

Harry James Coming East

New York—Harry James will put his band on display in the Metropolitan area for the first time in a couple of years when he plays three nights at the Rustic Cabin, which is just beyond the George Washington Bridge in Englewood Cliffs, N.J. James will hold forth there on Oct. 3, 4 and 5.

This date is part of James' most extensive barnstorming tour in several years. He just finished working the West Coast on one-nighters and has begun to work his way east on the standard one-night routes.

He will play some 30 dates in the east, covering Pennsylvania, New Jersey, and New England.

The Rustic Cabin returned to its full-week, name band policy on Sept. 5 when Art Mooney opened for three weeks.

LA Palladium Books Kenton

Hollywood—Stan Kenton's band has been set for the Palladium Ballroom for four weeks beginning Jan. 4. The current version of the Kenton crew thus will get its first Coast location showing.

Kenton will follow Freddy Martin into the ballroom. Martin will open there Nov. 25 and will stay through Christmas and New Year's. Freddy, currently in the midst of a 16 week date at the Coconut Grove of the Hotel Ambassador, will one-night on the Coast until he opens at the Palladium.

David Rose Is Off To The Racetrack

Hollywood—Dave Rose will conduct a sympho-style ork (55 to 60 men) in a series of pop concerts, modeled after the Boston Pops orchestra presentations, on four successive Friday nights at Santa Anita's race track starting Sept. 12.

Seats and shell (borrowed from UCLA campus) will be set up in space circled by the track. Program will be slanted toward lighter classics and Rose's own treatments of melodies of Kern, Rogers, Gershwin, and other American composers.

Music Shows Back On Air

Hollywood—Notwithstanding inroads of TV with its devastating effects on music, indications are that the coming radio season will not be quite as bad for Hollywood radio musicians as was expected.

Looks like most of the major network shows, though with trimmed music budgets, will be back on the air. Among those already back were the two most lucrative for bandsmen—Club 15 (Jerry Gray ork-NBC) and the Jack Smith-Dinah Show show (Frank DeVol ork-CBS), Monday through Friday jobs on which the minimum stipend for sidemen is around \$300 per week.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 12 for complete record reviews.

POPULAR

*ELLA FITZGERALD *Trying My Bonny Lies Over The Ocean* (Decca 28375).

MARIO LANZA *Because You're Mine* (Victor 10-3914).

*JOHNNIE RAY *Love Me Faith Can Move Mountains* (Columbia 39837).

JAZZ

DIZZY GILLESPIE *Dee Gee LP* (Dee Gee LP 1000).

JOHNNY HODGES *Rosanne* (Mercury 89000).

FLIP PHILLIPS *What Is This Thing Called Love* (Mercury 8994).

RHYTHM AND BLUES

*DINAH WASHINGTON *My Song Half As Much* (Mercury 8294).

CLASSICAL

WILLIAM PRIMROSE with SIR THOMAS BEECHAM & ROYAL PHILHARMONIC ORCH *Berlioz, Harold In Italy* (Columbia ML 4642).

*Will be reviewed in next issue.

DOWN BEAT

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UNCLE SAM'S PRIZE crooning duo, Pfc. Vito Farinola alias Vic Damone and Pfc. Eddie Fisher, ran into one another when both were on leave prior to their latest military assignments. Damone, enjoying the Army privilege of wearing civvies on furlough, had just returned from Germany and was en route to Texas. Fisher was enjoying his last days at home (in New York) before departing for Korea.

On The Cover

Krupa-Rich, Shavers-Eldridge Will Battle In New JATP Tour

New York—Drums will set the keynote for Norman Granz' 11th annual *Jazz At The Philharmonic* concert tour, which gets under way Sept. 12 in Hartford, Conn.

Granz has managed to set up the long-awaited drum battle of the decade between Gene Krupa and Buddy Rich for his coming tour, which winds up in Honolulu early in November.

Granz will have a full series of locked horns through his concert program. He has snared Charlie Shavers from Tommy Dorsey to blow it out with Roy Eldridge on the trumpets.

Lester Young and Flip Phillips, as in past years, will hold down the tenor chairs. A third tenor man will probably be added, possibly Illinois Jacquet or Charlie Ventura, to work with Krupa to make up a trio.

Oscar Peterson and Hank Jones will be at the pianos. Ray Brown

will be the bassist for the ensemble and the units within, and Barney Kessel will be on guitar.

Ella Again

Of course, Ella Fitzgerald will provide the vocal highlight for the JATP clambakes.

From Hartford, the JATP unit will move into Carnegie Hall on Sept. 13, will probably play two concerts that day in the hall. Then the troupe will work through the east, head south and work westward to Los Angeles and then to Honolulu.

Granz this year is doubling up as a promoter. Simultaneously with JATP, he will be touring the Billy Eckstine-George Shearing-Count Basie concert package. (Cover art by David Stone Martin.)

Carter Due East

New York—Benny Carter, who has spent most of the past eight years in Hollywood doing movie background work and occasional western personal appearances, will make one of his rare trips East this month, to appear as an extra attraction in Norman Granz' New York showing of the new JATP unit Sept. 13.

The alto and multi-instrument virtuoso, long one of jazz' ace composer-arrangers, will also take part in some recordings for Granz here, for Mercury release. He will not be a regular with the JATP unit, as he has to return west for film commitments.

Music World To Salute Ellington On Silver Jubilee

New York—Duke Ellington and his orchestra are going to round out the year 1952 in a blaze of glory—to be exact, with an Ellington Silver Jubilee Celebration.

Spearheaded by Sidney Mills of Mills Music, the jubilee will mark the 25th anniversary of Ellington's ascent into the big time. It was exactly a quarter-century ago this fall that Sidney's father, Irving Mills, then Duke's manager, negotiated the deal that brought him to the old Cotton Club in Harlem, where the band instantly created a sensation, and, with the help of Victor records, attained international renown.

Avalongevity

Hollywood—Suit filed in Federal court here by heirs to the estate of the late Buddy De Sylva, who seek a share in copyright holdings in De Sylva's songs, such as *Avalon* and others, set old-timers in music circles here to recalling the real story back of the writing of *Avalon*.

The melody of *Avalon*, still a valuable property after three decades, was written by the late Vincent Rose, a bandleader once prominent on the West Coast. Many musicians recall playing it with Rose before it was published.

Al Jolson, the story goes, heard Rose playing it at the old Vernon Country Club, a real hotspot of the period, and bought the tune from Rose. De Sylva entered with the lyrics.

Shortly after the song was published, the Italian opera composer Puccini filed a suit against Jolson and the publisher on the claim that the melody was taken from an aria in one of his operas. He won a judgment for \$25,000.

A Date To Wait For

Top personalities in the music world will contribute their own salutes to Ellington; the Duke himself will pen a special feature story. All this will be in the *Beat* dated Nov. 5.

For the two weeks starting Oct. 24, Sidney Mills has arranged for two "Ellington Weeks" to be observed by the entire industry. Columbia records, to whom Ellington is at present under contract, as well as Victor, Coral and other labels that have unused or cut-out Ellington sides, will celebrate with special issues and reissues of Ellingtonia by the Duke and other artists playing his world-famed compositions.

Laine Kills 'Em In British Bow

London—Frankie Laine really rocked London during his recently completed Palladium stint here. Laine brought out the bobby-soxer in the Britons as they screamed for and mobbed the conquering Yank.

Laine's smash hit here, described as the biggest scored by an American entertainer, resulted in the Palladium management being forced to schedule five extra matinee performances to accommodate the mobs. The theatre normally operates two-a-day.

From here, Laine moved on to Glasgow and then goes to the Continent for a concert in Paris.

Les Paul To Play Concerts

New York—Les Paul and Mary Ford will embark on the team's first concert venture next spring. The duo, it is planned, will kick off a series of concert dates sometime around Easter.

A band and an act or two will probably accompany the recording stars. Tour will be booked through GAC.

RIAA To Try Music Fete

New York—The Record Industry Association of America will conduct its first active public relations campaign in behalf of the music-record business in an experimental music festival in Hartford, Conn., beginning Sept. 29.

Coordinated by RIAA promotion chief Joe Martin, the individual record companies will converge on Hartford with special promotional ideas. Those of their artists who will be available at the time will make personal appearances.

Ink Spots Splatter Everywhere—From 2 Different Pens

New York—As a result of a legal tangle believed to be without precedent in music circles, there are now two acts known as the Ink Spots. One of them is the "Original" Ink Spots and the other the "New" Ink Spots, and nobody can stop either group from using the name.

The original foursome of *If I Didn't Care* fame comprised the late Hoppy Jones; Deke Watson, who sold out his interest in the act; Bill Kenny, who acquired 75% of it, and Charlie Fuqua, who got 25%. According to a court ruling, Kenny and Fuqua were equal partners in ownership of the name and are both entitled to use it.

Because of disagreements arising from Kenny's increasingly frequent billing of his name and other factors, Fuqua pulled away and now has his own unit, with Watson, Harold Jackson as bass voice and Jimmy Holmes in the high tenor role.

Alan Dean Hot; To Meadowbrook

New York—British singer Alan Dean, rapidly becoming a hot property since his MGM disc of *Luna Rossa* reached the best seller lists, was set to open for a 10-day stand at Frank Dailey's Meadowbrook Sept. 12, along with the Sonny Dunham orchestra and Lily Ann Carol. He has also been guesting on the Patti Page and other TV shows.

Chuck Wayne Trio Now Has A Ball

New York—Ronnie Ball, British pianist who immigrated here six months ago and put in for his 802 card, is now a full-fledged member and is working with Chuck Wayne's trio in Hicksville, L.I. Ball, who is expected to make his U.S. disc debut shortly, has been hailed by many who have heard him as the "greatest import since Shearing."

By Frankie Laine

Don't Generalize! There Is No Such Thing As A Trend



SEEN AT CIRO'S: Mr. & Mrs. Mark Stevens and Frankie Laine.

I have been asked many, many times in the past about which way the music business is going, and what the trend is, and what seems to be the current vogue and what does it look like it might be in the future. I have said many, many times, as I will again right now, that to me the only thing that seems to be constant about the music business is that it is always changing. What might be the big thing today might be the small thing tomorrow. One of the things that always amuses me is that if, for instance, folk tunes happen to be near the top, or if there happen to be two in the top 20 or 30, somebody who writes for one of the trade magazines or music magazines will say that the day of the wonderful old ballad is through and may not be coming back for a long time.

They will say that folk songs have taken over and that country music holds sway. Nobody has much of a chance, and the publishers are dying, and why doesn't somebody bring back the good old songs.

And So It Goes

Then, within a few short weeks, a thing like *If* or something like *Some Enchanted Evening* or a current tune such as *I'm Yours*, which is in the old tradition, may happen to hit; and so undoubtedly in a very short time you'll see an article in one of the trade magazines, by one of these same guys, that it seems like the big song is back, and that the music publishers are once more very happy, because the solid ballad looks like it's on the way back. And then within a few days a song like *Botcha Me*, a novelty, takes over and they have to contradict themselves again. They generalize, and I don't

think it's because they do know or don't know; I think it's simply because the particular time calls for a particular piece, so that within a few short weeks they practically have to eat their words. It puts them in a very uncomfortable position and I think it makes a lot of the people in the business kind of hacked sometimes.

