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DOWN BEAT



Vol. 21—No. 13

Chicago, June 30, 1954

Memo From The Publisher

With this issue DOWN BEAT is celebrating its 20th anniversary. And at the same time, we are happy to report that our "new look," which started some 12 months ago, has resulted in the largest readership ever enjoyed by any consumer music publication.

Twenty years is really not a very long time, but in this period DOWN BEAT has weathered a serious depression and many radical changes in the industry it covers and has gone through two wars. It has suffered the usual amount of growing pains, passed through its adolescence, and reached maturity with the assistance of people in all phases of the musical world.

For all this help and assistance we are

most grateful. Too, we are grateful to the thousands upon thousands of readers who have suffered along with us through the past years, and whose constructive criticism has helped shape the policies of the magazine, just as they always will.

Many of those who helped DOWN BEAT reach its present station have gone on to other fields, some have passed on, and others are still active in creating our regular issues. All are still remembered, not only by those of us who are now responsible for each issue, but by many, many readers who constantly write us about them.

We thank you for your faith in us, and we hope you will all help us celebrate our next twenty years of service to music.

NORMAN WEISER

DOWN BEAT

Vol. 21 — No. 13

Chicago, June 30, 1954

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20 Years On The 'Beat'

(A review of the musical scene of the last two decades, taken from the pages of *Down Beat*. Complete photo captions on Page 17)

1934

Optimism, long overdue, keyed the music business in the first year of the legal wet-whistle. Prohibition had gone down the drain in December, 1933, and to a revitalized nitery business the nation's 150,000 professional musicians were looking hopefully as *Down Beat* made its bow in July. Going, going, gone were the movie theater pit bands, their function steadily being assumed by the ubiquitous soundtrack, and retail sales of phonograph records were nothing to write home about. It was the era of radio, of Cab Calloway and hi-de-ho, of swing in ferment—and 18,000 musicians on relief.

To nudge smaller cafes into using orks, the musicians' union was known to wink at scale, but soon the *Beat* was editorializing that it was unfair for a club to persist in paying musicians \$20 and \$25 weekly after it had built up a steady trade. Second only to the national upbeat of repeal was the territorial optimism engendered by Chicago's *Century Of Progress* exposition, which reportedly utilized some 250 musicians in the various attractions with which it opened for a second season in May. Among orchestras playing the fair in 1934 were the Detroit Symphony, Palmer Clark's "jazz-symphony" ork, Frankie Masters, Bob Facelli, Roy O'Hara, Al Trace, Phil Levant, and Paul Ash.

If the niteries could provide coffee-and-cakes for the sidemen, it was radio that built reputations for the leaders. Biggest ether news of the year was the emergence of NBC's three-hour *Let's Dance* show, which spotlighted Xavier Cugat, Kel Murray, and a band that was soon to sweep the country—Benny Goodman.

While radio was opening the door on the Goodman era of swing, it was also helping to build the newly-formed Dorsey Brothers band, which was airing thrice weekly, also over NBC, and though the long arm of the "script show" was already beginning to reach into heretofore musical territory, there were plenty of bands with regular commercial berths in radio, among them Paul Whiteman, Fred Waring, Wayne King, Abe Lyman, and such comedian's confederates as Dave Rubinoff (Eddie Cantor), Ossie Neilson (Joe Penner), Don Bestor (Jack Benny), Casa Loma (Walter O'Keefe) and Lud Gluskin (Block and Sully). In addition, Andre Kostelanetz began his Chesterfield programs, and composer-pianist George Gershwin, who had just begun work, reportedly for the Metropolitan, on an opera based on the novel *Porgy*, took over the keyboard for a series of regular Sunday evening broadcasts.



A hit . . .

On the recording front, Columbia acquired the catalogues of Brunswick, Okeh, Vocalion, Perfect, and Melotone, while, among new releases, there was a bit of activity Dixie-wise, with Louis Prima cutting two-beat sides here, and the new Quintet of the Hot Club of France waxing abroad. In person, Dixie got in an occasional lick, such as the Chicago booking of Paul Mares into Harry's New Yorker bar and the successful stay of Wingy Manone at New York's Famous Door. But in general the musical picture of the year was one of swing around the corner, sweet in the foreground, and jazz characterized by Paul Whiteman.

Touring Europe for the second time was Louis Armstrong; mulling a similar move was Duke Ellington, winner of the ASCAP \$2,500 award for the year's best pop song—*Solitude*—and newly returned from England was Joe Venuti. What traffic managed to take a reverse route consisted solely of Ray Noble, who gained admittance to the U.S. only on condition he refrain from wielding a baton here . . . Among popular bands of the year were Eddy Duchin, Hal Kemp, George Olsen, and Buddy Rogers and hit-tunes included *Moonglow*, *Isle of Capri*, *Love in Bloom*, *June in January*, and *La Cucaracha* . . . Buck Clayton left Earl Dancer to form his own band . . . Grace Moore started something with her film debut in *One Night of Love* . . . New York's Onyx Club burned down. (C.P.)



. . . and an airor.



He stirred feelings . . .



. . . far from brotherly

1935

Things were far from peaceful on the music front in 1935. The business continued beset by unemployment, by the public's addiction to the free entertainment of radio, and by recurrent lawsuits involving the musicians union and the networks, the U.S. and Britain, the federal government and ASCAP, performers and alleged record bootleggers.

If there was unrest in popular music as a business, however, there was out-and-out upheaval in popular music as an art. Fresh from a network radio show that had brought him suddenly to national prominence, a bespectacled bundle leader stomped a foot at Los Angeles, Palomar ballroom and beat off a new tempo for the times. Almost from that moment on, swing was the thing, Benny Goodman was its king, and the heyday of the dance band was at hand.

So, too, conversely, was the era of jazz listening, for before the year was out, some 800 persons had crowded into the Urban room of Chicago's Blackstone hotel for an event described by the sponsoring Chicago Rhythm Society as a "tea dance," and had stayed to hoot the dancers off

the floor and to listen enrapt to over three hours of music by the Goodman band. The jazz concert had arrived.

Meanwhile, the musicians union carried on its war. In Chicago, local president James C. Petrillo lowered the boom on free auditions for advertising agencies packaging shows for radio. In New York, president Joseph N. Weber revived an old ruling requiring leaders to pay a fee of \$3 per man for each sustaining radio pickup, a levy which maestro Paul Whiteman, a prolific user of the airwaves, became the first to pay. Otherwise, there was official union gloom over the invention of a new canned-music device called Muzak and general hope for the employment of some 10,000 jobless tootlers in a proposed government aid-to-the-arts program.

Jousting in the courts were the American Society of Composers, Authors and Publishers and handleader Fred Waring. ASCAP was named by the federal government in an anti-trust suit charging that the organization, through its blanket licensing operation, held a monopoly over air-plays that was unfair to non-ASCAP tunes seeking commensurate radio plug time. Waring, acting as a shock troop for the National Association of Performing Artists, took a copyright law test case to court, charging three record firms with bootlegging his performances of the air and peddling them, sans royalties to him.

Hands across the sea were not exactly clasped in friendship. British handleader Jack Hylton finally reached U.S. shores, after a protracted hassle involving British and American unions and the U.S. state depart-



They stirred comment strictly from Dixie.

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ment, which was showing more than a little concern over importing musicians in the face of nationwide unemployment. Briton Ray Noble, admitted in 1934 as an arranger rather than a leader, applied for American citizenship and started forming a band, and Hylton began working here under a 10-month permit, amid charges by *Beat* writer John Hammond that he had blocked an all-star U.S. band from entry into England.

Other happenings in the news during 1935:

Louis Armstrong, back home from an 18-month tour of Europe, went into a brief retirement, then emerged with an explanation couched in typical Satchmo-ese, "My chops was beat, but I'm dyin' to swing again." . . . Ina Ray Hutton and her all-girl ork off to Europe . . . Cab Calloway grossed \$10,700 in one week of a middle-western tour, drawing 4,300 paid admissions to a date in Columbus, Ohio . . . The Onyx Club reopened with vocalist Red McKenzie fronting a combo that included Eddie Condon on guitar and Mike Reilly on trumpet . . .

The Dorsey Brothers, after a concerted Decca buildup that saw 11 of their discs released in one month alone, split up in a kingsize hassle . . . Kay Kyser claimed his singing song-title gimmick was being imitated by other bands over the air . . . Art Tatum finally was lured out of Cleveland to play at Chicago's Three Deuces . . . Paul Whiteman signed a \$1,000,000 contract for a weekly, one-hour airshow . . .

The first Bob Crosby ork was formed . . . Wingy Manone recorded *Isle of Capri* . . . the *Beat's* John Hammond called Chick Webb's band the best around New York . . . Fletcher Henderson's new ork opened at Roseland . . . Jazz critic Leonard Feather made his first trip to New

York . . . Pee Wee Russell was blowing with Louis Prima at the Famous Door . . . Jan Garber received \$1,100 per date for 71 one-niters on a westward trek . . . Ben Bernie, aided by a trumped-up radio feud with Walter Winchell, was enjoying renewed popularity . . . Cecil Irwin, tenor saxist with Earl Hines' Grand Terrace ork, was killed in a bus crash. (C.P.)

musicians like the veteran Dick Voynow, who asked: "What super training ground gives a person the kind of perception that says, 'Teddy Wilson is the greatest piano player in the world,' or 'The Casa Loma band is unquestionably bad?' Bald, unqualified statements that leave no alternative . . . It's time for personal likes and dislikes to go . . . and some kind of standard to be established for comparing bands and musicians, whatever type of music they play."

Swing Rides the Crest

As the arguments raged over swing, its merits, its practitioners, its lineage and its ingredients, the music itself continued to ride the crest of popularity. At the Imperial Theater in New York 17 musical groups participated in that city's first jazz bash—a three-hour concert featuring, among others, Artie Shaw, Wingy Manone, Bob Crosby, Bunny Berigan, and Louis Armstrong. As an offshoot of the affair Shaw formed his own band. Meanwhile Andy Kirk took up the baton with Mary Lou Williams on piano; Benny Goodman's quartet, with Lionel Hampton, made its bow; Count Basie came to Chicago from Kansas City and blew up a storm in his debut there; and, elsewhere, a lonely voice raised itself to explain a certain band's sound. Said Guy Lombardo: "We try to imitate the human voice and achieve a combination of tonal beauty and melodic charm . . . But don't get me wrong; I like swing."

Incorporated bands looked, for a while, like the coming thing. Sparked by the success of Casa Loma, which broke the house record at the New York Paramount with a week's gross of \$55,000, Little Jack Little's band went co-op, and soon Isham Jones' ork became a corporation,



First they hooted . . .



. . . then they hollered.

York . . . Pee Wee Russell was blowing with Louis Prima at the Famous Door . . . Jan Garber received \$1,100 per date for 71 one-niters on a westward trek . . . Ben Bernie, aided by a trumped-up radio feud with Walter Winchell, was enjoying renewed popularity . . . Cecil Irwin, tenor saxist with Earl Hines' Grand Terrace ork, was killed in a bus crash. (C.P.)

1936

The year 1936 presented a kaleidoscope of swing-consciousness, incorporated bands, continuing union battles, and a growing awareness of jazz as an art form. To the meager list of serious jazz researchers, like the *Beat's* Marshall Stearns, who had already begun tracing the evolution of a music too long ignored by scholars, there now sprang up, seemingly overnight, a whole army of "connoisseurs," some genuine, some spurious, and with them, to veritable legion of theories. The jazz critic was here to stay.

While some early critics wrestled valiantly to analyze an art form that was still stoutly resisting analysis, others were going off half-cocked and incurring the wrath of

with a young man named Woody Herman fronting.

Musical Battles Continue

On the musical battlefield, the lines this year were again drawn sharply between the AFM and the radio networks, which had been trying their hand at booking bands. First to capitulate was CBS, whose band-booking business was transferred to MCA for \$1,000,000, but to bring NBC into line, union prexy Joseph N. Weber resorted to revoking radio stations' AFM licenses. In its continuing war with the talkies, the New York local clamped down on radio announcements crediting a tune to the film production from which it was taken. And while the AFM fretted over the mechanical "monsters" of radio, records, talkies and Muzak, RCA was busily conducting private tests, over a handful of minute receivers owned by company officials, of an infant wonder called television.

In the courts, Fred Waring emerged triumphant in his suit to establish a musician's "common law" rights to his performances, and trumpeter Red Hodgson, in an authorship dispute, sought an injunction restraining Mike Riley and Eddie Farley from performing the national anthem, *The Music Goes Round and Round*.

Among other happenings of 1936:

Three books on jazz, two of them destined to become standard reference works, appeared. Hugues Panassie's *Le Jazz Hot* made its bow in English translation; Charles Delaunay's *Hot Discography* came off the presses to the *Beat's* ecstatic "most valuable book on records ever pub-

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Belli*



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A peck for TD . . .



. . . a welcome for KC jazz.

lished"; and Louis Armstrong waxed autobiographical in *Swing That Music*.

Hylton Leaves U. S.

British bandleader-booker Jack Hylton, his earlier union troubles compounded by a hassle with MCA over Hylton's alleged refusal to carry out terms of a reciprocal booking arrangement, ended his 10-month stay in the U.S. and sailed for England, never to return. . . . Vocalist Helen Ward left Benny Goodman's ork. . . . Connie Boswell joined Casa Loma for the opening of the new Casino room of Chicago's Congress Hotel.

News dispatches attributing 21 suicides to the depressing effect of a song called *Gloomy Sunday* caused the ditty to be banned from the air. . . . Sophie Tucker junked her band and left for England. . . . Jimmy Dorsey scored a hit with his new band at the Cotton Club in Culver City, Cal. . . . Coloratura soprano Amelita Galli-Curci was mulling an operatic comeback try after a much-publicized goiter operation. . . . Louis Prima disbanded his ork and re-assembled the original five-man combo with which he first won notice at New York's Famous Door niter. . . . Among deaths in the music world were John Mills, basso of the Mills Brothers quartet, and ork leaders Earl Burtnett and Orville Knapp. (C.P.)

1937

This was a pretty decent year financially for musicians. The public came up with \$80,000,000 for dance music alone, and 400,000 musicians found work. It was a fair year for the bookers, too. They got \$15,000,000 of the total loot. Most of that \$80,000,000 went to 115,000 members of the AFM. Music Corp. of America got the biggest hunk of booking dough—\$18,000,000; Rockwell—O'Keefe was next with \$4,000,000, and Consolidated Radio Artists got \$3,000,000. The instrument makers had their best year since the crash in 1929. Factories were running 30 to 60 days behind in production. Union executives strengthened their organizations, and musicians' pay increased in metropolitan areas.

Petrillo In Chips

ASCAP paid \$700,000 in dividends, and *Time Magazine* said James Petrillo, head of the Chicago AFM branch, was labor's highest-paid boss at \$500 a week. . . . Pianist Joe Sullivan collapsed, and singer-buddy Bing Crosby had him sent to a sanitarium. *Down Beat* threw a concert for him. . . . Mills Artists fired its whole staff, and CRA took over Cab Calloway and Duke Ellington. . . . The bookers squawked over hotels buying and selling acts and charged the hotels with chiseling in on the band business. . . . Texas pianist, Peck Kelly, stayed with his \$50-a-week dance hall gigs and snuffed Whiteman's offer of \$250

weekly. . . . NBC limited all dance band broadcasts to only two vocals for every 15 minutes of air time, complaining that singing drummers and saxists were lousing up the ether too frequently.

Fed Up On Swing?

"People are fed up with swing music," said Phil Napoleon, 35, former leader of the Memphis Five. Napoleon said he would organize a 15-piece sweet band. . . . Chick Webb's band cut Benny Goodman's in a music battle in New York's Savoy ballroom. The riot squad was called out to handle the crowd—4,000 in the ballroom and 5,000 outside. . . . Asked Wayne King, "What is this thing called swing?" . . . Jelly Roll Morton was found playing in a Washington, D.C., dive, the Jungle Inn, tending bar and bouncing a few customers occasionally. . . . Tenorist Chu Berry left Fletcher Henderson for Cab Calloway's band. . . . Composer George Gershwin, 38, died in Hollywood after an operation for a brain tumor. . . . "Gin and weed? Hell," snorted Red Nichols. "They didn't kill him. Musicians killed Bix Beiderbecke. Some of these same musicians living today know what I mean. Bix died of a broken heart." . . . Jimmy and Tommy Dorsey made up and cried in each other's beer in New York's Onyx Club. . . . There was a new dance fad called "Peckin'."

Two Smiths of the music world died. One was Bessie, 50, Empress of the Blues, after an automobile crash outside Memphis. The other Smith was trumpeter Joe, 35, who quit and joined jazz bands at will and played backgrounds for Bessie on several records.

End of Uproar

The Harlem Uproar House folded after 11 nights of not much business. . . . Duke Ellington denied that swing starts sex crimes, and Phil Spitalny said, "Pop music reflects the pulse of the nation." . . . Kansas City, said the *Beat*, replaced New Orleans as the hot bed of jazz, with Bennie Moten's band, Count Basie on piano, cited as the main reason. . . . ASCAP and Music Publishers Protective Association in Chicago enlisted the help of federal agents in cracking down on song pirating by street peddlers and music stores. . . . Freddie (Schnieckle-fritz) Fisher grossed \$17,500 at the Minneapolis Orpheum, a shade under Fred Waring's record.

Martha Raye, who a year earlier was drawing \$350-\$500 in niteries and vaudeville, zoomed to the \$5,000 bracket for personal appearances after a half-dozen Paramount pictures. . . . Sharon Pease inaugurated his piano-style columns in the *Beat*. . . . The *Saturday Night Swing Club* radio show observed its first anniversary by adding a new feature—the Quintet of the Hot Club of France with Stephane Grappelly and Django Reinhardt. . . . Six sidemen left Earl Hines in one swell foop—Darnell Howard, Omer Simeon, Walter Fuller, Trummie Young, Wallace Bishop and Lawrence Fuller. . . . And Roy Eldridge made a profound observation to a *Beat* reporter: "When my chops is right I can pop off a high B flat above high C like nothin'." (C.S.)

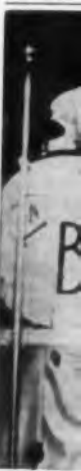
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1938

Theft seemed to be the keynote of 1938. Everybody said everybody else was stealing his or her stuff. The principal disputants apparently were Henry Busse vs. Jan Savitt; Jan Garber vs. Guy Lombardo; Al Fields vs. Ted King; Ella Logan vs. Maxine Sullivan; Tommy Dorsey vs. Benny Goodman; Jelly Roll Morton vs. W. S. Handy and Paul Whiteman; George Hamilton vs. Jonny Messner, and Kay Kayser vs. Sammy Kaye. Most of the alleged thievery had to do with band singing styles. Busse and Savitt wrangled over the "shuffle rhythm" style, Fields and King over the "clock" style, Hamilton and Messner over the "music box" style and Kayser and Kaye over the singing song titles. Ella said Maxine swiped her style, and Jelly Roll said he, not Handy, invented jazz and that Whiteman never knew what it was.

Joseph N. Weber, AFM president, frowned on bands incorporating themselves and disclaimed union jurisdiction over such outfits after the incorporated Bob Crosby band had a tiff with its booker, Rockwell-O'Keefe. . . . Rudy Vallee denied he was a "lady killer." . . . Jimmy Lunceford rocked Cleveland's Trianon ballroom. . . . Another leader, Glenn Miller, feuded with Rockwell-O'Keefe and disbanded temporarily.

BG at Carnegie

Some 3,800 packed Carnegie hall for Benny Goodman's concert. . . . Muggsy Spanier went into the Touro hospital in New Orleans and had four blood transfusions. . . . Eleven musicians asked the New York State Supreme court to set aside a Local 802 resolution the musicians claimed would restrict their earnings. They objected to a clause saying no musicians getting \$54 a week or more on one job could accept other engagements. . . . Although still an unfinished product, television, in the form of Kinescoped projections, was demonstrated in New York by RCA and NBC engineers. RCA prexy David Sarnoff said, "We can . . . look forward to . . . establishment of an American television system (offering) unique advertising services . . . and (rendering) free . . . entertainment service to the public."

Gene Krupa left BG to form his own band. . . . Tommy Dorsey was cut off the air in Detroit for swinging *Loch Lomond*. . . . James Petrillo, head of the Chicago musicians' union rejected \$100,000 to lead the National Association of Performing Artists' war against the use of recordings unless royalties are paid to the artists. . . . More than two dozen song pluggers were fired on Tin Pan Alley and from branch offices through the nation. . . . Cornetist Joe (King) Oliver, 54, pioneer jazzman, died in Savannah, Ga. . . . The AFM said hillbillies don't play music.

A. Frank Trombaer, with trumpeter Mannie Klein, took

a band into Hollywood's Biltmore Bowl. Frankie, who had changed his name from Trumbauer, was on clarinet and C melody sax. . . . After a similar ruling in Philadelphia, Chicago's Petrillo said there'd be no jamming in the Windy City without an okay from his board of directors. . . . AFL chief Weber called Petrillo the "Mussolini of music." . . . Stuff Smith and band went bankrupt. . . . One Art Hodie hit New York and was acclaimed for his piano blues. . . . Jay McShann, was starting to rise in Kansas City . . . *Young Man with a Horn*, called the first musicians' novel, was published. . . . Drummer Davey Tough and saxist Bud Freeman were credited with revitalizing Benny Goodman's band. . . . Corky O'Keefe pulled out of the Rockwell-O'Keefe booking office and left Tommy Rockwell without Glen Gray and the Casa Lomans. . . . France's Hugues Panassié arrived in New York, to see the stars he wrote about in *Hot Jazz*. (C.S.)

1939

The year 1939 found sidemen getting the fronting bug right and left, as a raft of new bands appeared and established leaders—notably Benny Goodman—had their hands full keeping the boys together. Harry James' new ork scored its first big click, Glenn Miller rocketed to fame, and BG, despite personnel headaches, emerged wearing the king's crown in the *Down Beat* poll, after all.

But the biggest headlines were made by a man with an affinity for newspaper—one Artie Shaw, who in the course of a single twelvemonth: (1) became dangerously ill in Hollywood; (2) recovered, resumed work, and then walked off the stand in front of 2,500 dancers on a Buffalo date; (3) was promptly slapped with a \$10,000 damage suit therefor; and (4) quit the band business temporarily (it was news in those days!) to flee to the peace and quiet of Mexico.

New Leaders Emerge

Only slightly less newsworthy was the emergence of such sidemen as James, Jack Teagarden, Charlie Barnet, Jack Jenney, Bobby Byrne, and Will Bradley as leaders at a time when, conversely, such musicians as Lucky Millinder, Noble Sissle, and Bunny Berigan, among others, filed bankruptcy petitions.

The saddest news, as always, was found in the year's toll of musicians, as death claimed such prominent figures as Tommy Ladnier, Herachel Evans, and 30-year-old Chick Webb, who succumbed in Baltimore after a long illness. On the Americana side, swing remained a subject for debate, a vital influence on the nation's manners and mores, and—as was its custom—gave impetus to some noteworthy observations. Said Vincent Lopez: "Swing



They hired a hall.



He blew hot . . .



. . . he blew in . . .



. . . he blew up.

can help cure insanity." Said Edward Kennedy Ellington: "Swing is stagnant."

Following are some of the year's other highlights: Duke Ellington swung Rachmaninoff's *Preludes in C-Sharp Minor* at New York City college . . . Cafe Society in New York opened its doors with the Charlie Barnet orchestra . . . Chicago's Off-Beat Club set up shop . . . Benny Goodman lost, in succession, sidemen Harry James, Teddy Wilson, and Art Rollini, but subsequently acquired Fletcher Henderson and Charlie Christian . . . The William Morris Agency had 20 bands active in its new band department . . . Boogie-woogie piano style was making a terrific comeback . . . Gene Krupa's crew launched Chicago's Panther Room.

Wingy Looks Back

Wingy Manone pined for the old days in New Orleans when "we mourned for the dead by playing jazz at funerals" . . . Marion Anderson was refused permission to sing in Washington's Constitution Hall . . . BG gave his entire record collection to Harvard . . . The Duke went to France and wowed 'em . . . Muggsy Spanier, recovering from a near-fatal illness, formed a little jazz band in Chicago and played the Hotel Sherman . . . Leonard Feather reported jazz in England was in a "pitiful" state.

Jean Goldkette made an unspectacular debut with a new band at New York's Carnegie Hall . . . Billie Holiday's recording of *Strange Fruit* was a best-seller . . . Johnny Dodds suffered a severe stroke . . . Ray McKinley left Jimmy Dorsey to form a band with Wilbur Schwichtenberg, who became Will Bradley . . . Marion Mann left the Bob Crosby band to be followed as vocalist by Kay Starr and, later, Dorothy Claire . . . A Kansas State Penitentiary inmate killed another convict because the latter persisted in singing *Three Little Fishes*.

Bookers started their own union, and a few weeks later song-pluggers followed suit . . . Residents of Harlem dug around trying to find money allegedly buried by the late Chick Webb . . . Pinetop Smith's life received its first full treatment with Sharon A. Pease's indelible *Down Beat* article . . . George Avakian claimed "jazz is dead" . . . Charlie Spivak left Jack Teagarden to form his own band . . . Paul Whiteman celebrated his 20th anniversary as a leader, shortly after issuing his umpteenth blast at swing music . . . Record companies engaged in brisk competition as discs continued their amazing comeback into public favor . . . Orrin Tucker and Bonnie Baker had the entire nation singing *Oh Johnny*. (C.P.)

1940

The war hadn't quite caught up with the U. S. yet, but by the end of the year, it didn't look far away. Its imminence prompted draft preparations, and these prompted varying opinions among musicians. Leader Lou Breese promised that any sidemen of his could return to their jobs and declared that conscription "will cure many of the current ills of the band business. More dance band musicians will be drafted than members of any other trade or profession. It's a young man's business, and the very nature of it discourages settling down, getting married, and raising kids. Draft boards are not going to be very lenient when they lay hands on a trumpet player." But Breese saw in this good business for the "boys who are passed over and the bands that aren't broken up."

Voices of Gloom

Other leaders saw little but gloom, however. Ben Cutler in New York feared for his sax section, Don Huston started selecting a band composed of draft-exempt men in Chicago, Red Norvo was worried—only two of his men were over 25, and several were under the draft age. "Conscriptions will ruin my band," wrote leader Manny I'ragor for the *Beat*. Prager, who said he'd had his band for only six months but felt it was typical of the average young "style" band, said the AFM should "make every effort to protect my boys, myself, and hundreds of others in the same position from the irreparable damage that conscription of just one or two members would inflict."

Down Beat editorially assailed musicians' arguments against the draft, saying, "A year of outdoor work and a taste of discipline as dished out by square-jawed sergeants would do good for any musician." German-born Henry Busse said, "I'd give my right arm to stop Hitler." . . . A New York story credited the war with the rising popularity

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in this year's DOWN BEAT POLL



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CHET BAKER — Winner of 1st place in both Down Beat and Metronome Polls.



DIZZY GILLESPIE — Winner of 2nd place in both Down Beat and Metronome Polls.



ROY ELDRIDGE — Tied for 4th place in Metronome Poll with Candoli (5th in Down Beat Poll).



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Old battlefronts . . .

. . . and new horizons.

of Latin American "jive bumps." Travelers can't make it to Europe so they go south, bringing back a taste for the Latin rhythms, said story. Prominent among the musicians mentioned was one "Dezi Armis."

One of the year's most glorious hassels wasn't resolved by Dec. 31. It was the BMI-ASCAP fight, which began when BMI was licensed to present music for public performance, thus threatening ASCAP's 25-year monopoly. Musicians complained that they were the losers in not being permitted to play certain tunes and asked the intervention of AFM boss, James C. Petrillo.

Jimmy was active on other fronts, too. A month after becoming AFM president he wheeled into New York and jerked all dance band remotes off NBC and CBS stations in mid-June. In mid-July he had resolved his differences

with network chiefs concerning the latter's refusal to renew AFM contracts for staff musicians.

Down Beat bought Tempo magazine, founded in 1939 on the West coast. With it came the Beat's Charlie Emge, one of Tempo's founders . . . NYC's Cotton Club and Famous Door night clubs closed . . . Frankie Trumbauer, compatriot of Bix Beiderbecke and famed as a reedman, quit the music business to become a Civil Aeronautics Authority inspector . . . Milwaukee outlawed juke boxes in all public parks . . . Red Nichols' band broke up, the pennies saying Red "short-changed us." . . . Bob Zurke went into the Pump Room of Chicago's Ambassador East hotel as a single . . . Benny Goodman grabbed Cootie Williams after the latter's 11 years with Ellington . . . Woody Herman broke up the Panther Room in Chicago. (C. S.)

PHOTOS

- (1) Wingy Manone combo in days of its success at the Famous Door, New York, circa 1934. The clarinetist is Joe Marsala; Carmen Macraira is on guitar.
- (2) Casa Loma ork at Glen Island Casino, New Rochelle, N.Y., circa 1934. Left to right: Benny Dunham, Grady Watts, Fee Wee Hunt, Bobby Jones, Billy Ranch, Tony Briglia, Pat Davis, Gene O'Farrell, Joe Hall, Clarence Hutchenrider. Stanio; Dennis, Glen Gray, Kenny Sargent, Mel Jensen.
- (3) Jack Elyton ork, circa 1934.
- (4) Dorsey Brothers ork, 1935. Standing: Tommy Dorsey, Jimmy Dorsey. Seated, clockwise from left foreground: Delmar Kaplan, bass; George Thow, cornet; Don Matteson, trumpet; Bobby Van Epps, piano; Kay Weber, vocals; Glenn Miller, trombone-arranger; Skeets Herfurt, clarinet-tenor sax; Jack Stacey, tenor sax; Roe Hillman, guitar; Ray McKinley, drums. All were original members of the band, along with vocalist Bob Crosby.
- (5) Original Bob Crosby band, 1935. Left to right: Nappy Lamare, Eddie Miller, Ray Beaudin, Eddie Bergman, Gil Hovers, Artie Foster, Bob Haggart, Bob Crosby, Yank Lawson, Frank Tomaille, Ivan Kincaide, Phil Hart, Matty Matlock, Gil Rodin.
- (6) Benny Goodman jams with Roy Eldridge and Chu Berry at second concert of Chicago Rhythm Club, Urban Room, Congress hotel, Chicago, March 7, 1934. In background are John Kirby, bass; and Gene Krupa, drums.
- (7) Louis Armstrong at swing concert, Imperial Theater, N.Y., May 24, 1936. Paul Barbarin on drums; George (Pops) Foster on bass.
- (8) Jimmy Dorsey and band demonstrate "Peckin'" during break in rehearsal for New-sponsored swing concert at Casino, Congress Hotel, Chicago, Dec. 12, 1937. Ray McKinley is in foreground with Jimmy Dorsey.
- (9) Benny Goodman, Count Basie, and Duke Ellington, circa 1937.
- (10) Benny Goodman at Carnegie Hall, 1938. Seated, foreground, left to right: Art Bollin, Elymie Sheriner, George Koenig, saxes. Rear: Gene Krupa, drums; Harry James, Chris Griffin, Ziggy Elman, trumpets; Murray MacEachern, Red Ballard, trombones.
- (11) Charlie Barnet, circa 1939.
- (12) Glenn Miller, circa 1939.
- (13) Artie Shaw, circa 1939.
- (14) James C. Petrillo, addressing concert crowd at Grant Park, Chicago, September 13, 1940.
- (15) Sax section of Woody Herman band, circa 1940. Left to right: Mickey Fols, Bill Vining, Herb Tompkins, Saxie Nansfield.
- (16) Stan Kenton's first band, Hendersons ballroom, Balboa Beach, Cal., 1940. Left to right, first row: Howard Hameoy, bass; Al Conti, guitar; Jack Ordean, Bill Leahy, Ted Konersa, Red Dorris, Bob Ologa, saxes. Second row: Dick Cole, Harry Forbes, trombones; Third row: Marvin George, drums; Chico Alvarez, Frank Beach, Earl Collier, trumpets.
- (17) Brass section of Vaughn Monroe ork, 1941. Left to right, trombones—Rudy Michaud, Joe Connie, Art Dedrick; trumpets—Dino Digavans, Benny West, Buddy Nichols.
- (18) Cafe Society concert, Carnegie Hall, 1941. Left to right:

- Will Bradley, Henry Levine, Benny Berigan, Charlie Shavers, Beck Clayton, Max Kaminsky.
- (19) Glenn Miller entering army recruiting office. New York, September, 1942.
- (20) Frank Sinatra poses for press photographers in a "telling-the-world" gesture occasioned by his purchase, via MCA, of his contract with Tommy Dorsey, August, 1943.
- (21) Typical Sinatra fans camped outside CBS radio studios, New York, for glimpse of his Parloxy star, summer, 1943.
- (22) Bing Crosby palliates Nutenant's shoulder bars of brother Bob as latter enters U.S. Marine Corps at Camp Pendleton, Cal., July 18, 1944.
- (23) Harry James cuts Columbia Records' first commercial disc in 27 months, following end of ban imposed by AFM president James C. Petrillo, Nov. 13, 1944.
- (24) Eddie Condon inks contract with Charles C. Barry, Blue network director to air weekly jazz concerts from Town Hall, New York. Event marked first time a major network contracted for regular broadcasts of improvised, spontaneous jazz sessions.
- (25) Dizzy Gillespie and big band, circa 1945.
- (26) Dizzy Gillespie, circa 1946.
- (27) Igor Stravinsky, William Robson, Woody Herman discuss Stravinsky's "Ebony Concerto," written for the Herman band, 1946.
- (28) Sidney Bechet and Bank Johnson, Club Savoy, Boston, circa 1946.
- (29) Boyd Raeburn band at Virginia Polytechnic Institute, Blacksburg, Va., April 12, 1947. Left to right, front row: Jay Johnson, Glenn Fowler, vocalists; Lloyd Gite, Vince DeMino, French horns; Sam Spumberg, Shliray Thompson, Buddy DeFrance, Jerry Sanina, Frankie Socolow, Hy Mandel, reeds. Second row: Ray Rosser, piano; Steve Jordan, guitar; Leon Cox, Dick Noel, Hal Smith, trombones; Third row: Joe Duricce, bass; Irv Klinger, drums; Wes Hanzel, Pete Candoli, Bernie Glow, Gordon Boswell, trumpets.
- (30) Members of Stan Kenton band register reaction to lengthy string of one-biters as ork pauses in Chicago on concert tour, 1948. Among those pictured are Jack Costanza, Shelly Manns, Pete Burgo, Laurindo Almeida, Eddie Sufrazzani, Bert Varnolova, Millie Bernhart, George Murie, Eddie Bert, Harry Forbes, Warner Weldler, Harry Betta, Al Forcino, Stan Kenton, Ray Wetzel, Chico Alvarez, Buddy Childers, Ken Manns, George Weldler, Bob Cooper, Art Pepper and Bob Ologa.
- (31) Louis Armstrong boards plane at Idlewild airport, New York, for Stockholm on first lap of European tour, October, 1949.
- (32) Louis Armstrong All-Stars, photographed during 1950 tour. Left to right: Cozy Cole, Jack Teagarden, Armstrong, Arvell Shaw, Barney Bigard, Earl Hines.
- (33) Dave Brubeck trio, circa 1951. Left to right: Brubeck, Cal Tjader, Ron Crosby.
- (34) All-star combo, 1951. Left to right: Marty Napoleon, Charlie Ventura, Chubby Jackson, Buddy Rich.
- (35) Dave Brubeck (left) and Buddy DeFrance congratulate Duke Ellington on his silver jubilee as a bandleader, 1952.
- (36) Tommy and Jimmy Dorsey reunite, 1952.
- (37) Gerry Mulligan's pianoless quartet, photographed at the Blackhawk, San Francisco, 1953. Left to right: Gerry Mulligan, Bob Whitlock, Chico Hamilton, Cliff Baker.



Bands came California-grown . . .

1941

This is the year that started and ended with a great big capital WAR.

While the first fracas was confined to the music industry, the second, as far as America was concerned, got underway Dec. 7 when the now infamous attack on Pearl Harbor took place.

On Jan. 1 the big ASCAP-radio war officially started, and across the horizon, as the New Year came into being, were heard new songs, written by new writers, and published by an outfit commonly known as BMI—Broadcast Music, Incorporated. And as the months wore on, and the country's top tunesmiths sat idly by, the new writers were racking up fabulous royalties with such tunes as *There I Go*, *High on a Windy Hill*, and *I Hear a Rhapsody*.

As the licensing war was wending its way toward a conclusion, late in the year there were unmistakable signs that America was coming closer to the "Big One." More and more members of the industry were being drawn into the armed forces, but the march of music could not be stopped—even by two wars.

For example, out in California a bright young man known as Stan Kenton had broken in his new band, named

Carlos Gastel his manager, then moved cross-country to New York and the Famous Door. In just a few weeks Kenton was established as a name to be reckoned with.

Among the highlights in this year of 1941 were the following: Pops Whiteman formed a new band, just as everyone had expected . . . A radio appearance led to the assumption that Benny Goodman was forsaking jazz, but the King soon put a stop to the talk . . . Up in Boston another young fellow was starting in the band business. His name—Vaughn Monroe.

Miller Moves

There was much speculation as to who would take over Hal Kemp's band . . . Glenn Miller was really moving, taking over as tops on discs, in person and one niter dates . . . Will Osborne started the business by announcing that he "was through" and turning his valuable library over to his men . . . It cost Count Basie \$10,000 to switch from MCA to William Morris . . . Artie Shaw continued to speak his mind, stating "I'll play what I want or nothing at all" . . . *Down Beat* opened a New York office with Dave Dexter taking over as editor there.

Muggsy Spanier quit Bob Crosby to form his own group . . . Fletcher Henderson was back in business with a new band . . . Rudy Vallee made it the hard way in Hollywood by becoming a film producer . . . Lionel Hampton said swing was dying, and he wasn't going to attend the funeral . . . Ben Bernie was yanked off a job in Los Angeles when a \$3,000 payroll failed to materialize . . . Carl Hoff into the Coast Guard . . . Petrillo gave the



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longhairs an ultimatum: "Join or else . . ." And the U.S. charged the AFM with conspiracy as a result . . . Charlie Teagarden joined the maestro parade.

Snakehips Johnson and four members of his band were killed by Nazi bombs in Paris . . . Louis Armstrong rebuilt his band . . . Doris Day left the Les Brown band . . . Roy Eldridge broke up his band and joined Gene Krupa . . . Eddy Duchin set for a South American tour, but the draft board had to okay the trip for 11 sidemen first . . . Teddy Powell, after blowing 40 grand, said, "Money can't make a band" . . . Guy Lombardo hit the sports pages when he won his first big motor boat race . . . George Hall wound up a 21-year career as a fronter . . . Jelly Roll Morton died, and so ended a saga of jazz . . . Helen Forrest left BG to take a turn as a solo, then joined Harry James . . . Service bands, composed of some top sidemen, were cropping up . . . Fronter Red Sievers and five of his men were killed in a bus crash . . . Dick Stabile junked his band and its book, then started all over again . . . Fred Waring, after a 10-year hold-out, finally signed a recording pact with Decca.

And then the bombs came! (N.W.)

restricting salaries to \$25,000 a year . . . On the west coast a blackout was in effect, but Freddie Slack and Bobby Sherwood were going great there . . . Stan Kenton made a long-awaited New York debut and was roundly panned . . . Muggsy Spanier's band hit the road after breaking all attendance records at the Arcadia in New York . . . Harry James smashed gate records at the Hollywood Palladium, and that dancery signed for a full year's supply of hands, to fight the impending shortage.

Other happenings of 1942: Ray McKinley and Will Bradley severed partnership in their newly-famous boogie band, and Ray started rehearsing his own unit . . . Charlie Teagarden disbanded and joined Jimmy Dorsey . . . Georgie Auld was forming an ork . . . Tommy Dorsey and MGM's proposed discery failed to get off the ground as Buddy DeSylva, Johnny Mercer, and Glenn Wallichs readied their Liberty label, later Capitol. (A few months later they had a big hit with the Freddy Slack-Ella Mae Morse version of *Cow Cow Boogie*.)

Glenn Burrs became sole owner of *Down Beat* . . . Harry James bought Benny Goodman's chunk of the James band for a reported \$25,000 . . . The AFM pulled



Taps for Bunny . . .



. . . inspection for Glenn.

1942

Nobody knew quite what to expect as the first wartime year got underway, but it soon became clear that the music business, never precisely the most predictable element around, was due to get curiously and curiously as 1942—and the war—went on. Typical of the year's crazy-quilt pattern was the recording industry. Its operations were slashed one-third by the shellac shortage, then it turned out that what shortages couldn't accomplish, Petrillo could, as the AFM chief lowered the boom with an out-and-out ban on waxings . . . Meanwhile, the War Production Board froze sales of new musical instruments, and traveling bands felt a double blow as gas rationing loomed on a national scale and special railroad reservations were frozen for the duration.

With the switchover from a peacetime draft to the real thing, musicians began exiting the civilian life in wholesale lots . . . Dean Hudson became the first name leader to be inducted, and Clyde McCoy the first to take his whole crew, intact, into the service—in this case, the navy . . . Glenn Miller disbanded for an army captain's commission . . . Phil Shaw completed formation of his service band . . . Phil Harris and Ted Weems brought their outfits into the Merchant Marine . . . Claude Thornhill disbanded to don navy blue . . . and some 200 bands offered their services to the USO.

Plenty of Bands

Despite all this, there were still plenty of bands around, their leaders looking glum over a new governmental edict

bands off the Mutual network . . . Lu Watters' Yerba Buena Jazz Band made a sizeable splash with a Dixie album . . . A pianist named Dorothy Donegan was just catching on in Chicago . . . Raymond Scott disbanded and came up with a quintet again . . . Barney Bigard left Duke Ellington after 18 years to form a combo, then junked it to join Freddy Slack.

One of the worst fires in history killed 500 persons, including a member of Mickey Alpert's band, when Boston's Coconut Grove nitery went up in flames.

Charlie Barnet and Billy Shaw feuded over past commissions but settled out of court . . . The year's necrology included Bunny Berigan, Jimmy Blanton and song writer Ralph Rainger. (C.P.)

1943

This was the year of the "big switch." With World War II plunging ahead, musicians were entering the various services in droves. Those sidemen that weren't were worth their weight in gold and were busy jumping from band to band. It got so bad that leaders for a while were refusing to tell who they had in the ork for fear that another maestro would start raiding his flock. Of course, the bands were making bond pitches and other patriotic gestures, but they also found new converts in the army camps and defense plants with dances even being held early in the a.m. to placate those who couldn't attend the ballrooms during their odd working hours. Some

of the bands went into the service as units, serving in the various branches in the States and overseas.

More Jazz Clubs

With all the army and defense centers, more jazz clubs grew up all over the country, bringing a revival of some of the old Dixieland favorites and other jazz artists. Progressive music started in some of the out-of-the-way places, but still had to wait for several more years to really come into bloom. This was also the year of the all-night, and morning, plaster spinners, who started to become more and more important to the music business.

And this is what else happened in 1943: Helen O'Connell left the Dorsey band, and Anita O'Day left the Krupa organization . . . All the record companies except Victor and Columbia gave in to Petrillo as the record ban wore on . . . Pied Pipers exited TD to go on their own . . . Capt. Glenn Miller started building bands for the armed forces, and Tex Beneke joined the Horace Heidt band—that is, for one week . . . Alvino Rey's band, in a body, got aircraft defense jobs . . . Betty Grable wed Harry James.

Comes The Voice

This was the great Sinatra year with the crooner lining up radio and record pacts like wildfire. He was split more

new house record . . . Billie Rogers, featured trumpeter with Woody Herman, told a Beat reporter, "I certainly don't intend making this my life's work." By year's end she had left the band . . . "I'll go back to a saloon if I fail," said the old progressive kid, Stan Kenton . . . Philadelphia got a brand new ballroom—the huge Metropolitan boasting a 10,000 square foot dance floor . . . Hoagy Carmichael formed his own pubbery.

A Morale Booster

Kay Kyser, classified 1-A in the draft, followed the example of Nelson Eddy and Lanny Ross by seeking occupational deferment as a morale-booster . . . Johnny Guarneri joined Raymond Scott . . . Leopold Stokowski turned jazz "authority" for a 60-minute radio stint and came up with an endorsement of Duke Ellington . . . Non-pianistic Dooley Wilson, fresh from his success in Warners' *Casablanca*, won a booking into the Greenwich Village Inn, New York . . . Irked by the use of vocal doubles for Ann Sheridan in *Shine On Harvest Moon* and Joan Leslie in *Rhapsody in Blue*, the Beat's Charlie Emge attacked a growing Hollywood practice with this statement: "There is a difference between the legitimate use of special effects to create the illusion of realism and the employment of trickery which . . . undermines public confidence." (L.Z.)



The tree . . .



. . . and the splinters.

ways than a tree into a toothpick but he finally managed to settle all his own ownership into himself and MCA . . . Stan Kenton took over the baton on the Bob Hope show . . . Paula Kelly replaced Marion Hutton in the *Modernaires* . . . Frankie Carle took his fingers out of the Horace Heidt band to '43 his own work . . . Swing organizations going great in the major spots, especially the hotels.

Paul Whiteman was appointed musical director of the Blue Network . . . Glenn Miller's brother, Herb, brought his new band, out to the coast to make a picture . . . ASCAP, even then, was trying to get money from the coin machine operators . . . A 17-year-old drummer and singer named Mel Torme was signed to appear in the RKO picture, *Higher and Higher*, in which Frank Sinatra made his movie debut . . . One of the major eyebrow lifting announcements came from Jan Garber who said that he was changing his style from sweet to swing. Didn't take too long to go back to the Lombardo stocks that made him a fortune.

Among those who hit their last note during 1943 were Ben Bernie the old maestro, in California and Serge Rachmaninoff, the composer.

No War Songs

"This war will not produce another song like 'Over There,'" said Major Glenn Miller. . . . Members of the New York Philharmonic Symphony threatened a walkout unless 14 musicians, fired by conductor Artur Rodzinski, were reinstated . . . Benny Goodman drew 4,900 cash customers to a date at the Los Angeles Palladium, setting a

1944

Wartime spending, on the one hand, and wartime restrictions, on the other, kept the music business in a constant hubbub in 1944. On the positive side, 52nd Street underwent a revival, the airwaves were thick with live music shows, and the trend was toward huge bands, while on the negative side, musicians kept feeling that draft-nitery business got walloped with the government's new 30 percent cabaret tax, and the grim holdout of Victor and Columbia against James C. Petrillo's record ban dragged on and on, finally to expire—virtually at year's end—after 27 waxless months.

Man of the Year

Personality of the year was unquestionably the personality of the last year as well—Frank Sinatra. The so-called "awoon crooner," aged 27, was reported to have "the largest earned income of any individual in the world"—\$1,400,000, according to his latest tax return. In tribute to this singular achievement, the press recorded his every move, his every utterance, and conceivably his every drawn breath. The kid from Hoboken became a father for the second time, posed with a stogie, and receive a mild wrist-slap from the girls of the anti-cigar (and apparently

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nia-named) "We Would Lie Down and Die for Sinatra" fan club; he incurred — and survived — a well-publicized strep throat; he sounded off at Artur Rodzinski for branding boogie-woogie "one of the greatest causes of delinquency among American youth today"; he ankle RKO in a huff and was quoted as saying "Pictures stink"; he emerged as co-defendant in a plagiarism suit involving the song, *The Music Stopped*; he was saluted by cartoonist Al Capp, whose *Li'l Abner* became a "swoon-crooner," himself; he was injected into the Presidential race (the teen-age vote????) by being, reportedly, "all out for FDR"; he emerged on the MGM lot and was quoted as saying, "I never said Pictures stink."

The headlines that Sinatra didn't cop went to the band-leaders, who shuffled and re-shuffled, grouped and re-grouped, disbanded and re-organized, chiefly to keep pace with Uncle Sam's manpower demands. Artie Shaw, turning over his Rangers' baton to Sam Donahue, was discharged from the Navy and assembled a 17-piece ork. It was a conservative venture, compared to the new Tommy Dorsey group (39 pieces including 15 strings, a harp, and a bass horn) and Gene Krupa's equally-new 31-piece ork, also with fiddles. Benny Goodman, beset by agency hassles, disbanded, formed a combo and wound up in a Broadway show; Harry James broke up and re-formed when his expected draft call did not materialize; and, as a three-four anodyne for the nation's war nerves, Wayne King returned from service.

Miller Overseas

Maj. Glenn Miller's AAF band went overseas: into khaki went Bob Crosby, Jack Jenney, Lester Young, Vido Musso, and Jo Jones; back to multi came Dave Tough, Gil Rodin, Ray Bauduc, Freddie Slack, Oscar Moore, and Buddy Rich. Entertaining GI's overseas were Bing Crosby, Martha Tilson, Spike Jones, Dinah Shore, and many others.

Back home, Norman Granz initiated a series of jazz concerts in Los Angeles and made his memorable *Jammin' the Blues* film short, drawing this comment from the *Beat's* Charlie Emge: "Most notable jazz treatment to come out of Hollywood to date." On radio you could hear regularly such musical fare as Eddie Condon's Town Hall bashas, Mildred Bailey's CBS series, Woody Herman's *Old Gold* shows, and a star-studded Dixie combo on the Orson Welles program. But the year's toll of musicians, again, was sad-ening, as death took Jimmy Noone, Bob Zurke, O'Neill Spencer, Dick Voynow, Rod Cless, Hank Biagini, and Herbie Kay. Other 1944 news items follow:

Stary Joins Heidt

Joe Stacy abandoned plans for a band and joined Howard Heidt . . . Carnegie Hall sold out for a Fats Waller memorial concert . . . Anita O'Day joined Stan Kenton . . . Helen Forrest was followed by Helen Ward and Kitty Kallen, in that order, as vocalist with Harry James . . . Bing Crosby formed his own motion picture producing unit . . . Illinois Jacquet left Cab Calloway to form his own combo . . . June Hutton joined the Pied Pipers, replacing Jo Stafford, who broke away to single . . . Jerry Wald added strings.

Johnny Mercer was elected president of Capitol Records . . . Billy Eckstine organized a band . . . Bob Eberly and Buddy Clark were doing army airshows . . . Another tussle with numerology made the apelling official "Georg Brunis," the trombonist announced . . . Charlie Barnett disbanded for a vacation . . . NBC nixed Eddie Cantor's platter of *We're Having a Baby* . . . Orson Welles dropped Papa Mutt Carey and Buster Wilson from his radio Dixie combo, which included Kid Ory, Jimmy Noone, Ed Garland, Bud Scott, and Zutty Singleton . . . Woody Herman signed vibist Marjorie Hyams.

