

# Top Pop Stars



says Elvis. "But when I think that I may be in a position to think that I can make people happy, then it's all worthwhile. I love my work and I love the people who've made it possible for me to be where I am today."

What is the real Elvis like.

"He's sometimes real moody," says one of his close friends. "I guess it's because he's worried when he feels he's not giving a good performance. But Elvis is a great guy. He's got what a lot of successful people lack—humility. He's never had to wear a larger size in hats. Speak to him and he's with you all the time, not thinking about other things."

"He looks you straight in the eye. He's honest, a charming well-mannered guy who deserves success."

Elvis's interests include football, boxing, swimming and judo.

"I really dig karate and judo," says Elvis. "It's great for keeping the body in trim and it gives me a tremendous mental relaxation. I sure need it!"

Although he has never been engaged, Elvis considers marriage as "something I hope for in the far future." Naturally he is one of Hollywood's most eligible bachelors.

"It's no wonder girls are always falling for him,"

said one of his former girl friends, Natalie Wood, "because he's such a nice guy."

Elvis lists "dating" as one of his hobbies, which include going to movies, billiards and collecting discs.

He considers one of his keenest ambitions is to play more dramatic film parts. I've an idea the one elusive award which Elvis is after is the coveted Oscar award.

"I feel, with the experience I've had in the movies I've made, that I'm ready for more dramatic parts. A year or so ago I didn't because I felt I couldn't give as much in a part."

"I'd like to portray James Dean on the screen if they ever decide to make a film of his life. Yes, I guess I could do it. I'd like to play that part more than anything else."

When he was asked to explain his theory why Dean was such a popular young actor before his tragic death Elvis replied, "I think kids believed he represented them. He acted like them, and he acted for them. He was today's youth, he shared their problems, their likes and their dislikes."

Perhaps there is the reason why Elvis Aron Presley is such an outstanding success today.

He is still the greatest name in show business and will remain so for many, many, many years to come.

Elvis serenades Anna Helm in *Fellow Traveller*.



# Connie Francis

AT TWENTY-THREE, Connie Francis finds herself an internationally famous singer. She's sold over 28,000,000 records, earns over £100,000 a year and receives almost 5,000 fan letters a week.

She has also acquired a selection of Gold Discs, and her first starring film *Where The Boys Are* is reputed to have made nearly £3,000,000.

What a fantastic success story!

Connie, small, with brown eyes, an attractive smile and a voice that's been described as 'husky contralto—full, rich, vibrant, soothing, exciting, packs a powerful punch,' has conquered the world with her unlimited talent.

Her unrelentless search for success, her natural talent plus her intense dedication have made her one of the greatest show business personalities of the day.

But behind most success stories lies a tale of early struggles, disappointments, heartaches and hard work.

Connie's story is no exception.

She was born Connie Franconera on December 12, 1938, in Newark, New Jersey.

At a very early age, Connie developed a liking for music. Her father, a roofing contractor by trade, was fond of the concertina and he can remember his little daughter climbing on his knee and joining in on a song.

When Connie was four, her father bought her a 12-bass accordion and started her on music lessons.

'I guess I was a hambone even then,' smiled Connie. 'I'd walk up and down the street every evening, just playing for the people on their porches.'

The kids at school tagged her 'the musical kid' for Connie was always singing, and after school hours



'I'd like to get married,' smiles Connie.

she'd sing at church benefits, clubs, hospitals and at family gatherings.

Connie was still four years old when she made her first public appearance.

'Gee, I can just about remember that,' Connie smiled. 'The occasion? An amateur hour at Olympic Park in Irvington, which wasn't far from home. I sang 'O Sole Mio' to the accompaniment of my accordion. There were a lot of people there that day who didn't think I'd ever get through it. But I showed them!'

Connie was a great hit that night. Her father confessed many years later that he did not hear all of her song because of the tears that came into his eyes. He was overwhelmed by his daughter's performance.

It was in 1950 that Connie and her father went to New York in the hope of crashing show business.

He took her for an audition for a spot on a show called *Startime*, a juvenile variety show. But producer

George Sheek gave them a cold reception. 'I'm sorry, but I'm up to my neck in kid singers.'

Connie's father told him she could also play the accordion as well as sing.

'O.K.' said the producer. 'I'll see her tomorrow.'

She later won Sheek's heart and he kept her on the show for four years. Today Sheek is her personal manager.

'To think of it,' he says now, 'I almost let her slip through my fingers. But that's show business, I guess.'

In the meantime Connie had changed her name to Connie Francis.

She was fifteen when she signed a recording contract with M.G.M. Records.

Although she cut eight records, and had sung on the sound tracks of the films *Jamboree* and *Rock, Rock, Rock*, very little happened in the way of public acceptance.

She was also beginning to get plump.

Sheek, her manager, told her she must lose weight. 'A singer,' he said, 'can't hide her midriff behind an accordion.' Although Connie loved eating, she knew he was right. She lost almost thirty pounds in two months.

By the time she had reached eighteen, Connie was worried about her career. She still had not made the big time, even though she had succeeded in becoming a prettier and thinner girl.

You could say that at eighteen she was a girl in a hurry.

'If I don't make a success out of my next record,' she told her father, 'I'm going to give up show business and go on to college.'

She meant it too—or did she?

'Try just once more,' he told her. 'Take something different. Maybe an old song like "Who's Sorry Now." You could do it with a beat.'

Connie thought it was a silly idea, but she was finally talked into making the record.

At first, still nothing happened. Then, within six months the record started to sell in a big way. It suddenly zoomed over the million mark.

Connie Francis was a major success at last.

But don't think it was just chance or luck that won Connie her big name. 'Who's Sorry Now' may have shot her into the big time, but it was the talent and personality behind the perseverance that got her there and kept her there.

In England too, the name of Connie Francis began

to mean something. 'Who's Sorry Now' went into the Number One position in our best-selling disc charts and Connie won the distinction of being the only female singer to occupy this position during the whole of 1958.

Connie has been a regular visitor to this country for many years—so frequent that one Pressman cracked: 'Connie comes here so often that the airlines are thinking of giving her a season ticket.'

About her success, Connie has this to say, 'I think I have a fantastic guardian angel, because nothing bad ever happens to me. I've never been sick, I've never been sued. I don't have any show-business enemies anyone has told me about.'

Her off-stage interests include roller skating, going to fairs, and collecting stuffed animals. She has hundreds at home, the majority having been sent by her fans from all over the world.

Connie also keeps a diary.

'I often re-read it. It helps me to correct past mistakes,' she laughs. 'If I write down something I've done wrong, then read about it, I'll certainly remember not to do it again.'

And Connie keeps quite a formidable list of dislikes she has for members of the opposite sex.

'I dislike men with rude and bad manners. You know the sort, the boys who are rude to the people who serve them, like the lift operators, taxi drivers and waiters.

'I hate the show-offs too. The kind of guy who thinks a girl will fall for him at first sight. They make me feel sick.'

What about romance in Connie's life.

'Sure, I've been in love. But I guess not enough to marry. I'd like to marry. But meeting the right guy is the problem. You see, I'm here, there and everywhere. I travel all over the world. I meet a guy, like him, then just when I'm beginning to really get to know him, I'm off to another part of the world and the same thing happens all over again.'

If you meet Connie, the first thing that strikes you is her friendliness and her bubbly personality. She has a strong sense of humour and often tells jokes against herself.

'She likes to laugh,' says her manager. 'After all, don't we all? Laughing keeps the world young and alive.'

And Connie is surely one of the happiest girls in show business today. She is young and alive, really alive and full of the joys of living...

Cecilia Franchi in action on ABC Television.



# EDEN KANE

RICKY SARSTEDT's original ambition was to become an architect and on leaving school he spent 18 months working in an architect's office.

But Ricky changed his job, his ambition and his name.

He became Eden Kane—pop singer.

Today Eden has rapidly built up a large following in show business through his many hit discs, discs

like 'Well I Ask You,' 'Forget Me Not' and 'I Don't Know Why.'

Eden was born in India on March 29, 1942. His father was an accountant to a tea planter. The family lived very comfortably and had their own servants.

'We lived in a beautiful home on a hillside in Darjeeling,' said Eden. 'Every morning we could see the most breathtaking view of the sunrise over Mount Everest. Wonderful.'

But when Eden's father died, the family decided to come to England.

Life wasn't easy for the Sarstedts in those days, Eden recalled. 'We lived in a house in Norbury and I can remember on first coming to England we were all very unhappy.'

Slowly they became used to life in this country.

Eden, on leaving school proceeded to pursue his interest in architecture but later grew restless and started going from job to job.

'I worked for a fabrics firm, then in an outfitters but I was always bored. I think because my interest now lay in show business. I'd seen a few rock 'n' roll films and was fascinated by the music.'

'One night at a party someone handed me a guitar and I found I could play it intuitively and I guess at that moment I knew what I really wanted to do—sing and play music. But crashing into the pop business wasn't all that easy.'

Firstly, Eden formed his own group called The Fabulous Five. They played in coffee bars in and around the Croydon area. But they weren't very fabulous. Later the group was re-formed as The Saints. Eden became the singer and lead guitarist for a year.

Then came the turning point in his career. Eden won a talent contest held in a Chelsea cinema and as a result won himself a recording contract with Pye Records.

The man who discovered him that night in the



Eden Kane has an eye on the silver screen.

Chelsea cinema was Michael Barclay, then a Pye recording manager.

Eden cut his first disc 'Hot Chocolate Crazy.'

But it wasn't until he recorded 'Well I Ask You' that Eden hit the top ten charts and became firmly established as a pop singer.

'Now my ambition is to make films,' he said.

Eden's handsome looks could very well make him a big success in films. He hopes so!

A keen sportsman, Eden has won a number of medals for his sporting activities. He is an excellent swimmer and athlete.

'I loved swimming, but today I don't seem to find much time for it, because my career takes up most of my time. But if ever I've got some spare time you'll find me in the nearest swimming pool. Another interest of mine is table tennis. I love it.'

Is it true that Eden has a pet snake?

Yes, it certainly is.

'A friend of mine gave me a rock-python. Always wanted a pet snake, ever since I used to see the old men sitting cross-legged in the streets of Calcutta charming the most vicious looking snakes.

'I call my snake Samantha. At one time I'd keep it with me in the house. My mother didn't like it. I had to give it away to a friend to look after.'

Now that Eden Kane has become a successful pop star, what advice would he give to those hundreds and hundreds of aspiring young would-be entertainers who have their hearts set on making records.

'Well,' he said, 'luck is what you really need. I've been lucky. But you've got to be ready for the lucky break. And you must have plenty of experience. I got mine singing in working men's clubs. And this is just about the toughest medium for any singer. The customers aren't very interested in the singer. It's the beer they came for.'

'But when the noise of chatter got too loud, the manager would ring a bell to quieten the customers down so as to give the singer a chance. But it was that bell that'd put me off, not so much the talkative customers. They'd ring it right in the middle of a song.'

But Eden thinks it all worth while.

It certainly has paid off for him today. A most likeable young man. Talented. A star!

Eden Kane relaxes between takes on a recording session. His manager Philip Waddilove and Michael Barclay are seen in the background with a recording technician. Peter Knight, Jr. sits with Eden.



# JOHN LEYTON

JOHN LEYTON always wanted to be an actor. But it is as a singer that John, born John Dudley Leyton, February 17, 1939, found fame.

His recordings since the success of 'Johnny Remember Me' have sold in their thousands and John finds himself with one of the largest fan clubs in this country.

John Leyton poses in serious mood.



'It is funny the way things worked out for me,' he smiles. 'I spent a long time in repertory learning the art of acting, then I happened to appear in a television series *Harper's West One* singing a song called 'Johnny Remember Me' and that started off a brand new career for me as a singer.

'But my big ambitions are still tied up with acting. I'm wanting very much to develop as a first class actor and if I can combine the two, well, that would be marvellous.'

Success has made John a happier person naturally. His early days were crowded with unhappy memories.

'I was denied the pleasures of living with a family,' he says, 'because my parents were divorced while I was very young.

'Young people who live in happy family surroundings don't realise how lucky they really are.

'At first I came to live with an aunt in London, then six months later my mother re-married and I went to live with her and my step-father. Later I was sent to a boarding school in North Wales. I didn't care for it very much. Used to hate the holidays, too. I think I must have been the only boy who looked forward to the end of the holidays.

'By the time I was seven I saw my mother only occasionally and I can remember crying all night whenever she left.

'By the time I was nine, my father married again. And I spent my holidays living with him. It was a strange life for me in those days. I tried to get used to it but it was never like a home life.'

It wasn't until John was 11 when he joined the Highgate Junior School that he began to live all the time with his father and step-mother.