No Monopolies

For instance, if you have a real good thing going that's in a certain style, they may be claiming that some other style is the thing right now. How can you generalize that way? Look at the hits we've seen come up in the past couple of months. *Auf Wiederseh'n* was number one; *Half As Much*, a country song, was second; *Botcha Me*, a novelty, was third; *Delicado*, (Modulate to Page 19)

Heidt Has A New Plan For Trianon

Hollywood—Horace Heidt, intrigued by the success of the TV tie-up by which Lawrence Welk has rejuvenated the Aragon ballroom, is planning a similar operation at his Trianon.

Lee Davis, who manages the Trianon for Heidt, is negotiating with TV ops here and with Benny Strong, whose band registered well with TV audiences here during his recent Palladium stand.

2 Blossoms, 2 Bennies

Hollywood—Old time vaude stars Blossom Seelye and Benny Fields will be competing, on phonograph records, with their movie "personalities" from the picture *Somebody Loves Me*.

Blossom and Benny, backed by an ork under Victor Young, have recorded an album of songs featured in the picture for release by Decca. In the LP version it includes narration by Fields retelling the story of their careers, which serves as a basis for the picture.

RCA-Victor is releasing an album of the principal songs from the picture taken directly from the soundtrack and performed by Betty Hutton (as Blossom) and Pat Morgan, (see *Movie Music*, this issue), vocal double for Ralph Meeker, who enacts the role of Fields in *Somebody Loves Me*.

One-Nighter

Chicago—A recent itinerary handed out to the men in Tiny Hill's band showed that they were to play the Avalon ballroom in LaCrosse, Wis., on Aug. 7. The bus pulled in about 10 minutes before 9 that night and the men unloaded, thinking they were to play there. Actually, the whole band walked into the ballroom and were shown to ringside tables to hear Louis Armstrong's All-Stars. Hill, evidently a leader with a soul, footed the bill for the whole night's entertainment.

Thornhill Set For NY Statler

New York—Claude Thornhill, who is preparing to reorganize his band in California, will play at least two weeks at the Cafe Rouge of the Hotel Statler here, marking his first date in that key spot in two seasons.

Claude opens in the room on Oct. 20 following Jimmy Dorsey. Also slated for a date in the Cafe Rouge is Charlie Spivak, like Thornhill a veteran attraction for the important band spot. Louis Prima's band, reorganized after his brief fling as a single, follows Spivak, who opens in the room early in December.

Dandridge To Belafonte Film

Hollywood—Dorothy Dandridge, who started here as a dancer and then became a successful niter singer (thanks to training by accompanist Phil Moore), drew the top female role in MGM's screen version of *See How They Run*, a serious film drama dealing with Negro schools and teachers under segregation.

Dorothy will be featured along with Harry Belafonte, who was assigned to the movie several weeks ago following his signing of a long-term contract with the film company.

Kathryn Grayson Signed By Victor

New York—Kathryn Grayson, whose movie contract with MGM wound up recently and thereby freed her as well from a recording deal with the parent MGM Record company, has been signed to a disc deal by RCA Victor.

Her first Victor effort will be an album with Tony Martin of the songs from *The Desert Song*, which has been remade as a movie by Warner Brothers with Miss Grayson and Gordon MacRae co-starred.

Stearns Heads Jazz Roundtable

Lenox, Mass.—Professor Marshall Stearns presided over the fourth Roundtable on Jazz at the Music Inn, Lenox, August 17-24. The main subject, "Jazz and American Popular Culture," was dissected by 30 musicians and critics.

Among those participating were Rudi Blesh; Sterling Brown of Howard University; Dr. Edmond Souchon, head of the New Orleans Jazz Club; folk singer Tom Glazer; jazz pianists Billy Taylor and Bob Greene; Rex Stewart; Willis James of Spellman College, Georgia; and the Savoy Ballroom dance champions, Albert Mins and Leon James.

SONGS FOR SALE

•• Starring ••

STEVE ALLEN



Since I've been doing *Songs For Sale* something has come to my attention that bothers me. That's the tendency of most songwriters to distort facts. I asked myself, if a child grows up listening to the lyrics of popular songs, will he believe a smile can keep you from getting wet on rainy days, or that you should turn your umbrella upside down to hit the penny jackpot . . . or that if you have a pain in the tummy and a ringing in your ears and you go around smelling things, you're not sick, you're just in love?

A songwriter would have you believe the reason for everything is because some guy loves some girl.

Today, I'd like to answer a few of the questions asked in popular songs and bring you the honest truth. This is stern stuff, and it may come as a shock, but I think you should know the truth.

"Why is there a rainbow in the sky? Why? 'Cause I love you . . . that's why."

This is not quite true. The reason for the meteorological illusion known as a rainbow is that drops of falling water act like a prism in splitting light into its primary colors. Rain refracts these rays into concentric color bands, following the curvature of the earth's surface in a parabola, or bow.

Let's Plumb The Depths

"How deep is the ocean?"

This is a question that goes unanswered in the song. Actually, according to hydraulic soundings, the average depth of the ocean below sea level is 12,450 feet; the deepest place is believed to be off the island of Mindanao, in the Phillipines, where a sounding of 35,400 feet was reported.

"How high is the sky?"

Well, that's hard to say; most scientists believe there is no end to the universe—that "UP" is up indefinitely or to infinity. The Atmosphere of Earth, which might loosely be called the "sky", goes up to at least 230,000 feet.

"Where do they go, the smoke rings I blow each night?"

It is generally agreed by science that the common smoke ring returns to its component gases immediately after its heat dissipates.

"Is it true what they say about Dixie? Does the sun really shine all the day?"

No. In the Southeastern region affectionately known as "Dixie" the sun shines for an average of 10½ hours daily during the winter, and 13½ hours daily during the summer. This averages out to 12 hours a day, which is just about average for the United States.

"What do they do on a rainy night in Rio?"

According to a survey taken on a rainy night in Rio, it was discovered that of the 1,700,000 people, approximately 800,000 stayed indoors. The others got wet.

Swingin' The Golden Gate

Writer, As Deejay, Learns True Meaning Of Agony

By RALPH J. GLEASON

San Francisco—For four nights in August, the four longest nights in life, I was a disc jockey. Jimmy Lyons wanted a vacation and conned me into taking his place on his midnight to 1 a.m. hassel. "It's a cinch," Lyons said. "All you do is play records."

Oh yeah? This show changed my life. For years I have agreed with Fred Allen that a disc jockey is a guy who stays up late with nothing to say and records to say it between. But now I know better. And I promise to profit by that knowledge. I have scoffed and criticized, I have carped and ranted, but I will no more. Now I KNOW what it's like and it ain't easy.

I have faced that terrible moment when you say "and now Sarah Vaughan's *Black Coffee*" and the engineer shakes his head sadly and signals that the coffee isn't black or otherwise. In fact, the record isn't there.

I have faced the wrath of the Federal Communications Commission for forgetting to say "records."

I have faced the gentleman from master control after I put the station off the air by pressing the wrong button.

A Declaration

Now, I know. Therefore I want to make, freely, this solemn declaration:

1. No longer will I say "That cluck can't make a simple declarative statement in English." I have started a sentence in good faith, seen it spread out before me relentlessly, like the news in lights on the Times building, and realized there was no way to get out of it and salvage logic, much less grammar.

2. No longer will I say "you

think that jerk would get the names of the sidemen right or not give them." I have put John Lewis in Johnny Hodges band and God knows what else, even though I knew better.

3. No longer will I snarl "You'd think that knot-head would think of something intelligent to say about those bands." Now I know. What CAN you say the third time around?

4. No longer will I scream "Won't that six-wheeled idiot ever learn to let his guests give their own answers?" I have faced the monosyllabic interviewee who answers the most leading and provocative questions with "well, YOU know," and "man, like, you know, man, like." I KNOW, I tell you, and I'll never say it again.

Like I say, I know better now and, fellas, I'm sorry. I really am.

Lee Konitz To Stan Kenton

New York—Lee Konitz alto star who was a member of the *Beat's* All Star Band for 1949 and '50, is the latest addition to the Stan Kenton lineup.

Konitz, closely associated with Lennie Tristano for several years, was set to join the Kenton reed section last week in Cincinnati. He will be featured on the band's imminent concert tour.

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Benny Goodman, Red Roberts, Don Elliott, Terry Gibbs, Morey Feld, Sid Weiss (Kaye Sparks Photo).

Goodman's Seven-Man Sextet Slays Chicagoans

By JACK TRACY

There's still an enormous amount of magic in the Goodman name. And much sorcery left in Benny's horn. For not only did BG, sextet in tow, pull more people and money into Frank Holzfeind's Blue Note in a recent two-weeker than ever have been enticed before, he rocked the club set after set with some of the happiest and finest music it's ever been our privilege to hear.

There were times when one might have sworn the audience was at an Army-Navy game and someone had just hauled a football 90 yards to pull one out of the fire. We witnessed the spectacle, at the end of one set, of some 500 persons standing and cheering for five minutes, refusing to let the group leave the stand.

The impeccable, implacable Benny, obviously happy and at ease before a responsive crowd, blew wonderfully. His playing was meaningful and vibrant and not of the almost-mechanical quality that has marred some of his records in the last few years. And it is of course unnecessary to comment upon his mastery of the instrument.

But right on Benny's heels every night was the fantastic Terry Gibbs, first playing with Benny, then comping and pushing behind him, then playing some brilliant solos. The two complemented each other perfectly, really thrilled listeners with their faultless interplay on racehorse-tempoed things like *World Is Waiting for the Sunrise* and *After You've Gone*.

Don Elliott was the other hornman, doubling on trumpet and melophone and a couple of times a night working the two-men-on-vibes gimmick with Terry that completely broke up the house. It's one of those natural show-stopper gimmicks that can be used no more than once a show. Nothing else can follow it.

The four-man rhythm section, which made the group a seven-man sextet, was unobtrusive but

Bluebird Flies In, Carrying Classics

New York—RCA Victor once again will revive its Bluebird label. But, whereas in the past Bluebird represented mainly pop dance band catalog, the label will be used to introduce a low-priced classical LP and 45 line. The 12-inch LPs in the line will be priced at about \$3.00.

Victor's move is the first serious one made by a major discery to get into a low-priced classical business. The label, for material, has recruited recordings by some of its second line artists, and artists who no longer are affiliated with the company. These include Antal Dorati, the Robin Hood Dell Orchestra, George Szell, and Ania Dorfman. Repertoire for the first release will include mainly a cross-section of warhorses, including the Tchaikovsky Piano Concerto No. 1, *Secherezade*, *Swan Lake* ballet music, Strauss Waltzes, etc.

swinging. Jimmy Lyon was on piano; Red Roberts, guitar; Sid Weiss, bass, and Morey Feld, drums. Morey joined at the last minute before the group left New York, getting leave from his radio studio work to make the date. Sid Bulkin, who was scheduled to make the trip, was hit by a car the day before and stayed in New York.

It is with real regret that we must report Benny just took the group out for a couple of dates and does not plan to continue working with it. He could do a lot for the music business by continuing. But until the day comes when there are more Blue Notes in the country—clubs that are large enough and pull responsive, sympathetic audiences—we're afraid there's not much chance of it happening.

Cantor, Garland, F. Faye To Capitol

New York—Capitol Records, back to full time business after completing the celebration of its 10th anniversary, went completely show business with the signing of three leading lights—Eddie Cantor, Judy Garland and Frances Faye.