Los Angeles ops, first to take the step, began dropping vocalists in an effort to circumvent the cabaret tax . . . BG and a combo including Teddy Wilson, Red Norvo, Sid Weiss and Morey Feld, opened in Billy Rose's *The Seven Lively Arts* . . . Georgie Auld's new band played New York's Commodore Hotel . . . The pit band at the Orpheum, Los Angeles, walked out in protest over the management's shift from a vaude-pix policy to straight fickers . . . Patrons who joined in on the choruses of *People Will Say We're in Love* and *Oh What a Beautiful Morning* were reportedly disrupting the performers in *Oklahoma!* at the St. James theater, New York. (C.F.)



To the colors . . .



. . . to the turntables . . .



. . . to the air.

1945

Perhaps the most awing news during 1945 was the disappearance of Glenn Miller in a flight over the English channel to France. The bandleader, who became the Number One figure also in the armed forces musical picture with his training of service bands and his AAF band which was heard all over the world through various broadcasting systems and records, had risen to the rank of major before his loss.

Many of the musicians were returning from service during the year and starting up all over again. Clyde McCoy re-formed, Dave Rose came back to Hollywood, and Bud Freeman was a civilian again; Bobby Byrne and Bob Crosby shed their war duds and resumed bandleading . . . Alvino Rey also joined the other ex-servicemen

Boyd Raeburn outfit . . . Gene Krupa opened at the Astor with Anita O'Day.

JD's New Personnel

On the Dorsey front JD brought Karl Kiffe in on skins and Dick Culver on vocals . . . Old Gold ciggies signed Sinatra to a five-year radio pact . . . Thelma Carpenter was signed for the Eddie Cantor show . . . Roy Eldridge left Artie Shaw . . . Jan Garber reverted to the Lombardo kick after making a try with a swing book . . . Manny Klein also got out of uniform and into the movies . . . Nat Cole was the hit of the Copa bar in New York . . . Oscar Pettiford joined the Duke . . . Kitty Kallen left Harry James to do a single and Anita Boyer took over . . . Buddy Rich, out of TD, formed his band, with financial aid from Frank Sinatra.

Sam Donahue came back from overseas but still was assigned to special services on the west coast . . . Cab Calloway brought into the College Inn, Chicago, for the holiday season for the third straight year . . . Fran Warren replaced Kay Starr as the Charlie Barnet chirper . . . Rex Stewart was fronting his own combo after leaving Duke . . . With the ban on recordings lifted after 27 months record companies were springing up like weeds . . . Capitol Records put out a four album venture, called *The History of Jazz*, which used more than 100 musicians.



A big one for Dis.

including Ray McKinley, Bob Eberly, Johnny Desmond, Trigger Alpert, and Doc Goldberg.

James Joins Kaye Show

Harry James went on the Danny Kaye program, but Horace Heidt's band was edged out of the Hires airer and disbanded . . . There was a midnight curfew that had all the amusement spots and bandleaders moaning. It lasted until V-J day . . . First of the year found a lot of men eager to wave a stick. Randy Brooks, Gil Rodin, Ray Bauduc, and Les Elgart were the first . . . On the other hand, Billie Rogers junked her band. Artie Shaw made one of his perennial gestures and quit the business again. There was a new young band starting up, fronted by Buddy Morrow.

In the last few months of the war several civvie orks went over to entertain the lads, especially in Europe. Hal McIntyre and Shep Fields, along with The Voice, made the trip . . . TD made some changes, with Charlie Shavers joining the band along with Gus Bivona, who replaced Buddy DeFranco. Stuart Foster was the new male vocalist, and Vido Musso rejoined, after his army stint . . . *Down Beat* started sponsoring a series of concerts at the Chicago Civic Opera House, beginning with a sell-out Ellington concert in March . . . Tootie Camarata left for London to score a British musical, reversing the one-way movement . . . Neal Hefti joined the Herman herd . . . Dizzy Gillespie organized a big band for theaters and one-ners . . . Johnny Bothwell and Claire Hogan left the

Frankie Laine, who had been hitting on several records, formed his own combo . . . Norman Granz, who had been doing a series of concerts at the Los Angeles Philharmonic hall, was planning to do similar jazz dates up the rest of the west coast and if successful move across the country to New York . . . Sarah Vaughan, in line for a big buildup, opened with John Kirby at the Copa Bar in December . . . Ray Anthony, who fronted a navy band in the Pacific, was jelling a 19-piece civilian ork.

These musicians passed away during the year: Jerome Kern, the composer; Jack Jenney, one of the best known trombonists; Erno Rapee, song writer; and pianists Nat Jaffe and Teddy Weatherford. (L. Z.)

1946

It was off with the old and on with the new in 1946, but there was little in the air that could be called festive. The honeymoon of easy profits was over for the music business in this first full post-war year, and there was plenty of uneasiness in evidence, chiefly in record circles and among the always-ulcerous bandleading gentry.

No fewer than 350 record firms greeted the start of 1946, but by December no one would hazard a guess as to how many indies had survived a twelvemonth marked by upped disc prices, another recording strike, and a coal

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strikes that halted shipments of sheet music and records and seriously handicapped band travel.

Blaming high payrolls for the move, Charlie Barnet disbanded, declaring, "I don't want to get caught in the middle when dance hall operators, theaters, and clubs boomer 'Uncle.'" Following suit, if not necessarily for the same reason, were Les Brown, Shorty Sherock, and one Woodrow Herman, whose disbanding constituted a paradoxical follow-up to a memorable Carnegie Hall concert that premiered Stravinsky's *Ebony Concerto*, written expressly for the Herd. There were rumors, too, of the imminent atomizing of the Harry James, Tommy Dorsey, and Artie Shaw orks, which prompted columnist Jimmy Fidler to anticipate gleefully the end of an "era of childish hysteria over bands."

But whatever was happening to the old, the new, as always, was creating excitement, and in 1946 there was plenty that was new. Seizing the baton were Sam Donahue, Earl Warren, Sy Oliver, Johnny Bothwell, Ray McKinley, Herbie Fields, Billy Butterfield, Charlie Ventura, and a 21-year-old named Elliot Lawrence, whose new ork named the *Beat's* Mike Levin to opine that it was "a very, very good band, but . . . (it) . . . must work like a Trojan horse up to its advance publicity one-sheeting it as the band of 1952."

Tex Beneke, newly unveiled as a salaried front man, brought "his" Glenn Miller band into the Capitol, N. Y.; in England Ted Heath, who had left Geraldo in 1945, was climbing to the top of the band heap; and as evidence of the magnetism of the baton, Bess Myerson, Miss America of 1945, organized an 18-piece all-girl band, after invading Carnegie Hall with a piano recital.

Frankie Laine, "discovered" at Billy Berg's in Hollywood, snared a Mercury pact and hit with *That's My Desire*; Margaret Whiting was being hailed as radio's and records' latest "find"; the Joe Mooney Quartet virtually exploded on the music scene; and the most talked-of musician of the year provoked this observation from Mort Schillinger in the *Beat*: "If the number of Dizzy Gillespie devotees who are incapable of playing Dizzy's style becomes excessive, the mass perversion of creativeness by way of imitation may lead to the sacrifice of Jazz as the altar of God Be-Bop."

Elsewhere in the news of 1946: Bing Crosby and the Kraft Cheese company were feuding over The Groaner's determination to transcribe his radio shows . . . Andy Russell became the new *Hit Parade* singer . . . The recently re-discovered Bunk Johnson arrived two hours late for what was to have been his triumphal entry into Chicago's Orchestra Hall . . . Amos, Hylton, Geraldo, and Django Reinhardt arrived on the Elisabeth's maiden voyage . . . The Lea Act, aimed at curbing Petrillo, came into being and quickly was declared unconstitutional . . . *Down Beat* went from a semi-monthly to a bi-weekly . . .

Jimmy and Marion McPartland off to England for six months . . . The press had a tough time quelling rumors of Crosby's death . . . Jules Stein retired as MCA head . . . The DAR refused to rent its hall to Eddie Condon . . . Ethel Manne joined Stan Kenton . . . Miklos Rozsa nabbed two Academy Awards for the *Spellbound* and *Lost Weekend* scores . . . Charles Trenet visited the U.S. . . .

Chubby Jackson excited Woody Herman . . . Harry (The Hipster) Gibson appeared with Mae West in a play called *Come On Up (Ring Twice)* . . . The Herman Herd played in the front yard of John Bachinsky of Troy, N. Y., who had won the ork in a radio contest . . . Otto Hardwicke left Duke Ellington after 20 years and was replaced by Jess Procope . . . A 17-year-old pianist named Andre Levin was causing a stir in Hollywood music circles . . .

Boyd Raeburn became embroiled in an authorship squabble with his arranger, Eddie Finckel, over *March of the Boyds* and other numbers instrumental in the band's rise . . . "Georgie Auld is Ready This Time" hopefully clarified the *Beat* as the mercurial musician, having just formed and junked a septet, was fronting again . . .

Charles Delaunay arrived on U. S. shores for the first time . . . Bobby Sherwood, still waiting to hit that jackpot, took the lead in a Broadway play called *Hear That Trumpet* . . . The Onyx Club shuttered, then reopened as a steak house . . . Mezz Mezzrow's *Really the Blues* came out . . . Jan August clicked with his recording of *Misirlou* . . . Bing Crosby and Glenn Miller led the Decca and Victor most popular all-time lists . . . Chicago's Rainbow ballroom opened . . . Miller's death was declared official . . . and the year brought the final bar for Mamie Smith, Sy Shribman, and Tricky Sam Nanton. (C.P.)



Conversation piece.



Prelude to a breakup.



Delayed entrance.

1947

This was the year that everything happened and yet nothing earth-shaking came about. Perhaps, now that the war was over, everyone was feeling his way around, trying different things and still waiting to see just exactly what was going to evolve. Men returning from service were eager to get back to work. Disc jockeys, because of their wartime prominence, were becoming even bigger, and several networks were programming deejays instead of live shows. One such jock was Paul Whiteman, no mean musician, himself.

There were two new jazz spots that opened in Chicago—Jazz Ltd., featuring Dixieland groups, and the Blue Note, which helped many of the more progressive jazz names on to national fame, besides headlining other music groups. Bill and Ruth Reinhardt started the former club, and Frank Holzfeind hosted the latter. Chicago also got a large-scale Dixieland invasion with more than five clubs devoted to the two-beat organizations.

ment, came back to sing the blues in the Village . . . Irving Ashby took Oscar Moore's job as guitarist in the King Cole Trio . . . Well, the record ban was on again, and all the companies were working around the clock in the last few months before the end of the year, when it was due to take effect . . . Lena Horne was sensational in London and Paris . . . Sidney Bechet came west to Chicago to play his first date there since 1918.

Strenuous Year

It was a real strenuous year with musicians getting into more accidents, auto and otherwise, than in recent times. And, the last beat sounded for Jimmie Lunceford, one of the most famous jazz musicians of the '30's and '40's. Sonny Berman, Herman's ace trumpet man; riverboat king Fate Marable; Freddie Webster, who played trumpet with Calloway, Lunceford, Millinder, and Hines; songwriter Walter Donaldson, famous for *My Blue Heaven*; Rich Adkins, cornetist; and Earl Fuller, composer of *Livery Stable Blues*.

Oh yes, Kenton decided to get back into the band business in the fall, after a six month layoff. (L.Z)



Two Boyds marched.

What else happened in 1947? Billy Eckstine left his band to step out as a soloist . . . And on a prophetic note Stan Kenton asked that LA's Avadon Ballroom cancel its remote while he was there and spend the money promoting his records on radio with the disc jockeys . . . Bud Freeman and Joe Bushkin did the flying-down-to-Rio bit . . . Signature Record prexy Bob Thiele said that jazz didn't pay and dropped it from the label . . . New Orleans Rhythm Kings, famed early jazz group, was revived briefly . . . Chubby Jackson did a stint as a cafe operator . . . Jane Russell, revealed other charms, working as a singer with Kay Kyser on several location jobs . . . Most of the local lads started doing concerts as the band business took an early slump, which it pulled out of in the latter part of the year.

Hines Gets a Bug

Earl Hines, also bit by the operator's bug, bought the El Grotto in Chicago and brought his own band in to play. Spot was a flop . . . Stan Kenton in one of his relaxing moments said he had no plans to get back into the band business . . . Jess Stacy moved out of the Benny Goodman band to head his own unit, and talking about units, Bill Harris and Charlie Ventura split up . . . Butch Stone, who was featured with Les Brown, also had the leader itch and left to front his own combo . . . Harry James started forming his new band and Jimmy Zito started his organization out on the west coast.

Boyd Raeburn was having trouble with his band, and Pete Candoli and Vince DeNino took a walk . . . Wilbur De Paris and Taft Jordan surprised all by leaving the Ellington ork . . . Chippie Hill, after 17 years in retire-

1948

This was the year of the hassle—the American Federation of Musicians were thinking of taking out union cards in the paper hangers' guild, they were that busy. If it wasn't another strike against the record companies, there was the renegotiating with the film studios, and the setting up of scales with the budding television stations and networks. There were also flare-ups with the American Guild of Variety Artists, with bands refusing to play for AGVA acts in certain towns and with the AFM union saying the musicians that sang and did comedy need carry only one membership, of course AFM.

There was a depression, or recession, this year, too, as many bandleaders decided to drop their big bands and go into small units that would enable them to play spots that they couldn't before—lounges, small clubs, and other dates. The ballroom loomed less and less important. Raymond Scott took out a unit; Jimmy Zito carried on with an 11-piece group; Boyd Raeburn went back to the west coast with a small band; the All-Stars with Chubby Jackson, Bill Harris, Georgie Auld, Shelley Manne, Lou Levy and Howard McGhee, had a short but sensational life there were Alvy West, Cab Calloway, and others, and, as a yes, Benny Goodman debuted his new group in White Plains, N. Y., with singer Patti Page.

There was an uprising—for a very short time—of new

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union bands in the L.A. local, but pressure on the ballrooms ops soon found the spots bringing in card holders . . . Now that the record ban was on there was an exodus, under different names, of musicians to Mexico, to cut discs for several companies, too. Vocalists and vocal groups went a capella, but in the main, the disc firms had such a backlog that most of them were content just to release the stuff that they made before the Jan. 1 deadline.

James Petrillo also fared well on other fronts, being acquitted of charges of conspiring to force record turners to become members of the AFM . . . Many of the platter firms were buying up old masters made in the last few years for defunct companies to fill out their catalogs . . . Ex-USO and armed forces musicians formed the Hermal Girls Orchestra, used for food promotions . . . The Best continued to present jazz concerts in Chicago . . . For a while there was a lot of action cutting string non-union bands from Philadelphia for records . . . Louis Armstrong again scored a sensational success in France.

Shelley Manne left the Kenton group with Irv Kluger replacing . . . Woody Herman attacked jazz "mathematicians," and King Cole stepped into the foreground of record personalities with *Nature Boy* . . . Merv Griffin joined the Freddy Martin band . . . General Artists corporation absorbed the newly formed Mus-Art booking office and gained some of the top band names . . . Peggy Lee

influence—real or synthetic—such musicians as Dizzy Gillespie and Charlie Parker were having on the whole modern school.

Progressive rousie was dealt a blow when Stan Kenton quit the music business, blaming "the great price we had to pay to our physical and nervous systems." The ex-leader said he would possibly study medicine and psychiatry. Fortunately the desertion lasted only a year, and the many sidemen who left to join other organizations rejoined the band that began a concert tour in January of 1960.

Satch Sweeps Europe

Ramblings along the music front of 1949: This was the year that Louis Armstrong swept through Europe like a visiting monarch, but not the extinct kind . . . Patti Page made her entry into the New York cafe circles at Cafe Society Downtown . . . Charlie Barnet started reshaping his band along Kenton lines . . . Norman Granz joined Mercury Records to ride over its jazz department . . . Artie Shaw told *Down Beat* that he was quitting the dance band business and would do only longhair concerts, after his appearance with the Rochester, N.Y., Symphony.

Everybody started issuing records like mad after the long post-war disc ban that ended the last day of 1948 . . . Earl Hines, after two years with Louis Armstrong,



Long, long trail . . .



. . . for a visiting monarch.

started her record success with *Manana*.

First remote from a ballroom on the west coast on television was a country and western program with Spade Cooley . . . British musicians were forbidden to wax with American artists as a gesture to the AFM, which was on strike against U. S. disc firms . . . German jazz, which had been in hiding for almost 20 years, started to come out in full swing . . . Midwestern Ballroom Operators expanded their operation and formed a national association . . . Sherman Hotel, Chicago, reopened the Panther Room with a series of salutes to various composers, the first George Gershwin.

Those who died in 1948 included Viennese composer Franz Lehár; drummer Dave Tough; Leo Forbstein, Warner Brothers studio musical director; Jan Savitt, leader of the Top Hatters; and Mutt Carey and Kid Shotz Madlén, vet Dixie musicians. (L.Z.)

1949

Like swing a decade earlier, bop was the principal source of interest, comment, and controversy among musicians and music fans in 1949. As a beret-and-goatee erraticism receded into the background, however, the interest centered less on bop's so-called cult aspects and more on the

left to form a band . . . The Regal theater, Chicago's south side home of stage shows, reopened with a Lionel Hampton revue, after being vaude-less for some time . . . *Down Beat* noted a country and western boom in the making . . . Harry Belafonte started singing in the jazz clubs, but wasn't getting too far . . . The London Palladium started booking American music names for stand-out business . . . Guy Lombardo celebrated his 20th year at the Roosevelt Hotel in New York . . . Johnny Green became musical director of Metro-Goldwyn-Mayer studios . . . Woody Herman had a great excuse for what was wrong with the band business—it was the longer length of skirts. That made people think and act as they did 30 and 40 years ago.

The big battle was not among the orchestras but between the Victor and Columbia record companies over the merits of the 45 and 33 $\frac{1}{2}$ rpm speeds . . . Bands started appearing as regular fare on television stations . . . Jerry Gray was being built as Decca's answer to Victor's Ralph Flanagan as a house ork . . . Jersey City voters swept aside a 19-year ban against live music.

Among those who hit their last beat this year were Jack Kapp, president of Decca Records and responsible for the disc success of Al Jolson and Bing Crosby; Herb Haymer, tenor man; Irving Fazola, famous Dixie clarinetist; Danny Polo, also a clarinetist; Bunk Johnson, one of the immortals of Dixieland; Bud Scott, Kid Ory's guitarist; Eddie Delange, lyricist on such standards as *Solitude* and *Moonglow*, and Buddy Clark, pop singer, who was killed in an airplane crash. (L.Z.)

1950

The band business took a decided upswing in 1950, starting in the spring. It was hyped by the Korean outbreak which had defense factories starting up in full swing. One of the peculiar things about music and this fracas was the immediate entertainment furnished the fighters, in contrast to World War II, when it took months and, in some areas, years before professional acts were seen by the troops.

Another marked development during the year was the full bloom of Dixieland. While the revival of the two-beat idiom did not begin in 1950, it reached its heights now. Record companies were going whole hog, reissuing the early work of many of the New Orleans and Chicago veterans, in addition to the current orks. Dixie became a fad on the west coast, and Ben Pollack and others took up their instruments again. More than five places were trying to draw patronage in the L.A. area at one time and music firms were using Dixieland sequences. Of course, none of this hurt the leader in the parade, Louis Armstrong, who, if possible, became more popular than ever, as he toured with an all-star combo.

A Year For Bands

It was also a year for new and bigger bands, not perhaps as strong as what developed a few years later, but still showing healthy signs. Bill Grey, who had been scoring musicals for studios and records, went east with a big band, and Charlie Ventura built a 17-piece aggregation. Charlie Barnet worked up to a 14-man band. Frank DeVol, who had been sticking pretty close to etching for records, stuck his toes in the murky band water with an ork, which boasted Helen O'Connell as vocalist. It was short-lived.

However, Woody Herman broke up his organization to form a sextet. . . . Chubby Jackson in his many communique to *Down Beat* announced that he was going to settle down in Houston but, with the prerogative of a musician, changed his mind and was soon back on Broadway. . . . June Hutton, mainstay of the Pied Pipers, left the group to go out as a single with Virginia Maxey replacing her. . . . Dinah Shore left the confines of Hollywood for a while to do the smart cafe rooms.

New Units Formed

The Shavers-Bellson-Gibbs new group led the new units which included the Crewcuts, Soft Winds and Mary Woods Trio. . . . One of the musicians to watch, according to the scouts, was Oscar Peterson, the Canadian pianist. . . . Jimmy Dorsey, high on Dixieland, was scoring on his one-niters and locations. . . . Benny Goodman took a combo over to England with Nancy Reed going along for caroling duties. . . . Skitch Henderson broke up his organization to take over as musical director for Frank Sinatra. . . .



All Stars . . .

Glenn Burra, *Down Beat* publisher for 16 years, retired to the north woods.

Teddy Powell made a comeback, sans jazz, and with fiddles. . . . Tommy Dorsey broke up with his manager, Arthur Michaud, after an association of two decades. . . . Charlie Ventura actually took a flyer with a dance ork. . . . Frankie Carlo started a string of music schools. . . . Artie Shaw re-formed a band and hit the road. . . . Many of the sidemen were leaving for the Korean front, not to entertain, but as soldiers. . . . Ray Anthony played his first big west coast date. . . . Ina Ray Hutton was doing great on Hollywood TV. . . . Shocker at the end of the year was the splitting of Don Haynes, manager of the Tex Beneke band, with the leader and dropping of the tag, "Music in the Miller mood." (L.Z.)

1951

The year 1951 was fraught with dangerous decisions. To TV or not TV. That was the question—whether or not one should stay in the band business or become a video personality. Of course, most of the people going into the new medium were individual performers, but stations were also looking for any entertainment form which would draw viewers. At first, jazz units looked askance, but even they were hopeful that they, too, could achieve some success. Country and western programs bloomed like cacti, especially over the Los Angeles sets, so much so, that wholesale deviations from the southeast and western c&w centers looked like a stampede.

Not only that, but producers of shorts for TV were using bands like mad to fill the stations' almost insatiable desire for material. Disc jockeys also turned to video, most of them showing not much change from their radio formats. Cab Calloway thought TV great, and Ray Anthony, a bit premature, said he'd stick to the road and locations. Lawrence Welk started his fabulous career from the west coast and Red Norvo had one of the first jazz trios to be a part of a program—not just a guest star.

"See Europe!"

Another great urge of the year was to "see Europe" . . . Steamship and airlines were making pitches to bands and artists, and the lure to travel had the lads piled up in the visa offices three deep. In main, the concerts were tremendous successes, not only from the money standpoint, but from the tremendous fan reaction.

While many artists were traveling abroad, many more were traveling here in concerts. In fact, there were so many jazz packages going at the same time and covering many of the same towns right after one another that it looked as though some would fall by the wayside. But,



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A brief span . . .



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the jazz bashes ran up sock grosses in most dates. Here and there, too, in 1951: Tex Beneke and his manager, Don Haynes, split, and Tex lost the rights to the Glenn Miller name and arrangements . . . Buddy DeFranco started his own band . . . Chicago Local 10 whipped up a five-day week for six-day pay that had the ops howling . . . PeeWee Russell was critically ill in San Francisco, but finally pulled through . . . Cab Calloway resisted the European lure and took a band to Uruguay instead . . . Benny Goodman, with his sextet, got \$7,000 a week for two frames in Las Vegas . . . Spike Jones was readying his first television show . . . Some of Duke's old-timers (Johnny Hodges, Lawrence Brown and Sonny Greer) left to form their own combo . . . Stan Kenton observed his 10th anniversary as a bandleader and remarked that "jazz will never die, although it may have to go underground for a while."

The Miller Mills

This was the year that the bands in the Miller style started to swarm all over the country. Besides Ray Anthony and Ralph Flanagan there were Jerry Gray and Billy May . . . *Down Beat* ran a special Glenn Miller salute that soon became a sell-out . . . Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon formed a unit that lasted just a few months. However, Dave Brubeck's new group left the confines of San Francisco for new plaudits . . . Several auto crashes had the AFM looking askance at the booking office for those dates that had the bands making long jumps in between . . . Among those panning gold on foreign shores was Tommy Dorsey who got \$200,000 for nine weeks in South America . . .

Bootlegging records, especially in the jazz field, became highly profitable and got so rough that the established firms had to call in the federal government to stop the practice . . . Harry Belafonte switched his repertoire to the folk idiom and really started moving fast . . . Georgie Auld left his big band, then his combo, then the music business . . . Oscar Peterson, who had to go back to Canada, not being a citizen here, finally got his permit to reenter.

Among those who died during 1951 were: singer Mildred Bailey; Hawaiian leader Lani McIntire; trumpeter Ray Wetzel, and composer Sigmund Romberg. (L. Z.)

1952

This was the year of new sounds—mostly vocal—and the revival of many of the former big names in past eras, who were making fresh starts. It was also the year for new and big bands, many styled in the Glenn Miller fashion. Record sales were soaring, with many pop discs going over the million mark, while classical records continued to grow in popularity, mainly because of the growing acceptance of long-playing discs.

Johnnie Ray cried himself into a fabulous fortune during 1952, creating excitement and fervor not seen since the height of the Sinatra craze. Neal Hefti, along with his wife, Frances Wayne, went out with a new band, and the talk of the year was the Billy May ork, which Billy said would be the same group he had on records.

Ella Mae Morse came back after five years of retirement. Charlie Barnet went out with a large 16-piece ork, and one of the new sounds was the jazz-mambo which was sweeping both coasts with several ballrooms just devoted to mambo addicts . . . Bob Thiele sold his Signature label to Mercury . . . Ray McKinley also had the urge to front a big band, his first in two years . . . Illinois Jacquet was another that went "big" and contrary to the influence of the times, Gene Krupa reorganized his trio, bringing in Charlie Ventura and Teddy Napoleon, with whom he had worked five years before.

There were several shows using musicians as actors on television, and for some strange reason, musicians were hired to play the parts . . . There was huffing and puffing about the Oscar Pettiford group, which was touring in Korea, with Oscar getting sent home by the Army . . . Buddy DeFranco re-formed his band, and Ralph Marterie gave up \$12,000 a year as a staffman to take an orchestra out on the road . . .

The majors were really cracking down on the disc "bootleggers" . . . Louis Armstrong took off on one of his overseas jaunts, this time to the Pacific, and cracked more attendance records . . . The bandleaders were thinking of forming an association, but temper, temper soon blew this up . . . JATP went to Europe and brought back much loot . . . Jerry Wald, who had been doing a bit of everything, decided to stick to the music business . . . Jazz played an important part in the Brandeis University Festival of Arts with Lennie Tristano and John Mehegan as the exponents of the progressive and Dixieland schools . . . Stan Getz couldn't stand the life of a staff musician and took to the road again . . . Eddie Fisher was on recruiting duty for the army.

Capt. LeRoy Anderson was scoring with such hits as *Blue Tango*, *Syncopated Clock*, *Fiddle Fiddle*, and others . . . Artie Shaw wrote his autobiography, *The Trouble with Cinderella*, which *Down Beat* began serializing . . . Eddie Sauter and Bill Finegan formed a new crew, and Victor started putting out the sides, featuring a recorder, of all things . . . Cab Calloway took the role of Sportin' Life in a revival of *Porgy and Bess* . . . Count Basie also jumped on the big band parade . . . Dorothy Daudridge and Harry Belafonte made a straight, non-musical picture for MGM.

Benny Goodman took out his sextet again in the summer . . . American AFM members were prohibited from recording with European musicians in a move to prevent leaders, mainly, from cutting there . . . Woody Herman cut loose from Columbia records, forming his own label, Mara . . . Ernie Rudy took 11 men away from Sammy Kaye to form his new band. Kaye, however, recovered quickly . . . Duke Ellington marked his silver jubilee as a bandleader . . . Sharkey Bonano revived his two-beat

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outfit . . . Dance band remotes were getting a hearty play again . . . Elliot Lawrence quit the road to join CBS-TV

. . . Claude Thornhill rejoined the ranks of maestros . . . Deaths during 1952 included: Maria Grever, composer of *Ti-Pi-Tin* and *What a Difference a Day Made*; Albert Blacker, violinist with Benny Strong; Harold Oxley, band manager, who piloted Jimmy Lunceford to success; Joe Eldridge, saxophonist, and Roy's brother; John Kirby, bandleader; Dixie Crosby, Bing's wife; and Mal Hallett, New England pioneer maestro.

1953

This was a year of transition and of contrast, of new trends and the overlapping of older ones, of experimentation and of revival. It was, in short, a year in which the music business was taking inventory and shifting stock.

Instrumental recordings, all but dormant since the rise of Frank Sinatra, came back with a bang, yet the gimmick vocal discs, multi-taped and echo-chambered, continued seemingly unabated in popularity. Dance bands established a long-awaited beachhead on the nation's music taste, yet by year's end the biggest ork attraction of them all was that of the late Glenn Miller. Ralph Flanagan, Ray Anthony, and Ralph Marterie enjoyed a big year, and so, too, did the revitalized Harry James crew and the Dorsey Brothers, whose reunion furnished one of the biggest stories of the year. Youngsters Gerry Mulligan and Chet Baker caused a mighty stir in jazz circles at a time when Benny Goodman and Artie Shaw were copping comeback headlines. Eddie Fisher, back from service, became the nation's number one gentleman songster, and Sinatra who'd been having tough sledding, achieved a resounding comeback.

Hi-Fi and 3-D

Perhaps the year's most significant achievement, however, was not creative at all, but electronic. This was the year of hi-fi and 3-D, as tremendous advances in the refinement of sound reproduction sent crowds surrying to stereophonically-equipped movie theaters, and to binaural demonstrations, brought hi-fi components into living rooms from Maine to California, and left open many vistas, and many questions, for the future.

A propos of the shifting sands of 1953 were the names that romped into and out of the news, among them: (1) singer Julia LaRosa, who gained nationwide attention with an on-the-air dismissal from a network TV-radio berth at the hands of Arthur Godfrey; (2) Walter Liberate, an erstwhile nitery entertainer with a predilection for candelabra, who, with the incidental aid of a grand piano, became the hottest attraction in video; (3) a sinuous songstress from Broadway named Eartha Kitt, who zoomed to stardom with a record in French that re-

quired no translation; (4) a young progressive musician named Chet Baker, who, on the strength of a handful of recordings and no personal appearances outside the West coast area, breezed into position as 1953's top trumpeter in the *Beat's* annual readers' jazz poll; (5) tragi-comedian Jackie Gleason, who without knowing how to read music or play an instrument, communed with a choral organ and a stenographer, came up with a couple of lengthy "original works," seized a baton, waved it over an orchestra, and made himself enormously popular as a composer-conductor.

Other News

Other news developments of the year follow:

Steve Allen started a trend toward recitations on records, when he transferred to wax the boy fairy tales he had written earlier for *Down Beat*; the trend reached a climax when Stan Freberg satirized the *Dragnet* radio-TV show with a monologue that was widely imitated on half-a-dozen labels . . . Sam Donahue quit Tommy Dorsey to form his own band . . . Benny Goodman's Carnegie Hall comeback, beset by hassels with co-star Louis Armstrong, wound up with BG's cancelling out of a subsequent tour because of illness . . . Rosemary Clooney clicked in her first film, *The Stars Are Singing* . . . Broadway gained and lost a new jazz bistro, the Band box and The Loop lost the Blue Note.

The Sauter-Finegan and Billy May bands came out of studio hibernation and took to the road . . . George Shearing's new quintet, including vibist Cal Tjader and harmonicist-guitarist Jean Tilman, drew raves from the *Beat's* Ralph J. Gleason . . . Singer Guy Mitchell asserted in an interview that "there is no such thing as gimmicks" on records . . . Harry James signed drummer Buddy Rich at a reported \$35,000 annually, then stirred up big grosses with a cross-country tour . . . The *Beat's* biggest issue in its history (48 pages) appeared April 22, as its first dance band annual . . . Composer-conductor Alfred Newman led the 20th-Century Fox studio orchestra in his *Street Scene* as the first overture to a CinemaScope film—*How To Marry A Millionaire* . . .

Krupa Forms Trio

Gene Krupa formed a new trio . . . Some 40,000 spectators sat in the rain through a three-hour musical program, as *Down Beat* sponsored its *Star Night* at Chicago's Soldier Field . . . Artie Shaw toured fronting a band, then formed a New Gramercy 5 . . . June Christy rejoined Stan Kenton for a European tour . . . Les Paul and Mary Ford grabbed their fourth golden disc, marking 1,000,000 sales of their latest record hit, *Vaya Con Dios* . . . Duke Ellington and Dave Brubeck won the nod as top ork and combo in *Down Beat's* first annual jazz critics poll . . . and the Philadelphia orchestra and conductor Arturo Toscanini of the NBC symphony won top honors in the *Beat's* first annual classical critics poll . . . Jo Stafford signed a TV pact with CBS for a reported \$1,000,000 . . . Famed jazz guitarist Django Reinhardt died in Paris at 43 . . . and bringing an ancient full cycle, ASCAP sued BMI, charging monopoly of air plays for its tunes. (C.F.)



Resurgence . . .



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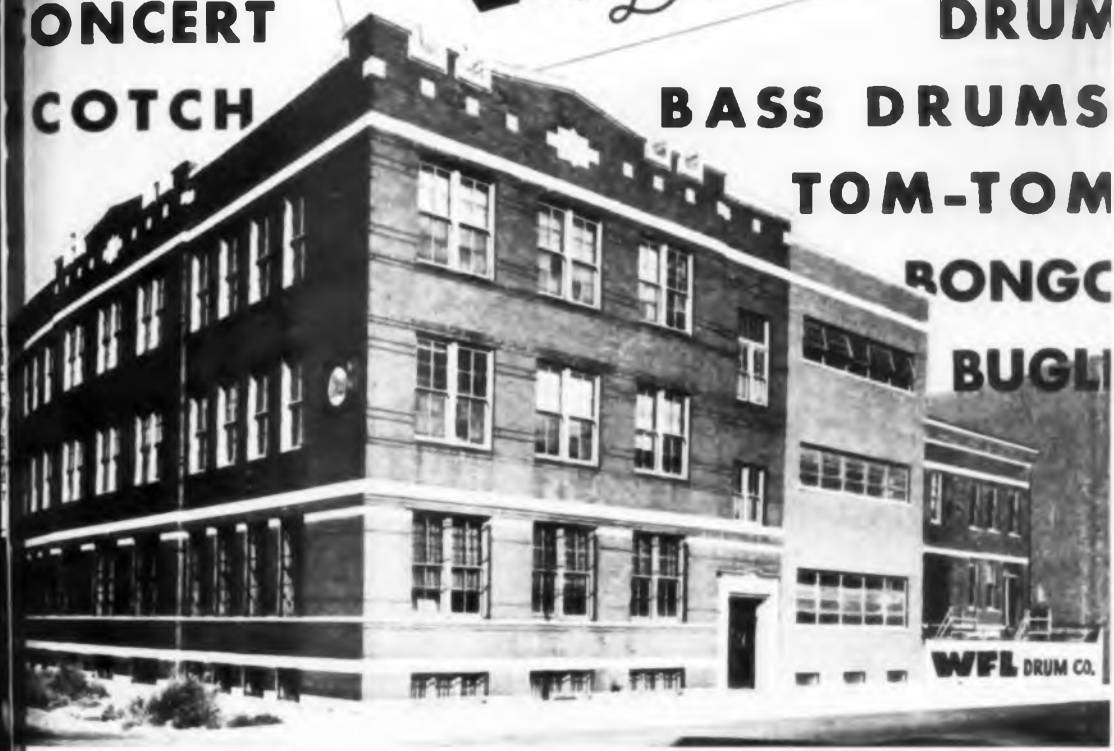
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BALLROOMS - CAFES - RADIO - STUDIO - SYMPHONY - THEATRES

Published by A. J. HIRSCHLITZ.

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VOL. I, NO. 1

JULY, 1934



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FAIR BOON FOR MUSICIANS

CLYDE LUCAS BOOKED FOR LONGER STAY AT TERRACE GARDEN

Several of Chicago's best musicians in Clyde Lucas' orchestra are booked for a longer stay at the Terrace Garden. The orchestra, which has been playing at the Terrace Garden since its formation a couple of days ago, will continue to play there for some time.



Clyde Lucas

CLYDE LUCAS, who has been playing at the Terrace Garden since its formation a couple of days ago, will continue to play there for some time. The orchestra, which has been playing at the Terrace Garden since its formation a couple of days ago, will continue to play there for some time.

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Eddy Duchin's Orchestra Opens at Congress

Eddy Duchin's orchestra opened at the Congress Hotel in Chicago last night. The orchestra, which has been playing at the Congress Hotel since its formation a couple of days ago, will continue to play there for some time.

Down Beat Greetings You

DOWN BEAT GREETINGS TO YOU, my dear friend. I am glad to hear that you are enjoying the music of the Down Beat orchestra. We will continue to play there for some time.

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MUSIC IS FIRST AT 1934 CENTURY OF PROGRESS

By Edward Paul Levin

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Levant Opens at Fair

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Buddy Rogers Returns

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Henry Busse and His Orchestra at Chez Paree



Henry Busse and his orchestra at Chez Paree.

ANSON WEEKS GOES OVER WITH A BANG!

Chicago dancers were thrilled when Anson Weeks and his band recently opened at The Aragon. Coming to Chicago with the advanced ideas of jazz, the nation's newest sensation, the orchestra is being up to the mark. He is out to see the approval of the rest of the nation, so the weekly club has not hesitated to book him on the West Side. Playing on the main floor of the Park Hotel in San Francisco, the weekly will be replaced by a number of weekly dancers who have found in the dancing rhythm. Found in the band are "Big Boy" Weeks, Ray St. Bernard, Frank Marino and the "Rocky Top" Band. Are continued commercial songs include "St. Mary, New York, The Willow Tree Melody, Memphis and a number of others.

Jack Russell and his orchestra are now playing at the Elbow. The band and orchestra include and have over Radio station WHHM and the CBS network.

(Continued on Last Page)

Leafing Thru The Lead Sheets

Music News from Coast to Coast



BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

Published Monthly

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WEBER DAMNS RECORD BOOTLEGGERS!

Dorsey Bros. Feud Is Over! Tom & Jim Embrace At Clambake

By Jack Egan

The Dorsey boys ain't a feudin' anymore! Slipshoorn, Tommy and alto man Jimmy, made the reunion official the other night when they cried together in their respective beers at a little clambake sponsored by proprietor, Joe Hotblock of Mr. Jam Man's restaurant, the Oxyx Club in New York City.

It's no secret to the readers of Down Beat that the boys had been making faces at each other ever since the night Tommy walked off the bandstand at the Elmore Club, Chicago, bringing to a abrupt end the career of the Dorsey Brothers orchestra. Since that time each has organized his own band and literally "waxed" himself in the area of immortal swing faces.

That the original joint band was being on honored face was evidenced soon after the breakup. Tommy and Jimmy each had their own ideas about swing, a fact which was conclusively proved when they struck out for themselves. Tommy leaning toward straight, gutbucket and swinging the classics while brother James favored a lighter, an air type of jam band.

Present at the joyous haberdashery ceremony were: Mabel Graybe York, secretary of the Elmore Club; Bob Egan, Bob Egan, and Mrs. Joe Williams, each her contingent; Skeets, Herford of Tommy's band; Cecil Brown of the Carolina power, and Mrs. J. J. Lopez; Jack Leonard and Carmen Mastion of the western outfit; and an outfit acquainted with west-coast, modern handshakers included Artie Shaw, Joe Hayman, Leroy Harty, Wang Mannone, and Jack Aron.

See Jimmy's Statement—Page 2

BOY & GIRL GUINEA PIGS' NECK IN MUSIC TEST

Editor's Note—This story was related by United Press Staff. It's Head it and weep. There was page 6.

New York, N. Y.—Laboratory tests of the effects of guinea pig on the musician, with a punch and a girl as the accompanying guinea pig, were described today by the New York Chronicle, director of the New York School of Music and a leader in a drive for legislation to bar hot trumpet.

"Being music is very bad for the music," said Carter, who is also president of the American Creative League of Music students and a musician and author of piano recital books for school music. "It's far more harmful than cocaine because it affects listeners before they realize it."

"We proved this by experiment. For example, we played a young man and a girl in a room where we could watch their reaction being observed. First we provided a program of good music, including a piano and popular comic, such as waltzes. They were friendly, but that was all."

"Later we arranged another meeting. This time the radio played swing music. They were much louder, both of them. The boy took more away in his actions, and the girl didn't object."

"You mean they necked?" he was asked.

"Yes, said the informer, sadly, 'I mean they hooked."

STOP PARASITES WHO CHESEL MUSICIANS

New York, N. Y.—Joseph N. Weber, the American Federation of Musicians' outspoken leader, damned radio transcription bootleggers in an exclusive interview to DOWN BEAT'S New York representative.

"I know of one actual instance," said President Weber, "where an orchestra of music musicians, capable more, and trained for a commercial, after careful rehearsing and rehearsal express for special arrangements. The resultant test program was picked up and transcribed, records made and sold to small radio stations throughout the country as basic program material. The musicians received absolutely nothing—but the parasite who bootlegged the program made plenty of money."

Hard to Track Down "Ploster-Bootleggers" Mr. Weber admitted that tracking down this kind of a radio bootlegger is a difficult thing to do—and prove it—but he mentioned it as being an (Module to Page 3)

They Make-Up



Jimmy & Tommy Dorsey

Now You See Job—Now You Don't—Lopez Dizzy

"Lightning finger" Lopez, piano virtuoso today, is having a vacation time today out where his last job is to be. After a couple of days, you see it, now you don't. MCA bootleggers, who had copied a record as MCA had "summed" and looked like Lopez to be in the same time.

Every day, Lopez worked on considerably, when that was the case. Lopez had a week with a previous week named as the Stanley Stripes in Pittsburgh, but that was the first time Lopez took the job today. The work was, however, turned out to be a "black" Lopez's lower to regulation. "He should know I only work here."

MCA originally included Vincent Lopez in the Cleveland Orchestra, a fact which was not mentioned in the United Press in Pittsburgh, as you can see by looking at the United Press in Cleveland, Ohio. Lopez's paper reported the approach of the United Press in Cleveland, Ohio, to take it all back when it developed that Lopez had "summed" and looked like Lopez to be in the same time.

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Predicted Race Riot Fades As Dallas Applauds Quartet!

By John Hammond

A minor revolution took place in deepest and darkest Dixie early in September when Benny Goodman's band invaded the South for the first time. It only's boys were engaged for the purpose of pulling the Dallas Exposition out of the red, but the world at large was scared that if Benny attempted to foist Lionel Hampton and Teddy Wilson upon a typically Southern crowd, he would not only be a flop but would possibly goad the population to acts of violence.

Advised To Leave Him Behind



Lionel Hampton

"Bogus-Booker" Cools Heels In Jug

Charlotte, N. C.—Ralph Wall, of Charlotte, N. C., who has been held here for the police for operating a business game in connection with looking down heads of the state society.

Wall would never admit to different transactions as a banker of one, especially in the case of the bank, since a report made to the state by the state. The bank, which was operated by the state, was operated by the state. The bank, which was operated by the state, was operated by the state.

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All along I had the suspicion that if the trio and quartet made excellent music the crowd would swallow the pretensions and sustain the acts. But just the same I made it my business to be in Dallas on the day of the opening just to see what would happen. After watching the quartet play for some time, I was sure that the Chamber of Commerce had organized to greet the so-called king of swing. I made my way to the Chamber of Commerce and into the beautiful Casino which the Chamber of Commerce had organized to greet the so-called king of swing. I made my way to the Chamber of Commerce and into the beautiful Casino which the Chamber of Commerce had organized to greet the so-called king of swing.

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BENJIE SMITH KILLED

Bennie Smith, "The Emperor of the Blues," was killed in an auto accident in Memphis, Tenn., Sunday, Sept. 28. She was to join a show in that city, the news of her first triumph. She was 40 years old.

Licks Chops Over Success



Chicago, Ill.—Obviously pleased because 1,500,000 people attended the Great Park concert this year, Chopin is supposed to be addressing the crowd on September 15, the last night of the season. Frederick Stock conducted.

MILDRED BAILEY'S BROTHER BECOMES NORVIG'S MGR.

Los Angeles, Calif.—Nate Krevitt is no longer handling the business affairs of Red Norvig, due to friction between he and his Bailey over money matters.

Mr. Norvig's brother has been recruited to take Krevitt's place. Red Norvig, guitarist, has left the band to take care of ailing mother in Detroit. Hank D'Amico is also leaving the band.

JEAN POUSTIS

Chicago, Ill.—Obviously pleased because 1,500,000 people attended the Great Park concert this year, Poustis is supposed to be addressing the crowd on September 15, the last night of the season. Frederick Stock conducted.

MARD LUCE "DOGS" HARRY JAMES

Los Angeles, Calif.—Hard Luck! Harry James, main perpetrator in Benny Goodman's dynamic break away from his previous run-in with his relations, the Lucks, only again this time. Harry Luce.

First they stole a trumpet from him. Then, he ran over two more. Then Harry rented a driver to pick-up for a friend who crashed into a pole and then hit a woman. The woman is suing Harry's friend for \$20,000 damages and the woman is suing Harry for \$100.

On top of all this, Harry became ill in Dallas and had to leave the band for two weeks and may have to undergo an operation.

Fred Baker of Kansas City has taken his place while he is gone.

HATCHET-BURYING "FLUFFED OFF" BY S.P.A.

New York, N. Y.—Settlement of the rift between the Songwriters' Protective Association and the music publishers which has been going on since the last time these outfits recently struck another snag when Irving Berlin, president of the S.P.A., filed off the proposed business with Jack Rogovin, Louis Bernstein and Walter Hagan.

The hoped for hatchet-burying ceremony had been arranged for sometime ago but it would have been an informal talk between the three plus, Casper, and two of his henchmen.

The rift called the strike originally because of S.P.A.'s demands in regard to the technical phases of the music. The S.P.A. maintained that 90 per cent of the money grossed by transcription companies should be turned over to them for distribution among the writers concerned and later drew up contracts in this effect, leaving the courts to decide the writer's and arising from the copyright of his work.

The settlement of this case is in effect, they would receive only half as much as the writer because in most instances the writer has to split their dirty with foreign publisher-agents inasmuch as their rights are world rights.

Leafing Thru The Lead Sheets You Can't Destroy Name Bands - Weber

Goodman Not Out In Cold

New York July 1.—Instead of being left out in the cold, as many thought he would be, Bob Goodman's band is back in the air.

The 12-piece band, which had a six-week hiatus, is back in the air, starting next Saturday, July 3, with its first performance at the Carnegie Saturday night club and then at the Waldorf-Astoria.

The band will be conducted by Goodman, who is back in the city after a two-week tour of the West Coast.



Bob Goodman

DOWN BEAT

The Musicians' Bible

Vol. 6, No. 7 THE AGE JULY 1954 15 CENTS

Full Details of AFM's Convention

Detailed reports and exclusive pictures of activities and proceedings of the AFM convention in Atlantic City will be found on page 20 and 21 of this issue.

Carl Linn, managing editor, and Dave Miller, associate editor, attended every session of the convention. Their stories, reproduced in this issue, are first-hand and are accompanied by photos shot by Howard H. Brown. (H. H. B. A. T. photo).

Joe Glaser and CRA in Merger; To Work 50-50

New York July 1.—The merger of Joe Glaser's music publishing firm with the Copyright Clearance Center (CRA) will be a 50-50 partnership.

Glaser, publisher of the Music Publishers Association, and CRA, which is headed by Joseph F. Schatz, will be working together to promote the interests of the music industry.

Will Ella Take Over Webb Ork?

New York.—Ella Fitzgerald will probably take over the Chick Webb band, according to New York personnel manager. Fitzgerald requires very little change inasmuch as Chick Webb always treated the band while Chick remained in the background surrounded by his wife.

Thousands, more of them musicians, attended Chick's funeral last week.

Dorsey Drummer to Have His Own Band

New York.—Chubby, the "big name" drummer for more than a year now, but all the time remaining faithful to Jimmy Dorsey, Ray McKinley and his band, has thrown in the towel and will soon leave the 10 piece to take over a new band for himself. William Morris will organize the new band for Ray and build a style around the McKinley drums.

Buddy Rogers Signed by Peppe-Michaud

New York.—Buddy Rogers' new band has been signed by a personal management firm headed by the newly formed firm of Artie Michaud and Jim Peppe. Rogers will play piano and lead vocals in the band.

Five More Big Names

Musicians already announced for the new band include: Fred Allen, Fred Allen, Fred Allen, Fred Allen, Fred Allen.

Bookers Upheld by President

Kansas City.—You cannot destroy the big trading bands.

Three spokes President Joe Weber last week in when he said that the AFM bookers should be upheld by the president.

Joseph Weber, executive vice president of the AFM, said that the bookers should be upheld by the president because they are the ones who are responsible for the success of the music industry.



Joseph Weber

Dies at 30



Chick Webb

Chick Webb, the little Negro bandleader, died at the age of 30 in a hospital in Baltimore. He had been in ill health for a number of years because of his spine affliction. He is survived by his widow, Mrs. Sally Webb, her mother and two sisters.

Brand-New Crosby

Frank Sinatra's new band, the Frank Sinatra Band, will be a new and different sound from the old Sinatra band.

In Limelight With Dixie Crew



Kay Starr

Period. How to get Kay Starr's new band, the Kay Starr Band, to work better than the old Kay Starr band.

CR's Bands Included

The Copyright Clearance Center (CRA) will include the bands of the following artists: Duke Ellington, Count Basie, and others.

Johnny Dodds Is Near Death

Johnny Dodds, the famous jazz pianist, is near death. He has been in ill health for a number of years.

A Man Has a Right to Live!

By CARL COS. There should be no law to restrict a man's opportunities to make a living.

"And if we pass such a law, we are going backwards."

These are the words of a man who has been in the music industry for many years. He is a man who has a right to live!

Inn Ray Hatton Drops Girls for Male Band

New York.—Ray Hatton, who has been in the music industry for many years, has dropped his girls band and is starting a new male band.

Stricken



Ray Hatton

Ray Hatton, who has been in the music industry for many years, is stricken with illness.

