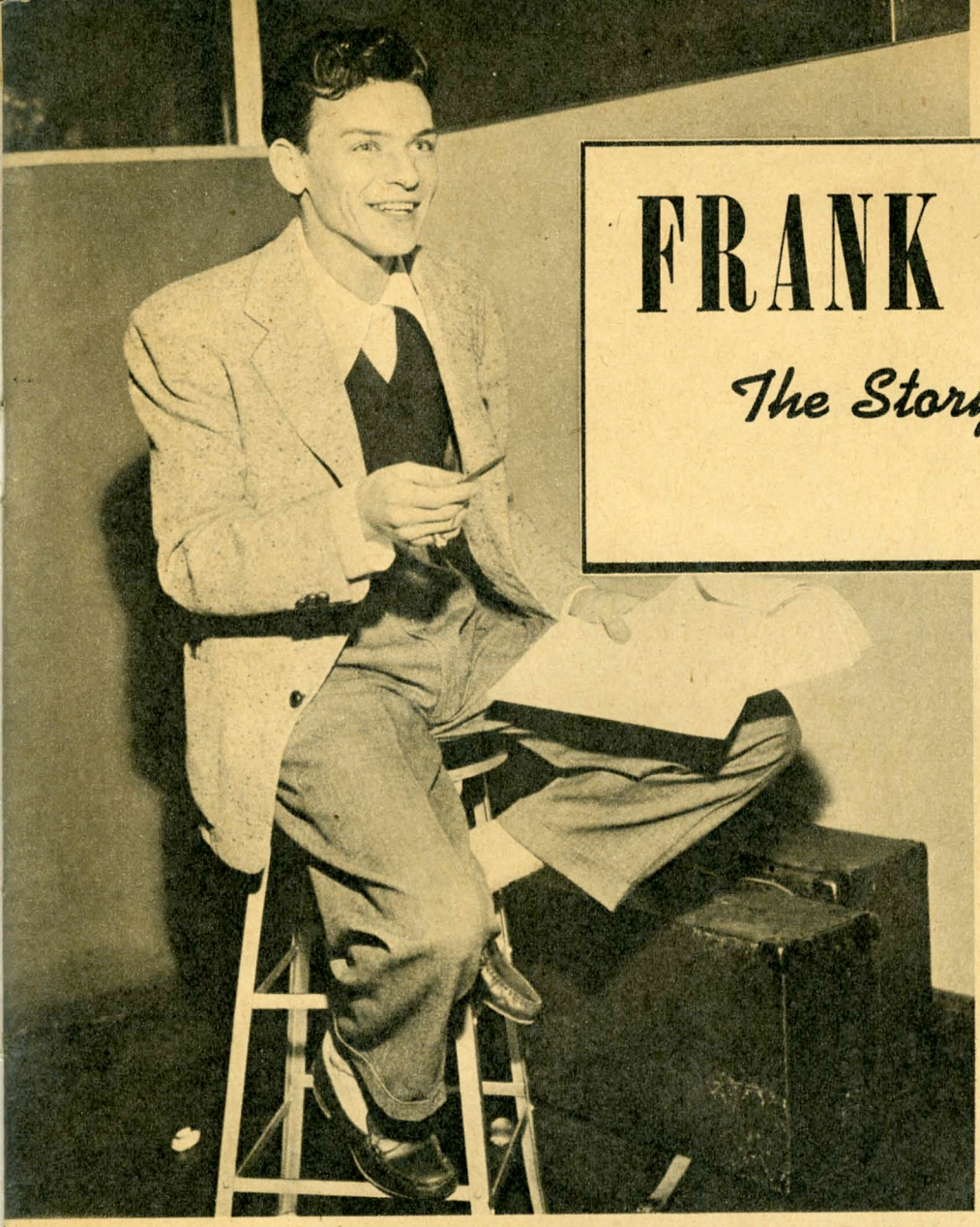
The Story of His Life

FRANK SINATRA



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The Story of his Life

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"HERE'S FRANKIE"

THE following is a pictorial record of one of the outstanding careers of all time in the world of music and entertainment.

It is the story of Frank Sinatra, the Hoboken Boy whose star rose almost overnight until from a small time band singer he became the greatest single theatrical and radio "draw" of all time within the space of hardly more than a score of months.

Frank's sensational flight to fame proves once and for all that anything is possible in this world. Today, with a yearly income in the hundreds of thousands of dollars from pictures, radio and personal appearances, with literally millions of adoring fans all over the world, and still in the prime of his youth, Frank is the very epitome of what can happen to anyone in a free democracy.

Unassuming, almost shy, Frank has accepted his fame with typical American grace and humility. He is as naive and unspoiled as he was in the very beginning, less than half a dozen years back, when he was willing to sing nightly with an unnamed band for a five dollar bill.

In the last two years, since his meteoric rise to world fame and stardom, Frank Sinatra has met the great and the near great. He had special audiences with President Roosevelt in Washington, he has hobnobbed with the upper crust of Hollywood and Broadway. He has been the adored hero of hundreds of thousands of wildly hysterical admirers.

Yet, through it all, he has remained essentially the same —an ambitious, hard-working boy from New Jersey, who, when he is able spends every spare minute with his pretty young wife and their two adorable children.

Turned down by the Armed Forces because of an injury he suffered early in life, he has devoted every spare second to helping the war effort. He has devoted countless hours to entertaining at benefits and attending War Bond selling rallies. The taxes he pays on the fabulous sums he earns, would alone finance a small revolutionary army in Central America.

The following pictures and words are far from a complete record of Frank Sinatra's life. They do, however, constitute the highspots in his fantastically successful career.

This book is dedicated to Frank—and to the millions of his admirers who have made his sensational rise to popularity possible.

Published by Wm. H. Wise and Co., Inc., 50 West 47th Street, New York, New York
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CBS

How it all began

Here is the story of Frank Sinatra, the boy who is all-time tops in radio and show biz

WHEN the history of show business is written, the year 1943 will be outstanding because it was the year that saw the unprecedented and meteoric rise to stardom of Frank Sinatra. Though there have been other occasions in the past years when some personality in the theater world captured the imagination and affection of the public, none took on the proportions and magnitude of the Sinatra boom.

In the past year he has had occasion to appear before every possible type of audience from the adolescent to the sophisticate. An actual breakdown of fan mail has given further proof that he is an overwhelming favorite with the men and women of the Armed Forces. The demand for recordings by men in Army Camps and over-seas is predominately for those made by Frank Sinatra.

An interesting incident and one truly indicative of his popularity with servicemen, was his appearance at the Hollywood Canteen. One of the largest audiences ever to cram the spacious Canteen came to hear Frank Sinatra, and their huge ovation and applause kept him on the platform singing for fully one hour. When he concluded, the servicemen swarmed onto the stage, lifted him to their shoulders and paraded him through the Canteen, sending up the loudest cheers ever heard in the movie city.

Every big name favorite in the theatrical world has performed on that stage, yet this was the first and only time the servicemen put on such an enthusiastic exhibition.

His tremendously successful appearance at the smart Wedgewood Room of New York's Waldorf-Astoria Hotel, where he smashed every attendance record in the history of the hotel, was conclusive proof for the die-hard skeptics that Sinatra is no overnight phenomenon but a very firmly entrenched great star in the theatrical heavens whose appeal is universal.

FROM studio executives, directors, technicians and co-workers on the RKO set of "Higher and Higher" come predictions that Frank Sinatra will soon take his place with the biggest of the movie box-office names. In that field, as well as in theaters and radio, Frank Sinatra has found a very definite place. His amazing success and the heights to which young Sinatra has soared in the past year has not left him with any distorted ideas of reality.

Those who have come in personal contact with him and have had occasion to speak to him, have come away with a very definite impression that here is a level-headed youngster whose shoulders are broad enough to carry the overwhelming responsibility of being one of the world's great performers. "He's got his feet on the ground" . . . is an often-heard remark in describing Frank.

He has a keen sense of appreciation and obligation for those who had a kind word of encouragement when he needed it most. He expresses it best when he says, "I believe that a pat on the back from the foreman in the mill, or a kind word from the boss in the office, is a great stimulus to better effort. It is not different with a performer. His audience is, after all, his boss, and encouragement works just the same coming from them. I will always be grateful for those pats on the back —and I will always try to deserve them."

About the heartaches he encountered, as every youngster starting on a professional career must, he has this to say: "What kept me going then was that little group of friends who were always there ready to give a helping hand. To them I will always be grateful. For they are the ones who hold the ladder of success steady while you climb."

"The wheel of fortune spins, round-and-round it goes, and where it stops nobody knows." Frank Sinatra's wheel of fortune started spinning that night when he won first prize on Major Bowes' Broadcast, several years ago.

As a cub sports reporter on the Jersey Observer, Frank Sinatra walked into the city room one day and gave his notice to the bewildered editor. The reason? Well he had just taken his best girl, Nancy (now Mrs. Sinatra), to see Bing Crosby at the neighborhood theater and was convinced that he wanted to be a singer more than anything else in the world. And from that time on he exerted every effort toward that end.

SINATRA was born December 12, 1917, in Hoboken, N. J., an only child whose parents dreamed of his becoming a Civil Engineer. He attended Demarest High School in Hoboken and was on the championship basketball team, won a trophy in swimming and was an outstanding member of the track team. He sang with his school band at proms and assemblies and helped form the school glee club.

Frank manifested his resourcefulness while still attending high school. He always liked to sing, although it never occurred to him to try professionally until that fateful visit to the theater where Crosby was appearing. His keen business sense came to the fore and he devised a method of being a "must" with every local band, besides making some extra pocket money.

He had a collection of popular orchestrations and kept them filed in a wooden carrying case ready for business prospects. If any of the school or club bands of the neighborhood wanted to borrow the arrangements (and they always did because he had a huge up-to-date collection), they would have to pay Frank for the rental of the music and also hire him to sing with the band for an additional fee.

With the money he made on this little project he bought a Public Address System which was a rare luxury to any small orchestra and Frank expanded his business by not only charging those bands for the music and his singing but a neat little fee for the use of the Public Address System too.

Sinatra also worked after school on a Jersey Observer news truck and had ambitions of becoming a newspaperman.

The picture of Frankie on the opposite page is one of his favorites. It shows the Voice in a broadcast at a CBS show on which he is heard by untold millions.

Upon graduation he got a job with the same paper as a copy boy and studied shorthand and journalism for a year at Drake Institute, hoping to further his newspaper ambitions. He finally got a chance in the sports division of the paper when he was promoted as a "Junior Man." His job was to cover all collegiate sports events.

After his decision to start a singing career he applied for an audition with Major Bowes for his popular "Amateur Hour" show and won first prize singing "Night and Day." He was sent out with a "Bowes Unit" headed for the coast, but after 3 months was homesick for his family and Nancy.

He quit and came home. Frank applied for radio auditions at New York studios and was soon heard on eighteen sustaining shows over WOR, WNEW, WMCA, and Jersey's WAAT, but all the money he received was 70 cents carfare from the Jersey Station. He finally got a paying job at the Rustic Cabin in New Jersey, but continued his sustaining programs.

On February 4, 1939, married his childhood sweetheart, Nancy Barbato, and they went on a three-day honeymoon. They now have a three-and-a-half-year old daughter, Nancy-Sandra, and a very young Frank Wayne Sinatra, Jr.