Cantor was signed primarily to do an album and single discs of the soundtrack material that will be employed in Warner Brothers' forthcoming movie biography of him.

Trummy Back, Joins Satchmo

Honolulu—Trummy Young, trombone star remembered for his work with the Jimmie Lunceford band and later as one of the early JATP troupe members, will return to the United States after having resided here for the past five years.

Young is coming back to join Louis Armstrong's All-Stars. He will replace Russ Phillips in the line-up after Louis completes his current Paramount Theater stint in mid-September. Trummy will be joining in time to make Louis' European jaunt, which begins Sept. 20.

Hines Digs For Talent

Hollywood—Earl Hines, current at the Oasis with his sextet, may hit the concert circuit with a touring package early in 1953, but will hold over on his local stand at the Oasis for some three months, during which he will add a "talent quest" twist to his regular offerings for the purpose of uncovering new attractions for his contemplated unit.

Look, No Hands! Gisele Lost Fiddle, Hit As Singer

By HAL WEBMAN

"I'd always wanted a record contract, but I never dreamed that it would happen," declared Gisele MacKenzie during her recent visit to New York. "I've just been very lucky."

A year and a half ago French-Irish Gisele was working on a local radio station in her native Toronto, Canada.

"Somebody from Campbell's Soups heard me, I think—I never did really find out," continued the tall, slender brunette. "At any rate, Campbell's got me to come to Hollywood to fill the vacancy left by Jo Stafford on the Club 15 radio show. One month later, the Coca-Cola people—I had done some guest spots on their Percy Faith program from time to time—called me to work on their new Mario Lanza radio show.

"And one week after that, my dream was fulfilled. Capitol Records sought me out and signed me to my record contract."

Unsolicited

This all sounds cut-and-dried, but experienced show folks will tell you that this sort of "luck" doesn't grow on trees. What makes this MacKenzie case history even more phenomenal is the fact that none of her big "breaks" was solicited!



Gisele MacKenzie

Gisele is a graduate of the Royal Conservatory of Toronto, could just as easily have become a concert violinist as a popular

singer. "Thank God I don't have to fiddle anymore. But were it not for a particular Naval lieutenant, I might not have been saved," said Gisele. "This officer led a band during World War II. I was doing some singing, informally, in cantons and he heard me one night. This was when I was about 16. Well, the lieutenant advised me to become a singer. I forgot about it then.

"But I ran into him shortly after the war, and he insisted that I ought to become a singer. The officer was Bob Shuttleworth—he's my manager today."

Classical Training Helped

"I've always been grateful for my classical training. It was especially wonderful in helping me with reading. To work with a symphony or in string quartets as I did, you've got to read fast and well. It makes everything so easy for me today when we have to read down new arrangements for the radio shows. Still, I was glad to be unhappy when somebody stole my fiddle a couple of years ago—right out of the car. It was a good instrument too, a rare one from Italy."

Gisele just finished working her first series of American personal appearances. Her major job was in New Orleans, where in a few weeks she captivated the town to the point of provoking a jumping-off point of interest in her latest recording, *Adios*. The jockeys there (Turn to Page 7)

Strictly Ad Lib

NEW YORK

Johnnie Ray is going to be a father . . . The Weeper will probably go to Europe in the spring to work the Palladium in London . . . George Shearing's manager, John Levy, took over the management of The Ravens, and switched the group's booking office from Universal Attractions to Associated Booking . . . There's a rumor that Tommy Dorsey may return to MCA and close up his own booking operation. Other ex-MCA bands who left and have returned in recent months include Freddy Martin, Xavier Cugat and Spike Jones . . . MCA incidentally, will get into the concert action this season and has five packages in preparation: Martin and Lewis, Ted Lewis, Carmen Cavallaro, Hildegarde, and Morey Amsterdam will be the headliners.

Eartha Kitt has been signed to a Victor recording contract as the result of her work in the *New Faces* original cast album . . . King Guion was signed by Coral Records as the result of his effort on the Saturday Night Dance Party TV show . . . Ahmad Jamal opened at the Embers . . . Ray Anthony has been booked into the Thunderbird, Las Vegas, for two weeks beginning October 30 . . . Yank Lawson and Bobby Haggart completed an album of 32 college fight songs, done in Dixieland and in medleys for Decca . . . Decca is introducing a "Curtain Call" series with a big exploitation. Series will house many of the firm's ancient hit platters as well as a group of other featuring veteran show biz personalities like Eddie Cantor, the late Al Jolson, Sophie Tucker, etc.

CHICAGO

This city was swinging in top form at one point a couple of weeks ago. All in the loop at the same time were Benny Goodman Sextet at the Blue Note; Charlie Ventura's and Johnny Lane's bands at the Preview; Illinois Jaquet at the Capitol; Jimmy Ille at the Brass Rail, and the very hip Steve Condos-Jerry Brandow team at the Chicago theater . . . Roy Kral is doing club dates around town as a single . . . Eddy O'Neal's fine dance band out of the Palmer House after three years and to the Chase in St. Louis.

Dan Burley, on the staff of *Ebony* here, is holding Monday night Skiffle Parties at the Hotel Sutherland. Leon Abbey's trio is featured . . . Horace Henderson's band still holding down the stand at the Strand, on Cottage Grove . . . Rosie Clooney worked the Chicago theater on Aug. 29 for a week.

HOLLYWOOD

Roger Beck, musicologist for the Los Angeles *Mirror*, set for first shot at one-nighter band promotion as impresario for the Luis Arcaraz Aug. 30 stand at Shrine auditorium ballroom here . . . Shelly Manne does a vocal in Shorty Rogers' score for the soon-to-be-released UPA animated cartoon short, *Hotsie Footsie*, which despite the title, is expected to carry one of the most interesting film scores to come out of Hollywood . . . Mildred Jovien, wife of Hal Jovien, former *Billboard* and *Down Beat* staffer now with MCA's radio and TV department here, is making an excellent recovery from her recent heart attack. Out of the hospital and resting at home. . .

NEW ORLEANS

Polly Bergen follows Candy Candido into the Cotillion Room of the Jung Hotel . . . Liberace opens at the Swan Room of the Hotel Monteleone on Sept. 23 . . . *Around The Town With*

Mr. Brown, local TV offering, featured the Sharkey Bonano package recently; Tony Almerico and his Dixieland All-Stars did the show two weeks previously . . . Sharkey's two-beat version of *Auf Wiederseh'n Sweetheart* has stirred local excitement . . . Rosalind Paige, singing fine (and completely clothed throughout the act) headlining at the Club Continental, local strippery.

BOSTON

Fall planning has been occupying the competitive energies of Boston night club owners. Billie Holiday will reopen Storyville at the Hotel Buckminster Sept. 4 and the New Haven Storyville will also begin again at about that date . . . Wild Bill Davison was scheduled to launch the Savoy Aug. 29. Reports are that his unit is set for eight weeks . . . The Hi-Hat, as usual, is undecided about fall policy . . . Work prospects for local musicians this season are encouraging. Blinstrub's in South Boston, after clicking with Patti Page in early summer, will go big time this fall, and the Latin Quarter may also reopen on a name basis with local bands.

The Schneiders are now operating The Meadows in partnership with Vaughn Monroe and have large entertainment and music plans for the club . . . Sugar Hill will continue its successful policy of imported acts and Boston bands. Its owners are trying to outbid Storyville for several of George Wein's key attractions . . . Johnny Hartman did so well at Sugar Hill the week of Aug. 11, he was held over another seven days.

SAN FRANCISCO

Luis Arcaraz playing a string of one-nighters again through California, hit Oakland for a date at Sweet's with Guadalupe Carlos promoting . . . Stan Kenton's concerts were not carried by NBC's outlet here for several weeks but a barrage of letters persuaded them to tape and play it later . . . Yma Sumac did sensational business at the Mark Hopkins. She was followed by the Andrews Sisters who in turn will be followed by Carmen Cavallero, Beatrice Kay, Carmen Miranda with Benny Strong handling the house band chores for most of it and Del Courtney coming in late in the season.

Anita O'Day's two weeks at the Black Hawk in August were followed by a week of the Four Knights with Red Norvo's Trio opening September 9 for two weeks and Stan Getz coming in Sept. 23. Looks like Errol Garner will work the club later this fall . . . Lionel Hampton's week at the Paramount at the end of August featured a house band with six bassmen and nine guys who formerly worked with Hamp. Regular three-ring circus, which started with a parade up Market Street boosting Hampton for "Vibes President." Ouch!

LONDON

Frankie Laine arrived here for his Palladium season and set about buying antiques. Why? "I've got an antique shop back in Hollywood." Do you know anything about them? He shrugged. "Well, no." . . . Benny Lee, former poll-topping vocalist, will undertake Scottish dates scheduled for Burt Ives, who was taken ill in Honolulu . . . Fred Dambman, ex-General Secretary of the Musicians' Union, died on August 7 at 71. In his 16 years of office terminating in 1948, he increased MU membership from 6,000 to 25,000.

The Perils Of Pelleas, Or How Come Ya Do Me Like Ya Do?

By ROB DARRELL

The lifted-pinky set always has been in a special dither over Debussy and nothing has ever set its lavender aviarics in a more agitated flutter than his masterpiece—the unique tone-drama of *Pelleas et Melisande*. But P&M isn't monopolized by any one group. It rocked musical Paris at its public preem in 1902 . . . and in the following years, as the origina Méliandé, Mary Garden, succeeded in making it known throughout the whole world of music, it became the most controversial, the most ridiculed and the most ecstatically admired (and in certain respects, the most imitated) of operas . . . Now, fifty years later, it fans the old fires anew in a superbly recorded Ansermet edition, starring Pierre Mollet and Suzanne Danco, issued on four 12" LP's, complete with French and English texts, as London set LLA 11.

Veteran phonophiles probably will be more reserved in their praise than younger connoisseurs. Of course, the former can't deny the glowing splendor of the Suisse Romande orchestral playing and its perfect re-creation in one of the finest of FFRF technical achievements . . . But for them, Mollet and Danco, along with Reyfusa, Vessieres, Bouvier and Wend, are palid both as singers and dramatic interpreters in comparison with Panzera, Brothier, Vanni-Marcoux, et al., or Maguenat, Neapoulos, Dufranne, et al., of the French HMV and Columbia excerpt-albums of the late Twenties . . . or with Jensen, Joachim, Etcherry, et al., of the widely acclaimed Desormiere—French HMV complete set of 1942, re-issued last year on three 12" RCA Victor LP's, LCT 6103.

What To Say?

For its atmospheric evocation, as well as for its projection of the acting-singing roles, the Desormiere edition remains unsurpassed and perhaps unsurpassable . . . In the new set, the cast itself is merely satisfactorily competent—but the vocalists play only a minor part in the coruscating incandescence of sound textures that gives Ansermet's version its supreme distinction and its irrealistible, hypnotic fascination. It's futile, if not impossible, to describe Pelléas to anyone who doesn't already know it. And to those whom it leaves cold, or irritated, or baffled—how can anyone effectively praise its astonishing originality, subtlety, and power? For that matter, how can those who are bewitched by this singular work, either in the opera house (where it's too seldom performed worthily these days!) or on records, articulate their own entranced delights?