Leafing Thru The Lead Sheets

DOWN BEAT

CHICAGO, SEPTEMBER 15, 1942

Vol. 9—No. 18

CASA LOMA NEEDS CHANGES

Plan Jumproom At Savoy Plaza

Ellington Is First Choice for 'Upper Basin Street'

New York—The swanky Savoy Plaza hotel will be opened into a jazz and live jumproom to be called Upper Basin Street under the direction of Duke Ellington, manager of the hotel, and Herb Turner, who recently resigned from the William Morris office to conduct his own agency.

Burger and Dorso here for an October 1st opening, but committee on material probably will set the date back to late in the month. Duke Ellington's band with Louis Harnett are first on the talent list for opening, with the John Kirby crew or Red Norvo's equal combination as possible alternates.

Howard Kay, stage designer responsible for the new *Je Sais*, the new Kaufman show and other acts, will decorate the room. The décor will be modern, but relaxed. Both white and colored talent will be considered for Upper Basin Street, and the Café lounge of the hotel will continue to operate with joint specialty shows and smooth ensembles for the selection of hokey guests.

Shep Fields Has Many Changes

New York—There's been some changes made in Shep Fields' band, though it'd be nearer the truth to say that Shep has a new band. Here's the new line-up: Eddie Sartz in for Ben Glassman on lead alto; Frank Cooper for Bill Clifton on piano; Dick McMiller on tenor. Nod Dignola for Tommy Kay on the key guitar; and Fred Soble for Ed Givens on drums. Taking the vocals are Scott Mayne who replaced Ralph Young, draftsman, and Jimmy Carter. This all press time had left the band reasons unknown.

BLUE NOTES

Editorials have been giving Freddie the Bronx. Seems they "come to Jerry Carter, and to praise him."

Dixon Garry deanooses Eddie in James and Daney bands. He wants his swing free and clear with no strings attached.

Encyclopedia Musicians NUGENELL, PRINCE AGENT. A man who can explain away that front page hook for your competitor as misinformed and harmful.

Harlem's holdup wave indicates the bees are roving "I'm a-muggin'" without Stuff Smith.

HOOP PARADE: People who put a nickel in the juke box when we're talking; also, people who keep talking when we put a nickel in the juke box.

What, a Jitterbug? Puh-lease!



Hollywood—Betty Hutton is now the "irresistible blonde" at Paramount studios. Not much resemblance to "America's No. 1 Jitterbug," whose Vincent Lopez introduced to the public a couple of short years ago, is there? Hollywood certainly does something to and for these girls. Here Betty is being surrounded by Victor Moore and Eddie Bracken in a scene from *See Spot Run*. If Eddie doesn't stop scowling up his face, someone will smack him for being

Glenn Miller McKinley Asks Not Joining Higgy to Join

Los Angeles—Glenn Miller is not joining the band. The persistent rumor was laid to rest as 20th Century-Fox, on the strength of the big box-office showing of Miller's last-on-future, directed by Busby Berkeley, took up the studio's option on Miller for two more pictures and started actual preparations for his next, *Band Leader*.

Miller will come to the coast in November to do the picture.

Simeon Out Of Lunceford

New York—Jimmy Lunceford is in town and is looking for a lead alto man. Evidently Cliff Simeon, and he wouldn't be surprised if Lunceford has approached Simeon's agency of Earl Hines' band, with big offers and it seems probable that Simeon will accept.

Spivak Loses Four Key Men

New York—Charlie Spivak band was hit by an army blitz recently when four key men went into armed service. Out for the duration are Buddy Yeager, who played hot trumpet; Joe Gard, trombone; Bill Murtaide, who took the hot trombone breaks; and Jimmy Middleton, bass.

Tragic Waste of a Great Name—and a Bunch of Swell Guys, Moans Mix

by MIKE LEVIN

New York—I shoulda listened to Cork O'Keefe. Cork told me quite amirably over the phone that this review was none of my damn business. He's been in the booking racket for over twenty years, and so he told me in great detail, write a story like this and you get billed from all sides. But I still think it should be written. And as does upstairs. And despite what Cork O'Keefe may think, it's because the first's staff have always liked and admired the Casa Loma band that I'm writing this one.

Route Set for 'This is Army'

At Least 18 Weeks in Key Cities, and Perhaps Overseas

New York—Here's the route on that *This Is the Army— Irving Berlin* show, when Corkie a ya band that has worried the lights out of half the theater managers in New York. It starts Harry Hayden (Bill Bradley), its trumpet. Also (Bobby Hynny) saxophone, Tom (Liz) Matson on trombone, Seymour Goldfinger (former Jack Teagarden brass), and a back of other top-notch instrumentalists.

September 29. Two weeks in Washington; then in Pittsburgh for one week. A week off, and then two weeks in Philadelphia, one week in Baltimore, two weeks in Boston, and then Cleveland for one week. Then a week each in Cincinnati, St. Louis, and Detroit. Then in January to Chicago for two weeks, and then on to the coast for Fresno, Los Angeles, the movie of the show—and possibly through the army and talking about this overseas to entertain the troops.

Piano, Saxes Out of Kirk

New York—More ring around the ring. Andy Kirk has just lost his new piano man, Ken Kerney, along with baritone Ed Igo and alto man Al Sears. An reported on the last issue, Sears is leaving the new *Evans* band—no house band here.

Morris Agency Gets McIntyre

New York—Hal McIntyre has been signed by the William Morris agency. He stays at Glen Island Casino till mid-November, and then is replaced by Sam Donahue, who, as reported by the first, made a terrific hit there. Donahue in the interim will work one of Joe Zacca's wet coast spots (Hermosa Beach)—interesting in light of the rumors that C. Shribman (who owns Donahue's contract) and Zacca had a deal on for the latter's Casa Macana.

Ellington's Joya



Chicago—This is Jack Shep-ard, the Detroit girl whom Duke Ellington engaged in song with his band after his Anderson left for an extended rest in California. Joya has a sweet voice, does ballads hot, but can knock you a rhythm tune occasionally, too. *Blue Louis Photo.*

Three Good Reasons I still say there's plenty to worry about—that is, if you approve of Casa Loma and want to see them continue I do, and always have, for the following reasons.

1. This band carried the torch through the dark days of Lombardo and what have you. The first Camel Caravan and its Brunswick records may or may not have been (Modular to Page 21)

Layton Bailey Band to Fold

New York—Layton Bailey's band, now working at the Broom Hotel in Louisville (Ky.), breaks up this week when Bailey leaves for the army. Bailey had tried to get Eddie Metcalf, of the old Laughlin-Navy band, to front his outfit for the duration, but gave up the idea when about six of his men got their cards along with his.

What! Lessons For Betty?

The pic on the front cover is a perfect example of a situation demanding military strategy. Although Harry James started out to show Betty Grable how to play a trumpet, he will not be confronted with the problem of getting rid of the trumpet which he has in his hands and still not losing the strategic position which he has gained by his counter-attacked out-attack and to the star of James' first 20th Century-Fox film, *Springtime in the Rockies*, which was made while James was on the coast.

Rico

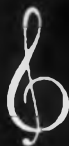
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Leafing Thru The Lead Sheets

DOWN BEAT

CHICAGO, JANUARY 1, 1953

Vol. 10—No. 1

ELLINGTON WINS SWING POLL

Roosevelt Picks Benny for Post In Morale Field

Clarinet King Is Made Music Co-ordinator of Pan-American Committee

New York—President Roosevelt, late last month, appointed Benny Goodman, music force behind of *Dance Band's* swing band popularity contest, as music co-ordinator under the Executive Pan-American Committee. Under tentative plans for Goodman's part in the committee's work Goodman will definitely make a trip to South America in the near future.

The appointment is especially significant to the music world in that previously the only way in which the entertainment world was enlisted to the cause was through personal appearance. Goodman and music stars. The value of music in gaining further international understanding and approval is apparently being realized.

Crosby Out, Band Taken by Miller

New York—As predicted four and again in the last few months in *Dance Band*, the Bob Crosby band is no more. The Eddie Miller band, however, now exists. Bob did his last band week in December 15 and then went west to MGM for picture work.

The new Eddie Miller band, under GAC management, takes over the entire roster already well known to the Bob Crosby and goes towards opening in January with a week-end stand at the Waldorf. Larry Lawrence and Marty Mattak will remain in the band as will Billy Hancock and only as an average band musician. Hancock, who left the band with the group, will be in the *Boys*.

BLUE NOTES

By ROD REED

The New Year brings a new lot parade featuring songs of at least 20 years old. This will give small fry a chance to learn what today's hits were *wag*ed from.

So far the war hasn't produced another Sousa, but the entertainment is compensating for the shortage of marches.

Artie Shaw's band is well chosen for a new musical. In the new in the outfit have often proved their ability to make a new set of whatever they were playing.

"White Christmas" has not sold all other records by the Laurel Crooner. It's so popular they're thinking of making a holiday after it.

Brooklyn insists that Helen Forrest, change shows, is a local gal. She's the Brooklyn item that won St. Louis couldn't beat.

Here's Our '42 All-American Swing Band

- Roy Eldridge trumpet
- Ziggy Elman trumpet
- Bobbi Harkett trumpet
- Jan Higginbotham trombone
- Tom McKinstry trombone
- Johnny Hodges alto
- Tuts Mondello alto
- Tex Benke tenor
- Ben Webster tenor
- Pre. Max Russell clarinet
- Philip Alou piano
- Buddy Rich drums
- Bobby Huggart bass
- Eddie London guitar
- Heben Forrest vocals
- Frank Sinatra vocals
- St. Oliver arranger

McKinley Band Joins Marines

Ray Noble May Follow Ray With Band on Similar Arrangement

Los Angeles—Ray McKinley and his band, some 100 in three boys who have shipped and for family reasons, have signed up with the United States Marine Corps as a non-combatant capacity as an entertainment unit.

Ray and the band played their last concert at the Beverly Hills Hotel in Oakland, California, on December 5. They immediately reported to Los Angeles, where the band made the last and only local appearance in the city. The band is now being organized and will be shipped to the Pacific in the next few days.

Ray and the band are expected to be sent from Washington to the Pacific in the next few days. McKinley and the band will be sent to the Pacific in the next few days. McKinley and the band will be sent to the Pacific in the next few days.

Glen Island, Astor, And Rainbow Fold

New York—Two of New York's best musical acts, the Astor and Rainbow, have folded. The Astor and Rainbow, both famous swing bands, have folded. The Astor and Rainbow, both famous swing bands, have folded.

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Also rumored is the closing of the Rose 40 room, now featuring Guy Lombardo.

Off to Alabama, With His—!



New York—Here's one fellow, just what you've been waiting for, Captain Glenn Miller, in full regalia, standing off in the general direction of Montgomery Field in Alabama, to assume his duties as a personal officer. Note that the captain still is a Fieldgriffel conscious.

Goodman Reverts Miller May Form To Original Setup Air Corps Band

New York—There again Benny Goodman is shifting his band going back to four trumpets and three trombones. The New York band, who has been being defense work, has returned to the fold. The band is now being organized and will be shipped to the Pacific in the next few days.

New York—Unsettled rumors have it that Captain Glenn Miller, the former band leader, will be sent to Atlantic City to form the Central Air Corps band, an army unit which would be the equivalent of the Army Band. Miller's band, it would be the band of the army air corps.

Tommy Dorsey Best in Sweet, Shaw Wins Too

Duke Takes Crown Held By Goodman for Four Years Out of Five

After starting in a first place tie with Benny Goodman in the Sixth Annual Down Beat All Star Swing poll, Duke Ellington ended his heels for a reluctant two incomplete tabulations, eventually prevailing at the thin thread that kept him from Benny, and finally, in the terrific flood of final ballots, edged up to a small but decisive victory over Benny Goodman, 3,453 to 3,301. The victory was the tightest since Artie Shaw topped King Benny for 1950's crown in that department.

TD Reapplies Title Almost as close was Tommy Dorsey's lead over Glenn Miller for the sweet band lead. Tommy's crown was re-acquired in six years of his string addition despite many adverse comments from the critics on the style change. Tommy held the crown in 1939 and then bowed to Glenn for the 1940 and '41 seasons to recapture the coveted award again this year.

Blue Gives Notice On Silver Platter

New York—Blue Drake, comedy boss of the crew of the October 1 issue of *Dance Band*, handed in her resignation as singer with Richard Himber's band on a silver platter last month. Miss Drake, who has been with the band at the Del Rio club in Washington, stated that Himber's stage manners became increasingly more difficult to work with. She has now been pushed up a silver platter which she has handed to the band. The band is now being organized and will be shipped to the Pacific in the next few days.

Toast Victory On the Cover

Del Courcier, band leader, and his frequent vocalist, Mary Jane Dadd, drink a toast to a 1953 victory on the cover of this issue. Del, Mary Jane and the band are back at the Palace hotel in New Francisco, where they are playing a return engagement. They will be heading out again shortly and are scheduled to play the theater and dance engagements in Chicago and other middle western points. Maurice Seymour Photo.

Leafing Thru The Lead Sheets Music Biz Just Ain't Nowhere!

First Scattered Results Show An Open Race

Chicago—First half dozen ballots to be received in Down Beat's tenth annual band poll were mailed on November 2. Earliest post mark was that of M. F. Gostul, 140 W. Corham street, Marion, Wis., 6:30 p.m. on that date.

In Chicago, at 7:30 p.m., June Davis, 920 Wilson avenue, and Henry Weeks, 5235 Sheridan Road, mailed their selections while Len Zabovic, 1230 Prospect, Milwaukee, dropped his in the box in time for the 8:30 p.m. post mark. Alvin Baran, 1819 N. Whipple street, Chicago, at 9 p.m., and John Bar, 1241 South Ohio street, Columbus, Ohio, at 9:30 p.m. were the next two early voters.

Although scores of ballots were received and tabulated by press time, the total number was so small in proportion to the thousands of ballots expected that there is no definite indication as to the impending returns which follow as to probable winners among individual musicians and bands.

From ballots received so far, two principal errors in marking are apparent. Many voters still are listing band members by first names in the all-star band although it has been clearly stated that they are optional and are not to be selected in that manner. In other words, Goodman, Pettie and Herman Woodhoppers are not complete answers for King Cole Trio and the Louis Armstrong.

March Stars Vote
Following is the complete tabulation of ballots as available. Those bands should be regarded as primary as they have indication of how the favorites (Module to Page 21).

James Drops Band For Two Months, Boys Stick in L. A.

Los Angeles—Harry James will entertain for two months, dropping all band work for that period all close of his radio show on the "Spotlight Band" which last broadcast was Nov. 27.

James denied reports that he was "breaking up his band." He said it was strictly a vacation. He said that he would have virtually the same personnel when he reorganized next year. Meanwhile his boys will do post cards here with aim of retaining local fan membership. Many of them are already Local 47 members. Plans to be set based out of the "travelling band" status in this territory.

James likewise denied that he planned to curtail size of his organization, which has been the subject. He stated that instead of dropping string section as rumors have it and probably add two more fiddles.

Me, Too!

New York—Lucky clarinet Betty George with the Sam Donahue band at the Aquarian had some slack after announcement she didn't work for her room at the "Casidy" hall two weeks ago.

"Gee, with cold weather here, I've got nothing to keep me warm," she told her friends. Offers are still coming in.

DOWN BEAT

CHICAGO, NOVEMBER 18, 1946 VOL. 13—No. 24 (Chicago, 1946, Down Beat Publishing Co.)

Woody Herman Herd Enjoys Recording Session



Los Angeles—Even checking an arrangement during a Columbia recording session provides kids and laughs for Woody Herman, his pianist, Jimmy Rowles, and his band in a concert on November 15 at the City Opera in Chicago.

Illness Follows Thornhill Crew

New York—Orchestra leader Alan Thorneill, leader of the Thornhill Orchestra, has been laid up since his band performed at the Waldorf-Astoria in New York City last week. Thorneill is recovering from a cold and a sore throat which he contracted while touring with the band. He is expected to be back in the saddle in a few days.

Chubby Jackson Injures Knee

New York—Bassist Chubby Jackson, who has been playing a top spot on his band, has been recuperating at home the past few days from a knee injury that sent him to the hospital for five days following the mishap.

Red Nichols Chirp To Bob Crosby Band

Los Angeles—Dottie O'Brien, who has been singing with Red Nichols' combo at the Alhambra, has been latched by Bob Crosby. She was in town based on their opening Nov. 12 at the Alhambra and was still awaiting for a replacement at service.

Fifty Percent Increase For ET Musicians

New York—Musicians making national transcriptions will receive a 50 percent increase in royalties. ET, Inc. advertising in states served upon by the American Federation of Musicians and its affiliates are prominent. The new rate applies to all 45 states transcriptions, plus 40 for each additional 5 minutes. Musicians will be paid \$4.50 for each quarter hour of recording time in excess of one hour.

Kenton Adds Fifth Tram

New York—Stan Kenton, currently at the Paramount theater with the King Cole Trio, went back to a five-tram troupe within two weeks after he added Skip Laxton, former soloist by Ellington, to his band.

Artie Shaw Does It Again

Los Angeles—Artie Shaw's marriage to actress made the headlines again as the off-wed headliner and Baldwin Wood, author of "Lured into Love" (Dial), "Lured into Love" (Dial), and "Lured into Love" (Dial), was sentenced to a year in jail for a second time.

Mooney Quartet Signs With Decca

New York—Mooney quartet are signing for a year as well as The Joe Mooney Quartet. The quartet, which has been recording for Decca since 1942, was signed by Decca Records. Mooney's first album will be released in the next few weeks. The quartet will be recording for Decca in the next few weeks.

Diango On the Cover

The serious countenance of Diango Reinhardt, great subject for a cover story, is in defiance to the great French guitarist's current concert tour with Duke Ellington's Diango, who has been touring American universities through his writings with the Quintet of the Hot Club of France, was brought from Europe last month by the William Morris Agency, and now of his last concert in this country was at the Chicago City Opera. The concert was held at the Chicago City Opera with Ellington at 23:24 at Carnegie Hall.

Me, Too!

New York—Lucky clarinet Betty George with the Sam Donahue band at the Aquarian had some slack after announcement she didn't work for her room at the "Casidy" hall two weeks ago.

Leaders, Men And Buyers All Hit Sour Notes

By MICHAEL LEVIN

New York—The music business was last seen going that way. That at least is the summary of the lameness heard throughout the land. Everybody's clamoring is getting louder by some or all—but no one is sure how or why.

Bookers point to the fact that most road ballrooms are playing workmen only and to heavily cut-throat attendance that after Jimmy Dunbar's stay at the east road Washburn and, November 2, Frank Butler is considering using such heavy name bands in the future top band of his own, after Chuck Foster finishes at the Hotel New Yorker. Another bander's 14 piece, newly-arrived band will take over the midwest and some overnight promoters are disappearing almost faster than they can be taken off mailing lists, with such experienced operators as Tom Ayler, charging that they are getting ballrooms. They say business is bad, strikes and inflation are making business, and that there is nothing they can do about it.

Les Brown and Gene Krupa, who last year saved really well, and not least it. You after his NYC Capitol record date and a month of one-night-only plays completely wiped out his outfit. A \$3,000 weekly cut in his worth for him to continue. Krupa has had almost a complete turnover of his personnel and is now paying all but lead trumpet salaries a flat \$700 weekly. A new year is being adopted in drawing his \$15, which is half less than the top were making a few months ago.

Extreme Has A Grip

The promoters are very bitter in the business and to month. It is estimated that 100,000 tickets have to be sold in each admission place to work which promoters are not doing. As they need it is a hard fight with a Harry James and a \$1,000 guarantee and in most cases they are out of business.

The industry says it's simple. We need more parties and if we don't pay the price, we can't get anyone any more. Let alone good ones.

The industry report: "We can't live on the road for less than \$125 three days and we barely break even at that."

The public says: "We are getting too much for money at too high prices. Therefore we're staying home or going to the movies. Period."

Business is unapproachably bad. Bands which were used to demand \$100 a week are now taking in only \$20,000 a week. A 60% agreement, now said this (Module to Page 4).

Leafing Thru The Lead Sheets

Kenton Plan Seeks Spots Exclusively For Modern Jazz

By JACK EGAN

New York—Popular music has been broken down into different categories in at least two—and until each is presented differently by the promoters and buyers, real jazz is going to suffer. And, as saying, Stan Kenton put "his entire band on notice and announced his intention of restricting its California for a Christmas season, which he, personally, will accept to put into operation a system which, he hopes, will give the national spot its due."

The move is attracting considerable interest in the jazz world. It is not to be done, says one authority, "because it is completely wrong." "Perhaps it is wrong to go this far, but it is not wrong to go this far in the future," says another. "I've decided to make this move now."

Organize Class Spot

The Kenton plan, in fact, is the organization of a system of class spots which should have been worked out long ago. It is a system of class spots in the kind of music for the exclusive enjoyment of persons interested in listening to jazz.

To put good jazz bands on television and radio will be playing for listening and listening. "I've decided to make this move now."

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Can't Follow Through

Many bands, who will play and conduct the various forms of jazz are prevented from doing so because of the expense of the program. The best positions of featuring units will, some think, be given to the big bands.

"I'm not sure," says one authority, "but I think that the big bands will be given the best positions of featuring units will, some think, be given to the big bands."

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And It Did

New York—Easy Cinema, through its arrangements for the Coca-Cola, recalls that on those dates, when it averages, the Coca-Cola, which is to be taken into account, will be below national average of his other places.

"This inevitable amount to such, the repeated show and again, was. You just think, it's a good idea, but don't worry, my article's going back."

The Coca-Cola, which is to be taken into account, will be below national average of his other places.

DOWN BEAT

VOL. 15—NO. 25 CHICAGO, DECEMBER 15, 1948

(Copyright, 1948, Down Beat Publishing Co.)

52nd Street Gasping Last Gasp As Deuces Move Music To Clique

JD Band Shows Wide Appeal



Members of the JD Band, led by Jimmie Deuce, are shown performing on stage.

Rochester, N. Y.—The Dixie melody of the Jimmie Deuce band, shows appeal, includes Charlie Deuce, saxophone, tenor, bass, drums, Deuce, clarinet, and Harold Washburn D. Washburn, Oboe in the band, who has a lot to say about the band, who has a lot to say about the band, who has a lot to say about the band.

Stan-Woody, 2 Frankies Scrambles Highlight Poll

Chicago—Nearly 10 days remained in which ballots would be accepted in the 1948 band poll as this issue of *Down Beat* went to press. Although the poll will be closed before this copy goes on sale, it was possible to tabulate only those ballots on hand, representing the following:

Ops Short With Bond; Spike Walks

Hollywood—Spike Jones and his troupe ranked first in the poll, with the second-ranked—AFM and AGVA—found Spike, ops, Charlie and his Deuce, under the top sufficient band for the troupe's rising work.

Skitch To Leave For Capitol Theater Run

Chicago—Skitch Henderson will leave his home in Chicago to go to the Capitol Theater in New York City for a run of his new show, "The Skitch Henderson Show."

Laine Signed For Sinner Club Stint

San Francisco—Frankie Laine has signed for a stint at the Sinner Club in San Francisco.

And It Did

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New York—As far as jazz is concerned, 52nd Street is preparing for breath. With the switch of the Three Deuces' musical operations from 72 W. 52nd, to the new Chicago club on Broadway, only Jimmy Ryan's remains to absorb the same that make the famous block a national institution.

Remain Unclassified

The old Deuces' policy has been changed in the popular north of the town—display of the unannounced in the same way as other spots, which were featured the great season of 1948, paved the way for its formation.

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Stan, Shelly On The Cover

Readers who dignified the July issue of *Down Beat* will grasp the significance of the current cover illustration. An editorial in this copy stated that Shelly Manne quit the Stan Kenton band because he was working for Kenton was "the chopping wood." Shelly recently returned to the Kenton band, as was arranged for him actually to chop some wood, so he is working for "new money" to make the club.

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Leafing Thru The Lead Sheets Nenton Quits Music Business

Los Angeles—Stan Kenton, the pianist who created "progressive jazz," wired all members of his band, as press time, that he had quit the music business. Rumors in trade circles and reports over the radio and in daily newspapers claimed that Kenton would begin the study of medicine at some school, located probably on the west coast.

Last month he disbanded his band in New York City, saying he would spend the summer along a short vacation in an effort to establish "paths of jazz" for such bands as his. Herman's Glasses, Ellington, etc.

Veronica Weeks, Kenton's prod agent in NYC said Stan definitely had quit the music business, and would be studying medicine. Reports from New York also said there was the possibility that the Kenton group would remain quiet, under the leadership of someone like Pete again. Kenton's attorney before the aid recently was disbanded.

Europe Violently Fer Or Agin Stan's Music

Hochstet, Germany—Stan Kenton probably doesn't know it, but he is the cause and center of what is probably the most impassioned controversy over popular music to hit Europe. All disc jocks with shows on the American Forces Network—some 15 of them—have been playing Kenton players' in amounts ranging from a little to a lot.

In direct proportion to these amounts, vociferous protests and fan letters have been making in opinion of Kenton's product—unsparingly either violently pro or con and divided equally. One of the most surprising things about the Kenton fan mail is that among the writers there are no moderates. And no one seems to think it possible that Kenton might be a fool. They all consider themselves either slated for lifetimes of eternal bliss or destined to eternal torment.

The Kenton fans are all divided in their grooves and seem to consider that the most important musical development since the flutist's ax.

Comments from the Kenton-haters equally rabid, vary from simple statements that his music "stinks" (in red capitals) to long dissertations questioning nearly why his music is or is not.

One letter, from an English listener, is an excellent example of the latter category. "I label the disc produced by Stan Kenton 'progressive jazz' in its essence especially the west coast groove and to take the name of jazz in vain."

If playing that simultaneously in five different keys, if building a tempo resembling that produced by a monkey operating a typewriter, if presenting the amplified voice of an expert in child-facts at vocal intervals, if producing ear-splitting flutes at the least expected times, if collecting a large group of professional accomplished musicians only to send them to work on sound effects for a musician's nightmare, if all these things add up to anything even remotely resembling the title "progressive jazz," then I'm a Caucasian mountain man and I can prove I'm not."

All-Star Pettiford Group Replaces Rich

New York—As a replacement for Buddy Rich and his orchestra, who moved to the Adams Theater, Newark, the Clique Club built an all-star band around Oscar Pettiford.

With the former Ellingtonian on bass, the band has Miles Davis, who left one of the Philadelphia spots for the new combo, and Fats Navarro, trumpet; Kai Winding, trombone; Lucky Thompson, tenor; Milt Jenkins, alto; Bud Powell, piano; Buddy DeFranco, clarinet; and Kenny Clarke, drums.

Well, All Reed!

New York—All three made big reputations as group leaders, but in the Local 802 union book, Benny Goodman, Woody Herman, and Artie Shaw are listed as saxophonists. So is Barney Bigard. But Jimmy Hamilton, Hank D'Amico, Abe Mintz, and Johnny Mintz all are named as clarinetists.

Hot Lips Page Forms New 6-Piece Combo

New York—Hot Lips Page has formed a new group consisting of himself, trombone, and French horn; Vincent B. Boy, alto; Buddy Tate, tenor; Big Chief, trombone; Walter Page, bass; and Mike Silva, drums.

Page reported he has dates to record with Columbia records plus a television show pending this year. He is called "Hot Lips" by his band.

Mrs. Gershwin Dies

New York—Mrs. Rose Gershwin, 71, mother of Irv and the late George Gershwin, died in her Central Park West home December 16. Mrs. Gershwin was active in philanthropies and sponsored the annual George Gershwin scholarship for musical composition.

Buddy Gives Boot To His Boppers

New York—Paving the way with a series of minor fareups, Buddy Rich finally cleaned house and put his entire band on notice for the last two weeks of its stand at the Clique club. Explaining that a certain element was taking the style of the Rich music into its own hands, he gave all personnel notice, with the intention of reorganizing "out of the element," to open at the Adams theater, Newark, his next date.

However, he changed his mind on this and at last reported that no musician of repute was in the mix. His change of heart came about when, during the two-week notice period, the band was slated to entertain the parents of the Marine hospital in Staten Island.

Now Shuts
When the band showed up, none of Buddy's hand showed only the leader being on hand. Antagonistic music, too, led to several "Clash Bands" and Oscar Pettiford to work with him as a trio.

It was then he made the statement that he'd not allow any of the band. Rich's dissatisfaction grew out of the top indicator of the "strategic" action, he said, apprehended over anything else the leader wanted to play.

"It's not that I dislike you, Rich."

DOWN BEAT

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CHICAGO, JANUARY 14, 1949
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Leaders Meet For Once-A-Week Frolic In N.O. Jazz



New Orleans—A Sunday treat for the Crescent City is the all-year Dueseland band which lives on the Sabbath at the Parnassus room. All of the musicians lead their own bands elsewhere during the week. In the foreground a bugler Sam DeKemel. Backing him up are...

Left to right, Roy Zimmerman, piano; Chick Martin, bass; Frank Fredericks, guitar; Monk Bark, drums and mellophone; Irving Fainla, clarinet; Sharkey Bonano, trumpet; and Julian Laine, trombone. Story of CBS touring down a national broadcast is on page 3.

Musicians To Get Stage Show Break

New York—As the Clique theater resumed stage shows in Indianapolis, talk in booking circles here became enthusiastic about the general trend of heavy B that direction.

Move is attributed to lack of heavy production in Hollywood and the need for more entertainment, coupled with the AFM's relating in its tough policy for life of bands.

The Show circuit and boom in Boston and Elizabeth, N. J., have resumed stage shows with back figuring in the lineup of coming talent, and the Philadelphia Earle and Pittsburgh Stanley are expected to return to a name band stage policy now that the union has eased its demands.

Krupa Takes Rest; Will Re-Form Band

New York—Gene Krupa returned to his Westchester home here for a vacation of approximately one month, following an extended tour of one-nighters. He had no further plans, other than reorganizing when he felt completely rested. He told his manager, he'll reorganize and recall in many of the local bands as available.

New Osborne Bass

New York—Don Ludwig replaced Bob Carter on bass with the Mary Osborne trio.

Charlie Ventura On The Cover

Charlie Ventura, whose smooth combo captured the crown in the 1948 Down Beat band poll that had been held for three straight years by Nat (King) Cole, is the cover subject for this issue. Full-length coverage of the engagement at the Royal Rost on Broadway, the Ventura group begins a theater tour on January 19, after which it will return to the Blue Note in Chicago. (Photo by Sherman Leonard.)

Village Grove To Be Converted For Bop

New York—Elsie Sherwood, who doubles as a pianist in the Virginia Wicks office, has taken over management of the Village Grove and plans immediately to convert it to a bop spot. She opens the new policy Friday night (14) probably changing the name of the club, which is on the site of the old Cedar, Sheridan square landmark. Her first musical feature will be Jack McGarry, a bop vocalist, with a Trio McShane who will feature the Radolesco, a vocal quintet.

More Bows; Line Forms To Right



New York—Always wondered why those floppy bop acts, but with a girl like Peggy Maize around to adjust them, who looks for reasons? Very adquate blonde, at work on friend Buddy Rich's neckpiece, is impatiently watched by dot jockey Freddie Robbins. Rich and Robbins were working at the new Clique club.

...a verbal sparring with something like "What's the matter with you, Buddy? You're letting those fellows run your band. Instead of their playing for you, you're playing for them."

Buddy laid down the law, and it worked for a while. Opening night at the Clique club the band played very little bop. A few nights later, however, it was back with bop more prevalent and following that, went completely bop. That was Buddy doing.

Can't Get Bookings
Milt Elshing, Rich's personal manager, basically interested in the financial status of the orchestra, explained the situation with "Buddy was forced to make this move due to pressure by the booking agency, which had informed him that it's impossible to get commercial bookings if the music didn't have some commercial dance appeal."

"When informed of this," Milt continued, "the musicians confronted Buddy with 'we won't play that junk.' So Buddy cleaned house and is getting himself some fellows who will."

Buddy added, "Boy's okay. I play a lot of top numbers myself when I'm up there on the stand, but not exclusively. If we want to stay in the business, we need bookings, and we want to stay in the business."

Before the shakeup occurred, several of the men in the Rich band had filed charges with Local 802 AFM claiming that they were being paid under scale. A union checkup revealed that the band was working the standard of the five hours paid with it and so ordered the Rich management to pay up the difference.

Rich's dissatisfaction with the performance of the "element," however, related this incident by several weeks.





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Music Is Big Business in Nashville . . . and

W S M

has made it so.

Where is Music City, U. S. A. today?

In the 20s—it was New York, pouring out Broadway tunes.

In the 30s—it was Hollywood, grinding out cinema musicals.

In the 40s—it was neck-and-neck between New York and Hollywood as the twin music capitals of America.

But today, the musical center of gravity has shifted to Nashville, Tennessee—the modern Music City, U. S. A.—thanks to Station WSM's formidable, unequalled talent pool.

You needn't take our word for it; we admit to a flair for colorful tall tales. So we'll spare you the typical Tin Pan Valley exaggeration, and refer you instead to a few conservative, highly respected journals whose reputation for impaling stark facts is unquestioned.

- Form and Ranch** "It is a well known fact that the balance of power in the present day music industry has shifted from New York and Hollywood to Nashville, Tenn."
- Nation's Business** "What brought this music into great popularity nationally, and now internationally, was . . . Station WSM. It's country music glamour boys are as big—sometimes bigger—in record sales and juke box popularity as Bing Crosby or Frank Sinatra . . ."
- Collier's** "Nashville is the focal point . . . For years this form of show business flourished apart from the Hollywood New York axis, but recently the balance has been suddenly and violently disrupted. The Nashville music has won the entire nation . . . if the rest of the radio industry is in the doldrums, WSM has more business than it can handle . . ."
- Pathfinder** "Not all the gold in the South is in the vaults at Fort Knox. A sizeable chunk of it is found in Radio Station WSM, Nashville, Tennessee, capital of both music . . . The reason is Grand Ole Opry, owned outright by WSM, the show case of American folk music . . . All the major record companies do a kind of office business in Nashville."
- Coronet** "Events occurring today in Nashville comprise a sociological phenomenon. 'Will it ever stop growing?' the newly-rich song publishers, record firms and performers keep asking."
- American** "This year income (is) prophesied to reach \$35 million. The top country singers, expected to gross at least \$7,500,000 from records, personal appearances, radio, and sheet music sales . . . give thanks to Radio Station WSM, a powerful clear-channeler which blankets 30 odd states."
- New York Times Magazine** "There's a revolution brewing in the music business . . . (and) the center of this activity is Nashville, home of the fabulous radio program called Grand Ole Opry."

[Similar reports have appeared in Time, Look, Billboard, Variety, Redbook, Wall Street Journal, Newsweek, Saturday Evening Post, and many other publications.]



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Leafing Thru The Lead Sheets Concerts Go On Without Benny

U.S. Jazzmen Europe-Bound

New York—Howard Luccraft, British arranger who now lives in Los Angeles, flew 1,200 miles east over Easter, with Harold Lawson, now British band agent, flew 3,000 miles west. The result was a meeting in New York at which plans were set for a European tour to be made by Luccraft, starting June 5, with Nat Norvo and an all-star personnel.

Luccraft, who has done Hollywood studio work, as well as arranging for Ray Noble and other top bands here, will direct and conduct the unit, which, in addition to Norvo, will probably include the Buddy Beagan quartet, Sherry Rogers, Art Pepper, M. Beneshay, Walter J. Gray, and Shelly Manne, plus the other top members of the Norvo group.

The tour starts in Frankfurt, Germany June 5, and will last four weeks. It will be the first overseas trip for Norvo and most of the other jazzmen.

Kenton Offers Free Concert To England

New York—Stan Kenton, who starts a four-week tour of Europe on Aug. 21, has offered to play for free any charity the British Musician Union wishes, in an effort to attract English fans to jazz.

If successful, it would be the first American band to play in England this year. Norman Granz has played two concerts in nearby Paris in March, making him the first American to go to the British Isles in 25 years.

The BMI would like to arrange to have Kenton play the concert free of charge but the musician's union officials at this time are waiting.

Billy Bishop Retires

Chicago—Billy Bishop will retire from the band business May 31, when he ends his engagement to Charlotte Hittie, 33-year-old, in an annual ceremony in the May Hill Lyceum, Chicago. Bishop and Hittie, who has been a leader for 22 years, will make their home in Beverly Hills, Cal.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. The prices listed follow 14-5 for complete review.

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|-----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| RED BUTTONS
The Ho Ho Song
Shine Things Are Happening (Columbia 3988) | POPULAR
The Ho Ho Song
Shine Things Are Happening (Columbia 3988) |
| NAT COLE
Eddie Fisher | It's My Wonder (MGM 1470) |
| BENNY GOODMAN | Just Another Pika (Decca 3988) |
| RICHARD HAYES
JONI JAMES
LOUIS JORDAN
TRUDY RICHARDS
JULIUS LA ROSA
PATTI PAGE
FRANK SINATRA | The Beebe (Decca 823)
My Little Love Is Dance (Columbia 1237)
Now That I'm In Love (Mercury 10121)
I'm Walking Behind You (Capitol 2480) |
| STAN GETZ
LEE KONITZ
GERRY MULLIGAN | JAZZ
Lover Come Back to Me (Mercury 8904) |
| OSCAR MALOJIE | RHYTHM AND BLUES
The Honey Jump (Mercury 902) |

DOWN BEAT



THREE SMILES: Buddy Rich is wearing in genuine, as he poses with his new love, Betty Jones. At least it should be—Rich is being paid one of the highest salaries ever received by a sideman—in excess of \$15,000 a year, it is reliably reported.

'Beat' Looks At Bands, Sees Boom In The Making

By JACK TRACY

Chicago—Nearly half a year has passed since *Down Beat* initiated its "Get 'Em Dancing" campaign, using Ralph Marterie and the *Down Beat* orchestra as one of the spearheads. A lot has happened in the dance business and to Marterie since then, but one fact still holds true—his *Down Beat* orchestra is one of the hottest in the country.

First, Marterie himself is a happy dancer. The band had been reported here that a week or so from now he would be in New York to meet the great general army band faces when it starts out.

But Marterie himself is February with his first concert in Portland and perhaps later looking into what he followed it up with one of the biggest dance bands in the country. It is now in the first year of its existence, and it is now in the first year of its existence, and it is now in the first year of its existence.

Now, at May, it is almost completely booked for the entire season. A good many of the new five-months-old orchestras have already been started. If the statistics prove to be true, then the year 1954 of the band business is in.

Dorsey Brothers Start One-Niter Trek May 15

New York—The Dorsey Brothers have finally overcome all the obstacles in their way and will begin a one-niter tour in the east on May 15. Band will be known as Tommy Dorsey and His Orchestra, Evolving Jimmy Dorsey. Billing will also include the name, "Those Fabulous Dorseys," from the motion picture of the same name.

Tommy Enterprises here will book the band, and with a record contract had not yet been set at presstime, it was rumored that Mercury had the inside track. Decca also was reported in the bidding.

New York—Despite Benny Goodman's collapse on April 19, the Goodman-Armstrong concert tour was scheduled to go on without him under the leadership of Gene Krupa and Bill Staring all the noted Goodman alumni. It was not known at writing whether Benny would be able to rejoin the package for any of the dates.

Benny was stricken by nervous exhaustion and a respiratory attack in Boston on April 19 requiring the services of an emergency ambulance which took nearly two hours to revive him. He was taken back to New York two days later for a complete physical check-up, results of which were unknown at writing.

Following the Carnegie Hall concert on Friday night (reviewed on page 31, *Beat*) Benny played to a full house in Philadelphia on Saturday. In Boston the next morning he had the first of two attacks, the second and more serious one coming in the evening. The concert went on that night in Boston in front him.

There also were reports from sources close to the orchestra that though the tour had just begun, there already was considerable friction between Armstrong and Goodman regarding publicity, billing, etc., that undoubtedly annoyed Benny.

Eddy Howard Is Felled By Heart Attack

Chicago—Bandleader Eddy Howard, felled in Madison, Ill., on April 18 by a severe heart attack, is reported in "satisfactory" condition, but will be confined to his bed for several weeks yet, according to his manager, Hugo Levin.

The attack occurred while he was playing a three-date, and he was kept in a Madison hospital for several days before being taken back to his suburban Chicago home for a long rest.

Sauter-Finegan To Open In East

New York—The Sauter-Finegan band will play its first date, after a string of successful records for Victor at the Lansdowne, N. Y., club opened on May 29. They'll follow with more break in dates through the east until June 12, when the band plays its major southern date at Frank Dulley's Meadowbrook.

Willard Alexander offers already has the crew booked until August, so no one enters in the midway.

Anthony, Mgr. Add To Stable

New York—The Ray Anthony-Fred Berman team added some stars to its stable recently when they signed singer (vocals) Earl, the Four Freshmen, and organist, Sgt. Woody King, to their stable.

Singer, Mary Mayo also is being signed by the Anthony-Berman team.

Les, Mary Land Daily NBC Show

New York—Les Paul and Mary Ford have signed with NBC to do a 30-minute daily radio show tentatively called *Les and Mary* at 10:00. It will be broadcast starting on May 31, at 12:30, on the radio.

The NBC show will be broadcast at 10:00 on May 31, at 12:30, on the radio.

Martha Signs Bernet

Martha Argerich, Buenos Aires, signed a two-year contract with the RCA Victor label for her first album, which she started on May 22, at 12:30, on the radio.

Cover Story

Clubs, Theaters Stand In Line Waiting To Land Vic Damone

Although Vic Damone is to be officially discharged from the army on May 15, his official discharge date may not get to see him for several weeks after that. Such bookings as the Paramount and Chicago theaters, the Chez Paree, and Bill Miller's are all waiting for him.

Damone is the only one in the country who is not yet discharged from the army. He is the only one in the country who is not yet discharged from the army.

Reveries Date Is Scheduled For May 15, and chances are that he'll be able to make that one, marking his official appearance as a civilian. And eventually he may see records made for him that look as if they might be with the program that it can be cancelled by MGM on four week notice.

The Reveries date is scheduled for May 15, and chances are that he'll be able to make that one, marking his official appearance as a civilian. And eventually he may see records made for him that look as if they might be with the program that it can be cancelled by MGM on four week notice.

Tom, though Vic is a mighty valuable chunk of property now, with clubs and theaters standing in line to get him and records moving in line to be made on an as-to-cash-in on his personal appearance appeal for some time.

Next Issue: Big Classics Section; Poll Of Classical Artists, Critics

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BG Tops On 'Beat's' Totem Pole

Benny Goodman, whose clarinet and swing band won top honors in *Down Beat's* first annual readers' poll back in 1936, has been the most honored musician in the entire 18-year history of the poll, a survey of past winners recently disclosed. A total of 27 plaques has been awarded to BG since 1936, 11 of them as favorite soloist, seven for best swing band, five for best combo and four for best clarinetist. The onetime "King of Swing" has been represented among poll winners in 13 separate ballotings and has been a multiple winner in seven polls, copping no fewer than four awards in both 1938 and 1939.

Second only to BG as a plaque-gatherer is Johnny Hodge, holder of 10 awards as best alto saxist. Tied for third place in the most-honored sweepstakes are clarinetist Buddy DeFranco and trombonist Bill Harris, each of whom holds nine plaques as top man on his particular instrument. In addition, DeFranco and Harris are the only musicians whose awards have been won consecutively, each having held uninterrupted sway in his classification since 1945.

Following are complete listings of poll winners:

1936

Swing band.....	Benny Goodman
Sweet band.....	Ray Noble
All-time swing band:	
Trumpet.....	Bix Beiderbecke
Sax/clarinet.....	Benny Goodman
Trombone.....	Tommy Dorsey
Violin.....	Joe Venuti
Bass.....	Pops Foster
Piano.....	Teddy Wilson
Drums.....	Gene Krupa
Guitar.....	Eddie Lang
All-time corn band:	
Trumpet.....	Henry Busse
Trombone.....	Buddy Rogers
Sax/clarinet.....	Ted Lewis
Guitar.....	Harry Reser
Drums.....	Abe Lyman
Bass.....	Candy Candido
Piano.....	Eddy Duchin
Violin.....	Dave Rubinoff

1937

Swing band.....	Benny Goodman
Sweet band.....	Hal Kemp
Vocalist — female.....	Ella Fitzgerald
Vocalist — male.....	Bing Crosby
Favorite soloist.....	Benny Goodman
Trumpet.....	Harry James
Trombone.....	Tommy Dorsey
Alto sax.....	Jimmy Dorsey
Tenor sax.....	Chu Berry
Clarinet.....	Benny Goodman
Piano.....	Teddy Wilson
Bass.....	Bob Haggart
Guitar.....	Carmen Mastren
Drums.....	Gene Krupa

1938

Swing band.....	Benny Goodman
Sweet band.....	Tommy Dorsey
Vocalist — female.....	Ella Fitzgerald
Vocalist — male.....	Bing Crosby
Quartets and trios.....	Benny Goodman quartet
Favorite soloist.....	Benny Goodman
Trumpet.....	Harry James
Trombone.....	Tommy Dorsey
Alto sax.....	Jimmy Dorsey
Tenor sax.....	Bud Freeman
Clarinet.....	Benny Goodman
Piano.....	Teddy Wilson
Bass.....	Bob Haggart
Guitar.....	Benny Heller
Drums.....	Gene Krupa
Arranger.....	Fletcher Henderson

1939

Swing band.....	Benny Goodman
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Goodman: 27 reasons for joy

Sweet band.....	Tommy Dorsey
Vocalist — female.....	Ella Fitzgerald
Vocalist — male.....	Bing Crosby
Small combo.....	Benny Goodman sextet
Favorite soloist.....	Benny Goodman
Trumpet.....	Harry James
Trombone.....	Tommy Dorsey
Alto sax.....	Jimmy Dorsey
Tenor sax.....	Coleman Hawkins
Clarinet.....	Benny Goodman
Piano.....	Bob Zurke
Bass.....	Bob Haggart
Guitar.....	Charlie Christian
Drums.....	Gene Krupa
Arranger.....	Fletcher Henderson
King of corn.....	Clyde McCoy

1940*

Swing band.....	Benny Goodman
Sweet band.....	Glenn Miller
Vocalist — female.....	Helen O'Connell
Vocalist — male.....	Bing Crosby
Small combo.....	Benny Goodman sextet
Favorite soloist.....	Benny Goodman
Trumpet.....	Ziggy Elman
Trombone.....	Jack Jenney
Alto sax.....	Johnny Hodges
Tenor sax.....	Eddie Miller
Clarinet.....	Irving Fasoia
Piano.....	Jess Stacy
Bass.....	Bob Haggart
Guitar.....	Charlie Christian
Drums.....	Ray Bauduc
Arranger.....	Fletcher Henderson
King of corn.....	Guy Lombardo

*In this poll and for polls up to and including 1940, band leaders were not eligible for sideman selections.

