exclusive!

RADIO CAROLINE
AND ITS STARS



FOR THE FIRST TIME, THE FULL OFFICIAL STORY









FANTASTIC STORY OF THE POP SHIP

★ THE MAGIC, THE MUSIC, THE MEN BEHIND IT

★ A DAY IN THE LIFE OF THE FLOATING DJs

2/6

PICS OF CAROLINE FAVOURITES

23 MILLION PEOPLE CAN'T BE WRONG



Allan Crawford and Ronan O'Rahilly get down to planning Caroline.

IT SOUNDED as impossible as the Rolling Stones bringing short-back-and-sides into fashion—Britain's own commercial radio station.

EVERYONE — INCLUDING the experts—said it wouldn't work. It had been tried unsuccessfully before, they said. It would close down after a few weeks, they said. And so on, they said.

TODAY THERE are 23 million people to tell you "they" were wrong. It did work—and that enormous number of witnesses is the normal listening audience of fabulous Radio Caroline, the all-day music station that began as a dream and ended up as a household word.

IT HAS been the centre of stormy controversies in Parliament, making it front-page news for weeks on end.

IT HAS been declared illegal to listen to the station with the second largest English-speaking audience in the world.

CAROLINE HAS sailed gaily on, becoming the biggest single booster of rhythm-and-blues in beat-conscious Britain (with great effect as the changing record charts have shown); giving valuable air-time to minority interests in the folk, jazz and light orchestral fields; making openings for lesser-known artists on not-so-big record labels; and all the time making money for the Performing Rights Society, which looks after the interests of writers, composers and publishers of music played twenty-four hours a day on Caroline.

NOT TO mention its history-making role in the shifting pattern of British entertainment.

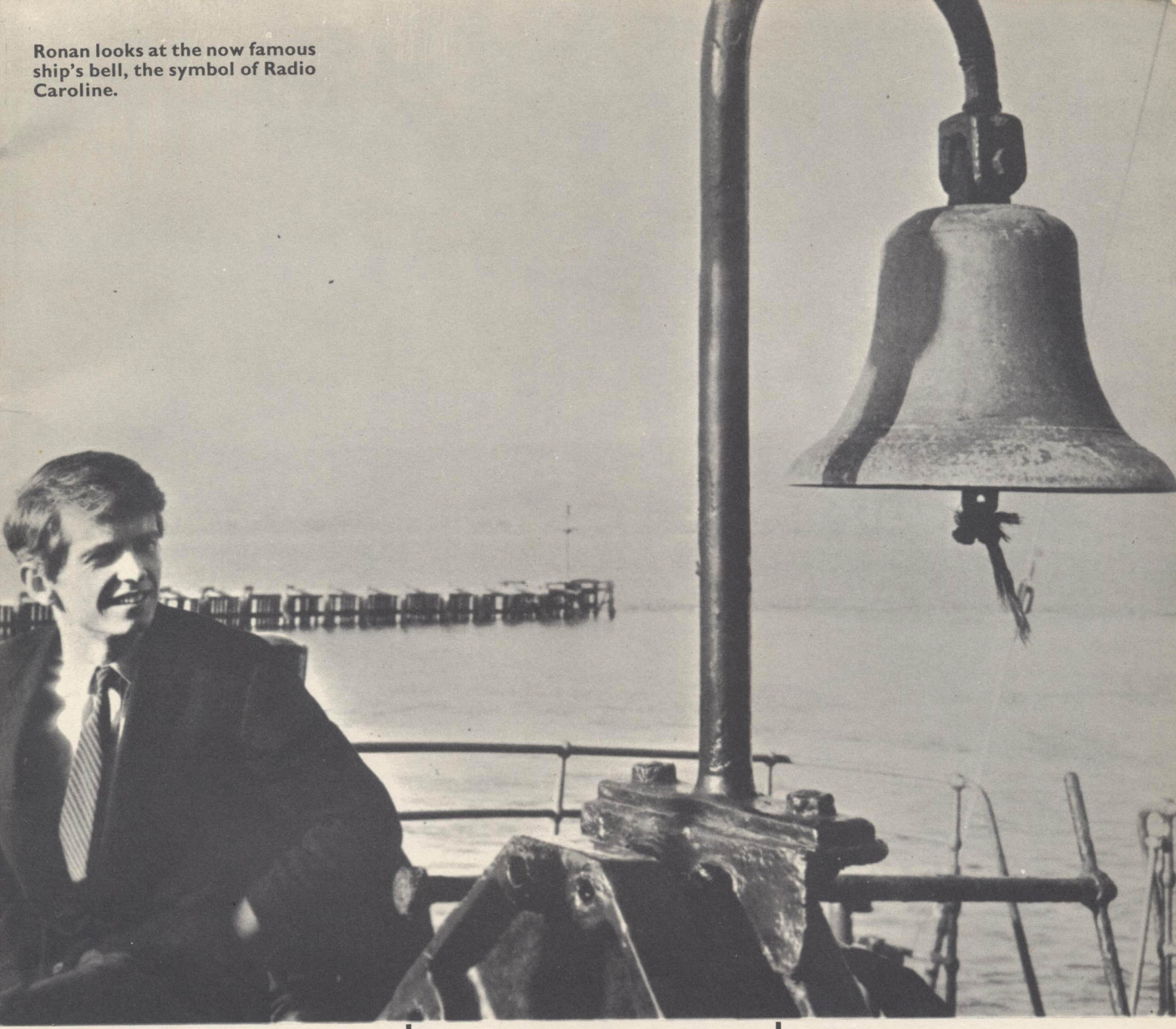
THE SUCCESS of Caroline is a space-age step forward for Britain, bounded so long by restrictions on commercial radio.

PUBLIC OPINION shows it was not a hasty or ill-timed step, nor one to be regretted.

AND WHEN public opinion is 23 million strong, you don't exactly ignore it.

THEY SAID IT COULDN'T BE DONE





Ronan looks at the now famous ship's bell, the symbol of Radio Caroline.

IT was just a dream ... but it became reality on Easter Sunday, 1964—the day Radio Caroline first started regular broadcasts.

The dream belonged to young Irishman Ronan O'Rahilly, who came to England in 1960 with a lot of other dreams connected with the world of pop music, in which he had a strong interest.

In a matter of two years he made a name for himself by founding London's Scene Club, one of the country's foremost rhythm-and-blues centres. As a pop music fan, and businessman, he could see the way pop music was becoming more and more a part of the nation's life.

There was only one thing missing among the welter of new-born music magazines, TV pop shows, and concerts—a radio station giving the country the best in popular music all day.

He began enquiring, discreetly, into the possibility of founding one. Through research, he discovered that the world's first commercial radio station started in America twenty-five years before, an example followed soon after by Australia and many other Commonwealth countries.

He discovered that to avoid flouting the laws of the country, a broadcasting unit (in this case, a floating one) had to operate in international waters—3½ miles off the coast.

There were already two commercial radio stations operating at sea in Europe – Radio Sud, off the coast of Sweden, and Radio Veronica, off the coast of Holland.

Ronan realized that a venture as big as the one he had in mind, was a tremendous gamble. Potential advertisers (the first source of income for a commercial station) might all shun the new medium. Legal disputes might endanger the life of the station. And, worst of all, the public might turn its back on Caroline.

He went ahead, bought an ex-Danish passenger ship, and had her fitted out for broadcasting in the Southern Irish port of Greenore, where his father has big business interests.

The 763-ton, 188-ft. long vessel, with its giant aerial mast (168 ft. above deck level), and special heavy anchor—to keep the ship steady and your favourite records steady on the turntable—sailed to a point 3½ miles off Harwich, almost opposite London on the map.

Test broadcasting started on Good Friday, 1964, regular broadcasts two days later.

And Radio Caroline was born.