Eighteen months later he joined the senior school and started on dramatic studies, appearing in various school plays.

John was a wonderful scholar. 'But I was a terrible flop at maths.'

Even so, he passed his GCE with five subjects—





'I want to combine a singing and acting career,' says John.

English language, English literature, history, geography and French.

'But when I left school my father had plans for me to join my uncle's firm, a factory making rope. I didn't want to go. I was too keen to make show business my career. When I told dad, he looked at me sternly and told me it wasn't the life for me. "Keep away from it" he said. I was heartbroken.

'But I was determined to make acting my career, even though I did go to work in my uncle's firm for a time.'

John left the firm to do his National Service and after completing this he decided to join the Actor's Workshop to study drama.

'As drama lessons were only carried out in the evening, this meant I had to take a job to support myself. I did all sorts of things. I took up navvying in Belsize Park, sold carbon papers all over London, washed cars and worked in a Hendon garage as a general assistant. But I made enough money to start studying with the Actor's Workshop.

'I learned the method style acting. It doesn't mean sitting around impersonating a strawberry. Nothing like that. Because Marlon Brando mumbles and stumbles, it doesn't mean all method actors do so. I wanted to learn the very latest ideas in acting.'

In the meantime John looked around to further increase his show business experience, and his income. He began to impersonate singers like Frankie Laine, Johnnie Ray and others and was later signed to appear at the Blue Angel night club.

After finishing his studies with the Actor's Workshop, John decided to join a repertory company in York.

'For £6 10s. a week I did almost everything, played small character parts, cleaned the stage—oh, just about everything. But it was great experience.

'Then one night, after a performance in one of the plays, a gentleman came around to see me. His name was Robert Stigwood.'

Stigwood was impressed by the young Leyton. He became his manager and the guiding light behind the John Leyton success story.

Stigwood brought his new discovery down to London and John found himself playing the part of Ginger in *Biggles* TV series.

'Strangely enough my singing career really started as a result of this series,' smiles John. 'Luckily I got quite a big fan mail and most of the letters asked if I had ever been a singer.

'I had a recording test with one major record company but they weren't interested. Then I met Joe Meek, who was very interested. My first disc was "Tell Laura I Love Her." Unfortunately there were problems over the distribution and even though we had a big advance order, the disc did not click for me. I made another recording, which didn't sell too well, and I was beginning to think that I'd never make the grade as a singer.'

But John didn't have to wait long before his singing talent was acclaimed by teenagers all over the country, and today, all over the world.

The turning point came when he recorded 'Johnny Remember Me' for the TV series *Harper's West One* and since that day John has never looked back.

His first film was *It's Trad Dad* in which he sang another big hit 'Lonely City.' This was followed by an appearance in a film titled *The Great Escape* which has been directed by one of Hollywood's top directors, John Sturges.

'I've always had a big ambition to be directed by Elia Kazan who has made so many fine films, such as *On the Waterfront*, *Viva Zapata* and recently *Splendour in the Grass*. Perhaps one day I may be lucky enough to work with him.'

Although John does have these strong ambitions as an actor, he does not plan to give up his singing career.

'I enjoy singing. Why should I want to give it up?'



John's ambition—to make a film with director Elia Kazan.

# Helen Shapiro



A NERVOUS little girl came out of the Clapton Girl's School, dressed in the school uniform. Outside the gates waited her father. They caught a bus and went to the office of Norrie Paramor, who is an important recording chief.

And that was to be the start of one of the most remarkable rises to fame in show business.

Since that day Helen Shapiro has been topping bills all over the country, her discs sell in their thousands and thousands, her two film appearances in *It's Trad, Dad* and *Play It Cool* have been praised.

Show business itself acclaimed her extraordinary talent when the Variety Club of Great Britain voted her one of the Most Promising Newcomers of the Year, an award she shared with Rita Tushingham.

Born in September, 1946, Helen has already achieved an ambition of almost every entertainer in show business, that is to top the bill at the London Palladium.

What a fairy tale story—the humble little school-girl who became the toast of show business.

“My family love music,” says Helen. “Ronnie my brother has a jazz band of his own, my mother plays violin and my father has always encouraged our interest in music.”

“I can't remember the first time I was told to “stand up and sing,” but I do know that I have wanted to sing since I was three or four years old. It seemed such a natural and happy thing to do.”

Helen was keen to learn the art of singing technique and one day spotted an article in a musical paper about a singing teacher who had coached many of today's top singing stars. His name was Maurice Burman. And so Helen became one of his pupils. The sad story is that just when Helen was beginning to make a big name for herself Maurice died.

“I was so heartbroken about that,” said Helen.

It was during one of her lessons with Burman that a Columbia Records executive, John Schroeder, went along to hear her sing. He was so impressed that he arranged for her to make some recordings.

These were later played back to Norrie Paramor,





Helen Jones with Craig Douglas in the film *It's a Wonderful Life*.

who decided to contract Helen. His gamble with her has certainly paid off in big dividends.

She earns more than £20,000 a year, not bad for a girl who left school at the end of 1961.

'Money? It doesn't mean much to me,' smiles Helen. 'The money has come pretty easy this last year while I've been making discs and I'm told by one of the people looking after me that I'll soon be earning more than the Prime Minister! Fancy that.'

What is the off-stage Helen like?

She's a fun-loving girl. Self-assured, hard-working and very mature for her age.

Her interests include playing netball (she was once her school's netball team captain), listening to various forms of music ranging from rock to classical music, reading, and jiving.

A typical teenager of the day. Or almost. Helen, because of her success, finds it difficult to enjoy some of the simple pleasures that most teenagers enjoy.

'Before I came into the business,' explains Helen, 'I used to date boys like any other girl. But I've had to sacrifice that. Anyway, it would be hard for me to

go out with the same kind of boy that I used to.'

By saying this, Helen means that today her public expect her to drive around in taxis and cars. What would they think if they saw her on top of a bus?

'It's things like these,' said Helen, 'that make you think a second time before going out on a date today. Not that I've got much time for dating, anyway. I'm too busy working, and I love it.'

'Of course every girl likes to get married and I'm no exception. But I've got to be sure that the boy is in love with me and not show business, before I'd ever say "yes" to him.'

What kind of boy does Helen like?

'I'm a bit old-fashioned because I like tall, dark handsome boys,' smiles Helen. 'I don't like weak-minded boys, or those who show off in company. I like quiet boys, but not too quiet.'

'You know, a funny thing happened the other day. A boy from Liverpool came all the way down to London just to ask me out for a date. I wasn't in at the time, but my mother answered the door and tried to talk to him, but he wasn't to be put off. Then Dad



Helen in profile.

went out to see him and that was that. Dad won't stand any nonsense.

'Of course I've had a few letters of proposal. I suppose it is flattering to get them, but it is a little silly, isn't it!'

One thing that apparently does annoy Helen, is the continuous phone calls that are made to her home from boys asking to date her.

'It got so bad at one time that we asked for a new telephone number, and then it started all over again. It annoys me because I know it upsets Mum and Dad having to keep answering the phone. I'm only happy to know that I've got fans. After all, where would anyone be in show business without them? I love every one of them.'

And they certainly love Helen . . .

**Helen Shapiro—Britain's top female recording star.**



# Acker Bilk

WHEN ACKER BILK started to play the clarinet in 1947, he had no idea that it would lead him to international fame.

Today, Acker has become one of the most likeable and talented 'characters' in show business.

His recording of 'Stranger on the Shore' became a world hit, and the name Acker Bilk spread like wildfire throughout the countries of the world.

As the leader of the now famous Paramount Jazz Band, Acker is also responsible for reviving the public's interest in traditional jazz.

But like every other trad band, Acker and his boys had their early teething troubles. In fact, in the spring of 1958 they almost disbanded.

Acker took up the story. 'When I was demobbed from the Army I returned to my home in Pennsford, Somerset. Used to play the old clarinet to the accompaniment of some of the local musicians.

'Then I formed my first Paramount Jazz Band, while I was in Bristol. Later I was asked to join the Ken Colyer band in 1954.'

But domestic troubles called him back home.

'I then formed another band,' continued Acker, 'and we started getting television and radio bookings in the West of England. That was the beginning of this lot! We went to Poland for sixteen days. Great country—vodka with every meal. We came back home and the bookings were pretty good.

'Later we were invited to Germany. Went to Dusseldorf and played our jazz in a beer bar—seven hours a night, seven nights a week. Real swingin', dad! But the fans had sent us up 222 pints of beer, 86 glasses of schnapps and three bottles of champagne by the time we left. Real swingin' place, Germany.



'How do you like this pose?' asks Acker Bilk.

'When we got back to London we chucked all this semi-pro lark and took the plunge as a fully professional group. Seems to have paid off too.

'Strange to think, though, in that spring of 1958 when things were pretty rough that we almost chucked the whole lot up. But three months later we were back in big business, thanks to agent Lyn Dutton. He managed to get us booked up with promoters five months ahead.'

The fans loved Acker and his boys.

Not only was their music an attraction, but the way they dressed in Edwardian garb of bowler hats, striped waistcoats and bootlace ties.

'But they still expected to hear good jazz,' smiled Acker. 'These fans certainly know good jazz from bad. And we always tried to give them the very best. We had to, otherwise we would have been out of business.'



Acker holding his Silver Disc, awarded for his 'Stranger on the Shore' disc.



How did Acker come to interest himself in the clarinet?

'I was in Egypt. It was 1947. I got court-martialled for falling asleep on guard and had three months in "quod." I asked for my clarinet to pass the time. Used to blow a little, but only for fun.

'They gave me my clarinet and I practised five hours a day on the thing. I recommend learning the clarinet in gaol. Especially in Egypt. By the time I was released I was interested in jazz, and the band I later joined played at army and mess concerts. We knew exactly 12 tunes, all in the key of A. We used to play them all every night "perming" them like the pools to break the monotony. Great fun, though!'

Acker went 'inside' again fifteen years later, but this time for the film cameras, making his first major film, titled *Band of Thieves*, after a guest performance in the film *It's Trad, Dad*.

This is a comedy in which Acker and his boys play the parts of convicts who are encouraged by the prison governor to form themselves into a jazz band. They later tour prisons doing nightly concerts as well as performing some very neat burglary jobs.

'We had great fun making the picture,' says Acker. 'But I was scared about it at first. I'd never acted before and naturally I was worried. But I think it all worked out fine.

'But I don't think Marlon Brando need have any worries. Dad, I'm sticking to my music. I feel safer. But I don't mind having another go at the old acting lark. There is talk that we may be doing a follow up.'

Acker is happily married. He has two children and lives in a lovely house in Potters Bar.

'When I'm not playing music, I like to take it easy at home, put the old feet up or play with the kids. I'm a family man at heart, I suppose.

'It's great to have a wonderful wife and a couple of kids. Makes life worth living. There's always something grand to come back to after touring.

'As for my wife, Jean, well, if it had not been for her confidence in me those black days, who knows what might have happened to me? But Jean always had faith in me. She's the one who has kept me going.'

Another favourite Bilk pastime is pastel drawing.

'As a school-kid I used to do posters for wartime campaigns. Got very interested in it too. Now I find it very relaxing in between tours. Like gardening too. I'm not a green fingers. Nothing like that. Mowing the lawn, that's my speciality.' And another Bilk speciality—cutting hit discs.



Acker on the 'inside.' A scene from his latest film, *Band of Thieves*.

# Chubby Checker

In 1962 a new dance craze swept Great Britain—The Twist. With it came recognition for twenty-one-year-old Chubby Checker now crowned The King of Twist.

His name spread like wildfire throughout the land. Teenagers in every dance hall in the country were soon twisting the Chubby Checker way. And those who wanted to learn in the privacy of their own homes queued up to buy his records so they could practise.

You were considered 'square' if you couldn't dance the Twist at the local Palais.

So Chubby Checker, apart from finding success himself, restored a new interest in dance halls where teenagers had been searching for something new in self-expression besides the now out-moded way of jiving.

'It's true,' said a famous London dance hall manager, 'we can thank Chubby for the way in which he brought the young people flocking to our dance halls.'

Chubby is made-up for the film *Don't Knock the Twist*.



Chubby in a twistin' mood.

' Rock 'n' roll was becoming boring. The Charleston almost caught on up and down the country but then the phase quietened down and for a long time we had nothing new, then along came The Twist and dance halls were back in big, big, business.'

' When I recorded " The Twist ", said Chubby, ' I had no idea that it would become a national dance craze. Wherever I appeared and sang the number,

people called out for me to sing it again. I didn't mind in the beginning, but after obliging all the requests, I found after the first three weeks that I'd lost 27 pounds.'

It is a great, perhaps a little tiring, way of losing weight as Health Clubs discovered. To date, two of these clubs and three women's clubs are using Chubby's dance to lose weight.