1941

Swing band.....	Benny Goodman
Sweet band.....	Glenn Miller
Vocalist — female.....	Helen O'Connell
Vocalist — male.....	Frank Sinatra
Small combo.....	Benny Goodman sextet
Favorite soloist.....	Benny Goodman
Trumpet.....	Ziggy Elman
Trombone.....	J. C. Higginbotham
Alto sax.....	Johnny Hodges
Tenor sax.....	Tex Beneke
Clarinet.....	Irving Fasoia
Piano.....	Jess Stacy
Bass.....	Bob Haggart
Guitar.....	Charlie Christian
Drums.....	Buddy Rich
Arranger.....	Sy Oliver
King of corn.....	Guy Lombardo

1942

Swing band.....Duke Ellington
 Sweet band.....Tommy Dorsey
 Small combo.....Benny Goodman sextet
 Vocalist — female.....Helen Forrest
 Vocalist — male.....Frank Sinatra
 Favorite soloist.....Harry James
 Trumpet.....Roy Eldridge
 Trombone.....J. C. Higginbotham
 Alto sax.....Johnny Hodges
 Tenor sax.....Tex Beneke
 Clarinet.....Pee Wee Russell
 Piano.....Jess Stacy
 Bass.....Bob Haggart
 Drums.....Buddy Rich
 Guitar.....Eddie Condon
 Arranger.....Sy Oliver
 King of corn.....Spike Jones

1943

Swing band.....Benny Goodman
 Sweet band.....Tommy Dorsey
 Small combo.....Roy Eldridge
 Vocalist — female.....Jo Stafford
 Vocalist — male.....Frank Sinatra
 Favorite soloist.....Benny Goodman

Band vocalist — male.....Bob Eberly
 Vocal group.....Pied Pipers
 Arranger.....Sy Oliver
 King of corn.....Spike Jones

1945

Swing band.....Woody Herman
 Sweet band.....Tommy Dorsey
 Small combo.....King Cole Trio
 Vocalist — female.....Jo Stafford
 Vocalist — male.....Bing Crosby
 Favorite soloist.....Benny Goodman
 Trumpet.....Ziggy Elman
 Trombone.....Bill Harris
 Alto sax.....Johnny Hodges
 Tenor sax.....Charlie Ventura
 Baritone sax.....Harry Carney
 Clarinet.....Buddy DeFranco
 Piano.....Mel Powell
 Bass.....Chubby Jackson
 Drums.....Dave Tough
 Guitar.....Oscar Moore
 Band vocalist — female.....Anita O'Day
 Band vocalist — male.....Stuart Foster
 Vocal group.....Pied Pipers
 Arranger.....Sy Oliver
 King of corn.....Spike Jones



Harris (left) and DeFranco: a double-barrelled phenomenon

Trumpet.....Ziggy Elman
 Trombone.....J. C. Higginbotham
 Alto sax.....Johnny Hodges
 Tenor sax.....Vido Musco
 Clarinet.....Pee Wee Russell
 Piano.....Jess Stacy
 Bass.....Artie Bernstein
 Drums.....Gene Krupa
 Guitar.....Eddie Condon
 Arranger.....Sy Oliver
 King of corn.....Spike Jones

1944

Swing band.....Duke Ellington
 Sweet band.....Charlie Spivak
 Small combo.....King Cole Trio
 Vocalist — female.....Dinah Shore
 Vocalist — male.....Bing Crosby
 Favorite soloist.....Benny Goodman
 Trumpet.....Ziggy Elman
 Trombone.....J. C. Higginbotham
 Alto sax.....Johnny Hodges
 Tenor sax.....Lester Young
 Baritone sax.....Harry Carney
 Clarinet.....Pee Wee Russell
 Piano.....Mel Powell
 Bass.....Bob Haggart
 Drums.....Buddy Rich
 Guitar.....Allan Reuss
 Band vocalist — female.....Anita O'Day

1946

Swing band.....Duke Ellington
 Sweet band.....Duke Ellington
 Small combo.....King Cole Trio
 Vocalist — female.....Peggy Lee
 Vocalist — male.....Frank Sinatra
 Favorite soloist.....Benny Goodman
 Trumpet.....Roy Eldridge
 Trombone.....Bill Harris
 Alto sax.....Johnny Hodges
 Tenor sax.....Vido Musco
 Baritone sax.....Harry Carney
 Clarinet.....Buddy DeFranco
 Piano.....Mel Powell
 Bass.....Eddie Safranski
 Drums.....Dave Tough
 Guitar.....Oscar Moore
 Band vocalist — female.....June Christy
 Band vocalist — male.....Art Lund
 Vocal group.....Pied Pipers
 Arranger.....Billy Strayhorn
 King of corn.....Spike Jones

1947

Band.....Stan Kenton
 Small combo.....King Cole Trio
 Vocalist — female.....Sarah Vaughan
 Vocalist — male.....Frank Sinatra

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Favorite soloist.....	Benny Goodman
Trumpet.....	Ziggy Elman
Trombone.....	Bill Harris
Alto sax.....	Johnny Hodges
Baritone sax.....	Harry Carney
Tenor sax.....	Vido Musso
Clarinet.....	Buddy DeFrance
Piano.....	Mel Powell
Bass.....	Eddie Safranski
Drums.....	Shelly Manne
Guitar.....	Oscar Moore
Band vocalist — female.....	June Christy
Band vocalist — male.....	Buddy Stewart
Vocal group.....	Pied Pipers
Arranger.....	Pete Rugolo
King of corn.....	Spike Jones

1948

Band.....	Duke Ellington
Small combo.....	Charlie Ventura
Vocalist — female.....	Sarah Vaughan
Vocalist — male.....	Billy Eckstine
Favorite soloist.....	Duke Ellington
Trumpet.....	Charlie Shavers
Trombone.....	Bill Harris
Alto sax.....	Johnny Hodges
Tenor sax.....	Flip Phillips
Baritone sax.....	Harry Carney
Clarinet.....	Buddy DeFrance
Piano.....	Mel Powell
Bass.....	Eddie Safranski
Drums.....	Shelly Manne
Guitar.....	Oscar Moore
Band vocalist — female.....	June Christy
Band vocalist — male.....	Al Hibbler
Vocal group.....	Pied Pipers
Arranger.....	Billy Strayhorn
King of corn.....	Spike Jones

1949

Band.....	Woody Herman
Small combo.....	George Shearing
Vocalist — female.....	Sarah Vaughan
Vocalist — male.....	Billy Eckstine
Favorite soloist.....	Benny Goodman
Trumpet.....	Howard McGhee
Trombone.....	Bill Harris
Alto sax.....	Johnny Hodges
Tenor sax.....	Flip Phillips
Baritone sax.....	Serge Chaloff
Clarinet.....	Buddy DeFrance
Piano.....	Erroll Garner
Bass.....	Eddie Safranski
Drums.....	Shelly Manne
Guitar.....	Billy Bauer
Band vocalist — female.....	Mary Ann McCall
Band vocalist — male.....	Al Hibbler
Vocal group.....	Pied Pipers
Arranger.....	Pete Rugolo
King of corn.....	Spike Jones

1950*

Band.....	Stan Kenton
Small combo.....	George Shearing
Vocalist — female.....	Sarah Vaughan
Vocalist — male.....	Billy Eckstine
Trumpet.....	Maynard Ferguson
Trombone.....	Bill Harris
Alto sax.....	Charlie Parker
Tenor sax.....	Stan Getz
Baritone sax.....	Serge Chaloff
Clarinet.....	Buddy DeFrance
Piano.....	Oscar Peterson
Bass.....	Eddie Safranski
Drums.....	Shelly Manne
Guitar.....	Billy Bauer
Miscellaneous instrument.....	Terry Gibbs (vibes)
Band vocalist — female.....	June Christy
Band vocalist — male.....	Jay Johnson
Vocal group.....	Mills Brothers
Arranger.....	Pete Rugolo
King of corn.....	Spike Jones

*Band leaders eligible for sidemen selections from 1950 on.

1951

Band.....	Stan Kenton
Small combo.....	George Shearing
Vocalist — female.....	Sarah Vaughan
Vocalist — male.....	Billy Eckstine
Trumpet.....	Maynard Ferguson
Trombone.....	Bill Harris



Hodges: Saxist supreme

Alto sax.....	Charlie Parker
Tenor sax.....	Stan Getz
Baritone sax.....	Serge Chaloff
Clarinet.....	Buddy DeFrance
Piano.....	Oscar Peterson
Bass.....	Eddie Safranski
Drums.....	Shelly Manne
Guitar.....	Les Paul
Miscellaneous instrument.....	Terry Gibbs (vibes)
Band vocalist — female.....	Lucy Ann Polk
Band vocalist — male.....	Jay Johnson
Vocal group.....	Mills Brothers
Arranger.....	Pete Rugolo
King of corn.....	Spike Jones

1952

Band.....	Stan Kenton
Small combo.....	George Shearing
Vocalist — female.....	Sarah Vaughan
Vocalist — male.....	Billy Eckstine
Trumpet.....	Maynard Ferguson
Trombone.....	Bill Harris
Alto sax.....	Charlie Parker
Tenor sax.....	Stan Getz
Baritone sax.....	Harry Carney
Clarinet.....	Buddy DeFrance
Piano.....	Oscar Peterson
Bass.....	Eddie Safranski
Drums.....	Gene Krupa
Guitar.....	Les Paul
Miscellaneous instrument.....	Art Van Damme (accordion)
Vibes.....	Terry Gibbs
Band vocalist — female.....	Lucy Ann Polk
Band vocalist — male.....	Tommy Mercer
Vocal group.....	Mills Brothers
Arranger.....	Ralph Burns

1953

Dance band.....	Les Brown
Jazz band.....	Stan Kenton
Small combo.....	Dave Brubeck
Vocalist — female.....	Ella Fitzgerald
Vocalist — male.....	Nat Cole
Trumpet.....	Chet Baker
Trombone.....	Bill Harris
Alto sax.....	Charlie Parker
Tenor sax.....	Stan Getz
Baritone sax.....	Gerry Mulligan
Clarinet.....	Buddy DeFrance
Piano.....	Oscar Peterson
Bass.....	Ray Brown
Drums.....	Gene Krupa
Guitar.....	Les Paul
Miscellaneous instrument.....	Don Elliott (mellophon)
Vibes.....	Terry Gibbs
Accordion.....	Art Van Damme
Band vocalist — female.....	Lucy Ann Polk
Band vocalist — male.....	Tommy Mercer
Vocal group.....	Four Freshman
Arranger.....	Ralph Burns

Jazz: Up From The Cellar . . .



Trumbauer



Reinhardt



Wetting



Brown

Lonely sounds before swing.

By George Hoefler

Jazz was underground in July, 1934, as the first issues of *Down Beat* rolled off the presses. The commercial music world was concentrating on efforts to weather the depression by offering balm to the public in the form of the soothing and caressing sounds emanating from the late Orville Knapp's Music of Tomorrow, the Lombardos, Wayne King, Carlos Molina, and the Cherniavsky fiddles.

But the people were emotionally upset, tired of the around-the-corner philosophy, and wanted to do something about it. The shock of the business crash had worn off leaving them with the frayed nerves of the "second day hangover." Something new and exciting was needed to pull the people out of the doldrums. An amazing portion of the populace discovered swing music, and those who delved deeper came up with jazz.

Comes the Onyx

The jazz underground in Manhattan was located in several narrow, dark tunnels along 52nd St. One, the Onyx, featured the Five Spirits of Rhythm as house group, but the stand during the early hours was likely to be inhabited by many names now revered in jazz annals. The boys along 52nd at dawn's early light rebelled when the curious began to invade the Street. *Down Beat* reported this temporary lull as follows: "Park Avenue Nitwits Run The Cats Out Of Their Lair." Immediately everyone saw a dollar sign, and Swing Lane was established with the Onyx, Famous Door, and Hickory House featuring The Spirits, Louis Prima, and Wingy Manone's Jam Band, respectively, (and everyone got paid).

Big Band Situation

The big band situation found Louis Armstrong in Europe, Duke Ellington making movies in Hollywood, the Casa Loma corporation a bit too precise, the hopes for the Dorsey Brothers shattered when Tommy stomped off the stand at Glen Island. On the credit side, Benny Goodman on the *Let's Dance* radio show was being appreciated by the avant-garde. Isham Jones, Joe Haymes, and Charlie Barnet were building solid bands. The Teagarden boys were threatening to leave Pops Whiteman's security

and shelter. Quite a few records in a jazz vein were coming out from studio groups.

Chicago Lagged Behind

Chicago lagged behind New York in jazz appreciation. Even so, there were two jazz bands of note playing on the near north side, both led by members of the fabulous New Orleans Rhythm Kings band that rocked Chicago in 1923 at Friar's Inn. Harry's New York Bar featured Paul Mares Friar's Society Orchestra with Paul, trumpet; Jess Stacy, piano; Santo Pecora, trombone; George Wetting, drums; Boyce Brown, alto sax; and Pat Pattison, bass. A block up Wabash from Harry's was the Subway Cafe and Frank Snyder's Rhythm Kings. This band had Oco "Tut" Soper, piano; Bud Jacobson, clarinet; Carl Rinker, trumpet; and George Lugg, trombone.

And Then Came Swing

And then came swing. The Chicago Rhythm Club held its first swing concert at the Congress Hotel, presenting Benny Goodman. New York got its mammoth jam session on the stage of the Imperial Theater. Present were the Bob Crosby Dixieland Band, the Teagardens, Mildred Bailey, Meade Lax Lewis, Wingy Manone, Frankie Trumbauer, Artie Shaw's string orchestra, and many others.

First Rhythm Concert

A big event in 1937 was the Rhythm Concert *Down Beat* put on in April at the Congress Hotel in Chicago for the benefit of Joe Sullivan, who was convalescing from a serious illness. Bob Crosby's Dixieland Band "rocked" the Congress Casino for three hours and the late Johnny Dodds' Trio with Baby on drums played during the intermission. There were 900 happy jazz fans that Sunday afternoon.

Sensations, Too

There was sensational news in those days, too, such as the time Artie Shaw walked out on his band, Ben Pollack threatened to sue Goodman and others for theft of his arrangement of *Bugle Call Rag*, Glenn Miller averred "I Don't Want A Swing Band," and the late Jelly Roll Morton and W. C. Handy carried on their famous exchange in the *Beat* about just who invented jazz.

Swing music had run its course as a popular fad by 1941. Beginning in 1940 bop had definitely begun to interest musicians. The modern era was at hand.

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... And Into Its Greatest Era?

By Nat Hentoff

So far as I know, no art form has grown so quickly and in so many fiercely individual directions as has jazz in the roughly three centuries of its Afro-American tradition. As of 1954, however, it seems as if this rate of growth has increased a hundredfold within the last 20 years.

In that time we've heard the rise to maturity of large jazz bands like Count Basie's, Duke Ellington's, Jimmie Lunceford's, and Woody Herman's. The number of influential small combos that have populated the two decades is astonishing not only numerically but in the range of their musical achievements.

And, of course, it would take several pages to list the individual musicians who have reached important stature during this time span. It can be said, then, that these have been the fullest 20 years in jazz history.

Simply A Logical Part

It is now clear that the erroneously labeled lopsidedness of the logical unfolding of jazz evolution. It is equally clear that Charlie Parker and Dizzy Gillespie and others did not radically alter the jazz language but rather enriched it and extended it within the jazz tradition.

Ten years later the same thing is true of the present work of John Lewis, Teddy Charles, Hall Overton, the Shorty Rogers group, Lennie Tristano, Dave Brubeck, the men who write for the Willis Conover-Joe Timer orchestra in Washington, and the young experimenters throughout the country and in Europe who are searching for further ways to expand the language of jazz.

I expect that in 1974, someone will write that as fast as jazz has always grown, it was the 1954-74 years that really saw it move forward swiftly. That, by the way, is the verbatim prediction of drummer Jo Jones, long a keen student of the history of jazz. Jo recently said that not since his Basie days has he heard so many young musicians who are "ready."

In any case, it is certainly true that jazz never has been more vigorous, never has been younger in its energy and curiosity.

One troubling thing, however, has come into the jazz picture during the last few years that was never present, so far as I can find, in anywhere near the same intensity before. That is the fetish of modernity—the hipsters' eternal search for the grail of "new sounds." This compulsion does not affect the mature musicians. Dizzy and Bird and Lennie Tristano always have known what they were building on and whom they were indebted to. They let other persons put the labels on their music and concentrated on developing it.

But some of their followers and imitators and too large a percentage of the jazz listening audience have come to

collect what they consider new sounds the way ex-King Farouk collects matchbook covers. Too many collect newness without comprehension and too many forget that new sounds are never wholly new, that they must come out of the tradition. Without Jelly Roll there could have been no Brubeck. Without Tatum there could have been no Powell.

Attitude Is Illustrated

The kind of attitude that is worrisome is illustrated by a bumptious young arranger who told a group of musicians recently, "Man, that Charlie Parker is old-fashioned. We gotta work on something really new."

Now Bird or Louis are as old-fashioned in jazz as Bartok or Bach are in classical music. When a man contributes what they have, his contribution remains part of the language and anything "new" that does not take account of that contribution is certain to be stillborn.

What does the young musician and writer do? How can he best find something newly his own to say within the tradition? Some of the best thinking on this subject appeared in two articles by Robert Evett in the *New Republic* on Aug. 10 and Aug. 17, 1953. He was addressing the classical audience, but I think what he said applies equally to the jazz musician.

Evett writes: "... A responsible composer will find or assimilate into his technique only those elements which he needs for his work; and these elements may as well be drawn from the past—perhaps from the remote past—as the present. A reevaluation of the past can inaugurate a tremendous personal evolution. . . ."

Purely A Private Need

"The most valid reason (for personal experimentation) is surely that of purely private need, the need of becoming oneself musically. As he develops, any lively composer will, sooner or later, come face to face with a blank wall, a dead end into which his technique and his preoccupations have led him.

"Until he has reached this point in his career, no matter how brilliantly or rapidly he has advanced, he cannot have attained that individuality which distinguishes him from everybody else. He must either find his way out of this situation or relax into oblivion and anonymity.

"It is at this point that he must develop what Hindemith calls 'the crown and glory of technique,' which is style, and no matter whose shoulders he is standing on, what influences have gone into his style, what new technical resources it may require for its realization, or what thinking has conditioned his choice, the result will be a new sound, called modern not because its component parts are original in themselves, but because they have been regulated to fit the needs of a single, special individual (who has) had the courage to fight for it, to conjure it out of his own mind, spirit, experience, and imagination."

This was true when Louis was blowing in Storyville. It is no less true now.



Ellington



Parker



Gillespie



Brubeck

Not a radical among them.



First Herd

My 3 Herds? It Seems Like 80!

(Complete photo captions on Page 64)

By Woody Herman

My three Herds? Sometimes it feels like it should have been my 80 Herds!

But the three each could take a book in itself. To go back a bit, let's clear up who started this Herd thing, anyway. I'm always being asked how we got the name. George Simon was the one who put that label on us. And oddly enough, the band he named wasn't the one that eventually got to be known as the Herman Herd and to the jazz fans as the First Herd.

It was the 1943-44 bunch with Cappy Lewis, Herbie Haymer, and Cliff Leemans. It was really the last edition of "The Band That Plays the Blues" and the group that immediately preceded the Bill Harris-Chubby Jackson-Flip Phillips band.

Each Has A Place

Each band that has been called the Herd— First, Second, or Third—has a particular place in my heart. It

would be hard to say, really, that one is more important to me than another. I like them all for different things.

Of course, nothing ever will equal the kick of standing before those crowds and hearing the band roar with Pete Candoli on top through those great tunes. And very frankly, I'm proud of that band. There never will be a night again like the 1946 Carnegie hall concert.

The band fulfilled itself that night. *Summer Sequence* was a great moment. And so was *Ebony Concerto*. Funny thing, we played that the next night in Baltimore, and we were all the way down. But that night at Carnegie hall!

Then there were the wonderful kicks of working with Stravinsky. He was the most patient. He'd hum and sing the parts to us. A very great gentleman. It was a rather exceptional experience and a lot of kicks.

It was marvelous, too, to work with Bill and Chubby and Flip, Ralph, Pete, and, of course, Sonny and Davey, too. That was an exciting group to be with. Ideas and whole new tunes sprang out of that group like sparks. Flip would blow something, Pete would grab it, and the first

(Continued on Page 64)



Second Herd

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90 Months Behind A Blindfold

By Leonard Feather

Until the *Blindfold Test* began, the only real record reviewers were the critics.

That is precisely how the idea for the test originated. In 1946 the battle of printers ink had spattered jazz with its Moldy Fig and be-bop blotches. The critics were divided into two camps with, the Bunk-Is-My-Boy clique predominant.

It occurred to me that the public wasn't getting a chance to see how great was the gulf between the critics' views and those of the persons who know this music from the inside, by creating it and living it.

The Test Is Born

Because of this, and because it seems obvious that all kinds of personal prejudices can be eliminated by not looking at the labels before assessing the product, the *Blindfold Test* was born in the September, 1946, *Metro-mome*. Mary Lou Williams was the first subject.

Mary Lou set the pace perfectly; her denunciations of Jelly Roll, Bunk, et al, her praise for Woody and other modernists gave pause to the die-hard scribes who, because of their respect for her as a musician, gave her comments serious consideration.

During the ensuing months, as evidence of this nature mounted, the rumors increased: "That's not what he really said," or "Of course, Feather's misquoting him."

This problem was solved when a tape recorder was brought into court. After developing a system of making the artist virtually unconscious that he was talking for the record, I used tape for every test, making no changes in the comments except for a general tightening up, elimination of repetition, and an occasional expansion of references that might have been too esoteric for the average reader.

Measure of Honesty

The measure of the *Blindfold Test's* honesty and accuracy can be gathered from the fact that not a single artist ever has claimed to have been misquoted. As to the honesty of the blindfoldees themselves: If it is obvious that the subject is a diplomat, the type who'd rather praise every record than offend someone by expressing an honest opinion, I simply scrap the interview.

To date there have been 120 blindfolds published. The feature was transferred to *Down Beat* March 23, 1951. Some of the more memorable ones were those of Stan Kenton, who was so loquacious that his comments had to be run into two installments; Louis Armstrong, who really let his hair down in an antibop tirade, and Sy Oliver, who astonished me by thinking Stan Kenton was Les Brown and surmising that Sarah Vaughan might be Dinah Washington.

Guessing Is Secondary

One of the first things I tell every subject is that the guessing part of the interview is secondary, that what I'm most eager to get is an honest opinion, based on musical rather than commercial value, with no punches pulled. Nevertheless, I try to wheedle a guess on every record when there's any chance.

What have the tests proved about musicians' ears? It's hard to generalize. The capacity for recognizing a given band or soloist is no measure of a listener's discernment, at least not in terms of taste and musical appreciation.

I'd say that four out of five blindfoldees have made the excuse during the test that they're on the road so much, or so busy with their own music, that they don't have time to keep up with the scene. It's a justifiable excuse, to some degree.

In listening to the comments unwind, you learn a lot about the subject himself, about what he looks for first in a record, how carefully he chooses his words, how far he can express his feeling. The most articulate persons in recent memory have been Andre Previn and his wife Betty Bennett, Dorothy Kilgallen, and Raymond Scott.

Comments Live On

Some of the individual comments will remain in my mind for a long time. An unforgettable shock was Jack Teagarden's comment on Duke Ellington: "I never did like anything Ellington did. He never had a band all in tune, always has a bad tone and a bad blend. I'd just as soon listen to a hillbilly on a juke box."

Dave Garroway, commenting on an Oscar Peterson vocal said: "This sounds like Nat Cole after taxes."

Louis Armstrong on his idol, Guy Lombardo: "This band is helping to keep music alive, fighting off them dam be-boppers. The Lombardos are my inspirations!"

Charlie Shavers on the Roman New Orleans Jazz Band: "If there's anything I hate worse than bad Dixieland, it's bad bop. . . I'll give them credit for being drunk."

Ella Mae Morse on Guy Mitchell and Mindy Carson's *That's A-Why*: "This is sure to be a hit, because I think it's horrible." (It flopped.)

Percy Faith on Ravel's *Piece En Forme De Habanera*: "I don't know who wrote this; it could be Pete Rugolo, could be Dave Raksin."

Bill Finegan on blues: "If I never hear another blues as long as I live, I'll be happy." And on improvisation: "Ed and I got up to our ears many years ago with *ad lib* solos."

Mary Ford on Segovia: "That is the first guitar player I've heard today that hasn't copied us!"

Dave Brubeck on Bernard Peiffer's *Slow Burn*: "It's Garner. For the first time today, I'm positive I know who it is."

Dorothy Kilgallen on Brubeck: "His progressions remind me of a Scarlatti toccata. . ." and on Basie's *Paradise Squat*: "I have an absolute phobia about organ music on weekdays."

Fay Emerson on Johnnie Ray: "It's Sarah Vaughan or somebody like that. For a minute I thought it was Johnnie Ray, but it couldn't be, 'cause it's a woman's voice."

Leonard Bernstein on Ellington's *Satin Doll*: "That's about the quintessence of slick, professional, expert, boring arrangement."

Andre Previn on Teddy Charles' *Mobiles*: "It sounds like something Osa Johnson brought back."

Pearl Bailey on Annie Ross singing vocalese: "I think the man in the street's going to be a little confused. And I'm right in the street along with the man."

Two blindfoldees on Peggy Lee records. Dick Haymes: "I'm not sure—it could be Billie." And Raymond Scott: "It must be Billie Holiday—it's the best I've ever heard her do!"

You'll have to pardon my platitude, but if you've had half as many kicks reading these comments as I've had documenting them—man, you've had yourself a ball.



Sy, the fallacious



Satch, the bodacious



Stan, the loquacious

BG Sheds A Tear In The Beer For Yesteryear

By Benny Goodman

I was asked to write about the past, to reminisce about the last 20 years in music. This is a rather difficult assignment for me, for as glorious as those years were for me, I still am living in the present and am more concerned about what's going on right now than I am about reflecting over memories, as wonderful as they may be.

It seems to me that conditions in the music world today are rather frightening. I'm not what you'd call a gadabout, but I do occasionally like to get around to hear what might be labelled by initiates as "new" sounds and an occasional "old" sound or two. My problem has been where to find these sounds. "New" or "old," they seem to be hiding, almost as though jazz music, and even good dance music, has gone into an underground of a sorta.

Problem Of Plenty

Not too many years ago, it was more a problem of



From the Onyx . . .

plenty when a person felt like making a night of it in musical night life. At that time there were two dozen assorted places in midtown Manhattan alone where one could find "good" music in one form or another. What's happened to the New Yorkers, the Cocoanut Groves, the Famous Doors, the Onyx Clubs, the Blue Rooms, the Commodores, and the many other good old musical haunts? Obviously they aren't with us, and there must be some good reasons why.

Actually, I think I know one good reason. It boils down to something like this: The musicians (and in this category I must include the leaders) made such a tremendous inroad with the public through the late '30s and early '40s that they became bold enough to attempt either consciously or unconsciously to take the music away from the people. The modern musicians made what could be termed tremendous technical advances and tried to press these advances on a public whose musical knowledge extends (at least in 90 percent of the cases) to little more than the tapping of a toe, the clapping of hands, and the whistling of a tune. Actually, in their quest to make musical progress, they forgot that the public was primarily interested in dancing to music.

Waged War On Squares

What it amounts to is that the modern jazz musician waged a cold war with a generation of squares, and the musicians got the daylight kicked out of them. That's pretty obvious, because the jazz musician can hardly be found, least of all heard. Occasionally, you can hear him on a disc jockey show and on a phonograph record. But then again, the phonograph record is beginning to waste away as an outlet of expression for the modern musician.

I just heard a few weeks ago that Decca and Coral and Brunswick, related record companies and heretofore quite active in all forms of jazz recordings, have all but cut

out jazz recording and releases, the latter category even including reissues from a fabulous catalog which included Count Basie's greatest, Louis Armstrong, Mildred Bailey, Nat Cole, Charlie Barnet, Jimmie Lunceford, and many more. Reason: The Decca-Coral jazz issues weren't being bought, "new" sounds as well as "old" sounds. In other words, the public is not supporting the contemporary jazz musician. And if I know musicians, they would never in a million years conceive that possibly they were to blame.

Some Emotional Moments

Certainly there have been those in modern music circles who have transmitted some genuine emotional moments along with their technicalities. The so-called founders of modern jazz, Charlie Parker and Dizzy Gillespie, and maybe George Shearing and Erroll Garner, Stan Getz and Oscar Peterson have reached the people from time to time from their hearts as well as their minds. But fundamentally, the rest of the modern school have fumbled in the shadows of their founders and have succeeded in removing the emotional factor in music in favor of mimicry and experimenting with technical prowess.

Of course, there is other evidence that I can see. From what I've heard and from what I've gathered in the vari-



. . . to Birdland

ous polls and from what I occasionally pick up in trade reports from the grapevine, the best jazz bands around are also the oldest: Count Basie, Woody Herman, and Duke Ellington. And the finest all-around dance band in the country still belongs to the Dorsey family, from what I've been able to gather. Of course, you've got to hand it to a newcomer like Ray Anthony, who at least tries to give the public a go for their money with slick performance, precision musicianship, and a touch of showmanship.

Miller Still Hottest

One thing alone can speak, unfortunately, not very well for the modern music generation. The "hottest" band leader in the trade at the moment is the late Glenn Miller. Sure, it's because they made a movie of his life, and a very good movie at that, but, nonetheless, if there were anything else worthwhile around, half the disc jockey time available would certainly not be composed of Glenn Miller recordings. Nor for that matter, would those concert albums made by my band in 1938 turn out to be among the biggest selling dance and jazz records of all time in 1952 and 1953.

The plain fact of the matter is that the spark of originality that made the swing era swing has given way either to imitation or to technically progressive but musically oppressive jazz.

People fundamentally turn to music for relaxation, to forget their griefs and taxes. They want to be made happy or moodily sublime. They don't think about it, they don't want to digest their music. They want to sing to it or dance to it, or laugh to it, or love to it, or tap toes to it, or whistle with it, or clap hands on the beat to it, or even play it.

If the people got this kind of musical diet, it would make it a lot simpler for me to find places to go to on those nights I feel the urge.

European Jazz—Slow But Pure

By LEONARD FEATHER

The passage of 20 years has produced many impressive changes in the European musical scene, the most remarkable of which has been the gradual growth of active participation and contribution, where the interest was for many years preponderantly passive. You might say that the Europeans passed through three phases: absorption, indoctrination, and evolution.

In the absorption stage, most of the incoming celebrities (and there were plenty of American bands in Europe, even in the 1920s) were regarded more or less as novelties. Paul Whiteman, Paul Specht, Irving Aaronson, and others had led their bands across the Atlantic, and the reaction among musicians, in general, was "Gee! These Americans! Wish we could play like them!" But nobody ever seemed to do a double take and add, "By Jove, we can!"

Discs Spread Gospel

Both in England and on the continent, during the absorption stage, much of the gospel was spread through records and magazines. The London *Melody Maker*, a monthly

what turned out to be the last tour of its kind. With the British market closed, the lights going out over Germany, and the clouds of war gathering, the interest in sending American bands to Europe dwindled to the vanishing point.

During the late 1930s, when the only important imports were Duke Ellington and Jimmie Lunceford (on the continent only) and a few stars such as Fats Waller and Art Tatum, who were allowed to play England as vaudeville acts, the European musicians began to realize that with foreign vintage unavailable, domestic wines could also be fermented.

Holland developed its own swing band, an outfit called the Ramblers, with whom Benny Carter recorded during a three-year sojourn in Europe. Unable to play in England, Benny got a permit to enter as an arranger for Henry Hall's BBC radio house band, which soon began to sound much less BBC-ish. A Belgian gypsy named Django Reinhardt began to make a name for himself and his Hot Club Quintet; a teen-aged pianist in England, George Shearing by name, started to prove, via his 1937 Decca records, that he had dug Hines and Wilson and Meade Lux Lewis. A coterie of West Indian musicians in England formed a forward-looking orchestra under the



Matthews



McPartland



Donmarco



Shearing

The traffic is now two-way

since 1926, became the world's first musical weekly in 1933 and exercised such a healthy influence, through its reviews of Armstrong, Ellington, et al, that Louis and Duke were able to tour Europe very successfully in 1932 and '33.

During the 1930's, the second stage—the indoctrination period—extended the printed coverage from the magazine to the book field, with Robert Goffin's *Aux Frontières de Jazz* pioneering in Belgium in 1932. By the middle '30s jazz had become a full-fledged cult, with "Hot Clubs" springing up all over the continent.

This was a strange and unique era. Jazz was to all intents a prophet without honor in its native land. *Down Beat* was a struggling infant. Many names such as J. C. Higginbotham, Pee-Wee Russell, and Red Allen, virtually unknown to the American public, were the subjects of animated discussions at meetings of eager European collectors, who had imported some of their latest records at almost prohibitive costs, and were pressuring the record companies to release others locally. Coleman Hawkins, a comparatively obscure sideman with Fletcher Henderson's band for a whole decade, suddenly found himself famous enough to be wanted across the Atlantic; Jack Hylton went for him to tour as a vaudeville act in 1934, and he didn't get home until five years later.

Then the Gate Slammed

Perhaps it was only a coincidence that the third period, the era of evolution, began just around the time when the gate slammed on the visiting firemen. The trouble between the British and American unions had reached the deadlock stage by 1934, when Cab Calloway's band made

leadership of Ken Johnson, who was to die tragically when the Cafe de Paris in London suffered a direct bomb hit. In Denmark, the visiting Fats Waller snapped his capacious cap over a brilliant young violinist named Svend Amussen.

Thus the groundwork was slowly being laid for the transfer from passive to active, from listening to playing. In those prewar years, however, there was still a certain self-consciousness about many of these performances by these artists. The Quintet of the Hot Club had perhaps the stodgiest beat in jazz history. Benny Carter and Hawkins had trouble finding an adequate rhythm section to work with them, and in general the feeling was that British and continental musicians lacked a certain fundamental quality that was most conspicuously absent in the rhythm department.

During the war years, despite the virtual halting of active participation, the musicians' interest never flagged; in 1944 great excitement centered on the visit of the Glenn Miller AAF band. Neutral Sweden, not surprisingly, was able to keep abreast of developments in America more closely than the war-embroiled countries. Perhaps for this reason alone, the third, or evolutionary, stage reached full bloom not long after the war, when the news gradually spread beyond Stockholm that an ambitious clique of youngsters in Sweden had taken up the banner of European jazz supremacy.

Nobody in America can fully appreciate just how far the European musicians had to go in order to make up for the lost years. In England, France, Germany, virtually

(Continued on Page 64)

HERMAN

(From P. 58)

thing you knew we had a new number.

There was the *Wildroot Show* and the *Old Gold Show* and the *Esquire* broadcast and the weeks at the Paramount. It was a great band and a great, exciting, exhilarating experience to be associated with it. Right on down to the wire when we finally had to break up.

"We Were Making Money"

And let me clear up something right now. We were making money, please believe me—money like you don't make today. That was one of the highest salaried bands of all time, and we still made money.

Then there were the tremendous kicks out of the 1948 band, the *Four Brothers* band. We got off to a bad start. Those first sides for Columbia were all made in Hollywood in a studio where something was wrong with the board. All the things made there were muffed. They had to run them through an echo chamber to use them at all.

No one there will forget how the records sounded when they were played back. *The Goof* and *I, Four Brothers*, all of them were really only pretty pale imitations of what actually happened. But that was an exciting band, too. We didn't realize it when we started, but the band business was sliding down rapidly, and we were doomed. Nevertheless, that was a tremendous experience.

Liked Nat Concert Tour

The concert tour with Nat Cole was pure pleasure, and we made a lot of things with that band I'll always be proud of. We played a lot of jobs, too, where the band really wailed. It was really a wailing band, and it would be unfair not to admit I was proud of it.

Mary Ann was singing like no one ever, then. You know she really joined the band the first time back in 1939 and the first thing she recorded with us was a tune called *Big Wig in the Wigwam*. She was all of 16 then. This was even before Barnet. But with the *Four Brothers* band, she won the *Down Beat* poll, and she deserved it.

It was a tremendous kick, too, for the band to win the poll that year after it had broken up. We simply couldn't go on with business conditions what they were.

Start Back In Business

As to the Third Herd. Well, when we thought the time was right, we started back in the band business again. Ralph wrote a book that kept the *Four Brothers* sound, and we've proved you can swing and still play commercial spots, like the Statler. We've kept a lot of numbers from the *Four Brothers* band and we've added a lot more.

In some ways, this band—although we went through a couple of hundred musicians to find the right ones and although the band right now has only a handful of guys from the group we started with—has been the biggest kick of all.

For one thing, it is wonderful to work with the young kids like Jerry Coker, our tenor who is a guy you'll hear a lot of in the future. To find these kids—he's just past 20—still coming along with enthusiasm and love for music is enough to keep you going yourself.

Then we went to work with this group just when everybody said the band business was through. And instead of being through, it's gotten better. The kids are dancing again, and it's wonderful to play for them.

PHOTOS

First Herd—Left to right, first row: Flip Phillips, John LaPorta, Sam Marovitz, Mickey Felle, Sam Robinowitz, sax; second row: Tony Aless, piano; Red Norvo, vibro; Billy Bauer, guitar; Ralph Pittman, Bill Harris, Ed Kiefer, trombones; third row: Chubby Jackson, bass; Don Leonard, drums; Sonny Herman, Irving Markovitz, Conrad Gozzo, Pete Cadell, Sherry Rogers, trumpet.

Second Herd—Left to right, first row: Terry Gibbs, vibro; Al Cohn, Stan Getz, Sam Marovitz, Jimmy Cliffon, Serge Chailoff, sax; second row: Oscar Pettiford, bass; Earl Swope, Bill Harris, Ollie Wilson, Bob Swift, trombones; Third Row: Don Leonard, drums; Ernie Royal, Eddie Redkey, Bernie Glow, Sherry Rogers, Red Rodney, trumpet.

REMEMBER?

Reprinted from *Down Beat*, October, 1934

After making a few changes in his band, Harry Sosnick played a very successful week at the Palace theatre here in Chicago. The orchestra seems to have improved with the change. He has a new chap in the band, Woody Herman, of Milwaukee, formerly with Tom Gerun on the west coast. This boy is plenty fast on the sax and clarinet, and he can step out and do a song and dance that is something to talk about. Harry, you'll have to watch this boy, or some day he'll blossom out with a band of his own; he's clever enough to handle a band.

EUROPE

(From P. 63)

everywhere except Sweden, the vast majority of musicians had been only dimly aware of the great revolution that had taken place in American jazz—of the rise of bop, the dichotomy of old and new styles that had, in effect split the entire scene into two separate stages.

If the Swedes were the first to catch up with these developments, the British were not far behind. A youthful alto man named Johnny Dankworth, who had flirted briefly with Dixieland, got on the new kick and began to arouse excitement with his modern combo. Tenor man Ronnie Scott and drummer Jack Parnell, along with a score of other forward-looking musicians, formed the vanguard of a new movement in British jazz.

Europe's 1st Exports

During these first postwar years, too, Britain and Sweden alike sent us their first exports. On a very small scale, the tide began to turn: Stan Hasselgard came to America, and Benny Goodman listened with wide-open eyes and ears as Stan played alongside him in the Goodman Sextet—the only clarinetist ever to do so. Rolf Ericson proved his ability to hold down a chair in such dis-



Hasselgard



Scott

Part of a shrinking world

tinguished trumpet sections as Woody Herman's. George Shearing, having reached the top of the tree in England, reached for higher branches across the water, and within 18 months American musicians were imitating an English pianist. Marian McPartland entered earlier but more quietly, gradually earning the respect and admiration of everyone in the new world around her. More recently Holland's Mat Mathews did what no American had done—made a place for the accordion in the modern jazz line-up.

Thus the important difference between prewar and postwar European jazz is that today the beat European musicians feel the music naturally, and can merge into the scene in any country.

Today you could take, for example, a trumpeter from England (Jimmy Deuchar), a trombonist from Germany (Albert Mangelsdorff), an alto from Sweden (Arne Domnerus), a couple of tenors from Belgium and Austria (Bobby Jasper and Hans Koller) and a bass player from France (Pierre Michelot), put them all in an outfit like Hermandor Kenton's, and the listener would find it impossible to tell that he was not being confronted with an all-American band.

This does not merely mean that the Europeans are effective imitators. The tenor men would not sound any more like Stan Getz than, say, Zoot Sims and Arno Manigault; the others, similarly, had American models whom they no longer resemble too closely.

The new sounds are played by Europeans in Europe today with the knowledge that they are part of an even smaller world, a more closely-knit pattern, out of which the multi-colored cloth of jazz is made. The progress of the jazz artist east of the Atlantic has been slow but pure. Today, with every name band from Kenton to Hampton breaking box-office records from Malmö to Milan, the one world spirit is stronger than ever, auguring well for the global future of what was once an exclusively American art.

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Why The Upsurge In Country Music?

By James R. Denny

Manager, Radio Station WSM
Nashville, Tenn.

The butcher, the baker, the cop on the beat—in short, everybody—is singing or whistling country-and-western-style music. Since 1940, this style of musical development has been on a steady increase until it now ranks with top honors in the popularity field.

For many years, the experts on musical history believed and taught that true folk music consisted solely of old songs. Now they are revising their books in this respect. Modern country-and-western performers have added several chapters to the history of the nation's music in recent years, and compositions by these latter-day exponents have become as much a part of the national scene as the hamburger and the juke box. These songs have influenced the language, the tastes, and the musical outlook of at least two generations . . . and it looks as if the influence may spread even more in the future.

Why So Widespread?

There are several reasons for this widespread appeal of country music over the nation. Primarily, four factors are responsible for the evolution: the creation of the singing star, a shift in national population, the growth of radio, and a decline in the quality of the popular music that flooded the country.

Foremost of the factors in the changeover is the singing star. For years, country music was performed by old-time string bands that usually had one principal vocalist. Now all this is changed—the singer has a band, and the group is recognized by the singer's name, his originality of style, and his individual performance that trademarks his particular works.

Roy Acuff, who has attained wide popularity as one of the foremost country singers, represents the move from bands with a singer to a singer with a band. Lovers of country music began to identify *The Great Speckled Bird* and *The Wabash Cannon Ball* as being the works of one particular artist. Audiences began to show their preference for speciality numbers performed by those entertainers whose style was best suited for them. Roy sang these two numbers with the zest and fervor reminiscent of the old-time camp meetings. The results were about the same as those obtained at a camp meeting, too.

Others Began Emerging

A host of other artists began to emerge in this same manner. Definite personalities developed in the field of country music, and since the most important part of any folk song is the message which it tells, there arose a tendency for the stars to develop songs which were best suited to their individual brand of performance. As a result, many started composing their own songs, and now nearly all of the stars are identified with one or two numbers with which they are still associated in the minds of the public.

Outstanding examples of this transition are Red Foley, who first became popular with his *Smoke on the Water*; Ernest Tubb, who became known for his *I'm Walking the Floor Over You*; Cowboy Copas, who rose to prominence with his *My Filipino Baby*; and George Mogan who still uses *Candy Kisses* for a theme song. Little Jimmy Dickens crashed into the star category with *Old Cold Tater*, and the late Hank Williams started his legend-like singing and song-writing career with a number called *Lovesick Blues*. Later arrivals include Hank Snow, featuring *I'm Moving On*, Carl Smith with *Let's Live a Little* and Webb Pierce with *Wondering*.

Population Shifts Helped

Still another element adding to the popularity of country music is the story of the nation, itself. Large shifts in population brought country music into areas where it was almost unknown. Prior to World War II, this type of music was confined mostly to the South and the Middle West, but with the war, many workers shifted to new localities. The armed services transplanted an entire generation, moving men from their native regions. Many who had never heard country music found themselves surrounded by it—and liked it. By the same token, many places which never had been familiar with music were

invaded by men who catered exclusively to country tunes.

Along this same line, radio added to the popularity of this country music. As did many industries, radio actually grew up during World War II. A tense nation that couldn't wait for printed news hovered around the radio dials, and next to the terse war bulletins, country music was the most popular item on the programs. A few years earlier NBC had picked up part of the *Grand Ole Opry* for network broadcast, and this contributed to the spread of a country-style music to wider areas.

A greater audience meant greater demand for country artists. The troupes increased personal appearances on road tours. A demand for their records jumped—and by the same token, the more records released by an artist the better-known he became.

Others Spot Trend

This surge of popularity was quickly recognized in the other music fields. Popular music performers began to use the creations of the country artists. Adaptations were made of the folk songs for dance bands and Broadway productions. This sky-rocketed the country performer to even greater heights in the music field.

All of this reflects the fourth element responsible for the vast appeal of country music—the decline of the popular music that took place as the country ballads were growing into their own. Popular music grew out of a phase of folk music, too—jazz and the blues. True, this was urban folk music, but folk music just the same. It began with the Negro groups in Memphis and New Orleans and spread across the nation.

But the spread of popular music tended to damage the quality of its product. Commercialization resulted in stereotyped forms and weak lyrics. The public lost interest and subconsciously began to look for sincerity and freshness of expression. This, they found in country music—both old and new. Audiences were captivated by the untrained voice of the country singer and the sincerity and quality of its realistic songs.

It's Personal Music

One reason for its impact comes from the simple fact that the folk song is personal music. It's the type of music that a mother sings to her child, that a man sings while he works, or that a boy whistles from sheer happiness. Without making a conscious effort, the country songs told their story in simple, honest terms—often in words of great strength and surprising beauty—and furnished millions every day with tunes which anyone could hear or whistle with understanding.

The warmth and feeling of the country performer matched the direct messages of their songs and created fresh imagery in the minds of listeners. The deep, raw emotion of the country troubadour began to replace the catchy tunes composed by professional lyric writers in popular songs. The country music told of life experiences in familiar terms that were, at the same time, strange and new.

Influence Keeps Spreading

The country tunes became a part of the music of office workers, mechanics, grocery clerks, railroaders, salesmen—people in all walks of life. Family groups tap the feet to the pulsating strains of the steel guitar over the living room radio. Teen-agers sip soft drinks and respond to the songs of a juke box—from which comes the story of a youth with a hotrod Ford and a two-dollar buy. Young couples on dates look knowingly at each other when they hear a country recording of a song about unrequited love. Young men in uniform gather in groups overseas or in remote camps far from their homes to sing nostalgic songs with a sincerity bordering on religious intensity. Workers who have migrated to distant cities silently when they hear the familiar songs amid the strange surroundings of their new environment. To these individuals who compose the mass of country music lovers, the simple terms of the songs carry deep meaning.

Is it any wonder, then, that this nation—and many others across the seas—has turned to country music? Should it seem odd that the juke boxes across the nation are stocked with songs that come from the country crossroads? And by this same measure, is it surprising that top tunes and pop lists from the past few years have consisted of country and western recordings? It appears feasible this new era of national music tastes may see the field of country and popular become one and the same.

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Here's Why I Still Hit The Road

By Sammy Kaye

I once attended a concert where the only seat available was in the extreme rear of the huge auditorium. After the concert, the woman seated next to me was asked how she enjoyed the music. "I don't know," she replied. "I didn't hear it!"

That's why I still hit the road. Persons holding those rear seats in Arkansas, Kansas and Montana are as important to me as the seats down front. They're part of my audience—a vital part.

Localities can also become "tone deaf" to trends popular in other parts of the country. A tune that will "go" in the West will garner a handful of nickels in New York. The same situation applies in reverse.

Learns a Musical Fact

Here's a musical fact I've discovered from down through the years which has aided me tremendously. Close contact or "hitting the road" first gave me an inkling of these regional trends. I like to feel that the music in America is divided into segments, each originating from a different portion of the United States and each, as whim and fancy capture the public, coming to the front with their interpretation.

Right now the sophisticated east seems to be in the spotlight. The semiclassical ballad, with bittersweet lyrics, is topping your hit list. *Stranger in Paradise*, *Ebb Tides*, *Y* and not so many weeks ago *Moulin Rouge* and *Terry's Theme* from *Limelight*.

When I take my band on tour, I get the feel of the moods people are in. I adjust my arrangements with the pendulum that will swing back and forth from trend to trend... riding out each region's contribution to music.

How could this be possible by setting myself up permanently in one city? My music would be confined to a style in one region, losing contact with the rest of the United States—the jazz, the western tune, or other



Americana.

Road tours also serve one other purpose—the chance to meet my potential television public.

Why does a politician still stick to the age-old method of crossing the width and breadth of our country from the rear platform of a train? To impart that "personal" touch.

And that's what I strive for. That personal touch. My novelty, *So You Want to Lead a Band*, gives my audiences a chance to work with me—after that we form a more comradely relationship.

'Formula' For A Name Band

BY TOM ROCKWELL

President, General Artists Corporation

Some of the most respected people in the music business used to talk, in the old days, about the "formula" for the making of a name band. They spoke as though it were simply a case of finding a bandleader, giving him some sidemen and then booking the unit on the circuit. More than one distinguished member of our industry asked me if this weren't all there was to it.

Of course there was considerably more to it than that. First, you had to find a leader who was capable, a respected musician, a good business man. Then you had to respect him. Often, we started our bands at places you never heard of. Our bookers found ballrooms where no one knew towns existed. It sometimes took two years before a new band was ready for its big chance at Glen Island Casino, Meadowbrook or one of the pre-war band showcases.

Here's What Remained

Then, of course, all that remained was hope, prayer, hardship and 20,000 miles of travel until we had an idea of how the band would be received in every part of the U.S.

When you hear someone say "they pick their spots," it sort of suggests that all the booking agency does is wave some magic wand, come up with a contract and then cash in on pre-arranged success. Such a belief is contrary to the facts. In any analysis, the success of a talent, be it band or singer, rests upon the ability of the artist. It depends solely upon his skills, good sense, personality and, above all, on his determination to succeed.

We have had people under General Artists Corporation who have had every break thrown at them only to have

them hurl it right back. There was a band introduced some seven years ago that "couldn't miss" in the trade's collective opinion. This band had everything. The leader was extremely qualified to attain the topmost rung in popularity. Yet, despite every effort on the part of the agency, this band never made it. It proved that the "formula" didn't always work. To me, it substantiated my belief that no formula ever existed.

GAC, like any large agency, can only select that talent which, in our opinion, stands the best chance of reaching the top. Into every artist we sign goes a maximum effort on the part of every salesman in our organization. All we can do is give that talent a chance, an outlet for its skills. The final disposition of the artists' success or failure is made by the public. There isn't the agent anywhere in the world who can make people applaud.

Obscure Beginnings

We have had singers start their careers in night clubs out in the suburbs of big cities or in cities so small that a personal appearance is really a secret from the trade. The success of young artists in these places is of paramount importance in guiding GAC and other agencies as to future bookings. One success leads to another.

Today's list of top singers is filled with the names of young people who worked week after week in small, obscure night clubs waiting for the big break. A healthy background of personal contact was built while the record companies issued new releases. When the hit song finally came, the singer was prepared for it. The public accepted the record. A star was born.

Today, whether we like it or not, the record-buying public commands all of music. It makes or breaks the hopes of anyone who plays an instrument or sings a song. Success without a big hit record is almost impossible. Not to follow that hit record with successful personal appearances is disastrous. The artist who believes that his work

(Continued on P. 82)

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'Down Beat' Surveys Music In A Backward Look At Video



Xavier Cugat ork on DuMont "Cavalcade of Bands"

Television, that infant wonder that was undergoing quiet, tentative little tests when *Down Beat* put in its first appearance 20 years ago, has long since come forward as a potentially great medium for the presentation of music to wide audiences. But just how much has TV really accomplished since it made that postwar transition from seven-inch-screen oddity to household word? What, musically, has video done in its fast-striding youth?

To get the answers *Down Beat* representatives approached the four TV networks—National Broadcasting Company, Columbia Broadcasting System, American Broadcasting Company and DuMont Television Network—for a summary of current and past music programming.

Many Showcased

The survey showed that many bands have been showcased on TV, a few have had their own series, and virtually all have suffered from the high mortality rate afflicting video programs, musical and otherwise. Four shows, according to the network reports to *Down Beat*, have been presented strictly as band showcasing formats. They are NBC's "Welcome Aboard," seen from Oct. 3, 1948, through Feb. 20, 1949; "Cavalcade of Bands," presented over DuMont from January, 1950, to December, 1951; "Saturday Night Dance Party," carried over NBC from June 7, 1952, through Aug. 30, 1952; and "Music from Meadowbrook," a 1953 ABC-TV entry. A fifth program, the "Kate Smith Hour," began featuring a band once a week as of Feb. 13, 1951, and has already presented over 50 different orks.

Leaders With Own Shows

Bandleaders with their own series have been even more scarce than showcase formats. Those who have had their own regular shows in TV include: Wayne King, whose series was aired over NEC from Sept. 29, 1949, through June 26, 1952; Kay Kyser, whose "Kollege of Musical Knowledge" was carried by NBC Dec. 1, 1949, through Dec. 28, 1950; Sammy Kaye, whose "So You Want To Lead a Band" was an NBC feature during 1950 and again in 1952; Spike Jones, who began his own TV series Jan.

2, 1954, over NBC, and Freddie Martin, whose own show was carried by NBC July 12-Nov. 28, 1951.

In the jazz field, Eddie Condon had his "Floor Show" series over NBC from Jan. 1, 1949, through Sept. 24, 1949. The program, devoted entirely to jazz, featured guest instrumentalists, with Condon as emcee and had been seen before World War II, locally in New York, over WNET.

Among the longest-lived shows in a quick-death medium have been "The Voice of Firestone," conducted by Howard Barlow over NBC; and "Your Hit Parade," with ork led by Raymond Scott, an NBC feature since Oct. 7, 1950.

Bands On CBS

The Columbia Broadcasting System reports that it has featured the following bands in the last five years: Stan Kenton, Ray Anthony and Woody Herman, all on "Toast of the Town"; the Dorsey Brothers, in two appearances on "The Jackie Gleason Show"; Bobby Byrne on "The Steve Allen Show"; and Ray Anthony on the Chesterfield summer series, 1953. The network has presented no jazz shows in that period.