He loves children. Here he holds his little daughter Nancy in one arm and a friend of hers in other.



Nancy Sinatra holds her new born son, Junior, in Margaret Hague Hospital. It was her second child.

In May of 1939, while at the Rustic Cabin, Sinatra started rehearsing with Bob Chester's band although he had signed no contract with him. He gave his notice at the Rustic Cabin and three days before he was to leave, Harry James, his manager and some musicians from the newly-organized James band, came in to hear Sinatra sing. (It was several years later that Sinatra learned that James had heard him before and had vowed that should he form a band, he would hire Sinatra as his vocalist.) James offered Frank the featured singing assignment and he went on a tour with the band.

About six months later, while appearing in Chicago with James, Tommy Dorsey asked Frank Sinatra to join his band. He did, and it was then that Sinatra, the romantic young baritone with the "voice that thrills millions" began to attract the attention of the music critics and public.

His recordings of "I'll Never Smile Again," "Night and Day," and "This Love of Mine," the last of which he wrote, skyrocketed the Dorsey record sales to the top of all recording brackets. Sinatra became the byword of every

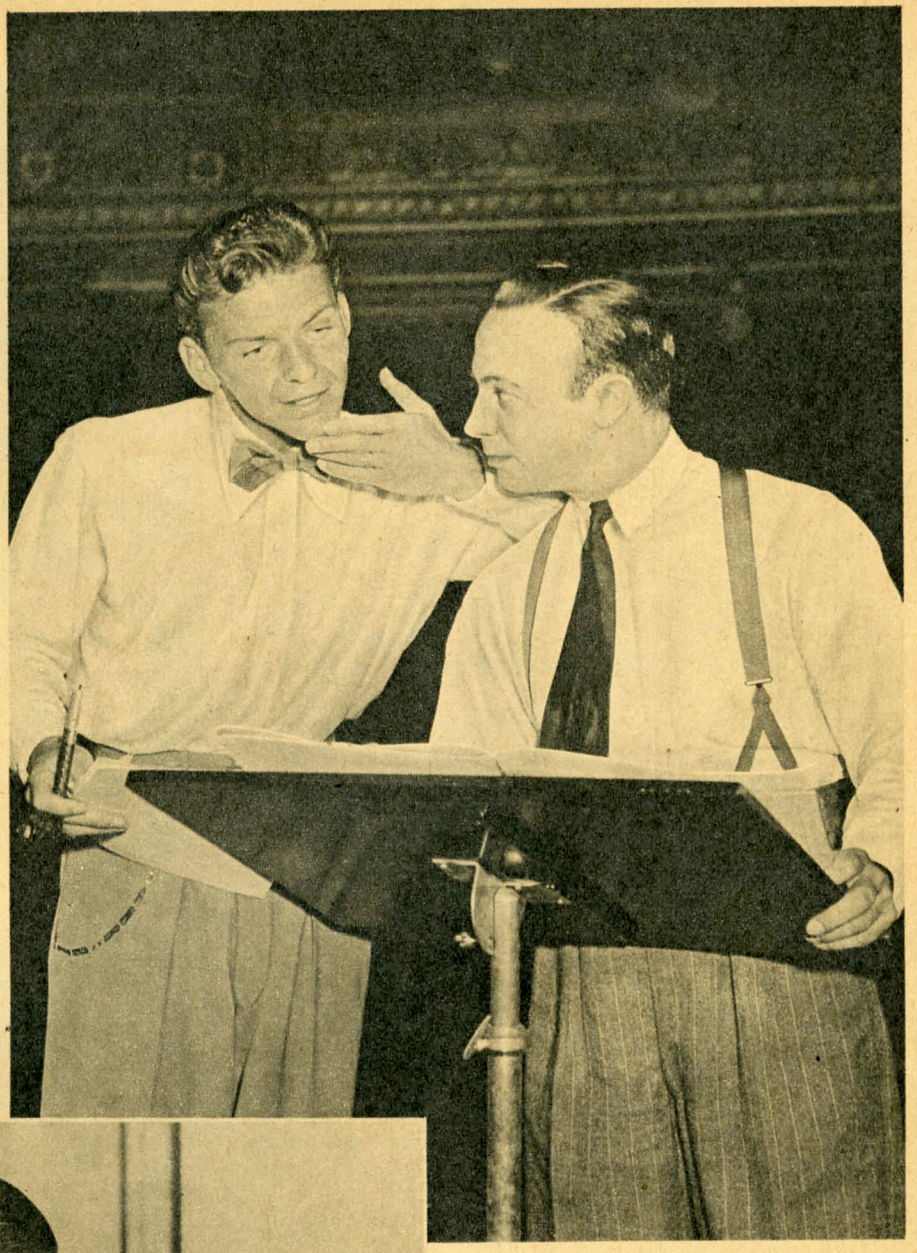
male and female musical devotee from six to sixty.

Sinatra made his motion picture debut with Dorsey in the pictures "Las Vegas Nights" and "Ship Ahoy." Then came the deluge of requests from promoters, theater managers and radio advertisers for the services of Frank Sinatra.

AT THIS time he came to the decision that this was the opportune moment to strike out for himself. He left the Tommy Dorsey Band in October of 1942. Further events proved this was turning point in his career. Frank began a sustaining period over the CBS networks, called "Songs by Sinatra." Then came theater and concert engagements, a contract to appear on the coveted "Saturday Night Hit Parade" program, and a long-term picture contract with RKO.

His first theater appearances on his own was at the New York Paramount. Booked originally for two weeks, Sinatra was held over for eight weeks, thereby shattering a fifteen-year record at the theater.

Thus started the saga of the swooners and the bobby sock brigade. Hollywood realized the potentialities of this once-in-a-lifetime phenomena and RKO grabbed him for the first movie of his career, "Higher and Higher."



Cousin Ray Sinatra, right, with Frank as the two look over sheet music. The singer is family-loyal.



The kid is a great drinker of coffee sometimes downing a dozen cups at one sitting. He has no other bad habits.

One movie led to another and before long Frankie found he had as big a motion picture audience as he had a radio or show business appeal. Today, he can just about call his shots. One of the strangest things about his career is the universitality of his appeal. Sophisticated and worldly night spot patrons as well as the teen agers flock to his shows; men in the armed forces and stenographers, politicians and dowagers all love him.

And it looks like easy going for Frankie for a long time to come, especially if he keeps that one piece of hair hanging over his eyes, retains his love of "sharp" clothing, and keeps on singing in that inimitable style of his.

OPEN up a furniture catalogue to the garden accessory page and you're bound to find Frank looking over your shoulder. One of his favorite pastimes is collecting garden furniture, not the "all-ready to-use" kind either, but the type you have to paint, revarnish, re-build or at least polish.

He takes great pride in his garden and has really worked out some good-looking individual furniture designs with the accessories he's picked up. Nancy is one wife who doesn't have to plead with her husband to have him repair anything around the house.

Three-year-old Nancy-Sandra is generally his confederate in any repair jaunt and many's the time after Frank put the radio together again, chubby Nancy-Sandra would open up her hand and say, "Daddy, what's this?" And "Daddy's" found that she was hoarding a few knobs, washers and a spare wire part or two.

He has a warm affection for children and claims that a family of six is just the right size. Nancy-Sandra won't go to sleep until Daddy has sung her three songs and her choice of the numbers doesn't come from her nursery rhyme books but from the top tunes on the Hit Parade. When Frank is out of town Nancy generally plays some of his records for their little tyke.

No one person has ever seen Frank wear a hat more than once. He just doesn't like to wear them. But when he goes home, strangely enough, he puts on an old sea captain's cap which he's had for so long, he doesn't remember where he got it. He loves comfortable sports clothes, ties, and sleeveless cashmere sweaters. The first thing he bought for himself with what he calls "my new prosperity" is a small gold cigarette lighter.

Along the food line, Frank's favorite dish is spaghetti and will eat it for breakfast occasionally. His wife always keeps a big dish of it in the Frigidaire because when Frank gets home from work, no matter how late it is, he doesn't indulge in "Dagwood sandwiches" but instead will heat some spaghetti for himself. Still he never gains an ounce. His second food love is banana splits. He has been known to explore every soda fountain in the town he's working in for a good "banana-split maker."

ANYONE who refers to the teen-age youngsters who wait for him outside his broadcasting stations, theatres or clubs, as "nuisances" has to reckon with Frank first. He is very devoted to these fans and appreciates their patience and stick-to-it-iveness. Frank feels that when he was a kid he had his favorites in the entertainment world and like any other normal kid he would go backstage and wait for a glimpse or an autograph.

He thinks that those fans are guilty of nothing more than giving the performer the support and enthusiasm he needs and must keep in order to retain recognition.

Once when he was leaving a broadcast in New York he noticed a twelve-year-old youngster got her hand caught in the door in the excitement. He sent his companion back to the building to find out about the little girl and when he was assured that she was all right he invited her to have ice cream with him and his friends at the Hotel Astor's famous restaurant.

Then there was the time when the three girls, sixteen- and seventeen-year-olds, came all the way from Brooklyn to hear Frank at a New Jersey night club. Frank had to make a midnight train to Chicago, but it was extremely

WHY THEY



LOVE HIM!



Delight, rapture and ecstasy light up the faces of these girls as they listen to their idol when he opened in his last show in New York City's famed Paramount. They stood hours in line.

THERE'S SOMETHING SO UTTERLY APPEALING ABOUT FRANKIE THAT GIRLS AND WOMEN FIND HIM IRRESISTIBLE WHEN HE STARTS TO SING

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These girls bring their lunch as they wait in line to see their Frankie.



Photographs of the Voice sell like hot cakes as his admirers seek him out.