Lang Jeffries and Chubby on the set of *Don't Knock the Twist*.



How was Chubby discovered?

'I guess in the most unlikely place you could think of—in a chicken market,' he explains. 'When I left school I took a job in a Philadelphia market cutting pieces of chicken. I was happy and always singing while I worked. One day the owner stopped me and asked if I'd be interested in cutting a record. At first I thought he was going to fire me. Not at all.'

Chubby soon found himself in a recording studio making his first disc called 'The Class,' on which he impersonated Elvis Presley, Fats Domino and The Everly Brothers (wonder how he did that).

The disc proved to be a good seller in the States.

It was written for him by an old friend Kal Mann who felt that Chubby had a good show business potential.

'I've never seen a guy work so hard as Chubby. He's just amazing,' says Mann.

Mann played an important part in getting Chubby a major recording contract.

Today, Chubby lives with his parents and two brothers Tracey and Spencer, in Philadelphia—that is, of course, when he's not touring.

'I'm hardly at home these days,' he says. 'There's been such a great deal of work to do both in the States and abroad. But I don't mind the travelling. In fact I love it. It's great to meet people and strange to realise they know you and yet you don't know them.'

'But I guess I've always wanted to be an entertainer ever since I attended the South Philly High School. A great friend of mine in those days was Fabian, and I can remember he and I entertaining our classmates.'

'I used to play the piano and drums and gag around a little. I've always enjoyed myself when entertaining, and it's a wonderful kick to know that other people get enjoyment out of listening to me. It makes me feel fine.'

Chubby got his unusual name at the time of recording his first disc. Dick Clark's former wife attended the session, so the story goes, and remarked that Chubby was like a young Fats Domino. She derived 'Chubby Checker' from Fats' name.

**Chubby Checker—The King of the Twist.**



'I guess she was kinda clever to think that name up for me,' Chubby smiles. 'But I like it now, although I couldn't get used to it at first. Somebody would call me Chubby and I thought they were having a dig at me or something. After all I'm no thin man. Fats Domino happens to be one of my favourite singers too! So is Connie Francis.'

When Chubby relaxes, seldom these days, he likes

to read books on astrology. 'I'm a great believer in what the stars foretell.' He considers his lucky number to be 13.

'Chubby Checker has been a lucky name for me,' he smiles. 'And do you know why? There are 13 letters in it.'

But this modest, unassuming young man has his share of talent to go with his lucky name.

How to relax by Chubby Checker.





# THE EVERLY BROTHERS

SINCE A DISC titled 'Bye Bye Love' became an international hit, The Everly Brothers have become one of the most successful two-somes in recording history.

The world sales of their discs have totalled over 16 million copies.

Hits like 'Wake Up Little Susie,' 'All I Have To Do Is Dream,' 'Bird Dog,' 'Problems,' 'Poor Jenny,' 'Cathy's Clown' and 'How Can I Meet Her' have proved that these two happy Kentuckians are here to stay.

Yet they were to experience many tough struggles before they did finally crash the popularity polls.

On their parents' advice the boys took a trip to Nashville, Tennessee, the country-music capital of the United States, in the hope of gaining recognition.

Until then, they had enjoyed a successful entry into show business as part of a family team headed by their mother and father who were a competent country and western team.

Ma and Pa Everly had their own radio show, but eventually they were fired. The reason being their act had become dated in this new age of entertainment.



Phil and Don Everly discuss a song.





The Everly Brothers—a great twosome.



So they decided to let their two sons branch out on their own.

But in Nashville things were tough on the boys. They couldn't get the breaks they'd been hoping for and life in the furnished house they had moved into wasn't too happy.

'We existed on a few dollars we'd pick up on cheap one night stands,' they say today. 'We lived on lemonade and crisps. But all the time we'd go on working, composing new songs, new arrangements, and striving for a different sound, into the early hours of the morning. Man, was it rough, we never thought we'd ever make it.'

But the turning point in their destinies came when they met Wesley Rose, head of a publishing company.

'They came to me with a number of songs they had written and wanted me to listen to them. So I did,' smiled Wesley. 'It didn't take me long to decide that these two boys were going a long, long way in the business. I liked their songs, but I liked their voices even more. I told them so, then one of them smiled and told me it had been the first time in three years that anyone had praised them.'

Soon after The Everlys had met Wesley Rose, they were given an audition with Archie Bleyer of the American Cadence label.

'Bye Bye Love' was recorded and the rest of the story is now history.

Trips to forty-eight American states, Hawaii, Australia, Canada and in 1958 their first trip to Europe, and everywhere the boys broke box-office records.

They made their first British TV appearance during that 1958 visit as guest stars on *Cool For Cats*, but they did not sing.

When the boys returned to this country in 1961,

**The Everlys enlist in the U.S. Marines.**



their first official tour of Great Britain, they played their kind of music and sang their kind of songs in twenty-one different towns and cities in the space of twenty-four days.

Their English tour was a fantastic success.

Perhaps one of the trickiest spells in their career so far was their enlistment into the U.S. Marines in November, 1961.

Six months away from show business can create problems for any artistes but it seemed the boys weren't too worried.

The fans would remain loyal until they had completed their six months' service, as this has most certainly been proved.

But what was life like for Phil and Don serving with the 8th 105 MM Battalion of the United States Marine Corps at San Diego, California?

'We didn't think it was too tough,' they said. 'We like the open air life anyway. We come from the hill country of the South and love riding and hunting and spending most of our time out of doors.'

'And believe us there was plenty of outdoor life with the Marines. We'd get up at 4.30 a.m. and start the day with exercises, then came the polishing of barracks, fifteen minutes for breakfast, more exercises, classes, close order drill, shooting on the rifle range and then more exercises. There was always plenty to do during the days.'

'But oh, could we have done with more than three cigarettes a day! That's all we were allocated. As far as music was concerned we hardly heard any except from the brass band passing by. You know, one day we stopped to watch them—and were ordered fifty press-ups for our trouble.'

Whenever The Everlys came home on leave they'd fly to Nashville to make records for the fans who had been sending fan letters by the thousands every week during their military service.

'I guess those fan letters made us realise we weren't being forgotten,' said Don.

They were released from the Marines in May, 1962, and they immediately embarked on an American tour. The Everly Brothers were back in big business again.

More hit discs, more world tours and possibly many film appearances are planned for the future. Meanwhile, Don and Phil continue to search for new material, new sounds which will maintain the high reputation the boys have acquired since that eventful day when they met Wesley Rose. They've never looked back!

# Marty Wilde

REGINALD SMITH was born in Greenwich April 20, 1939. Who's Reginald Smith? A good question. Well, Reggie Smith became a big success in show business under the name of Marty Wilde.

Marty Wilde—disc jockey!

Marty has had his share of ups and downs since he came into the business in 1957, when he made a great impact on teenage audiences as a rock 'n' roller.

There have been times in the Wilde career when it



did look as though he might sink into obscurity, but, as he has proved, there's no holding him down.

He's made comeback after comeback and still Marty is a big star, perhaps even bigger now than ever before as a result of his film appearances and his most successful performance in the hit musical show *Bye Bye, Birdie* which is now being made into a film in Hollywood. Unfortunately Marty was not asked to star in the film, but he is going to star in the film version of *Fings Ain't Wot They Used T'Be*.

Marty has been singing since he was four, when he walked on to the stage of a camp where his soldier father was stationed.

And since then, the thrill of the stage became an obsession with him. He wanted to be an entertainer.

His parents, both musically-minded, have always encouraged him.

But when Marty left school he had to work in a timber yard for a time, earning about thirty shillings a week.

In his spare time he would concentrate on his singing, which eventually led him to the famous Two P's coffee bar where many beat singers were discovered.

One night Larry Parnes walked into the coffee bar, saw Marty, liked him and then signed him to a contract.

This was to be the start of the Marty Wilde story.

His name was changed. He became popular through discs like 'Honeycomb', 'Endless Sleep', 'Donna', 'Teenager in Love' and 'Misery's Child.' Soon the name Marty Wilde was on everyone's lips after being launched into television by producer Jack Good in shows *Oh Boy* and *Boy Meets Girls* which he compered.

His first film appearance came in *Jetstorm* followed by a South African western styled film *The Hellions* in which he starred with one of Britain's top stars, Richard Todd.

He has played in pantomime and has appeared in a Royal Variety Performance.

Marty has found success in show business, and success too in his own personal life with a very happy marriage to Joyce Baker. They have two children.

Joyce and Marty met while Marty was starring in Jack Good's TV beat shows. Joyce was one of the Veraoos Girls.

'When I met Marty for the first time,' she confessed, 'I didn't like him very much. I thought he was a bit of a flirt. A couple of the girls in the group wanted to wait one night for him to autograph our books. But when he finally came out of the stage door he refused to sign.

'We didn't like that one bit. But I later began to feel something for Marty. I didn't think he'd ever notice me. There were always girls flocking around him.

'I was a little shy and a little frightened of him I suppose. After all he was a big star. Finally we did get around to speaking but all we said was "hello."

Marty calls the tune on *The Hellions* location.





Marty, his wife Jayca and baby daughter.

Then one day I got the shock of my life. He asked me out to meet his parents. I couldn't believe it. After that we became great friends, a pair of inseparables as they say. We tried to keep our friendship away from the press.'

Marty and Joyce were engaged on her birthday.

They were married in Christ's Church, Greenwich, on December 2, 1959, watched by over 2,000 people who crammed the streets outside the church.

Their wedding was described as Britain's first rock and roll wedding. The choir was replaced by the swinging Vernons Girls while Cherry Wainer took over the organ.

It was one of the happiest wedding ceremonies ever

seen in this country—or anywhere else, either.

But shortly after his marriage, Marty's career took a dive. He lost a great deal of his popularity, his records weren't selling as well as they had done.

'I did have a fairly bad time between recording 'Endless Sleep' and 'Donna', confessed Marty. 'It lasted about six months. I nearly drove myself mad with worry. Didn't know what to do. But I got over that one.'

Now that Marty was going through another bad patch he had the same confidence that he would again get over it.

He did! His recording of 'Little Girl' released about the time his first child was born, saw the name

Chita Rivera and Marty discuss their show, *Bye Bye, Birdie*.



of Marty Wilde back in the top ten of the charts.

Later came 'Rubber Ball' and 'Tomorrow's Clown' which had the Wilde fans begging for more.

Marty hit the disc jackpot again this year with his great recording 'Jezebel' and now considers that because of the success of this record he needs to record more serious songs instead of the slushy numbers.

'I don't think I can get away with singing the soft kind of pop songs any more. And in any case I don't like them,' he told a columnist.

Although Marty does possess serious ambitions as an actor, he nevertheless regards singing as his first love.

'As long as I can use the old vocal chords, I'll be happy whether I'm a success or not,' he says. 'I don't worry about myself as much as I used to. After all, I think it's the best thing for anyone in show business to go through bad patches. Look at Sinatra. Six years he was in the doldrums and he came out of them a bigger star than ever.'

'I know a lot of people don't like me. Well, good luck to them. When I first came into the business, the more square entertainers hated the sight of me. I know. But there is room enough in this business to keep everyone happy. I love show business. And I intend to be in it at least another twenty years, in fact for the rest of my life.'

Marty all equipped to 'shoot' while at work on *The Mollies*.



# Cliff

FOUR YEARS AGO Cliff Richard cycled to work as a clerk in a radio and television factory earning £4 a week.

Today Cliff drives around in a £6,000 Cadillac and is reputed to earn over £50,000 a year.

The fantastic success of Cliff Richard has been achieved during these four years.

Cliff has become more than just an entertainer; he is a show business phenomenon. As a recording star he has only to make a disc to be assured of another fantastic hit. Record after record has zoomed to the top of the charts.

Cliff has conquered almost every facet of show business and now the film world acclaims his talent.

After three films Cliff has become one of our film industry's biggest box office attractions.

This was proved by the overwhelming success of *The Young Ones*, which turned out to be one of the best British musical films ever produced.

'Reading the reviews of that movie,' smiled Cliff, 'was, I guess, one of the biggest thrills of my life. I sweated and sweated making it. I wanted it to be great because films to me are very important.

'Not that I shall ever give up my stage tours. I'll never do that, but there comes a time in any pop singer's life when he feels he must broaden his scope in the entertainment field. So he turns to making films.'

But films can be fatal to some entertainers who are successful in other spheres. It by no means follows that every popular pop star can make the grade before the film cameras. Cliff has hit the target true and hard in every medium he has tackled.

Cliff recently finished his fourth film, which is titled *Summer Holiday*, and again this is a musical in which Cliff plays another light part.

Cliff gets with it in *The Young Ones*.







Happy boy CHE.