Ronan's original fears vanished as Gallup Polls reported 7 million regular listeners to the station in just three weeks—not including those under 17 years old. The total population in the area covered by Caroline at that time (the Home Counties) was more than 19 million people.

Six weeks later, Radio Atlanta, Britain's second floating station, anchored 14 miles from Caroline to

THE GAMBLE THAT PAID OFF

air its own non-stop music programmes.

Between them, the two ships gathered the second largest regular English-speaking audience in the world.

The powerful combination *had* to become permanent sooner or later—and in July, 1964, Caroline and Atlanta merged under the well-known Caroline call-sign.

Atlanta's boss, Australian music publisher and record company owner Allan Crawford had been having merger talks with Ronan since Caroline first went on the air.

And the ships had been connected from the very beginning—they were both fitted out in Greenore.

Now there were two ships in the Radio Caroline network. Where were they each to broadcast from?

The answer to that important question came from listeners themselves. When the original Caroline started broadcasting, it was heard, not only in London and the south-east of England (as was planned), but in many other parts of Britain.

People who were either not able to hear Caroline, or picked up the station only weakly on their sets, wrote in to ask if it were possible for the service to be extended. The same demand came from advertisers (another of Ronan's fears had disappeared), so Ronan and Allan put their heads together.

They agreed that the original Caroline should sail north, to anchor 3½ miles off Ramsey, Isle of Man, leaving the re-named Atlanta to continue broadcasting to London and south-east England.

Now, the Northern Caroline is heard in the North, the Midlands, Ireland, Scotland and Wales.

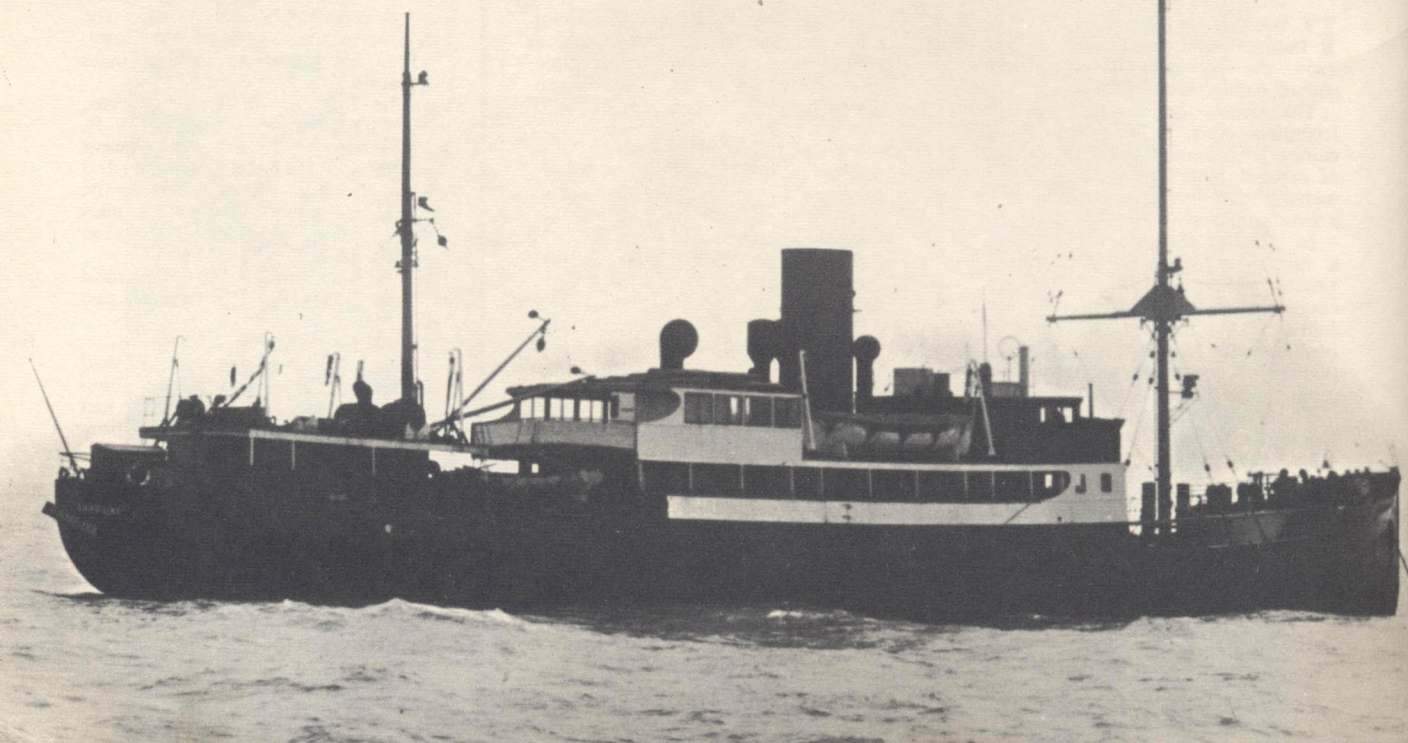
And Southern Caroline caters not only for south-east England, but Holland, France, Belgium, Norway, Sweden and Finland!

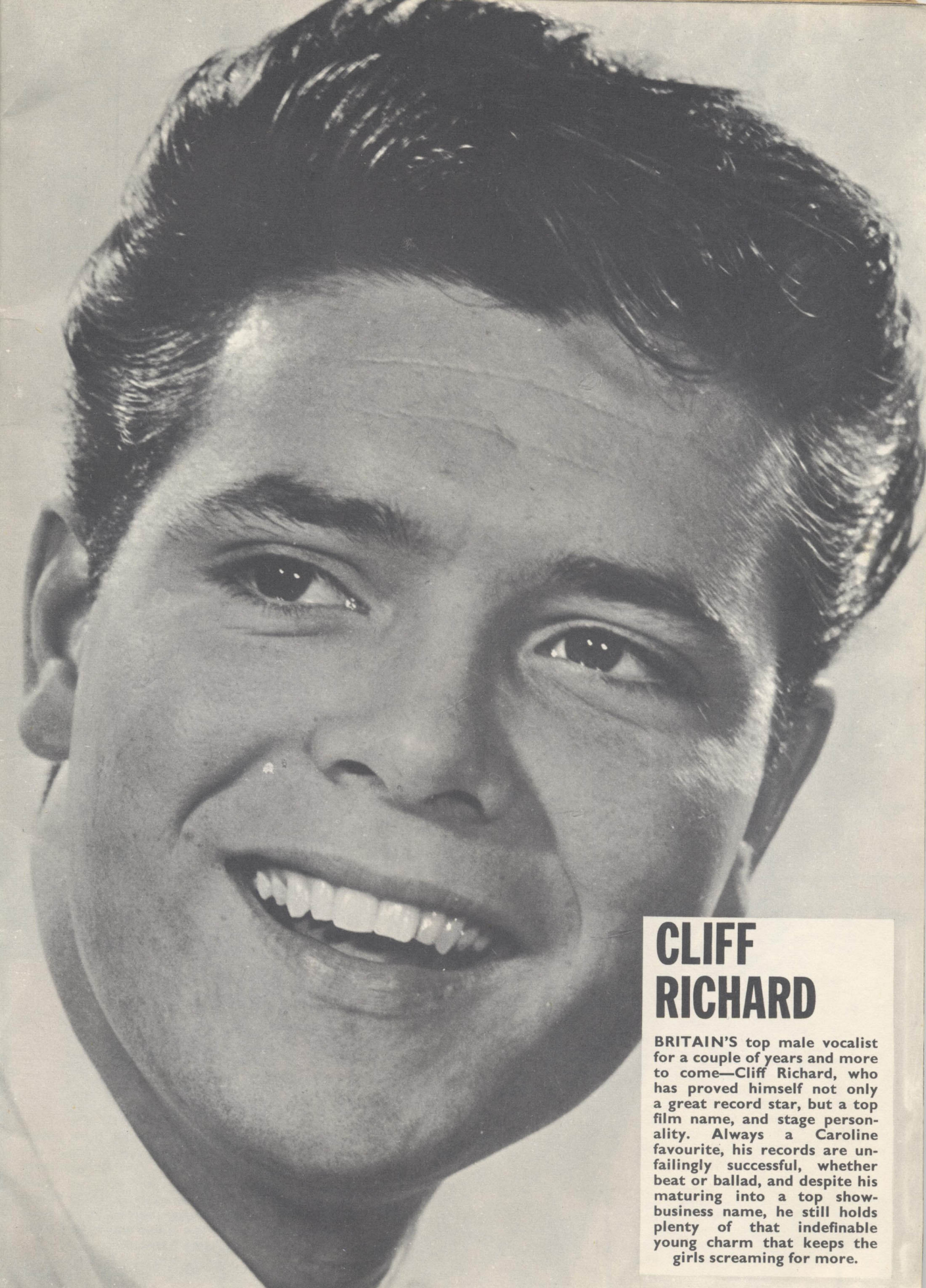
For so strong is the Caroline signal, that thousands of people in Europe are now regular listeners to a radio station that was aimed at Britain and went international!

