Thank You", "Jingle Bell Rock" — with Chubby Checker. **Position in charts:** "Volare" No. 1. was a million seller and so were "Wild One", "Ding-a-Ling". **Albums:** "Wild One", "Bobby Rydell Sings and Swings", "The Great Ones", "Chubby Checker and Bobby Rydell". **Pet Likes:** Elvis Presley, Eydie Gorme, Connie Francis. **Favourite Food:** My mother's Italian cooking. **Hobbies and recreations:** Dancing, parties, swimming, jazz. **Where letters can be sent:** E.M.I., Manchester Square, London, W.1.

hates. **Favourite Food:** Food. **Hobbies and recreations:** Guess. **Where letters can be sent:** Decca Record Company, London. **Other personal details of interest:** Hypnotist.



Linda Scott

Real Name: Linda Joy Sampson. **Birthdate:** June 1, 1945. **Birthplace:** Brooklyn N.Y. **Height:**

5ft. 4in. **Colour of Eyes:** Hazel. **Colour of Hair:** Dark. **Present Home:** Queens, New York. **Where Educated:** High School, and Special Correspondence College. **Musical Education:** Coached by Jane White, now my chaperon. **Age at which entered show business:** Performing as a singer since the age of 4. **First public appearance:** At various country clubs. **Biggest career break:** Signing by Canadian-American Records. **Biggest influence on career:** Jane White. **Career details:** Toured with show, including Fabian, Clarence Henry and Jerry Lee Lewis. Wrote flip side of hit disc entitled "Three Guesses". **Outstanding Discs:** "I've Told Every Little Star", "Don't Bet Money Honey", "Starlight, Starbright", "I Don't Know Why", "Bermuda", "Count Every Star". **Pet Likes:** Writing songs and answering fan mail. **Tailored clothes.** **Pet Hates:** Too much jewellery. **Hobbies and recreations:** Records by Ray Charles, Johnny Mathis, Dion. **Where letters can be sent:** E.M.I. **Other personal details:** Dream boy would be tall, dark hair, green eyes, intelligent, polite and elegant. **Love songwriting and playing the piano.**

Others, like "Stupid Cupid", and "Fallin'" were Connie Francis hits. **International radio, TV, and personal appearances.** **Outstanding Discs:** "Happy Birthday, Sweet Sixteen", "Calendar Girl", "King of Clowns", "Little Devil", "Sweet Little You", "You Mean Everything To Me", "Oh Carol", "Stairway to Heaven", "I Go Ape", "Run Samson Run", "The Diary". **Position in charts:** All major hits. **Albums:** "Neil Sedaka Circulate", "You're Knocking Me Out", "Neil Sedaka Sings Little Devil and his other Hits". **Hobbies and recreations:** Music. **Where letters can be sent:** RCA Victor Records, 155 E.24th St., New York, N.Y. **Other personal details of interest:** Original ambition was to follow in my grandmother's footsteps and become a classical pianist



The Shadows—

Hank Brian Marvin

Birthdate: October 28, 1941. **Birthplace:** Newcastle-on-Tyne. **Height:** 5ft. 11in. **Colour of Eyes:** Blue. **Colour of Hair:** Dark Brown. **Where Educated:** Rutherford College, Newcastle-on-Tyne. **Age at which entered show business:** 16. **First public appearance:** Kalin Twins Tour, October 5, 1958. **Biggest career break:** Meeting Cliff Richard. **Biggest career disappointment:** "Saturday Dance" just missing charts. **Pet Likes:** Being lazy. **Doing one night stands.** **Pet Hates:** Impoliteness, rainy weather. **Favourite Food:** Indian Curry. **Hobbies and recreations:** Driving, Tinkering with engines.

Bruce Welch

Birthdate: November 2, 1941. **Birthplace:** Bognor Regis. **Height:** 6ft. **Colour of Eyes:** Brown. **Colour of Hair:** Dark Brown. **Where Educated:** Rutherford College, Newcastle-on-Tyne. **Age at which entered show business:** 16. **First public appearance:** Kalin Twins Tour, October 5, 1958. **Biggest career break:** Meeting Cliff Richard. **Biggest career disappointment:** Not being able to fly home to England when Cliff returned for N.M.E. Poll Concert. **Biggest influence on career:** Buddy Holly. **Pet Likes:** Travel and Tea. **Pet Hates:** Going to



Jimmy Savile

Birthdate: Forgotten. **Birthplace:** Yes. **Height:** Between 5ft. 6in. and 6ft. 8in. **Colour of Eyes:** Brown.