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Front Cover: Cliff Richard (1971) in the Warner-Pathe film  
 "Summer Holiday"

'It was made in Greece,' he said, 'and that was a tremendous thrill for me. I'm keeping my fingers crossed in the hope that it will be even more successful than *The Young Ones*. But I would like to play a dramatic role in my next picture. I know it will present a bigger problem for me, but I think I'm ready to take the chance.'

Perhaps the most surprising thing about Cliff when meeting him for the first time is his extreme modesty. It's not easy to stay natural and likeable and modest when you ride the crest of popularity and success daily for years, as Cliff has done. Yet he has changed little since he was Harry Webb who came to England when he was eight years old from Lucknow, India, where he was born.

'Being part of a family,' explains Cliff, 'has, I think, helped me to keep a level head despite the success I've been lucky enough to acquire. It isn't easy. But as well as working hard at my career I've also worked very hard trying not to let it affect me as a person.'

'Of course I have changed in some ways. I feel I've matured, for one thing. It's all part of growing up, I guess. I used to be shy, particularly with strange people and those in important positions. I suppose it was an inferiority complex.'

'But travelling all over the world, as I have been lucky enough to do, gives one a much broader outlook on life.'

Cliff has grown up. Gone is the little-boy-lost look, the lack of self-confidence which plagued him early in his career, and the uncertainty as to what the future held for him.

Cliff is here to stay.

But beneath the more serious Richard exterior lies the youthfulness, the young-at-heart attitude and the enthusiasm to remain a big success.

'Sometimes I look back on my days as Harry Webb, and the friends I used to know as a kid,' says Cliff, 'and think: well wouldn't it be nice to live those early days all over again.'

'You know, it's a lonely life, sometimes, being a

Cliff had instructions on how to drive a London bus for his latest film *Summer Holiday*.





'The song goes like this,' Adam Faith tells Cliff.

success. You find your privacy invaded. The little simple things in life, like going to the movies with a girl and holding hands in the back row, or going for walks along country lanes, are missing. But of course the sacrifice of this privacy is worth it.

'I love my life. I love singing and I love acting. I wouldn't swap places with anyone. I guess I always wanted to be a success as an entertainer. I knew that right from the first time I ever heard Elvis Presley sing "Heartbreak Hotel." In fact, when I first started to rock I don't mind admitting that I was greatly influenced by Elvis. He was my hero.

'But as time goes on, you begin to realise that you must build up your own personality. Jack Good, who helped me tremendously early in my career, told

me to shave off my sideburns, and honestly I didn't want to at that time, but of course Jack was right. I had to become a personality in my own right and not an imitation.'

Since that day, Cliff has gone from strength to strength as an entertainer.

In his act he began to sing ballads, songs that appealed to the mums and dads.

His popularity widened.

The mothers who once condemned him for being too sexy, suddenly warmed to him, and there isn't a mother today who would ever object to her daughter going out on a date with Cliff.

'Romance?' asks Cliff. 'Well, I suppose every single fella is looking for it all the time. But as far as

marriage is concerned, well, right now I can tell you it's out of the question. If it came to choosing between marriage and my career, I'd choose my career, naturally. I'm not ready for marriage yet. But I would like to get married one day. I think maybe when I'm about 27. That's a good age for a guy to get married.

'I'm always being asked what kind of girls I like to date. Well, this is a very difficult question to answer, isn't it? But the qualities I look for in a girl are intelligence, patience and understanding.

'I don't particularly like girls who push themselves on to a guy. Girls should never chase the man. I'd much rather do the chasing. My girl would have to be modest and not forward. But false modesty is bad

—it's a mark of insecurity.'

How would Cliff expect his date to dress?

'Well,' he replied, 'if we should be going out for a quiet social evening I'd like to see her dressed in smart sophisticated clothes. You know, real smooth. I'd like her hair to be tidy and her face not over made-up. I don't like seeing girls with their faces plastered in make-up.'

Well, that's our Cliff.

The happy, contented star with a glittering future ahead of him.

There's nothing phoney about Cliff Richard. He's honest, clean-living and a credit to show business. It's no wonder millions adore him.

Helen Shapiro, Cliff Richard and Rita Tushingham proudly show their Variety Club of Great Britain awards.





Cliff at work on *The Young Ones*.

# SHIRLEY BASSEY

IT ALL STARTED back in August 1955 in a show at London's Adelphi Theatre.

The star of the show playing there had been taken ill. Impresario Jack Hylton was faced with the problem of finding another entertainer to replace his sick star.

He chose an almost unknown singer—Shirley Bassey—whom he had seen perform in a West End night club a few days previously.

Shirley Bassey grasped the opportunity, for it was her big chance. The press notices which followed her performance that night at the Adelphi Theatre all hailed her as a bright new shining star.

Since then Shirley has been making headlines all over the world and is today one of show business's most talented performers.

Now that Shirley is married she considers her personal happiness complete.

She lives in a beautiful house in St. John's Wood with her film director husband, Kenneth Hume.

The Shirley Bassey story began in the humble surroundings of Tiger Bay, Cardiff, where she was born 25 years ago.

Times were different for the girl who today earns £100,000 a year. She was one of five children, daughter of a white mother and a Jamaican father.

'I can remember,' Shirley recalls, 'my parents giving me threepence to run around the corner for a loaf of bread. In fact, whenever I go back home these days they still do it. It's become kind of a joke with us.'

When Shirley left school she went to work in a local factory doing the sort of humdrum job any girl with ambition and drive hated.

'I wasn't content to stay in the factory for long.'



Shirley Bassey arriving at London Airport after an overseas tour.



Delectable Shirley.



said Shirley. 'At nights I used to sing in local clubs around Cardiff. Singing has always come naturally to me. I wanted like a lot of other girls to become an international star. Sometimes I would kid around at home playing at being a big star, never dreaming it would all one day happen to me.'

Shirley started her show business career in pantomime. Shortly after she joined an all-coloured revue company.

'At first the stage frightened me,' said Shirley. 'Even today I'm still nervous when I walk on. I suppose it is a common thing with most people in show business. As for television, that terrifies me. But being an artiste, I have to do television. I may get used to it, but it'll be a long time before I do.'

It has been mainly as a cabaret star that Shirley found success in other countries.

When she went to America for the first time in 1957 she starred in cabaret in Las Vegas, Hollywood and New York.

She became an instant success with American audiences.

Strangely enough, the name of Shirley Bassey in this country at the time of that American trip wasn't

so widely known. When she returned to England midway through 1957, her popularity began to grow here.

Her recording of 'Banana Boat Song' was the first to enter the Hit Parade. She followed up with 'Please Mr. Brown.' Then came a variety tour, and by the time she had finished this Shirley Bassey had arrived!

1957 was Shirley Bassey's big year.

She appeared on *Sunday Night At The London Palladium* for the first time, made a sensational cabaret appearance at the Cafe de Paris and developed amazingly as a top star.

Shirley made headlines again, but this time it had nothing to do with her career. Her personal life became the topic of conversation. Sensational stories were published everywhere after she had been involved in the now famous shooting incident when she was held up by a gunman in a hotel room in November, 1957.

Her critics said she would never survive the barrage of personal publicity that filled gossip columns.

But her fans didn't care. To them Shirley was still the greatest and she went on to become an even bigger star.

In Australia Shirley experienced a smash hit tour. She was later to return to be acclaimed a bigger success than Ella Fitzgerald and Sarah Vaughan.

Today Shirley finds herself one of the biggest singing stars this country has ever introduced.

Her songs are listened to in almost every country where discs are sold.

Because of constant tonsil trouble, Shirley, on the advice of her doctors, decided to have them out in 1961, and as a result her voice has changed.

'I've not been consciously aware of changing my voice,' she said. 'But somehow it has happened. Before, I used to shout a lot. I'd reach the high notes but I didn't know how to come down and it must often have sounded brassy and strange.'

Now she knows how to handle those high notes. And how she handles them!

Her greatest ambition now is to make a full length feature film.

'I only hope I get the opportunity,' she says. 'I'm dying to make a film. It would be wonderful if my husband were to make it with me. That would be marvellous.'

The Tigress from Tiger Bay would I'm sure be just as successful in films as she is a singer.

She's got amazing personality.

Shirley with actor Sidney Poitier, with whom she'd like to make a film.



# Adam Faith

HE STOOD ALONE in a corner. Hardly anyone in that small room crowded with journalists smoking cigarettes and drinking cocktails had spoken to him.

He looked out of place and yet his unusual hairstyle, granite-like face, which occasionally cracked into a smile, and his strong cockney accent made him stand out from the more famous names in the room.

The party was to launch a new television beat show called *Drumbeat*.

We all wondered who the young man in the corner was. And then he was introduced by John Barry, musical director for the show.

'Ladies and gentlemen, I'd like to introduce one of our new young stars—Adam Faith!'

There was a slight titter and the odd comment which greeted this rather unusual name. But we were not to know then that the name Adam Faith was shortly to become internationally famous.

*Drumbeat* was Adam's biggest break.

Like so many aspiring young teenagers of the day, he had worked himself almost to a standstill in the hope of becoming a show business success.

He had formed his own group. Played in coffee bars, made a couple of recordings which had flopped.

His friend John Barry, who was later to play such an important part in the Faith success story, had telephoned him one day asking if he was interested in auditioning for *Drumbeat*.

Adam was! His audition for producer Stewart Morris was a success and Adam was signed for the show.

And this is how Adam came to attend his first press reception.

When *Drumbeat* began its long series the reaction to Adam from admiring teenage girls was amazing. They screamed for more and more and at last Adam Faith, born Terry Nelhams on June 23, 1940, began to experience the feeling of success.

He made a record called 'What Do You Want?'

with his friend John Barry handling the musical accompaniment. The song was written by Johnny Worth.

After a slow start, the disc suddenly became the toast of show business as its popularity grew and grew. The team of Faith, Barry and Worth went on to many great successes in the recording field.

Today Adam Faith never stops working.

He's made four films, *Beat Girl*, *Never Let Go*, *What a Whopper* and *Mix Me A Person*. His autobiography has been written. He's topped the bill of almost every variety theatre in Great Britain. His name is known throughout the world.

The secret of Adam's success lies in his naturalness, friendliness and boyish charm. He's never pretended to be anyone else but himself and the fans love him for it.

As a person, he's genuinely intelligent, perhaps a little difficult to understand.

Whenever he's being interviewed, he is cautious not to make silly statements. He tackles every question with a seriousness uncommon in many teenage stars.

Although we still regard Adam as a teenage star, in fact he's 22; his appeal has now spread to the mums and dads.

'You can't remain a teenage idol,' smiles Adam. 'You've got to broaden so as to appeal to a family audience. Luckily I think I have succeeded in doing this, but it was quite a difficult thing to achieve. It's a slow and sometimes agonising process. I think my interview with John Freeman on his *Face to Face* series helped me a lot in reaching a more adult audience.'

Adam's interview with Freeman became headline news. The adults who once frowned on him and his brand of entertainment suddenly became friendly fans.

They realised as a result of his intelligent honest answers to Freeman's hard-hitting questions that Adam was no moronic entertainer.



Adam in happy mood

'Adam has always been a serious-minded boy,' says his mother, now living in a £6,000 house situated in Sunbury, a house Adam bought his mother and father.

'He's not only interested in pop music,' she continued. 'He loves classical music. Sibelius is one of

his favourite composers. And he's got quite a selection of classical recordings at home.

'He reads a lot. Some of the books he reads... well, my husband and I can't understand them.'

During Adam's schooldays his ambition was to become a film director. Knowing this, his parents

decided to try and get him a job in the film industry when Adam left school.

They succeeded. His mother got him a job as a messenger boy for the Rank Organisation. Later Adam became an assistant film cutter.

'He loved the work,' smiled his mother. 'Then all of a sudden he told us he wanted to become an entertainer. We couldn't quite understand it, but we've never tried to hold him back.'

'He's always done what he wanted to.'

But during the days that followed shortly after Adam had formed his own group, his parents became greatly concerned about his health.

'He was a silly boy,' they say now. 'Used to drive himself too hard. He'd work all day, then play with the group in coffee bars until the early hours of the morning. He never had regular meals. We were very worried about him. But he wouldn't stop. He went on driving himself almost silly with this sudden obsession to make good in show business.'

But it slowly paid off in big dividends for Adam.

Today Adam earns over £1,000 a week.

What does he do with his earnings?

'I have got my money invested,' he explains.

'Stocks and shares. Made a few quid out of it. My stockbroker invests it for me. He knows. I don't

'Show business can be tough,' says Adam.



spend too much.

'I make a thousand quid a week round about but, how long's it going to last? You don't know, do you? But if worst comes to worst I'd go back to being an assistant film cutter. I try not to worry about what's going to happen. I gave up worrying a long time ago. I once had a suspected ulcer and the doctor told me it was just nerves.'