Today, nearly 30 million people hear Caroline, not counting Continental listeners.

And Ronan O'Rahilly, the visionary Irishman, is, with Allan Crawford, the joint managing director of the most fantastically successful radio stations in the world.

The gamble paid off. Radio Caroline is here to stay.





CLIFF RICHARD

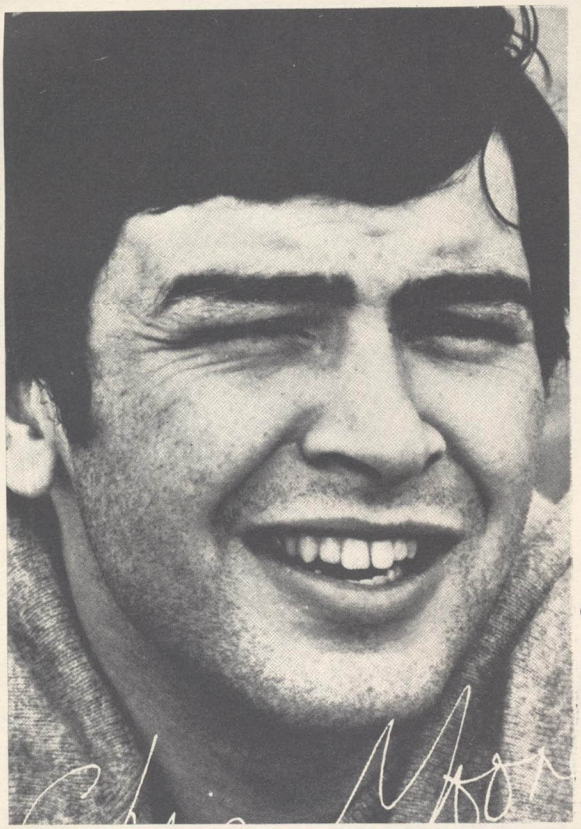
BRITAIN'S top male vocalist for a couple of years and more to come—Cliff Richard, who has proved himself not only a great record star, but a top film name, and stage personality. Always a Caroline favourite, his records are unfailingly successful, whether beat or ballad, and despite his maturing into a top show-business name, he still holds plenty of that indefinable young charm that keeps the girls screaming for more.



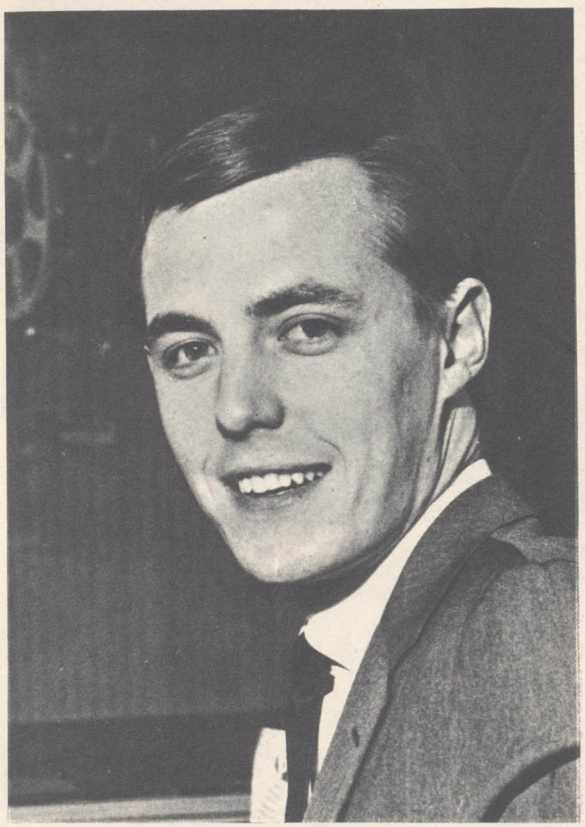
BRENDA LEE LITTLE MISS DYNAMITE

"LITTLE Miss Dynamite" herself, pert, petite Brenda Lee, certainly an explosive force on the international record scene, and particularly popular in Britain, where her voice is heard regularly on the Caroline wavelength. ● When she's singing and swinging, she rocks the boat —but on the soft songs, those waves just have to keep calm.

FLOATING DJs



● CHRIS MOORE



● SIMON DEE

THE MEN WHO MAN THE AIRWAVES

UNTIL someone invents a machine to do the job—and that won't be for a long time yet—disc-jockeys will always be in demand.

No radio station could do without them . . . least of all Caroline with its all-day music schedule to keep up.

There are no less than twenty-five experienced DJ s riding the airwaves on Caroline's wavelength—voices as familiar to you as those of friends.

Although Radio Caroline's policy is to supply musical entertainment with a minimum of announcement, with DJ's getting as many records into one hour as possible, they still project a very personal image.

Who hasn't played the game of guessing the face behind the well-known voice, imagining the character and personality?

From the pictures of some of Caroline's top DJ s on the northern and southern ships on pages 9, 10, and 11, see if you guessed right.

And if you want to find out more about seven of Radio C's top DJ s, read on.

Suavely handsome **CHRIS MOORE,** now programme director of the station, is also chief DJ. He decides what sort of records are played on Caroline, as well as working out formats of programmes, like the Caroline Club Hour.

Only 23, Chris was born in Washington D.C., came to Europe when he was 8, and went to school in England. When he was 18, he joined the Merchant Navy to see the world, and after extensive travelling, returned to England to work in an advertising agency.

Always keenly interested in the music business, Chris soon made his presence felt as a compère and club DJ, and became one of the founder-record-spinners of Radio Caroline.

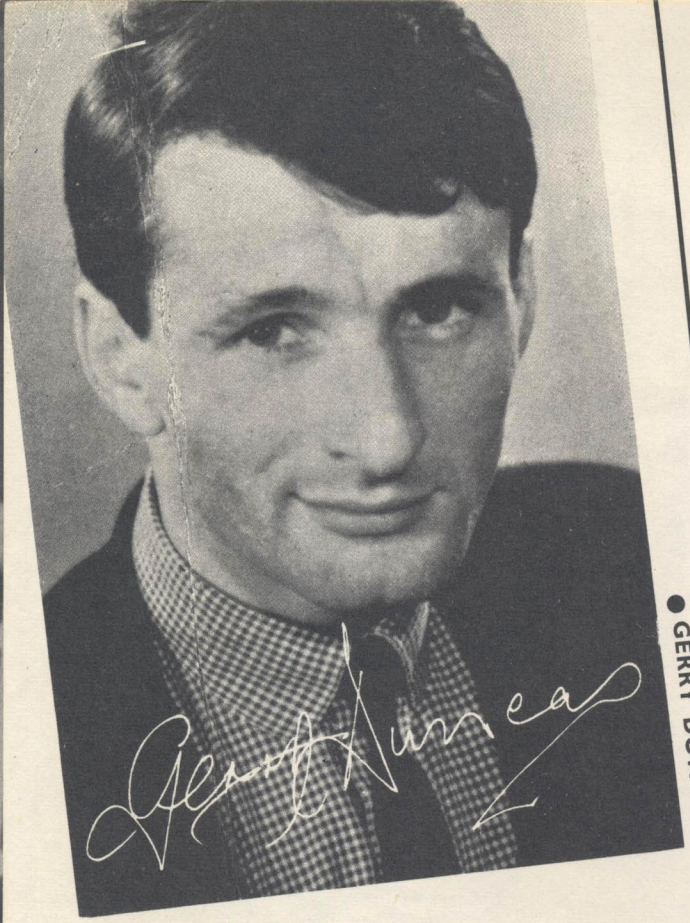
Chris's tastes in music range from light classical to modern jazz, with a heavy leaning towards R & B somewhere in the middle. Partial to steaks, and other wholesome foods, Chris also has a weakness for slim blondes.