DuMont, which presented "Cavalcade of Bands," also lists as current music shows its "Broadway to Hollywood" series featuring Buddy Weed and his ork, and "Stars on Parade" (formerly "Guide Right"), featuring army and air force bands.

No Jazz At ABC

Spokesmen for ABC say the network carries no jazz shows at present, but earlier carried an "Opera vs. Jazz" program using a studio band. Among other ABC shows which use, or have used bands, are listed "Paul Whiteman's TV Teen Club," the "Chevrolet Show Room," "Arthur Murray Show," "Frances Langford—Don Ameche Show," "Latin Carnival" (with Noro Morales) "Music in Velvet," "Don Ameche Musical Playhouse," and "Stop the Music."

Current music shows over NBC-TV include "Your Hit Parade," "Firestone Hour," and "The Spike Jones Show." The network also reports that its sustaining "Village Barn" show which featured such orks as Curley Clements, Harry Ranch, Lucky Steele, Lennie Rogers, Mike Riley and Lenny Herman, was the first TV show to originate from a night club. It was aired from May 17, 1948 to May 29, 1950.

Music On Video—Seen From Two Angles

By Fred Waring

In our several years of television, we've learned quite a lot of things, and it seems that we've learned most of them the hard way.

Television is complex, cluttered, and clamorous, and so long as you are a part of the scene, you may expect to be the victim of part of the cerebral pain in which the pretty pictures on the screen are born. Here are some suggestions, drawn from my own experience, which may help others to make the transition from other fields.

It is my self-imposed misfortune to share in a double portion of these headaches because I both produce and perform my show. To any orchestra leader who asks the advisability of this double trouble, I'd suggest he avoid it. I believe I undertook it because, over the years, in other media, I always have been responsible for our production in addition to the performance.

At the outset of your approach to TV, I'd suggest you

By Raymond Scott

(As told to Nat Hentoff)

So far as sheer music performance is concerned, there is, for the musician, no significant difference between radio and TV. The major problems are for the people who sing.

First of all, the acting approach necessary for the performance of songs on TV is such that the singer frequently has to be conscious of all kinds of staging, choreographic, and acting requirements and still sing a song at the same time. In a musical comedy or operetta or opera, you can rehearse and break in the routine for five to eight weeks before opening in New York. Thereby the singer gets lots of experience in the combined



A self-imposed misfortune



A self-perpetuating idea

spend some time with your prospective producer outside the studio and try to convey to him what the feeling of your group is, what its best points are, what you have found effective before live audiences, what you have found effective in radio.

If possible, let him watch the organization in public performance. Then let him alone and see what he comes up with for further discussion. Check him only on broad points of "feel" and policy, forgetting, at least for the moment, what sort of a TV show you'd "always thought you wanted."

If he's an experienced producer, I'll guarantee his show will look good on the screen—regardless of how it looks to you on a luncheon tablecloth.

Above all, don't "press." That goes for everything from your personal performance to adding a line of girls. If you and your group can entertain people in the flesh, you can entertain them on television.

Team Will Do Right By You

The requirements peculiar to TV have less to do with you and your organization than they have with the amazing number of earnest young men who are in charge of the clutter and the clamor. If your group has stage experience, the production team will search out effective ways of presenting you—angle shots, lighting effects, superimpositions, and the like which put production into the presentation of even so static an organization as a symphony orchestra.

These things, however, can be overdone and all too frequently are. The restless camera, in my opinion, is

(Continued on P. 73)

problems of singing and moving in a particular number.

Scant Rehearsal Time

But the very nature of a weekly or biweekly TV show means that you just don't have six weeks. You have more like a couple of days, and that's it. For the Saturday *Hit Parade*, the dance rehearsals start on Wednesday, the planning of vocal routines starts on Thursday, the first rehearsal with the band is on Friday, and the intensive rehearsals take place on the day of the show. So, for the singer, it's a matter of a couple of hours' preparation spread over three days.

The popular singer has quite a problem to give a relaxed, finished performance which must be comparable to the best musical comedy standards. The audience is accustomed to that standard and doesn't know of, and isn't interested in, the fact that the TV singer has so short a time to rehearse.

There is also a serious physical problem on TV. On our show we find that even though we take every precaution to keep the band centrally located—sort of the hub of the wheel—the staging will sometimes take the vocalist and chorus so far from the source of the music that the distance and the echo on the set will make them hear the music late. This happens especially on rhythm songs like *Ricochet* where the tempo is fast and the beat is important. So when you're trying to get a good beat going, this can drive you crazy.

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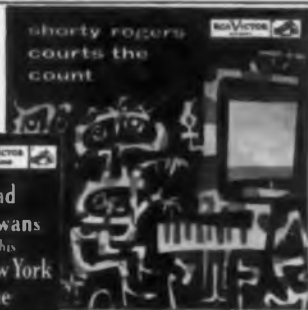
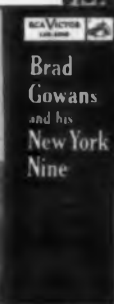


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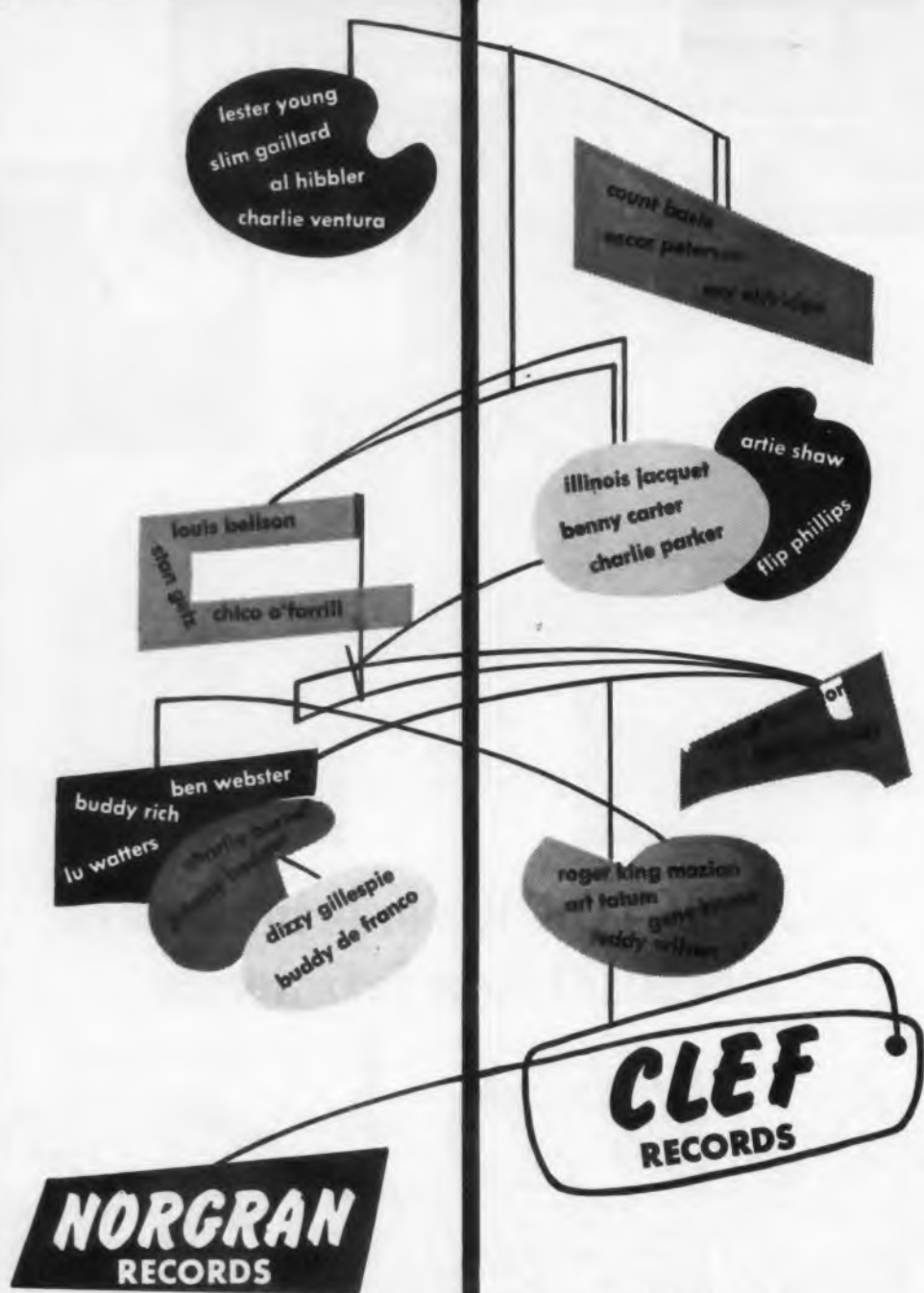
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Picking Hits Out Of The Air

BY CARL HAVERLIN

President, Broadcast Music, Inc.

For the first time in history, not only is most of the musical literature of the western world commercially available on records, but there is a growing audience, ever devoting more time, energy, intelligence, and money to the enjoyment and appreciation of concert music.

A good part of the increased interest in concert music can be traced directly to the developments in the popular music field and correspondingly to the emergence of radio as the most potent force in the determination of whether or not a song or instrumental work becomes a "hit." In the last few years, the popular music business has become a serious and musically literate profession. The use of new harmonic devices, heretofore unorthodox instrumentation and, yes, even adaptations of the works of concert composers have served to break down a great many of the aural prejudices of America's record buyers and radio audiences.

Through the efforts of many of the more intelligent, talented and responsible composers, lyricists, arrangers, recording directors and musicians, popular music in the U.S. has matured more in the last decade than in its entire history. The ear, mind, and heart of the American public has been opened to all the treasures of our musical heritage.

A low bow must go to those musicians on the jazz scene who have fought so diligently to bring both their own fresh ideas as well as the teachings of the great contemporary concert music composers into the mainstream of jazz. Men like Dave Brubeck, Lennie Tristano, Stan Kenton, Woody Herman, Charlie Parker and many others have helped to bring new life into our native popular music. They have brought forth a "new sound" . . . a sound that helps break down one of the barriers between modern formal "classical" music and the tunes that ordinary folk sing, whistle, work and dance to. The jazz musician, as well as his enlightened colleagues in commercial popular music, is closing the once formidable gap between popular and so-called "serious" music.

Those critics who frown on America's enthusiasm for popular music, jazz and country and western songs find it difficult to explain the seemingly paradoxical fact that the U.S. now leads the world in the production and promotion of concert music. They overlook such significant developments as "Greas Roots Opera" which was created by A. J. Fletcher, a North Carolina broadcaster, and is quietly spreading across the nation.

These same critics, both here and abroad, emphasize our "materialism" by snobbishly pointing out our superiority in the waffle-iron and plumbing fixture industries. They conveniently forget there are 938 symphony orchestras in the U.S., 34 of which are major professional groups with annual budgets of over \$100,000. Even more dramatic proof of America's growing interest in concert music (coming partly as a result of stimulation by radio) is to be found in *Fortune* magazine's recent statement that some \$70,000,000 of the \$200,000,000 spent on phonograph records in 1952 were for the classics.

Aware of the divergent opinions of broadcasters about the use of concert music on the air, we sent out a questionnaire three years ago asking all stations how many hours of concert music they were using. Some 300 stations responded, and their weekly average was about three hours. A year later, a more detailed query drew over 1,000 replies, and this time the average was five hours and 40 minutes a week. A survey begun early this year was just recently completed and showed that in 1943, 1,178 regular users of concert music reported an average use of 6.9 hours a week . . . a 17 per cent increase over the previous year. Some 610 stations used more concert music in 1953 than in the previous year, and 593 stations indicated that they plan to carry still more concert music in 1954. Another fact gleaned from the latest survey was that the average use of concert music by rural stations exceeded the overall national average (5.75) of the previous year.

The stations which responded to our questionnaire are located in cities of every size in every state of the union

BY MARTIN BLOCK

Many times in the past ten years, I have been asked the question, "How do you go about becoming a disc jockey?" My answer has always been the same. Top disc jockeys are not made. Like Topsy, they just grow.

It takes years and years of personal experience with the artists whose records you will play. It takes a vast amount of imagination. It takes the ability to talk to people. It takes a great sense of responsibility, and a great deal of "humility." There's another important ingredient—a great deal of time on a radio station day in and day out, year in and year out. And, above all, you must NOT be a musician.

I have always felt that any luck I may have had in predicting the success or failure of a record is due to the fact that I don't know music, and my taste and knowledge will be that of the average listener. Too many disc jockeys today say to themselves, "Here I am in a studio with a microphone and a pile of phonograph records. What an opportunity! I can talk and talk and make people listen to me." There, my friends, you have the biggest mistake of all. People don't tune in to a program to hear a disc jockey talk. They tune in to hear music. If you have something to say pertaining to the music you are about to play, say it quickly, precisely, and to the point, but get on with the show.

A disc jockey is also supposed to be a good salesman. Inasmuch as he spends hours a day every day in homes across America he must of necessity develop his own personality. It is, therefore, only common sense that he can't read a commercial which has been prepared for any and all announcers to read. His commercial must be paraphrased in his own language and most important of all, he must know when he has made his point, when he has made his sale, and when to shut up.

Referring again to the hours a day that a disc jockey spends in the homes of his listeners, it becomes very important that he realize his responsibility. Actually, if his personality is pleasant, he becomes one of the family, and, as such, exerts a great influence on the thinking of every member of that family. Before making any mention of anything political, social, or economical, he should realize the great impact that he has on the American family.

You may wonder why I have made no mention of the type of music a disc jockey should feature on his programs. I have made no mention of it because it is too obvious. It takes only one week of mail to tell you what kind of music and which artists are most popular in your own particular locale, and while you, yourself, may like swing or pop, if your listeners prefer country and western, for goodness sake give them what they want, always remembering there's good and mediocre in all types. Try and pick the best. Your listeners will appreciate it.

WARNING

(Continued from P. 70)

nearly always the result of the unjustified belief that the TV audience wants only to look and cares less for listening.

If this were true, our choral group would have little place in our show. Frankly, we were affected by this false idea in our first year and sacrificed audio quality for visual effects. We'll never do it again.

If your organization is primarily known—or wishes to be known—for the quality of the sounds it makes, never let sound be anything but your first consideration. The video will come and, even at that, should not be "busy" enough to interfere with the full enjoyment of your major talent.

and represent every type of station. Perhaps the one reply which best illustrates the lessons being learned by radio and the recording industry was from the program director of Station WDVA in Danville, Va. He wrote: "Surprising how it catches on once you try it."

Classics Boom: 20 Years In The Making

By S. Hurok

The appreciation of better music by the great mass of people has increased tremendously in the last 20 years. Yes, classical music and the dance are today a tremendous factor with the general public. If someone asked me to name the most popular composer in America today, I would say Tchaikovsky. That's how much the appreciation of music has developed.

Public Avoided 'Highbrow'

In the olden days before radio and the talkies, no promoter would touch what used to be called 'high-brow' music. Now look at the music on the screen, for example. You hear Schumann and Brahms and Beethoven in the background of films, and on Broadway, who would have thought 20 years ago that a hit could be made out of an all-Borodin score, and that's what *Kismet* is.

Opera, too, is more popular than ever before. And ballet has become essential to more and more of the general public. Sadler's Wells is your evidence. They have played three seasons here, and one season was done by the younger company, the Theater Ballet. In those four seasons, they grossed a minimum of \$10,000,000. This last season, Sadler's Wells grossed \$2,500,000 in 20 weeks. Of that, \$457,000 was for four weeks in New York. We could have stayed in New York 20 weeks.

Could Have Stayed Longer

And the company could have stayed much longer in the U. S. But since the tour was limited and the company had to return to London at the end of January, we only visited 20 to 24 cities. Had they been able to stay longer, the grosses could have been \$5,000,000 or \$6,000,000 on that one tour.

And to show you how important ballet, itself, is, this season the Ballets de Paris played to capacity business on Broadway, the New York City Center company did very good business, and I have had on tour this season the Agnes DeMille company and a Spanish group. Then there is the Ballet Theater and several other companies and dance ensembles touring the country.

So great has become the appreciation of dance and ballet that every musical film must now engage good ballet dancers and a good ballet master. And the best dancers are now hired for the musicals on Broadway. Look at the importance of the dance in *The King And I*, *Carousel*, *Brigadoon*, *Can Can*, *Pink Tights* and many others.

This coming season I plan to bring even more dance companies. The Festival Ballet from London will tour



Sol Hurok

coast-to-coast. So will Antonio and a full Spanish ballet company of 40. Danilova will tour with a small ensemble, and I am planning yet other dance attractions. Also I am bringing over the Old Vic production of *A Midsummer Night's Dream* with Moira Shearer and Robert Helpmann and a big ballet company. It opens at the Metropolitan Sept. 25 and will tour eight or 10 cities.

I have been struggling and fighting for the development of the appreciation of good music and dance from the time in 1915 and 1916 when I gave concerts with great artists at the old Madison Square Garden on 23rd and Madison. We later moved to the Hippodrome at 44th and 8th, and for many years, I presented Sunday concerts there. Then there was the fight for dance. There had been no ballet in the United States from 1926 to 1933, so in that year I brought the Russian Ballet to the St. James Theater. I lost \$85,000 that season, but the struggle went on and became increasingly successful.

For the future I would like to appeal to the public to demand from the federal, the state and the municipal governments the building of permanent auditoriums and opera houses so that we can present the best music everywhere. Today there is a shortage of auditoriums. And also as in Europe, the government should directly or indirectly subsidize great artistic ventures for the benefit of the people.

SCOTT

(Continued from P. 70)

One solution we've worked out, and I'm telling you one of our secrets, is to have Ray Charles, the chorus director, stand about 50 to 60 feet from me, and we have a relay system whereby we synchronize the beat by signals. Other shows like Dinah Shore's use synchronization of another kind through pre-recording of the numbers, but we don't do too much of that.

There is also the question of noise on TV. I mean the changing of scenery and the rush of people making costume and place changes. So that when you want to set a real soft and pretty mood on something like *Secret Love*, you have to combat the noise of the general activity in the background. To make it more complicated, the softer you play and sing, the more the mike has to be turned up and the more extraneous noise you catch. The movies don't have this problem, because there, the music is pre-recorded.

We use different tricks to solve this problem too. People are taught to handle props quietly and if a piece of paper has to be torn, it's wetted slightly first so that it makes less noise.

As for band numbers without singers, it depends on the director who is in charge of the camera. We're lucky in our show in having Clark Jones, one of the cleverest of all directors. His camera work is so sympathetic to our

music that he's helped us a lot, and accordingly our band numbers have received excellent reaction.

A particular device he uses that I find fascinating and enjoy very much is the constantly moving camera. The feeling of movement can be very effective. We recently did *South Rampart Street Parade*, for example, and he shot almost the whole sequence from one camera. It seemed as if the camera were being pushed around the band a mile a minute. Not dissolves, but a continually moving presentation of the band.

Visual showmanship for a band is even more important on TV than for a stage show. The band has to be highly refined in appearance and exact in execution. When the camera gets close, a man cannot be caught slowly changing a mute. There can be no sloppy visual production. Otherwise, except for highly stylized dramatic treatments of a number, there is not much difference musically between TV and radio. If it's a pretty song, you play it pretty, and if the song should swing, you want to get a good beat.

I feel, as a matter of fact, very lucky to be associated with this particular show. It's the most exciting musical program idea I can conceive of, because it is self-perpetuating. Usually you have to worry about having a new note, a different ingredient in a program to keep up with the other shows. But we can't get behind the times on our show. The very formula, itself, forces us to stay perfectly synchronized with the passage of time.

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Everyone's In The Music Act!

By WILLIAM GARD

National Association Of Music Merchants

Twenty years ago, an electric toaster could be purchased in many a music store. A depression was on and, although, music was as popular as ever, few families had the price of a music lesson for Johnny, let alone a piano.

Business Is Booming

Today the music business is booming. Sales of musical instruments are at record levels. Toasters and griddles have long disappeared from music counters and the only electrical lines now carried are the kind that give out music. These include the electric guitar, the Clavinoline, the magnavox and the vibraharp, all of which were developed within the last 20 years and are part of the revolutionary changes which have taken place and are creating new interest in music.

First major change came with the eclipse of the old upright piano. Even before the depression, the old upright with its massive height and bulk was beginning to appear pretty much of an anachronism in the modern home and sales were slipping. By 1933, piano shipments were down to 27,000 a year from 282,000 in 1923. Then came the modern-styled spinet, and sales zoomed to 114,000 in 1939.

Electric Organ Upwaving

Exceeding even the boost provided dealers by the spinet has been the development of the electric organ, which is finding an increasing place in the home. It already tops the piano in dollar sales, and industry sources predict that in another three years or more it will exceed the piano in unit sales. Organ sales are a closely guarded industry

secret but some idea of the volume may be gained from piano shipments which last year totaled 165,000.

Coupled with these changes in manufacturing and merchandising has been the new and fruitful approach to sales of musical instruments. Music lessons and instrument sales now go hand in hand, and instrument rentals are big business today. A recent survey conducted by the National Association of Merchants revealed that 82 per cent of music merchants who responded were renting pianos with option to buy. Rentals include piano, organ, band and orchestra instruments. Most are to private individuals. Practically none are to schools.

Biggest Decade

Greatest growth in the sale of musical instruments has taken place within the last decade and has paralleled the tremendous upsurge in musical activity in schools and community life. At last count, an estimated 7,000,000 children were receiving instrumental music instruction in public and parochial schools alone compared with 2,500,000 in 1947. An additional million or more are receiving private instruction. The number of school bands now exceeds 38,000, according to best available estimates of the American Music Conference. Additionally swelling the total are some 8,000 school orchestras.


Class piano or "keyboard experience" has gained wide acceptance in the last 20 years and is now offered in thousands of elementary schools. Group instruction has spread to other instruments. Classes in string instruments are growing as are classes in recreational instruments such as the guitar, ukulele and accordion. Group instruction in guitar and ukulele has been effectively used by music shops for years.

With the rising school population and the increased leisure of workers the music industry has more fertile ground in which to grow.

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After 20 Years, Who's Fiddling?

By JAMES C. PETRILLO, President
American Federation of Musicians

To present a clear picture of the American Federation of Musicians during the last 20 years, it is necessary first for me to outline briefly the founding and development of our union prior to that time. It is also important at the outset to point out that the last two decades have been times of strife and crises, calling for bold decisions and a back-to-the-wall battle to preserve the very foundations of our federation and music, itself.

The American Federation of Musicians of the U. S. and Canada was founded Oct. 19, 1896 in Indianapolis, Ind. It was chartered by the A. F. of L. after groups of musicians in various cities banded together to resist exploitation in an employment field then dominated by small and often irresponsible employers.

Started With 6,000

The federation has come a long way since the time it was started with 6,000 members and 25 locals. It prospered until the development of the amplification tube and the microphone in the early 1920's introduced the age of the machine. Since 1929, when the perfection of the sound track on film expelled 22,000 musicians from the theater pits, technological progress in the form of recordings, electrical transcriptions, juke boxes, and piped music have wreaked havoc with the employment of the musician.

Out of this long, up-hill struggle we created a means of self-protection which has developed into an instrument of wide-spread public service, contributing benefits not only to unemployed musicians, but to the entertainment world and to the public at large. This is the free, live music program, originally established by our union, but now carried on by the music performance trust funds of the recording and television industries.

A Unique Fund

The fund was, and still is, like none other in the labor movement. Instead of providing sickness, accident, or hospitalization benefits, it creates employment for unemployed musicians and contributes to the public knowledge and appreciation of music. In the first three years of its operation under our union it furnished \$4,500,000 in free public music, providing more than 30,000 performances, at a total administrative cost of less than 1 per cent. Performances were given in public parks, auditoriums, concert halls, veterans' and other hospitals, at teen age dances to combat juvenile delinquency and at similar places—all functions being admission-free.

The fund continues today, under the administration of an independent trustee, to make work and provide the finest in free community music entertainment. In 1953 it spent \$1,950,000 in the public welfare, some 21,000 performances were given, with about 200,000 musicians participating. I am happy to say that recent contracts with the recording and television industries assure the continuation of the fund for at least another five years.

This plan which started out as a means to gain employment for the exploited musician has been directed into channels of continuing public service, bringing high praise from the 48 states and Canada, from governmental agencies, from the armed forces and national welfare groups everywhere.

Tax Repeal Sought

Turning to other problems which face the musician, one of our most immediate needs, and one upon which I have been working ceaselessly, is the repeal of the 20 per cent amusement tax on hotels, cabarets, and night clubs. Some 25,000 to 30,000 jobs would become available immediately to hard-pressed musicians if this tax were repealed.

In my capacity as president of the federation, I recently visited with President Eisenhower to make a personal



James C. Petrillo

plea for the removal of this war-time emergency tax on entertainment. This meeting also provided me the opportunity of informing the President that serious music in our country is threatened with extinction unless supported by governmental subsidy. I am pleased to report that the President displayed an understanding knowledge and sympathy for the problems confronting both popular and serious music and musicians today.

Half Of AFM Unemployed

At a time when employment in the nation remains generally high, thousands of musicians are out of work. More than half of the 246,000 members of the American Federation of Musicians are not gainfully employed at their chosen profession today. Although our union has grown in the last 20 years, it has grown on hope and not on economic security. Love for music and the desire to make it their occupation has caused our members to seek strength in numbers. These members are pinning their hopes on solidarity and leadership, and the Federation is not letting them down.

So far as classical music is concerned, I feel that only government aid, at national, state, and local levels, can prevent the extinction of the remaining 129 "little symphonies" now living a hand-to-mouth existence in the U. S. and Canada. There is some hope, I believe, that the 31 major symphony organizations in metropolitan centers may be able to survive on their own. But in most cities of 300,000 population and under, the days of serious music and skilled musicians are numbered. Even now the best that some of these serious music groups can offer is 10 weeks of employment at starvation wages. There must be some guarantee of livelihood for "longhair" music if we want to keep it from degenerating into a "second class" product. To permit this to happen is unthinkable.

Our federation is deeply concerned with the plight of the musician. But the general public must be alert, too, to protect the future of music in this country. The musician alone cannot guarantee music's survival. The public has a stake in it, too.

There are 2,000,000 school kids being taught instrumental music today, most of them playing brass in high school bands. What will become of them if they want to cash in on their study and talents? Each year it becomes harder to find skilled string musicians for our top orchestras and symphonies. No one seems to want to play a violin or a bass fiddle any more. The trend suggests that eventually our contemporary music will consist only of historical libraries of recordings. There will be no more new music, no kids coming along to man our orchestras. Music as a part of the American way of life will only be a memory. That will be one of the saddest memories of all history.

How Records Made Me A Star

By Patti Page

I find it easy to acknowledge the fact that I am a star since my manager, Jack Rael, has been telling me so for several years, and being a country girl from deepest Oklahoma, it wouldn't do to contradict a man from a big city like Milwaukee.

But how did records make me a star? The answer to that seemed pretty simple to me. A singer makes records and if she sells enough of them, she becomes a star. Simple?

In order to confirm my reasoning in arriving at this profundity, I asked Jack how records made me a star.

"Jack," I asked, "how did records make me a star?"

This was my first mistake.

"Rage, You Hurt Me"

"Rage," he began (he always calls me Rage because my real name is Clara Ann Fowley), "You just hurt me right here where it counts." He thumped himself on the leg. "How can you stand there and say records made you a star?"

I was puzzled. "If records didn't, then what did?" I asked.

Jack looked hurt. "Sit down, Rage," he said, "and I'll explain the facts of life to you." I sat down dutifully.

"Management," he said emphatically. "That's what made you a star. Where would you be today if it wasn't for me? Probably painting pictures of sardine cans for an advertising agency in Tulsa. Who took you out of



there and brought you to the United States? Whose eloquence, persistence, perseverance, charm and cunning (Continued on P. 82)

Hi-Fi: A Misleading Term?

BY PETER C. GOLDMARK

Not so long ago the term "high fidelity" was known only to a handful of engineers; now it is almost a household word. High fidelity means different things to different people. To the engineer, it means a wide range of frequencies. To the layman, it means superior sound reproduction.

When developing the long-playing record, I strove for a source of music which would satisfy the majority of people—namely, those whose interpretations of high fidelity falls into the second category. I interpreted their conception of superior music rendition as something which approaches the original as closely as possible. Thus, the expression "high fidelity" is probably misleading to the average person, and what people really seek could be called realism.

Must Preserve Realism

This realism has to be preserved first, throughout the production of the record (and this applies to the record maker) and second, in reproducing the record in the home. There, preservation of realism becomes the task of the reader of "High Fidelity Simplified."

As for the record, the chief technical ingredients which contribute to this better quality music (and which represents the foundation of the long-playing record) are low distortion, extended frequency range, low surface noise, and—last but not least—uninterrupted playing of pieces which were meant to be played that way.

The need for some of these appears to be quite obvious, but not as obvious as one might think. Let us take, for example, low surface noise. There is no surface noise at all in a concert hall, and those listening in their homes to shellac records prior to the LP record became immune to the disturbing sounds. They listened through them to the music they desired to hear.

Room Has Own Acoustics

Yet we all know that every room, every hall, or even the outdoors has its own acoustical characteristics, echoes and reverberations, without which music cannot be realistically rendered. Unfortunately, these room tones are subtle enough to be masked easily by surface noise, which then results in unrealistic rendition.

Naturally, recording techniques in the studio, such as placement and types of microphones, locations of the ar-

tists, the orchestra, and so on, are all factors which can be made to contribute to the illusion of reality. But, in order for these to become effective in the final reproduction, the medium has to meet certain technical requirements such as those just outlined.

Once we have a record which carries in its tracks superior musical quality, the responsibility rests with the reproducing equipment to convey the sound, as originally intended, to the ears of the listener. Some high-fidelity fans concentrate on equipment designed to handle a frequency range far beyond the capabilities of the record, thus reproducing all its defects with amazing clarity and loudness. Music reproduced through this type of equipment (which, incidentally, is expensive) offers little pleasure to the average listener. It is not generally known that to reproduce music with realism in the average home takes surprisingly little investment and space.

Don't Go Overboard

It is quite important to keep in mind not to go overboard on any single item. For example, most records do not contain a great deal of usable information below 50 cycles or above 10,000 cycles. Yet reproducing equipment with excessive response below 50 cycles can produce annoying rumble, while exaggerated response above 10,000 cycles will create annoying surface noise. Those 7½ octaves of sound contained on the average long-playing record, when reproduced the right way, can create a great deal of enjoyment.

There are other effects, such as distortion and intermodulation, which one should avoid introducing after the difficult task of extracting the music from the record has been overcome. Fortunately, the human ear is reasonably insensitive to these defects. Yet many amplifiers for high-fidelity installations belong in the expensive class mainly because inter-modulation and distortion have been kept far below the acceptable levels.

In many high-fidelity installations, the emphasis has been placed on the loudspeaker and its enclosure as a device for reproducing the widest range of frequencies at uniform intensities with the greatest possible clarity, while other important factors are overlooked. Such loudspeaker installations do not necessarily give the most realistic recitation of the original music recorded. Yet there are ways and means whereby inexpensive and relatively uncomplicated speaker systems can be devised to obtain realistic sound rendition.

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I Try To Make Perfect Records

By Les Paul

I try to make what I consider perfect recordings by myself. (I'm using the term "perfect" loosely, because outside of Mary I haven't found anything perfect. Even the Liberty Bell has a crack in it.)

To make a recording on a disc from tape, you must first of all have a room which has good acoustics—a room where the surfaces are not alike and where walls are not directly opposite each other. Try to establish a room where standing waves are at the minimum, and you can do this with irregular walls and surfaces.

Use Several Mikes

Then pick several different microphones to be used for separate purposes. If you are recording a jazz orchestra, you would place different types of microphones in different sections of the orchestra so that each mike would be complementary to the particular instrument it was picking up.

For example, you might play up the brass section if this section were featured. But if the orchestra being recorded were a Guy Lombardo-type of band, and the brass section were being featured, you would probably use a different set of microphones than you would if you were recording a Stan Kenton-type orchestra featuring the brass section. The selection of microphones, then, depends upon the type of music, the room, and the arrangement.

Vocals Are the Same

The same thing applies to vocals. Again, for an example, one vocalist may be on top of the mike and sound perfectly normal, whereas another vocalist using the same mike might have to stand a foot-and-a-half away because of a different characteristic in the voice. So microphones are variable subjects to be used variably.

Now Comes the Mixer

After you have supplied the mikes and the room, the next element is a mixer. A mixer is a way of taking one or more mikes and blending them together. The mixer should be flat, frequency-wise, and as low as possible in inter-modulation and harmonic distortion. Here again there arises the problem of equalizing the different inputs, because of the mystery involved in the microphone versus the speaker, the speaker versus the person listening, and the room.

Monitoring-Amplifier

After the sound goes through the mixer, it looks into a monitoring amplifier, which feeds the monitor-speaker. The monitoring-amplifier and speaker must be capable of handling the sounds you put in with a minimum of distortion. The monitoring-amplifier should be flat in frequency-response, about 50-15,000 cycles. The speaker, however, is still the biggest problem.

Why It's a Problem

Some of the reasons that the speaker is such a problem: to recreate all sounds in the audible range would mean having a speaker mounted in a very large baffle. This is necessary to reproduce the low frequencies, because it has become quite a problem to condense the baffle. The speaker manufacturers tried to recreate the low frequencies by different methods of speaker enclosure. Another problem is trying to make the speaker flat in frequency response through the audible range. Today one of the most popular methods is to employ 2, 3, or 4 types of speakers in one enclosure to reproduce different sections of the audible frequencies. For instance: one speaker would be used to reproduce from 40 cycles to 400 cycles, the second speaker to reproduce 2,000 cycles, another speaker to reproduce 7,000 cycles and maybe a fourth one to reproduce to 15,000 cycles. This entails crossover networks, resonant points and many other unpleasant problems. This could go on for years with no simple definite solution in sight. Without going further this seems to answer one of the reasons that the speaker is so



inefficient. A different kind of speaker design will probably be the answer some day.

Going back from the mixer, the signal or sound should be picked up by a tape or disc machine. The tape machine should be of the highest standard which means the least amount of distortion from wow and flutter. It should also have flat frequency response, etc.

Disc Machine Requirements

As for the disc machine, it should be as free as possible mechanically from wow and flutter, turn table rumble, lead screw patterns. One of the toughest parts of disc-recording involves the cutting head. We have found that to have the head equalized complementary to the Audio Engineering Society play back curve is a pretty good arrangement.

The equalization should be approximately +13 DB at 10,000 cycles flat at 500 and -20 at 50 cycles. We have found that it is better to get a clean record flat to 8,000 cycles than it is to get 12,000 cycles on the record, because the latter leads to more distortion.

We must always keep in mind that, although electronically many of the components are flat, frequency-wise the microphones and the placing of the subjects looking into the system (plus the speaker, the room acoustics and the human ear) make you the judge as to what makes a good recording good. We believe it wise to have the system flat from input to mixer to the output of the monitoring amplifier or tape machine and to do the equalizing with different types of mikes or with equalizers. For critical monitoring, we prefer to have our speaker in a room considered quite dead.

In playback for disc recording we have found that it is one thing to put sound on a disc, but—here we go again—it's generally a lot tougher to get it off than on. The playback system should be as free as possible from table rumble, wow, and flutter. The pick-up's toughest problems are compliance, tracking, minimum distortion, etc.

Echo Chambers

Quite a few years back, listening to the Ambrose orchestra, Jack Hylton, Ray Noble, and others from England, we became acquainted with echo or delay—which, when used properly, enhanced certain musical passages. It can also take away ugliness in certain other cases. This also works in reverse, however, in that echo can destroy intimate sound, and intimate sound is, to say the least, very hard to capture. This becomes a matter of personal taste as to which sounds should have echo and which should be intimate.

In making our records, we have found that using echo of various types creates entirely different overall sound. This can be achieved many ways—by actually recording in a large hall, in an echo chamber, or by forming a loop with a tape or disc machine. The echo chamber is a world of its own.

(Continued on P. 82)

PATTI PAGE

(Continued from P. 78)

talked Art Talmadge into signing you? Whose eloquence, persistence, perseverance, charm, and cunning talked Art Talmadge into keeping you after the first records laid a bomb?

Voice Dubbing Recalled

"Who told you to dub your voice in again on *Confess!* And three more times on *Eyes!* Who picked *All My Love, Tennessee Waltz, Mocking Bird Hill, Would I Love You, Mr. and Mississippi, Detour, And So to Sleep Again, I Went to Your Wedding, Doggie in the Window, Changing Partners and Cross over the Bridge!*

"And *Milwaukee Polka*," I added.

"Don't be sarcastic," he said. I remained quiet. "Well," he said finally, "answer my questions. Who did all these things?"

"You," I replied.

"Okay," he said, mollified. "Don't forget it. If anyone asks you what made you a star, what're you gonna say?"

"Management."

"Right," he said. "Class dismissed."

I rose and went into the outer office to sweep up when I rushed Frances Kay, my always breathless press agent. I had an idea.

"Frances," I said, putting down the broom. "How did management make me a star?"

"Publicity Makes A Star"

"Patti," Frances replied (she always calls me Patti because my real name is Clara Ann Rage), "you must be kiddin'. Listen, kid. There's only one thing that makes a star, and that's publicity. Where would you be today if it wasn't for me? Probably the greatest anonymous singer in the world. Whose eloquence, persistence, perseverance, charm, and cunning keeps you in the limelight all the time?"

"Who follows you around all the time with a camera taking pictures that wind up in the magazines? Who gets you all those rave notices? Who spreads the word around about how great you are? Who?"

Slinks Back

I slunk back against a desk. "You," I said.

"Okay," said Frances. "Remember that. I don't know who fed you that stuff about management, but forget about it."

Just then Jack popped his head out of his office door and saw Frances. "So what's with Winchell?" he asked and popped his head right back. Frances beat a hasty retreat out of the office.

LES PAUL

(Continued from P. 81)

This, again, is our own personal belief, and probably no one will agree with us, but we feel you must have at least 3,000 cubic feet—which, incidentally, we built in a hole on the side of our mountain. Again I warn you this becomes a matter of personal taste. After experimenting with angled walls, different speakers, microphones, and the distance between the speaker and the microphone, the problems change with the subject of sound looking in.

Again we are faced with two of the deadliest of all components in recording—the mike and the speaker, not to mention the echo chamber. It takes lots of hard work to hand-tailor the echo chamber and, by compromise, to reach a happy medium so that the echo chamber works properly with a different type of sound looking into it to be fed back to the original source. You could go on with this subject for 499 pages, and I think it would prove that I am searching like everybody else to make a perfect none recording.

ROCKWELL

(Continued from P. 68)

ends with the millionth disc is only kidding himself. Stardom demands the artist's complete effort.

So, I guess you can see that GAC doesn't "pick the spots." Nobody does. Until our business straightens itself and we again get a semblance of permanent success—a chance to build talent gradually toward that success—we must continue to depend on that one big hit record and the necessary follow-ups.

Things were getting confusing. I didn't know what to think. I got the key to the phone from Jack and dialed Kappi Jordan's number.

"Kapp," I said when she answered, "how did publicity make me a star?"

"What number are you calling, please?" asked Kapp. "Kapp," I said. "It's me. Clara Ann. How did publicity make me a star?"

"Publicity!" she said. "What did publicity ever do for you? What would Frances have to publicize if I didn't push your records into hits? The only thing that made you a star is record promotion. The disc jockeys, girl. And who gets your records to the jocks? Whose eloquence, persistence, perseverance, charm and cunning gets 'em to play the records and rave about them? Who spreads the word about you all over the country? Who?"

"You," I said meekly.

"That's Right," She Says

"That's right," said Kapp. "Don't let anyone tell you it's publicity that made you a star."

"Yes, Kapp," I said and hung up.

As I sat by the phone trying to collect my thoughts, in walked my arranger, Joe Reisman.

"Joe," I asked innocently, "how did record promotion make me a star?"

"You poor, deluded girl," said Joe, a look of agony on his face. "Where did you ever get that idea? There's only one thing that makes a record singer a star, and that's the arrangements. Who took a six-year-old song called *Tennessee Waltz* and made it a sensation? Who put the organ into *I Went to Your Wedding!* Who did the terrific barking on *Doggie in the Window!* Whose musical knowledge and creative ability got you one hit after another? Who?"

"You," I said.

"That's right," said Joe.

Avoids Being Wrong Again

Completely bewildered now, I put on my coat and left the office. As I got to the elevators, one came up and out stepped Stanley Kay, my drummer.

"Stanley," I started, "how did . . . ?"

"How did what?" he asked.

"Never mind," I said. I took the next elevator down and went home.

When I got to the apartment, I slumped down on the couch, watching my maid, Eva, prepare dinner.

"Eva," I said, "I don't know where I'd be today if it weren't for your cooking."

She gave me a peculiar look and went back to stirring the gravy.

In present-day speakers, the method used to reproduce sound from electrical to mechanical creates the problem of uniform frequency response. For example, the toughest problem is to get all frequencies alike in volume. Transient distortion and unwanted disturbances are like the lens of a camera out of focus.

One thing I will always remember is that four or five years ago I paid \$200 for a big pickup and felt so happy to get good reproduction. Along came a fellow who walked into the back yard and asked if I wanted a handful of pick-ups for \$6 apiece. Those \$6 pickups remain today among the finest. No matter what the advancements have been, it isn't all a matter of spending money or assembling elaborate equipment. In many cases, as our own, it is a wedding of different components that are used. To explain this further—one thing might be right in one specific case and the other wrong, or vice versa.

Above all, the most important link in an automobile is the guy driving it. We still feel that some of the old records made 10 years ago without amplifier, echo, equalizers, and frequency response to 15 KC, in many respects were better than some made today with machines with 372 knobs on them.

Today's talent showcases are places like Chubby's in Camden, Moe's Main Street in Cleveland, the Elegante in Brooklyn, Blinstrub's in Boston. No longer is Glen Island a name band operation. Meadowbrook is still helping build bands but stands pretty much alone. There are no theaters available for name band shows. Success today means beating a path from coast to coast, struggling along until that record happens.

You can see, then, that it is not GAC or any agency who guides the destinies of showpeople. It is the effort of the performers themselves that has become the "formula."

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(Pat. Jan. 1939)

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'Recording Artists' Roster— A 20th Anniversary Special

(Following is a biographical listing of representative recording artists in the popular, classical, jazz, country-western and rhythm-blues fields. Complete photo captions and headings where data will be found at the end of this section.)

ACQUAVIVA

Records: Decca

Direction: Independent

Born Anthony Acquaviva in Benson, N.Y., Tony studied clarinet with symphony conducting as a long-range goal. During World War II he was made rehearsal leader of the West Point and U. S. Military bands. After the war he organized a 22-piece band and went on tour, then returned to New York and formed a 15-piece recording unit, based on such writings as "My Love, My Love" and "Beyond the Next Hill." After a brief tenure as manager of vocalist Joel James, he recently joined the Decca roster.

ROY ACUFF

Records: Columbia

Direction: Kurtz-Ferguson

Acuff was born in Hazardville, Tenn., and is self-taught on the violin. He began his career as a radio star WNOX, Knoxville, Tenn., in 1938 and by 1941 was featured on "Grand Ole Opry" over WSM, Nashville. With his lanky Mountain Boys he has made many personal appearances chiefly in the south, and in 1948 and by 1941 was featured on "Grand Ole Opry" over WSM, Nashville. With his lanky Mountain Boys he has made many personal appearances chiefly in the south, and in 1948 and by 1941 was featured on "Grand Ole Opry" over WSM, Nashville. With his lanky Mountain Boys he has made many personal appearances chiefly in the south, and in 1948 and by 1941 was featured on "Grand Ole Opry" over WSM, Nashville.

LOLA AMECHE

Records: Mercury

Direction: Independent

Lola Ameche was born in 1930 and as a child

Records: Mercury

Direction: Independent

Rex made his professional bow over a Phoenix radio station at 13, singing at a state outlaws' association meeting. After high school graduation he started on the radio circuit, then settled down in Trenton, N.J., working at a rubber mill to augment his income from a low-paying radio job. In March, 1945, he landed on "The National Barn Dance" and began touring the Middle West and East. Next came stardom in Republic pictures and a recording contract. Allen also is a composer and is credited with 300 published songs.

LAURINDO ALMEIDA QUARTET

Records: Pacific Jazz

Direction: Independent

Born in Brazil, Almeida began studying piano at 7 but switched to guitar at 13. In the late 1930s he began an 11-year career on Radio Magrick Veiga in Rio de Janeiro. He made concert tours throughout South America before coming to the U. S. in 1947 when he joined Stan Kenton's band. Next came film work in Hollywood and four years in recording work, after which he formed his current quartet, whose personnel includes bassist Harry Belafonte, altoist Bud Shank, and drummer Roy Harte.

LOLA AMECHE

Records: Mercury

Direction: Independent

Lola Ameche was born in 1930 and as a child

on with the addition of a third singer. Patti, Maxine, and Laverne started in Minneapolis by winning a children's contest at the Orpheum theater. The theater hand-picked was impressed and hired them to sing with his group. They caught on in vaudeville and with other bands. Then followed hectic dates in Chicago night clubs, but nothing great happened until they recorded *Red Hot Hot De Schoon*. The rest is history.

PATTI ANDREWS

Records: Decca

Direction: Independent

Patti was born Feb. 16, 1920, in Mound, Minn., and educated in Minneapolis. With her sisters, Maxine and Laverne (see Andrews Sisters) she rose to fame in 1938 via a trio recording of "Bla Bla Bla Du Schoon." She continued with the trio, singing lead and most of the solo passages, until 1953, when she withdrew to single. Since 1953 she has studied voice intermittently with Helen Fouts Cochran in New York.

ERNEST ANSERMET

Records: London

Direction: Independent

The conductor of the Swiss Romande orchestra in Geneva was born Nov. 11, 1883, at Vevey, Vand, Switzerland and educated at the Sorbonne, Paris. He taught mathematics from 1903 to 1909, meanwhile studying music, and turned conductor at the helm of the Kuvvald Concerto in Montreux, Switzerland, in 1910, re-



(1948), "My Darling Clementine" (1948), "Sing, Neighbor, Sing" (1944), "Cowboy Canoe" (1944) and "Night Train to Memphis" (1946). Among songs the country-western star has written are "Wahwah Cannon Ball," "Wreck on the Highway," and "Not a Word from Home." Acuff ran for governor of Tennessee in 1948 but was defeated.

JERRIL ADAMS

Records: Columbia

Direction: Independent

Jerril Adams was born in Cincinnati, May 20, 1920. She left the University of Cincinnati for a job as featured vocalist with Gardner Smedley's band. For the last two years she has headquartered in the Middle West, working with a vocal-instrumental group. Last late year Frankie Laine heard Jerril and recommended her to Columbia's A and R man, Mitch Miller. After studying with Mitch and Percy Faith she made her first bow with "Moonlight in Vermont" and "Why Tell a Lie."

LICIA ALBANESE

Records: Victor

Direction: Columbia

The soprano was born July 22, 1913, in Sorli, Italy, and began piano lessons at 12, then studying voice with Emanuel De Rosa in Sorli and with Mino Baldassarre-Tedeschi in Milan. Her operatic debut came in 1934 at the Teatro Lyrico, Milan, as Cio Cio San in "Madame Butterfly." Next Albanese sang with the San Carlo and La Scala Opera companies in July, recorded "La Boheme" with Beniamino Gigli in 1939 and came to the U. S. that same year, making her Metropolitan opera debut Feb. 9, 1940 as Cio Cio San. Subsequently she has given concerts throughout the U. S., in Canada, Mexico and South America, has been soloist on the radio "Treasury of Song" series and participated in two full-length radio operas—"La Boheme" and "La Traviata"—under the baton of Arturo Toscanini over NBC in 1946 and 1948, respectively.

song on Chicago radio shows. At 8 she was singing with Red Foley on "The National Barn Dance." At 13 Lola began a three-year stint on the "Junior Junction" show over the ABC network. Then came stardom, first as a band singer, then as a single. Her first disc, "Pretty Eyed Baby," was made with Al Trace.

AMES BROTHERS

Records: Victor

Direction: RCA

The Ames Brothers (Joe, Gene, Vic, and Ed in order of seniority) were born and reared in Malden, Mass., a suburb of Boston, and have been vocalizing as a unit since grammar school days. Their first professional engagement was with a band at the Fosse and Revue in Boston. Soon the boys were singing as an act of their own at the Roxy theater, New York. They have since starred at Ciro's in Hollywood, the Club Paris, Chicago, and the Riviera, Fort Lee, N. J., have made many TV appearances and become recording favorites.

LEROY ANDERSON

Records: Decca

Direction: Independent

The composer of such instrumental as "Fiddle-Fiddle," "Blue Tango," "Sleigh Ride," "Jazz Legato" and "Jazz Fiminate" was born June 29, 1908 in Cambridge, Mass., and was graduated cum laude from Harvard in 1929. During the next five years he directed the Harvard band, served as a music tutor at Radcliffe college, was a church organist and choir-master, played double bass and conducted orchestras in Boston. In 1935 he became an arranger and orchestrator for the Boston Pops, whose conductor, Arthur Fielder, encouraged Anderson as a composer and introduced many of his works.

ANDREWS SISTERS

Records: Decca

Direction: Independent

Although sister Patti has become a single, the other two of this famous trio are carrying

mainly until 1914. From 1918 to 1930 he led the orchestra for the Diaghiloff Russian Ballet, with which he toured both the U. S. and South America. Since 1948, when he appeared as guest conductor of the NBC Symphony, Ansermet has made annual guest conducting trips to the U. S. The Swiss Romande orchestra which he conducts was founded by Ansermet in 1918.

RAY ANTHONY

Records: Capitol

Direction: GAC

Born Jan. 20, 1923, in Bentleyville, Pa., and reared in Cleveland, Ray joined Al Deanna's band in his late teens and later played lead trumpet in Glenn Miller's orchestra. During his stint in the navy, the trumpeter directed the service band in Honolulu, and after his discharge, formed his own orchestra. The Anthony unit has been active ever since, on extensive one-act tours and in TV-radios. Since its initial recording for Capitol in 1948, the band has turned out such discs as "Mr. Anthony's Boogie," "Tenderly," "The Boney Hep," and "Drag-nat."

CHARLE APPLEWHITE

Records: Decca

Direction: GAC

Applewhite worked on his father's Texas chicken ranch, sang in a Dallas club as a singing waiter, worked in the shipping department of an airplane factory and finally decided to try to crack New York. He talked Milton Berle into an audition, and Berle introduced him to Bill Cabler of Decca. Charlie's records include "Bb Tide" and "Cabbages and Kings." He has appeared often on Berle's TV show.