Colour of Hair: Various. **Present Home:** 999. **Where Educated:** Yes. **Musical Education:** Extensive. **Age at which entered show business:** 13 (Four years ago). **First public appearance:** Leeds Juvenile Court. **Biggest career break:** From Dartmoor. **Biggest career disappointment:** Coming shortly. **Biggest influence on career:** Aspirins. **Other career details including awards:** Top Ballroom manager of the world for three consecutive years. **Outstanding discs:** None. **Position in charts:** Top. **Albums:** Stamp. **Pet Likes:** Don't like pets. **Pet Hates:** Don't like



Neil Sedaka

Birthdate: March 13, 1939. **Birthplace:** Brooklyn, New York. **Present Home:** New York. **Where**

Educated: Julliard High School, New York. **Musical Education:** Trained to be a concert pianist. **Biggest career break:** Going to RCA Victor Record Co. to sell one of my songs but collecting a recording contract for myself instead. **Biggest influence on career:** Songwriting and Piano. **Other career details:** Have written more than 350 songs, many of which I have recorded.

bed and getting up. **Favourite Food:** Indian Curry. **Hobbies and recreations:** Driving, Listening to Records, Western Films.

Brian Bennett

Birthdate: February 9, 1940. **Birthplace:** London. **Height:** 5ft. 9in. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Where Educated:** Winchmore Hill Secondary Modern School. **Musical Education:** Learned to play violin as a child. Takes lessons for drums. **Age at which entered show business:** 17 years. **First public appearance:** Chiswick Empire. **Biggest career break:** Joining The Shadows. **Biggest influence on career:** Shelly Manne. **Pet Likes:** Good music and friendly people. **Pet Hates:** Snobs. **Favourite Food:** Anything. **Hobbies and recreations:** Tennis and listening to classical music.

Licorice Locking

Real Name: Brian Locking. **Birthdate:** December 22, 1940. **Birthplace:** Bedworth, Coventry. **Height:** 5ft. 10ins. **Colour of Eyes:** Blue. **Colour of Hair:** Red. **Where Educated:** Grantham Secondary Modern. **Musical Education:** Private study. **Age at which entered show business:** 17. **First public appearance:** With Terry Dene, March, 1958. **Biggest career break:** Joining The Shadows. **Pet Likes:** Good music of all kinds and friendly people. **Pet Hates:** Hypocrites. **Favourite Food:** Chinese. **Hobbies and recreations:** Swimming and music.

The Shadow's Outstanding Discs: "Apache", "F.B.I.", "Kon Tiki", "Frightened City", "Wonderful Land". **Albums:** "The Shadows". **Where letters can be sent:** 17, Savile Row, W.1.



Bobby Shafto

Real Name: Bobby Farrant. **Birthdate:** March 4, 1944. **Birthplace:** Hornsey, N.8. **Height:** 5ft. 10in.

Colour of Eyes: Blue. **Colour of Hair:** Blond. **Present Home:** North London. **Where Educated:** St. Mary's Secondary Modern School, Hornsey. **Musical Education:** Lessons at Maurice Burman School of Singing. **Age at which entered show business:** 17. **First public appearance:** Shepherd's Bush Gaumont. **Biggest career break:** Meeting and working for Lionel Bart and his music publishing company (Apollo

Music Ltd.). **Biggest career disappointment:** I've been lucky so far—touch wood!! **Biggest influence on career:** Lionel Bart. **Pet Likes:** Girls, clothes (having shirts made). **Pet Hates:** Pubs, cold weather, having a haircut. **Favourite Food:** "Me Mum's" and Chinese. **Hobbies and recreations:** Tennis, swimming and fishing. **Where letters can be sent:** Apollo Music Ltd., 164, Shaftesbury Avenue, W.C.2. **Other personal details of interest:** I like horse-riding and dislike anyone being cruel to animals.



Del Shannon

Real Name: Del Shannon. **Birthdate:** December 30, 1939. **Birthplace:** Grand Rapids, Michigan.

Height: 5ft. 10in. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Present Home:** Battle Creek, Michigan. **Where Educated:** Grand Rapids High School. **Musical Education:** Self-taught guitar and piano. **First public appearance:** In an Army Show in Germany in 1958. **Biggest career break:** Being discovered by deejay Ollie McLaughlin, of Station WHRV, Ann Arbor, Michigan. **Biggest influence on career:** Ollie McLaughlin. **Career details:** Recording of "Runaway" sold a million copies; and was awarded a Gold Disc. Coast-to-coast night clubs and personal appearances; featured on most major TV and radio spots. **Outstanding Discs:** "Runaway", "Hats Off To Larry", "So Long Baby", "Hey Little Girl", "I Won't Be There". **Albums:** "Runaway". **Pet Likes:** Casual clothes, and songwriting. **Hobbies and recreations:** Fishing, bowling and boating, and driving my Thunderbird car. **Where letters can be sent:** Decca Record Co., Albert Embankment, S.E.1. **Other details of interest:** Wrote both music and lyrics of "Runaway", which hit the Top Ten in 13 countries.