Total Perfection

Let me say only that whatever one's final judgement on the work may be, you've missed an incomparable experience if you haven't ever surrendered, even momentarily, to its perfumed spell. Even if you wake from its fantastic dreams, possibly with a severe hangover headache, you can never forget or deny the strange, tenuous beauty that once held you. For most of us, that brief interval of surrender will be enough. We'll rip the iridescent cobwebs from our minds and go out into the sun and open air in search of more healthful tonal delights—in the worlds of Bach, Handel, and Mozart, say. For Debussy's masterpiece, for us, has the fatal flaw of total perfection! And to be perfect in this world unfortunately involves the elimination of everything that is most human and most "normal"—a narrowing of bounds, a constriction of scale, a polishing-off of all the rough spots that (life being what it is) are more familiar and "natural" to us than the glossy patina of aesthetic perfection.

J'étouffe ici . . .

And yet . . . for all its artificiality and preciousness, perfection is an ideal we should be the worse for never having known . . . Taste it, certainly. Surrender for at least a few hours to its drugged, otherworldly mesmerism . . . But when the gorgeous sounds from these truly spell-binding records finally fade into the ultimate perfection of sheer silence, don't forget to awake to reality again! For, as Pelléas himself exclaims at the end of the scene in the Vault of the Castle: "J'étouffe ici . . . sortons!" . . . i.e., "I'm smothering . . . let's get out of here!" Or, as Peter Arno, I think, once put it even more expressively: "You're so good to me . . . and I'm so tired of it all!"

Dextrous David Saperton Is Pianist On A Flying Trapeze

By ROB DARRELL

Mebbe Bill Blake went a little too far in claiming that "the road to excess leads to the palace of wisdom" . . . but Oscar Wilde certainly had something when he noted that "moderation is a fatal thing; nothing succeeds like excess!"

In musical virtuosity, frinstance, there's a certain horrid fascination to the peanut-whistle gals, Erna Sack's and Yma Sumac's effortless cavorting on the vocal high-C wires . . . And sweating yourself, or hearing normal pianists' labor, over any ordinary kind of 10-finger exercises, there's both dramatic excitement and incredulous thrills to be derived from a few rare supermen's ability to race at phenomenal speed through the fantastically complex convolutions of ultra-virtuoso piano scores.

Perhaps the greatest of these pianistic Men from Mars was the late Leopold Godowsky, who—bored by the "petty" difficulties in Chopin's *Etudes*—amused himself by putting a little cement in the biscuits to make them really hard . . . He elaborated some 12 of the original 27 (Op. 10, Op. 25, and the three posthumous *Nouvelles Etudes*), sometimes shifting a florid right-hand part to the normally lazy left hand, sometimes giving the whole works to the southpaw, and elsewhere (with the *Black Key* and *Butterfly* etudes for example) combining two pieces

for simultaneous performance. Few of even the most famous pianny players of today dare tackle these transcendental studies, but one man who can and does is Godowsky's disciple and son-in-law, David Saperton. He's active only as a teacher now, I believe, although some concert-goers may remember his sensational public appearances of some 30 years or more ago, but he's just re-emerged on LP's (in his sixties) to show the young people how the 88 can be really blitzed—and it's some explosion!

His three Command Performance discs are devoted to six Chopin études and seven of the Godowsky studies based on them (1201) . . . six more études with four studies, including two sets of combined études (1202) . . . and the 15 remaining Chopin études alone (1203) . . . Plus for good measure, two of Godowsky's "symphonic metamorphoses" of music by Johann Strauss: that on *Fledermaus* themes is included in 1201 and that on the *Artist's Life* waltz on 1202 (superseding a long cut-out 1941 version on RCA Victor 78's.

CLASSICS IN CAPSULE

Current disc and album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are ***** Excellent, **** Very Good, *** Good, ** Fair, * Poor.

STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
BEETHOVEN: 4th Piano Concerto. Sadura-Skoda & Vienna State Op. Orch.—Schubert. WESTMINSTER WLS143, 12".	***** Performance **** Recording	Everything but magic! Young B-D plays immaculately . . . his sparkling piano tone and Schubert's warm-valued Viennese orchestra are reproduced with beautiful clarity . . . Yet for all the liquidity of this fine version, it still clings to the less well recorded, but more richly poetic and far more deeply moving Glazek-Karajan version on Columbia (Best-reviewed Sept. 16.)
BEETHOVEN: The Creatures of Prometheus, complete. London Phil.—Van Belnum. LONDON LLS77, 12".	***** Performance ***** Recording	Concert Hall (1950) LP-presented this ballet score, of which only the Overture is usually heard, but the new edition enjoys markedly superior recording. Van Belnum does his spirited best to bring this mostly rather innocuous music back to life, but except for Beethoven specialists it isn't likely to offer much more than a rather pale charm with moments of juvenile gusto.
BERLIOZ: Harold in Italy. Wm. Primrose, viola & Royal Philharmonic—Bochum. COLUMBIA ML 4542, 12".	***** Performance ***** Recording	"Harold," in the Primrose-Koussevitzky 78's of 1945, attained wide circulation and fame only slowly . . . Today there should be a much readier acceptance of this superseding version, in which Primrose surely plays better than ever . . . Bochum provides a more skillful if perhaps less exciting orchestral job than Koussevitzky . . . and, best of all, the top-notch modern recording captures every detail of Berlioz's magical scoring. And, once you've heard it, the nostalgic Pilgrims' theme will lovingly haunt you the rest of your life!
MUSSORGSKY: Night on Bald Mt. & SAINT-SAENS: Danse Macabre. INR Sym.—André. CAPITOL HB169, 10".	***** Performance ***** Recording	The devilish dain's up on Old Baldy (more Rimsky's writing than Mussorgsky's) need fantastic film illustrations to scare even a kid nowadays . . . while the Danse macabre new sounds fit only for a Munk background to a Minn. Tunnel workweek horror show . . . However, Franz André gallops through them with great energy and his rather coarse shriek is ultra-powerfully recorded.

NEW DIRECTIONS

BERNSTEIN: 3 Dances (Fancy Free) & WALTON: 4 Dances (Fascade). Phila. Pops.—Hillsberg. COLUMBIA AAL 17, 10".	***** Performance ***** Recording	Lennie's Dances, Waltz and Galop are rough, lively affairs, as befit the saloon-on-leave who dance them in the ballet <i>Fancy Free</i> . The <i>Tarantella</i> , <i>Popular Song</i> , <i>Country Dance</i> and <i>Scottish Rhapsody</i> from the orch. suites of <i>Fascade</i> have much more real humor, dash and ingenuity, but Hillsberg's slapdash readings can't compare with those in the complete, original work (Col. ML 2047).
FALLA: 3-Cornered Hat Ballet, complete. Suisse Romande Orch.—Ansermet. LONDON LLS96, 12".	***** Performance ***** Recording	Modestly announced as the "greatest recording ever made," this doesn't fall far short, at that, of living up to its grandiose billing . . . Suzanne Danco is too refined in her grief echo-shamber soprano-solo hits, but Ansermet makes the most of the <i>Fluigi</i> , if not very substantial, score. And it's a pleasure to hear coming besides the familiar three dances (by which we usually know this work), even though they do remain the best music in the ballet—and the quintessence of what non-Iberians think of as "Spanish" music.
SERLY: Unico. Sonata & STRAVINSKY: Suite Italienne. Françoise Magnus, violin. BARTOK BR 906, 12".	***** Performance ***** Recording	Although Tibor Serly's sonata sub-title is "In Modus Lasciva," the reference is to a medieval mode—not to any musical levities. Highly specialized stuff, it's mainly of technical interest, especially for its brilliant 3rd mov. piccolato. The kind of gentle Paganini tunes and Stravinskian devilishness (drawn from the ballet <i>Peacock</i>) is both saucy and much more fun. Magnus (here with Juillard pianist David Garvey) does a first-rate sizzling job and the suite is packed with both melodrama and vivacity.
SHOSTAKOVICH: Piano Quintet. Victor Allen, piano & Hollywood String Quartet. CAPITOL FB171, 12".	***** Performance ***** Recording	My sup rummeh over . . . this is one of the days I earn my money the hard way! This work won Shostak a Stalin Prize of a hundred grand (in rubles, natch!), but to my unduly-ate-ated ears and nose, it stinks . . . And worse than one pig under a gate, is a pair of such proine squealing and breath-beating . . . If it makes any difference to you (and I certainly hope not), the London version is somewhat less harsh on the ears, more expressive and is more richly recorded, while the Capitol edition has much more energy and drive and is more powerfully (and coarsely) recorded. Comrade Dmitri himself probably would prefer the later cut of sheer pervacity, but as for me, I cry: "Pigues on both your houses!"
SHOSTAKOVICH: 5th Symphony, Op. 47. Vienna Symphony—Jascha Horenstein. VOX PL 7610, 12".	***** Performance ***** Recording	I never fully shared the public enthusiasm for this Fifth in its palmy days, but in studying it more closely (to write the notes for the present release), I become fascinated with at least its prodigious ingenuity. Now it certainly impresses me much more than it ever did before. Probably this is partly due to Horenstein's superiority in recording (and performance) over Rodzinski's 1942 version. Here, the big-bang finale almost comes off . . .

Look Out, Meade Lux—Prof. Bernstein Beats Lotta Boogie!

Boston—Composer-conductor Leonard Bernstein headlined an unprecedented jazz benefit at Storyville, the Hotel Buckminster, the night of August 13. Playing jazz piano for the first time in seven years, the young Brandeis University professor broke it up in a quartet performance with Pee Wee Russell, Marquis Foster and bassist Jimmy Woode. Bernstein played a second vigorous set in which he was also joined by J. C. Higginbotham. He scored a third time as soloist in a piano-thundering version of the *Honky Tonk Train Blues*.

Over 450 enthusiasts, overflowing into the lobby, jammed the club in response to an appeal to raise money for the Storyville musicians who were burned out of instruments, clothes and money in a fire that destroyed their summer residence on the North Shore. Another 150 attended a simultaneous benefit that night at the Hawthorne Inn in East Gloucester

Bruff, Al Drootin, Joe Cochrane, George Wein and the entire Sabby Lewis band, which appeared between sets of their regular gig at Sugar Hill.

Musical high point earlier was the Bernstein-Pee Wee Russell dialogue, an event which excited Bernstein to plan a renewed interest in jazz activity. Even the usually reticent Pee Wee avowed it was a moving experience.

Storyville owner George Wein, much affected by the remarkable response of local jazz supporters, announced that approximately \$1200 had been collected for the victims of the fire. Local disc jockeys and a few members of the Boston press aided considerably in publicizing the benefit.



LOVELY CAMILLA WICKS, whose bow to Sibelius earns the Rob Darrell seat of approval, is a talented youngster, still in her early 20s, who has earned most of her fame in Europe, where she has made several tours. She has two strong ties to jazz; her husband is a young west coast bandleader and her sister, Virginia Wicks, is Manhattan's foremost feminine flack in the pop and jazz fields.

Instruments On LP—4

What's What With The World Of Woodwinds

By ROB DARRELL

Following up our LP-survey of individual woodwinds (flute, clarinet, oboe and English horn and bassoon, in the *Beat* July 30, Aug. 13 and Aug. 24), we come now to recorded examples of ensembles made up of three or more different woodwinds. But since long custom has linked the French horn closer to the woodwinds than to other members of its own brass family, the strict woodwind definition has to be enlarged a bit here so as not

to rule out the majority of ensemble works in which a horn is included. (Later installments in this series will cover the solo French horn repertory and that

in which two or more horns are used with strings or other brass instruments.)