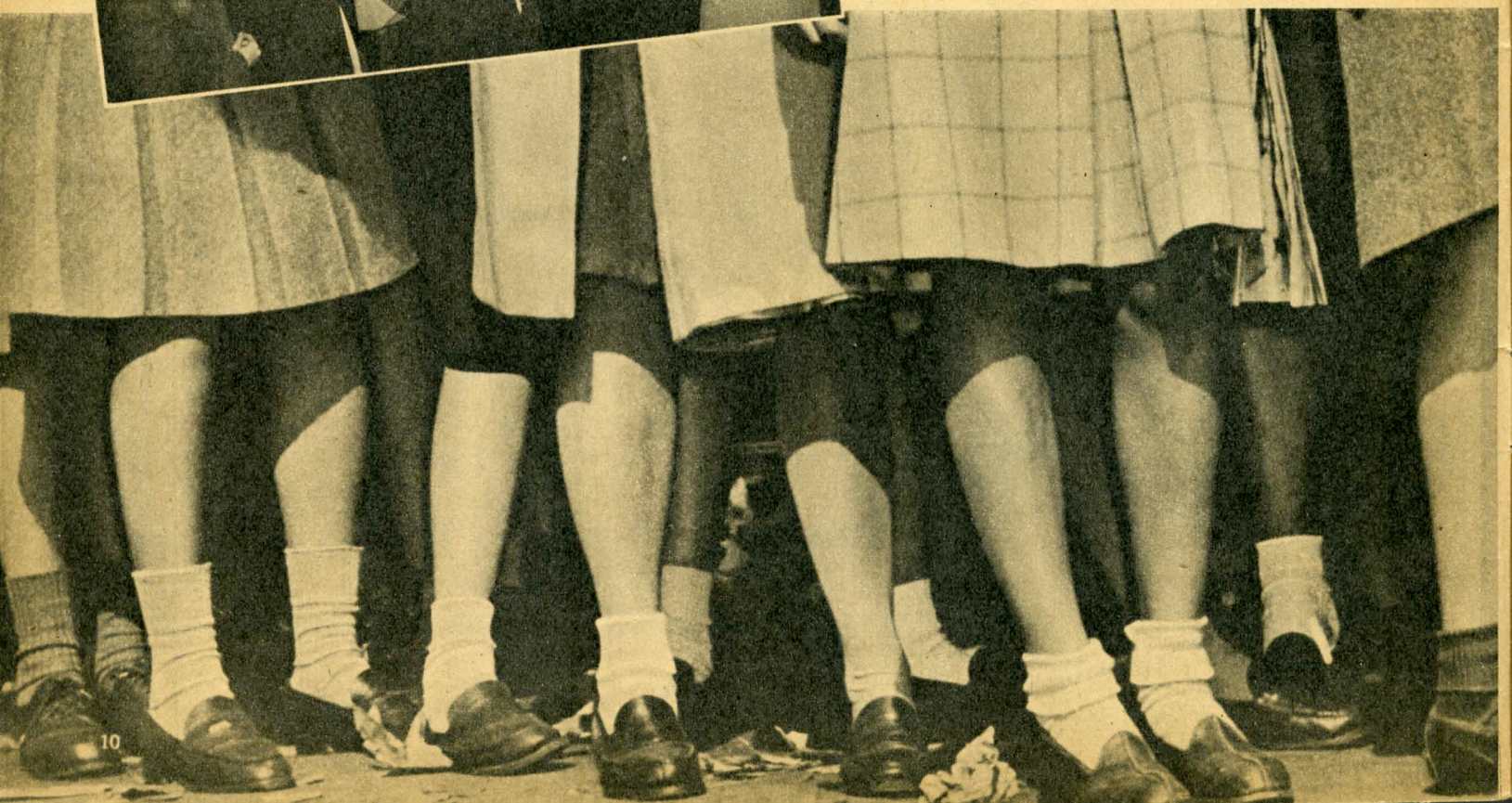
late and storming, so he had a friend of his take the little girls home to Brooklyn in his car and he took a cab to the station.

The singer has two ambitions. One is to have a large office with a mahogany desk and rows of pushbuttons—like in the movies. And the other ambition is to retire when he's older and spend his latter years sitting under a maple tree.

He was very much worried last year when the maple tree on his Hasbrouck Heights home started to "look sick." According to Frank, "I got a formula from a friend of mine who knows about trees and tied a white cloth around the tree. I want that maple tree to grow up because when I retire I want to sit under it and relax." After all the traveling he's done in the past five years, one can well understand it.

Frank has taken his meteoric rise to fame in his stride. He is still naive enough to be excited over meeting important celebrities, but he is no social-climber. The Sinatras make no effort to step out in higher circles and remain unimpressed at any "command invitations" from social and political bigwigs that have been flooding their mail. Frank has a profound respect for all performers, has never been known to criticize any of his colleagues or contemporaries, but rather is their strongest booster.

Hollywood, hard-bitten and sophisticated, took Sinatra to its hearts and paid him the biggest compliment ever given to a new star by unanimously acclaiming him as a "swell guy." Giving credence is the fact that after



two weeks on the RKO lot, he endeared himself to such an extent with the studio crew, which included carpenters, grips, electricians, that they formed a Frank Sinatra Fan Club.

VITAL STATISTICS ON FRANK SINATRA:

Born December 12, 1917, at 415 Monroe Street, Hoboken, New Jersey. . . . Parents are Martin and Natalie (nee Garaventi) Sinatra . . . both born in Hoboken. . . . Father boxed under the name of Marty O'Brien, bantamweight. . . . Last fight in 1926, retired from boxing because of broken wrists. . . . The elder Sinatra is a member of the Hoboken Fire Department and daily crowds of Frank's fans jam into the Firehouse to ask him questions about his famous son. . . . He always keeps a supply of pictures for them. . . .

Frank's parents are very proud of him, although his mother didn't approve of his joining the Major Bowes' units, as she didn't think it right for a young boy to go off on the road alone.

According to his parents, Frank was a normal kid, full of the devil, always getting in and out of some childish prank. . . . Once, his dad relates, Frank decided to play "Cowboy" on a carousel and got his head caught in the roof. Little Frank had to have most of his hair shaved off and the carousel roof had to be pried open. Frank's dad got the bill for it and Frank got a licking.



They started swooning and fainting a second after this picture was snapped.



He has to fight his way through crowds of bobby soxers to get into the show.





Eileen Barton

HE MAKES "AIR LOVE" TO HER Cinderella Girl



Here's little Eileen Barton, in a typical pose, while she studies over her script before going before the mike with Frank Sinatra.

By Georgia Plate

IT WAS eight a. m. My alarm clock was ringing as if it had gone insane, and for the first time in my life I jumped out of bed gladly at the sound of it. I had a date to spend the day with Cinderella—well, not exactly, but even better, for I was to meet Eileen Barton, new junior partner to Frank Sinatra on his midweek radio show.

At ten o'clock, I arrived at the Bartons' New York apartment on 72nd street and rang the doorbell politely six or seven times. Finally Eileen herself opened the door, and gave me a big, beautiful smile.

Over a tall glass of milk and a dish of oatmeal, we got down to the business of where Eileen was born and such things. It was in Brooklyn (nope, not Choich Street) one bright November day seventeen years ago. Her parents, Ben and Elsie Barton, were touring vaudevillians, and Eileen was virtually cradled in a trunk.

Until she was three years old, Eileen just loafed around. Then came her first job—an engagement with Ted Healy and his Gang on the stage of the New York Palace, acme of variety theatres. A seasoned performer at the age of six, she was heard six times weekly on Horn and Hardart Children's Hour, and subsequently guest-starred on the Rudy Vallee and Eddie Cantor programs, before she was signed to a contract by Milton Berle to appear on the Gillette Community Sing air show.

"Then came my Chameleon Age," laughed Eileen, "and I had to go into retirement with my braces and pigtails for company." Well, Cinderella went back to her sack cloth and ashes after the ball and waited for Prince Charming to show up with that glass slipper, didn't she?

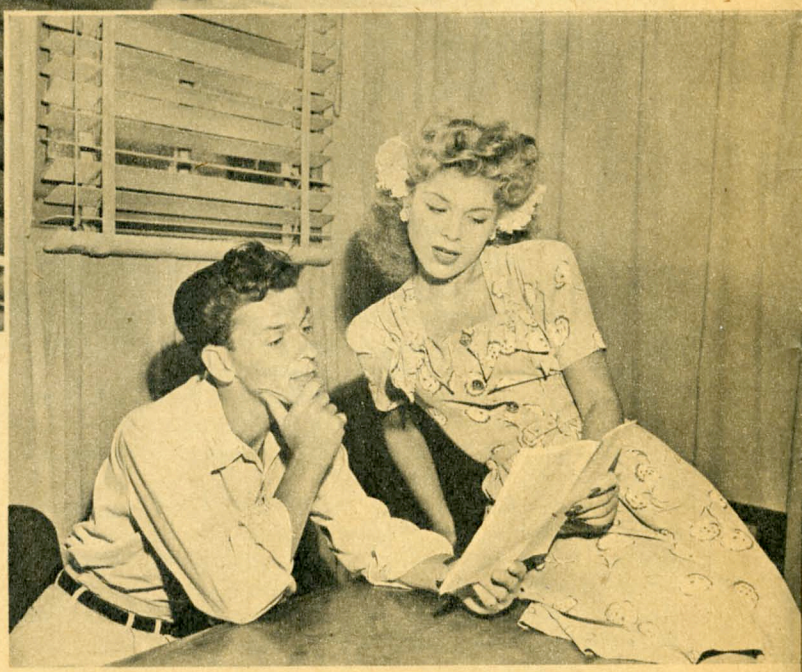
Then I popped the ace in the hole question of how did she get the job envied by thousands.

"Well I guess it was just the luck of the Irish," Eileen answered. "I had studied for a musical career since childhood, and a short time before being signed by Sinatra I appeared on the Bob Crosby 'Old Gold Show' and Johnny Mercer's 'Chesterfield Music Shop.' As for getting the job on the Sinatra Show—I just auditioned by record, as

Eileen Barton had this lovely photograph taken while she was singing on a West Coast radio show.

did scores of other girls. Boy, was I surprised when I got the job!"

And how does it feel to sing duets with Frank, to have him make love to you on the radio? Eileen blushed prettily, "Well," she said, "it's really pretty much of a thrill. You see I used to go to Sinatra shows and broadcasts and sit as close down front as I could get. My friends and I were all followers of Frank. And when they told me that I had been chosen to sing on his radio show, I just couldn't believe it . . . sometimes, I still don't."

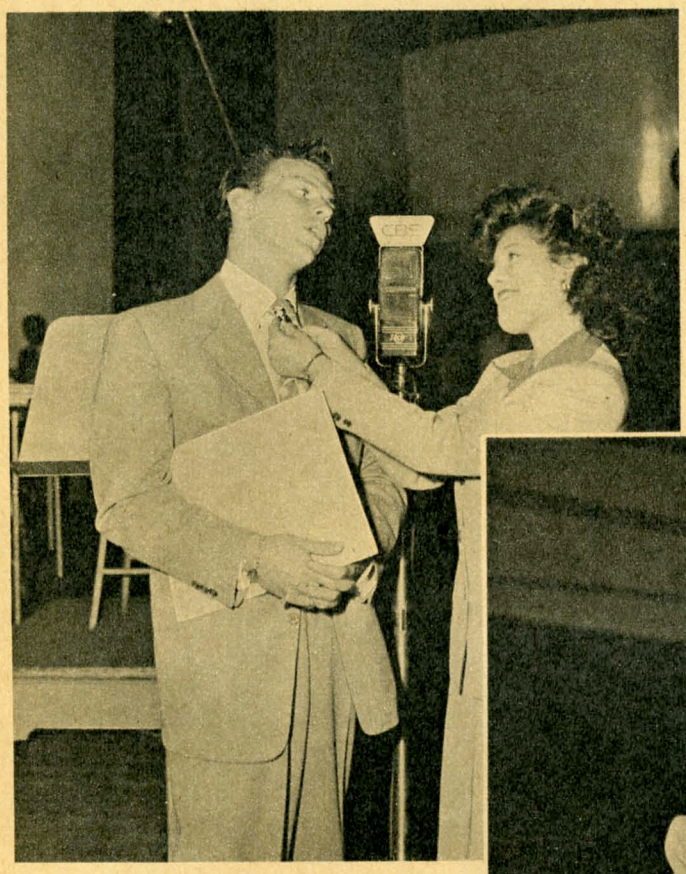


Eileen and Frankie study over a shooting script for one of their new shows. Both work long hours.

Soon, Eileen and I dashed over to the Columbia Playhouse where she had a rehearsal for the program that night. The place was an absolute bedlam.

Eileen excused herself and joined Sinatra on the stage and I retired meekly to a corner until Eileen rejoined me.

"Want you to meet a friend of mine," she began. And there stood her combination Fairy Godmother-Prince Charming, the Voice himself. But before I could extend my clammy little paw and show my purty buck teeth, someone on stage was paging him and he had to run away.