Helen Shapiro

Real name: Helen Shapiro. **Birthdate:** September 28, 1946. **Birthplace:** Bethnal Green, London.

Height: 5ft. 2in. **Colour of Eyes:** Dark

Colour of Hair: Dark brown. **Present Home:** Hackney. **Where Educated:** Northwold Road Primary School, and Clapton Park Comprehensive. **Musical Education:** Maurice Burman School of Pop Singing. **Age at which entered show business:** 14 years. **First public appearance:** May, 1961—Oxford. **Biggest career breaks:** Starting with a good song—"Don't Treat Me Like a Child", and topping the bill at The London Palladium. **Biggest career disappointment:** None yet. **Biggest influence on career:** Encouragement and enthusiasm of her family. **Other career details including awards; films:** Topping three NME Polls and one Melody Maker Poll. **Variety Club of Great Britain:** "Most Promising Newcomer". **Films:** "It's Trad Dad", "Play It Cool". **Outstanding Discs:** "Don't Treat Me Like a Child", "You Don't Know", "Walking Back to Happiness", "Tell Me What He Said". **Position in charts:** No. 3, No. 1 (twice), No. 2. **Albums:** "Tops With Me". **Pet Likes:** Late night parties. **Pet Hates:** Early morning appointments. **Favourite Food:** Smoked salmon with steak to follow. **Hobbies and recreations:** Twisting. **Where letters can be sent:** c/o Mr. Alan Paramor, 5, Denmark Street, London, W.C.2. **Other personal details of interest:** I love to laugh, and like people with a sense of humour.



Anne Shelton

Birthday. November 10. **Birthplace:** Dulwich. **Height:** 5ft. 8in. **Colour of Eyes:** Blue. **Colour of**

Hair: Red-gold. **Present Home:** Dulwich, London. **Where Educated:** Convent. **Musical Education:** None. **Age at which entered show business:** 13 years. **First public appearance:** Broadcasting from Mayfair Hotel, London. **Biggest career break:** Signing with Bert Ambrose when I first started. **Biggest influence on career:** Mother and Bert Ambrose. **Career details including awards:** Daily Mirror Record Award. **Films:** "King Arthur was a Gentleman", "Miss London Limited", "Bees in Paradise", "Come Dance With Me". **Radio:** "Calling Malta", "Anne Shelton Show", "Anne Again", "Introducing Anne", "Double Top". **TV:** "Anne Shelton Show", "Ask Anne." **Outstanding Discs:** "Lili

Marlene", "My Yiddisha Mama", "Kiss of Fire", "Galway Bay", "Put Your Shoes on Lucy", "Be Mine", "Sailor", "Lay Down Your Arms". **Position in charts:** No. 1 "Lay Down Your Arms". No. 6 "Sailor". **Albums:** "Shelton Sound", "Anne Shelton", "Souvenirs of Ireland", "Anne". **Pet Likes:** Earrings, perfumes, handbags, dogs. **Pet Hates:** Big-headed people and insincerity. **Favourite Food:** Chinese food and salads. **Hobbies and recreations:** Collecting stamps. Tennis, oil painting. **Where letters can be sent:** Delfont Agency, Jermyn Street, London. **Other details:** Did a full tour of America in 1950 (11 months) commencing Copacabana, New York.



Dorothy Squires

Real Name: Edna May Squires. **Birthdate:** March 25. **Birthplace:** Pontybekem, S. Wales. **Height:**

5ft. 2½in. **Colour of Eyes:** Dark brown. **Colour of Hair:** Blonde. **Present Home:** Bexley, Kent. **Where Educated:** Prospect Place Central School, S.W. **Musical Education:** Vaughan Haddock School, Beverly Hills. **Age at which entered show business:** 16 years old. **First public appearance:** With Howard Baker. **Biggest career break:** When taken out of a relay of a Variety Box. **Biggest career disappointment:** Because of being taken out of a Variety Band Box relay. **Biggest influence on career:** My brother, Capt. W. F. Squires. **Career details:** Films: "Stars in your Eyes". Compositions: Theme of the U.I. movie, "Tammy Tell Me True", "Say it with Flowers". **Outstanding Discs:** "Gypsy", "Tree in the Meadow", "Walking Behind You", "Say it with Flowers". **Position in charts:** Charts don't mean a thing—all were big sellers. **Albums:** "Dorothy Squires sings Billy Reid". **Pet Likes:** People with a great sense of humour. **Pet Hates:** People with big egos and no sense of humour. **Favourite Food:** I like all foods except Italian. **Hobbies and recreations:** Writing songs, dog and horse racing. **Where letters can be sent:** My personal manager, Carl Lewis. **Other details of interest:** Kept nagging Russ Conway to be a solo pianist, have done the same with Tony Osborne. Tony played his first variety date with me at the Hippo., Brighton, March 16, 1962.