TONI ARDEN

Records: Columbia

Direction: Independent

Toni Arden, a native New Yorker, won a vocalist's berth with Al Trace through an audition in 1945. After a year with Trace and a 1946 stint with Joe Richman she joined Shop

Fields, recorded with Ray Bloch, then appeared on Ed Sullivan's "Teat of the Town" in 1949, which led to her present contract with Columbia. She has played many niteros and appears frequently on radio and TV.

LOUIS ARMSTRONG

Records: Decca
Direction: ABC

One of the true immortals of jazz, Louis Armstrong was born July 4, 1900, in New Orleans. In 1917, after his release from an orphanage where he learned to play cornet, he met Louis (King) Oliver, who became his teacher. In 1918 Armstrong replaced Oliver as trumpeter with Kid Ory's band, then joined Fats Marshall's riverboat band for two years. In 1922 he joined Oliver's band in Chicago. In 1924 played with Fletcher Henderson in New York, subsequently appearing with Ollie Powers, Erskine Tate, Carroll Dickerson and Clarence Jensen until 1927 when he formed his own band. He was featured with his own organization in the "Hot Chocolate" revue in New York in 1929, toured Europe twice (1932 and 1933-35), appeared in several motion pictures and began recording for Decca (1935). A consistent winner of awards in the jazz field, Armstrong has fronted his own small combo in recent years, playing concerts and niteros. In 1949 he again toured Europe. He records prolifically and still appears in films (his most recent having been "The Glenn Miller Story") and on television. In 1952 he was named to DOWN BEAT's Hall of Fame.

EDDY ARNOLD

Records: RCA Victor
Direction: Mercury

Eddy Arnold, whose "Anytime," "I'll Hold You in My Arms" and "Daughter of Rosen," and several others have scored high in disc sales, is a top artist in the old field. "The Tennessee Flounder" first started out by playing for square dances in the Great Smoky and Blue Ridge mountain areas when he was just a youngster. After a long series of local personal and radio appearances, his big break came

when he landed a job as a singer with Pee Wee King and his Golden West Cowboys, then appearing on the "Grand Ole Opry." By 1943 Eddy had sufficiently established his popularity to strike out on his own, and now has to his credit many appearances on network radio and TV shows plus two motion pictures for Columbia.

CLAUDIO ARRAU

Records: Decca
Direction: Columbia

Born Feb. 6, 1903, in Chillan, Chile, Arrau began piano studies in Santiago in 1909 and received a government grant for further musical education in Berlin, where he made his debut Dec. 10, 1918. His first U.S. appearance was as soloist with the Boston Symphony orchestra Feb. 4, 1924. Since that time Arrau has played all principal cities of South America, toured Europe several times, and in the 1942-'43 season played 72 cities in the U.S. and Canada.

CHARLINE ARTHUR

Records: Victor
Direction: Independent

Charline Arthur, guitarist and singer, began her career in music at an early age when she and her sister played for grammar school productions in Paris, Texas. In 1947 Charline, then only 16, made her professional debut with a medicine show in Paris and toured with the show for two years. She next landed a job with KERB in Kermit, Texas, as a hillbilly disc jockey and performed with her own band. Following her signing with RCA Victor, Charline moved to Dallas where she now appears each Saturday night on the "Big 'D' Jamboree" over KRLD and also participates in a Sunday night TV show.

BOB ATCHER

Records: Columbia
Direction: WLS

Midwestern cowboy-singer Bob Atcher is active in TV out of the Windy City, where he

DOWN BEAT

CHET ATKINS

Records: Victor
Direction: WSM

Chet Atkins, born in Luttrell, Tenn., June 20, 1924, first began playing guitar at the age of nine and during his early teens was singer and mandolin on Person Jack Johnson's programs for WRBL in Columbus, Ga. Upon high school graduation Chet began working on local radio stations in Tennessee. At 17, he appeared on KNOX in Knoxville, a station where he later had his own daily show. Chet is now at WSM in Nashville, with his own radio and TV show.

WINIFRED ATWELL

Records: Columbia
Direction: Independent

This Trinidad-born pianist left pharmaceutical studies for music in 1946 when she went to London. There she studied with Harold Craxton and soon played a variety concert at the Coliseum, followed by a season at the Casino. Her first broadcast came in 1947 and her first records in 1951. In 1952 she started her own Radio Luxembourg program and has been starred in the London Palladium show and in "Fardon My French."

JAN AUGUST

Records: Mercury
Direction: MCA

Jan August started playing piano by ear as a child. When he turned pro he took lessons, eventually branching out to xylophone and vibraphone. Fired from a band in 1945, he soon scored as a single with his best-known recording, "Mistrolou." He has since played many theaters and niteros.

GEORGIE AULD

Records: Coral
Direction: ABC

Georgie Auld was born May 19, 1919, in

Toronto, Canada. In his teens he listened to recordings of Coleman Hawkins, Johnny Hodges, and Benny Carter, all of whom influenced his playing. He played with Canadian bands while still a youngster, joined Bunny Berigan in 1935, Artie Shaw in 1939 and again in 1942, and Benny Goodman in 1940. At various times the saxophonist has fronted his own orchestra. He formerly owned and operated a Broadway niteros.

GENE AUTRY

Records: Columbia
Direction: Independent

Autry was born near Tingo, Texas, and reared in Oklahoma. He started in radio on KVOO, Tulsa, billed as "Oklahoma's Singing Cowboy," soon began making personal appearances, then started a three-platey career on records, in film and in radio work—that carries with it some unique claims in the matter of primacy. Autry is said to have been the first cowboy to make phonograph records, the first to make singing westerns (beginning with a bit part in a Ken Maynard starer, "In Old Santa Fe") and the first movie cowboy to head a rodeo at New York's Madison Square Garden. In 1942 Autry began 3½ years' army service, and since the war has continued his varied activities, adding to his achievements the seasonal best-selling disc, "Rudolph the Red-Nosed Reindeer."

FRANKIE AVALON

Records: Victor
Direction: GAC

Fifteen-year-old Frankie Avalon was born in Philadelphia where he is at present attending high school. The young trumpeter, at the ripe age of 19, formed his own band which was composed of 12 musicians, all between the ages of 18 and 20. Frankie has made radio and TV appearances on the "Jackie Gleason Show," Paul Whiteman's TV show, and the Hore & Hardart

"Children's Hour," in addition to personal appearances with the bands of Tommy Dorsey, Louis Prima, and Harry James.

PEARL BAILEY

Records: Coral
Direction: Mercury

Born in Newport News, Va., Pearl was an amateur concert at 13 and soon began performing professionally in small niteros around Washington, D. C. Later she entered vaudeville as a singer and dancer but abandoned hoofing to sing with Count Basie and Govette Williams. She appeared at New York's Village Vanguard as a single in 1941. Next came the Blue Angel, a USO tour, and a return to the niteros and vaude circuit. Pearl made her Broadway stage debut in "St. Louis Woman" and followed up with "Arms and the Girl" and "Bliss You Are." With her husband, ex-Duke Ellington drummer Louis Bellson, she made a theater and story tour of Europe and the U.S. in 1953.

CHET BAKER

Direction: ABC
Records: Pacific Jazz

Chet Baker was born in Yale, Okla., in 1926. At Glendale (Calif.) Junior High School he played trumpet in the marching band and dance orchestra. Drafted in 1946 and discharged two years later, Baker next studied music theory and harmony at El Camino College in Los Angeles, then re-enlisted in 1950, becoming a member of the President's Army Band in San Francisco. While in that city he began sitting in with various jazz groups and soon came to the attention of Charlie Parker who hired Chet for his Coast dates in the summer of 1952. Shortly afterward Baker joined the Gerry Mulligan quartet with which he made various recordings before forming his own combo late in 1953.

LEVERNE BAKER

Records: King
Direction: Gale

"Little Miss Sharcropps" was born in Chi-



ago Nov. 11, 1928, and while still in her teens was singing at the Club DeLuz there. Fletcher Henderson heard her and got her a date to record his "When I'm In A Crying Mood" for Okah label. After more club work she toured with Todd Rhodes and his band and signed with King records. Among her discs are "Tryin'," "Pig Latin Blues," and "Must I Cry Again?"

CHARLIE BARNET

Records: Mercury
Direction: MCA

Barnet was born in New York in 1913, attended high school in Winnetka, Ill., then toured East where he joined Frank Wingard's band on sax. Next, as leader of a five-piece dance band on the S. S. Republic he made 22 trans-Atlantic crossings. Barnet then led the band on Mediterranean and round-the-world cruises and, in 1935, on a South American tour. After further jazz studies in New Orleans he formed his own band, which became a commercial success in 1939. Until recent years he continued as a leader, switching to a pop-styled big band in 1949. He now leads a combo. Among Barnet's best-known recordings are "Red Skin" and "Cherokee."

BLUE BARRON

Records: MGM
Direction: MCA

Bliss was born March 22, 1911, in Cleveland, educated at Ohio State university, and has been a ballroom maitre d' for many years with his own kind of long standing. He is known for a "Trombone Bandstand" broadcast series and for his MGM records, including "My Cousin Louella," "Cruising Down the River" and "Powder Your Face with Sunshine."

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HELEEN BARTON

Records: Coral

Direction: Morris
 Heleen Barton was born in Brooklyn, N.Y. Her parents, Elsie and Ben Barton, were a song and dance team. Heleen made her professional debut in Kansas City at two-and-one-half and at four with a stooge with the late Ted Healy. Before her teens she has sung on Horn and Hardart's "Children's Hour" and on the Eddie Cantor and Rudy Vallee programs, and had been a regular stooge for Milton Berle on radio and stage. Her recording of "I Know You're Coming, I've Heard A Code" came in February, 1950, and sold over 1,000,000 copies. She has played many varieties, has a long list of radio and TV guest spots to her credit, and was seen on Broadway in *Angel in the Wings* and *Remains to Be Seen*.

COUNT BASIE

Records: Clef

Direction: Willard Alexander

William (Count) Basie was playing piano at the age of 5 in his native Red Bank, N. J. While in his teens he jobbed around in theaters and small clubs, then in 1926 became pianist-stranger with Walter Page's Blue Devils. In 1932 he joined Benny Moten's band in Kansas City, taking over as leader in 1936 shortly after Moten's death. In 1938 the Basie band made its New York debut at Roseland ballroom and the following year, after a Carnegie Hall concert, reached national prominence with the success of "One O'Clock Jump." Since then Basie has played countless clubs and theaters, has appeared in such films as "Reverie with Beverly," "Stage Door Canteen," "Mister Big," and "Crazy House," and has recorded extensively. In 1951 after a brief experiment with a symphony, he returned to the big-band field with his present unit.

LES BAXTER

Records: Capitol

Direction: Independent

Baxter was born in Mexia, Texas, March 14,

but in London, conducting the Queen's Hall orchestra, in 1915. Next he founded, in association, the New Symphony, the Beetham Symphony, and his own opera company which produced works at Covent Garden and Drury Lane. In 1923 he was appointed artistic director of Covent Garden and in the same year founded the London Philharmonic symphony, which he continued to conduct through World War II, after which he organized the Royal Philharmonic, which he still heads. In January, 1938, Sir Thomas made his U.S. debut, at the helm of the New York Philharmonic, and has since toured the U.S. three times—in 1938, 1941, and 1950.

HARRY BELAFONTE

Records: Victor

Direction: MCA

Harry Belafonte was born in New York City in 1926 and spent most of his childhood in the West Indies. He returned to New York to be graduated from high school and enlisted in the navy, spending two years overseas. When he returned to civilian life, he enrolled at the American Theater and later at the New School to pursue a career in acting, directing, and producing. After a try at Broadway, he gave up his dramatic career for an eight-hour-a-day job. Soon, however, he auditioned at the old Roustabout club, and wound up being held over for 14 weeks. Later he became a folk singer. After 14 weeks at New York's Village Vanguard, he moved to the Blue Angel, then signed with Victor Records.

ROSEMARY BELAN

Records: Victor

Direction: GAC

At 11 Rosemary was singing duets on a Pittsburgh radio station with her sister Eleanor. With another sister, Helen, they formed the Malena Sisters trio and toured with John Harris' "Ice Capades." When the trio broke up Rosemary sang with bands in the Pittsburgh area, then singled at local theatres, eventually winning an RCA Victor contract.

Worth, Texas, Feb. 14, 1914 and while in his teens, toured with a small local orchestra. In 1936, the young saxist worked with the Ben Young band in Texas and early in 1938 joined the Glenn Miller orchestra as instrumentalist and singer. After Miller's employment, Tex toured with Marion Hutton and the Melodians, and later enlisted in the navy where he was in charge of two service dance bands. After his discharge in 1945, Benke formed his own band, which he still retains.

VICKI BENNY

Records: MGM

Direction: GAC

Paris-born Vicki Benny first came to the U.S. at 7, was schooled in New York City and Los Angeles, and made her professional debut singing at the Wardman Park hotel in Washington, D.C. She sang with the Phil Spitalay All-Girl Orchestra for one year and is now recording for MGM.

TONY BENNETT

Records: Columbia

Direction: MCA

When Tony Bennett's *Rags To Riches* recording hit the million sales mark it actually slanted a career which closely followed the title. For Anthony Bonadette was raised by a widowed mother and was literally singing for his supper while still a youngster, making \$15 for a weekend of work, then attending school the balance of the time. The war broke off his musical career, and for three years Tony served as a front-line infantry soldier in Europe. After the war times continued tough for the New York boy, until a chance meeting with Ray Nuscarella, an artist's representative, started the pendulum swinging. A short on Arthur Godfrey's *Talent Scouts* led to a TV contract.

E. POWER BIGGS

Records: Columbia

Direction: Independent

E. Power Biggs' Sunday morning concerts



BELL SISTERS

Records: Victor

Direction: Morris

The Bell Sisters—Cynthia 18, and Kay, 18, (see Brother)—were discovered into in 1951 when they appeared on Peter Foster's "Search for a Song" TV show, singing Cynthia's own song, "Bermuda." Their recording of the tune, the girls' first wax effort, became a best-seller. They hail from Huntington Beach, Calif., where both attend school, combining their professional work to an occasional recording date.

DAN BELLOC

Records: MGM

Direction: MCA

Belloc is a teacher at Chicago public schools by day and a bandleader on weekends. His obscurity at DePaul university interrupted by navy service, he returned to complete studies in 1950, then formed his band, which played weekend dates around the Middle West until 1953 when the saxist, also a songwriter, waxed his own tune, "Fretful," on the Dot label. The band has been branching out since then and in 1953 landed an MGM pact.

LOUIE BELLSON

Records: Clef

Direction: Shaw

Louie was born in Melrose, Ill., in 1924, and at 14 was playing professionally. His first big job was with Ted Fio Rite, and in 1943 he joined Benny Goodman, remaining until his induction into the army. After his discharge in 1946, he joined Tommy Dorsey's unit for three years, leaving to join Terry Gibbs in a small combo which was later hired intact by Dorsey in 1950. Bellson next worked with Harry James and in 1951 became drummer for Duke Ellington. He is currently on tour with an act featuring his wife, Pearl Bailey.

TEX BENKE

Records: Coral

Direction: MCA

Gordon Lee "Tex" Benke was born in Fort

over CBS Radio, are now in their twelfth consecutive year. Born in England, Biggs has been an American citizen since 1937. After graduation from the Royal Academy of Music, he toured England eventually came to the U. S. and settled in Boston. In 1949 he was elected a Fellow of the Royal Academy of Music and more recently was made a Fellow in the American Academy of Arts and Sciences.

COWBOY JOE BISHO

Records: Blue Ribbon

Direction: Independent

Joseph Bisho, known professionally as Cowboy Joe, was born Nov. 6, 1921, in Martin, Pa., and in his early teens won a talent contest which led to his first singing job at WHJB in Greensboro. Soon thereafter he signed with Blue Ribbon. He helped pen his first two records, "Hills of Sorrow" and "My Weeping Heart." Other Blake originals include "Black Diamonds," "Blister Liza," and "Fear Not Soldier."

JUSSI BJOERLING

Records: Victor

Direction: Columbia

Jussi Bjoerling was born at Stera Tunst, Sweden, in 1911. At 16 he won a scholarship to the Royal Academy of Music, Stockholm. In 1930 he made his debut at the Stockholm Opera singing *Ottavio* in "Don Giovanni" and in the next four years made guest appearances at the leading opera houses of Prague, Vienna, Dresden, Paris, Brussels, Florence and London. In 1937, Bjoerling came to the U.S. for concert and radio appearances and the following year was signed by the Metropolitan, making his debut as Rodolfo in "La Boheme." During the war the tenor was in his active country giving concerts for the Red Cross. In 1945 he returned to the U.S. where he has been a member of the Met and San Francisco Opera.

1922 and studied piano at the Detroit Conservatory and at Pepperdine College in Los Angeles. Since the late '30s he has lived in Hollywood where he has conducted both orchestras and choruses for such radio shows as Bob Hope's, the Abbott and Costello program and "The Hall of Ivy." A onetime member of Mel Torme's singing group, the Mel-Tomes, Baxter also has arranged for Frank DeVol, Margaret Whiting and Nat Cole. With his studio ark he has recorded many sides, since his initial Capitol album "Muscle Out of the Moon," in 1953. Among his best known discs are "April in Portugal" and "I Love Paris."

SIDNEY BECHT

Records: Blue Note

Direction: Shaw

The soprano saxist was born May 14, 1897, in New Orleans, played in his brother's band while in his teens and turned professional by joining the Eagle Band in 1914. Later he played with Clarence Williams, King Oliver, Freddie Keppard and Wild Manie Cook with whom he toured Europe from 1919 to 1923. After a period jobbing around New York he returned to Europe with "The Black Ravens," leading the show's orchestra. After a stint with Bobbe Hinkle in Paris, he returned to the U. S., where he has led various musical groups ever since. In 1953 Bechet composed the score for a ballet, "The Night is a Sorcerer," which was premiered at the Palais de Chaillot, Paris.

SIR THOMAS BEECHAM

Records: Victor

Direction: Independent

Born April 29, 1879, at St. Helens, Lancashire, England, Beecham was educated at Oxford, studied piano from the age of six, and in 18, fortified with added studies in organ and conducting, plus financial assistance from his father, launched a children's orchestra, the first of many musical groups he was to found in a long career. In 1899 he organized an amateur orchestra, then made his formal de-

RAY BLOCH

Records: Coral
Direction: Independent

The conductor of such TV shows as "Toss of the Town" and "The Jackie Gleason Show," was born Aug. 3, 1903, in Alameda, California, and was brought to America as a child. He began his career by playing piano for a music publisher. In the early '20s he switched to radio and in 1931 became arranger-accompanist for the Elton Boys quartet, later serving as leader of three groups including The Swing Fourteen. He emerged as a full-fledged conductor on the "Johnny Franconi" show and has arranged and conducted recording dates for Teresa Brewer and other Coral vocalists in addition to waxing his own featured sides.

SHARKEY BONANO

Records: Capitol
Direction: MCA

Joseph (Sharkey) Bonano was born April 9, 1904, in New Orleans. At 16 he began studying earnest and trumpet and soon was leading his own band at the Lake Millsburg recreation area. In 1927 he joined the Jean Goldkette band. With this exception, however, he has fronted his own combos since and recently toured with his Dixie jazz unit, playing such sax-Dixie spots as the Waldorf-Astoria in New York and the Palmer House in Chicago.

BERYL BOOKER

Records: Mercury
Direction: Shaw

Beryl was born in Philadelphia in 1923 and began her career playing piano at local bars with the Two Drakes and a Duchess combo. Next she joined the Toppers (later known as Steve Gibson's Big Caps), then in 1946 replaced Billy Taylor with the Siam Stewart trio. Beryl later served as accompanist for Dinah Washington, then spent a year with the Anita Powell quintet before signing a Mercury pact. She recently formed her own trio, which includes bassist Bonnie Wetzel and drummer Elaine Leighton.



EARL BOSTIC

Records: King
Direction: Universal

A longtime sideman with the Don Redman, Cab Calloway and Lionel Hampton trios, altoist Earl Bostic formed his own group in 1943 and enjoyed an initial engagement (at Small's Paradise in Harlem) that lasted three years. After the war the Bostic band recorded for Gotham, then switched to the King label. Among the best-known items of his nine-piece unit are "Seven Steps," "Serenade," "September" and "The Man I Love."

CONNIE BOSWELL

Records: Decca
Direction: Independent

Connie and her two sisters, Helvetic and Martha, took music lessons in New Orleans, their birthplace, and became the protégées of the local Philharmonic Society. They soon had their own radio show, and Connie became sax-queen in Basin Street, Bob White, You for Two, Between 18th and 19th on Chestnut Street. She was co-starred on Kraft Music Hall as well as other radio shows. Now she writes, arranges and makes television, radio and night club appearances.

JIMMY BOYD

Records: Columbia
Direction: Independent

Jimmy was born in McComb, Miss., Jan. 9, 1940. At 7 he started singing western tunes for local affairs, accompanied by his father who played guitar and harmonica. He toured for a year with Texas Jim Lewis' troupe, then won a talent contest which led to a contract with top showman Abeou Crumpler. Then came a guest appearance on the Frank Sinatra TV show

and a contract with Columbia, for which he recorded his seasonal hit of 1952, "I Saw Mommy Kissing Santa Claus."

JANET BRACE

Records: Decca
Direction: Independent

Miss Brace's record, *Touch Me Tonight/My Old Familiar Heartache*, was the first top label credit she received although she had sung with the hands of Vincent Lopez and Johnny Long. Her association with Long's crew lasted two years, during which time she recorded *Big Rock Candy Mountain* and *Orange-Colored Sky*. She has appeared in night clubs in New York, Boston, and Chicago.

TINY BRADSHAW

Records: King
Direction: Universal

A rhythm-and-blues performer since the '20s, Bradshaw made his early reputation at Harlem's Savoy Ballroom and Cotton Club. With his band he recently made an impact on the r&b market with "Soft," an instrumental to which Henry Glover later added words.

ALEXANDER BRALOWSKY

Records: Victor
Direction: NCAC

Alexander Bralowsky was born in Kiev, Russia, Feb. 16, 1896, and studied music at the Kiev Conservatory. At 13 he was taken to Vienna to study under Leoschitzky. Following his debut recital in Paris he embarked on his first concert tour of South America in 1922. Two years later came his New York debut. Since that time Bralowsky has toured the U.S. repeatedly and has played many concerts in Mexico and Cuba, throughout South and Central America, in Egypt and Palestine, in China and Japan, in the East and West Indies, and in Australia. To date he has given three Gipsy cycles (each consisting of six concerts) at New York's Carnegie Hall.



TERESA BREWER

Records: Coral
Direction: Morris

Born in Toledo, Ohio, May 7, 1931, Teresa was only 2 when she first appeared on "Uncle August's Kiddie Show" over WSPD in Toledo. Three years later she started a seven-year tour with the Major Brown "Amateur Hour" that lasted until she was 12, when she became permanent singer on the "Pick and Pat" show. At 16 Teresa was back in radio, winning such talent shows as Eddie Dowling's "The Big Break" and Mutual's "Talent Jackpot." Soon thereafter came her first big record hit, "Mama, Music, Music." Last year she made her movie debut in Paramount's "Those Redheads From Seattle."

ELTON BRITT

Records: Victor
Direction: Independent

Elton Britt was discovered at 15 by talent scouts who were touring Arkansas and Oklahoma for an authentic cowboy-country boy who could sing and yodel. Elton was signed to a one-year contract at KMPC in Beverly Hills, Calif. From KMPC, Elton went on to network shows, made a trip to England, and started recording for RCA Victor in 1937. His recorded hits include "There's a Star-Spangled Banner Waving Somewhere," which sold over a million copies. Elton is now with WCOF in Boston.

BROTHER LEE ROY

Records: Epic
Direction: GAC

Larry Anthony is the brother of headliner Ray Anthony with whom erst he served as saxist until forming his own band recently. Now billed as "Brother Lee Roy," he records on the Epic label and is managed by the Anthony office.

CHARLES BROWN

Records: Aladdin
Direction: Shaw

A native of Texas, the singer, a former high school science teacher, was an amateur talent contest at a Los Angeles theater where he was spotted by vocalist Ivy Anderson, who signed him for her own act, the Chicken Shack. In 1944 Brown joined the Barbe All Lincoln Theater band as pianist, then moved on to the Three Blazers, with whom his vocal work won an Aladdin contract. After the 1946 duo hit "Devil's Blues," Brown made two tours with Johnny Moore's Three Blazers, then formed his own unit.

KAY BROWN

Records: Mercury
Direction: Independent

Still a teenager, Kay already has a series of Mercury discs behind her. A native of Peoria, Ill., she attended grade school in Detroit, leaving that city in 1943 when her family settled on the west coast. While on a TV show in Hollywood she was spotted by Harry Geller, Mercury's east talent director, and her first disc session was arranged.

LES BROWN

Records: Coral
Direction: ABC

Les was born March 14, 1913 in Reinertown, Pa., and began music studies at 8. He entered the Conservatory of Music in Ithaca, N.Y., in 1926, attended New York Military Academy, then enrolled at Duke University where he formed a student band. The band, tagged the "Blue Devils," played professional dates and made some records before it broke up in September, 1937. After a period spent arranging for various bands and for music publishers, Les formed a new band in 1938 and has been a leader most of the time since then. Brown these days adheres to a heavy radio-TV schedule as conductor for Bob Hope, with whom he has made many tours as well.



RAY BROWN

Records: Clef
Direction: Shaw

Bassist Ray Brown hails from Pittsburgh where he was born in 1928. His early experience was gained in the bands of Jimmy Hinaly and Sneezy Russell in 1944. In 1945 he joined Dizy Gillespie in New York, leaving in 1947 to form his own trio.

RUTH BROWN

Records: Atlantic
Direction: Shaw

In her native Portsmouth, Va., Ruth sang spirituals and hymns under her father's direction at the Emmanuel A.M.E. church. Turned professional she sang with the Lucky Millinder band until 1948. En route to New York for her debut as a single at Harlem's Apollo Theatre, Ruth sustained near-fatal injuries in an automobile accident. After nearly a year's hospitalization she recorded "So Long" for Atlantic and has since waxed "Tear Drops" and "Daddy Daddy."

WINI BROWN

Records: Columbia
Direction: Universal

Wini Brown was born and bred on the south side of Chicago. While in her teens she got a job for one Saturday night in a cafe where headliner Eddie Malley heard her and signed her as his featured vocalist. In 1946 she replaced Dinah Washington as vocalist with Lionel Hampton.

DAVE BRUBECK

Records: Fantasy
Direction: ABC

Pianist Brubeck was born in 1921 at Concord, Calif., and studied at the College of the Pacific in 1938, Mills College under Darius Milhaud in 1940, and later at the University of California. After serving in the army during World War II he joined a band headed by Paul Desmond for a short time, continued his studies under Milhaud, and formed various groups. He is currently leading a quartet which includes Desmond.

MILT BUCKNER

Records: Socoite
Direction: Shaw
 Buckner started his career in St. Louis, Mo., where he began playing piano at 10. In the following years, the jazz pianist was with such organizations as McKinney's Cotton Pickers, Cab Calloway's band, and Lionel Hampton's crew. Switching to organ, he formed his own crew, which he recently left to join Roy Eldridge's group.

BUDAPEST STRING QUARTET

Records: Columbia
Direction: Friedberg
 The Budapest String Quartet which made its American debut in 1930 at Cornell University, began originally with full Hungarian membership in the 1920's but by 1936 none of its members came from Budapest. Joseph Roteman, the first violinist, second violinist Jas Gurdetsky and violist Boris Kroyt are all natives of Odessa. Cellist Mischa Schneider is from Vilna. The quartet plays some 100 concerts a year, including a series at The Library of Congress, where they have also recorded the complete quartets of Beethoven. The Quartet has also toured Europe, South America, and last fall, for the first time, Japan.

SONNY BURKE

Records: Decca
Direction: MCA
 Sonny Burke, a former arranger for Jimmy Dorsey and Charlie Spivak, is now West Coast recording director for Decca. He was born Joseph Francis Burke March 22, 1914, in Scranton, Pa., and formed a student dance band at Duke university. After graduation he peddled arrangements to such leaders as Buddy Huger, Joe Venuti and Xavier Cugat. Then

Andy Kirk and Lips Page, before forming his own combo. In 1946 he went to Europe with a combo and settled in France, where he is now living and working.

CAB CALLOWAY

Records: Bell
Direction: GAC
 Cabell (Cab) Calloway was born Dec. 23, 1907, in Rochester. He got the show business bug from his sister, Blanche, then fronting a band, and became a drummer-dancing band-leader, achieving phenomenal success in the mid-'30s. In 1943 Cab received an "Oscar" from the Negro Astor's Guild for his work in the film "Stormy Weather." He has appeared in many other features and short subjects and on television. For the last two years, he has been with "Foxy and Bees" in the role of Sportin' Life.

SALVADOR (TOOTIE) CAMARATA

Records: Decca
Direction: Independent
 Camarata originally studied violin but took up trumpet in his teens. At Juillard he studied composition and orchestration under Bernard Wagenaar and conducting under Cesare Sodero. He played with such bands as Red Norvo's, Charlie Barnet's, Frank Bailey's, Joe Venuti's and Jimmy Dorsey's. In 1937 he joined Bing Crosby's "Kraft Music Hall" program, for which he played, wrote and arranged. After wartime service he organized the 70-piece Kingway Symphony orchestra in 1947. His arrangements for orchestra include a scoring of Edward MacDowell's "Woodland Sketches."

FRANK CANNON

Records: MGM
Direction: Independent
 Frank Cannon was born October 19, 1926 in

Hanging out his shingle in Florida, Hoagy continued writing songs in his spare time, but soon forsook the law for Tin Pan Alley, where in 1929 he clicked with "Stardust," following up with such hits as "Rockin' Chair" and "Lay Down." Since 1940 he has been composing for films and holds an Academy Award for "Cool, Cool, Cool of the Evening" (1952). In 1944 he made his film debut as a pianist-actor in Warner's "To Have And Have Not," and in 1953 found in network television.

JOE (FINGERS) CARR

Records: Capitol
Direction: Independent
 Lou Bush, alias Fingers Carr, was an arranger, doing backgrounds for Kay Starr, Dean Martin, Margaret Whiting and others before he cut some ragtime piano sides that established him as a recording personality in his own right. The first disc that did the trick was "Sam's Song," waxed while Lou was ad man at Capitol.

DAVID CARROLL

Records: Mercury
Direction: Independent
 David Carroll, Mercury records' midwest music director, was born in Taylorville, Ill., and began his professional music career at 8 as a drummer with the family orchestra. He switched to clarinet and while still in high school began arranging for bands including Tiny Hill's and Hal Kemp's. Upon graduation, he went to New York City where he studied the Schillinger system and wrote for radio shows, including the "Hit Parade." Upon completion of his studies, Carroll came to Chicago where he joined Mercury in 1951. Recently he has stepped out with his own orchestral discs, including the recent "Buck Dance."



some a crack at Tin Pan Alley followed by a spell in front of his own dance band. In 1940 he began a two-year stint with Spivak, followed by three years with Dorsey. Since then Burke has been active as a songwriter-arranger for motion pictures.

CHAMP BUTLER

Records: Columbia
Direction: William Morris
 Born in St. Louis, Mo., Champ Clark Butler was reared in California. After his army discharge he and two girls formed a trio called "The Hollidays." Then for a short time he and a dancer worked as a comedy act. Champ next mounted theatrical manager Barbara Holo, who signed him to a personal management contract. Six months later he debuted at the Nassau, shortly thereafter appearing on Jo Stafford's radio show and staging with Columbia.

BILLY BUTTERFIELD

Records: A-44
Direction: ABC
 William Charles Butterfield was born Jan. 14, 1917, in Middletown, Ohio, and educated at Kentylvania college, Lexington, Ky. He left school in 1936 to tour with a small college band, later taken over by Austin Wylie, and subsequently played trumpet with Bob Crosby, Arnie Shaw, and Benny Goodman before turning to radio work as a CBS staff musician in New York in 1942. After a similar stint at ABC and a period in the army, he formed his own crew, recording for Capitol, and since 1948 has remained in New York as an ABC sidor.

DON BYAS

Records: Atlantic
Direction: Independent
 Don was born Oct. 21, 1912, in Muskogee, Okla. studied music as a child and in 1930, while at college, formed a student band. In 1938 he joined Eddie Barclay on sax, subsequently playing with Don Hadman, Lucky Williams, Eddie Mallory, Lionel Hampton,

New York City. While attending high school he enlisted in the Army. Honorably discharged in 1945 with a 50 per cent disability, he spent some months in hospitals, returned to complete his high school credits in 1946, then entered Ithaca College where he had the singing lead in a student show. In New York he wrote music and sang at Jimmy Ryan's with Sidney Bushet, Al Gallodoro, Bobby Hackett, Ed Hall, Leon Marian and others.

FRANKIE CARLE

Records: Victor
Direction: MCA
 A native of Providence, R. I., Carle studied piano in childhood and began his career at 15, playing for vaudeville acts. He soon joined Hal Hallett's crew, then began organizing bands for other musicians. Carle next returned to hand work as featured soloist with Horace Heidt, organized his own band in 1943 and has continued as a leader ever since. As a recording artist Carle is well-known for his combo work.

CARLISLES

Records: Mercury
Direction: WSM
 This country-western family entertaining unit hails from Kentucky, is heard regularly over WSM, Nashville, and in addition makes many personal appearances, playing about 250 dates each year. On records the Carlisles are known for their discs of "No Help Wanted," "Too Old To Cut the Mustard," and "Rattle Snake Daddy."

HOAGY GARMICHAEL

Records: Decca
Direction: Independent
 Hoagland (Hoagy) Carmichael, born Nov. 22, 1907, in Hindsville, Ind., studied piano from childhood and played his way through law school at Indiana university with a three-piece combo. In 1924 he began his professional songwriting career with "Riverboat Shuffle," which was soon recorded by the Wolverines.

MARTHA CARSON

Records: Capitol
Direction: WSM
 Martha Carson is a gospel-spiritual singer heard on her own show regularly over WSM, Nashville. She maintains a heavy personal appearance schedule, averaging 400 dates a year, in addition to her recording activities for Capitol. A featured star of "Grand Ole Opry," Martha is best known on wax for such sides as "Inspiration from Above" and "Fear Not."

MINDY CARSON

Records: Columbia
Direction: GAC
 Mindy Carson was born July 16, 1937, in New York. After high school graduation she became a secretary at a candy company. On vacation in Miami in January, 1946, she met a club manager who offered her a singing job. Then a cousin arranged for her to meet Eddie Joy, professional manager of the Sautley-Joy music publishing firm, who became her coach. Toward the end of 1946 she auditioned for Paul Whitman's "Stairway to the Stars" radio program and was hired as the featured vocalist. A year of concert and radio appearances with "Pops" followed. Next came her debut as a recording artist and in March, 1948, she became a single, appearing in theatres, movies, radio, and TV. She has had her own radio show and last December debuted as star of "Club Embassy" on TV.

BENNY CARTER

Records: Chaf
Direction: Shaw
 Born Aug. 5, 1907, in New York, Carter attended Wilberforce university and began his career in 1924 with Juna Clark, later playing also with Billy Page, Horace Henderson, Duke Ellington, Billy Fowler, Fletcher Henderson, Charlie Johnson, Chick Webb, McKinney's Cotton Pickers and Willie Bryson. Carter formed his own band in 1933 and in 1938 went to Europe to begin three years as a staff arranger for the BBC, later returning to the U. S. where he was active as a leader of bands

Fittsburgh experiences (Hinsley and he joined ing in 1947)

Ruth sang her's director. Tuesday Millidale work for her lo Theatse, in an autobiographtic Atlantic and "Daddy

ed on the r years she and t. In 1948 recast with

21 at Col- lege of the Under Duke's Newy double by Paul entered his and various meried with

and samba. Carter is currently working on the West Coast and was recently seen in the film, "The Snows of Kilimanjaro."

ROBERT CASADESUS

Records: Columbia
Direction: Columbia

The pianist was born April 7, 1899, in Paris and educated at the National Conservatoire there. He studied piano with Louis Diemer and composition with Xavier Leroux and made his debut at the Salle des Agriculteurs, Paris, 1917. Between 1921 and 1940 he taught at the Conservatoire Americano de Fortaleza and the Gerson and Lusitano conservatories. Casadesus made his U.S. debut Jan. 20, 1935, as soloist with the New York Philharmonic symphony and has been heard in concert throughout the U.S. His compositions include three piano concerti, a two-piano concerto, two symphonies, two orchestral suites and a suite for small orchestra, entitled "Ballad for the Birth of a Dauphiness."

GEORGE CATES

Records: Coral
Direction: Independent

Cates, a former arranger for Russ Morgan, now fronts his own band on Coral and serves as the company's west coast music director. Born Oct. 19, 1913, in the Bronx, he began studying violin at 5. Later adding saxophone, clarinet, and flute. He arranged for and conducted an Olsen and Johnson musical and then served as an arranger and saxophonist for three years with Henry Busse. In 1940, Cates joined Morgan's band, and except for a three-year stint in the Navy during World War II, he has been Morgan's top arranger since.

CARMEN CAVALLARO

Records: Decca
Direction: MCA

A native of New York City, Cavallaro began his career as pianist with Al Kavelin's orchestra, later joining Ernie Madrigrera, Abe Lyman and Rudy Vallee. In 1939 he formed a nine-piece orchestra which, shortly thereafter, played six months at the St. Louis Statler hotel. With this engagement as the springboard, Cavallaro soon attracted nationwide attention, later becoming a recording artist, perhaps his best-known disc being an interpretation of Chopin's "Polonaise in A-Flat."

FRANK CHACKSFIELD

Records: London
Direction: Independent

A native of Somerset, England, Frank was a church organist in his teens, studied law and even hung out his shingle, but switched to music in the mid-'30s, forming a band shortly before World War II. While in the army he began broadcasting over the BBC, later becoming a staff arranger for a soldier revue, "Stars in Battle Dress." After the war he recorded a series of sides for English Decca, eventually coming to the attention of U. S. listeners with his 1953 disc of "Terry's Theme from 'Limelight.'"

KAREN CHANDLER

Records: Coral
Direction: ABC

Karen, a native of Resburg, Ohio, was the band vocalist at Brigham Young university. After graduation, she tried without success to crash New York City. Then with her husband, conductor-arranger Jack Flato, she went to Hollywood where Jerry Lewis heard her auditioning for a local NBC show. This led to a spot on the Martin-Lewis TV stam. Next she and Jack made a demonstration record of "Hold Me, Thrill Me, Kiss Me" for Fred Astaire, who signed Karen to a personal management contract and arranged a regular recording session. The upshot was a long-term contract with Coral and a record hit.

BETTY CHAPEL

Records: Mercury
Direction:

Born Betty Colpello in Cincinnati, this vocalist got her start as a teenager, singing with local bands on weekends. After touring the Midwest with Jimmy James' band and doing a stint with Teddy Phillips' band, she made Chicago her headquarters, singing in night clubs and continuing vocal lessons. In 1947, Betty joined Ray Pearl's band at the Blackhawk restaurant and was tapped by NBC scouts for a featured spot on the old "Garroway at Large" TV show, which brought her to national attention.

BUDDY CHARLES

Records: Mercury
Direction: ABC

Buddy Charles was born in Chicago and studied piano from childhood through his collegiate days at Loyola university. His stepfather, Muggsy Spanier, brought Buddy to the attention of Mercury's A&R chief, Art Talmadge, who

signed him to a recording contract. With Spanier, Charles has waxed "Sunday" and "Moon Glow."

THE CHECKERS

Records: Universal

Leader of this rhythm-blues unit is Bill Brown, formerly with Billy Ward's Dominoes. The Checkers made their professional debut in April, 1953, at the Sunset Terrace, Indianapolis, following with a one-night tour. The King they have cut such sides as "Oh, Oh, Oh Baby," and "Flame in My Heart."

DON CHERRY

Records: Decca
Direction: GAC

The golf-playing singer quit a tournament in Dallas, Texas, to fly to New York and record *Have Him, Our Very Own, Mad About You*. Thereafter, he was set in night clubs and theaters, with only occasional time to sand with in a golf field. He has been featured on both television shows and radio.

JUNE CHRISTY

Records: Capitol
Direction: GAC

June first came to attention when she joined the Stan Kenton band as vocalist in 1945. Four years later she left the band to do a single, but rejoined in 1950 for Kenton's "Imaginations in Modern Music" tour, repeating with the tour in 1951. After another solo side, Christy rejoined Kenton in 1953 for the band's European tour. She is now working on the West Coast. She was born Shirley Lester Nov. 20, 1925, in Decatur, Ill., and before joining Kenton was vocalist with Boyd Basham.

SAVANNAH CHURCHILL

Records: Decca
Direction: Gals

Miss Churchill's first professional engagement was at Small's Paradise in Harlem. She soon was featured with Benny Carter's band. Already recognized on records, she decided to write her own tunes. Her first was *I Want to Be Loved*. One of her latest is *Shake a Hand/Shake a Tan*.

THE CINCINNATIANS

Records: Brunswick
Direction:

The Cincinnatians, spiritual and gospel singers, are spearheaded by James Avant and Cal Wallace, both of whom were active in college musical organizations. They met when Wallace joined a group directed by Avant. Other Cincinnatians are Art Conley, Louie Hill, Calvo Fair, and Flato Petty.



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PUBLIC RELATIONS

June 30, 1954

DOWN BEAT

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BUGG CLAYTON

Records: Columbia
Direction: Independent

Wibber D. Clayton was born in Parsons, Kan., Nov. 11, 1911, and after moving to California in 1936, jobbed in local bands, joining Earl Dancer in 1938. When the band broke up, Earl organized his own band which he maintained until 1936 when he joined Count Basie. After leaving Basie during the late '40's, the trumpeter played in combos with J. C. Beard, Ike O'Neal, Charlie Ventura, Trummy Young, and Don Byas. In 1945-'47, he toured with "Jazz at the Philharmonic" and in 1949 worked in Paris where he played with Don Byas and others. Since his return to New York he has worked in combos, including Joe Bushkin's quartet.

LARRY CLINTON

Records: Bell
Direction: GAC

Clinton was born in Brooklyn, Aug. 17, 1909, got his first job in music as a trumpeter and worked as an arranger for various leaders before forming his own band in 1938. With Ben Wain as vocalist, the Clinton ark soon hit with such records as "Dippy Doodle," "My Reverie," "Deep Purple," "Satan Takes a Holiday," and "Study in Brown." Larry broke up his band in 1942 to join the air force. Since the war, he has been doing free-lance arranging and recording.

ROSEMARY CLOONEY

Records: Columbia
Direction: MCA

Rosemary, who scored her first big hit with a recording of "Come On-A My House" in 1950, began her career as half of the Clooney Sisters singing team. With sister Betty she sang with Tony Pastor's band, then landed a vocalist's spot on TV's "Songs for Sale" show, which led to a recording pact with Columbia. Following her initial disc clinic, Rosemary made her motion picture debut in Paramount's "The Stars Are Singing," following up with the recent "Red Garters."

NAT COLE

Records: Capitol
Direction: GAC

Born March 17, 1917, in Montgomery, Ala., Cole attended school in Chicago where he studied piano and soon organized his own band, playing local dates. Later the band toured vendeville with the "Shuffle Along" revue, after which Cole worked as a pianist in stateries before forming the King Cole Trio, (piano, bass, guitar) with which he first came to prominence. Nat then turned his attention exclusively to singing and has since become one of the top attractions on the jittery circuit as well as on records where his best-known efforts have been "Mona Lisa," "Nature Boy," "Too Young," and "Prêt-à-Port."

DOROTHY COLLINS

Records: Audivox
Direction: ABC

A native of Windsor, Ontario, Canada, Dorothy, on a visit to Chicago at 15, sang for Raymond Scott, who liked her, decided to try out some of his music training theories with her, and mapped out a 15-year training program for that purpose. She began by singing with Scott's quintet, then with his band. In 1939 when Scott became music director of TV's "Your Hit Parade" Dorothy was assigned to sing the show's commercials. Soon she became a featured vocalist on the program. Scott and Dorothy were married in 1953 and soon launched their own label, on which Dorothy has been featured on such sides as "Crazy Rhythm" and "Mountain High, Valley Low."

BOB CONNALLY

Records: Mercury
Direction: GAC

Connally left St. Ambrose college, Davenport, Iowa, a short time ago to try his hand at professional singing, having had his own band at school. When Mercury was looking for a singer for Ralph Marterie's crew, Connally was

SPADE COOLEY

Records: Decca
Direction: Independent

Spade was born Donald Clyde Cooley in Greensboro, Okla., and played his first square dance on the fiddle at 8. He studied violin and cello with concert aspirations but during the depression began playing fiddle with western bands, forming his own group in 1941. In 1946 he landed the Santa Monica halliroom where he has played ever since, also originating his radio and TV shows from there. In addition, he makes personal appearances and does film work.

JILL COREY

Records: Columbia
Direction: GAC

Jill was born Sept. 20, 1935, in Avonmore, Pa., where she began singing with local bands while in school. In September, 1953, she made a tape for a radio station manager in Lethbr, near Pittsburgh. The tape was forwarded to Mitch Miller, Columbia's pop a&r chief, who signed Jill. A few weeks later she successfully auditioned for a featured vocalist spot on "The Dave Garraway Show" on TV.

DON CORNELL

Records: Coral
Direction: Merita

Don Cornell was born in New York City and shortly after high school graduation successfully auditioned for the ark at the Edison Hotel. More hand vocalizing followed until 1943 when he joined Sammy Kaye. After wartime army service, Cornell rejoined Kaye in 1946, then left the ark to single in 1949.

BING CROSBY

Records: Decca
Direction: Independent

Harry Lillis Crosby, a product of Tacoma, Wash., has become an entertainment phenomenon in the years since 1930 when he turned vocal soloist. Born May 2, 1904, he was reared in Washington and attended Gonzaga university



THE CLOVERS

Records: Atlantic
Direction: Shaw

No longer ago than January, 1951, three young men, who attended high school together in their native Washington, D.C., were total unknowns. The Clovers—two vocalists and a guitarist—were John Bailey, Mathew McQuater, Hal Lassa, Harold Winley, and guitarist Bill Harris. After high school, they got in touch with Lou Krefetz, Baltimore-Washington record merchant, who signed them as personal manager. They made their first tests for Atlantic and soon appeared on wax with "Don't You Know I Love You?"

ARNETT COBB

Records: Epic
Direction: Universal

Cobb was born in Houston, Texas, and played with Linnard Hampton before forming his own ark. Earlier he played several seasons with Bill Larkin's ark in Texas. Known as "The Wild Man of the Toner Sax," he is identified with recordings of "Smooth Sailing," "Walkin' Home" and "Cobb's Boogie."

BETTY CODY

Records: RCA Victor
Direction: Independent

A native of Auburn, Maine, c&w singer Betty Cody made her first professional appearance at 15 over WCOU in Lewiston, Maine. Betty reached national prominence via her RCA Victor recordings, which include "Tom-Tom Yodel" and "I Found Out More Than You Ever Know." At present Betty and her husband (Lone Pine) are headlining a radio show with Hawkshaw Hawkins over WVA in Wheeling, W. Va.

JIMMIE COE

Records: States
Direction: Universal

Rhythm-and-blues saxist Coe's biggest wax hit to date has been "After Hour Joint." His ark is distinguished by the presence of an electric organ and by the featured vocals of Selm Fox.



EDDIE CONDON

Records: Columbia
Direction: Independent

Born Nov. 16, 1905, in Goodland, Ind., Eddie was reared in Momence, and Chicago Heights, Ill., and in his teens played ark with Peery's Jazz Band in Chicago. At 22, while working as kanjelist with Louis Panico's ark, he cut some Dixie sides for Red McKenzie on the old Okeh label, then with McKenzie, pianist Joe Sullivan and drummer Gene Krupa jobbed around New York. After a brief period with Red Nichols' band, Condon reorganized the Mount City Blue Blazers, then in 1938 formed a band which won attention with some Commodore sides. In 1942 he led a combo in a series of jazz concerts at New York's Town Hall, which were aired over CBS, then opened his own ark in Greenwich Village, where he still plays.

FERRY COMO

Records: Victor
Direction: GAC

Como was born in Canonsburg, Pa., May 18, 1912. At 14, he was a barber's apprentice, and at 21 owned his own shop. Then in 1933, while on a two-week vacation in Cleveland, he auditioned for Freddy Carlone's band and won a vocalist's berth. Two years later he joined Ted Weems with whom he remained until 1943 when the band broke up. He then signed with General Artists Corp. and soon thereafter with RCA Victor for which his first record, "Goodbye, Soa," was waxed in 1943. In 1945, he had his first big hit, "Till the End of Time." Among other best-selling Come records have been "Prisoner of Love," "Because," "When You Were Sweet Sixteen," "Temptation," and "No Other Love." Ferry also has appeared in movies and is starred on a three-weekly television show.



where he teamed up with Al Hinkler and formed a seven-piece outfit with the aid of Hinkler's sister, Mildred Bailey, the duo obtained a booking as a singing act at the Toot Cafe in Los Angeles. After a vaude tour Crosby and Hinkler joined Paul Whiteman in 1937 and with Harry Barrie became the Rhythm Boys trio. After three years with the band the trio was hooked alone into the Los Angeles Coconut Grove, where Bing's reputation as a soloist was built. He began making best-selling records, went east for radio shows and before long was broadcasting twice nightly over CBS, and appearing at the Paramount theater, New York. Next came the start of a lengthy film career, highlighted by an Academy Award for his starring role in Paramount's "Going My Way" in 1944. Crosby's enormous popularity in films, on recordings and over the air has continued unabated for two decades, but his activities have been lessened somewhat in the last year, reportedly as the beginning move in a gradual retirement from the business.

BOB CROSBY

Records: Coral
Direction: MCA

George Robert Crosby was born Aug. 23, 1914, in Spokane, Wash., and sang on local radio stations before joining Amos Weeks' band as vocalist in 1935. After two years with Weeks Crosby fronted a cooperative Dixieland band known as the Bob Cats, which established itself with a long engagement at the Black Hawk restaurant, Chicago, in 1938. After wartime service in the marines, Bob went to Hollywood in 1945 and formed a event band. Recently he revived the Bob Cats for his daily TV show. The Crosby band also plays the Jack Benny radio show.