Dark-haired **GERRY DUNCAN,** the station's programme controller, is only a now-and-again voice on the Caroline network, introducing heavily jazz-slanted programmes—jazz being his main musical interest.

Gerry has plenty of other things to occupy his time—as the co-ordinator of records, DJ s, time checks, commercial spots, and programmes in general. Born in London in 1937, he entered show-business as assistant to film director Gilbert Lewis, shortly after finishing service with the RAF in Germany.

With Gilbert, he worked on the pictures "Light Up the Sky" and "Sink the Bismark!", but left the world of films after a year to become an ATV cameraman. After four years with the TV company, he joined Caroline in its early days.

Tall, fair-haired **SIMON DEE,** one of the four Canadians in this line-up, was born in Ottawa, and is



● GERRY DUNCAN

28 (but doesn't look it). He is married with a son, Simon Junior.

Simon has lived in England since he was 11, except for the five years he spent in the RAF in Cyprus and the Far East. After being demobbed, he became a fashion photographer, and it was in this capacity that he met Ronan O'Rahilly at the Scene Club in London, soon after it opened.

Ronan explained he was starting a floating radio station, and would Simon be interested in a DJ job? Over a year later, Ronan phoned to confirm the offer, making Simon one of the happy band on Caroline.

Canadian No. 2—from Stampede City, Calgary, Alberta—is **DOUG KERR**, dark-haired, brown-eyed outdoor type, whose favourite sports include swimming, tennis and ski-ing.

When he left Alberta and Utah Universities, Doug began a DJ career with the Canadian Broadcasting Company. In 1957, he came



to England, and for seven years was tied up in theatre and film work, including a part in "The Victors", before joining Caroline.

Hobbies, apart from sport, include abstract painting, a yen for Chinese food, and an unhurried hunt for a wife.

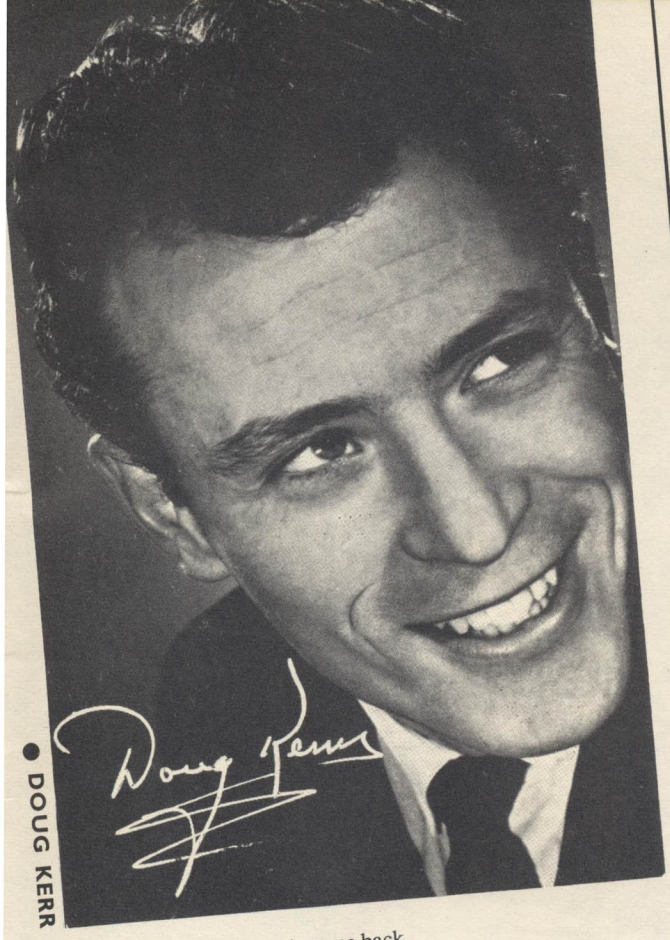
"A good gal", says Doug, "is hard to find."

Ex-cowboy **TOM LODGE**, fair-haired, blue-eyed and rugged as you'd expect, left England for Virginia, U.S.A. when he was 4 years old, and at 17 went over the border to become a cowboy on an Alberta ranch.

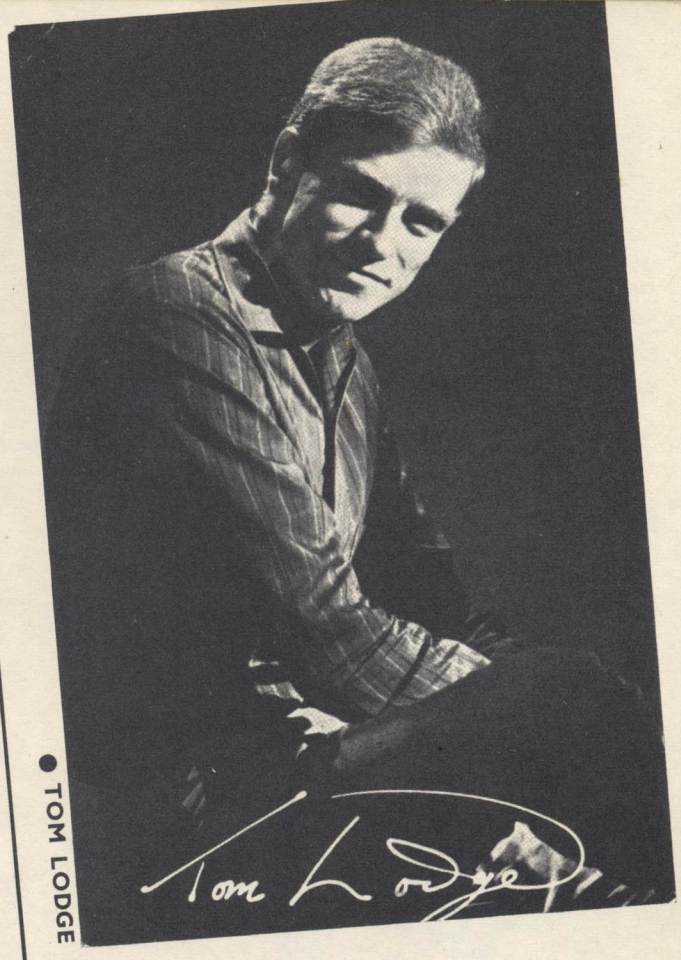
After two years, he went north as an Arctic explorer, returning to England via the West Indies to write a book of his experiences in the Arctic, called *Beyond the Great Slave Lake*.

Back in Canada, Tom joined the Canadian Broadcasting Company as

SPOTLIGHT ON YO



● DOUG KERR



● TOM LODGE

a DJ, and soon afterwards came back to England as a free-lance broadcaster, doing documentaries and DJ shows, until he joined Caroline full-time. Tom's grandfather was one of the inventors of wireless telegraphy—as significant a piece of ancestry as we've ever heard of!