First, examples of woodwinds (sometimes with French horn) playing alone i.e., without piano or strings.

Woodwind Trios
The LP list seems inexcusably brief: besides the Milhaud *Pastorals* for oboe, clarinet and bassoon (R. Gomberg, Shapiro, Garfield) on Elaine EMS 6, there are only the *Ricercare a 3* (for the same combination) and perhaps one or two canons in the Vautas arrangement of Bach's *Musical Offering*, as recorded by an ensemble under Scherchen in Westminster WL 5070.

Woodwind Quartets
Again only two items, but the

first is outstanding: the set of six Rossini *Quartets* for flute, clarinet, bassoon and French horn (Panits, Simonelli, da Dario and Taylor) in Classic 1010—*Beat*-reviewed July 30, and again worth lively recommendation. The other is a curiosity, Rimsky-Korsakov's settings of three *Russian Folksongs*, arranged by Nazarov for flute, oboe, clarinet and bassoon, and played by the Shuman Woodwind Ensemble in Circle L 51-103, which features primarily the Rimsky *Trombone Concerto* (*Beat*-reviewed June 4).

Woodwind Quintets
This is perhaps the most often heard combination, although actually the normal grouping of flute, oboe, clarinet, bassoon and French horn is far from ideal as a homogeneous blend of sonorities. But, anyway, here we have: Fran-

tisek Bartos's incidental music to *Le Bourgeois Gentilhomme* (Hertl, Smetacek, Riha, Prochaska and Bidlo) on Mercury MG 15009 . . . Beresowsky's *Suits*, Op. 11 by the New Art Quintet (Panits, Kaplan, Simonelli, da Dario and Taylor) on Classic 1003 . . . Bozza's *Variations sur un thème libre* by the New York Quintet (Baron, A. Goltzer, Shapiro, Garfield and Alonge) on Esoteric ES 505 . . . Irving Fine's *Partita* (1948) by the New Art Quintet (as above) on Classic 1003 . . . Hindemith's famous *Kleine Kammermusik*, Op. 24, No. 2, by the Fairfield Ensemble (Bennett, Schulman, Weber, Sharrow and Klein) on Stradivari 606 . . . Ibert's *Trois Pièces Breves* and Milhaud's *La Cheminée du Roi René* are also played by the same group on the same Stradivari record; the Ibert work appears again by the New York Ensemble on Esoteric ES 505, and the Milhaud again by the New York Quintet (as above, but now with Ralph Gomberg as oboist) on Elaine EMS 6 . . . Milhaud's two *Sketches* are included both in the Classic 1003 and Esoteric ES 505 discs mentioned . . . Antonia Reicha's *Quintet*, Op. 100, No. 4, is played by an unspecified ensemble on Oiseau Lyre 28 . . . Schoenberg's *Quintet*, Op. 26, by the Metropolitan Quintet on Dial 13 . . . and Taffanel's *Quintet* is another of the works included in Esoteric ES 505 . . .

Woodwind Sextets

Beethoven's *Sextet*, Op. 71 for 2 clarinets, 2 bassoons, and 2 horns, by the Vienna Philharmonic Wind Group on Westminster WL 5003 . . . Janacek's "Youth" *Sextet* for flute, oboe, clarinet, bass clarinet, bassoon and horn is played by Hertl, Smetacek, Riha, Kotas, Prochaska and Bidlo on Mercury MG 15009 . . . and the superb Mozart *Divertimenti* Nos. 8 (K. 213), 12 (K. 252), 13 (K. 253) and 14 (K. 270) are beautifully played by Mayerhofer and Doerrschmidt (oboes), Freiberg and Kains (horns), Ohlberger and Hanzl (bassoons) on Westminster 5103 . . .

Woodwind Octets

Beethoven's *Octet* in E flat, Op. 103 is available on three LP's: Westminster WL 5003 (with the *Sextet* above), Vox PL 6130, by an ensemble under Fernand Oubradous, and perhaps best in Elaine EMS 1, where it is coupled with Beethoven's *Rondino* in E flat, and both played by Labate and Roth (oboes), Shapiro and Kreiselman (clarinets), Miranda and Alonje (horns), Garfield and Masucci (bassoons) . . . Attributed to Haydn, but probably actually written by someone else, are No. 1 of the "Zittauer" *Divertimenti* (containing the famous *St. Antoni* chorale theme that Brahms used for his "Haydn" Variations) and the *Octet* in F major. Both are scored for oboe, clarinets, bassoons, and horns (in pairs) and the former is played by members of the Winterthur Symphony under Kromar on Concert Hall DL 5 (limited edition), the latter by the Vienna Philharmonic Wind Group on Westminster WL 5002 . . . Mozart's *Serenades* Nos. 11 (K. 375) and 12 (K. 388), scored for the same combination, are played by the Vienna Philharmonic Wind Group on Westminster WL 5021 and by Kell's Chamber Orchestra on Decca DL 9640.

Larger Ensembles

The only *Nonet* for woodwinds alone (flute, two oboes, two clarinets, two bassoons and two horns) is Gounod's *Little Symphony* by members of the Bavarian Radio Orchestra under Josef Strobl on Mercury MG 10033 . . . Richard Strauss's *Serenade* for 13 Winds (in Janssen's Artist album) hasn't been transferred to LP's, as far as I know, so the field here is held alone by the magnificent Mozart *Serenade* No. 10 in B flat, K. 361, scored for paired oboe, clarinets, basset horns and bassoons, plus double bassoon and four French horns. The latest, and probably only fully complete edition, is by the Vienna Symphony Wind Group on Vox PL 7470, which probably supersedes an earlier Vox release, PL 6020, by the Hewitt Ensemble.

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|--|--|--|



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

Vera Lynn Happy To Stay In London While 'Wiederseh'n' Hits Top In U.S.

By MIKE NEVARD

London—Vera Lynn, first British singer to capture America's number one record spot, could make a fortune if she cared to go to America now to cash in fully on the success of *Auf Wiederseh'n*.

She has an offer that would bring her \$3000 a week there for TV alone. NBC already has her tied to a five-year radio contract should she decide to return. But Vera and her husband, living happily in their suburban villa near London, aren't sure they want to go.

"With the record such a big muser Vera. Asked about the story hit, I suppose I ought to go back," of the song, she said: "We heard

it in Switzerland last year. Harry and I were over there on vacation, and everywhere we went they were singing it. In bars, hotels, out on the street. But nobody seemed to know where it came from.

"We hunted everywhere, and kept up the search when we came back to England. Eventually it turned up in a publishing office where it had been lying for two years.

"I'd already suggested a recording with servicemen to my record chief, and he thought this was the time to do it. We made four cuts, singing two choruses with a linking verse. They accepted the final master, but it was too long, so the verse was chopped."

So now Vera is riding high on the second wave of success in her unique career. A product of London's slum-ridden East End, she rose to become the favorite of royalty, but retired after her marriage, and only five years ago was working on a farm. Now she is making the grade with U. S. fans while Britain's government-controlled radio monopoly restricts her to a few scattered airings.

Vera was born a year before the end of the first World War. While her father worked as a plumber, her mother went into dressmaking to supplement the meagre family budget.

The Welches—Bert and Annie—soon realized that their daughter was no ordinary child. Before she reached her third birthday she knew five songs, and would entertain visitors with piping vocals of *K-K-K-Katy* or *Peggy O'Neil*.

At seven, she donned frilly frocks to sing at Masonic dinners. "But I couldn't get her to smile," said her mother. "And at school they said she had a terrible voice."

"They put me out front of the other girls," said Vera. "But only because I opened my mouth so wide."

Vera was set on singing, however, and at 11 she joined the *Kracker Kids Kabaret* as a junior torch singer. On her first job she got \$1. And for an encore they gave her another 20 cents.



VERA LYNN'S CHORUS on her top-selling *Auf Wiederseh'n* was recruited from the ready, willing and able ranks of servicemen.

But Vera's mother was worried. "This is hardly the life for my daughter," she thought, and packed Vera off to a job as a needlework apprentice.

She lasted a morning. At lunch-time she was home again.

"I couldn't stand it," she said, and remained a singer.

A few years later a jobbing bandleader, Howard Baker, heard her singing at a local dance hall and asked her to sing with his band.

Vera assented, and together the pair went to a London publishing house to choose some material.

One of the boys in the office heard her singing, however, and slipped out to tip off Joe Loss. Joe booked her to sing with him, and it was with the Loss band that she made her first broadcast.

Then she had 18 months with the Charlie Kuns band, and by the time she was 19 was singing with Ambrose, the aristocrat of British dance music.

When war broke out, Vera toured with her own company, and went into the Palladium with comedian Ben Lyon.

The BBC gave her a regular air series, *Sincerely Yours*. It served a double purpose, for Vera would read messages from people at home to their husbands, sons

and sweethearts abroad, and follow them with a song.

Her popularity rocketed. In 1940 the British Expeditionary Force voted her number one singer.

The Sweetheart of the Forces had arrived. Her title and her signature tune, *Yours*, became known wherever British troops were serving. She became an almost legendary figure. Newspapers reported that soldiers returning from overseas asked two questions: 1. What's left of London? and 2. Is Vera still alive?

She made a 25,000-mile tour of Army outposts in Asia by air. And she hated flying.

By 1944 she had become such a national figure that the BBC issued instructions to impersonators not to impersonate Vera without first obtaining her permission.

Her records were selling more in Britain than Bing Crosby's. And Princess Elisabeth—now the Queen—invited her to sing at her sixteenth birthday party at Windsor Castle.

Vera Lynn was at the peak of her career. And then she retired.

She had been married for five years to Harry Lewis, a sax player with the Ambrose Band, and now they were expecting a child.

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The Hollywood Beat

McHugh In No Mood For Love With Moody Discs

By HAL HOLLY

Hollywood—We introduced songwriter Jimmy McHugh to a variation of the Blindfold Test here recently with the aim of getting the composer's reaction to the use of his melodies in jazz interpretations.

Having learned that Jimmy was unfamiliar with the controversy over the James Moody and "King Pleasure" treatments of one of his best known tunes, I'm in the Mood for Love (Down Beat, Aug. 27), we took the two records out to Jimmy's house in Beverly Hills and spun them for him without tipping him to titles or purpose.

We gave him readman Moody's instrumental treatment first. Jimmy listened with interest, but no sign of rapture.

"I like other jazz treatments of that song much better—Louis', for instance. But it's interesting to note how this fellow Moody—I don't know his work—has used ideas that stem from Armstrong's recording."

Did he recognize it right off as his I'm in the Mood for Love?, we asked.

"Why, naturally," replied Jimmy, somewhat surprised at the question. "As soon as they hit the first chord change. Why?"

Grim Jim

When we pointed out that his name wasn't even mentioned on the label—not on the LP set we had, anyway—the ordinary genial Jimmy became downright grim.

"That kind of thing," he stated in no uncertain terms, "is simply disgusting."

Then we showed him colleague Feather's discussion of the case and its legal aspects.

"Of course it's an infringement," flatly stated the composer of the melody, "and I'm glad to see my publishers took immediate legal action. Even in the case of jazz solos where the casual listener might not be able to recognize the original melody and chord structure on which the improvisation is based, it's still infringement."

My publishers take care of all these things, that's why I didn't know of this matter.