Jo Stafford

Birthdate: November 12. **Birthplace:** Coalinga, California. **Height:** 5ft. 7in. **Colour of Eyes:** Grey-green.

Colour of Hair: Light brown. **Present Home:** Beverly Hills, California. **Where Educated:** Long Beach, California. **Musical Education:** Major in school—outside piano and singing lessons. **Age at which entered show business:** 18. **First public appearance:** Radio—age 17—with my two sisters Pauline and Betty Jane as the Stafford Sisters. **Biggest career break:** Joining Tommy Dorsey's Orchestra. Was soloist with orchestra as well as one of the Pied Pipers vocal group. **Biggest influence on career:** Paul Weston, Johnny Mercer and Mike Nidorf, my manager. Johnny Mercer handed me my first solo recording contract. **Other career details including awards:** Sang at White House on President Roosevelt's birthday in 1949. Had several sponsored radio shows. Introduced U.S.-style disc jockeying to Europe in 1950. In 1954, awarded 25-diamond-studded plaque for 25 million disc sales. Instituted Jo Stafford Prize in American Folklore, which is awarded annually. **Outstanding Discs:** Gold records for "Whispering Hope", "Jambalaya", and "Make Love to Me". **Albums:** "Ballad of the Blues", "Jo and Jazz", "Jo Stafford Showcase". **Pet Likes:** Music, books, intelligent people and conversation. **Pet Hates:** Gossip, phony people. **Favourite Food:** Mexican. **Hobbies and recreations:** Reading and playing bridge. **Where letters can be sent:** c/o Radio Luxembourg, Hertford Street, W.I. **Other personal details:** Married to Paul Weston. Have two children—Timothy John, age nine, and Amy Anne, age six.



Connie Stevens

Real Name: Concetta Anne Ingolia. **Birthdate:** August 8, 1938. **Birthplace:** Brooklyn, N.Y.

Height: 5ft. 2in. **Colour of Eyes:** Blue. **Colour of Hair:** Strawberry blonde. **Present Home:** Los Angeles. **Where Educated:** Brooklyn, St. Louis, Hollywood. **Musical Education:** Largely self-

taught. **First public appearance:** 1957. In a TV Commercial. **Biggest career break:** Bit parts in "Eighteen and Anxious", "Young and Dangerous", then leads in TV plays and film "Drag Strip Riot". Lead in "Rock a Bye Baby" with Jerry Lewis. **Career details:** Films also include: "Susan Slade", starred in "Parrish". Is seen regularly on "Hawaiian Eye" TV show. **Outstanding Discs:** "Sixteen Reasons Why I Love You", "Too Young to Go Steady", "Kookie Kookie", "Greenwood Tree", "Apollo", "This is Mine", "Why d'you Wanna Make Me Cry?". **Albums:** "Concetta", "Connie Stevens". **Pet Likes:** Dogs, food, clothes and movies. **Pet Hates:** Getting up in the morning. **Favourite Food:** Banana and peanut butter sandwiches. Chinese food. **Hobbies and recreations:** Dancing, horse riding and ice skating. **Where letters can be sent:** Warner Bros. Records, Burbank, California.



Shaw Taylor

Birthdate: October 26, 1924. **Birthplace:** Hackney, London. **Height:** 6ft. **Colour of Eyes:** Hazel.

Colour of Hair: Black. **Present Home:** Streatham, London. **Where Educated:** Upton House School, Hackney. **Age at which entered show business:** 21. **First public appearance:** Repertory Theatre, I.O.W. **Biggest career break:** Television compering, and becoming relief announcer for ATV during summer period which led to permanent association with ATV. **Other career details including TV and radio shows:** TV Shows: "This is Your Chance", "Dotto", "Tell the Truth", "Pencil and Paper". Live broadcasts from Moscow. Trained at R.A.D.A. Played two years in West End production of Agatha Christie's "The Hollow", followed by the play "Dangerous Curves". Also appeared two years in Ice Shows, "Dancing Years" and "Glamorous Nights" and dubbed the voice of the Ivor Novello role. ATV's senior announcer. **Pet Likes:** Antique furniture and do-it-yourself jobs. **Ambition:** To appear in a comedy play. **Hobbies and recreations:** Boats, motor-ing, theatre, swimming. **Where letters can be sent:** Joan Davies Associates Ltd., 75, Shaftesbury Avenue, W.1. **Other personal details:** Married to Jane McKay and have one son.