Oldest of these DJ's, at 35, **CARL CONWAY**, well-known TV, radio and film actor, is nevertheless as young-in-heart as any of them.

Carl was born in Ramsgate, attended St Lawrence College, and when he left, joined a local repertory company, and for some years travelled around the country in rep, acting in plays and revues. He then broke into the world of TV and film advertisements, and graduated into acting—in both comedy and drama on the small and large screens.

At the same time, he decided to become a free-lance disc-jockey, and as such was brought to the attention of Radio Caroline, who eventually employed him on a full-time basis.

It was Carl Conway who suggested that his friend, **JERRY LEIGHTON** was an ideal choice for a Caroline DJ, and, as a result, Jerry found himself before the now-familiar microphone for the first time.

Born in London in 1936, Jerry was taken to Canada as a child and lived in Vancouver. He studied in the University of British Columbia, returning to England in 1955, to become a compère, comedian and singer.

He left the stage, to concentrate on writing scripts for some of the country's top comedians, and in his spare time, on board ship, still writes scripts—this time, keeping some of the lines for himself.

UR FAVOURITE DJ

MANFRED MANN



Meet Manfred Mann—all five of them! This collection of five Manfreds have steeped themselves in both jazz and pop, and have crashed through to chart success with "5-4-3-2-1", "Doo Wah Diddy Diddy", "Sha La La", and the latest "Come Tomorrow". Manfred Mann is actually pianist Manfred (that's him on the right). The other boys are Tom McGuiness (bass guitar), Mike Hugg (drums), Paul Jones (vocals, harmonica), and Mike Vickers (sax., guitar, and vibes).



CILLA—TOP POP LADY

FIRST female Liverpudlian to follow The Beatles to stardom—and first pop lady of Liverpool. ● That's Cilla Black, singing, swinging, kooky young star of last year's London Palladium season, and Royal Variety Show. ● Jazz-influenced, Cilla hit the top of the charts with "Anyone who had a heart". ● Britain showed it had a heart for her style, and has bought her records by the thousand ever since. ● A female fashion leader, Cilla could also be a talented comedienne in time to come—she's got that wacky Liverpool humour to a T.



ELVIS—THE KING

"OL' swivel-hips", grand-daddy of rock'n'roll, has been the leader of the solo singing biz for eleven years now—and looks like going on for quite a few years more, before he lays down that guitar he helped bring into fashion. ● All the vintage Elvis discs get programmes of their own on Caroline, as well as his newies which are as automatic chart entries as ever. ● Viva El Presley!

REQUESTS REQUESTS, and more REQUESTS,

THE name "Caroline" has poignant significance for its founder, Ronan O'Rahilly. As an Irish-American himself, he was a great admirer of the late President Kennedy. Ronan named his radio station after John Kennedy's daughter, Caroline. It is an extraordinary link, for many people say that Ronan bears a marked resemblance to a young Kennedy

"JUST for you, Sue, Ann and Lynn, here comes the latest from the Animals. . . ."

"For Tony's certain girl, a Matt Monro record. This is also for. . . ."

It's another Caroline Club Requests programme—a daily show on the all-day music station.

When your radio audience is counted in millions, you have to expect requests.

They come to Caroline's London headquarters by the sackload, from all over Britain—and parts of the Continent.

When Caroline first started, letters started to flood in asking for information about the ships, disc-jockeys and records, and requesting records to be played over the air.

The figure eventually reached over 2,000 letters a day, and it became impossible for the normal Radio Caroline organization to cope with them. There and then, it was decided to form the Caroline Club.

On 11 July, 1964, a programme was started to play records to and from Club members, and to announce items of interest to them. When Caroline became nation-wide, more letters started pouring in, aided by the broadcasts from the northern ship.

The Club had to be extended to cover the North, and now looks as if it might become one of the biggest of its kind in the world, with a membership approaching 50,000.

Secretary of the CC (Caroline staff abbreviation for the club) is David Martin, a young man with his hands very full at the business headquarters of Caroline.

"Membership of the club is from 8 years upwards." he says.

"You could say from 8 to 80, because many of the letters we receive asking for membership, come from old age pensioners.

"We get some odd and funny letters, but apart from genuine requests, most people ask about disc-jockeys, records they hear and don't know about, and visits to the boats."

The last subject—visiting the Caroline ships—is a bit of a problem for the station staff.

Many, many people are interested in seeing what one of the stations looks like, and are quite prepared to take a trip out, a slight hardship in itself, aboard a rather uncomfortable cutter in a choppy sea.

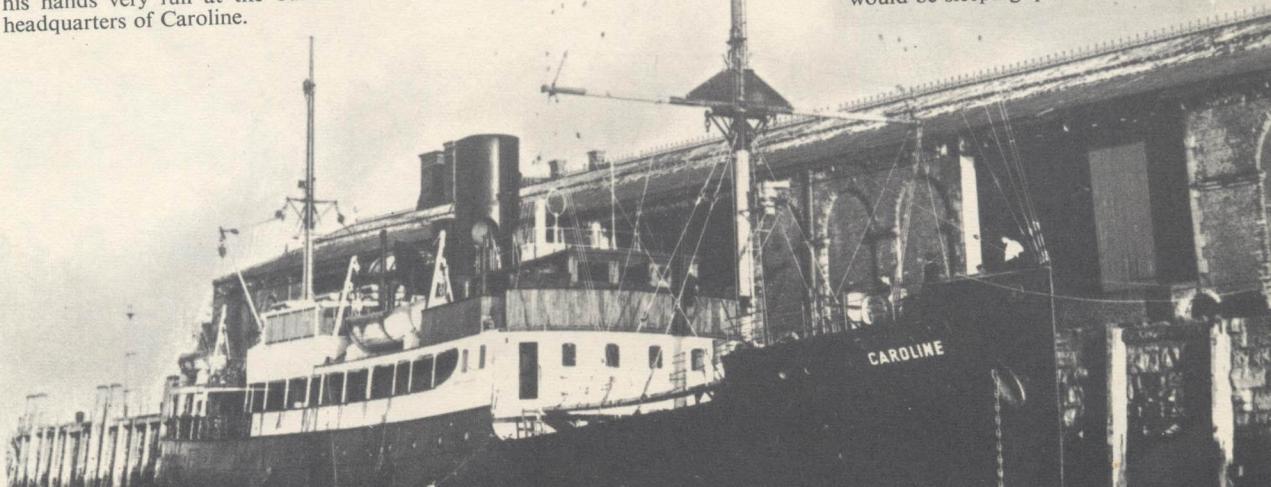
What they don't realize is the involved process which precedes any such trip. When you travel to one of the two Carolines, (and that includes engineers, crews and DJ s) you are officially leaving and re-entering Britain.

Every time a boat goes out to the ships, official forms have to be filled in by the sheaf.

You have to pass H.M. Customs and Excise, H.M. Waterguard, H.M. Immigration, and the Special Branch of the C.I.D.

Also involved are British Railways, Trinity House, the Board of Trade, Ministry of Transport, the Port Health Authority and the local Harbour Board!

It can be seen that there is a very good reason why private trips can't be organized for all and sundry! You'd be so tired by the time you got to the big ship, that the only equipment you'd be interested in would be sleeping quarters.



THE ROLLING STONES



CAROLINE played a large part in the success of the Stones, who roll over the air-waves dozens of times a week. Rhythm-and-blues conscious Caroline fans took the Stones to their hearts from the very beginning, and the station is proud to have been associated with Mick, Brian, Keith, Bill and Charlie from the earliest days. ● Who wouldn't be with the unorthodox group that followed the Beatles in taking first Britain and then America by storm?