Because of his film work Adam faces an interesting future in films.

He considers his latest film *Mix Me A Person* to be one of the most dramatic films of his four-film career.

'I'm playing a young fellow who is charged with murder and I spend most of the film in the condemned cell.'

'But I've got a long way to go before I can feel comfortable as an actor. First I've got to get as much experience as I can in front of the film cameras. I love making films. I love the atmosphere of a film studio, with its hustle and bustle and intense concentration. You may know that one of my original ambitions was to become a film director. It still is. Now that I'm working in film studios, it's become an even greater ambition.'

In *Mix Me A Person*, Adam co-stars with that Hollywood actress Anne Baxter.

'She's just terrific. It's wonderful to see her work. I felt scared of her at first. But she's put me at ease. Such a friendly person. I feel my scenes with her are the best I've ever done on the screen. I only hope my fans think so too!'

To remain consistently in the limelight as Adam has done takes a lot of hard work.

'It isn't an easy life,' he says. 'You're on all the time. There's no rest. No real privacy. It's sometimes a very lonely life, but the sacrifice you pay is worth it.'

Does marriage figure in his future plans?

'I'd like to think that I will marry one day,' he smiles. 'But not yet. Maybe when I'm about thirty I may think about it, but not before. You know, there's hardly any time nowadays for me to even get to know a girl really well. I have had a few girl friends since I came into show business. Nothing serious. Besides, before you marry you've got to get to terms with life first, haven't you? Sort of mature.'

Married or single, Adam will remain one of the biggest stars in show business. He's going to be around for a long, long, long time...

# Top Pop Stars

Edited by  
**KEN SIMMONS**



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# Billy Fury

He's quiet, unassuming and modest.

When he talks it's with a strong Liverpudlian accent. When he sings the girls go wild. The man in question? Billy Fury.

Today Billy finds himself acclaimed as a teenage idol, a young man who a few years ago was sailing up

and down the River Mersey on a tugboat dreaming of becoming a success in show business.

Were it not for his local friends Billy may still have been on board that tugboat today leading the kind of life he at that time enjoyed.

'I guess,' he says, looking back on those days, 'I

Billy and his co-stars in *Play It Cool*.



Billy Pary.



enjoyed myself. It was a great life. But I wanted to do more with my life. Singing seems to come naturally to me and believe me I was always singing. Drove the skipper mad sometimes.

'I never dreamed I'd ever get a break in show business. Didn't have the courage to go out and try, I guess. Then one night Marty Wilde was appearing at the local theatre and some of my friends suggested we went along to see if Marty's manager Larry Parnes would hear a few of my songs.

'Used to write a lot of songs on the old tugboat when there wasn't much work to do. I think the boys had quite a time dragging me down to the theatre that night.

'Eventually I saw Mr. Parnes and he asked if I could sing a few of the numbers to him, which I did. He must have liked my singing because before I knew where I was he had pushed me on to the stage and there I was in front of a big audience for the first time in my life.

'I felt so wild about it all I could have had a few angry words with Mr. Parnes after the show, but it was the greatest thing that ever happened to me and, believe me, the most frightening moment of my life.'

Since that night, Billy has never looked back. He's gone from success to success under the management of Larry Parnes, who, on the strength of Billy's performance that night, placed him under contract.

'Larry has done wonders for me,' says Billy. 'I suppose I really do owe him everything for the success I have achieved today.

'Now at last I'm fulfilling one of my greatest ambitions, that is to be a film actor, for I've made my first film, which is titled *Play It Cool*.

'I was really scared when I started the picture. It was all new to me. But after the first few days I felt as though I was settling down nicely. But you know I hated myself when I saw the rushes. Rushes are pieces of film shown the day after a scene has been shot. I couldn't believe the fella up on that screen was really me. You know, I could have cried. I was so miserable. It comes as quite a shock to see yourself. At least it did to me.'

Billy isn't the easiest of people to understand. He's been described as moody.

'It's true I am a difficult person to get to know,' he explains. 'You see, I find it difficult to be at ease when meeting people, particularly with strangers. I can never start a conversation. I always have to wait

Billy is amused by a long, long fan letter.



Billy chats with one of his many fans.







Billy with Michael Anderson Jr., Keith Hamshere, Jeremy Bullock, Ray Brooks and Richard Wattis in a scene from *Play It Cool*.

for them to start. I suppose basically this is a sign of shyness. Yes, I am shy. But after making my first film I feel I have acquired a little more confidence in myself.'

Strange? Moody? Difficult?

Billy will admit to possessing these three things, but get to know Billy well and one's first impression is completely destroyed.

Hal Chester, his greatest friend and road manager, says of Billy, 'Sometimes I can't understand him myself. But this is Billy. He's never the same from

one day to the next. I suppose you can call him a little mysterious. Perhaps this is the secret of his great success. But Billy and I have been pals for years. We've grown up in this business together, and believe me, show business is his life today.'

Billy is an extremely hard worker. At work on the film *Play It Cool* he watched everything that was going on around him like a hawk.

'Watching other people work helped me a lot,' explained Billy. 'In fact, I like to observe people. It's a fascinating pastime. I like to know what makes



A typical Fury stance.

other people tick. But you know one thing that does scare me a little about acting is the fact that most actors begin to discover what sort of person they really are. And that frightens me. I wouldn't like to know.'

There are moments in Billy's life when he becomes a very serious-minded young man. He wonders what happens after death? Is there really a life after? He thinks about the stars in the universe and wonders why they are there, and what—if anything—hes beyond them.

He has a fear of the darkness and hates to be alone in the dark. It is said that he never goes to sleep unless the light is on.

About romance in his life, he admits to have fallen in love many, many times.

'I've always been a fool about girls. It's always me that gets hurt,' he says. 'One night I was so miserable after being stood up by a girl I was fond of that I smashed a window.'

The scar which resulted from his gashed finger is still visible.

'Marriage? Well, I'd like to marry and settle down to raise a family, but at the moment the thought of it scares me. I don't think I'm ready to face the many responsibilities. I'm still growing up and constantly changing in my outlook on life. I'm not against kids marrying while they're very young, but how can they really be sure that marriage will last until the day they die while they're still going through the tricky process of growing up?

Billy and his Play It Cool co-star, Anna Path.



'You meet a girl, you fall in love with her, but do you really love her enough to want to spend the rest of your life with her? That's the question I've often asked myself. I went out with a girl for almost two years. It was getting serious. Perhaps too serious. Then I realised something was lacking in our romance. I guess it was a deep and genuine love. I did some real intense thinking about her. No, she wasn't the right girl for me. And that was that. But it isn't easy to say goodbye.'

Billy has a great zest for life. He likes fast driving. It gives him one of his greatest kicks.

'There's nothing like putting your foot down on the accelerator with a wide open road ahead of you. It's a wonderful sensation.'

Billy considers that meeting Elvis Presley was another great thrill in his life.

'I've always admired Elvis,' said Billy. 'Why, he's the greatest entertainer of our day. I never believed I'd go to Hollywood to meet him, but that's how it happened. He was making a film called *Girls, Girls, Girls*. We talked for about twenty minutes and what a wonderful guy he is. I guess I was tongue-tied when we were finally introduced. But Elvis put me at ease straight away. If I were only a fraction of the success he has made for himself as a singer and as an actor, then I'd be the happiest guy in the world.'

But for Billy Fury there is still plenty of time to prove just as successful.

He's certainly on his way...

Billy and Maurice Kaufmann in *Play It Cool*.



# Brenda Lee

JOHN LAYTON says, 'She is the most exciting young girl singer in the world today. One of my ambitions is to sing a duet with her.'

Cliff Richard says, 'Brenda is great. I collect most of her records, and my favourite is "Dum Dum"'

Helen Shapiro says, 'I think Brenda is the greatest female rock singer there is.'

Billy Fury says, 'I think she is dynamite and I collect all of her records. She's the end!'

These are but a few of the many great tributes paid to that dynamic little girl, seventeen-year-old Brenda Lee, who first took the disc world by storm with her recording of 'Jambalaya.'

Perry Como was among the first big names to sign Brenda to appear on his nation-wide show. 'Never have I seen so much talent wrapped up in a tiny

package,' said Perry. 'Brenda is one of the best things that happened to our show—she lifts the spirits of everyone she works with. And as for the kind of performance she gives when she steps out in front of those cameras—well! I think we're all agreed that she's just about the greatest. I'm not trying to keep it a secret; this wee one has stolen my heart!'

Four foot eleven inches, Brenda is one of the smallest singers in the business and yet she is surely one of the most forceful.

Tagged 'Miss Dynamite,' Brenda first saw the light of day on December 11, 1944, in Atlanta, Georgia. When she was six she experienced the first sweet smell of success. She won a talent show. Five years later, Pat Boone's father-in-law, Red Foley, was so impressed by her bundle of talent that he played an important part in getting Brenda her first network TV show, *Onark Jubilee*.

She was an immediate hit, and a couple of months later was signed to a five-year TV contract, which led to her appearing on the Perry Como Show, and the Ed Sullivan, Steve Allen, Tennessee Ernie Ford and Dick Clark Shows as well.

After this came her first major recording contract. Her very first disc, 'Jambalaya,' was a major triumph. Eighteen months later she came to Britain to appear twice on the *Oh Boy* show.

In April, 1960, her recording of 'Sweet Nuthin'' became the first Brenda Lee disc to enter the British Hit Parade.

1960 was to be an exciting year for Brenda. On a visit to Brazil in the spring she was mobbed everywhere she appeared. The Governor assigned six policemen to act as her personal bodyguard for 24 hours a day. The President of Brazil called her 'The best goodwill ambassador that America ever had.'

On the same tour she was trapped for several hours in a hotel in Santos, Chile, while waiting for the Governor to send mounted troops to clear the way.

It was in July, 1960, that Brenda was presented with her first Gold Disc. It was for selling over a

Brenda and one of her many dolls. Portrait of Sammy Davis Jr. in the background.



million copies of 'I'm Sorry.'

'One of the proudest moments of my life,' she says about the occasion.

Her own state of Georgia set aside March 29, 1961, as 'Brenda Lee Day' in recognition of her success in show business. Also in 1961 Brenda completed her first major film, titled *Two Little Bears*, in which she sings her 'Speak to Me Pretty' success.

In 1962, Brenda returned to this country for an extensive tour.

'My last visit was so short that I was dying to come back so I could see more of your beautiful country. While I've been here I've been searching around for those historic old English castles. I've read so much about them in history books. I guess history is my best subject. Although I don't actually attend school—I have a tutor who comes with me on most of my tours—I'm still a high school junior. Soon I'm hoping to go to University, where I hope to do a full business course. But my big ambition is to major in history. I'm just crazy about that, I guess.'

Brenda is also keen on sport.

'I've taken to playing tennis,' she smiled. 'But I'm not much good at it. I try to play nearly all games. Keeps me in trim.'

Today, Brenda lives with her mother and stepfather, sister and two brothers in Nashville, Tennessee.

Her father died when she was seven years old.

Brenda confesses that she has never had a vocal lesson in her life. 'I've been singing naturally for as

long as I can remember.'

She cannot read music, but does not consider this to be a disadvantage.

'She's the quickest learner of a song and a script I've ever encountered in show business,' adds Perry Como.

Brenda says she knows over 150 songs off by heart. She considers her biggest problem in life is her size.

'I'm only an inch under five feet,' she laughs, 'and believe me this is a bother. I didn't use to worry about it as a kid, naturally. But when I grew older I began to realise the problems a girl has in being tiny.'

'For instance, it's difficult to get boys to take you very seriously. They think because you are so small you've got the mental outlook of a small child. Gee, this makes me mad! Sometimes you can have a laugh about being small. Like the night I popped out of a theatre to talk to some of my fans. There was a reporter waiting to see me and he thought I was another fan. He called me "a little girl waiting to see Brenda." I didn't say anything. Just then someone called me and, gee, was this guy embarrassed? But it made me laugh at the time.'

'Of course if a gal like me likes a tall guy it's almost hopeless to get to know him.'

But little Brenda doesn't worry about being tiny; she has the world at her feet, and it's a mighty big world. . . .

Brenda relaxes at a Press reception.



Brenda meets Jimmy Savile.



# FRANKIE AVALON

FRANKIE AVALON has not only built up a great success for himself as a singing star, his records have chalked up over six million sales, but also as an actor in films like *Guns of The Timberland*, *The Alamo* and *Voyage To The Bottom of The Sea*.

And yet it was Frankie's original ambition to become a boxing champ.

When he was ten he saw a film titled *Young Man of Music* which starred Kirk Douglas as a trumpet player and from that afternoon Frankie decided he no longer wanted to be a boxer but a trumpet player.