Mel Turner and The Bandits

Real Name: Johnny Ross.
Birthdate: April

10, 1936. **Birthplace:** St. Thomas Virgin Island, U.S.A. **Height:** 5ft. 11in. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Present Home:** Blackwater, Hants. **Where Educated:** Washington Heights, New York, USA. **Musical Education:** Voice Production (Carnold Rose, Holland Park, England). **Age at which entered show business:** 19. **First public appearance:** Apollo Theatre, New York, in 1955. **Biggest career break:** Getting recording contract from Columbia Records. **Biggest career disappointment:** Losing Top Rank recording contract due to the failure of my pianist to turn up at recording studio. **Biggest influence on career:** The encouragement of Count Basie and Nat "King" Cole. **Other career details including TV and radio shows:** Preview, Belfast, Ulster TV. **Outstanding Discs:** "Daddy Cool", "Let Me Hold Your Hand". **Pet Likes:** Dogs and Rabbits. **Favourite Food:** French fried chicken and sweet corn. **Hobbies and recreations:** Golf. **Where letters can be sent:** Wilson's Agency, 22, Bloomsbury Square, London. **Other personal details:** A personal lover of British audiences.



Russell Turner

Birthdate: August 27, 1928. **Birthplace:** Huddersfield. **Height:** 5ft. 9in. **Colour of Eyes:** Blue.

Colour of Hair: Dark brown. **Present Home:** London. **Where Educated:** Owen's School, Bedford; Oxford University. **Musical Education:** Piano lessons; church choirboy. **Age at which entered show business:** 15. **First public appearance:** As an amateur—I forget where. As a pro at Pavilion, Liverpool, 1949. **Biggest career break:** Being invited by Ronnie Waldman to join BBC as a television producer in 1955. **Biggest career disappointment:** Being diverted from my original intention of earning my living as a straight actor. But maybe it's worked out for the best! **Biggest influence on career:** My early days struggling in variety, and

recently, the work of Brian Tesler and David Jacobs. **Other career details:** Produced: "6.5 Special", "George Mitchell Glee Club", and the first two years of "Juke-Box Jury". Produced hundreds of light entertainment shows—others include Winifred Atwell series, "Talk of Many Things", starring Richard Attenborough, Al Koran Magic, Chan Canasta, Joan Regan series. Started Russell Turner's Record Choice series on Luxembourg for EMI Records in October, 1961. **Pet Likes:** Beautiful voices; sunshine, driving fast cars too fast. **Pet Hates:** People who can't look straight into your eyes when talking. **Favourite Food:** Steaks, oysters, spaghetti, smoked eel. **Hobbies and recreations:** Watching all sport (I'm getting too old to play). **Where letters can be sent:** Radio Luxembourg or EMI, Manchester Square, W.1.



Conway Twitty

Real Name: Harold Jenkins.
Birthdate: 1935.
Birthplace: Mississippi. **Height:** 6ft. **Colour of**

Hair: Dark. **Musical Education:** Self-taught. **Age at which entered show business:** 10 years old—sang first solo on the air. **First public appearance:** When 12 with own group on radio. **Career breaks:** MGM Record Contract, and agent Don Seat, who invented his name. **Biggest influence on career:** Having own band—Phillips Country Ramblers, and my father with whom I used to sing and play guitar from the age of four. **Career details:** Appeared with own musical group before G.I.'s throughout Far East. Worked on "Ozark Jubilee Show". Had own radio show as a boy. **Outstanding Discs:** "It's Only Make Believe", "Mona Lisa", "Story Of My Love". **Position in charts:** "It's Only Make Believe"—No. 1—sold two million records. **Albums:** LPs "Conway Twitty Sings" and "Saturday Night With Conway Twitty". EPs "Hey Little Lucy" and "Saturday Night With Conway Twitty". **Pet Likes:** Composing. **Hobbies and recreations:** Baseball (once considering turning baseball professional). **Where letters can be sent:** EMI, Manchester Square, W.1. **Other personal details of interest:** Name was picked from a road map, and was sued by a man actually named Twitty, but won the case.



Frankie Vaughan

Real Name: Frank Ableson. **Birthdate:** February 3, 1928. **Birthplace:** Liverpool. **Height:** 5ft. 11in.