THE BEATLES



THE boys who started it all for Britain in America—the fabulous four, the greatest thing in pop music since Elvis Presley, and probably the greatest pop music sensation we will ever see. ● The four happiest, most musical millionaires in the world. ● And through the acclaim from every corner of the world, from their records, TV shows and film "A Hard Day's Night", The Beatles have remained unchanged by it all. ● In the beginning, they were four happy-go-lucky broke Liverpool pop musicians. ● Today—they're four happy-go-lucky rich Liverpool pop stars—and that's about all there is to it.



Singer/actor/DJ Chris Sandford gets together with *Ready, Steady, Go!* girl Gay Shingleton at a Caroline disc night.

ON A CAROLINE DISC NIGHT!



IT was a night of stars at Mayfair's Caroline House, when the station went transatlantic!

NO . . . they can't hear Caroline in America yet.

STATESIDE DJ Terry Knight, of station CKLW in Detroit (home of the famous Tamla-Motown record label, with stars like Mary Wells, Marvin Gaye, and Little Stevie Wonder) found out about Britain's first commercial radio station.

HE CONTACTED Caroline in London, and during a series of phone calls and letters, the two stations decided to join forces every other week.

BRITISH ARTISTS like The Animals, The Bachelors, The Nashville Teens, The Isley Brothers (on a tour of Britain), Georgie Fame, Ronnie Jones, Barry St John and Susan Maughan made history as they spoke to Terry Knight over the transatlantic phone, and were broadcast live over the CKLW network to twenty-seven States.

THE DATE—23 October, 1964.

THE FIRST Anglo-American commercial radio programme was taped and broadcast over Radio Caroline at a later date.

THE FOLLOWING week, American artists from the Tamla-Motown label and in Detroit, spoke to the British "compère", Simon Dee, the Caroline DJ who handled the first broadcast so well.

NOW, the exchange has become an established link between Britain and the United States.

AND CAROLINE CLUB has a new corps of members. The letters have started coming in —with American postmarks!



● GEORGIE FAME

WHERE IT ALL HAPPENS...

YOU GO through double pillars, flanking an ornate archway, into an entrance hall with a staircase that would not disgrace a Hollywood spectacular.

IT IS deeply carpeted in rich blue, all the way to the top floor. As you climb the stairs, you pass half-open doors emitting noises of typewriter and telephone, avoid people rushing past clutching sheaves of paper, and eventually enter one of the score or so busy offices.

THIS IS Caroline House, in the heart of London's Mayfair. The discreet portico of the building, in Chesterfield Gardens, hides a practically non-stop industry.

HERE ARE the secretaries and typists, the business organizers, the programmers and off-duty DJ s, the advertising men, the sales people, the accounts department and post office of a radio station.

IT IS from here that a sales department allocates air-time for advertisers, through an advertising agency. There is also a department for direct selling to advertisers.

HERE, CHIEF DJ and programme director Chris Moore, decides on the records to be used on Caroline, and plans the format of programmes like Caroline Club Hour, a feature show.

HERE, GERRY DUNCAN, programme producer, wins a battle with the clock every day, slotting in records, disc-jockey's announcements, time checks, commercial spots, and, all the time, keeping a sharp eye on the running of Caroline's general programmes.

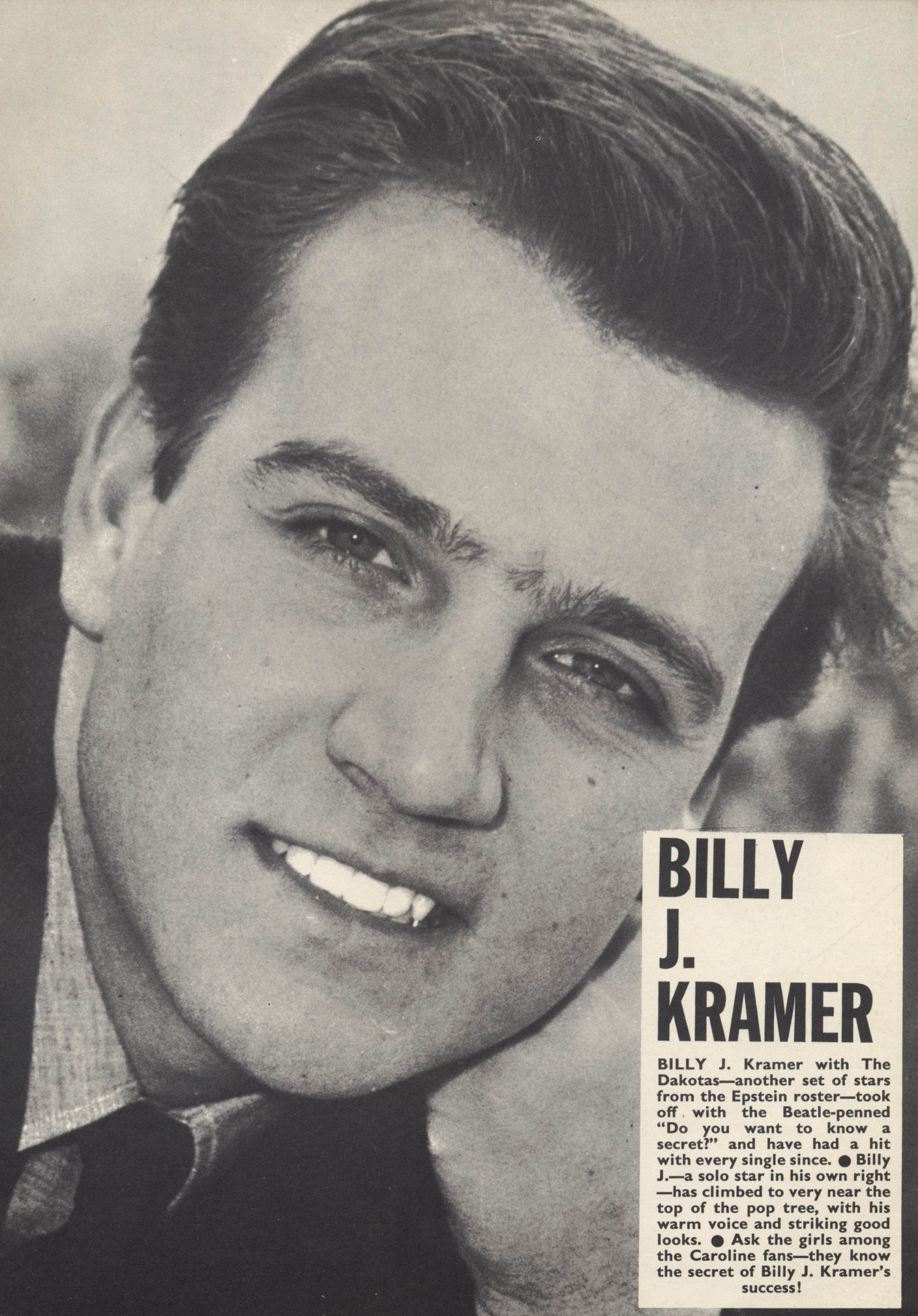
HERE, CONFERENCES are held, headed by Ronan O'Rahilly and Allan Crawford, the joint managing directors, to think up new ideas, evolve new programmes and new tie-ups for Caroline.



MARIANNE FAITHFULL

THAT straight and silky long blonde hair could only belong to beautiful Marianne Faithfull who hit the charts with her very first record "As tears go by" and went on to further disc success.

● Marianne, discovered at a party by Rolling Stones co-manager Andrew Loog Oldham, is one of the most listened-to songstresses on Caroline—and with those looks and that wispy voice, no wonder.



BILLY J. KRAMER

BILLY J. Kramer with The Dakotas—another set of stars from the Epstein roster—took off with the Beatle-penned "Do you want to know a secret?" and have had a hit with every single since. ● Billy J.—a solo star in his own right—has climbed to very near the top of the pop tree, with his warm voice and striking good looks. ● Ask the girls among the Caroline fans—they know the secret of Billy J. Kramer's success!