XAVIER CUGAT

Records: Mercury
Direction: MCA

Born in Barcelona, Spain, and educated for the concert stage, Cugat was brought to the U.S. by Ericke Caruso on one of his concert

ture and remained with the tenor for five years. Shortly thereafter Cogut tried his hand as a cartoonist on the Los Angeles Times, then returned to music by forming a small Latin-American band in California. The rest is history. Cogut has appeared at countless hotels and nightclubs and has become synonymous with chuncha music.

RAY CURA

Records: Mercury
Direction: Independent

This young singer was born in Brooklyn, Oct. 10, 1925. He began musical studies with the Anthony Scotti studios in New York after a two-year hitch in the navy, then won an Arthur Godfrey "Talent Scouts" competition late in 1951.

ALAN DALE

Records: Coral
Direction: ABC

Born Aldo Sigmund in Brooklyn, July 9, 1926, Dale started his singing career at 16, appearing at Coney Island. At 18 he became featured vocalist with Carmen Cavallaro and a year later joined George Faxton, with whose work he spent three years before branching out as a singer. His best-known recordings are "Oh Maria" and "Darktown Strutters' Ball."

VIC DAMONE

Records: Mercury
Direction: First Job

Damone's first job was as a part-time usher at New York's Paramount theater during his high school days. Five years later he was a headliner there, but in the interim there were scale jobs, part-time radio work, club dates and a radio show on a small-wattied New York outlet. This showed led to a small part in a revue at New York's La Martinique club, then a hit disc of "I Have But One Heart" landed the singer a Mutual network contract, followed by a berth on CBS's "Saturday Night Sereenade." Then came nitery engagements and his motion picture debut in MGM's "Risk, Young and Pretty." In 1953 he resumed his career after a two-year hitch in the army.



BILLY DANIELS

Records: Mercury
Direction: Morris

The Daniels career began in student days at Florida Normal College, Jacksonville, when Billy did guest shots at WJAX and WMBR. Upon graduation he landed a job as production singer at New York's Ubangi club, then was featured with Erskine Hawkins' band before doing a single in such Manhattan music hotspots as the Onyx Club, Kelly's Stables and the Hickory House. After a stint in a Broadway musical, "Memphis Bound," Daniels returned to niterite and records, rising to fame in both media with his version of "That Old Black Magic."

BILL DARNEL

Records: "X"
Direction: GAC

Darnel was born in Leraine, Ohio, June 2, 1920. After doing sustaining radio work over WNEW, New York, he bowed as vocalist with Red Nichols' band at Topsy's club in Los Angeles in 1940. Following wartime service in North Africa, he resumed his singing career and is now recording for Victor's "X" label.

BILL DAVIS TRIO

Records: Epic
Direction: Shaw

Davis, a product of Parsons, Kans., studied music on a scholarship at Tuskegee institute and at Wiley College, Texas, then joined the Milton Larkin band as guitarist in the late '30s. In 1943 he played Chicago's Club Delia as a pianist and in 1945 joined Louis Jordan as pianist-arranger, also occasionally doing an organ solo. He left Jordan to play organ in his own group, which includes Chris Columbus on drums and Bill Jennings on guitar.

JACKIE DAVIS

Records: Independent
Direction: Independent

Davis hails from Jacksonville, Fla. He studied music at Florida A&M college, work-

ing in Atlantic City, N. J., as a pianist in the summer. He turned professional at the Mason-glow club in Chester, Pa., worked as a single for several years, and then switched to organ in 1951. He now has his own trio.

JIMMIE DAVIS

Records: Decca
Direction: Independent

Louisiana's former governor is also a well-known performer and composer of old tunes, including *You Are My Sunshine*. After graduation from Louisiana State University, Davis became a teacher of history at Dodd college and sang on a Shreveport radio station. Listeners liked Davis' singing so much that it was easy to campaign for Shreveport police commissioner, a job he won easily. After four years at this job, he was elected as state public service commissioner. In 1944 he was elected governor. One of his hit records was *Nobody's Darling*.

MILES DAVIS

Records: Prestige
Direction: ABC

Davis was born May 25, 1926, in Alton, Ill. He attended the Juilliard music school for two years and received his principal trumpet coaching from Elwood Bachman in East St. Louis. He has made two tours with Norman Granz' "Jazz at the Philharmonic" package and has written such jazz pieces as "Little Nellie Leaps," "Donna Lee," "Half Nelson," and "Sipping at Bells."

DAVIS SISTERS

Records: RCA Victor
Direction: WSM

The Davis Sisters, Bee Jay and Skeeter, first began singing together during high school, and in 1950-52 performed over WGVU-TV in Cincinnati. They also performed on WKLV and WYLK in Lexington, Ky. In 1952 they were signed as regulars on a country music show and a year later made their first record, "I Forget More Than You'll Ever Know." As a result of an automobile accident which killed



DORIS DAY

Records: Columbia
Direction: Independent

A native of Cincinnati, Ohio, Doris (nee Kappelhoff) began her career as a dancer, but switched to singing after sustaining a leg injury. She broke in as a band vocalist with Barney Rapp, then sang, in succession, with Fred Waring, Bob Crosby and Les Brown. Her recording of "Sentimental Journey" with the Brown band started her on the road that led to subsequent stardom as an actress-singer in such Warner Bros. films as "Romance on the High Seas" (in which she made her debut in 1946), "On Moonlight Bay," and the recent "Calamity Jane."

ALAN DEAN

Records: MGM
Direction: GAC

Dean, born in East Ham, England in 1924, broke into show business as an accompanist, then as a singer landed on the BBC radio series, "Band of the Week." Next came ork stints with Oscar Ragin, Jack Wallace and Ambrose, whom Alan left in 1947 to form a singing group, "The Song Peddlars." He then joined Frank Weir's band and in 1949 scored a hit with his recording of "Autumn Leaves" and "If You Go." In 1951 he came to the U.S. at the suggestion of pianist George Shearing and soon signed with MGM.

CHARLIE DE FOREST

Records: Bell
Direction: Independent

Charlie was born in Cones, New York, and started singing as a small lad with the church and school choirs. A local band leader heard his voice and signed him to a contract. He is also a pianist, and, on his professional engagements he accompanies himself. After working in

cafes and nightclubs in upstate New York Charlie was contacted to perform in a cafe in Greenwich village. An agent offered him the opportunity of appearing in the Blue Angel which he was brought to the attention of the head of Bell Records with which he recently signed.

BUDDY DEFRANCO

Records: Claf
Direction: ABC

Boniface (Buddy) DeFranco was born in Camden, N. J., Feb. 17, 1923, and moved to Philadelphia. He began playing clarinet at 12. In 1939 he joined Sent Davis then subsequently played with Gene Krupa, Ted Fio Rito, Charlie Barnet, Tommy Dorsey and Boyd Korburn. After a period as a leader he disbanded in 1952 to form a combo and has been working with a small group ever since. For the last nine years DeFranco has won Down Beat's reader's poll as best clarinetist.

VICTORIA DE LOS ANGELES

Records: Victor
Direction: NCAC

Victoria de los Angeles was born in Barcelona in 1924 and studied at the Conservatory del Liceu, making her debut both in solo recital and opera (as the Countess in "The Marriage of Figaro" at the Barcelona Liceu) at the age of 20. In 1947 the soprano won first prize in the International Singing Contest at Geneva, Switzerland. After appearances at the Paris Opera in 1950, and at La Scala, Milan; at Amsterdam, Edinburgh, and London's Covent Garden she gave her U. S. debut recital in November, 1950. The following March she joined the Metropolitan Opera Company and has since toured Europe, the U.S., South America and South Africa.

MATT DENNIS

Records: Trend
Direction: Independent

Dennis was born in Seattle, Wash. In 1931 he joined Horace Heidt's ork as pianist, later



DOTTY DENNY

Records: A-440
Direction: Independent

Dotty was born in Jefferson, N. Y., worked at WGY, Schenectady, and WABY, Albany, and was pianist with the Joe Venuti orchestra during the time Kay Starr was on the band at the Hickory House and Copacabana Lounge, New York. Her first recording dates for A-440 included two albums: "Dotty Denny Play Memorable Music from the Pan of Edgar Sampson" and "Dotty Digs the Duke."

WILBUR DE PARIS

Records: A-440
Direction: Independent

Born in Crawfordville, Ind., De Paris is an exponent of New Orleans-style music. He played with such swing bands as Duke Ellington and Jimmie Lunceford and has a four-year stand at Jimmy Ryan's, in New York, to his credit. His current organization, recording for A-440, includes Omar Simon, brother Sidney, Zutty Singleton, Don Kirkpatrick, Nat Woodley, and Eddie Gibbs.

JOHNNY DESMOND

Records: Coral
Direction: MCA

Desmond began singing professionally at 9 on a Detroit radio show, "Uncle Nick's Children's Hour." After studies at the Detroit Conservatory of Music he organized the Bob-O-Links quartet which soon joined the Bob

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JOE "FINGERS" CARR

Capitol Records

Crosby band. In 1942 after a stint with Gene Krupa, Johnny entered the army and became vocalist with the Glenn Miller AAF band, with which he went overseas. After the war he landed his first network radio show, then appeared in TV on "Face the Music." Before joining the radio "breakfast club" where he has been heard as featured vocalist since 1949.

PAUL DESMOND

Records: Fantasy
Direction: ABC

Born in 1924, Paul was reared in California, and New York. In high school he played clarinet, then switched to alto, and while at college, began sitting in with local bands. During a three-year stint in the army, he was stationed with the 253rd ACF band in San Francisco, where he met Dave Brubeck in 1944. After his discharge Desmond joined the Brubeck group.

FRANK DEVOL

Records: Capitol
Direction: MCA

Born in Mountville, W. Va., Sept. 20, 1911, and reared in Ohio, Devol learned various instruments as a child, studied arranging while in high school and turned out his first complete score at 16. After graduation from Miami University, Oxford, Ohio, in 1929, he led a motion picture theater pit band, then joined in succession, the Emerson Gill orchestra, the George Olsen-Ethal Shurtis troupes, Horace Heidt and Alvin Karp. In 1940 he returned to Heidt as chief arranger and conductor, then left music for an aircraft job during the war. There followed two years as musical director at KJL, Los Angeles, and his own network show, "Music Depreciation." He now writes and conducts for Capitol.

LITTLE JIMMY DICKENS

Records: Columbia

Direction: WSM
Born in Bolt, Raleigh County, W. Va., Jimmy grew up on a farm, then at 17 went into radio work in Beckley, W. Va., singing and playing guitar. The diminutive country-western performer (he stands four feet eleven) has been in radio ever since. Since 1942 he has been a member of the "Grand Ole Opry" troupe broadcasting over WSM, Nashville, Tenn.

VIC DICKENSON

Records: Vanguard

Direction: Independent
The trombonist was born Aug. 6, 1906 in Xenia, Ohio, and was reared in Columbus. He

jobbed with local bands in 1922, then joined Don Phillips and Leonard Gay in Madison, Wis. Next came periods with the orks of Speed Webb, Zach Whyte, Blanche Calloway, Claude Hopkins, Benny Carter, Count Basie, Sidney Bechet, Lipsy Fegen, Frankie Newton, and Eddie Heywood. After leaving Heywood he formed his own combo and worked for long stretches at Boston's Savoy nitery. Dickenson recently recorded with an all-star group under his name for Vanguard on a series of high fidelity jazz efforts.

HELENE DIXON

Records: Epic

Direction: Independent
Brooklyn-born Helene was a professional center-of-contacts at 13. She obtained a job as program salesman in the Latin Quarter nitery, New York, then began doing cocktail lounge engagements. Tony Martin heard her and got Monte Prosser of New York's Copasabana nitery to audition her. At his suggestion she saw pianist and vocal coach Phil Moore, who became her mentor. Helene's initial major Manhattan engagement was as a featured performer in the Copa show. From that showcase and through the efforts of Moore, she came to the attention of Danny Keeler of Epic Records, for which she now records.

SAM DONAHUE

Records: Capitol

Direction: GAC

Donahue was born March 2, 1919, in Detroit, played with local orks in Michigan and around the Middle West shortly after his high school days, then became featured tenorist with Gene Krupa in 1938. The following year he joined Harry James, then in 1940 worked with both Benny Goodman and Artie Shaw, before rejoining an ork he had formed in 1935. With this group Donahue toured until 1942 when he entered the navy as a member of Shaw's service ork, which Sam led after Shaw's discharge. In 1945 he organized another band and recently took over as leader of the Billy May ork. (see Billy May).

ANTAL DORATI

Records: Mercury

Direction: Columbia

Born April 9, 1906, in Budapest, Hungary, Dorati studied music with Zoltan Kodaly, Leo Weiner and Bela Bartok and began his career at 16, conducting at the Royal Opera House, Budapest. He conducted the Municipal Opera

orchestra at Munster from 1929 to 1932 and led the Ballet Russe de Monte Carlo orchestra from 1934 to 1940. Next he settled in the U.S., became director of the Ballet Theatre orchestra from 1945 to 1949, and since that time has been permanent conductor of the Minneapolis Symphony.

ANIA DORFMAN

Records: Victor

Direction: Rubin

Born in Odessa, Mme. Dorfman made her debut there at 11, continued studies in Paris under leader Philipp, then at 14 returned to Russia in the midst of the revolution. A concert in Liege, Belgium launched her formal career. Other appearances on the continent followed before the pianist came to the U. S., appearing, shortly after her arrival here, as soloist with the NBC Symphony in Carnegie Hall at the invitation of Arturo Toscanini. Since then she has toured the U. S. in recitals and as soloist with various symphony orchestras.

DORSEY BROTHERS

Records: Bell

Direction: Tomdor Enterprises

James Francis Dorsey was born Feb. 29, 1904 in Shandsdash, Pa., and Thomas Francis Dorsey, Nov. 19, 1905 in Mahoney Plains, Pa. The brothers played in a family six quartet with their father, Thomas, Sr., and a sister, Mary, then together formed their first ork, called "Dorsey's Novelty Six—The Jazz Band of 'Em All." Two years later, after changing the billing to "Dorsey's Wild Camerata," they disbanded and joined the Seranton Sirens. Next they played and recorded with Eddie Elkins and the California Ramblers, toured with Jean Goldkette's principal ork out of Detroit, joined Paul Whiteman in 1926 and settled into radio and recording work in New York. Between 1929 and 1934 they assembled various recording orks, then in 1934 formed the Dorsey Brothers ork, composed chiefly of members of the recently-disbanded Smith Balow band. Tommy withdrew in 1935 to lead his own band and went on to parallel success with the Jimmy Dorsey ork throughout the '30's and '40's. In 1953 Jimmy, having disbanded, joined Tommy in the present Dorsey Brothers ork.



**ROSEMARY
CLOONEY**

**Paramount
Pictures**

**Columbia
Records**

June 30, 1954

ALFRED DRAKE

Records: Decca

Direction: Independent

Drake was born Alfred Capruo Oct. 7, 1914, in New York and received his bachelor of arts degree from Brooklyn college in 1935. He acted in Gilbert and Sullivan repertory in New York, appeared with the Steel Pier Opera company in 1935 and understudied Billy Weston in "White Horse Inn" on Broadway in 1936. From this beginning Drake went on to become one of the foremost stars of the present-day musical stage, through appearances in "Babes in Arms" (1937), as Curly in the original production of "Oklahoma" (1943), in "Sing Out, Sweet Land" (1943), "Boggar's Holiday" (1947), "Kiss Me Kate" (1949), and the current "Kismet" in which he opened on Broadway last fall.

RUSTY DRAPER

Records: Mercury

Direction: Morris

Draper entered show business at 12, singing and playing guitar over KUL in Tulsa, Okla. After five years of radio work in Tulsa, Des Moines and Quincy, Ill., he became a sing-along-ace at the Mel Hines Club in San Francisco before his marathonic seven-year engagement at Jerome King's Rhapsody Room there. His first record hit, "No Help Wanted" made in 1933, was followed by the successful "Gambler's Guitar."

DORIS DREW

Records: Mercury

Direction: Independent

Doris Drew was born in San Antonio, Texas, Aug. 23, 1929, and entered UCLA after high school graduation. She was one of 5,000 hopefuls in a disc jockey contest judged by Frankie Laine, who picked her as a winner. Doris later came to the attention of Johnny Desmond, who was instrumental in getting her signed to an ABC network show.

DOWN BEAT

In 1939, Billy learned trumpet with Hines and in 1944, after a year of playing with the band, formed his own one. Seven months later he became a vocal soloist. Among his best-known recordings are "Silly Lark," "Jelly, Jelly," and "Stormy Monday." Hines' (made with Hines), "Cottages for Sale" and "I Apologize."

HARRY EDISON QUARTET

Records: Pacific Jazz

Direction: Independent

Edison is an alumnus of the Count Basie band, with which he played trumpet for 13 years, from 1936 through 1950. When he left Basie, Harry joined a Jazz at the Philharmonic unit, then settled in Beverly Hills, Calif., where he began working with Benny Carter on film under-scoring assignments. His present quartet, (Alvin Stoller, drums; Arnold Ross, piano; Joe Comfort, bass) was formed to play at the Haig club in Hollywood, where its work was first recorded in 1953 by Pacific Jazz.

ROY ELDRIDGE

Records: Mercury

Direction: Shaw

Eldridge was born in Pittsburgh, Jan. 30, 1911, and began his career in 1925 as a member of a carnival show. Later he joined Fletcher Henderson, left to form a small combo, and toured with a road show. Next came brief stays with the bands of Zack White and Speed Webb, whose work he soon took over as leader. In 1930 Roy went to New York and joined the Cecil Scott orchestra. Next he moved over to the Rhythm Kings and McKinnay's Cotton Pickers, formed a short-lived band of his own, broke it up and joined Mal Hallett. In 1941 Roy began a three-year stay with Gene Krupa, followed by nine months with Artie Shaw and the first of four Jazz at the Philharmonic tours. Early in 1950 he went to Europe with Benny Goodman, staying

Indigo, "Sophisticated Lady" and "Caravan." His longer works include two symphonies alike, "Black, Brown and Beige" and "Liberian Suite," and the score to "Boggar's Holiday."

ELLIOTT BROS.

Records: MCM

Direction: MCA

The Elliott Brothers hail from Riverdale, Calif., Bill, the elder, played tenor sax in the Army Air Force band and upon his discharge joined Irving Miller's band on the Jack Kittwood show. He then went to the 10th-Century-Fox lot and his present film-scoring post. Lloyd began his career with Al Deonche, spent a hitch in the army, set in with Bobby Sherwood, Jimmy Zito, Ike Carpenter and Charlie Barnet, and was featured first trombonist with Jimmy Dorsey. He went into radio work in Los Angeles, playing in the bands for the Red Skelton, Groucho Marx, and "Railroad Hour" shows, then teamed up with brother Bill in their own band, which records for MCM.

MISCHA ELMAN

Records: Victor

Direction: Columbia

Elman was born Jan. 20, 1891, in Stalawa, Ukraine, Russia, studied with his father, with Alexander Fidemann and with Leopold Auer, and made his concert debut at the St. Petersburg conservatory in 1904. Next he gave violin recitals in London and in 1906 made his U.S. debut as soloist with the Russian symphony in New York. Elman has subsequently appeared as soloist with the major American and European orchestras and has toured the world in solo recitals. In 1944 he gave the first performance of a concerto written for him by Bohuslav Martinu. For a brief period the violinist was leader of the Elman String Quartet.



THE DRIFTERS

Records: Atlantic

Direction:

The Drifters, led by Clyde McPhatter, formerly with Billy Ward's Dominoes, were organized in September, 1953 and shortly attracted attention with their recording of "Money Honey." The group was booked into New York's Apollo theater for its first stage date and returned in seven weeks for another turn.

JERRY DUANE

Records: Trend

Direction: Independent

Duane was born in Duncan, Okla., attended North Texas State college, went to New York in 1943 and toured with the Wagner Opera company as a singer and chorus conductor. At Radio City Music hall he served as tenor soloist, and then joined Fred Waring, later touring with Gene Krupa. After a radio series with Paul Whitman, Jerry joined Stan Kenton in 1946 and helped organize the group known as the Pastels. Next he joined Jo Stafford's vocal group, the Starlighters, and late in 1952 returned to New York for siting and video work.

JIM EANES

Records: Decca

Direction: Independent

Jim Eanes, old performer, first began entertaining at meetings and dances with his father's small string band. Eventually he entered radio over WHVA, Martinsville, Va., and since then has worked on such stations as WNOX, Knoxville, Tenn.; WFAO, Mount Airy, N. C.; and WFTM, Danville, Va., where he now has his own weekly hour dance.

BILLY ECKSTINE

Records: MCM

Direction: Morris

A native of Pittsburgh, Eckstine attended Harvard university in Washington but left after winning an amateur contest at the Howard theater. He sang with various bands including that of Earl Hines, whom he joined

abroad for a year after the tour ended. Back home, he returned to JATP.

LARRY ELGART

Records: Decca

Direction: MCA

Larry hails from New London, Conn., plays alto sax, clarinet, and flute, and began his career with the Bob Astor band, later playing with Charlie Spivak, Woody Herman, Rod Norvo, Bobby Byrns, Freddie Slack and in the pit band of the Broadway show, "Top Banana." In 1953 he assembled a modern ensemble and recorded a jazz-influenced suite, "Impressions of Outer Space." In January, 1954, he signed with Decca.

LES ELGART

Records: Columbia

Direction: MCA

Born in New Haven, Conn., Elgart, while in his teens, played first trumpet with Bunny Berigan, later moving on to Harry James, Charlie Spivak and Muggsy Spanier. After army service he joined Woody Herman, but left for a CBS studio spot. In 1947 he formed a short-lived band. After more club and studio work he re-organized in 1953.

DUKE ELLINGTON

Records: Capitol

Direction: ABC

Edward Kennedy Ellington was born in Washington, D. C., April 29, 1899, and began his career as a pianist in Washington cafes, organizing his first band in 1918. Since Dec. 4, 1927, when he opened at New York's Cotton Club with a 14-piece orchestra, Ellington has been wielding a baton uninteruptedly, and has been heard in virtually every U. S. city and in Europe, to which he made the first of three trips in 1932. The band played the first of a series of annual concerts at Carnegie Hall Jan. 23, 1943, later appearing at the Metropolitan Opera House and with the Philadelphia symphony at Robin Hood Dell. As a songwriter Ellington has been responsible for many standards including "Solitude," "Mood

DOC EVANS

Records: Sona

Direction: Independent

Paul Wesley (Doc) Evans was born in Spring Valley, Minn., June 6, 1907. He attended the University of Minnesota, played with several local bands and then moved his own Dixieland orchestra, which played around Minneapolis and St. Paul until 1946 when he came to Chicago and became a midwestern hit. In 1947 he went to New York and then returned to the Windy City, New York's headquarters in Minneapolis, doing concert dates and radio and television work in addition to his regular appearances.

FERGY FAITH

Records: Columbia

Direction: Independent

Born in Toronto, Canada, Faith played with Canadian orchestras, then turned to arranging and conducting, becoming staff arranger and conductor for the Canadian Broadcasting Company in the middle '30s. He came to the U. S. in 1940 as conductor of "The Contented Hour" and today specializes in "middle-brow" arrangements of pop tunes. At Columbia Records he holds the post of east coast musical director and was with studio work his most successful disc to date having been "The Song from 'Moulin Rouge'."

MAYNARD FERGUSON

Records: EmArcy

Direction: GAC

Maynard Ferguson was born in Verdun, Canada, in 1928. The trumpeter joined the Jimmy Dorsey orchestra in 1949, switched to Charlie Barnet, and in 1950 went with Stan Kenton. In 1952 he had his own orchestra. Some of his discs are "Love Locked Out" and "Band Ain't Druggin'."

KATHLEEN FERRIER

Records: London

Direction:

The late contralto was born in Lancashire, England, in 1912 and studied voice production

also played many clubs and theaters and are known for their recordings of "Itzankah" and "Down By the Riverside." The Four Leds are composed of: Connie Cordial, bass; Frank Buzzer, baritone; James Arnold, first tenor; and Bernie Teorick, second tenor.

STAN FRIEBERG

Records: Capitol
Direction: Independent

Friberg entered show business at 11 as a singer for his magician-uncle. In his late teens he landed a two-year radio post with Cliffie Stone, on whose show he did vocal impersonations. After a two-year army hitch (1945-47) he got his trick voice to work in animated cartoons at Warner Brothers, Disney, Lentz, Paramount and Columbia studios, then gained national attention on the "Time for Benny" TV show. In 1950 Stan started his comedy-show career with "Joke and March," achieving his biggest success in 1953 with the "Dragon" satire, "St. George and the Dragonet."

RUSS FREEMAN TRIO

Records: Pacific Jan
Direction: Shaw

Pianist Freeman has played with, composed and arranged for Art Pepper's quartet, the Light House All-Stars, Shorty Rogers' Quintet, and the Chet Baker Quartet. He spent the latter half of 1953 working with the Rogers group, which included drummer Shelly Manne and bassist Joe Mondragon, the other members of Freeman's recording trio.

STAN FREEMAN

Records: Capitol
Direction: Morris

Born Stanley Freedman April 3, 1909, in Waterbury, Conn., the pianist was educated at Yale university and began piano studies at 16, making his debut at Carnegie Hall May 6, 1947. After three years' army service he began a radio career that has included appearances on such shows as "Keyboard Impromptus," "Piano

with "Flat Foot Floogie," which he wrote with banjoist Sam Stewart. Slim teamed with Stewart until World War II, then after a three-year army stint, formed his present trio which turned out such records as "Yep Boo Hooey" and "Comest Mixer," both Gaillard originals. Slim also has appeared in TV, in movies, with various concert groups, and was featured in such films as "Hellzapoppin'" and "Star Spangled Rhythm."

SUNNY GALE

Records: Victor
Direction: Morris

Sunny was born Selma Segal in Clayton, N. J., Feb. 29, 1927, and was reared in Philadelphia. Her singing in the finale of a "Miss Philadelphia" contest brought five years of local niter work. In 1946 she landed as vocalist with Hal McIntyre, then waxed "Wheel of Fortune," which brought her a Victor post.

JAN GARBER

Records: Capitol
Direction: GAC

Born Nov. 5, 1907, in Indianapolis, Ind., Jan Garber originally planned a career as a concert violinist and played in the Philadelphia Symphony. During World War I he directed an AEF brass band and shortly after his discharge formed a semi-combo dance band, later switching to a sweet-styled orchestra. He has been a leader ever since, his sweet band being a ball-room mainstay since 1928 when he began a five-year engagement at Chicago's Trionon ballroom.

JUDY GARLAND

Records: Columbia
Direction: Morris

Born Frances Gumm in Grand Rapids, Minn., in 1922, Judy sang in vaudeville as a child with the Gumm Sisters trio. Renamed Judy Garland by comedian George Jessel, she made her motion picture debut in Fox's "Pigskin Parade"

which they were caught by the Mercury talent head and posted to a record contract.

STAN GETZ

Records: Reoart
Direction: Shaw

Stan, born in Philadelphia, Pa., Feb. 2, 1927, first started on bass, then baritone, and at 15, worked as tenor saxist with Dick (Stinky) Rogers. At 16 he was a sideman with Jack Teagarden. Dale Jones and Bob Chester, and in 1945 joined Stan Kenton for a year. During the late '40's, Stan worked with Jimmy Dorsey, Benny Goodman, Benny Brook, Buddy Morrow, and Herbie Fields, and in 1949 joined Woody Herman. He next appeared with combo, and in 1953 spent a short time as staff musician at NBC in New York later returning to combo work.

GEORGIA GIBBS

Records: Mercury
Direction: GAC

"See Nibs" (the nickname was bestowed by Garry Moore) got her first show experience by singing over a radio station in her hometown, Worcester, Mass., and commuting on weekends to Boston to work the Plymouth theater by day and the Theatrical Club by night. Next she joined the Hudson-DeLange band, then landed on the Herb Shriner radio show, later jumping to the Dorsey-Moore program. Her first disc break came in 1944 when she waxed "Shoo Shoo Baby." Georgia's most recent success was "Somebody Bad Stole De Wedding Bell."

TERRY GIBBS

Records: Brunswick
Direction: ABC

Born Julius Gubenko in Brooklyn, Oct. 13, 1924, the vibist tooned at 12 with a Major Bowen unit. After serving three years in the army, he worked with Bill de Avango and Tommy Dorsey. In 1947 he went to Sweden with Chubby Jackson and the following year joined



Rayhouse" and Milton Berle's radio show. As a composer he has produced "April Afternoon," "Impressions," and "Night Letter from Mars."

FRANK FROBA

Records: Decca
Direction: ABC

A product of New Orleans' honky tonk with a Dixie jazz tradition, pianist Froba worked a dance hall at 14 where, he recalls, "the girls wore slippers and bathing suits." Persuaded to leave New Orleans' Absinthe House, he came east and worked unceasingly with the Dorsey, Erskine Hawkins, Red Allen, Will Osborne, and Benny Goodman. He left DC to go into New York's Onyx Club in 1935. He later formed a trio and in 1946 went back south, playing such cities as Miami Beach.

JANE FROMAN

Records: Capitol
Direction: Morris

A native of St. Louis, Mo., Jane played a rondo date at the Grand Central theater three while still a music student at Christian College. After further studies at the Cincinnati Conservatory, she landed a job on WLV, remaining for two years. Paul Whiteman then signed the singer to an NBC contract in Chicago and after a stint on the Chesterfield show, she appeared in the "Ziegfeld Follies of 1935." Three followed niter work until 1942 when, as a troop-entertaining tour, Jane sustained injuries in an airplane crash that hospitalized her for five years. Her comeback, begun via stories and records, was assured with a 1952 20th Century-Fox film biography, "With a Song in My Heart." She now has her own TV show.

SLIM GAILLARD

Records: MGM
Direction: Shaw

Gaillard is a pianist, guitarist, comedy singer and song-writer who comes from Detroit. After majoring in foreign languages in college he entered music, soon attracting attention



in 1936, soon thereafter attracting attention with a rendition of "You Made Me Love You" in MGM's "Broadway Melody of 1936." This led to a lengthy film career which brought starting roles in such MGM musicals as "The Wizard of Oz," "For Me and My Gal," "Easter Parade," and "In the Good Old Summertime." (In 1946 Judy coaxed a straight setting role in MGM's "The Clock.") In 1950 the staging conditions returned to vaudeville, scoring an occasional success at the London Palladium and subsequently breaking the house record at the New York Palace. In Warner's forthcoming "A Star is Born" she makes her return to the screen.

ERROLL GARNER

Records: Columbia
Direction: Shaw

Pianist Garner is a native of Pittsburgh where he was born in 1921, and at 16 was playing in local bands. In 1944 Garner trilled to New York where he joined the Slim Stewart trio, later forming his own trio. He has continued to work with a trio and is currently doing night club work.

RED GARRETT

Records: Victor
Direction: Independent

Red was born in September, 1925, in Bardotown, Tenn., joined the navy at 19 and after being discharged in 1948 made his professional debut over radio station WAQV in Vincennes, Ind. He remained in that locale doing radio and TV shows until 1950, when he joined "Grand Ole Opry."

THE GAYLORDS

Records: Mercury
Direction: GAC

This vocal and instrumental group was formed in 1950. Originally a record pastime act, the boys switched to their present act when the other stopped. They are a Detroit trio, having played for more than two years at Ceane's Show Lounge, and have appeared on many television shows, on one of



Buddy Rich. He became a member of the Woody Herman band in '48 and remained until the band broke up, at which time he formed a group with Charlie Shavers and Louis Bellson (1950). Terry then worked for a brief period with Tommy Dorsey ('50) and on TV with Benny Goodman. He now has his own quartet.

WALTER GIESERING

Records: Columbia
Direction: Charles L. Wagner

Gieseking was born Nov. 5, 1905, at Lyons, France. Largely self-taught, he made his debut as a pianist with a series of concerts in Germany in 1914, toured Europe in 1922 and made his U.S. debut at Aeolian Hall, New York, Feb. 22, 1926. He taught at the Music Institute for Foreigners, Wiesbaden, Germany, from 1930 to 1938 and since World War II has given concerts chiefly in South America, while serving as a professor at the State Conservatory of Music, Karlsruhe, a post he has held since 1947.

DIZZY GILLESPIE

Records: Norgam, Caf
Direction: Shaw

John Birks Gillespie, born in Cheraw, S. C., Oct. 21, 1917, started playing with a 5-piece band while still a youngster and made his first records in March, 1937, with Teddy Hill. He played with Hill at the New York World's Fair, later joining Edgar Hayes and Cab Calloway, for whom Dizzy also arranged. He next worked with Benny Carter and toured Canada with Charlie Harnett. From 1941 to 1948 Dizzy played with Calvin Jackson with his own band, with Earl Hines, with Coleman Hawkins, with Duke Ellington, and as co-leader of a band with tenorist Bud Johnson. Shortly after World War II he seemed to prominence in the vanguard of bop, briefly fronted a big band, and has since been active as trumpet soloist on concert dates, in clubs and on records. He recently returned from a European tour.

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JACKIE GLEASON

Records: Capitol
Direction: MCA

Born and reared in Brooklyn, N. Y., Gleason won an amateur contest while in his teens, shortly thereafter turning professional as a comedian-singer in theaters and nightclubs. After spells as a carnival barker and radio disc jockey, he began a stage career in the late '30s that has included appearances in such musicals as "Follow the Girls" and "Along Fifth Avenue." In the late '40s he entered television, appearing in the title role of "The Life of Riley" and as star of the Dumont "Cavalcade of Stars" before leading his own show on CBS in 1951. Recently he turned composer-conductor, with such works as "Melancholy Serenade" and "Tawny" being recorded by an orchestra bearing his name. Gleason also has recorded an album of his comic characterizations for Capitol.

DARBELL GLENN

Records: Valley
Direction: Independent

The 18-year-old country-western star who recently scored with "Crying in the Chapel" is heard regularly over WBAP-TV, Fort Worth, Texas. He makes some 400 personal appearances each year and in 1953 toured with Bob Hope.

JERRY GLENN

Records: Victor
Direction: Independent

Young Jerry, born Aug. 10, 1940, made his professional debut at 9 as a folk singer on the "Louisiana Hayride" radio show, originating from his native Shreveport, La. At 10 he joined Slim Whitman and Webb Pierce on personal appearance tours in Louisiana. He now attends St. John high school, Shreveport.



ARTHUR GODFREY

Records: Columbia
Direction: Independent

Born Aug. 31, 1903, in New York, Godfrey left home at 14 and traveled the country working as coal miner, dish washer, office boy, cab driver and insurance salesman. He entered vaudeville in 1924 as a banjoist after a four-year hitch in the navy, then joined the coast guard, entering radio on his discharge in 1930. From his beginnings over WFBR, Baltimore, Godfrey became variously announcer, disc jockey and starring personality, reigning over various shows, the principal of which at present are "Arthur Godfrey's Talent Scouts" and "Arthur Godfrey and His Friends," both of greatest over radio and TV. His biggest record to date is "Too Fat Polka."

BENNY GOODMAN

Records: Capitol
Direction: ABC, NCAC

Born May 30, 1909 in Chicago, Goodman learned clarinet at Hull House and at 13 was playing with local bands. In 1927 he joined Ben Pollack, remaining for two years. Next he played with Arnold Johnson and Red Nichols, then became a radio studio musician in New York. In 1934 he formed his own band, which came to national attention via the "Let's Dance" radio show. By the end of 1936, following successful engagements at the Los Angeles Palomar ballroom and Chicago's Congress hotel, Goodman and his band were a national event. In 1944 the band broke up and Goodman formed a combo which was featured in a Broadway revue, "The Seven Lively Arts." Since that time he has led various jazz combos and has played many concerts as a classical musician, appearing frequently as guest soloist with various symphony orchestras. Goodman holds the distinction of having played the first jazz concert, as well, at Chicago's Congress Hotel in 1935 and of playing the first jazz concert ever given at New York's Carnegie Hall, in 1938. He holds an all-time record of 27 awards in Down Beat's annual readers' poll.

EUGENE GOOSSSENS

Records: Columbia
Direction: Independent

The conductor was born May 26, 1893, in London and began his career as "Hollist" in the Queen's Hall orchestra in 1911. Between 1911 and 1923 he conducted the orchestra of the British National Opera Company, Covent Garden Opera, Handel Society, Royal Choral Society and D'Oyly Carte Ballet. Goossens came to the U.S. in 1923 as conductor of the Rochester Philharmonic, which he left in 1931 to succeed Fritz Reiner at the helm of the Cincinnati symphony. In 1947 he went to Australia as conductor of the Sydney symphony and since 1948 has been director of the State Conservatorium in Sydney.

CURTIS GORDON

Records: Victor
Direction: Independent

Gordon was born in Neultrix, Ga., July 27, 1928. He made his professional debut at the Tower theater, Atlanta, June 8, 1952, singing and playing guitar. Soon he was appearing regularly on a daily radio show over WKAB, Mobile, and on the "Dixie Barn Dance" over WABB.

EDYIE GORME

Records: Coral
Direction: GAC

Edyie hails from the Bronx. Following high school graduation she worked as a Spanish interpreter, attended City College at night and sang occasionally with a band formed by Ken Greengrass, a friend from school days. She became regular vocalist with Greengrass and later joined Tommy Tucker and Tex Benke, before breaking away to single in 1952.



MORTON GOULD

Records: Columbia
Direction: Independent

GoULD was born Dec. 10, 1913, in Richmond Hill, in Island, N. Y., was educated at Juilliard and studied composition with Vincent Jones and piano with Abby Whiteside. At 7 he was playing over WOR, New York, and at 17 made his first concert tour, before joining the music staff of Radio City Music Hall in 1931. The following year he joined NBC, for which he led various programs including his own "Music of Morton Gould." Among his compositions are "Cowboy Rhapsody," "Foster Gallery," "Pavanna," "Lincoln Legend," "Chorale and Fugue in Jazz," "Latin American Symphonette," and "Concerto for Tap Dancer."

DOLORES GRAY

Records: Decca
Direction: Morris

Dolores was born in Chicago and reared on the West Coast, where she studied voice. After a stint on the Rudy Vallee radio program she played cafes and appeared briefly in cash Broadway shows as "The Seven Lively Arts," and "Are You With It?" before her "discovery" in the title role of "Annie Get Your Gun," which she played for three seasons in London. She next co-starred with Bert Lahr in "Two on the A-1ah" and was seen in 1953 in "Carnival in Flanders." Her best-known disc to date is "Shrimp Boats."

JERRY GRAY

Records: Decca
Direction: MCA

In his teens, Gray organized a dance band. After high school, he played first violin in Artie Shaw's string orchestra and soon became an arranger of such Shaw numbers as *Begin the Beguine*. As arranger for Glenn Miller he composed such tunes as *Pennsylvania 6-5000* and *Swing of the Peacocks*. After Miller's death, Gray conducted Glenn's service band through Europe and now has his own band.

BENNY GREEN

Records: Decca
Direction: Independent

The trombonist was born in Chicago in 1923 and after playing local gigs joined Earl Hines in 1942. During World War II Benny played in the army band, and after his discharge in 1946, rejoined Hines. In 1948, he worked with Gene Ammons and Charlie Ventura, remaining with Ventura until Charlie broke up the group in 1950. He later worked around New York until joining the Earl Hines combo and at present has his own group.

ALLEN GREENE

Records: Mercury
Direction: GAC

Greene became a professional singer in 1949 as staff vocalist on a Chicago radio station. Next came local night work and a period spent on the west coast, where he studied for 18 months before signing with GAC. He has since played nightclubs in Los Angeles and Las Vegas and been recording for Mercury.

GRIFFIN BROTHERS

Records: Dot
Direction: Shaw

The Griffin Brothers started their work in 1948 at Norfolk, Va., played one-nighters in that area and soon began waxing on the Dot label, for which their biggest disc to date has been "Little Red Rooster."

JOHNNY GUARNIERI

Records: MGM
Direction: Independent

Born March 23, 1917 in New York, Johnny received a classical education in piano as a child. In 1937 he joined George Hall's orchestra, thereafter being signed by Benny Goodman. Later Guarnieri played piano with the



bands of Mike Riley, Artie Shaw, Raymond Scott, Jimmy Dorsey and Ray Block. In the late '40s he formed a trio which began playing jazz clubs on New York's 52nd Street. He has recorded extensively and is currently cutting on the MGM label.

BOBBY HACKETT

Records: Capitol
Direction: Independent

Robert Leo Hackett was born Jan. 31, 1915, in Providence, R. I., and began his career as a guitarist with local orchestras. He switched to trumpet while playing with his own band in 1933 at the Theatrical Club, Boston. In 1937 he attracted attention with a combo at Nick's club in New York's Greenwich Village. Next came stints with Horace Heidt, Glenn Miller and Glenn Grey. Since 1948 Hackett has been doing studio work in New York and in 1953 began recording as featured soloist with the Jackie Gleason orchestra.

CONNIE HAINES

Records: Coral
Direction: GAC

Connie, born Yvonne Jamals in Savannah, Ga., sang in radio as a child and in her late teens toured eastern nightclubs before joining Harry James, who changed her name to Connie Haines. After three months with the band, she switched to Tommy Dorsey's, then headed for Hollywood, where she made several pictures, including "A Wave, a Wave, and a Marine," "Moonlight over Las Vegas," and "Twilight on the Prairie." She also appeared as featured singer on the radio shows of Fibber McGee and Molly, Abbot and Costello and Edgar Bergen. She since has been appearing in nightclubs and theaters.

LIONEL HAMPTON

Records: MGM
Direction: ABC

Hampton was born April 20, 1915, in Louisville, Ky., and educated in Chicago and at the University of Southern California. He joined Leo Hite's orchestra as a drummer but

switched to vibes upon the advice of trumpeter Louis Armstrong. Next came four years with Benny Goodman, then the formation of his own band which has been retained from 1940 to the present. In 1953 he made a European tour and is slated to repeat the trek this year.

PETE HANLEY

Records: Epic
Direction: Independent
Pete Hanley, born in New York City, was placed in an orphan's home when his parents died. There he took part in school shows and played trumpet in the band. In 1942, shortly after leaving school, Hanley began a three-year hitch in the Air Force, during which he did a vocal stint with Glenn Miller's air force band at Scott Field, Ill. When the war ended, Hanley joined Sonny Dunham's band as featured vocalist and after three years decided to strike out on his own. He made radio, television, and night club appearances, plus records on which he was heard with hands led by Mitch Miller, Percy Faith, and Art Lowry.

SHIRLEY HARMER

Records: MGM
Direction: GAC
A native of Oshawa, Ontario, Canada, Shirley was born March 23, 1932 and began her career as vocalist with the Boyd Vallan ork on weekends while she was attending high school. At 18 she did a few guest shots on CBC shows, then landed as regular vocalist on the George Murray show. Her first MGM record, "Embrace"/"We Will Always Be Sweethearts," was released in 1953.

JERRY MURAD'S HARMONICATS

Records: Mercury
Direction: Mutual
Murad was born in Constantinople, Turkey, and came to the U. S. at 6. He was educated in Chicago, taking up harmonica in high school. On tour with a Borrah Minnervitch unit, met Al Evin. The two left Minneapolis in 1944, returned to Chicago and, with Don Lee, an amateur harmonicaist who was

colla at 5, switching to tenor sax at 9. During his student days at Washburn College, Topeka, Kan., where he also studied harmony and composition, he played with local bands, then in 1923 joined Mamie Smith's Jazz Hounds in Kansas City. A year later he began a decade with Fletcher Henderson's ork, after which he spent five years touring Europe as a soloist, leader and sideman. In 1939 he returned to the U.S. with his own band, which he retained through 1945. Since then Hawkins has worked jazz clubs with various-sized groups, including a 1952-'53 venture with Ray Eldridge in a dual all-star effort. His most famous recorded effort was his Bluebird dialing of "Body and Soul," made in 1939 just after his return from Europe.

DOLORES HAWKINS

Records: Epic
Direction: GAC
Dolores Hawkins was born in Brooklyn, and did kid radio shows in New York, appearing with Nick Kenny, on the *Horn and Harder Hour* and later on the *Coast to Coast On A Bar Show*. At 17 she started vocalizing with society orchestras in the New York area, then joined the Gene Krupa band. Branching out as a single, she was brought by her present manager, Don Sent, to Danny Keating, Epic Records' a and r man, who signed her for that label. Dolores has made TV guest shots in addition to night clubs and theater work.

ERSKINE HAWKINS

Records: Coral
Direction: Victor
Hawkins was born July 26, 1914, in Birmingham, Ala., and holds a bachelor of science degree from Alabama State Teachers College, where he played trumpet in the school band. In 1934 the band went to New York to play a dance. With Hawkins as leader, it soon was a booking into a Harlem night club, and a road tour followed. In 1938 the band played the Savoy Ballroom and broadcast over NBC. Since then, Hawkins has recorded for Blue-

DICK HAYMES

Records: Decca
Direction: MCA
Dick was born in Buenos Aires, Argentina in 1916 and reared in the U. S. He was trained in singing by his mother, a vocal teacher, and got his first big break when he replaced Frank Sinatra as vocalist with the Harry James band in 1939. He again followed Sinatra as singer with Tommy Dorsey in 1943, joined Benny Goodman briefly, then broke away to single, soon branching out into radio and motion picture work. Among his film credits are "State Fair," "Banjo on My Knee" and "All Ashore." He is currently playing alto sax and has been making TV appearances.

JASCHA HEIFETZ

Records: Decca
Direction: Columbia
Violinist Jascha Heifetz was born in Vilna, Russia, and after his debut there at the age of seven, was taken to St. Petersburg to study under Leopold Auer. Heifetz made his first appearance in St. Petersburg at 10, and the following year the young artist was playing with the symphony orchestras of Odessa and Kiev. When the Russian revolution broke out, the Heifetz family moved to New York where Jascha made his American debut in 1917. He was immediately hailed by critics and has since done extensive concerting here in addition to making numerous appearances on radio, TV, and films. Heifetz, incidentally, penned the *Ten Fan Alley* tune "When You Make Love to Me," under the "nom de plume" of Jim Hayle.

SKITCH HENDERSON

Records: Victor
Direction: MCA
Skitch was born in Birmingham, England, studied music at Lords school in London and came to the U. S. at 16. His career began in Hollywood where, after wartime service, he wrote and conducted movie music. After military work fronting his own ork he went to New York



working in a department store there, formed their trio, which broke in at Helming's Vodvil Lounge, Chicago. In 1945 they put "Fog 1/2 My Heart" on wax and rocketed to fame. The Harmonicats still tour in vaude and other acts and make TV guest appearances. Murad also operates a harmonica music school in Chicago.

MARTHA LOU HARP

Records: Columbia
Direction: Gale
A native of Columbus, Ga., Martha Lou came to New York several years ago to study dress designing but soon switched to singing, appearing in night clubs and on radio. She has starred on several American Broadcasting Company shows, and as a disc jockey, as well. She has studied classical piano, harmony and theory at the Mannes College of Music. In 1953 she recorded her *Dream Time* album for Columbia.

BILL HARRIS

Records: Clef
Direction: Independent
Harris hails from Philadelphia, where he was born Oct. 28, 1916. He began studying trombone at 22 and launched his professional career in 1942 with Buddy Williams. After spells with Bob Chester and Benny Goodman, Harris led his own band briefly in 1944, then joined Woody Herman. After dissolution of the Herman band in 1947 Bill worked with all-star groups at jazz spots, began touring yearly with Jazz at the Philharmonic, rejoined Herman briefly in 1948, and in 1953 combined efforts with Chubby Jackson for a few months to form the Jackson-Harris Hard. He now resides in Coral Gables, Fla., where he works as a disc jockey and does dates at Miami's Birdland when not touring with JATP.

COLEMAN HAWKINS

Records: Decca
Direction: Shaw
Hawkins was born Nov. 21, 1907, in St. Joseph, Mo., and began studying piano and

bird, Victor and Coral records. Some of his recent discs are "Tennessee Waltz," "Skipkin" and "Hopplin'," and "Downbeat."

HAWKSHAW HAWKINS

Records: Victor
Direction: Independent
Hawkins, heard on the WWA Jamboree, Wheeling, W. Va., got his first radio job on WSAZ, Huntington, W. Va., his home town. After World War II he went to WWA where he has been ever since. Hawkins is also a songwriter, having written "I'm a Lone Wolf," "A Heartache To Recall," "Shot Gun Boogie," and "Dog House Boogie."

RICHARD HAYES

Records: Mercury
Direction: MCA
Hayes grew up in Brooklyn and worked a children's radio show before landing as vocalist with Teddy Phillips' band in the middle west. He won an Arthur Godfrey "Talent Scouts" contest, signed a Mercury post and scored with such sides as "The Old Master Painter" and "Our Lady of Fatima." Recently he has been working TV shows in New York, including the Ben Blue and Jack Paar series.

RICHARD HAYMAN

Records: Mercury
Direction: Alexander
Hayman, entered a/r representative for Mercury, scored a hit in 1953 with his disc of "Rudy," on which he played a harmonica solo accompanied by a 40-piece ork. Born in Cambridge and reared in Winthrop, Mass., he began a three-year stint with Borrah Minnervitch in 1938, then went to Hollywood, where he played bit parts in "Coney Island," and "Sweet Rosie O'Grady," and arranged background music for "Meet Me in St. Louis" and "State Fair." After four years with Vaughn Monroe as soloist and arranger, he became arranger for singer Bobby Wayne in 1950, then in 1952 signed with Mercury as an instrumentalist and conductor.

in 1950 as an NBC conductor. He also has network experience with Bing Crosby, Bob Hope, Dick Haymes, Jon Savitt and Frank Sinatra to his credit. The piano-playing maestro is currently music director of "The Dave Garraway Show."

WOODY HERMAN

Records: Mars
Direction: Independent (Ake Turahan)
Born May 16, 1913, in Milwaukee, Wis., Woody was a vaudeville trouper at 8, studied music at Marquette Music School in Milwaukee, worked with local bands and in 1929 joined Tom Gerun's ork. In 1933 Woody joined Isham Jones, whose band he fronted when Jones retired in 1936. The ork, an incorporated one, changed status when the wartime draft caused personnel shifts, and Herman took over. Shortly after a Carnegie Hall concert in 1946 when it performed Stravinsky's "Ebony Concerto," the band broke up. In 1947 Woody was back with another ork, which he retained through 1949. In 1952 he formed his present band. He also owns his own record firm, Mars.