Girls, don't you envy Eileen! She gets to fix Frank's tie.

"Frank has so many things to do, sometimes I wonder how he manages to work his breathing in," Eileen said by way of explanation. "He's a grand guy, and he's been wonderful to me since I've been working with him. Everyone has been helpful. Axel's always coming to my rescue. (Referring to Axel Stordahl, arranger and conductor of the orchestra on the Sinatra radio show.)

"At the mike, Eileen," one of the program directors called. She smiled at me and was beside him almost before he had finished the sentence.

While she rehearsed her song and dialogue with Frank for the show, it gave me time to put down a few vital statistics on the Barton gal. Eyes—brown, hair—red, about five feet two and 105 pounds, placed particularly well. A fine voice and plenty of personality. Could there be any doubt why she was chosen to share the spotlight with Sinatra?

"That's it, kids, see you tonight," a voice cut in on my thoughts, and Eileen was ready to go home, grab a bite of supper and dress for the broadcast. It was seven o'clock in New York, and she was expected to accomplish all this before eight.

When we stepped out of the stage door, Eileen was mobbed by fans who had been waiting for her appearance. "Please, may I have your autograph, Miss Barton?"—"I think you have a wonderful voice, Eileen."—"How does it feel to sing with Frankie?" This was too much for me.

" 'Bye, Eileen, it's been swell," I said weakly. "Please forgive me for running off, but I'll be listening for you tonight."

And that's the story of little Eileen Barton, the Cinderella girl who today is the toast of the town, but only a short time ago was dreaming like a million other girls of her golden-voiced dream prince. Only she met her dream prince and she can be found almost any night standing there beside him and singing. It's sure a wonderful world, all right, and Eileen would be the first to say so.

So, good-by, Eileen, we'll be listening for you!

The Cinderella Girl and her new "boy friend" do a little time comparing as they wait to do show.




CBS

BATTLE OF THE CENTURY

Two terrific VOICES join in mortal combat as a Grand Opera Star and Frankie get together to do their best



Frankie gives his opponent the Bronx cheer as he is giving out with the lungs during their terrific bout.

NOT long ago in a Columbia Broadcasting Studio in Manhattan, an amazing and world shattering event took place. Two great VOICES, that of Frankie Sinatra and that of Lauritz Melchior, famed Grand Opera singer, met in mortal combat to the delight of a palpitating public.



Jerry warns the opera star of "unfair tactics" as his contestant accuses him of foul play during the battle.

It happened on the "Frank Sinatra Show" and the great battle of the Century was refereed by Jerry Lester, comedian on the program.

Mr. Melchior had the edge as far as girth and lung capacity were concerned, as well as a few years on his youthful competitor. On the other hand, Frankie, who has done considerable "whispering" has managed to save his wind over a period of years. The audience was utterly entranced.

No one hit a high C and the low notes were really nothing less than growls. At the end of the contest, it was impossible to decide which one had outsung the other. It is highly probable that Mr. Melchior's voice attracts a slightly more highbrow audience than does that of Mr. Sinatra.

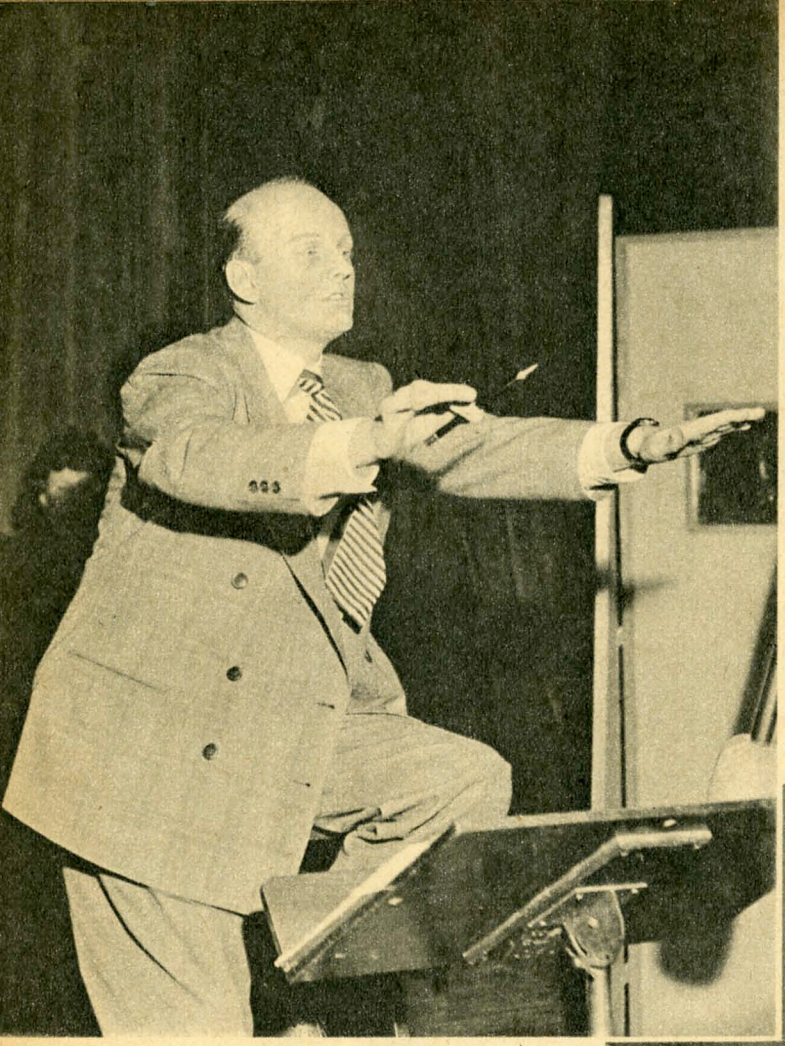
On the other hand, very few persons can be accused of wanting to tear the clothes off the Met Opera star, and certainly he inspires little awe and fewer swoons in the bosoms of untold hundreds of thousands of teen-agers. But, to be really fair, both boys were good.

Frankie got the cheers, but Lauritz got the highbrows.

Sinatra's fans are looking forward to the day when a similar contest will be arranged between their hero and Bing Crosby. Probably the only reason it hasn't been arranged so far is the fans of both are so fanatic that a contest between the two would all but tear down the place. And these are not the years to encourage riots.

FRANK'S FAVORITE BAND

MEET AXEL STORDALH—THE MAN WHOSE BAND SINATRA LIKES THE BEST



This is Axel as he conducts
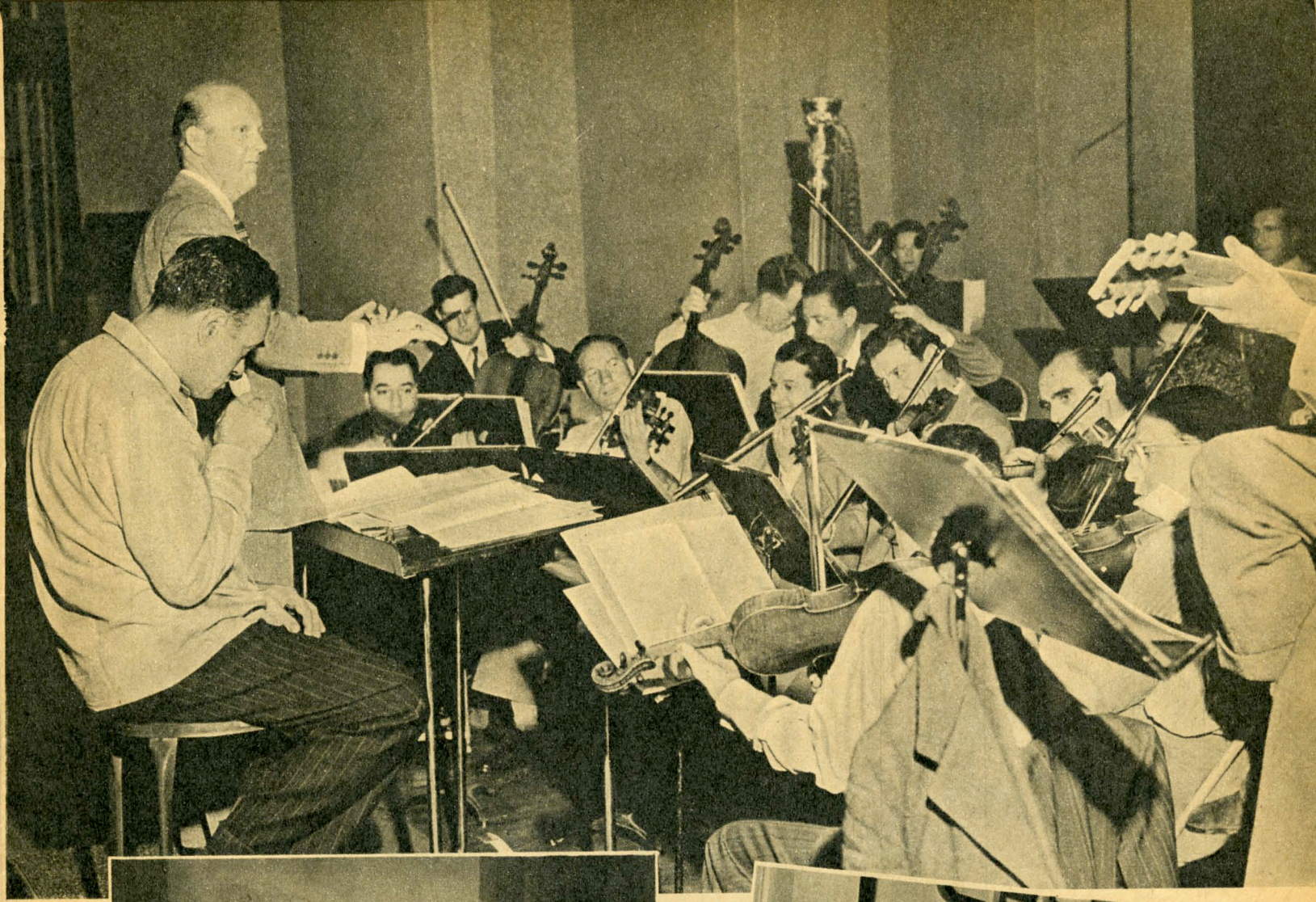


Frank takes over and gives the orchestra a few tips



Sinatra at the Hollywood Bowl

ONE of Frank Sinatra's best friends is Axel Stordahl, his favorite orchestra leader. The friendship dates back a long time. Axel has been as interested in Frankie's spectacular career as has Frank himself. And Frank would be one of the first to admit that the conductor has given him no end of help and encouragement.

Before rehearsing any song with the full complement of the band, Axel and Frank carefully go over all arrangements together and work out the kinks. And then Stordahl's men, who adore him, play it over gently once. After that Frank





The boys and Frank in action



Axel gets a hot foot to give him real inspiration

takes over and pulls the mike close. Everyone works in perfect harmony.

Frank has, of course, worked with almost every big name orchestra in the business. He knows only too well how hard it is for the singer and the music makers to get on, sometimes.

Frank himself has frequently taken over the baton and led the orchestra. In spite of a lack of formal education in the fields of music, he has shown an amazing aptitude for the technique of that art. He is what has frequently been referred to as a "musician's musician."