THE MOODY BLUES

One of Birmingham's top pop exports, the Moodies —Mike Pinder (piano), Denny Laine (lead guitar), Clint "Whiskers" Warwick (bass guitar), Ray Thomas (harmonica), and Graeme Edge (drums)— made their first chart appearance with "Go Now". All ex-group leaders, their first record was "Lose Your Money". "And we lost our money," said Denny Laine. They have been described as a "Beatles' Big Band", and are certainly one of the freshest pop sounds of 1965.

A DAY IN THE LIFE OF A CAROLINE DJ



It's a 100 hour week!

WHAT'S life like for a disc-jockey on board one of the two floating stations—romantic or tedious? A mixture of both, says one of the top southern Caroline DJ s, Mike Allan.

"It probably sounds glamorous to outsiders if they use their imagination," he says.

In fact, few realize how much hard work is involved in producing just one programme, let alone a non-stop twelve hours, seven days a week.

Let's follow Mike from his office in London's West End as he returns to the southern ship for a two-week spell of duty.

He catches a train from Liverpool Street Station to Harwich, which is the embarkation point for travellers normally going to Holland.

Although Caroline is only a few miles out to sea, Mike is still officially leaving the country, so after he checks in with the local shipping agents, he passes through Customs.

"Depending on what sort of day it is—busy or slack—this can take anything from one-and-a-half to two-and-a-half hours," Mike says.

Each DJ does two weeks on the boat and takes one week off—and Monday is all-change day. Three fresh DJ s go out to the boat, and three come off.

"It's quite an event when the tender-boat goes out on Mondays," said Mike. "Everyone crowds to the rails of the ship, and greets you like long-lost friends. Everyone wants to know what's been happening 'on the scene' and it becomes quite a little occasion."

The first thing Mike does when he eventually steps on board is to sort out his accommodation—the six DJs are quartered in the same part of the ship as the crew.

But there is seldom much time for even settling in, for the newly-arrived DJ may have to go on the air with an hour or two-hour show within a short time of arrival.

On the southern ship, there are two DJ s working on each programme —one behind the microphone, and one behind the control panel. After the mike-man's stint is over, he takes his turn behind the knobs and switches of the panel, slotting in records at a signal from his fellow DJ.

"The man behind the glass panel gets to know your individual signals for putting records on," Mike said.

"I give a very definite wave of the hand. Some of the boys nod their heads or mouth the word 'now' or just incline their heads slightly. You have to remember who does what or the records don't get played in time!"

After the show and the turn behind the panel, Mike will snatch a bite to eat, and go to the ship's record library, containing over 300 LP's and over 1,000 current singles, and start working out his next programme.

"Believe me," said Mike, "you are always working on the ship, except when you are eating and sleeping, and that you do by the clock."

As well as sorting out records for programmes, there is the mail to go through—sometimes between shows, but mostly after the station has closed down.

The DJ s get together with sackfuls of postcards and letters, divide them up, and start sorting through. It's generally one or two o'clock in the morning before they have finished working the various requests into their next day's programmes.

Taking it all round, the Caroline DJ can think nothing of a 100-hour week!

One of the drawbacks of the job, apart from the long hours, which DJs become immune to—"no girls", Mike grinned.

"And after the first eight days or so, you start to run out of fresh things to say. I always try to rough out the format of my shows, so I can ad-lib whenever necessary, but it still becomes difficult to say different, interesting things about the same record—especially when you've heard it or played it scores of times."

And some of the consolations?

"In the summer, pleasure boats come out to the ship—stacks of pretty chicks—throwing presents, food, letters and clothes aboard. And it's nice going ashore and being treated like a pop star sometimes. Let's face it—it's nice going ashore!

"Seriously, despite the work and the handicaps, it gets in your blood. You're on top of the record business, in touch with the trends, and you're making a lot of friends every time you go on the air—millions of 'em!"

NASHVILLE TEENS

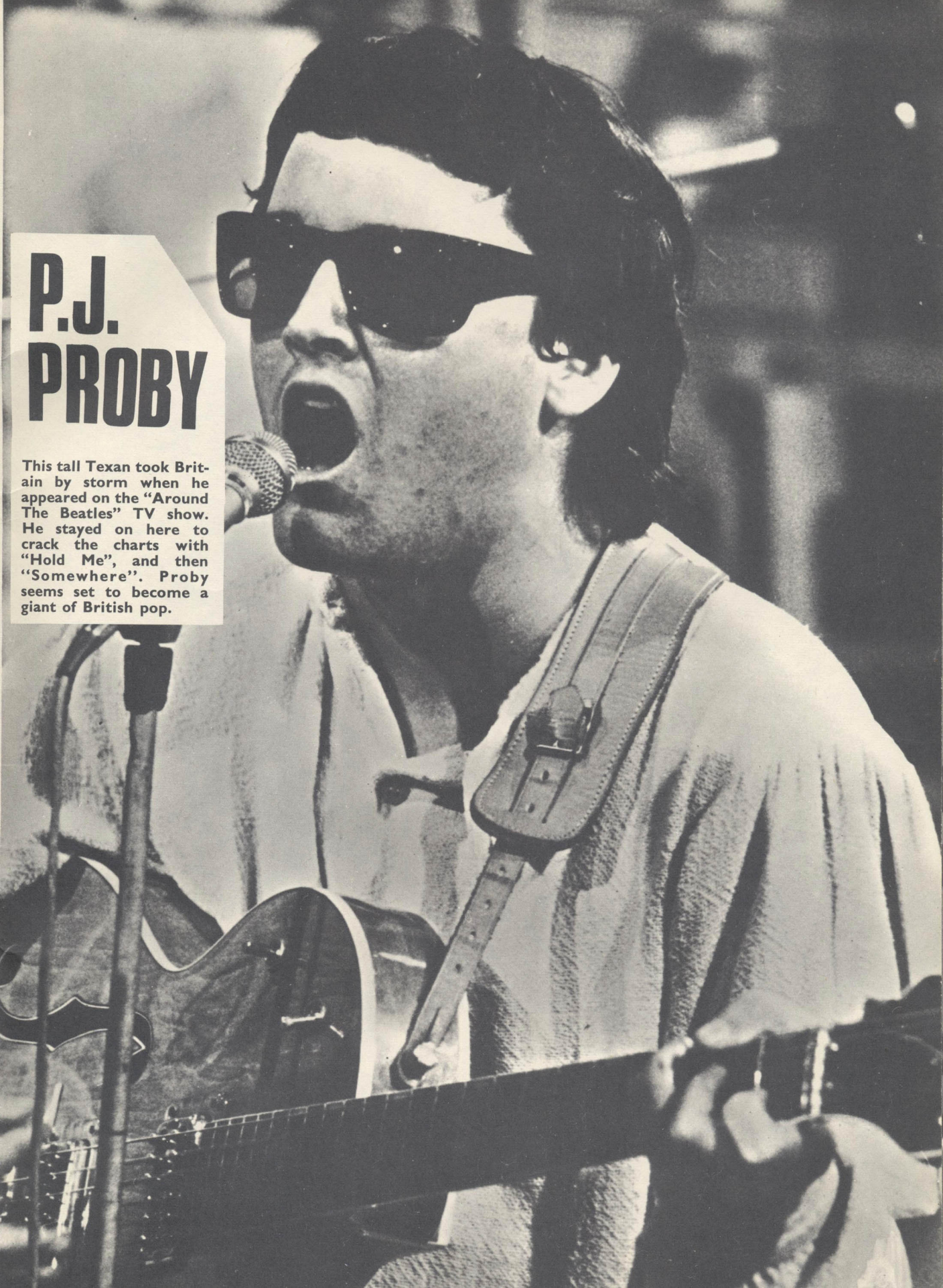


THEY were just a struggling group for a long time, but everyone who had the pleasure of seeing them in action, knew they'd make it one day. ● The Nashville Teens did—with their great record of "Tobacco Road" that took them straight to the Top Ten. ● It was played heavily on Caroline, like all their records since, and they have become a favourite and well-established group with the station's fans. ● Their name, following their success in America, had many U.S. fans thinking they actually came from Nashville, Tennessee! ● They are all, in fact, from London, England.