Colour of Eyes: Dark brown. **Colour of Hair:** Black. **Present Home:** North London. **Where Educated:** Lancaster College of Art; Leeds University. **Musical Education:** None — Band singer. **Age at which entered show business:** 22. **First public appearance:** Kingston Empire, 1950. **Biggest career break:** Meeting Paul Cave, my personal manager, who had greatest influence on my career. **Career details:** 1957 Gold Cup "Picturegoer" Award for "These Dangerous Years": 1957 Silver Heart, Variety Club Award for "Show Business Personality of Year": 1958 Silver Rose Bowl for New Musical Express's Top Vocal Personality and Favourite Male Singer: 1960 N.M.E.'s Top British & Favourite Vocal Personality. 1961 Silver Disc for "Tower of Strength" recording. **Films:** "These Dangerous Years", "Wonderful Things", "The Lady is a Square", "The Heart of a Man", "Let's Make Love", "The Right Approach". **Discs:** "Green Door", "Garden of Eden", "Tower of Strength". **Positions in charts:** (1) No. 2. (2) 5 weeks No. 1. (3) 4 weeks No. 1. **Albums:** "Happy-Go-Lucky"; "Frankie Vaughan at the London Palladium"; "Let Me Sing and I'm Happy"; "Warm Feeling". **Pet Likes:** People, fishing, cigars. **Pet Hates:** Petty officialdom, greedy people. **Favourite Food:** Chinese food, curries. **Hobbies and recreations:** Fishing, cine filming, football, swimming. **Letters:** c/o Paul Cave Ltd., Kingsway Chambers, 44/46 Kingsway, W.C.2.



Bobby Vee

Real Name: Robert T. Velline.
Birthdate: April 30, 1943. **Birthplace:** Fargo, North Dakota.

Height: 5ft. 7ins. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Present Home:** Great Lakes, Minnesota. **Where Educated:** College. **Musical Education:** From family—father plays violin, uncle, the saxophone, and two brothers play the guitar. I play guitar.

Age at which entered show business: 15. **First public appearance:** Minneapolis. **Career turning point:** When asked to be show replacement for three stars killed in air crash; and television debut in Dick Clark Show. **Career details including TV:** Ed Sullivan Show, Perry Como Show, Dinah Shore Show. **Outstanding Discs:** "Devil or Angel", "Since I Met You Baby", "What Do You Want?", "Suzy Baby", "Rubber Ball", "More Than I Can Say", "Stayin' In", "How Many Tears?", "Take Good Care of My Baby", "Walkin' with My Angel", "Baby Face", "Run to Him", "Please Don't Ask About Barbara". **Albums:** "Take Good Care of My Baby", "Hits of the Rockin' '50's", "Bobby Vee With Strings and Things", "Bobby Vee". **Pet Likes:** Wearing dungarees. **Favourite Food:** Boiled Liver. **Hobbies and recreations:** Cooking—my father is a fine chef and I wanted to follow in his steps until I stepped into show business. **Where letters can be sent:** Liberty Records, 6920 Sunset Boulevard, Hollywood.



Gene Vincent

Real Name: Gene Vincent **Crad-dock.** **Birthdate:** February 11, 1936. **Birthplace:** Norfolk, Virginia.

Height: 5ft. 8½ins. **Colour of Eyes:** Brown. **Colour of Hair:** Brown. **Present Home:** Norfolk. **Where Educated:** Norfolk, Virginia. **Musical Education:** Guitar from age of 12. Hymn singing in church and adapting folk songs to my own rock-a-billy style of playing. **Age at which entered show business:** 18. **Biggest career breaks:** Signing with Capitol. When chosen from over 200 aspirants to headline radio stations "Country Show Time". **Biggest career disappointment:** Lost my lucky charm on tour in this country. It was given to me by spastic fan in the U.S. **Biggest influence on career:** Listening to negro singing in Norfolk gave me idea for shaping my style. **Career details:** Appeared on all major network radio and TV shows. Served in the navy. **Outstanding Discs:** "Be-bop-a-Lula", "Bluejean Bop", "She-She Little Sheila", "Pistol Packing Momma". **Position in charts:** "Be-bop-a-Lula", No. 1. **Albums:** "Gene Vincent and His Blue Caps", "Bluejean Bop", "Crazy Times", "Sounds Like Gene Vincent". **Pet Likes:** Eating, Britain and sports clothes. **Pet Hates:** British weather. **Favourite Food:** Steak. **Where**

letters can be sent: c/o. Capitol Records, Hollywood, California. **Other details:** Have toured Britain very successfully. Personal ambition — to own a farm when I quit show business.



Kent Walton

Real Name: Kent Walton. **Birth date:** Long ago. **Birthplace:** Far away. **Height** 5ft. 11ins. **Colour of**

Eyes: Blue. **Colour of Hair:** Brown. **Present Home:** London. **Where Educated:** Who's educated? **Musical Education:** Drums, Alto sax. **Age at which entered show business:** 17. **First public appearance:** 17½ at Embassy Theatre. **Biggest career break:** Rejection by B.B.C. This led to "Cool for Cats" (AR. TV series 4½ years). **Biggest career disappointment:** Whatever it was, I've forgotten it — so it didn't matter much, did it? **Biggest influence on career:** Guinness. **TV and radio shows:** Radio Luxembourg's "Bristol Club", Football Commentating for A-R TV., Top Rank record shows on 208, "Honey Hit Parade" 208 series, T.W.W.'s "Discs A-Gogo", Anglia TV's "Top Twenties", Saturday afternoon wrestling commentaries for A.B.C. TV and A.T.V., 208's "Misty Beauty Box", and "Nelbarden Swimwear Show", also Pye Records, Reprise Records, and "The Pop Pools" shows on Radio Luxembourg. **Pet Likes:** Pop discs, football, wrestling (with girls). **Pet Hates:** Non-wrestling girls. **Favourite Food:** Oysters, hot curry fish and chips. **Hobbies and recreations:** Watching Fulham play — win or lose. **Where letters can be sent:** Commercial Radio (London) Ltd., 44 Curzon Street, London, W.1. **Other personal details of interest:** A Director of Pop Pools Ltd. of Wembley.