'I saw the picture half a dozen times,' said Frankie, 'and I was determined after that to play the trumpet.'

It wasn't long before he had mastered the technique of trumpet playing after the famous Philadelphia Symphony Orchestra had agreed to take him on as a pupil.

He was soon to be hailed as a musical prodigy and was signed as a guest star on Perry Como, Jackie Gleason and Paul Whiteman shows.

At 14, Frankie had formed his own musical combo which made several successful appearances throughout America.

With the help of two Philadelphia friends, song-writers Bob Marcucci and Pete DeAngelis, Frankie opened his own club for teenagers, a place where they could jive, dance, laugh and sing.

His association with Bob and Pete eventually led to recording fame. About to form their own recording company, Bob and Pete had invited several promising young singers to attend recording tests. One afternoon, while Frankie was listening to some of the playbacks, he suddenly suggested that he might make a vocal disc.

'Why not Frankie,' smiled Bob and Pete.

Frankie's voice was recorded. 'But,' recalls Bob, 'Frankie's range wasn't so hot and his vocal chords needed some coaching. Nevertheless he had something, a haunting, indefinable element which is still what attracts the ear to Frankie's records and makes you want to listen and listen.'

But Frankie's first records were not successes.

It was to be some time after when he recorded a song titled 'De De Dinah' that Frank Avalon was to be acclaimed by teenagers in the States as a 'teenage idol.'

Frankie was 17 and ready for the demands that success can make on any person. He had grown up in show business, had experienced the pleasures of success and the disillusion of failure even at this tender age. When Frankie decided to record a tune that sounded a little different to the usual kind of songs he sang, he wondered if he had made a mistake.

The song was titled 'Venus' and it was no mistake. It was to prove his most successful recording. In Great Britain, the name Frankie Avalon began to mean something to teenagers for the first time.

Came the offer of big movie parts and Frankie thought seriously about them.

Was he ready? Was he experienced enough to tackle the more serious forms of acting.

'But I can't act,' said Frankie to his managers.

'Just a minute, Frankie,' they replied. 'Aren't you the same guy who said he couldn't sing some time back? Think seriously about this, Frankie. It isn't a big movie part, it isn't small either. It'd be a wonderful break for you. The picture is a Western and stars Alan Ladd.'

That was it as far as Frankie was concerned. He'd always admired Western films and Alan Ladd was one of his movie heroes.

'Say no more,' he said. 'When do I start?'

This was to be the start of Frankie's movie career, which has so far shown great promise for Frankie in the role of actor.

When the picture *Guns of the Timberland* was shown to the film critics they all applauded Frankie's performance and were pleasantly surprised.

'I shuddered to think of Frankie Avalon as an actor,' said one important movie critic. 'I went expecting to see the worst performance ever given on the screen. But I must admit Frankie did a fine job.'

Frankie's most important film role came when John Wayne asked him to play a part in *The Alamo*.



Handsome Frankie Avalon.

'While making this movie I've had a lot of new experiences. Like the time when I had a free evening and crossed the border into Mexico to see my first bull-fight. When the first animal came into the ring, I was kind of disappointed—a tired, weary disgusted looking bull that didn't look like he had much of a chance. But then a real thriller came into the ring and did I change my mind fast!

'It was sure exciting, and something I'd like to

see more of. I guess the life of a bullfighter must be pretty exciting...'

Was Frankie already thinking of trying another career...? It wouldn't have been surprising if he had been thinking about it. Frankie is a young man who wants to try everything, but singing and acting are the two things he most enjoys doing.

'I could never give show business up. It's always been my life and always will be,' he smiles.



Elvis—the greatest of them all.



# CRAIG DOUGLAS



CRAIG DOUGLAS found fame in show business with a cute song titled 'Only Sixteen' after being discovered in the Isle of Wight where he was employed as a milk delivery boy earning £5 a week.

Bunny Lewis discovered him and Bunny must take a great deal of credit for the success of this modest, unassuming young man.

Lewis groomed Craig for stardom and has done a wonderful job, for today Craig no longer has to rely on hit records to keep his name in front of the public.

But his records still occupy high positions in the charts—discs like 'Time,' 'Hundred Pounds of Clay' and 'When My Little Girl is Smiling.'

Now he's concentrating on films. He's made a number of film appearances, his biggest film break being the leading role in the musical *It's Trad, Dad*.

'It wasn't a difficult part to play,' he smiled. 'I more or less played Craig Douglas. But I'm hoping to develop into a more serious actor. I've been having lessons so that I shall feel ready when the big break comes along.'

'But I don't think I'll ever be another Brando,' he chuckled.

Craig's success story began one day when his mother more or less pushed him into a talent competition held in an Isle of Wight cinema.

'I wasn't much bothered about it,' recalled Craig. 'But I came home one day and there was a letter for me. It said that I was to appear in one of the heats the next Sunday. I was so surprised, you see my mother, realising I wasn't very interested in the competition, had entered me for it without my knowing.'

Craig was destined to win his heat and eventually the final when he sang 'Mary's Boy Child' popularised by the great Harry Belafonte.

He was billed as Terence Perkins, his real name.

The prize, £5, was spent by Craig treating his pals to a night on the town.

Then into his life came Bunny Lewis, who was so impressed with the young lad that he decided to bring him to London to appear on the television show *Six Five Special*.

'The most nerve-racking night of my life,' Craig smiled, talking about his first TV appearance.

After a successful performance he was re-booked for another six shows, together with a number of variety dates which had been set for him.

'I had to give up the milk-round,' he said. 'One of my brothers took it over.'

But success in the eyes of the public was to elude Craig Douglas for quite a long time.

'Variety,' he recalls, 'that was ridiculous at first. I used to go on and sing three songs without having much of a clue. Even my records didn't make much of an impact.'

But Craig finally made it with a disc titled 'Teenager in Love' which reached the number ten position in the Hit Parade. In August 1959 he recorded 'Only Sixteen' which rocketed to the top of the charts and firmly established Craig in the entertainment business.

'I was getting a little despondent,' he says, 'because my career wasn't going along too well at the start, but then I think every beginner wants to set the world on fire with his talent just as soon as he is discovered. It isn't that easy to start with. You've got to have that one lucky break-through. In my case I had two, "Teenager in Love" and "Only Sixteen."'

'The day the news came through that "Only Sixteen" was at the top of the charts, I was at home on the Island with Mum,' said Craig. 'I had a lump in my throat the size of a duck's egg. As for Mum I well she was crying her eyes out.'

When the demands of show business became greater, Craig decided that he must leave his home to live in London.

'I didn't particularly want to at first,' he explained. 'But it reached the impossible stage when I found I was making the trip to London two or three times a week. I'd be exhausted by the time I arrived in London. I didn't like the big city very much. I'm a country boy who's used to the quiet. But London I it was so noisy and everybody seemed to be rushing about. Took me a long time to get used to it.'

'Now I like it very much. I still go home whenever I can but it all seems different on the Island today.'



Craig wants to be a film actor.

My friends all seem to have changed, but I don't suppose they have really. It's probably me. I think I've grown up and changed a great deal. For instance I used to be so shy. I'd blush every time someone spoke to me. I never knew why, but I was painfully shy. Today I feel more confident in myself. I'm not frightened of meeting strangers. I hope though, I've not gone big-headed. It's difficult, I know, to keep one's own sense of value when overcome by success, but then I don't think I've become that successful to go around with a head three sizes larger than it was before.

His interests outside show business include golf, shooting, judo and flying.

'Hi there, son,' waves Craig

His taste in music is wide and confesses that he likes listening to Jimmie Rodgers, Shirley Bassey, Frank Sinatra, Johnny Mathis and Nat King Cole.

'Sophia Loren is my favourite actress. What a fabulous woman she is,' he says. 'I kick myself if I miss any of her films. Like to meet her one day. That'd be a great thrill.'

Although still single, Craig's attitude towards marriage is 'when the right girl comes along and I feel I'm ready for marriage, I won't hesitate to take the plunge. As it is I haven't met her yet.'

Meanwhile Craig Douglas works hard at his chosen career.

'It's a tough life,' he smiles. 'But I love it.'



# Bobby Rydell

BOBBY RYDELL'S success story really began at the age of seven.

In those days he was known as Bobby Ridarelli, the son of Adrio and Jeannie Ridarelli who lived in Philadelphia.

One night the family were watching a television show which starred Jerry Lewis. It was getting late and time for young Bobby to go to bed. When his mother pointed to the upstairs bedroom, Bobby refused to move.

'No,' he protested. 'It's too early.'

'Come on now, Bobby,' smiled his father.

'But don't you want me to do Jerry Lewis?' asked Bobby.

'All right, just once then,' smiled his father.

A cue for Bobby who went straight into his zany impersonation of Jerry Lewis. 'And now,' he beamed, 'Louis Prima!'

But Bobby didn't get to do his Louis Prima impersonation. Mother took over and Bobby was taken up to bed.

Later that evening Mr. Ridarelli turned to his wife and smiled. 'You know, the kid's not bad. Not bad at all. Say, wouldn't it be wonderful if we could get him on to one of these kiddies TV shows.'

'Who? Our Bobby, don't be silly,' replied Bobby's mother.

But Mr. Ridarelli had the reputation in the neighbourhood for being a very determined man.

Convinced his son had talent, he one day took him along to the Paul Whiteman TV Teen Club for an audition, just two years after the night they had watched Jerry Lewis on TV.

Bobby performed most of his Impersonations for Paul Whiteman and he was so impressed with the youngster's talent that he signed him for a show.

It was at the suggestion of Whiteman that Bobby changed his name to become Bobby Rydell.

In the nine years since his showbiz debut, Bobby

has certainly travelled far along the uncertain road of showbiz.

An athletic 18-year-old with warm, hazel-brown eyes, a thick shock of blond hair topping his lean, sensitive face, Bobby possesses one of the breeziest personalities in show business.

Show people call him 'a natural,' his fans call him fabulous, and his proudest fans? Why his mum and dad, of course.

Bobby's introduction to the world of rock and the beat began when he joined a rock group known as 'Rocco and the Saints,' a few years after leaving his work as entertainer in various Philadelphia night clubs.

'It was while I was touring with the rock group that I first met one of my best pals,' said Bobby. 'Frankie Avalon. He used to play trumpet and sing. Thought he was great, too!'

When Bobby was 15 and singing with the group in a New Jersey club, he met a man who was to eventually guide him straight to the top. Frankie Day, now his life-long friend and manager.

'I guess I owe practically all of my success to Frankie,' says Bobby. 'He got me my first recording break but realised before I could make a recording I had to become a more polished performer. Boy, did Frankie put me through the grill—singing lessons, dancing lessons, guitar and drum practice. Man, I was almost beat when at last Frankie decided I was ready to make my first disc. It was a number called 'Please Don't Be Mad.'

The disc wasn't a great success. But Bobby didn't have to wait long for his first big success. It came with his second recording titled 'All I Want Is You.'

The name of Bobby Rydell began to grow throughout America.

His 'Kissin' Time' was then released in England after it had been a great seller in the States.

But over here sales on 'Kissin' Time' weren't so

Bobby Rydell.



great. When Bobby's 'Wild One' was later released here, the British fans sent it straight up into the Hit Parade.

Bobby had at last conquered the British market.

He came to England for the first time in February, 1961, part of an extensive tour which took him to Paris, Milan, Rome, Brussels, Austria, Stockholm and Luxembourg.

'Now my ambition is to become as well-rounded an entertainer as Sammy Davis Jnr. Eventually I want to become a movie actor.'

Although Bobby has yet to be seen in a major acting role, it won't be too long before we see him on our cinema screens as an actor. He recently completed an acting role in the film version of the successful stage musical *Bye Bye Birdie*. He co-stars with Janet Leigh and Ann-Margret.

'Man, that was truly a great thrill,' he beamed. 'When I started the movie, I just couldn't believe it was all happening to me. I loved the experience. I guess movies are just about the most exciting thing in the world.'

'I'd like to tackle a really serious part in a movie one day, but Frankie won't let me do it until he thinks I'm ready for it. And I'm willing to abide by his decision. He certainly knows what's right for me and what's wrong.'

Away from the glamour of show business, Bobby is a down-to-earth teenager. His interests include dancing, swimming and most sports. He particularly likes his grandmother's Italian cooking. 'The best in the world,' he smiled.

Bobby says his favourite singers are Elvis Presley, Ricky Nelson, Connie Francis, Eydie Gorme and of course his buddy, Frankie Avalon.

The future? Well Bobby wants to go on and on being a success, not only as an entertainer but as a human being.