THE VOICE



This artistic shot of the Voice was taken through a harp, one of Frank's favorite instruments. He has always liked string music as a background.

HE WEARS the biggest Windsor knot ties you've ever seen. For a change of pace, he'll don a streamlined, gaudy bow tie. Show him a glen plaid suit and his not-so-pretty face will show you a warm, friendly smile.

He is "The Voice."

It isn't recorded just when the Voice became synonymous with Frank Sinatra. People accept the sobriquet as belonging to none other than Frankie. First it was Frankie. Then the bobby socks lingered on the last letter and it became Frankee. The Voice is what finally evolved. The terms of endearment showered upon the nation's crooning idol are legendary. Somehow, they are all embodied in the Voice.

Let us consider then, the Voice. He's not much to look at. He hasn't a physique like Cary Grant's nor has he the ultra-masculine appeal associated with "Rhett Butler" Gable. But the kids in the audience at the Paramount Theater in New York went wild—screaming wild—when he sang a song called "I'm Not Much to Look At." They didn't

CBS Publicity Man finds Frank Sinatra one of the nicest and easiest artists to work with

BY ARTHUR MILLER

dispute him, other than to yell, "Oh Frankee, you're cute!" They loved him for his blatant admission.

The Voice has been written up, we know, by fan magazine writers, newspaper writers, slick-magazine writers; he's been taken apart (on paper) by eminent psychologists and experts in juvenile behavior. It is difficult to add any new fillip about him. But we have seen him and talked to him so many times that our comments, for whatever they are worth, are tossed into the pool of information about the young singer.

We remember the night when Frankie was doing his utmost to sell bonds during the Fourth War Loan Drive. He was in one of the CBS studios and for hours he talked by telephone to people who were telephoning the station with their bond pledges. He sang person-to-person. He spoke to many persons he knew when he was still struggling to emerge as a great solo singer. The butcher from his hometown called. He said he would buy a bond. Frankie thanked him. But before he said goodbye, he asked the butcher how his wife and children were.

SOMEONE in the studio thought it would be a good idea if The Voice would auction off his bow tie to the person who pledged to buy the biggest denomination bond. Good idea, thought Frank. But he didn't stop there. He auctioned off his cuff links, his expensive, especially designed key chain, his suspenders, and, finally, his costly, irreplacable wrist watch.

When he entered the studio, the Voice simply was going to answer a few telephone calls and say hello to anybody pledging to buy a bond. By the time he walked out of the studio about 2:30 in the morning, after spending more than nine hours at the phones and the studio microphone where he sometimes sang request songs, the Voice had left a small personal fortune behind.

But it was not an easy job to convince him that he had put in more than enough time at the studio that night. After the lengthy bond session, the Voice spoke with some of his friends about boxing. He loves boxing. Someone reminded him that he needed some sleep and he'd better get on home. Reluctantly, the Voice left for home, while promising to attend other bond drives.

It is inevitable that anyone so much before the public comes in for his share of below-the-belt jibes. The Voice still gets more than his share of these, most of which pertain to his physical characteristics. He is often referred to as the "shadow of a man," the "fore-runner of a national famine" and "the boy who could slide down the drain-pipe of a bathtub." But anyone who is lucky enough to have met him knows how wrong these remarks are.

And there is one fact that even the most biased critics have not denied. That is that the Voice has always been very frank with his fans. He has been patient with them when they become trying—haunting his house at Hasbrouck Heights, in New Jersey—following him to the dentist—pulling at buttons, grasping for his pocket handkerchief, etc. He's an ideal idol—signing autograph books, answering questions, thanking his fans and realizing that they helped make him a success.

Sinatra is an unaffected young man who wears interestingly different clothes. He has a winning personality. Call it charm, if you will. Or call him a junior Grover Whalen. Oldsters in the entertainment world marvel at his ability to hold his audiences in rapt attention. Some concede, with a wise nod, that his excellent phrasing and careful choice of selections place him way above many of the singers of popular songs.

When it was noted that even many of the newspapermen who wrote about him had never met him, a reception was given in honor of The Voice. The men and women of the Fourth Estate are quick to notice any veneer. They probe under the surface. If they notice any polish that is just "put on," they add their own shellac.

They came to criticize this youngster who had made entertainment history. But they stayed to enjoy the presence of Frankie whom many had publicly panned simply because it was "smart" to poke fun at him.



Not the world's most attractive pose, but no matter how he looks, when he opens his mouth, liquid gold pours from it.

BY THIS time, The Voice has settled down to a career of tremendous success. He's taking it in his stride. He always could. That's the thing that so many people didn't know about him. Frank has remained a regular fellow.

With two radio shows, The Frank Sinatra Show, and Your Hit Parade, both on the Columbia Broadcasting System, every day is a busy one for him. Having given a good account of himself as a movie performer in "Higher and Higher," he followed up with two other film hits—"Step Lively," and "Anchors Aweigh."

Because of his devotion to his wife and two children, Frank keeps his family near him as much as possible. For this reason, he has a Hollywood home for them, in addition to their house in Hasbrouck Heights. The rare combination of family man and bobby sock idol is something to be marveled at because of the opposite extremes of this unique position. Frank is amused by the youngsters—who are not much younger than himself. He continues to wear those flashy suits and loud ties so he won't disappoint the younger element.

The one thing, however, that is not flashy about Frank, is that million-dollar personality of his. Not only does he have appeal for the kids, but there are plenty of middle aged folk who really go for him. They may not have the "crushes" that the teen-agers have, they may not swoon and scream, but they'll pay good hard earned dollars to go to the Waldorf in New York and other spots to hear him.

Another thing about Frank that isn't flashy is the high regard his family holds for him and the high regard in which he holds them. Frank still goes to his Dad for advice, although he makes more in a week than his father does in a year. But the dough hasn't spoiled him. He's a swell guy!

Frankie takes time out for a bit of food during an entertainment he presented for a group of WAVES. He eats plenty, doesn't get fat.



ANCHORS AWEIGH

Frank Sinatra and Gene Kelly, who has since gone into uniform, make a perfect team of shipmates in MGM's latest hit. They play a couple of buddies who are constantly in hot water, but it all ends up O.K.

His Latest Hit

ABOARD an aircraft carrier anchored off San Diego, Jose Iturbi conducts the Navy Band, as part of a citation ceremony. Among the men being decorated are Joe Brady (Gene Kelly) and Clarence Doolittle (Frank Sinatra), who then get a four-day shore leave.

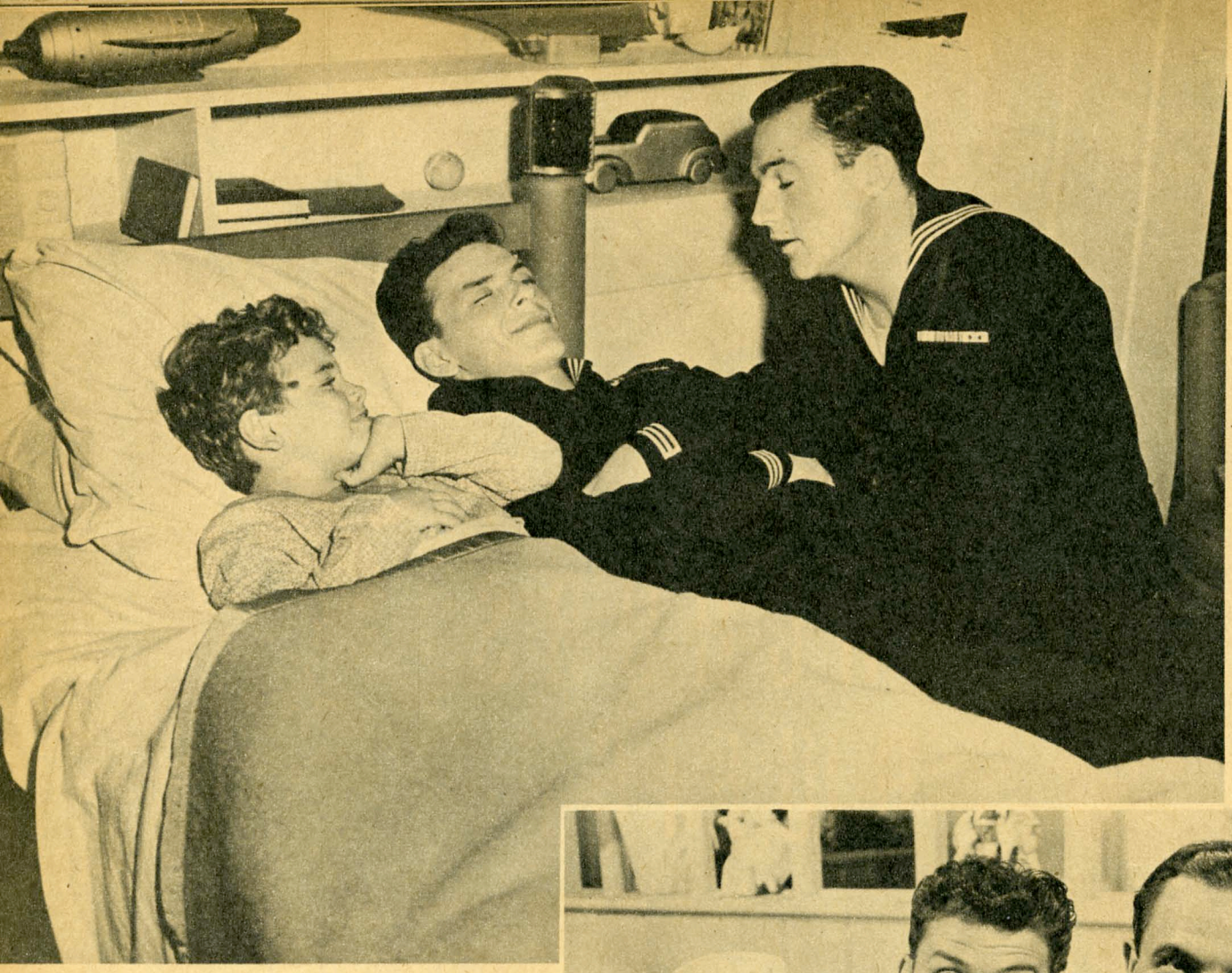
Joe, considered the "wolf" of all his shipmates, is idolized by shy and timid Clarence, and the two spend their leave together.

During their escapades they chance to meet Susan Abbott (Kathryn Grayson), a beautiful Hollywood extra, who hopes to become a great singer. Through dubious methods they try to arrange an audition for her with Jose Iturbi, but at first are not successful. To complicate matters, they both fall for Susan, Joe emerges victor, and Clarence becomes pacified with a girl from Brooklyn.