Bert Weedon

Real Name: Bert Weedon. **Birthdate:** May 10. **Birthplace:** London. **Height** 5ft. 11ins. **Colour of**

Eyes: Blue. **Colour of Hair:** Light Brown. **Present Home:** Harrow. **Where Educated:** London. **Musical Education:** Classical Guitar Student. **Age at which entered show business:** 19. **Biggest career break:** Featured soloist with BBC Show Band, getting "Easy Beat"

series on radio, getting own TV series "Tuesday Rendezvous", getting own Luxembourg series. **Biggest career disappointment:** None — always been pretty lucky and cheerful about adverse breaks. **Biggest influence on career:** Having a good musical education — a good ear, and understanding of people's taste in music. **Career details:** Eight times top guitarist of Great Britain, Twice top instrumental star. Composer. Appeared on every Top TV and Radio show as guest artist. Own Luxembourg show. **Outstanding Discs:** "Guitar Boogie Shuffle", "Sorry Robbie", "Ginchy", "Apache", "Nashville Boogie", "China Doll". **Position in charts:** All in Top Sellers. **Albums:** "Honky Tonk Guitar", "King Size Guitar". **Pet Likes:** Good food, fast cars, good clothes, nice manners. **Pet Hates:** Unkind people, rudeness, queuing, bad playing. **Favourite Food:** Indian curries, Chinese food. **Hobbies and recreations:** Swimming, motoring, riding. **Where letters can be sent:** c/o. B.B.C. London, W.1. **Other details:** Has done over 5,000 radio and TV performances. Is Britain's most broadcast solo artist.



Peter West

Real Name: Peter West. **Birthdate:** August 12, 1920. **Birthplace:** Addiscombe. **Height:** 5ft. 10in. **Colour**

of Hair: Dark. **Present Home:** Kent. **Where Educated:** Cranbrook School, Kent. **Musical Education:** Limited. Thrown out of school choir at tender age. **Age at which entered show business:** 27. **First public appearance:** 1932—walk on part in school drama production. **Biggest career break:** Meeting Eamonn Andrews and his manager, Edward Sommerfield on a Radio Luxembourg show. **Biggest career disappointment:** Never going on an MCC cricket tour! **Biggest influence on career:** Edward Sommerfield who encouraged me to take up a career as free lance in TV and Radio. **Career details:** Numerous shows, including "The Peter West Show" and "Midnight on Luxembourg" for Radio Luxembourg; "Come Dancing", "Good Companions", "Get Ahead", "What's New" for TV, Karl Alan Award 1961 (Other disc shows, Housewives Choice. Morning Call and Playtime). **Pet Likes:** All people who behave in a courteous and civilised fashion. **Pet Hates:** All people who behave in a

discourteous fashion. Favourite Food: Steak and oysters. Hobbies and recreations: Enjoying watching family grow up, and mainly sport, cricket. Where letters can be sent: c/o. Edward Sommerfield Ltd., 4 Golden Square, W.1. Other personal details: Three children aged 14, 12 and 10.



Danny Williams

Real Name: Danny Williams.
Birthdate: January 7, 1943.
Birthplace: Port Elizabeth. **Height**

5ft. 6in. **Colour of Eyes:** Brown. **Colour of Hair:** Black. **Present Home:** London. **Where Educated:** Paterson High School, Port Elizabeth. **Musical Education:** Self-taught. **Age at which entered show business:** 14. **First public appearance:** With the Golden City Dixies, Port Elizabeth in 1957. **Biggest career break:** Meeting Norman Newell, my recording manager. **Other career details including awards, films, TV and radio shows:** TV: "Thank Your Lucky Stars", "Discs A-Gogo", "Young at Heart", "Startime", "All That Jazz", "Billy Cotton Band Show", "Tuesday Rendezvous". Silver disc for "Moon River." Best record of the year award for "Moon River" by Record Retailer. **Films:** "Play it Cool". **Radio:** "Saturday Club", "Easy Beat", "Parade of the Pops", "Teenge Turn", "Ring a Ding Ding". **Outstanding Discs:** "Moon River", "The Wonderful World of the Young". **Position in charts:** "Moon River" No. 1. **Albums:** "Danny Williams", "Moon River and other Titles". **Pet Likes:** Meeting People. **Pet Hates:** Insincere people. **Favourite Food:** Bacon and beans. **Hobbies and recreations:** Listening to music. **Where letters can be sent:** Topline Agency Ltd., 19 Great Newport Street, W.C.2. **Other personal details:** Also play piano, bass and guitar as a hobby.