Unethical

"However, aside from legal rights involved, this sort of thing is unethical, and, if continued, will be very bad for jazz. The owners of copyrighted melodies will be forced to assert their right to personally approve every recording of their songs before they are released. I could force this company to withdraw this thing (Moody's I'm in the Mood for Love) from the market right now."

Then we played "King Pleasure's" Moody Mood for Love for Jimmy. The veteran composer, who is not given to blowing his top (it's hard to upset a guy who is relaxing comfortably on his royalties and amassing a collection of great modern paintings), just sat back and listened in shocked amazement.

The Hawk's "Fog"

"Wait until Dorothy (Fields) hears this!" he murmured. "Don't these fellows know you can't rewrite lyrics without the permission of the author?"

Jimmy made it clear that he is anything but opposed to jazz interpretations of his melodies.

"I love the good ones," he stated, "this, for example," and he pulled out Coleman Hawkins' Decca recording of McHugh's Lost in a Fog, and played it.

"Here," he said, "is something really wonderful. I feel honored by it. And I'll bet Hawkins would never deny that to do that he had to hear the original melody—not just the chords—first. Great jazz improvisations are inspired by the original melody just as much as

the harmonic pattern. Ask Hawkins if he could have done his Body and Soul, one of the all-time great jazz records, if he had never heard Johnny Green's original melody.

Amazing!

"Sure, I've got all the worthwhile jazz records based on my numbers. Here's one of my favorites, and it proves that I like the moderns in music as well as in painting."

Jimmy took out the Robert Farnon (London Label) recording of his Don't Blame Me, saying:

"I think this is one of the greatest guitar solos ever recorded, and the guy's name isn't even on the label. I understand it's some English guitarist. He should come over here."

When we told Jimmy that the guitarist was Dave Gilbert, known in England as Dave Goldberg, and that he had been scuffling around Hollywood for almost two years without successfully cracking our charmed circle of high-salaried studio and radio musicians (The Hollywood Beat, Dec. 14, 1951), Jimmy just shook his head in astonishment, then said with a shrug: "That's the music business for you."

Sears Leaving Hodges Band

New York—Al Sears will leave the Johnny Hodges orchestra Oct. 6 to form his own combo.

Sears, former Ellington tenor saxman who helped organize and manage the Hodges band, was the composer of Castle Rock, the Mercury-waxed tune that shot the band to stardom early in its career.

No replacement for Sears has been set yet, nor has Al set the personnel for his new group. He has been recording under his own name for the King label, using Hodges' men.

Wild Ethel?

Publicity Release: We Never Finished Reading Dept.:

"Ethel Smith, considered by many experts the world's outstanding jazz organist, will appear on . . ."



HOLLYWOOD, PALLADIUM MANAGER, Sterling Way, left, was on hand to welcome Les Brown to his new KNBH video series, played from the Palladium bandstand, and to celebrate the Hollywood show-spot's 12th birthday the same night with appropriate accessories—a fine blonde chick and a big fat cake.

Gisele Fiddled

(Jumped From Page 3)

were completely fascinated by Gisele, who is a charming person, completely unaffected.

Back Home

She also played one-nighters with Phil Harris and did a couple of theater dates back home in Canada, in Toronto and Montreal. From New York, she headed back west to reach Hollywood in time to resume her spot on Club 15, which returned to the air Aug. 27.

Gisele could hardly wait till she got back to her California home "just to see my dogs again—Brunhilde von Bagel and Siegfried."

Gisele is proud that she is a member in good standing of Local 47. There's good reason, aside from sentiment, for her to keep the card, since she plays piano for the aftershow of Club 15 as a regular feature of the off-the-air proceedings. Manager Shuttleworth also is a Local 47 paid-up member.

Like most girl singers, Gisele considers Ella the greatest. Rosemary Clooney and Jo Stafford are

her other pet thrushes.

"My favorite fella is Perry Como. He's so relaxed." And to appease the group of Capitol representatives that had walked in during the conversation: "I know he's on the wrong label, so what are you going to do?"

Among the younger set of male crooners, Gisele thinks Steve Lawrence "has a lot on the ball" and that Tony Bavaar "sings well."

For music "I love Shearing, but since I went to New Orleans I love Dixieland. The musicians there have a spirit that's fantastic . . . it's a happy music . . . they get you to yell like a goof."

"And Sauter and Finnegan—they're the end, fantastic. And, of course, I love Billy May. He did my early Capitol arrangements."

Gisele seems to be well on her way toward becoming an important singing star. It even is likely that Adios will actually become a "hello" for her to the vast record-buying market and really start the sparks flying for her in a big way.

MGM Loses Its Musicraft Rights

New York—MGM Records has allowed its deal with the now defunct Musicraft Records to lapse. Deal gave MGM the privilege of issuing and retaining the right to masters in the Musicraft catalog for a two-year period, which wound up in August.

There are innumerable jazz and classical masters which MGM has allowed to return to the Musicraft receivers. These include a host of Dizzy Gillespie discs, among them the original Guild masters, the Georgie Auld band sides, the Duke Ellington slicings, Boyd Raeburn's Guild records, Frances Wayne masters, and virtually the entire classical catalog which consisted of some 60 titles, mostly off-the-beaten-track repertoire.

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MILKMAN ART FORD (right) with Lisa Kirk and Ted Straeter.

Turning The Tables-X

Art Ford: Movie Maker, Milkman & Mystery Man

By AUNT ENNA

Key New York record station WNEW's midnight-to-dawn Milkman, Art Ford, is in many ways comparable with the vast concrete jungle whose air time he dominates, at least musically, through the wee hours. He is as unpredictable as the Big City. He cares for the obscure and nurtures what he considers genuine talent, much as does the bustling metropolis.

Art Ford does much more than simply ride records. He feels a deep responsibility toward his listeners and, therefore, maintains

an esthetic selectivity of the music he plays every night. Music publisher plug songs and other, pre-designated "important" records that major record companies produce mean little to Ford. He prefers being an explorer, and, as a result, has discovered hit records on unknown labels, has uncovered hitherto unheard voices, has opened the door for music from the four corners of the world to a previously unknowing American public.

Ford's Credits

He has been largely responsible for the rise to popularity of Fran Warren, Richard Hayes, The Weavers, Edith Piaf, and others. Ford is credited with the biggest portion of the early success accumulated by such smash hit songs as *The Thing*, *Tzena, Tzena, Tonight We Love*, and *Now Is The*

Hour. His work in behalf of the music of France, Canada, and Czechoslovakia has resulted in opening up new sources of songs and talent in recent years. His work for the music of these nations has brought him any number of accolades from the consul representatives of those countries. The extent of Ford's potency with foreign music was rewarded more directly; the nation of France became one of Art's sponsors about a year ago.

The Thing

Just how powerful an influence Ford really is may best be illustrated by the following story:

Not too long ago a famous music publisher walked into the *Milkman's Matinee* studio and asked for Ford.

"Art, I've been offered a song," said this publisher, "but they want \$6,000 in advance for it. I can't make up my mind. Would you listen and tell me what you think?"

"It doesn't matter what I think," replied Ford. "But I'll tell you in 10 minutes whether it's worth the money. Give me the record, let me spin it and ask for calls."

Thirteen minutes later Ford advised music publisher Howie Richmond to buy *The Thing*. New York's night owls provided the pulse, told Ford here was a hit, and were justified in only a few short weeks. Though New York often is considered a poor hit barometer, Ford has been able to contradict the theory on more than a few occasions.

His Interests

Though, of necessity, Ford is largely preoccupied with radio (he now does a half-hour afternoon show as well as the midnight-to-six stint), Art has many other interests. He is a songwriter—he is one of the writers of the fairly successful current item, *The Mask Is Off*. He manages or unofficially handles talent—his current interest is with singer Peggy King, who recently made her debut on MGM Records. He is a movie bug, loves to direct motion pictures, and has had his hand in several.

None of his "deals", however, is underhanded or secretive. He makes no bones about any of it. He admits to plugging his own tunes and talent freely on his show since he feels that both meet the standards he has set for his show. Ford knows that his plugging will be to no avail if the public doesn't buy the product, believes that he does no more than expose the songs and talent for acceptance or rejection just as he would someone else's tune or singer.

Big Passion

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(Turn to Page 18)

(Advertisement)

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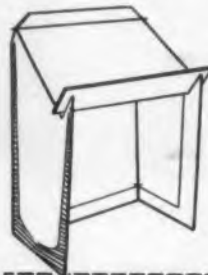
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FRANTIC REHEARSAL SESSION is held by Dean Martin, Rosemary Clooney and Jerry Lewis, Rosemary is the comica's first guest of the fall season on the Colgate Comedy Hour, which will be seen on Sunday evening, Sept. 21. Still riding high with such records as *Botcha-Mo*, Rosemary recently completed her first movie role, the major acting part of the girl singer in *The Stars Are Singing*.



PFC EDDIE FISHER, on his way to entertain troops in Korea, stopped off in Tokyo to record a show for the seven-station Far East Network. During the show he was interviewed by writer-producer SFC David Thomas of Fairlawn, N.J.



TWO PART HARMONY is represented here by Ina Ray Hutton, leader of the all girl band at KTLA, Los Angeles, and husband Randy Brooks, in a cool rehearsal session at their pool on their Northridge, Cal., estate.



EDDY ARNOLD'S CHESTERFIELD dangles jauntily as he welcomes back Perry como. Eddy did a six week summer replacement stint on Perry's TV show for the king-size sponsor.



IN THE PLANE en route from the West Coast to London, Frankie Laine is seen here with his wife, former motion picture star Nan Grey.



WITH TRUMPET AKIMBO, Ray Anthony gives Marilyn Monroe a lei. This was an important part of the presentation ceremony at Ray's big Hollywood blow-out for the star.



AN ENORMOUS AUDIENCE, estimated at 16,750, listened enraptured to Sarah Vaughan during her recent appearance at the Yale Bowl with the New Haven Symphony orchestra, part of which is seen with her here. Sassy plays Harlem's Apollo next week, she embarks on her concert tour.

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The Blindfold Test

Her Nibs Praises Both Vaugh(a)ns

By LEONARD FEATHER

Success is no stranger to Georgia Gibbs. As she has explained in the last issue she managed to land all the country's top jobs without ever having a hit record—but since Kiss Of Fire she's had that too.

Because all this these achievements have kept her so much on the run that she hasn't had as much time as she'd like to spare for the pastime of listening to records. Georgia was a reluctant blindfoldee. But, as she soon realized, not having heard many records lately doesn't stunt your judgment—on the contrary, sometime it makes you more perceptive and certainly more objective.

As usual, the comments and ratings were preserved on a tape-recorder so we could be sure we weren't misquoting Georgia. Here's what she had to say.

1. Well, of course I'm a big fan of Billy's. I think Billy sings that very well, and it was an interesting background; but frankly, I don't care for the tune at all. I go strictly on a singer's ear, and the first four or eight bars don't sound appealing to me. I can't even remember one phrase of that right now, so I wouldn't say it was a very commercial thing. Is that good? Well, for the singing and background I would give it three.

2. I like that! I think that tune was one of the first records I ever bought, the original Benny Goodman version. That, right away, appeals to me. I don't know the girl, but I think she does a very good job on it. She has a little of the quality of Kay Starr and a lot of different styles and she does it beautifully. She uses one of the old Helen Ward tricks too—that's good. I would say that was a little better than good—and it has a nice background. I would give it four.