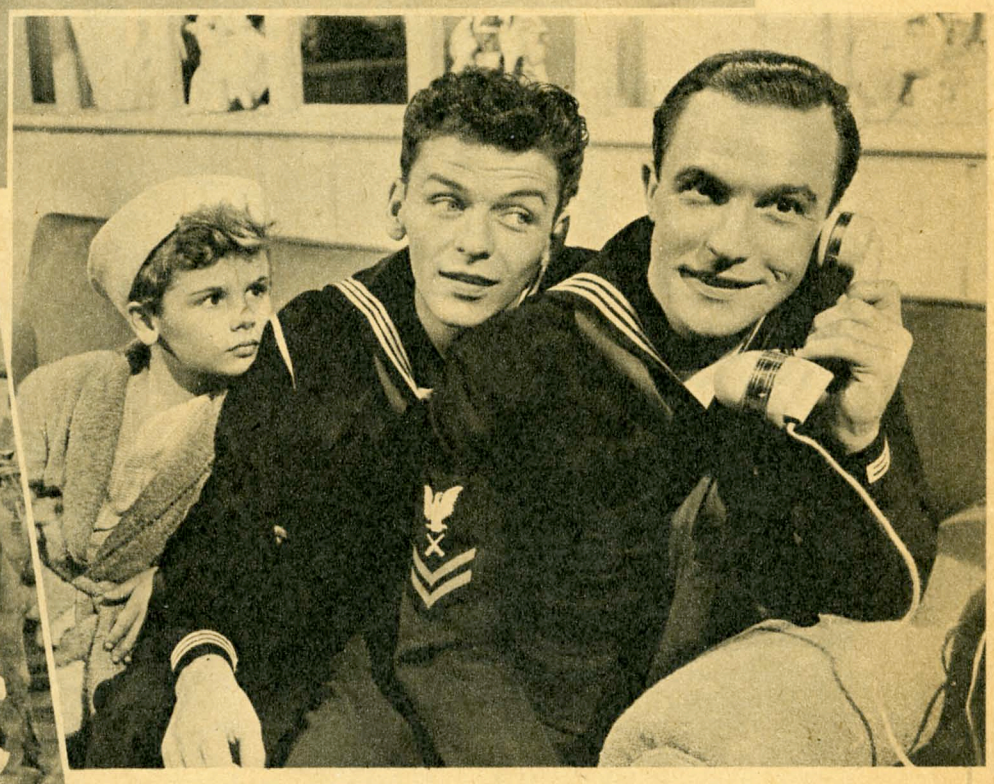
A happy ending is evolved when Iturbi finally grants Susan an audition, and a new star is born.



Donald (Dean Stockwell) is found by police. He ran away from home to become a sailor. Frank and Gene get him to tell who he is after the three meet up in a police station. And then they meet his Aunt Susan!



This is a typical heart warming shot from the newest Sinatra picture. Nobody is fooling our young Donald.



The boys are all ears as they wait for a message which will solve a problem to come over the telephone.



Little Sharon MacManus captures you in the scene at the left with Gene Kelly. The entire cast is good.

Gene sings and Frank joins in. Kelly isn't exactly in voice but he does his best with a good will at piano.

The boys start out to accomplish great deeds but they end up in a real mess. Kelly never did keep his date with Lola.



This is one of the new motion picture's most hilarious shots.



FRANK AND JOAN



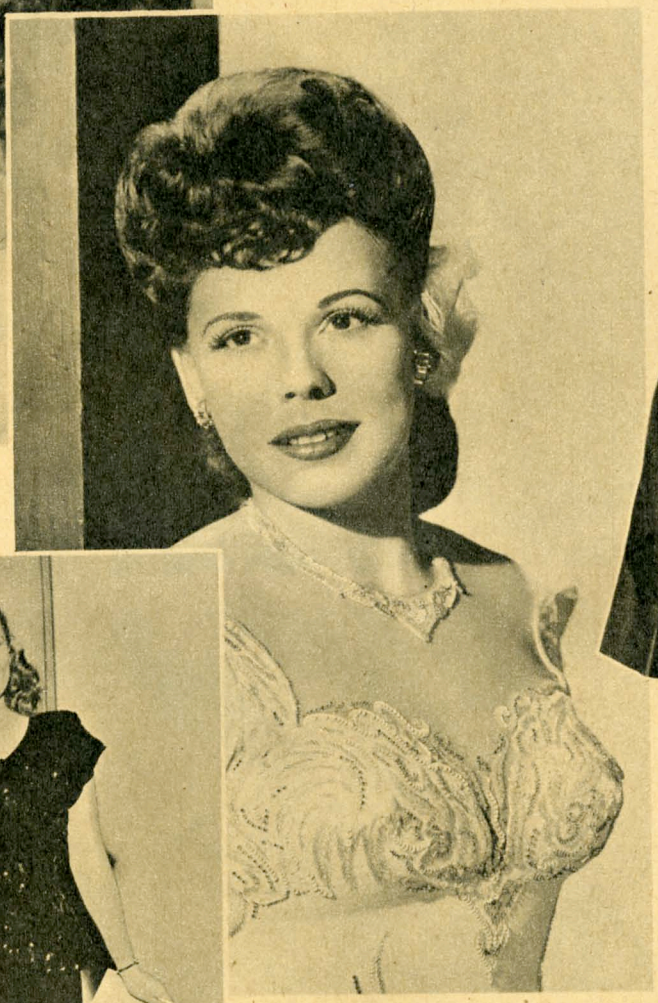
Frank and Joan Edwards give out with that "Old Black Magic" on the CBS "Your Hit Parade"—one of the songs which first brought him to the attention of millions of admiring radio listeners.



"I must be seeing things," said Joan Davis, Hollywood comedian, left, "but that looks like Frank Sinatra standing in back of me!"

Here's Joan again. Which one? Why it's Joan Edwards, all done up in a sweater with only the familiar bobby socks missing.

Joan Edwards, below, is all dolled up in her best party dress before going on the air with Frank in a Hit Parade broadcast.







–and all the Joans

Actress Joan Leslie, at the left, was on several air shows with Frank. Here they are seen leaving a studio just after the show.

SEEING THE CELEBS WITH SINATRA

Broadway and Hollywood Have Both Fallen for the Idol of a Hundred Million Adoring American Admirers



Hey Frank! That's Ginger Rogers that you have in your arms. What will your wife say, let alone a million love-stricken girls who would like to be in the same spot?



Alice Faye, Ed (Archie) Gardner, the Voice and that very, very lovely Ginger Rogers. They may be studying a script, but for our dough, it looks more like a party.



The famous Major Bowes who was largely responsible for discovering Frank and with one of whose road companies young Sinatra first went on tour.



Cecil B. DeMille, Hollywood's great producer and director, with Frank.



Sophie Tucker puts on bobby socks and cute hat when she visits Sinatra.



The Voice and the Genius, the former in rather sporty attire, get together.

Frankie is popular with all the other radio artists



Smart Judy Garland does her stuff as Frankie's guest on a broadcast.



Toots Shore, famed restaurateur, went to Capital with Frank to see FDR.



A good looking girl brings out Sinatra's famous grin

Here's an unusual shot of the famous Sinatra smile. And that's Joan Leslie.



George Burns seems open mouthed as the singer talks with Miss Allen.



Gertrude Berg (of the Goldbergs) kisses Frank during War Loan Drive.



Fredric March, dramatic actor, and Frank put on a show. Axel Stordahl watches from the side lines as the two go through their lines.

In spite of his short career, Frank is one of the busiest broadcasters

Lovely Lana Turner puts on a show for hospital veterans with Frank.



Announcer Truman Bradley talks over the program at the studio.





Comedienne Jane Wyman gags with Frankie on a terrific air show.



Bert Wheeler gets the laughs as Frank looks over Connie Bennett.

Celebrities have found it pays to have Frank for a guest on their shows

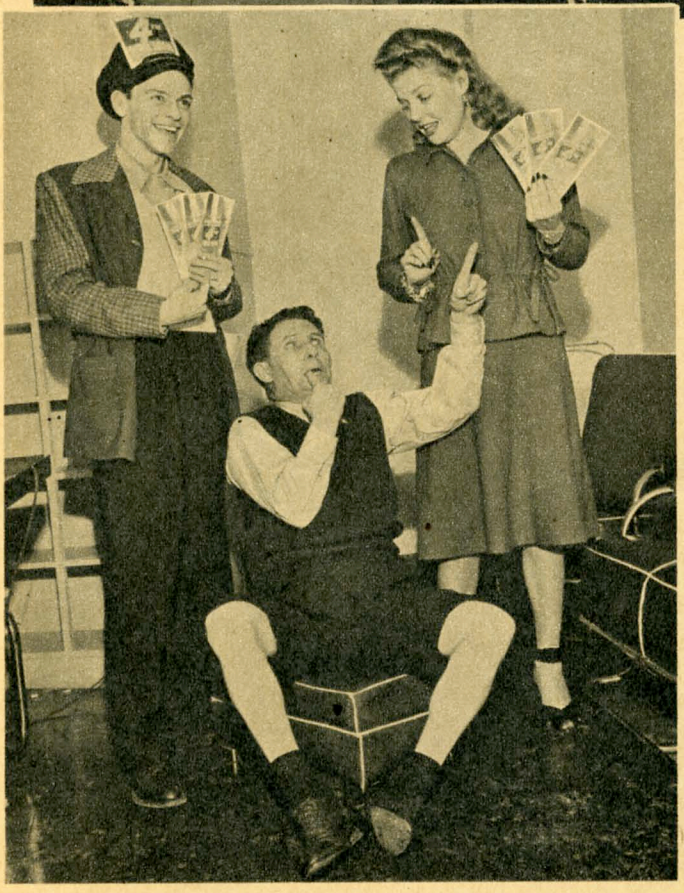
Here's Talent! Sinatra, Dinah Shore, George Montgomery and "the Durante."





Jack Haley, Leon Errol and Miss Michele Morgan go on the Sinatra show with Frank looking informal and the others seemingly taking their work in dead seriousness.

Comedy always plays a big part in his shows



Here's Bert Wheeler, back again, with the Voice and Ann Sheridan.

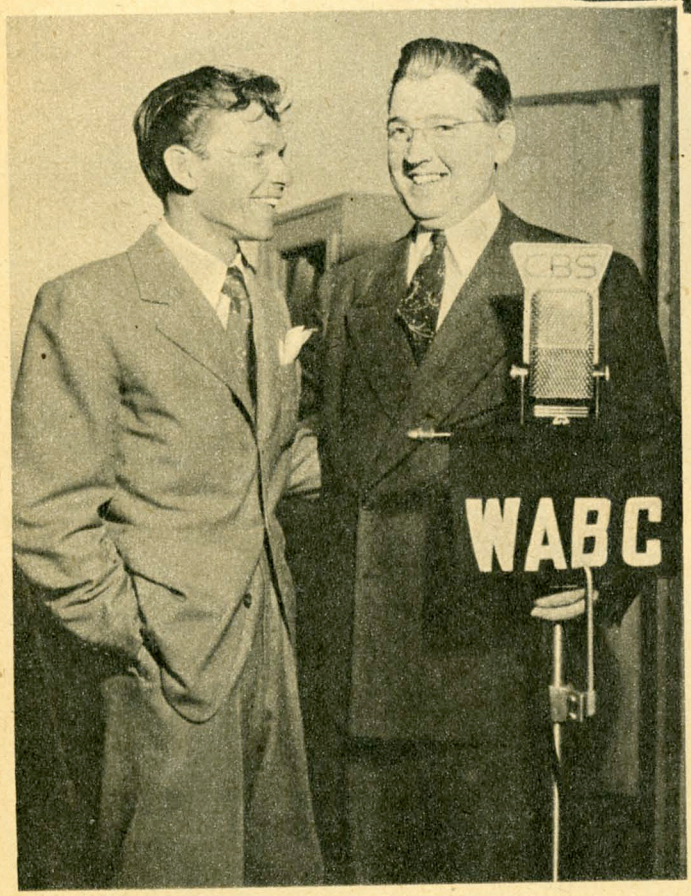


Rise Stevens, top-notch opera star and Hollywood star, listens to Frank.