'I guess one day I'd like to marry and raise kids. I'd like that. But I've got no real steady girl friend. There's no time. I'm always working. I guess. Sometimes I wish I could meet a girl and remain in her home town long enough to get to know her. But it's kinda impossible.'

But Bobby loves the life he leads.

He was born to be in show business!

# THE SHADOWS

THE SHADOWS, acclaimed as Britain's best instrumental group, found initial success as the group behind the great Cliff Richard and despite several rumours they still intend to remain Cliff's group.

But when The Shadows made a solo disc titled 'Apache' they found fame for themselves and have

since built up a tremendous following all over the world through disc successes such as 'Man of Mystery,' 'F.B.I.' and 'Kon-Tiki.' All three titles have won them the coveted Silver Disc awarded for selling over 250,000 copies of a record.

Such is the outstanding success of this group.

The Shadows—Britain's top instrumental group.





The boys break from their music to pose for a picture.

But where and when did the story of The Shadows start?

For the beginning we have to go back to April, 1958, when two young Geordies arrived in London with suitcases, gramophones, guitars and £6.10s., together with a burning ambition to make good in show business.

Their names—Hank B. Marvin and Bruce Welch.  
“We decided straight away to try and get a break in the Two I’s Coffee Bar which we had heard so much about—a so-called breeding ground for talent.”

But, as they were soon to discover, this wasn’t to be their short cut to success.

“We used to get to bed about 1 a.m. and about four in the afternoon when we got up we would have a slice of bread. For two weeks when things were really bad our diet was a roll and a cup of Oxo for dinner and an apple for tea.

“Often,” adds Bruce, “we felt like packing up and going home. But we didn’t want to return as failures, we were sure our luck would change—after all it couldn’t get worse. That was our only consolation.”

Hank and Bruce were soon lucky enough to record for Columbia with a group known as the Five Chesternuts, led by Pete Chester, the son of comedian Charlie Chester.

They eventually met up with a young fellow named Jet Harris who had been touring with Tony Crombie's Rockets. He liked the sounds Hank and Bruce made and so decided to join them. One night while they were making music, in walked a young lad named Tony Meehan. A keen drummer, Tony also sat in on the sessions.

This was how the original Shadows met.

But then in October came the change of luck which Bruce and Hank had been waiting for. Cliff Richard, booked for a tour with the Kalin Twins, picked them to join his group. It was during the tour that Jet and Tony completed the quartet.

In those days they were known as The Drifters but because there was a group with the same name operating in America, they decided to change their name to The Shadows, a name chosen by Jet Harris.

They remained together until late 1961, when Tony Meehan left the group to be replaced by Brian Bennett who was born in Arnos Grove, London, in 1940. A brilliant young drummer, Brian soon felt at home with The Shadows.

Another change in the group's line-up came when leader Jet Harris left to take up a solo career. He was replaced by Brian Locking from Coventry.

But the sound did not suffer, they were still the brilliant Shadows.

The Shadows have also had outstanding success as the songwriters of a number of Cliff Richard's big hits. Bruce worked on 'Please Don't Tease' which was also a tremendous hit in New Zealand, Australia, Scandinavia and Belgium. And Bruce has written songs for Cliff's new film *Summer Holiday*.

Jet and Hank wrote Cliff's big success 'Gee Whiz It's You' and 'She's Gone.'

It's no wonder today that Cliff is reluctant to work anywhere without his fabulous Shadows. Several times he has turned down American offers because the boys weren't included in the deal.

But when Cliff first went to the States in 1960, The Shadows went with him as the first British accompanying group to be allowed to make the trip on a six-week tour. In March, 1961, they also accompanied Cliff on a tour of South Africa. They've appeared with him in the films *Espresso Bongo*, *The Young Ones* and now *Summer Holiday*.

'I wanted them to have a bigger part in *Summer Holiday*,' says Cliff, 'so we thought up a great idea for them. They appear more or less as a running gag. Wherever we go, there they are, whether it's in Paris,

Yugoslavia or Greece. They should get quite a few laughs in this film.'

The success of The Shadows lies in the fact that they are young people who play music of their day.

'Most of the older generation musicians just can't make it,' said Bruce in an interview. 'I wish they'd learn that there's no future in knocking us. There's room for us all in this business and we should try to pull together.'

Cliff Richard says of them, 'They are one of the world's finest groups. No kidding. Just great to work with and it has given me every confidence when I know they're backing me. We disagree, sure. In fact there are times when we have violent arguments. To an outsider these displays of disagreement could easily be misinterpreted but we are five of the closest friends I know.'

Off-stage Bruce says he gets his kicks driving through London in the early hours of the morning when the streets are deserted, or standing on top of a hill on a windy day. He also likes flying and listening to the late Buddy Holly records.

Hank, lead guitarist, was born in Newcastle, October 28, 1941. He was nicknamed Hank to avoid confusion with two of his friends who were also called Brian. Actually Hank's name is Brian. He uses the initial B in his billing—Hank B. Marvin. He bought his first banjo when he was 15 but changed to guitar when his father gave him a 16 guinea model for a birthday present in 1957.

Brian Bennett learned to play the violin at school and became an outstanding pupil. On leaving school Brian had no idea he'd be playing the drums for a living. His father wanted him to go into the printing trade, but Brian soon got bored with his job and left to become a musician, after meeting Wee Willie Harris who asked him to join his group. Brian later played for Vince Taylor and Marty Wilde before replacing Tony Meehan, one of the original Shadows.

Brian Locking says he likes to be called 'Liquorice' for some strange unaccountable reason. Born in Coventry, December 22, 1940, Brian entered show business when he was 18. His first break was with Terry Dene. He made his TV debut in *Oh Boy* back in 1960. He has a sister, Barbara (12) and an elder brother, Robert (27). He considers that Ray Brown is the biggest influence in his career. A talented bass guitar, double bass and harmonica player, Brian, the latest Shadows recruit, is well worthy of his place in the Shadows.



# KARL DENVER



Wonder boy Karl Denver.

KARL DENVER has been described as 'a pint-sized Scott with a king-size yodel and a siren voice that packs the power of a hurricane.'

If you have listened to his discs, 'Mexicali Rose,' 'Wimoweh' and 'Never Goodbye,' three of his most successful, then you will probably agree that Karl Denver is one of the most unusual singing stars to emerge on the show business scene.

'Yet I'm no teenage idol,' Karl smiles. 'I'm too ugly to be.'

But what Karl may lack in the classic, handsome looks he makes up for in talent.

'When I was at school,' he continued, 'my ambition was to go to sea and see the world. So when I was 15, I left home and joined ship.'

'During the years I was at sea, I sailed around the world a number of times, and on my travels I picked up an assortment of very unusual tunes from the various countries I visited.'

'In 1953 I jumped ship in New York, and made my way to Nashville, Tennessee, where I lived for three years, working with many of the great country and western singers such as Hank Snow and Hank Locklin. It was while in Nashville, I decided to change my name, Angus Mackenzie, to Karl Denver.'

Karl stayed in Nashville three and a half years, and then in 1956 his illegal entry into the United States was discovered and he was deported home.

Back in England, Karl formed his own group and played mostly in public houses and cabaret clubs around Manchester, where he had settled down.

Early in 1960, Jack Good, talent spotter and a television director who gave us the shows *Oh Boy*, *Boy Meets Girls* and *Wham*, visited one of the clubs in which Karl was performing, and was so impressed that he decided to give Karl a break in his show, *Wham*.

'We thought at last our big break had arrived,'

said Karl, 'but it wasn't to be. After the show we were forgotten. Jack came to see me again in March, 1961, and told me he would like to record me for Decca and at last my career started moving again.'

Before Karl came down to London he was booked for a nation-wide tour with Matt Monro, Lyn Cornell and Jess Conrad. The tour, he said, gave him invaluable experience.

Soon after, he cut his first disc, which was titled 'Marcheta,' a song that was a 1913 hit.

Karl's yodelled-up version of this oldie became quite a sensation in show business.

'I was amazed by its success,' smiled Karl, 'and equally amazed when my second disc "Mexicali Rose," a 1925 oldie, went into the Top Ten within two weeks of its release.'

'I've always wanted to record this song. I liked its sentiment ever since I heard Gene Autrey sing it on a

# Elvis Presley

Who is the most phenomenal entertainer in show business today? Of course it's Elvis Presley. An amazing young man who at the age of 27 finds the world at his feet.

Incredible! Fabulous! Sensational Elvis, born in Tupelo, January 8, 1935, once confessed to not having

any show business ambitions whatsoever.

However, today he is big, big business.

His records have made over £10,000,000. His films have broken box office records wherever they have played. His fan clubs throughout the world exceed 6,000.

Elvis and Anne Helm in a scene from the film *Follow That Dream*.



TV programme in Galveston, Texas, about seven years ago.'

Karl also appeared in the same show and he met Gene after the show to convey his admiration to the famed cowboy, who was starring in a film titled *Mexicali Rose* when Karl was a very small boy.

However, when Karl appeared as the guest of *Juke Box Jury* on television, he heard film actor Howard Keel describe Karl's recording of 'Mexicali Rose' as 'the worst exhibition of singing he'd ever heard.' But the fans took no notice of what Keel said about the disc. It was to be another great Denver success.

'Howard Keel,' grinned Karl to a newspaper columnist, 'is a very nice fellow. And I'm a very big fan of his. Seriously? Well, he's entitled to his opinion—and I'd be a proper bighead if I couldn't take criticism as well as the next man. I think Howard Keel's big trouble is that he's a bit out of step with

modern trends. Me, well, I think young. People like something new, and it's no use serving up the same old thing.'

How right Karl is. His originality has made him a very big, big star.

Unspoiled by his success, Karl is a charmingly modest fellow.

'I think world travel has given me a great insight into what life is all about. I feel I've matured. Can speak quite a few languages too! Chinese, Cantonese, Arabic and a bit of Norwegian. I picked up some in Korea when I was fighting out there with the Argyll and Sutherland Highlanders.'

Although, Karl is kept very busy with his career today ('I'm a confirmed landlubber these days,' he says) he still finds time for his main hobby—making clown-like marionettes, hundreds of which he has given away to children's hospitals.

Once a seaman, Karl is now one of our top disc stars.



# MARK WYNTER

## The Day That Changed My Life

I'D NEVER really thought about making show business my career. And yet one July night was to be the turning point of my life.

I'd gone to a dance hall in Peckham to see a friend of mine who was singing there that night. I'd done a little singing here and there. I quite liked it. Later that night I was asked if I would sing a couple of songs. I was happy to oblige. I can remember singing 'Donna' and 'Endless Sleep.'

When I stepped down I was approached by a gentleman named Ray Mackendat. He told me he liked the way I sang. I thanked him. Then he asked if I had ever considered taking up singing professionally.

It was that meeting with Ray that led to a Decca recording contract and a wonderful new life which was to take me all over the world doing the kind of thing I like doing best—singing.

But it all does seem a dream. Sometimes I wake up in the middle of the night and I have to pinch myself to make sure I'm not dreaming.

But before I could be launched into show business I needed training. My voice wasn't ready. And so followed a rigorous training schedule during which I had voice projection, singing lessons—the lot.

I've been singing since I was seven, when I used to sing in the church choir. But there was a motive in my joining the choir. You see, there were a lot of older boys in the choir and I wanted to mix with older boys because they'd go on trips and conkering expeditions.

Apart from singing we sure did have some great times in those days. I stayed in the choir until I was 12.

I was still very young when the name of Bill Haley suddenly came on the showbiz scene. I thought he was great and I became interested in rock 'n' roll. In fact, in my earlier days I used to sing a lot of wild stuff, never really thinking it would seriously lead me anywhere.

The disc that was to be my first big success was titled 'Image of a Girl.' Remember it? It's a strange story how I came to record it. I was in the office of Decca's Frank Lee one day and I happened to overhear an American version of the song which Frank was playing on his record player.

I remember Frank could see I was very interested in the song and asked if I'd like to record it. You bet I did!

I'm glad to say it was quite a big success.

I've cut a lot of discs since then, but perhaps one of my own favourites is 'Dream Girl.'

I was highly honoured to have been selected to sing the song in the 1961 Eurovision Song Contest and at 18 I was the youngest singer ever chosen to take part in this annual contest. It was a great thrill, believe me.

In May 1961 I achieved another ambition of mine—to visit America. After this a trip to Australia. I really loved Australia. But when I went on this tour to America and Australia I felt one of the loneliest people in the world. I'd never been away from home before and I went on my own. As the plane took off from London, I said to myself: well, you're on your own now, so make the most of it.

But when I came back, I'd made so many wonderful friends on the trip that I'm just dying to meet them all again.

Next year another trip to Australia is planned, so you can imagine how I'm looking forward to that.

I'm often asked if show business has affected me in any way.