3. Well, of course, that's Frank Sinatra. I like the way he sings on that record. He sings bigger, and it's a good solid band. As for the tune, it may become a big smash, but my personal taste finds this song limiting—the way it is constructed, it's the kind of thing that appeals mainly to musicians. But because of the singing, and the good big sound from the band and all, I'd still give the record three.

4. On performance I would give that a five rating, because for my dough this girl is just fantastic. She sings just like an instrument. I have yet to hear a bad record by Sarah Vaughan. I like the song—and she sings it so beautifully. It's a very good record. Five.

5. Well! Another Riders In The Sky! . . . Actually I think this is one of Vaughn's best

Records Reviewed by Georgia Gibbs

Georgia was given no information whatever about the records played for her, either before or during the blindfold test.

- 1. Billy Eckstine, *Have A Good Time* (MGM).
- 2. Lily Ann Carol, *It's Been So Long* (Victor).
- 3. Frank Sinatra, *Assure-Te* (Columbia).
- 4. Sarah Vaughan, *Time To Go* (Columbia).
- 5. Vaughn Monroe, *Dancing Girl* (Victor).
- 6. Mary Small, *Everything You Said Came True* (King).
- 7. Jess Freeman, *Nine* (Capitol).
- 8. Woody Herman & Fran Warren, *One For The Fender* (MGM).
- 9. Jo Stafford, *Pretty Boy* (Columbia).
- 10. Louis Armstrong, *Kiss Of Fire* (Decca).

records. I think he sings it very, very well. He takes all his notes well and controls the vibrato very well also . . . there's just one thing I would have liked to hear a little more pronounced. That little figure that the saxes or the brass play in there, they could have made more of it. It was a little lost because they had the voices in the echo chamber and everything along with it. However, as a commercial record I think it's very good; the song is commercial and he certainly does a fine job on it. I'd like to give it five.

6. Of course that was Mary Small. She's changed her style a little. She always had rather a big voice except that here she seems to be using a lot of figures that I've never heard her use before. She's flattening tones a little bit, using the grace notes and things like that which seems to be the style of a lot of singers of late. I guess that's one of the more commercial songs. It's well done—they've used everything—the shuffle rhythm, etc. There are a lot of saleable things on the record. I think it's good. I'd give it three.

7. That's one of Jane Froman's better records. She sings very well on that. I particularly like that song—I like the simple background at the beginning of the figure, and the way it was carried through. I think I would give this four.

8. Well, I must say that's an entirely different Woody Herman! I would never have known that was Woody's band because of those light figures. I'm not a lover of duets so I can only say three on that one for performance because I don't think it has much commercial value.

You have to listen too much to this. The way the record business is today, people just want to enjoy—they don't want to be bothered listening. You've got to really hit them right away, and not make them listen to the tricky words and the construction of the tune.

9. That was Jo Stafford. I think that's a very good record from a performance and

background standpoint. I've got to give it five for a wonderful Jo Stafford record as all her records are. It's well done—it's clean—it's compact. I think a lot of her things are done that way and I appreciate that, because I personally happen to like a singer that sings with the band in all the figures, and everything is all quite clear-cut and crisp. I think that's a very good record.

10. I want you to know that I think that's really and truly one of the greatest records I've ever heard Louis do. I've got to give this five, except please don't go out and buy it—buy mine! I think it's a most delightful thing—I'm thrilled!

As a matter of fact, Satch came back to see me at the Roxy, and he said the most delightful thing to me—he'd never met me before, but he grabbed hold of me and said, "Georgia, you moved the old Satch!" And I'm really highly flattered because he copied my glissando in the middle part. Joe Glaser told me that they sent my record out to Louis in Denver at the time, and he had to listen to my record to learn the song. That's the only way he heard it. I'm really flattered that such a guy as Louis would take one little figure that I used and copy it. I think that's the highest compliment he could pay me.

I'm really sincere. I think it's a great record. Five. But as I said before—please buy Mercury!

Afterthoughts By Georgia

I don't really have an all-around favorite singer. This is a question that is always asked me.

You see, I like singers for the different things they do. For instance, I like Sarah Vaughan for her wonderful control, marvelous range, good ear, glissandos and tricks that she can do and that nobody else can do.

I like Perry Como for the very relaxed style that he has—the good phrasing and easiness that he has.

I like Kay Starr for some of the things that she does. I'd have to take a composite of all the singers to make up my favorite singer I guess. There are too many around that do individual things that are quite wonderful, but you just can't say "That's my favorite" because it's impossible. There are too many fine things that all singers do that I like.

One thing that I personally don't prefer is too many gimmicks in singing styles. I always sang right on the beat and never resorted to figures. Of course, gimmicks today are pretty important—they make you catch on much faster but they also make you wear off just as fast.

Big Bands Shuffle Off To Buffalo

Buffalo—The Hotel Statler here is going on its biggest name band-music policy binge in history in

the coming season.

The hotel will begin its nitery operation Oct. 7 and has bought Charlie Spivak's band as the re-opening attraction. Spivak will be followed by Blue Barron, and a number of other important names were being lined up at pre-stime.

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As you know, a short time ago we decided to publish several of our Ray Anthony-George Williams instrumentals, which we have recorded for Capitol Records, as stock orchestrations. It seemed like a good idea to kick them off with an ad in DOWNBEAT.

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Warmest personal regards,

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- In the July 16th issue of *Down Beat* a 20-inch advertisement was inserted by Ray Anthony Publishing firm. The ad offered Anthony's own dance orchestrations for sale.
- Within five weeks after the ad appeared, a total of 3,143 orders (in direct response to the ad) flooded the Anthony office. The accompanying letter bears firm evidence to this amazing *Down Beat* readership pull.
- *Down Beat* also sells records, instruments, accessories — all music business commodities — with the same tremendous effectiveness. Because . . .
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After this letter was written 843 additional orders were received.

Feather's Nest

By LEONARD FEATHER

A couple of weeks ago, purely by chance, I came across something in the letters-to-the-editor column of *Newsweek* that produced a double, triple and quadruple-take reaction. The letter was signed by one John H. Mercer, and on closer inspection it turned out to be the same Johnny Mercer we knew as a key figure in the founding and pioneer policy-shaping of Capitol records.

The contents of this letter were, to this reader at least, quite astonishing. I cannot go along with you, he wrote, referring to *Newsweek's* salute to Capitol's tenth anniversary, when you say "Mercer's aims for artistic integrity have also been respected." I deplore most of the stuff that comes out on our label.

After steadying myself with a stiff shot of Southern Comfort (out of sympathy for Mercer, who is from Georgia) I read on. One would be silly not to appreciate King Cole, Les Paul and much of the *Telefunken* library, Mercer continued, but what of the other shoddy records...? Why not try and improve the public taste? Does anyone have to toady to it, when it is as poor as it is today?

Better Good Than Greedy

Mercer concluded with a tribute to Capitol's hard-working staff, admitting that it deserves approbation, I suppose, but better to be good than greedy. Providing, of course, you can make a living doing it...

Now it isn't every day that a great songwriter founds a great record company, then turns around and beats his brainchild over the head. Many *Newsweek* readers must have been puzzled, perhaps suspicious of a false-modesty motivation, or curious to know the story behind this odd missive.

Anyway, here is the answer. Some four years ago Johnny Mercer gave up his active participation in the formulation of Capitol's policy. Since then, though retaining a substantial financial interest, he has sat on the sidelines and watched other skippers guiding the ship he helped to build.

Policy Differences

The reason for this, as the trade papers pointed out at the time, that Mercer already was dissatisfied with certain musical aspects of Capitol's policy. His attitude, not mellowed with the passing years, must be an emotional one indeed to provoke such a retort to *Newsweek's* relatively mild tribute. If this was his reaction to their story, I reflected, what would happen when he saw our Sept. 10 issue, with our gleaming Page 1 encomium, *Capitol Story—A Decade Of Hits Thru Good Music*? He would undoubtedly fall through the floor, mortified by this eulogy to his firm. In fact, there may be a 2,000-word protest in the mail to us already.

Now Johnny Mercer happens to be a man for whom I have long had great respect. He is one of the few truly brilliant lyric writers. Many of his songs reflect a degree of culture and sensitivity that seems almost out of place in the semi-literate company of today's typical best-sellers by highly-touted, lowly-talented tunesmiths. In addition, Mercer has written some good music, was always a personable singer, and, for a man who became a millionaire in the music business, has retained an extraordinary degree of objectivity about the world he lives in.

Let's Look at the Record

Thus it was impossible to disregard Mercer's claims, diametrically opposed as they were to all the praise heaped on Capitol lately. The truth seemed to me to be perhaps halfway between Mercer's position and that of *Newsweek*; or possibly a little closer to Mercer, according to how strict your esthetic standards happen to be.

A glance at Capitol's all-time Top Ten list shows that at least two [Pee Wee (12th Street Rag) Hunt, Red (Temptation) Ingle] were satires not even intended to be judged as good music; two more (Whiting-Wakely, Tex Williams) were hardly classifiable as good music; the Peggy Lee *Manana* and the Kay Starr *Wheel of Fortune* were borderline cases, and the other four—Paul's Moon, Cole's *Too Young*, *Nature Boy*, *Mona Lisa*—were certainly better music than most discs with comparable huge sales.

Good Artists

So it goes, all the way down the line. Capitol might fairly claim a "decade of hits thru good artists," but whether or not those artists could afford to record good music is another matter again.

On the other hand, you might compare the fortunes squandered on building up mickey bands at other companies while Capitol's faith in Stan Kenton, and its big financial investment in him during his struggling years, helped to keep him going. Whatever our views on Kenton, certainly his music is closer to art than Art Lowry.

When Do You Stop Being Greedy?

"Better to be good than greedy," says Johnny. Sure, but have you ever yet heard of a big business organization, in or out of music, that reached a level of moderate profit and decided it would rather stay there than lower its standards in order to raise its revenue?

It all reminds me of an editorial in *Down Beat* for June 15, 1951, entitled *You Can't Go Home Again*. Perhaps the best final commentary on Johnny Mercer's complaint would be a brief quotation from that column.

To become famous, it said, you may possibly have originality and artistic integrity. But to become commercially successful you will probably cast aside the very things that made you famous, the originality and the integrity....

How to Change the Pattern

There is a remedy for this all too familiar pattern of success, though as far as we can see nobody has tried it yet. It consists of stopping halfway up the ladder and refusing to go any farther, even if it entails some economic sacrifices, even if it means standing by and seeing the other fellow get the swimming pool or the million-selling record....

As the writer pointed out, this procedure hasn't been adopted to date, and as a millionaire who was fortunate enough never to have to make many compromises, Johnny Mercer may find it hard to understand why it should be necessary at all, despite his "better-good-than-greedy" remark. He may point out that Nat Cole is still making plenty of very good music and a heck of a lot of very green money; but we might counter this with Nat's own admission that he can't do what he wants to very often nowadays, and that his heart is still with the sort of music that started him on the road to fame but was abandoned by him halfway up.

The two oldest slogans in our world, slogans to whom many men's loyalty is undivided, are "I'm not in business for my health" and "We're in business to make money." If Johnny Mercer can find a way for Capitol to calm its conscience and content itself with "reasonable" profits, he will have paved the way for that musical utopia we were talking about in the last column.