Dinah Shore and Frank help out the "Groaner" in a "Command Performance"



Der Bingo is really one of his best friends



Frank takes a tip from Arthur Hull Hayes, astute manager of Station WABC.



Movie actor Pat O'Brien, now entertaining overseas, on a Sinatra program.



Pin-up Pose

PRIVATE SHOWING

RITA STEARNS, a high school student, has been the envy of many thousands of Sinatra fans. Last spring, when Rita was sweet seventeen and a senior in a Washington, D. C., high school, she heard about a Frank Sinatra letter-writing contest, the winner of which was to receive a private audition with Frankie.

Deciding that it certainly was worth a try, she sat down and composed a letter of 50 words describing exactly what Frankie meant to her. She compared him with a "knight of yore," and turned out such a sincere and heart-warming letter that it took the judges little time to decide that she was the lucky gal.

Almost unable to believe her luck, she was brought to New York and given the unique privilege of being the only person present during a Frank Sinatra CBS broadcast. Although naturally very excited, she seemed to be very much at ease in his presence, and after he finished crooning they chatted like old friends.

Outside the studio several hundred other fans were clamoring in the rain, content with only a mere glimpse of Frank as he entered and left. After the broadcast Rita was taken around to see the sights in New York City.



The Voice does his act behind a screen as his audience of one sit by entranced. She wears no bobby socks, but she looks as though she might swoon. Frank, where are you looking?

HIGHER AND HIGHER



Frank Sinatra made his first real hit in the RKO pic, "Higher and Higher." Michele Morgan, Leon Errol, Jack Haley and Dooley Wilson supported.

IT IS the summer of 1941, and peace and quiet do not reign in the mansion of the prominent Cyrus Drake. This worthy gentleman has just announced to his household staff that he is bankrupt, and unless something is done about it, and done quickly, the finance company will repossess his house. Although the staff have not been paid in months, they are all sentimentally attached to the place and have no desire to leave.

A great idea suddenly dawns on Mike, the cook. Cyrus's debutante daughter and estranged wife are living in Switzerland; why not dress Millie, the scrub-girl, up in fancy clothes, pose her as the daughter, and then marry



Frank gets his girl, but not lovely Michele Morgan, with whom he is shown. The plot for this show was fair; but the music was tops.

her off to some rich man? Thus all their pecuniary troubles would be solved.

A neighbor, Frank Sinatra, who has been nursing a secret passion for Millie, and whom Millie loves, serenades her at all possible moments. Although wanting her for himself he realizes the importance of Millie's marrying a millionaire, and promises to keep the secret of her changing social status.

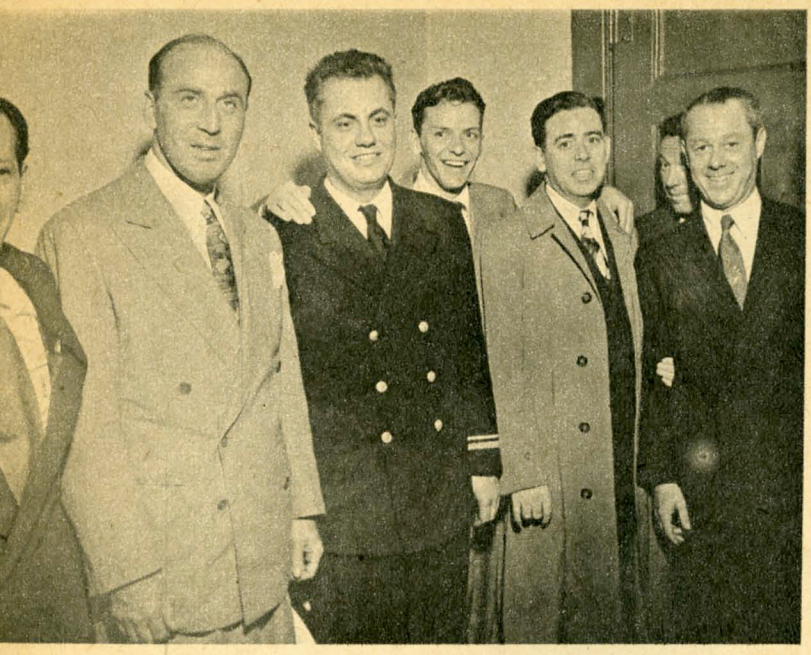
Millie becomes debutante of the year, and although other socialites try to expose her they are unsuccessful. She sets her cap for a wealthy nobleman, and finally succeeds in luring him as far as the altar. But at the crucial moment Millie gets cold feet because of her love for Frankie, and exposes the entire hoax. However all ends happily when Frankie discovers a secret cellar in Drake's house which harbors priceless vintages and antique furniture. The cellar is converted into a night club which proves an immediate success, so Drake gets his money and Frankie his gal.



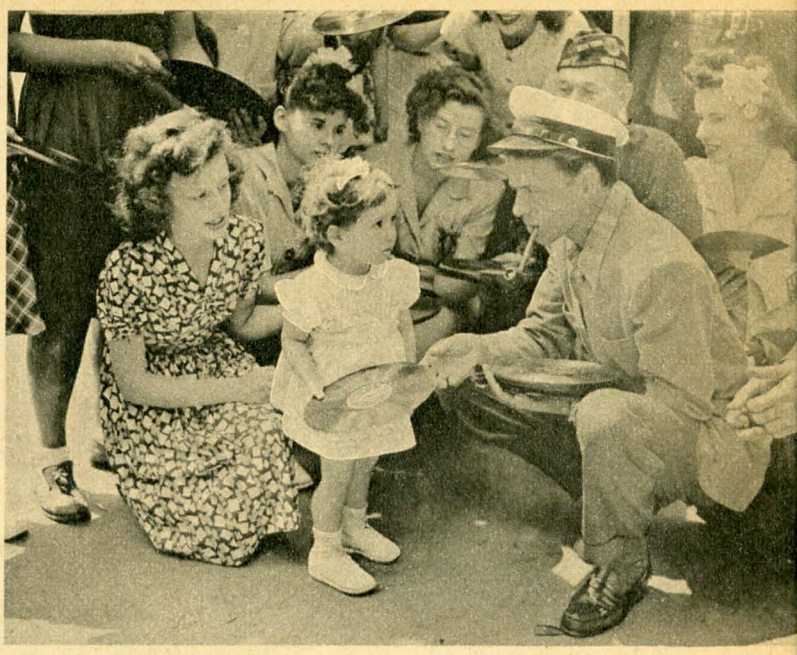
Marcy McQuire plays a maid in the musical and gives a top performance. The tunes for the show were done by the Rodgers and Hart team.



Frankie looks a little frightened of his girl friend. "Higher and Higher" established Sinatra as a first-class motion picture star.



The Voice along with other entertainers helped entertain the Navy boys.



Frankie in New York's Central Park at a drive to collect records for vets.



The Voice and Groaner buried the hatchet in selling a $10,000 bond.



Weighing 136, he gives heavy-weight Tami Mauriello, 190, piggy-back ride.

Frank gives freely of his time to help



The fans mobbed him at the "Records for our Fighting Forces."



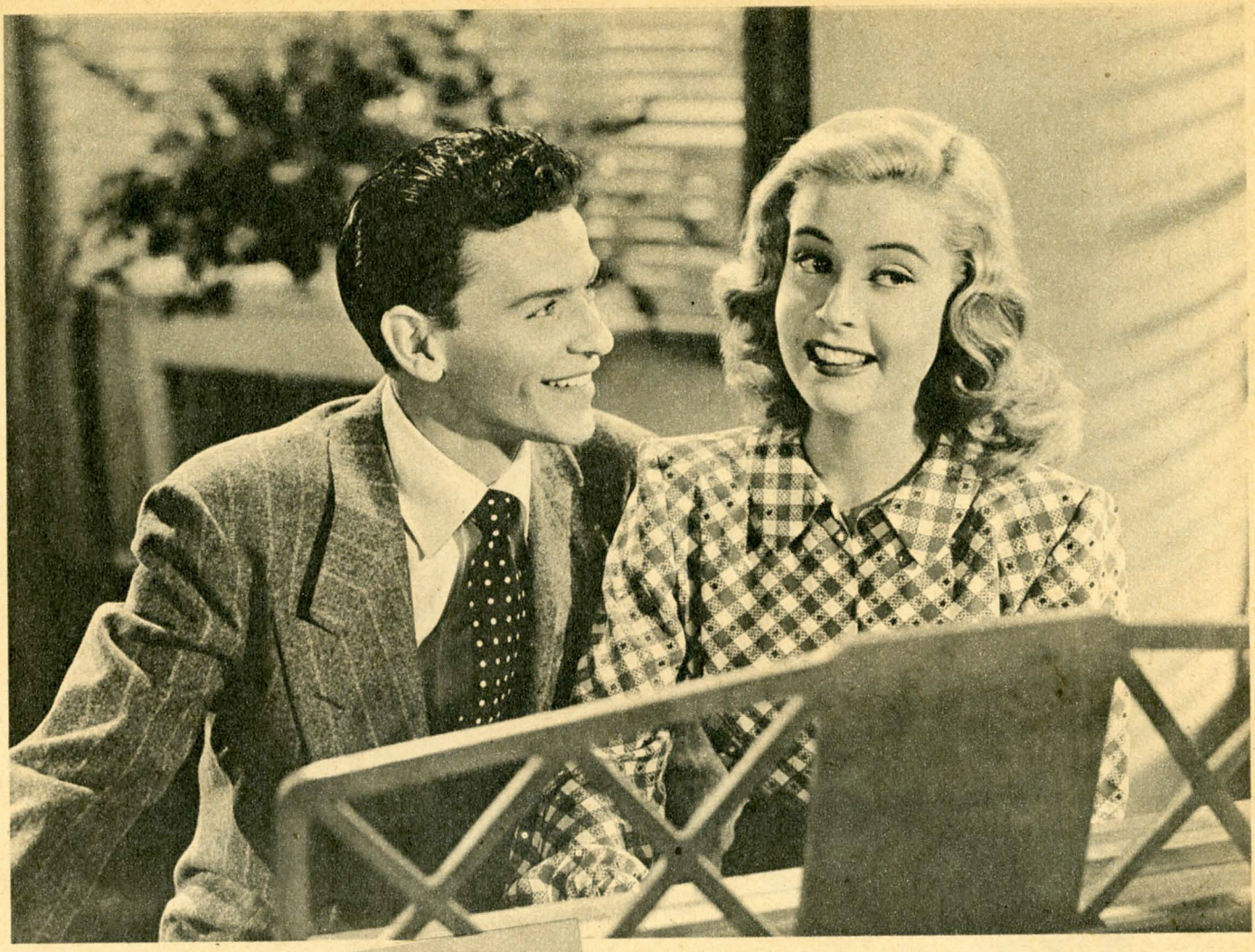
When the Brooklyn Dodgers gave a Red Cross Benefit, he gave a song.

HE HELPS SELL BONDS

raise money for Government Bond Drives



Bing, Bob and Frank act up when the three meet during a fund raising drive at the Lakeside Golf Club. Looks like Frank is in best spot.



Glorious Gloria De Haven is one of Frank's supporting cast in a picture which made many new fans for Sinatra.