Mark Wynter

Real Name: Bert Terry Lewis.
Birthdate: 29th January 1943.
Birthplace: Woking, Surrey.

Height: 5ft. 11in. **Colour of Eyes:** Green. **Colour of Hair:** Brown. **Present**

Home: Sydenham, South London. **Where Educated:** Forest Hill Comprehensive School. **Musical Education:** Vocal training with Madame Mabel Coran. **Age at which entered show business:** 17½. **First public appearance:** Cliff Richard's Cheshunt Charity Show, November 1959. **Biggest career break:** First disc "Image of a Girl" entered Top 20 charts within a week. Being voted most promising newcomer in "New Musical Express" poll, 1960. **Biggest influence on career:** My manager, Ray Mackender. **Career details:** Voted most promising newcomer in "New Musical Express" poll 1960. "Exclusively Yours". Own TV Spectacular 1 hour long over entire Australian TV Network. **Outstanding Discs:** "Image of a Girl", "Kicking up the Leaves", "Dream Girl", "Heaven's Plan", "Angel Talk". **Position in charts:** All above numbers in Top 20, except "Angel Talk". **Albums:** "Warmth of Wynter" L.P. "Mark" E.P. **Pet Likes:** British Pageantry, horses, children laughing, thunderstorms **Pet Hates:** Hypocrisy, Spinach. **Favourite Food:** Steaks. Warm rolls and butter. **Hobbies and recreations:** Swimming. **Where letters can be sent:** Fan Club, 24 Litchfield Street, London, W.C.2. **Other personal details:** Can read and write music. Playing lead in pantomime for Harold Fielding, Christmas 1962 for second year running.



Jimmy Young

Real Name: Jimmy Young
Birthdate: September 21, 1926.
Birthplace: Cinderford, Gloucestershire.

Height: 5ft. 7½ins. **Colour of Eyes:** Blue. **Colour of Hair:** Brown. **Present Home:** London. **Where Educated:** East Dean Grammar School, Cinderford, Gloucestershire. **Musical Education:** Taught to read music and play piano and organ by mother. **Age at which entered show business:** 23. **First public appearance:** August 9, 1949. B.B.C. radio. **Biggest career break:** George Inns, who produces TV Black and White Minstrels, discovered me playing piano and singing in a small club in 1949 and auditioned me for radio. **Biggest influence**

on career: No particular persons but biggest things which influence me are the needs to have integrity and to always do your best at whatever you're trying to do. **Other career details:** Own radio and television shows as singer, compere, pianist, disc jockey. **Outstanding discs:** "Too Young", "Unchained Melody", "Man from Laramie", "More", "Chain Gang", "Someone on Your Mind", "Eternally". **Position in charts:** No charts operating in 1951 at time of "Too Young" but generally reckoned to be a No. 1. "Unchained Melody", No. 1, "Man from Laramie" No. 1, "More" No. 3, "Chain Gang" No. 5, "Someone on Your Mind" No. 10, "Eternally" No. 12. **Albums:** "You" on Columbia. **Pet Likes:** Fast cars (have a Mercedes), Chinese food, Records. **Pet Hates:** Cold wet weather, unfeminine females. **Favourite Food:** Chinese, also roast beef. **Hobbies and recreations:** Rugby, driving, bowling and dating. **Where letters can be sent:** c/o. Radio Luxembourg, and B.B.C.



Muriel Young

Real Name: Muriel Coke.
Birthdate: June 19, 1931. **Birthplace:** Bishop Middleham.

Height: 5ft. 2in. **Colour of Eyes:** Green. **Colour of Hair:** Light Brown. **Present Home:** London. **Where Educated:** Stockton and London Art School. **Professional Education:** Student in theatre. **Age at which entered show business:** 19. **First public appearance:** Henley on Thames. **Biggest career break:** Long-term contract as first announcer on I.T.V. **Biggest influence on career:** Commercial TV. **Other career details:** Current TV shows: "Tuesday Rendezvous", "Day by Day". **Radio:** "Monday Spectacular", "Trad & Twist Club". **Awards:** Announcer of Year, 1959. **Top Female Children's Personality,** 1961. **Pet Likes:** Adam Faith, cats. **Pet Hates:** Strikes. **Favourite Food:** Avocado pears, potatoes. **Hobbies and recreations:** Painting, archaeology. **Where letters can be sent:** Associated Rediffusion, London.