Tips To Trumpeters

By CHARLES COLIN

Hoping that diligent practice sessions have already got those diaphragm muscles working in support of the lips, we'll now take off, dear readers, on the part the tongue muscles play in this coordinated effort of producing a tone. Not a tone like

you'd hear emanating from the Hicksville Corners Silver Cornet band on an off night, but a real, pure, genuine trumpet tone: the kind of tone that would make those Walls of Jericho come a-tumblin' down with joyful abandon.

Without beating around the technical bush, let's start off by saying that the tongue and its placement within the mouth sets the embouchure. And that's not all—it also distributes and controls the flow of air. Further, the tongue, still as busy as a belly dancer with a dose of hives, formulates correct vowel syllables, indispensable factors for playing in tune and, you do want to play in tune, don't you?

Vowel Formations

These vowel formations are accomplished by bringing into a play a proportionate tension or relaxation within the throat and tongue muscles, according to the pitch desired. It's like stretching an elastic band. The tauter you pull the

band, the higher the pitch and vice-versa.

Thus, these syllables, created by, and within the air stream, are started from the throat, transmitted over the tongue and finally through the vibrating lips.

Now, here's a tip that's worth pondering over. The center of the tongue requires a different technique for starting tone, for it is used as a valve to seal and release stored-up compression. This compression of air forced against a tightly-sealed valve—in this case it's the tip of the tongue against the front top teeth or upper gum—when released produces an explosion, which then penetrates a direct, steady column of air through the embouchure.

This, is the basis that provides a strong, ringing attack, supported by continuous power. (Ed. Note: Send questions to Charles Colin, 111 W. 48th Street, New York. Enclose self-addressed, stamped envelope for personal reply.)

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- LENNIE TRISTANO AND LEE KONITZ** PRESTIGE LP
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The Vera Lynn Story: From Obscurity To Fame—Twice

(Jumped From Page 6)

and vanished from show business. The couple retired to a farm in Surrey, and after the baby was born Vera joined her husband in cultivating the 40 acres. Early in the morning, farm hands would see her milking the cows, or running a hand plough over the rough, barren soil. In two years she passed up more than \$200,000. But Vera couldn't keep away from the stage, and in 1947, when her daughter was old enough to be left in the care of a nurse, she decided to make a comeback.

Stage shows and concerts came in fast, and her first London record was issued in the States. But the BBC, which had such a hand in her early successes, took little notice of Vera.

More of her records were issued in the States. Soon they were selling more than the British releases. In 1950 newspapers were asking why Vera didn't follow her records to America. The BBC remained lukewarm, and U. S. offers were beginning to come in.

"My family comes first," said Vera, and stuck by her guns. Then came the crowning blow. The BBC launched a new air series with a *Sweetheart of the Forces* spot. They knew Vera was open to offers, but they ignored her and gave the spot to film starlet Petula Clark.

Vera retaliated by accepting a \$5,000 offer for a series on Luxembourg, the only European station beaming sponsored programs to Britain. But this only angered the BBC, and in the next year Vera was given less than half-a-dozen airings.

Her popularity with the public grew, and last fall she headlined in Val Parnell's *Peep Show* at the London Palladium and a Command Performance before the Royal Family.

Then Tallulah Bankhead brought the *Big Show* to London. She booked Vera for an airing and was astounded.

"Come back to the States with us," she pleaded. "I didn't know what to do at first," says Vera. "But the BBC

was still dithering about, so I decided to accept the offer."

Vera sailed for the States last Dec. 29. In seven weeks she aired seven *Big Shows*, landed her own NBC series, and did TV shots with Berle and Como, grossing more than \$50,000.

The BBC at last began to wake up. Officials who could have secured Vera a few weeks before with a twopenny phone call sent cables across the Atlantic.

When Vera returned, a radio series was awaiting her. But even then the Corporation wanted to put her singing second to comedy.

Vera ran through the series with growing dissatisfaction, intensified by the tremendous offers from the U. S. since her disc hit.

But would she return to the States?

"I don't know," she replied. "It's not that I don't like America. It's wonderful. And I enjoyed working there. But . . ."

"I've had offers from Australia, Canada and New Zealand too. But again . . ."

Vera gazed contemplatively at the mirror on her dressing table. We were backstage at London's Adelphi Theatre, and in a few minutes Vera was due on.

The show was Jack Hylton's *London Laughs*. It had been running four months, and former bandleader Hylton predicted another 20 for it.

A press clipping on the table caught my eye. It told how Vera painted in her spare time, had painted a self-portrait and given it to her parents. An errand boy called at the house and saw the painting.

"Coo, it's Vera Lynn!" he exclaimed.

"Thank goodness someone recognized it," said Vera. "It can't be all that bad."

We chuckled.

"Do you still paint?" I asked.

"Yes," replied Vera. "At the moment I'm painting my bathroom. We've got friends coming in."

Yes, maybe the States will have to wait a bit for Vera's return.

(Advertisement)

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Art Ford

(Jumped from Page 8)

served for his movie work. Not only has he directed several, but he has written three screen plays. He's done the biggest portion of his movie work in France, which is Ford's favorite country aside from his homeland. It was with Ford's influence that *GIGI* was filmed in France. Ultimately the Colette story was unfolded in play form on Broadway and made a star of Audrey Hepburn. Danielle DeLorme, who was largely responsible for popularizing Colette's work in films, will verify Ford's role in this and other film-making ventures in France.

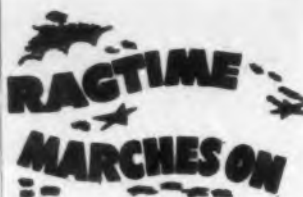
Very much unlike other powerful and independently-broadcast disc jockey personalities, Ford has a deep respect for the powers that be at WNEW. Much of the policy of *Milkman's Matinee* is determined solely by station executives.

It's not as easy as it sounds to program a record show, especially one that runs five or six hours. Shall it be good music? How many times a night should a single record be played?

For spinning records, Ford makes a great deal of money. But if asked how much he does make, he says, "I make much more than I'm worth, but much less than people think."

As vague as is that reply, just as vague is Art Ford to the people in the music-record industry who try to contact him. And the people in the industry are specialists at uncovering such tidy tidbits about people they "need" or "use" as neck-size, unlisted phone number, etc.

Possibly only one man may really know Ford, and he is Mike Camito, who has served Art loyally



FINAL BAR

- BURKE—Clarence L. Burke, 48, former sax player with dance bands. August 12 in Hawthorne, N. Y.
- BURTON—Richard Burton, 70, former vaude singer. August 15 in Chicago.
- CREATON—Giuseppe Creaton, 62, retired bandmaster. August 16 in New York.
- DOOLITTLE—Mrs. Grace Doolittle, 80, former singer. August 18 in New York.
- GARCIA—Philip Garcia, 89, alto sax singer. August 16 in Port of Spain, Trinidad. He sang under the title of Lord Executioner for more than 60 years.
- GRONOFFI—Antonio Gronoffi, 89, retired violinist and orchestra leader. August 4 in South Philadelphia.
- IVORY—Henry Stanley Ivory, 88, musician. August 4 in bus accident near Washington, D. C.
- KENNEDY—T. Reed Kennedy, 62, former radio singer. August 12 in Pittsburgh.
- MARTIN—Ricardo Martin, 77, opera singer. August 11 in New York.
- PORTER—Mrs. Kate Porter, 90, mother of composer Cole Porter. August 2 at her home near Peru, Ind.

for nine years as an assistant on the *Milkman* show. Camito caretakes Ford's record library, which numbers some 10,000 records. He handles the correspondence that Ford has set up with 16 representatives throughout the world; these send records to Ford from all corners of the sphere. Camito is a one-man clearing house for Ford with regards to setting up appointments with jockey for song pluggers, promotion men, and music publishers. Mike is well-liked, respected and even revered in some quarters of the music business—but nobody really knows Art Ford.

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- BURTON-PUSATERI—Benny Burton, bandleader, and Dena Pusateri. August 2 in Pittsburgh.
- FROELICH-SCHWARTZ—Wolfgang A. Froelich and Barbara Schwartz (professionally known as Roberta Lee), singer with "Skating Vanties," recently in Berlin, Germany.
- JOHNSON-MONTGOMERY—Clarence Johnson, drummer with Jimmy Tyler's orchestra at the Club Harlem, Atlantic City, and Fletch Montgomery, leader of the chorus at the same club. August 8 in Atlantic City.
- KOCH-HIETH—Eddie Koch, musician-arranger, and Carol Hieth, singer. August 18 in Winnetka, Ill.
- MEANS-FURIA—Dick Means, with Buddy Lee orchestra, and Lily Furia, August 18 in Pittsburgh.
- POWELL-CLAIRE—Vic Powell, musician, and Lu Claire, dancer. August 2 in Pittsburgh.
- SPANG-CUNNINGHAM—Joe Spang, tenor sax with Billy May's orchestra, and Arline Cunningham, July 31 in Lawrenceburg, Ind.

NEW NUMBERS

- DAVIS—A son to Mr. and Mrs. Danny Davis. August 7 in New York. Dad is a singer.
- MENDY—A daughter, Michele Roberta (7 lbs. 18 oz.) to Mr. and Mrs. Mickey Mendy. August 1 in Berkeley, Calif. Dad is bass man with Dick Jurgens' Ork.

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Frankie Laine Tells His Story

(Jumped from Page 2)

which is an instrumental, was fourth, *Kiss Of Fire*, a tango, was fifth, and so forth. No one particular style or trend ever has a complete corner on the market.

Another thing people often forget to take into consideration is the element of chance concerned with the time at which a record happens to hit the market, and what type of competition happens to be around at any particular moment.

For instance, Rosemary Clooney is very hot right now, and I think if it hadn't been for the fact that there was another very hot song being established by a girl named Vera Lynn, Rosemary might well have been in the number one and two spots with her records.

The Blues

As far as my own personal tastes are concerned, I like to sing, and listen to, all kinds of music. I'm particularly a sucker for the blues. Not too many people among the general public know now that in the beginning this was the kind of thing I liked to do most, and did best. In fact, the word seemed to be around that I was one of the few white boys that sounded Negro.

Author Shaw Meets Critics

New York—Artie Shaw, back in town with his latest bride, Doris Dowling, made one of his rare public appearances here when he took part in an *Author Meets The Critics* session devoted to his book, *The Trouble With Cinderella*.

Session turned out to be a lively half-hour, with moderator Faye Emerson showing herself pretty much in Shaw's corner, as she admitted that she found in the book several things about the band business that came "pretty close to home" (she is the wife of ex-band-leader Skitch Henderson).

Official defender of the book was Edith Walton, who described it as a warm, human document. Prosecuting critic was Leo Gurko, Professor of English at Hunter College, who spoke of Artie's "juvenile attempts at self-analysis."

To me that was a tremendous compliment, but I don't deny that in the very beginning, after our first records came out, it held me back a little commercially, because a lot of the radio shows for which we were trying to be sold at that time refused to hire me on the grounds that they were afraid it would hurt with their southern stations. It took us about two or three years to overcome, and I think that getting into the kind of songs that we did later, like *Lucky Old Sun*, *Mule Train* and *Cry Of The Wild Goose* made people begin to think of the styling in a different vein.

But I still get a tremendous urge, every once in a while, to do something in the old blues vein, and I guess occasionally I can still talk Mitch Miller into it.



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Frankie Laine's Own Story

DOWN BEAT



Ellington Jubilee

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★ ★ ★

Story Of Vera Lynn

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★ ★ ★

New Benny Goodman 6 A Sensation

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On The Cover JATP

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