STEP LIVELY

"Room Service" is made into a charming musical vehicle for Frank's second picture

GORDON MILLER (George Murphy), a fast-talking Broadway producer with more than his share of personality, is on a spot. Previous unsuccessful business deals have left him broke; and to add to this dilemma he owes a walloping bill for himself and his company at the Crillton Hotel. He's been living here in luxury, thanks to the fact that his brother-in-law, Gribble (Walter Slezak), is the manager; and he has a sure-fire revue all ready to put on if he can only raise the money to launch it.

Miller has canvassed the state's eligible millionaires in order to find a backer for the revue of his dreams, and so far hasn't met with much success. He's been dickering with a man named Jenkins (Eugene Pallette), who represents an anonymous millionaire, but Jenkins is cagey as he is not sure of Miller's honesty and the caliber of the show he will produce.

While this deal is on the fire, Gribble appears with the disturbing news that the hot-tempered Wagner (Adolphe Menjou), auditor of the chain organization which owns the Crillton, is due to go over the hotel's books any minute, and when



Ann Jeffreys makes love to Frank, but the Voice was not to be misled by her wiles. How can he resist her?

Wagner comes across Miller's bill there will be the devil to pay.

Into this situation walks the naive young playwright, Glenn Russell (Frank Sinatra), who some time ago sent Miller a very awful drama and $1500 to stage it. Glenn wants to see his play produced or his money back. Miller hastily tells his girl-friend, Christine (Gloria De Haven), who is to star in the revue, to go to work on Glenn and stall him. Christine discovers that he has a remarkable voice, and Miller immediately plans to put the unsuspecting youth in his musical show. By this time Glenn is beginning to succumb to the charms of Christine, and although not entirely subdued he is much easier to handle.

Wagner arrives in a fury, and orders Miller to pay up or get out. Miller tries all types of arguments, but nothing will satisfy Wagner short of having the greenbacks in his hand. And Jenkins is about to decline the proposition when his companion, Miss Abbott (Ann Jeffreys), the sugar-baby of the mysterious millionaire, hears Glenn singing to Christine and is entranced. She is so enamoured with the glamorous Glenn that she



George Murphy plays the part of a theatrical producer and he helps to solve the problems of Sinatra, budding young playwright but better singer.





This is one of the scenes that sent the Sinatra fans into ecstasy. Frank is trying to stay away from Ann Jeffreys, who has made her mind up that she is going to take advantage of him. From left to right: Ann makes her first pass; Ann reaches for him and he ducks: Ann has him! He hates it?

Frankie fights off the girls in his movies as well as he fights them off in his actual life

orders Jenkins to close the deal, and begins to pursue the embarrassed Glenn.

Jenkins is about to hand Miller his patron's check for $50,000 when Wagner blusters in and accuses Miller of being a crook. Jenkins, alarmed that the whole deal is a phony, tries to leave without handing over the check, but Miller and his aides force him to turn it over to them.

Wagner, when he sees that Miller is really receiving money enough to pay his hotel bill, is all apologies. He grabs the check so as to clear his books, although it is drawn on a California bank and cannot be cashed immediately. However he offers Miller all the credit he wants until the check clears.

Miller is delighted, but Christine deflates him when she tells him that Jenkins only signed the check in order to escape from their suite, and that he intends to stop payment immediately. Now everything is ruined. No suite, no show, no food, no nothing.

Then Miller has an inspiration. He figures it will take at least five days for the check to clear—and in five days, with the hotel financing him, he can get the revue opened and on its way to success. They all start working like beavers, but Glenn, by this time in love with Christine, is deeply disappointed with all the skull-duggery involved in the affair, and amid much protest returns home feeling that a great injustice has been done him. Seeing his star singer leave makes Miller very depressed, but the show must go on.

On the opening night the dishonored check bounces back;



Wagner, raging at the trick played on him, tears into Miller's suite and is about to throw him in jail and seize the show's scenery when Glenn appears on the scene.

After learning what has happened, Glenn decides to stall Wagner off by pretending to take poison. He feigns death, and while Wagner is remorsefully repenting at his bedside for having driven the young playwright to suicide, Miller, Christine and the rest take advantage of his mood and start the show. By the time Wagner discovers Glenn's ruse the revue is a sensational hit, and all ends happily.

Frank pulls a phony suicide act in an effort to divert attention so that the show can go on. Needless to say, the show went on, and Sinatra sang.





A navy band accompanies the singer as he entertains the WAVES at the U. S. Naval Training School in the Bronx, New York.

SINGING FOR UNCLE SAM'S BOYS

HE RATES TOPS WITH



Frank and one of the musicians have an informal jam session when they take time out during the entertainment for WAVES.

Returned veterans in U. S. hospitals anxiously await the many visits he pays them. He's as free with autographs as with songs.



THE MEN AND WOMEN IN KHAKI



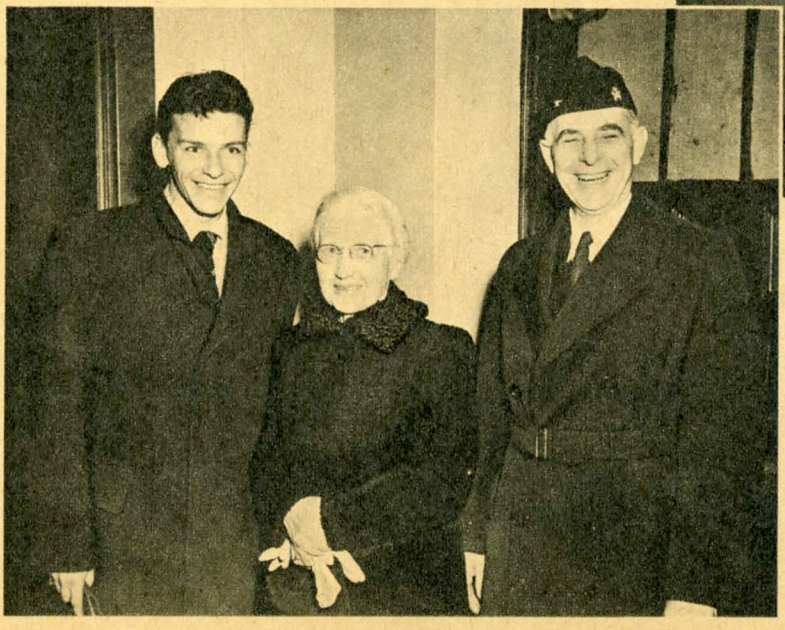
Members of the swank officers' clubs find his records popular, but Frank tries to spend most of his spare time with the enlisted men or in hospitals.



Three WAVE song birds join in with the VOICE as he puts on a show for the girls who spend most of their time not listening to music.



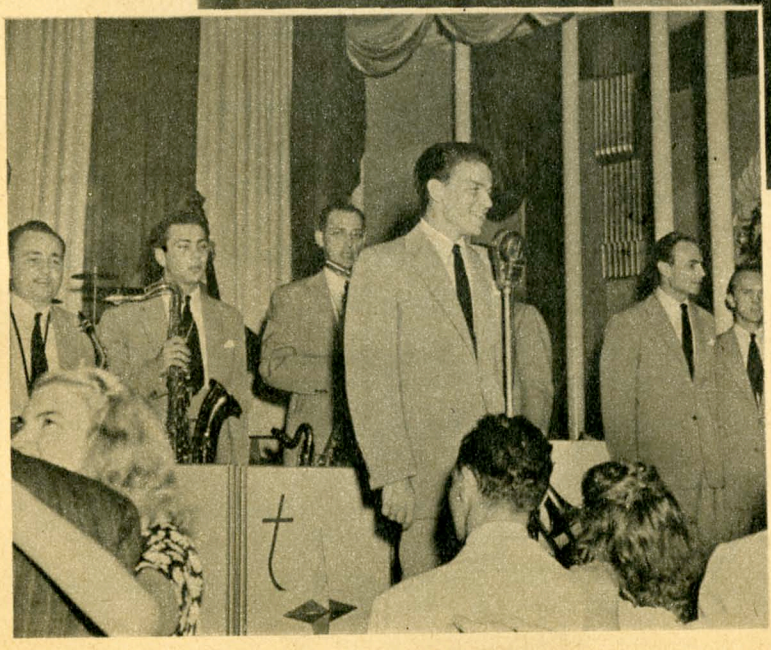
Those WAVES went a little whacky when Frank showed up to sing for them. The regulations keep them from wearing bobby socks, however.



Capt. William F. Amsden, C. O., of WAVE boot school, with the singer before the free show.

WHEN HE SANG WITH TOMMY DORSEY





The boys in the band always liked Frank because he gave them as little trouble as any singer on the air. Tommy was sorry when he had to lose Sinatra; he was one of Frank's best friends.

Way back in 1940, Tommy Dorsey hired an almost unknown singer by the name of Frank Sinatra. And just about that time, Tommy really began going places. He gave a great deal of the credit to the new singer. So did the public. For more than three years the two stuck it out together, making any number of records and walking out on literally hundreds of stages.

Finally they broke up, but to this day they are good friends. Tommy is one of the first to give Frank a hand as the top entertainer on the air today.

RECORD REVIEW



Frankie's records have outsold most of those on the stands. If it hadn't been for the recently lifted ban of recordings, there would have been many more.

Below you will find a partial list of the many discs Frankie has made. Soon you will be able to buy all of the latest tunes. His songs will never die out.

All or Nothing at All—Harry James orchestra—Columbia

Close to You—Harry James orchestra—Columbia
You'll Never Know

Every Day of my Life—Harry James Orchestra, Columbia
On a little Street in Singapore

I Couldn't Sleep a Wink Last Night—vocal—Columbia
A Lovely Way to Spend an Evening

If You Please—vocal—Columbia
Sunday, Monday, or Always

Oh, What a Beautiful Morning—vocal—Columbia
People Will Say We're in Love

I'd Know You Anywhere—Tommy Dorsey's orchestra—Victor
You've Got Me This Way (Nov. 1940)

Stardust—Tommy Dorsey's orchestra—Victor
Swanee River (Dec. 1940)

You Might Have Belonged To Another—Tommy Dorsey's orchestra—Victor
Oh! Look At Me Now (March 1941)

Do I Worry—Tommy Dorsey's orchestra—Victor
Little Man with a Candy Cigar (March 1941)

Everything Happens to Me—Tommy Dorsey's Orchestra—Victor
Whatcha Know Joe (April 1941)

Let's Get Away From it All—Tommy Dorsey's orchestra—Victor
Part Two (April 1941)

Love Me As I Am—Tommy Dorsey's orchestra—Victor
Nine Old Men (July 1941)

Neiani—Tommy Dorsey's orchestra—Victor
This Love of Mine (August 1941)

I Guess I'll Have to Dream the Rest—Tommy Dorsey's orchestra—Victor
Loose Lid Special (August 1941)

Blue Skies—Tommy Dorsey's Orchestra—Victor
Back Stage at the Ballet (Sept.1941)

Pale Moon—Tommy Dorsey's orchestra—Victor
Hallelujah (Oct. 1941)

Two in Love—Tommy Dorsey's orchestra—Victor
Sinner Kissed an Angel (Oct. 1941)

Violets for Your Furs—Tommy Dorsey's orchestra—Victor
Somebody Loves Me (Dec. 1941)