THE ANIMALS



These five Newcastle lads brought the Geordie Sound into the charts with a succession of hits like "Baby Won't You Take Me Home" and "House Of The Rising Sun" which shot to No. 1. They are Eric Burdon (vocal), Alan Price (organ), Hilton Valentine (guitar), Chas. Chandler (bass guitar), and John Steel (drums).



P.J. PROBY

This tall Texan took Britain by storm when he appeared on the "Around The Beatles" TV show. He stayed on here to crack the charts with "Hold Me", and then "Somewhere". Proby seems set to become a giant of British pop.



HELLO LOUIS!

OL' Man River's got nothing on Satchmo! ● He just keeps rolling along, year after year. ● After decades of success as one of the all-time greats in jazz, he knocked the Beatles off the top of the U.S. hit parade with his version of "Hello, Dolly" from the hit musical. ● Blowing an inimitable trumpet, or husking a vocal in that gravel-voice, Louis Armstrong has become immortal in the world of jazz and pop, Pops!



THE SHADOWS

WHENEVER you think of their "guv'nor" you think of them. ● Whenever you think of Cliff Richard, The Shadows come to mind. ● Not without reason, for they have been together more or less from the very beginning, sharing the rough with the smooth. ● They are definitely sharing the smooth at the moment, with top instrumental records, films and stage shows behind them in a long and momentous career. ● The first of Britain's successful groups, Hank, Bruce, Brian and John will always be regarded as "guv'nors" in their own right.



GERRY AND THE PACE MAKERS

EVERYONE forgets his second name now—because Gerry is a name in itself, with, of course his top group, the Pacemakers. ● Second star group out of Liverpool, Gerry and the boys scored with "How do you do it" first off, and followed success after success with everything from beat to ballad "You'll never walk alone". ● How does he do it? ● Better ask the Caroline girl fans again. ● They always put him well up in the station's Hit Parade.

THE FOURMOST



ONE of the top groups from the Brian Epstein stable of stars, The Fourmost followed up hit record success with a season at the London Palladium, the world's top variety theatre. ● It was a deserved honour for the Liverpool group who had as hard a struggle as anyone to reach the top. ● Now they are in the star category, and, like all the stars, you can hear their discs regularly on Caroline!



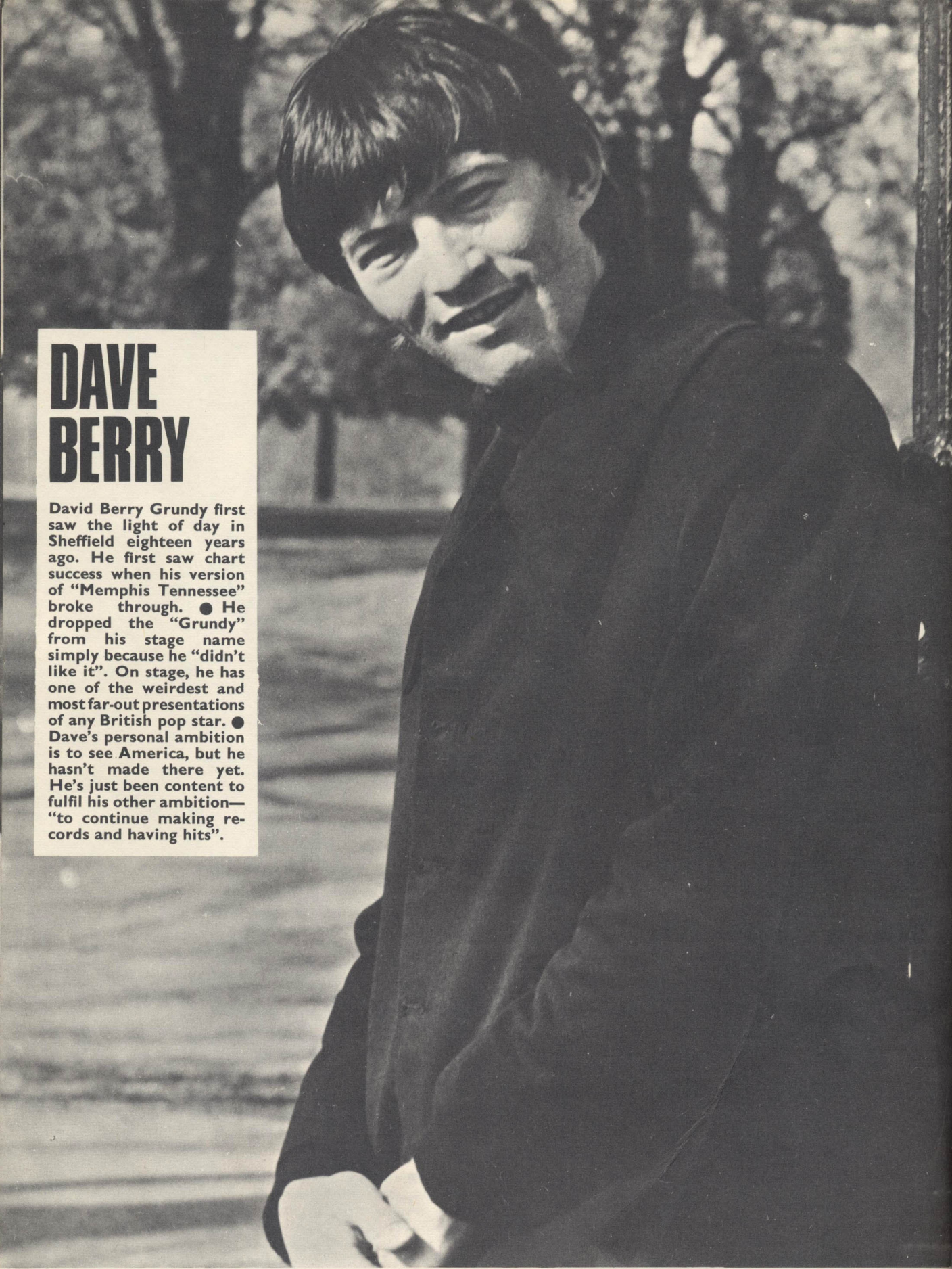
EVERGREEN EVERLY BROTHERS

THE evergreen Everlys—pop-dom's most popular duo for the last few years. ● First appearing together on their father and mother's own radio show when they were just past the toddler stage, they went on in their teens to become one of the world's record sensations with million-sellers like "Bye bye love" and "Wake up little Susie". ● Today, both married, Don and Phil are still in the record-selling stakes, and top boys on the Caroline air-waves.



DUSTY SPRINGFIELD

The blonde-tressed Miss Springfield is probably the most fashionable pop star in Britain. ● Since leaving the highly successful Springfields vocal group, Dusty has blazed her way to solo stardom with a succession of hits, setting a style which has brought ballads back into a beat-sodden hit parade. ● One of the pop trendsetters, Dusty is just as popular in America as she is here in Britain.



DAVE BERRY

David Berry Grundy first saw the light of day in Sheffield eighteen years ago. He first saw chart success when his version of "Memphis Tennessee" broke through. ● He dropped the "Grundy" from his stage name simply because he "didn't like it". On stage, he has one of the weirdest and most far-out presentations of any British pop star. ● Dave's personal ambition is to see America, but he hasn't made there yet. He's just been content to fulfil his other ambition— "to continue making records and having hits".

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Published in Great Britain by World Distributors (Manchester) Ltd.,
12/14 Lever Street, Manchester 1, by arrangement with
Spectre Promotions Limited, Chesterfield Gardens London W.1.
Printed in Great Britain by Fletcher & Son Ltd., Norwich.