Well, I suppose it has. Not in the sense that it has made my head bigger than it is. I'd hate to think that people regarded me as a bighead.

But of course a person is bound to change a little when coming into show business. I think the success I have acquired has given me a much broader outlook on life. I feel I've matured. When I came into the business I was a little shy. I think I've got over that now.

Am I shy with girls? Well, a little. But I do like going out with a girl who can make good conversation. I like to talk. My ideal date? Well, I think it would be walking down a country lane on a sunny summer's afternoon with a pretty girl by my side, just walking and talking. Great!

Of course I like going to the pictures. James Dean was one of my great favourites. Now I like to see a Warren Beatty film. I think Warren is one of the best of Hollywood's newest actors.

I've been to see all his pictures and I've loved every one of them.

Wish I could act like him!

Naturally one day I'm hoping to make films myself, but there's still plenty of time yet.

I've had offers. In fact I was going to make a film called *Banana Fingers*, but things didn't work out, and besides I was required to play the leading role. I don't think I'm quite ready for that yet. It's better to wait for a good supporting part than make a fool of yourself in a major role.

But film acting is one of my future ambitions. In the meantime I'm happy to go on singing and making people happy. I'm satisfied just to sing!

Mark cuddles a koala bear during a trip to Australia.



# The Brook Brothers

RICKY AND GEOFF BROOK, who come from Winchester, Hampshire, have certainly made their marks on show business, through records such as 'Ain't Gonna Wash For a Week,' 'Warpaint,' 'Married' and many others.

It was in 1961 that these two boys found fame. It was during this year that they had two smash hit records in this country, and in Italy their disc of 'Greenfields' climbed to the third best selling disc in that country, while in France the boys chalked up a great name for themselves.

During that year they toured with such outstanding

The Brook Brothers in *It's Trad, Dad*.



stars as Bobby Rydell, Jimmy Jones, Cliff Richard and Helen Shapiro. While in Brighton they starred on the same bill as Russ Conway for 11 weeks. In the 'New Musical Express Poll,' they came second in the vocal group division, beating The King Brothers, The Mudlarks and The Dallas Boys.

1962 began with a great swing when they travelled to Paris to star in a major TV show and also to head a glittering cast which appeared in a gala concert at the famous Olympia Theatre.

In 1962, their first major film appearance came with *It's Trad, Dad*, when they appeared as guest stars singing 'Double Trouble.'

On leaving school Ricky got a job in an estate agent's office. When Geoff left school a little later, the boys decided they'd like to take the chance of making show business their career.

In March, 1958, the boys made their first professional appearance in a show at Southampton.

'We got a few other jobs after that, but it was still tough going,' they say, 'and at times we seriously thought about giving up. But we were determined to make the grade. Eventually the break came in a Southern Television series called *Talent Contest*. We were fortunate to win the contest and as a result we were given a series of bookings on many Southern Television programmes.'

Their act soon came to the attention of Eric Winstone, who, impressed with them, became their agent. Eric helped the boys by arranging for them to appear with the Winstone Orchestra at Butlin Holiday Camps in Clacton and Bognor, during the 1960 summer.

Slowly the public began to warm to this versatile singing twosome through important television shows like *Thank Your Lucky Stars* and one night tours.

Their first disc was recorded for the Top Rank company, titled 'Greenfields.' They later switched to the Pye label and a stream of big disc hits were to follow. Today, guided by their personal manager Peter Walsh, The Brook Brothers rate as Britain's best twosome.



The smiling Brook Brothers.

# TOMMY, PAUL and FABIAN GO TO WAR

THOSE THREE international singing stars, Tommy Sands, Paul Anka and Fabian, have all made films and have shown themselves to be capable actors.

When film producer Darryl F. Zanuck was casting his mammoth production *The Longest Day*, the story of June 6, 1944, D-Day, he hit upon the idea of putting them all in the same picture.

The three stars appear as U.S. Rangers in one of the film's most exciting and heroic incidents. This particular scene shows the scaling of the steep and dangerous cliffs of Pointe du Hoc, when many U.S. Rangers were killed in an attempt to silence heavy German guns in the thick-walled bunkers above. In face of heavy fire, the Rangers got to the top in an incredible 43 seconds, and discovered that the guns were there all right, but not installed.

Many lives were lost in that dramatic climb.

During the filming of the scene, Paul, Tommy and Fabian spent the most dangerous moments of their lives.

After it had been filmed, they almost collapsed.

'This is the toughest role I've ever played,' said a grimy-faced Paul Anka. 'I've been shot at, my lungs are full of smoke, and my muscles are sore' from climbing. Next time somebody tells me a fairy tale story about the life of movie stars, I'll send him pictures of the location.'

'This is my first war film,' said a tired Tommy Sands. 'When I was 18, I served a term with the U.S. Marines, but that was before I entered the entertainment world. Man, I've never felt so sore in my life. But I don't mind. In fact, I can't think of healthier exercises. It's all been worth it. It's gonna be a great movie.'

Fabian almost fell down in a chair and panted 'Man, I'm whacked, real whacked.'



Tommy Sands gets a birthday kiss from his wife while making *The Longest Day*.

In making the dangerous ascent, all three singing stars injured themselves.

'During one furious fighting sequence, I slid down a bomb crater and badly cut my knee,' said Tommy. 'I didn't want to hold up filming, so I carried on, but the pain was killing me.'

Fabian's back was badly bruised when a machine-gun fell on top of him.

Paul Anka tore off a nail and suffered a deep gash during a very tricky climbing scene.

'The kid's got spirit,' said the Army doctor, Lieutenant Le Vaillant, after dressing Paul's wound.

'That's a painful cut, but there wasn't a murmur out of him.'

'I don't know much about these boys,' said U.S. Ranger, Sgt. Joseph T. Lowe. 'But these Hollywood fellows are ready and willing. To go up these cliffs without training takes guts.'



The filming had its more humorous moments.

One scene called for Tommy Sands to whirl around and fire on four Germans emerging from their bunker. In rehearsals everything went as planned. Tommy fired his sten-gun and the Germans fell.

When director Andrew Marton gave the O.K. to shoot the scene for the cameras, Tommy suddenly discovered that the automatic jammed and only a single shot rang out, while he whirled around. The Germans unprepared, all toppled over dead. Tommy looked amazed.

'Now that's a neat trick,' roared Tommy when the cameras stopped turning. 'Just call me Superman and let it go at that!'

A constant visitor to watch the dangerous filming was Tommy's wife Nancy. Dressed in slacks and high topped boots and wearing a borrowed G.I.

helmet, she would watch anxiously as Tommy, Paul, Fabian and the others prepared for another take.

'You know, I'm worried about Tommy and the other guys,' she said, looking up at the cliffs. 'After all, there is a certain amount of danger involved in these scenes. But I have to admit, Tommy does seem to be enjoying himself.'

When filming had been completed for the day, the young stars would go back to their hotel for a good night's sleep. They certainly needed it.

But one night, the residents of the Hotel Matherbe in Caen, were treated to an impromptu concert by Paul, Tommy, Fabian and Nancy—a million dollars worth of talent.

Paul had written a concerto for the film and he wanted to let the others hear it. So they crowded into the music room of the hotel while Paul on piano

'My first war film,' says Tommy Sands.



performed his 'Longest Day Concerto.'

Instead of leaving after, Paul remained at the piano and began to play the day's pop hits and Tommy, Fabian and Nancy joined in.

The customers wouldn't let them go and even

though they were tired the boys and Nancy sang on into the early hours of the morning.

There's certainly no stopping four top singing stars when they get around a piano, even in the middle of a 'war.'



'The toughest role I've ever played,' says Paul Anka.



Fabian looks ready for anything.



Elvis is reputed to earn well over £500,000 a year.

The fee asked by his manager, Col. Tom Parker, for a television appearance is said to be £30,000, while for his films Elvis gets £250,000 a picture plus a tidy percentage of the box office takings.

Yet, four years ago when he joined the army for two years, his critics said that it would finish him. He would never return a big star. There would be others who would take his place.

But they were wrong.

Elvis came back an even bigger success. The fans had not forgotten him—they never will. During his army days his fan mail is said to have been over 15,000 letters a week.

Elvis was still King.

On leaving the army his first major disc triumph was his recording of 'It's Now or Never' popularly known as 'O Sole Mio.'

It was to be the start of a new-styled Elvis. The sideburns, the pelvis swinging and the various other body gyrations which helped Elvis become a star, had now disappeared. In their place, a more mature Presley less the sideburns and all that pelvis swinging.

At the time of recording this great number he said, "O Sole Mio" has always been one of my own fav-

ourite songs. I liked the Tony Martin version "There's No Tomorrow" and I often played the record by opera singer Jan Peerce. I used to sing it to myself and I told the music company to get me a new set of lyrics.'

Yes, this was to be the start of a quieter Elvis which had his fans begging for more.

His film career, which had begun with *Love Me Tender* for Twentieth Century Fox, followed by promising performances in films like *Loosey Lou*, *Jailhouse Rock* and *King Creole*, was further established when Elvis appeared in *G.I. Blues*, his first film on leaving his army career.

But as an actor, Elvis showed what he could really do in his first major dramatic role in *Flaming Star*.

He was acclaimed by the Hollywood columnists and critics all over the world. Here, indeed, was a brilliant acting talent.

Today Elvis has a heavy schedule of films which assures him of making about £3,000,000.

But how did the Elvis Presley story begin?

It began one day in a Memphis recording studio.

Elvis dressed untidily had gone to the studios to cut a record as a surprise present for his mother's birthday. He paid for the recording himself.

'I guess apart from wanting to surprise my mother (she is now dead) I wanted to find out how my voice sounded on record. Didn't have any notions of becoming a big star. In fact I wanted to become an electrician,' smiles Elvis when relating the story.

Elvis was always keen on singing. He sang a lot around the home, in church with his parents and at school. While still in the fifth form at Tupelo he won first prize in a singing contest. His father, who worked in a paint factory, bought him a guitar which cost about £4. This became young Elvis's most prized possession.

He taught himself the basic chords on the guitar and spent hours by the radio or gramophone learning the songs he liked, and soon he was carrying his guitar to school, where he entertained his school-friends.

When Elvis was 13, his family moved to Memphis and to help out he took a job as an usher in a local cinema.

After graduating from high school he became an apprentice in a tool factory and it was during a lunch hour that he made that fateful trip to the recording studios to cut a record for his mother.

The record he made was titled 'That's All Right.'

'Can I have your autograph, Elvis?' ask many fans.







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It cost him four dollars. So impressed was the record company's President, Sam Phillips, that he asked Elvis to leave his name and address for a possible audition some time later.

But it turned out to be months later when one day Elvis got a call from Sam Phillips, suggesting Elvis should come over and try a couple of songs.

'I ran all the way,' says Elvis.

He recorded 'That's All Right' again with a number called 'Blue Moon of Kentucky' and as a result signed a disc contract with the company.

The disc caused interest among show folks, particularly disc-jockeys. On the night Elvis was told that his recording was to be played for the first time over the local Memphis station, he slipped off alone to the darkness of a local cinema.

'I guess I was afraid some of my friends might laugh at it and start taking the mickey,' Elvis explained.

Dewey Phillips, the disc jockey who played the record, said after the show, 'I received 14 telegrams, 47 phone calls and had to play Elvis's record seven times that night.'

During the following week, 7,000 copies of the record were sold in Memphis.

Interest in Elvis Presley started to grow. He was booked for a regular radio show *Louisiana Hayride* and later his personal appearances throughout Arkansas, Louisiana and Texas were greeted with packed houses.

Elvis Presley found himself a celebrity.

'Couldn't understand it at the time,' he says now. 'I didn't think I was all that great. I tried to think why the kids screamed whenever I sang. Just couldn't think of any reason.'

In November, 1955, RCA Victor paid Phillips 35,000 dollars for Elvis's contract.

Hit disc followed hit disc, 'Heartbreak Hotel,' 'Blue Suede Shoes,' 'Hound Dog' were all fantastic sellers.

In 1956, Elvis was discovered by Hollywood, when producer Hal Wallis was told to look out for a new singer appearing on one of Ed Sullivan's shows.

'I looked in, not expecting to be so surprised as I was when Elvis first started to sing,' recalled Wallis.

'I didn't waste any time in arranging for a screen test for the boy. The test was great. I signed him to a contract. Guess I was one of the luckiest guys alive to get him under contract when I did.'

And so the Elvis Presley success story goes on. It

means hard work, sometimes gruelling work, sleepless nights, long days and all the worries that show folk have.

Being a success is not an easy life, say most of the successful people in show business.

'I guess sometimes I think to myself, well what does it all mean, where am I going, what am I doing?'

Elvis and young Pam Ogle photographed while on location for *Follow That Dream*.