MYRA HESS

Records: Victor
Direction: Independent
Born Feb. 25, 1909, in Hampstead, England, Dame Myra studied piano in London and made her debut in November, 1907, at Queen's Hall there as soloist with the London Philharmonic under Sir Thomas Beecham in the Beethoven C Major piano concerto. After European tours she bowed in the U.S. in 1922 on the first of several tours she has since made throughout the U.S. and Canada. In 1936 she was made a commander in the Order of the British Empire and in 1941 a dame commander, the latter parity in recognition of her wartime service in instituting noon-time concerts at the National Gallery, London.

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EDDIE HEYWOOD

Records: Decca
Direction: Shaw

Heywood began his career in his teens by substituting for his father, Eddie Sr., as piano soloist and band leader in an Atlanta, Ga., vaude house. Later he joined the Clarence Love band in Kansas City, Mo., where he met Benny Carter, through whose influence Heywood landed the job of arranging for Billie Holiday and accompanying her on several record dates. He then organized a trio and scored his initial success at New York's Cafe Society, Downtown City. With his trio Eddie won records for Decca.

EDDIE HILL

Records: Victor
Direction: WSM

Born near Knoxville, Tenn., in 1922, Hill has been a WSM deejay for the last several years in addition to acting as emcee on the station. He started on WNOX, Knoxville, and prior to coming to WSM tried his hand as a handliner, singer and guitar player-emcee in Memphis.

GOLDIE HILL

Records: Decca
Direction: Independent

Born in Kansas City, Texas, in 1933, Goldie started playing guitar and singing in childhood. She came to the attention of Webb Pierce and soon was working steadily as a folk singer. She appears weekly on the "Louisiana Hayride" show and has toured with Pierce.

TINY HILL

Records: Mercury
Direction: ABC

Harry (Tiny) Hill attended Illinois State Normal College but in 1931 after two years there formed a rustic trio and jobbed around southern Illinois. In 1933 he formed his first big band, "The Heavyweights of Comedy," then broke it up and became a drummer, working

KARL HINES

Records: Dial
Direction: ABC

Earl (Fatha') Hines was born Dec. 28, 1905, in Duquesne, Pa., and launched his career at 13, playing piano for local bands. He migrated to Chicago about four years later to do solo work, then joined Erskine Tate in 1923, Carroll Dickerson in 1926 and Jimmy Noone in 1927. In 1928 he formed his own band which played the Grand Terrace Cafe, Chicago, for 10 years. Hines disbanded to join the Louis Armstrong All-Stars in 1947, remaining with this group until 1952, when he formed his own combo. Recently he once again began forming a large dance band.

JOHNNY HODGES

Records: Clef
Direction: Shaw

Johnny was born July 25, 1906, and began his professional career in 1926, playing soprano and alto sax in the old Bobby Sawyer band. This was followed by a year with the Chick Webb ork. Then in 1928 he transferred to Duke Ellington's band, remaining until 1931. During his days with Ellington he won 10 DOWN BEAT awards as top alto saxist—an all-time record. He has recorded for most of the major U. S. record labels, both with Ellington and as soloist with Tommy Dorsey, Lionel Hampton and Teddy Wilson. He now fronts his own combo.

BILLIE HOLIDAY

Records: Clef
Direction: ABC

Billie was born April 7, 1915, in Baltimore, Md. While in her teens she obtained her first singing job, at Jerry Freeton's Log Cabin Club in New York, soon thereafter joining Count Basie and Artie Shaw. In 1940 she began her career as a soloist. Using as her trademark a fresh-glistening gardenia pinned in her hair, she became a safe bet, playing intimate miteries as well as jazz spots along New York's 52nd

Cleveland. After high school graduation he went on the road with King Kolax, leaving after a year to form his own group, the quintet with which he now records.

VLADIMIR HOROWITZ

Records: Victor
Direction: NCAC

Vladimir Horowitz was born Oct. 1, 1904, in Kiev, Russia. He began piano studies at 6 and at 15 became the pupil of Felix Blumenfeld in St. Petersburg. His formal debut took place in Kharkov in May, 1920, and his American debut in 1925 when he appeared as soloist with the New York Philharmonic symphony orchestra in the Tschakowsky E-Flat Minor concerto. Since then Horowitz has become one of the busiest concert artists in the U. S. and has recorded extensively.

EDDY HOWARD

Records: Mercury
Direction: MCA

Born in Woodland, Calif., Sept. 12, 1914, Edward Evan Dawson Howard began his career singing on the Al Pearce radio show on KFRG in San Francisco. Next he joined the Tom Gerns ork, Ben Bernis, George Olson and Dick Jurgens. He left Jurgens in 1939 to front his own band, which he retained pretty consistently until a short time ago, when he confined himself to recordings. Among his best-known discs are "My Last Goodbye," "If I Know Them," and "Carolea," on all of which he also has writer's credits.

PEANUTS HUCKO

Records: Columbia
Direction: Independent

Michael (Peanuts) Hucko was born April 7, 1918, in Syracuse, N.Y., and began playing clarinet at 11, later studying with Reginald Kell. He played with Jack Jannay, Will Bradley, Dick Rogers and Charlie Spivak, then spent three years with Glenn Miller's AAF band. After the war he joined Benny Goodman briefly and



out of Deuster, Ill. He worked a year with Byron Dunbar, then when Dunbar broke up, continued with the band as frontman. From that time on, Hill and his ork have worked territory that even Rand and McNally haven't heard about. Hill, however, also fronted the Lucky Strike "Hit Parade" radio series for a year. His best-known disc is "Angry."

HILLTOPPERS

Records: Dot
Direction: MCA

Founded as a recording quartet at Western Centre College, Bowling Green, Ky., in 1952, the Hilltoppers still appear together—only spasmodically, because several of the members attend school and one of the group is in the army. Their first record, "Trying" established the quartet, which consists of Jimmy Soren, lead, Billy Vaughan, musical director, Don McGuire and Seymour Spiegelman. The average age of the group is 24. Their other discs include, "P.S. I Love You," and "From the Vine Come the Grapes."

PAUL HINDEMITH

Records: Telefunken
Direction: Independent

The composer was born Nov. 16, 1895, at Hans, Germany, and educated at the Hochschule Konservatorium in Frankfurt-on-Main, where he studied composition under Bernard Siles and Arnold Mendelssohn. After playing in dance and theater orks he became conductor of the Frankfurt Opera, then toured Europe as soloist with the Amar-Hindemith string quartet. After a decade teaching at the Berlin Hochschule for Music he returned to directing in 1927 and in 1928, a German exile, fled to the U.S. where he soon joined the Yale university faculty. In 1948 he returned to Europe for guest conductor appearances. On the Telefunken label he has recorded his own scenarios for viola and piano, with the Fiedler Sinfonietta.

St. She has made many concert appearances, has recorded extensively and is best-known for her "Strange Fruit" waxing on Commodore. Early in 1954 she toured Europe in concert with the Jazz Club U.S.A. troupe.

LEROY HOLMES

Records: MGM
Direction: Independent

Leroy was born in Pittsburgh in 1913, studied music at Northwestern university, at Juilliard and privately with composer Ernest Toch. After six years as a staff arranger for Vincent Lopez he became Harry James' chief arranger, then transferred from hand work to studio arranging in Hollywood. A routine job to arrange four tunes for the debut session of Art Lund on MGM brought him to the attention of the movie-sponsored wazery, which he joined later as an arranger-conductor. Holmes next started recording material with his own band, and has also composed and conducted scores for children's discs.

HOMER AND JETHRO

Records: Victor
Direction: Kurtze-Ferguson

Homer and Jethro are a pair of Tennessee boys who started their professional careers early, Homer singing over WNOX in Knoxville at 9 and Jethro over the same station at 14. Now heard over WLS, Chicago, and Don McNeill's "Breakfast Club," they have been setting pop tunes since their first hit, "Gimme Five Minutes More." Jethro plays mandolin and Homer, guitar. Apart from an 18-month tour with Spike Jones in 1950-51, they have confined their activities to the middle west throughout their long partnership.

LYNN HOPE

Records: Premium
Direction: Shaw

Lynn Hope was born in Birmingham, Ala., Sept. 26, 1926, and later removed to

since 1946 has played with small combos around New York.

PEE WEE HUNT

Records: Capitol
Direction: GAC

Hunt, after several years in Jean Goldkette units, joined the Cass Loma band as trombonist and singer in 1931, remaining he stayed until 1943. After a wartime hitch in the Merchant Marine, where he had a jazz band, he reorganized his Combo and went into the Victor inn in Los Angeles, then the Palladium, Hollywood, for 33 weeks, returning a month later for 23 weeks. His biggest disc hits are "Twelfth Street Rag" and "Oh."

BETTY BUTTON

Records: Capitol
Direction: Morris

One of the biggest names in show business, the "Blonde Bombshell" has been firmly ensconced since 1942 when she exploded into prominence in Paramount's *The Fleet's In* with her famous rendition of *Arthur Murray Taught Me Dancing in a Hurry*. Born Betty June Thorsberg in Battle Creek, Mich., she began singing professionally while still in her teens, soon becoming vocalist with Vincent Lopez, who changed her name to Button. After an engagement at Billy Rose's Casa Manana siter in New York and a subsequent vaudeville tour with Lopez, the singer landed on Broadway in *Two for the Show*, followed by *Passions* *Battin*, in which she played second lead to Ethel Mergan. This led to a motion picture contract and, eventually, to such films as *Incey Dandy*, *The Perils of Pauline*, *Annie Get Your Gun*, *Somebody Loves Me*, and *The Greatest Show on Earth*. In recent seasons she has appeared with great success as a vaudeville headliner at the London Palladium and the Palace in New York. Among Miss Hutton's best-known records are *My Rocking Horse Ran Away*, *Doctor, Lawyer, Indian Chief*, and *I Wish I Didn't Love You So*.

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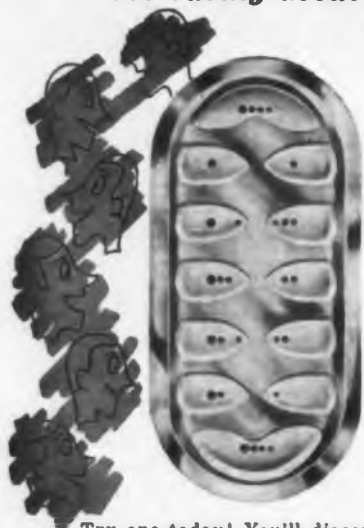
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JUNE HUTTON

Records: Capitol

Direction: GAC

June Hutton was born in Chicago and started her career at 15, singing with sister Ina Ray Hutton's band. Later in 1941 she joined Charlie Spivak, remaining with him two years. In 1944 she merged with the Fied Pipers, staying with them over five years. She is probably best known for her lead and solo singing with the Fieds.

AUTRY INMAN

Records: Decca

Direction: Independent

Robert Autry Inman was born in Florence, Ala., and started playing guitar at 7. When 14 he had his own show on WFLY, Muscle Shoals, Ala. He later joined Cowboy Copas on WSM, for two years, afterwards working with George Morgan. He has also written "Mr. Moon" and "This Side of Heaven."

BURL IVES

Records: Decca

Direction: ABC

Burl Ives was born June 14, 1909, in Hunt Township, Jasper County, Ill., and left Eastern Illinois State Teachers college in 1929 to work through Canada, Mexico and the U.S., touring folk songs en route. He acted on Broadway in 1938 in "The Boys from Syracuse," later appearing in such shows as "I Married an Angel," "This Is The Army" (while in service), and "Sing Out Sweet Land." He began a radio career with his own show "The Wayfarer's Stranger" in the '40's, made his solo bow at New York's Cafe Society Uptown shortly after the war, and his concert debut at Town Hall Dec. 1, 1948. He also was seen in the 1947 film, "So Dear To My Heart," and has written such books as "The Burl Ives Song Book" and "The Wayfarer's Stranger."

organized his own band, which he has retained almost continuously, ever since. The band has been featured in such films as "Springtime in the Rockies," "Syncope," "Best Foot Forward," and "Bathing Beauty." In 1943 James played an extensive one-night tour, during which he teamed briefly with his wife, actress Betty Grable, in a vaudeville act.

JONI JAMES

Records: MGM

Direction: GAC

Born Jean Carmella Babbe in Chicago Sept. 22, 1930, Joni studied dancing as a child and upon graduation from high school in 1948 joined a troupe organized by Brian Young for a summer tour of Canadian exhibitions and fairs. After a stint in the chorus line at Chicago's Edgewater Beach hotel, she switched to singing, touring theaters in the Midwest. In 1961, after a booking at Chicago's Vire Gardens and a TV shot, Joni signed with MGM, hitting the best-seller charts with her third waxing, "Why Don't You Believe Me." Since then she has played many one-nighters and has scored with such hit discs as "Your Cheatin' Heart" and "My Love, My Love."

BRYAN JAMES

Records: Victor

Direction: Columbia

Twenty-six-year-old pianist Bryan James has made concert tours in this country, and has given recitals in Europe, Canada, and Central and South America; he has also appeared as soloist with the New York, Boston, Philadelphia, Los Angeles, Rochester, Cleveland, Minneapolis, New Orleans and Houston symphony orchestras. James gave his first recital in his home town of Pittsburgh when he was nine, and by the time he was in his early teens he was making guest appearances on musical programs over NBC. James was taught by Vladimir Horowitz.

was heard over WHK and WTAM in Cleveland. Later he appeared on "Lum and Abner Social" and since then has done shows on WLV, Cincinnati; WRVA, Richmond, Va., and over the Armed Forces network. Currently, he is broadcasting over WSM in Nashville, where he is heard on "Grand Ole Opry."

SPIKE JONES

Records: Victor

Direction: Arma Stars

Spike was born in Long Beach, Calif., and while in high school organized a dance band known as Spike Jones and His Five Ticks, which played over a local radio station. Next he played drums with Ray West, later substituting for Vic Barton on the Al Jolson show. He remained in radio until 1941 when he organized a group of musicians to play novelty music. Their background for a Walt Disney cartoon, "The Fleischer's Funnies," established the band, which has been a constant record seller ever since. Jones and his City Slickers in recent years have played many concerts and theater dates and have made various TV appearances.

LOUIS JORDAN

Records: Decca

Direction: GAC

Jordan was born July 8, 1906, in Brinkley, Ark., and began musical studies in early childhood, completing his general education at Arkansas Baptist College, Little Rock. After playing with Ruby Williams in Hot Springs, he joined Charlie Gaines in Philadelphia in 1930, then trilled to New York and worked with Kater Marshall and Lefty Smith before beginning a seven-year tenure as altoist with Chick Webb in 1932. Then came Jordan's own group, the Tympany Five, which he has retained ever since. Jordan's best-known records are "Caldonia," "Run Joe," "Saturday Night Fish Fry" and "Teardrops From My Eyes."



MILT JACKSON

Records: Fantasy

Direction: Shaw

Jackson was born in Detroit in 1928 and after some success at Michigan State worked with local bands during the early '40's until Story Gillette heard him and brought him to New York in 1945 where he did recording work with Dixie and others. After leaving Gillette, the vibist worked with Howard McGhee and Todd Duncan and led several groups of his own. Milt is presently heading the Madras Jazz Quartet, consisting of pianist John Lewis, bassist Percy Heath, and drummer Kenny Clarke.

ILLINOIS JACQUET

Records: Mercury

Direction: ABC

Battiste Illinois Jacquet is a native of Houston where he was born on Oct. 20, 1921. During 1940, he played solo and soprano sax with the bands of Lionel Hampton, Bob Cooper, and Milton Larkin. In 1941, he was with the Floyd Roy ark, then went to Lionel Hampton's band where he switched to tenor sax. After leaving Hampton in 1943, Jacquet joined Cab Calloway's group and in 1945, Count Basie's. He next toured with Norman Grant's "Jazz at the Philharmonic" group, and was also featured in Gram's short for Warner Bros., "Jambin' the Blues." Jacquet also appeared with Ed Sullivan at New York's Harry Theater and on TV, and has led his own band. He is currently touring with his own combo.

HARRY JAMES

Records: Columbia

Direction: RCA

Born March 15, 1916, in Albany, Ga., Harry learned trumpet at an early age, playing in the Christy Bros. Circus Band, which was led by his father. He attended high school in Beaumont, Texas, then joined the Old Phillips Friars Band. After periods with Logan Hancock and Herman Waldman, James became a sideman with Ben Pollack in 1935 and joined Benny Goodman two years later. In 1942 he

GORDON JENKINS

Records: Decca

Direction: ABC

After starting his career in a St. Louis speakeasy following a victory in a skunkho contest, Jenkins polished his gift of playing a number of instruments. While playing on a St. Louis radio station, he decided to turn to arranging. Following this, came an offer to conduct the band for Ben Leslie's Broadway musical, *The Show Is On*. He was hired by John Jones as band pianist and became an arranger for the unit as well. His works were used by Paul Whiteman, Vincent Lopez, and Andre Kostelanetz. He did a stint in Hollywood with Paramount pictures. In 1945 he was signed to record for Decca and later was made music director. As a leader he is best known for his *Maybe You'll Be There*. He has backed many artists, including Patti Andrews on *I Can Dream, Can't I?* and Louis Armstrong on *Blackberry Hill*.

JOHNNIE AND JACK

Records: Victor

Direction: WSM

Johnnie Wright, originator and manager of the Tennessee Mountain Boys, was born in 1914 in Wilson county, Tennessee, and began his career playing for local square dances. Jack Anglin was born in 1916 in Columbia, Tenn. He moved to Nashville, and with his brothers formed a quartet heard over a Nashville station in 1936. It was at WSM that Johnnie and Jack met and formed the group of which they are the vocalists, rising to prominence in the folk field with their first sides for Victor in 1949. Currently they appear on "Grand Ole Opry."

"GRANDPA" JONES

Records: Victor

Direction: WSM

Lonnie H. Jones was born in Niagara, Ky., Oct. 30, 1914, and made his professional debut at 18 over WJW in Akron, Ohio. Next he

DICK JURGINS

Records: Columbia

Direction: RCA

Jurgins was born Jan. 9, 1910, in Sacramento, Calif., organized his first band in 1928, and has been a leader continuously ever since. The band's first big booking was at the St. Francis hotel, San Francisco, in 1933. After a 19-week stand at the Palomar ballroom, Los Angeles, the orchestra moved on to the Aragon ballroom, Chicago, for an initial run of nine months. It has since become an Aragon mainstay. Among the band's best-known records are "Day Dreams Come True At Night," "If I Knew Then," "Cavalera," "One Damn Reason," "Elmer's Tune," and "A Million Dreams Ago."

KITTY KALLEN

Records: Decca

Direction: Morris

Kitty, who says she was the toughest tomboy in her native South Philadelphia neighborhood, was rooming with Dick Shere when she got an offer from Jimmy Dorsey to sing with his band. It was with him that she recorded *Somebody Watched Me*, her first top disc. She has sung with Harry James' band and been featured prominently on the Decca Kora, David Ross, and Ales Topleman radio shows. She has appeared on the *Colgate Comedy Hour* with Dean Jagger and Jerry Lewis. Among her recent records is *Lonely/Heartless Heart*.

WILLIAM KAPPELL

Records: Victor

Direction: RCA

The late pianist was born Sept. 20, 1922, in New York and was educated as a scholarship student at both the Philadelphia Conservatory and Juilliard graduate school. After winning a Philadelphia orchestra youth contest in 1940, he made his debut with that organization in February, 1941, following with a recital debut at Town Hall, New York, in October, 1941. In the summer of 1942 he ap-

Are European-Made Instruments Better Than Home-Grown Variety?

By HARRY RANDALL
H. & A. Selmer, Inc.

American musicians have been familiar with European craftsmanship in wind instruments ever since the ophicleide was used in dance bands. Many professional musicians insist on instruments of European make for their own use. But American musical instruments have much to recommend them, too.

Clarinets All Alike?

Nearly anyone can recognize a continental car at a glance, but all clarinets look pretty much alike, and the unwary could easily confuse the cheapest with the finest instrument. The differences are more subtle because the American musical instrument industry has inherited the traditions of European craftsmen, and these traditions are maintained even today. The distinctly American contributions to the instrument maker's art have been the perfection of machines for efficient quantity production, and the development of new methods and materials.

Differences Are Economic

If the similarities are traditional, the differences are economic. In France, the woodwind capital, the most highly skilled labor is cheap by our standards, while in America even unskilled labor is relatively expensive. The result is inevitable: the best European instruments display superb hand finishing and scrupulous attention to the smallest detail. American instruments are all good, even the cheapest, but none shows the painstaking finish detailing characteristic of the best European models.

Under the influence of American mass production methods, our instrument makers have tried to eliminate the human element, the margin for error, wherever possible, and in this way we have partly offset the European advantage.

European Advantages

However, American know-how can never reduce to mechanical operations many of the most important phases of instrument making. Key finishing, mounting, and regulating in this country are of necessity indistinguishable from their European counterparts. Since key work must be done by hand, the Europeans have the advantage in these details. Because labor in France is so much cheaper they lavish the time of their most skilled craftsmen on this work while in America such hand work would raise the price of an instrument several hundred dollars.

A Question of Taste

Musically the superiority of one instrument over another is a question of personal taste. Reputable manufacturers on both continents use the same care in producing instruments that will do the most for the musician.

No Significant Difference

While American progress in production efficiency and the use of new materials probably gives some advantages to our low cost instruments, there is probably no significant difference in quality between American and European instruments until you approach the very finest and most expensive hand finished French models. These have no rivals anywhere.

They Really Started Something When They Plugged In That Hawaiian Guitar

By JULIUS BELLSON
Gibson, Inc.

The guitar, mandolin, ukulele, banjo, and other fretted instruments have enjoyed great popular appeal throughout musical history. The invention of the audion tube fired the imagination of those who foresaw future success for amplified sound on fretted instruments. It was the beginning of an era to create for the player a medium for great performance and even greater self expression.

Early Models Discarded

Models with carbon mike, capacity, and crystal-type pickups were discarded, because in addition to the musical tone, extraneous noises were amplified to objectionable proportions. The answer was found in a magnetic-type pickup that amplified the string vibrations and at the same time minimized outside disturbances. Pickups that could be attached to existing instruments were assigned a secondary role because of inherent limitations. All-out experiments were concentrated on pickups that were engineered and built into the instrument as superior results and stability were inevitable.

Hawaiian Guitar Accepted

The electric Hawaiian guitar gained instantaneous acceptance. The electric Hawaiian guitar has more gain, better sustaining qualities, greater responsiveness, and a wider range of tone colors and power, giving the player increased versatility.

Rise Of Electric Guitar

The regular electric guitar was slower in gaining acceptance. Introduced in the 1930's, the electric guitar accounted for no more than 10 per cent of Gibson guitar

sales by 1938. This rose to 15 per cent by 1940, 50 per cent by 1951, and 65 per cent in 1953. Its popularity is still growing. On this instrument electronics made it possible to use lighter strings, to reduce string tension, and to lower playing action. The performer can now pick more easily and faster, finger with the left hand faster and with less physical effort, and can play a style of music previously not possible on acoustic instruments.

Instrument Develops

Starting with a single, somewhat cumbersome, built-in magnetic-type pickup with one volume and one tone control, the electric guitar has been developed to include (in some models) two supersensitive, compact, adjustable pickups, with separate tone and volume controls for each, and a toggle switch permitting quick change from one pickup to the other or the use of both simultaneously as the player commands.

Amplifier's Two Stages

The amplifier has developed from two stages of amplification through three and four stages and just recently from single to dual channels. The amplifier further increases the range of voicing and volume by means of separate tone and volume controls that work independently from those located on the instrument. The tone control is especially versatile, as it permits either adding or subtracting treble or bass qualities and also permits mixing treble or bass to any desired formula.

Jobs Provided

Amplified fretted instruments have provided jobs for thousands throughout the music industry, and have earned an enviable niche in the electronic age.

(Continued from Page 107)

paired with Efrem Kurtz and the New York Philharmonic at Lewiston stadium in the Khatourian 1953 concerto for piano and orchestra, a work with which he remained identified throughout his career. He appeared with the Philadelphia orchestra during three seasons, toured Australia during the war, Europe in 1946 and South America in 1948 and was returning from a second Australian tour when he was killed in an airplane crash in November, 1953.

SPERIE KARAS

Records: MGM

Direction: Alexander

This young drummer formed his first band at 11 in his hometown of Ashland, Ohio, and later led his high school band. He won a scholarship to Juilliard, and there organized a modern jazz group which was featured at the Birdland siting in New York and also recorded "Mambo Strings" and "Love For Sale" for MGM. Sperie is now with the Sauter-Finegan band.

DANNY KAYE

Records: Decca

Direction: Max

After graduation from high school in New York City, Danny worked as an insurance adjuster, a camp counselor and as a semi-professional on the Borochi street in New York's Catskill Mountains. At 21 he got a job in a show entitled *La Vie Paris*, which worked its way to San Francisco on 41 one-nighters. By the time it reached the coast, Kaye was in 16 of the 18 acts. Back in New York, he worked *La Martiniere* with *Amelia of Paris* and landed a part in *Lady in the Dark*. He starred in the musical comedy *Let's Face It*, then began a film career that has included such starring vehicles as *Up in Arms*, *Wonder Man*, *The Secret Life of Walter Mitty*, and *Have Christian Anderson*. Shortly after World War II he scored a phenomenal success at the London Palladium and has since played successful vaudeville engagements throughout Europe and

brief hiatus on the coast he launched his "Fro-somations in Progressive Jazz" orchestra, forsaking the ballrooms for the concert stage. Unable to find sufficient bookings for this venture he disbanded again, in December, 1948, repositioned in South America, then assembled his "innovations in Modern Music" orchestra, a 40-piece concert group launched in February, 1950, with a nationwide tour. Since that time Kenton's unit has been essentially a concert and recording group. He recently returned from a European tour.

ANITA KERR

Records: Decca

Direction:

Anita, who heads the Anita Kerr Singers, began her career on Memphis radio stations at 10. Her group has done backgrounds for Red Foley on *Reamy and Fatima*. They also have recorded with Don Cherry, Jimmy Davis, and Ernest Tubb.

BARNEY KESSEL

Records: Clef

Direction: Independent

Outfit Joe Kessel, born in Muskogee, Okla., in 1924, first worked in Chico Marx's band at 16, then jobbed in Los Angeles during 1943, joining Artie Shaw in 1944. He next worked around the west coast with the bands of Hal McIntyre and Charlie Barnett. In 1948 he toured with Norman Granz's "Jazz at the Philharmonic" and was also featured in the Granz-Warner Bros. film short, "Jumma! the Honee." He left JATP in 1953, and is now doing studio work in Los Angeles.

PEE WEE KING

Records: Victor

Direction: Kurtze-Ferguson

Born in Abrams, Wis., Pee Wee was educated in Milwaukee, where he won an amateur contest with his harmonica. Switching to accordion he organized a four-piece combo which landed a spot on a Racine, Wis., radio station. Next Pee Wee toured with Gene Autry's western band, then joined the Log Cabin Boys

quit school at 15 to work in a Brooklyn factory, and in 1946 won a scholarship with Katherine Dunham, with whose group she toured for four years, both as a dancer and a singer of songs in Haitian, African and Cuban. In 1950 while the troupe was on a European tour, Eartha broke away to sing, playing sitar in Paris and Istanbul as a singer. She turned actress to play opposite Green Walls in a Paris production of "Fanst," returned to the U. S., and after more sitar work landed in "New Faces of 1952," in which she appeared for two seasons, subsequently appearing in the film version as well. Meanwhile she became a concert star on Victor with such 1953 hits as "C'est Si Bon" and "Satin Baby." She has starred at the Hollywood Mocambo and has recently been making guest TV appearances.

EVELYN KNIGHT

Records: Decca

Direction: Morris

Evelyn was born in Washington, D. C. She turned professional by singing on a local radio show and made her first club appearance at the King Cole Room in Washington. Since then Evelyn has made many sitar appearances and has been represented on discs by such tunes as "The Lass With the Delicate Air," "Dance with a Doll," "Let Him Go, Let Him Terry," and "A Little Bird Told Me."

LEE KONITZ

Records: Fantasy

Direction: Shaw

Konitz, born in Chicago in 1927, started on clarinet, but switched to tenor sax to play with the Gay Claridge and Teddy Powell ensembles in 1942. He switched again, this time to alto sax, while playing with Jerry Wald and in 1947 joined Claude Thornhill. In 1948, Lee was a member of Miles Davis' combo, which he left to study and play with Lemmie Tristano's group. In 1952, he joined the Stan Kenton band, but left in 1953 to do combo work.



at the New York Palace. He recently returned from a vaudeville tour of Africa.

SAMMY KAYE

Records: Columbia

Direction: MCA

Civil engineering, not music, was the goal of Sammy Kaye when a sports scholarship made possible a college education. But it was music which helped complete that education, and which led to a now-fabled career in show business. Forming his first band while in college, Sammy found the student response to the group so good that he opened an inn and used it as a headquarters for his orchestra. In 1934, when Sammy kept his band together, civil engineering now forgotten, and started the long haul which included a hattered bus, long jumps to one-nighters, and the usual trials encountered in keeping an organization going. When the band finally made New York, opening at the Commodore Hotel in 1938, the turning point was reached and passed. He was an early pioneer in successfully designing radio shows for bands, audiences, participation shows, and the use of bands on TV. In 1950, after a long stand with RCA, he switched to Columbia, and his first release, *Harbor Lights*, was an immediate hit. In addition to publishing and writing music, Sammy has been active in many philanthropies between his "Swing and Sway" sessions.

STAN KENTON

Records: Capitol

Direction: GAC

Born in Wichita, Kan., Feb. 19, 1912, Kenton was reared on the west coast. His mother, a piano teacher, began early to give him lessons and after high school he played piano in clubs from Bakersfield to San Diego. Stan soon found movie studio and radio work and eventually became assistant music director at Earl Carroll's siting in Hollywood. In 1940 he formed his first band, which he broke up in April, 1947, because of illness. After a

in Louisville, Ky., shortly thereafter forming his own group, the Golden West Cowboys, who appeared for 10 years on the "Grand Ole Opry" show over WSM, Nashville. Pee Wee has since made movies and penned such tunes as "Bonaparte's Retreat" and "Slow Poke."

WAYNE KING

Records: Victor

Direction: MCA

King was born in Sayona, Ill., played clarinet while attending Valparaiso university, and shortly after his graduation played sax in the pit band of the Tivoli theater, Chicago. He rose to assistant conductor, then formed his own band, which scored at the Aragon ballroom, there in the mid-'30's. The band has scored ballroom perennial ever since. During World War II, King was an army major in the special services command.

DOROTHY KIRSTEN

Records: Columbia

Direction: Columbia

The soprano was born July 6, 1917, in Montclair, N. J., and became the protégée of Grace Moore in 1938. She studied in Rome under Astolfo Pasola, made her operatic debut in Chicago Nov. 9, 1940, in the minor role of Poussetta in Massenet's "Manon," then remained with the Chicago Civic Opera company until 1945, on one occasion staging *Huacata* to Grace Moore's mind in "La Bohème." After a period spent with the San Carlo Opera company she made her Metropolitan opera debut Dec. 3, 1945, as Micaela in "Carmen" and has remained on the company's roster ever since. In 1943 she made the first of many guest appearances on the radio "Telephone Home" and "Family Hour" series.

EARTHA KITT

Records: Victor

Direction: Morris

Eartha was born in 1928 in Columbia, S. C.,



ANDRE KOSTELANETZ

Records: Columbia

Direction: Independent

Kostelanetz was born in St. Petersburg, Russia, in 1901 and received his musical education at the St. Petersburg Conservatory. He served as assistant conductor and chorusmaster at the Imperial Grand Opera House in Petrograd before coming to the U. S. in 1922. After a period as accompanist and coach for opera singers, Kostelanetz joined the Atlantic Broadcasting Company, now CBS, with which he is still associated. With his wife, soprano Lily Pons, he toured Africa and Italy, entertaining troops during World War II. He has recorded extensively on Columbia, with which he has been associated since 1940.

GENE KRUPA

Records: Clef

Direction: ABC

The Chicago-born drummer began his career at 13 with the Frivolous at Wisconsin Beach and also played with small units around the Windy City before joining Kay Kayser's band there. In 1929, he switched to Red Nichols' orchestra in New York, then to Irving Aronson's, Mal Hallett's, and eventually, Benny Goodman's. Gene left BG in 1938 to form his own band. He also has led various small combos and toured with "Jazz at the Philharmonic." Recently he opened a drum school in New York with Cozy Cole.

RAFAEL KUBELIK

Records: Columbia

Direction: Independent

Born June 29, 1914, in Bychov, Czechoslovakia, Kubelik was graduated from the University of Prague in 1933 as a composer-conductor and in 1934 as a violinist. After a U.S. tour as piano accompanist and conductor for his father, violinist Jan Kubelik, in 1934, he served as conductor of the Czechoslovak Philharmonic in Prague from 1936 to 1948 and the Chicago Symphony from 1950 to 1953.

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FRANKIE LAINE

Records: Columbia
Direction: GAC

Frankie was born in Chicago, March 30, 1923, and began his career singing with a combo composed of Jim Stacy, Frank Teasdale, Vic Albo and LeRoy Beck. In 1937 he replaced Perry Como as vocalist with Freddy Carlone's band in Cleveland, but left to sing, soon thereafter entering radio, first as a staff singer on WINS, New York, and later on NBC. Shortly after the war he teamed up with pianist-composer Carl Fischer, with whom he penned "We'll Be Together again," meanwhile building his vocal act with Fischer's aid. Frankie attracted attention at Billy Berg's club in Hollywood, then recorded his first hit, "That's My Desire" for Mercury. By 1947 he was a shtet, theater and record star. He has also appeared in such films as "Make Believe Ballroom," "When You're Smiling," and "Sunny Side of the Street." In April, 1951, he signed with Columbia Records and in 1952 toured the British Isles.

WANDA LANDOWSKA

Records: Victor
Direction: Independent

Wanda Landowska was born in Warsaw, Poland, July 5, 1877, studied music at the Warsaw Conservatory and later in Berlin under H. Urban, and was persuaded by Dr. Albert Schweitzer to make the harpsichord her instrument. She lived in Paris from 1909 to 1912, then removed to Berlin to enroll in a newly-created harpsichord class at the Royal Hochschule for Music. In 1919 she established herself in Saint-Leu-la-Forêt, near Paris, where she taught and gave concerts of ancient music in her private concert hall. Through these activities Landowska has been credited with the return of the harpsichord to musical life. The first modern compositions for this instrument were written for her—Francis Poulenc's "Concert Champêtre" and a de Falla concerto.

series. His biggest disc hit has been "Hi! Camper!"

KENNY LEE

Records: Victor
Direction: Independent

GIW singer-guitarist Lee landed his present recording post as a result of his appearance on an interview show in his hometown, Decatur, Ga., when the emcee—Bill Lowery—arranged an audition at Victor. In addition to his waxing activities, the singer does a radio show over WCST, Atlanta, Ga.

PEGGY LEE

Records: Capitol
Direction: GAC

Born Norma Engstrom May 6, 1920, in Jamestown, N. D., Peggy broke into show business as a vocalist at the Jade shtet in Hollywood, then took a singing job at a hotel in Fargo, N. D. Next she sang at the Heddlon hotel, Minneapolis, before joining Will Osborne's band. Singing at Chicago's Ambassador West hotel she was heard by Benny Goodman who signed her in 1941. Peggy came to prominence with the BG band, but in 1943 retired temporarily. She resumed her career with records in 1946 and following her attack with "Manana" became a disc and shtet star. In 1952 she played her first principal film role in Warner's "The Jazz Singer."

TOMMY LEONETTI

Records: Capitol
Direction: Morris

Last December, 24-year-old Tommy Leonetti cut his first eight sides for Capitol Records. Discovered in Chicago by Leo Gillette, Capitol producer, Tommy was flown to the west coast Dec. 22 to sign a contract and make the first records with the Nelson Riddle orchestra. Formerly a featured vocalist with Charlie Spivak and Tony Pastor, the young singer has lately been performing solo in Chicago night clubs.

cluding her own show, "Monte Makes Music." The singer was subsequently signed by MGM and was seen in such films as "The Strip" and "Affair With a Stranger." In 1951, she toured Korea with the Danny Kaye troupe, and is currently doing shtet and recording work.

JIMMY LEYDEN

Records: MGM
Direction: Independent

Jimmy Leyden, leader of the Leyden Serenaders, was born in Springfield, Mass., and formed his own bands while in high school and college. After graduation, he joined the navy air corps and, while in training, organized a choral group. Upon his discharge, Jimmy worked as a free-lance arranger, spent a year with Tex Benke's vocal group, then left to join the Three Bells and a Peep. In 1950, Jimmy was choral arranger on Paul Whiteman's shows and was staff announcer for Mandy Carson's radio shows.

LIBERACE

Records: Columbia
Direction: Cabell-Late-Heller

Walter Liberace was born in Milwaukee in 1920. One of his early teachers was Mauritz Rosenthal and at 16 the young pianist appeared as soloist with the Chicago Symphony orchestra. However, he turned toward the popular music field and in the late '40's played his first major cafe date, soon adding singing to his act. He was signed to a Columbia Records contract and in 1953 went on television over KLAC-TV, Hollywood, Calif. In 1953 he signed a \$1,500,000 contract with Guild Films for 177 half-hour filmed programs, now seen over 185 stations in the U.S., Canada and Mexico. To date Liberace has made one film appearance—in "South Sea Shtet." Since his television career began he has made some highly successful concert tours. Among his Columbia records are: "12th Street Rag," "Tea For Two," "Wildcat Waltz," "Warsaw Concerto," and "September Song."

SNOOKY LANSON

Records: Bell
Direction: MCA

Ray (Snooky) Lanson was born in Memphis, Tenn., and was a semi-pro boxer in his teens. In 1934 he landed a singing job with WSM and later joined Ray Noble's act. During the war Snooky signed up with Ted Weems's band when it enlisted in the navy as a unit. After his 1945 discharge he returned to WSM as a singer and deejay, and as a result of his disc of "The Old Master Painter" landed the featured singing spot on "Your Hit Parade" on TV, which he still holds.

MARIO LANZA

Records: Victor
Direction: MCA

Born Mario Giovanni Jan. 31, 1921, in New York, the tenor studied voice with Irene Williams and made his debut Aug. 7, 1942, as Fenton in Nicolaï's "Merry Wives of Windsor" at Tanglewood, Mass. During two years in the air force, during which he appeared in the all-shtet show, "The Great Victor," Mario pursued further studies and in 1946, as a member of the Bel Canto Trio he began giving concerts, later appearing in solo recital and as soloist with such orchestras as the Hollywood Bowl, Chicago Great Park and Toronto Symphony. He made his screen debut in 1949 in MGM's "That Midnight Kiss," and achieved his biggest success to date in the subsequent "The Great Gatsby."

JULIUS LAROSA

Records: Cadence
Direction: GAC

Discovered by Arthur Godfrey while still in the navy, Julius LaRosa donned his uniform to make his first regular professional appearance on the Godfrey television show in November, 1951. In two short years he became famous through television and his Cadence records. Since last fall when he left Godfrey he has been playing theaters and shtets, and has made frequent guest appearances on the Ed Sullivan video show. He also has his own radio

HENRY LEVINE

Records: Victor
Direction: Independent

Henry (Hot Lips) Levine was born in London, England, Nov. 26, 1907, and reared in Brooklyn. He replaced Nick LaRocca as trumpeter with Original Dixieland Jamband for a two-month period, then joined Vincent Lopez. After a year with the Ambrose ork in London, Levine became a pit musician for such Broadway shows as "Rehearsal" and "Tonight at 8:30." In 1939 he became conductor of NBC's "Chamber Music Society of Lower Basin Street" show, with which he has been intermittently associated ever since.

JERRY LEWIS

Records: Capitol
Direction: MCA

Lewis was born Joseph Levitch in Newark, N. J., in 1926, the only child of vaudevillians Danny and Bea Lewis. At 14 he began serving as bus boy in resort hotels where his parents entertained, soon working up a record-pantomime act at Brown's in Leek Shadrak, N. Y. His first professional booking came at 15, at a Buffalo burlesque house. There followed five years of touring theaters and clubs with the pantomime act, until 1946 when Lewis teamed up with singer Bea Martin during an engagement at the 500 Club, Atlantic City. As half of the Martin-Lewis comedy-song team, Jerry soon became a headliner in shtets, movies, TV and radio. The comedian recently signed with Capitol, for which he cuts an occasional disc, singing comedy material. He has also recorded with his wife, Fatti.

MONICA LEWIS

Records: Capitol
Direction: Morris

Chicago-born Monica Lewis studied voice as a youngster and while still in her teens had her own radio show over New York's WMCA. After an appearance on Broadway in "Johnny Two-by-Four" came shtet and radio work, in-

JIMMY LOGSDON

Records: Decca
Direction: Independent

Born and reared in a small Kentucky mining town, Jimmy studied clarinet but soon turned to guitar-playing and country-singing. After wartime service in the army air force he also sang. He is now heard regularly over WINS, Louisville.

ANNE LLOYD

Records: Bell
Direction: Independent

For the last few years Anne has been featured singer with Simon and Schuster's Little Golden Records, and her sales of these hit discs are now reportedly over the 25,000,000 mark! Anne, though, isn't any stranger to the grown-up world of show business. A discovery of Mitch Miller, Anne, under the name Anne Vincent, did several records on Mercury and had been doing some odd band-singing jobs before that. Recently she signed a long-term contract with Bell Records and is back in the pop field.

GUY LOMBARDO

Records: Decca
Direction: MCA

Music business and Guy Lombardo are synonymous, for today, after more than a 25-year reign, Lombardo and his "Sweetest Music This Side of Heaven" are still numbered among the top record sellers and public draws in the business. The Lombardo legend started in London, Ontario, where Guy put together his first combo, consisting of four pieces, while he was still in grammar school, and he began to grow as he expanded to nine pieces and toured the Canadian provinces. It reached gigantic proportions in 1929, the week of the great stock market crash to be exact, when he opened his first engagement at the Hotel Roosevelt, and kept the room jammed despite the chaos a few miles away in the financial district. It is a matter of history that he is still the main attraction at this spot. Lombardo's record hits are too numerous to mention here, but it is



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Thank you!

**13 years
of consistent coverage
by Down Beat
has contributed greatly
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**GENERAL ARTISTS
CORPORATION**



Watch for fall Edition of "FESTIVAL OF MODERN AMERICAN JAZZ"

Without That Plug, Where Aria?

By Milton Cross

Writing in a magazine like *Down Beat*, which has long been known for its coverage of the popular elements of music, I can't help thinking how classical music might have benefited from the promotion directed toward swing, jazz, Dixieland, or what have you. Take song plugging, for instance. Imagine the effect of all that zeal, organization and push applied to more formal compositions. In fact, let's go a step further and try to visualize what might have happened had the "old masters" been hep to promoes, etc.

The Inevitable Garret

The scene is a garret in Paris. The area is sparsely furnished, consisting mainly of a grand piano, a desk, a bed, a small table, two wooden chairs, and a cabinet. Seated at the piano is an intense young man who stares disconsolately at the keys. Around him are rolled-up wads of paper which have been tossed away in despair.

Suddenly there is a sound of running on the stairs. "Rudolph," a voice shouts out hoarsely as the door is flung open. Triumph is written in every line of the visitor's face.

"We've done it," he cries as he pulls a chair up to the piano.

Comes the Dawn

Rudolph looked incredulously at his friend. "Heinrich," he said, "you mean . . ."

"Yes, she'll do it. Madam Riegelheimer will sing your aria!"

"Ach," the composer exclaimed, "she liked it, she liked it." "Well," Heinrich said, fidgeting with a button on his coat, "I told her that you'd be able to change the last couple of lines slightly."

"What?" Rudolph von Luden blanched at the last statement. "Change my work for a singer—"

Words of Advice

"Now listen, Rudolph," his friend interrupted. "You've got to get wise to this business. You don't know what competition we're up against. Why, while I was waiting to see Riegelheimer, there were at least six other agents there."

"What? Who were they, whose agents?"

"Whose do you think?" Heinrich countered. "Dorfmann was there with Hoff's latest concerto. Schultz had Dinglehooper's opera with him that he's been trying to promote for the last five months. And Ludwig Zilch had a score for the first movement of Auerbach's new symphony."

"They were all waiting to see Madam Riegelheimer?" von Luden asked.

Rugged Individualist

"Well, no," Humperdist admitted. "Schultz was there to see Mandelhof, the conductor."

"But shouldn't we see Mandelhof, too?" queried the composer.

"Now look, Rudolph," the agent said. "You leave the business details up to me. If I do say so, myself, I'm one of the best music pluggers in the business." His voice rose as his pride gave way to anger at von Luden's interference.

"But, Heinrich," the composer broke in, placatingly, "I didn't mean to question your skill . . ."

That Wagenheimer Fifth

"Who was it put Wagenheimer's Fifth on the lips of every music lover in Europe? Who made the name Johannes Kleinholz a household word? And who started the whole country singing, 'Unter der Linden Mit Meer' from the ballet of the same name by Weltschmerz?"

"Please, Heinrich," Rudolph pleaded, "I forgot myself. You know what great faith I have in you. Why, without you, I'm nothing. Just another anonymous composer, struggling to get along on talent alone."

"Well," Humperdist said, somewhat assuaged, "as long as you realize . . ."

"But I do," von Luden insisted. "I do. Now, please, Heinrich, tell me what you want to do."

Humperdist drew a pencil and paper out of his jacket pocket. Reaching for a sheath of librettos from the



Milton Cross

piano, he placed them on his knee for support. On the page he wrote:

"Herzen und Gebet" by Rudolph von Luden

Plan of Promotion

1. Check with Madam Riegelheimer about when she wants to sing aria (put in order at florist to send half-dozen roses daily).

2. When Riegelheimer gives definite okay, confront Mandelhof with her decision and suggest that she might be favorably disposed to a concert tour if von Luden's new work were included (follow up with bottle of schnapps).

3. Have von Luden prepare schmaltzy version of aria and circulate to main beer halls. Impress upon proprietors that this will lend tone to their places, and follow up by sending each a photograph of Rudolph, individually inscribed, "To (name), and the (name of place), where I spend many a happy moment in joyous relaxation." Offer to have blow-ups made for display purposes, if desired.

Heinrich paused in his writing and leaned back in reflection. "Well," he said finally, "this'll do for a start." "Here," he handed the paper to von Luden, "this will give you an idea of how we'll begin."

"Ach, du lieber, Heinrich," the composer exclaimed, "you're a genius. With a campaign like this we can't miss!" Ecstatically the composer settled forward over his piano, his elbow striking a low note on the keys, as a beatific smile spread itself over his emaciated features.

And so the curtain falls with a thud. Von Luden dreams happily of success; Humperdist concocts even greater promotion schemes; and classical music surges forward at an unprecedented rate.

REMEMBER?

Reprinted from *Down Beat*, June, 1935

A few weeks ago, Xavier Cugat, popularly dubbed the "Toscanini of the Tango," told all of his musicians to "get married—or else!"

"You get better results in your orchestra from married men," Cugat insists. "They pay more attention to their work. They're always on time. Their job means more to them than it does to bachelors."

Reprinted from *Down Beat*, January, 1935

Bob Crosby, discussing the difference between his brother Bing's voice and his own with Alton Cook, radio editor of the *New York World Telegram*, put it this way: "Listen in tonight and you'll see that my voice is much deeper, a lot smoother, and doesn't sound half as good."

(Continued from Page 110)

significant to note that he has introduced more than 375 tunes which eventually were classified as America's top songs of their day. In addition to his recordings and personal appearances, Lombardo is featured on his own syndicated radio series, and a television show.

LORE PINE

Records: Victor
Direction: Independent
Lore Pine, whose real name is Harold J. Brown, was born in 1916 and reared in Pine Cove, Maine, near a reservation of Penobscot Indians, who are said to have given him his nickname. He started out in the '30s with a group called the Lore Pine Mountaineers, but after the unit broke up, switched to solo singing over a Bangor, Maine station. He has remained in radio ever since and is now at WWVA in Wheeling, W. Va., where he and his wife, Betty Cody, star on their own show.

JOHNNY LONG

Records: Coral
Direction: MCA
At 10, pop violinist and bandleader Johnny Long was performing at concerts in his home town of Newell, N. C., and at 16 helped form a college band at Duke university. After graduation, the band took professional dance and soon became nationally known. The group since has played innumerable theaters and club dates and is represented on Coral records. The record most identified with the Long band is "A Shimmy in Old Shanty Town," and recent pop tunes include "I Wanna Know" and "Till the Moon Turns Green."

LONGSOME FINE FIDDLERS

Records: Victor
Direction: Independent
Leader of this new instrumental-vocal outfit is bass fiddler Ezra Cina, better known as "Consta Ezra," who organized the group in 1938. The Fiddlers have appeared over sev-

eral radio stations and are composed of violinist Carly Ray Cina, guitarist and solo singer Paul Williams, and banjoist Ray Goins.

CINDY LORD

Records: MGM
Direction: Independent
Born Emille Marie Surabian in Medford, Mass., Cindy has been performing since early childhood. At 9 she made various bond-selling tours in New England and after the war became singer-comer of the "Talent Quest" radio show, later appearing as star of TV's "Hometown, U. S. A." show in Boston. She has since made guest TV spots and signed with MGM.

MUNDELL LOWE

Records: Victor
Direction: ABC
Lowe was born in Laurel, Mass., and began studying guitar at 8. In his teens he joined Hebbie Kay's band, at 16 appeared in a movie with Gene Autry, then worked with New Orleans bands. After wartime army service (1943-45) he joined Ray McKinley late in 1945, then, after 18 months, settled in radio studio work. Next he joined the Sauter-Finegan orchestra but left to organize his own quintet (two guitars, vibraphone, bass and drums). He signed with Victor in February, 1954.

ART LOWRY

Records: Columbia
Direction: GAC
Art Lowry was born in Brooklyn in 1923. His father began giving him piano lessons when Art was six years old, and by the time the boy was in high school he was playing weekend club dates with small neighborhood dance bands. Soon he organized his own band, composed of his classmates, and after graduation became pianist with Frank Lennar's orchestra, replacing Carmen Cavallaro. Next he joined Ferde Grofe for a concert tour and in 1939 began a year as director of Boston Alton's Radio. In 1940 Lowry returned to the U.S., formed a band, and played

ART LUND

Records: Coral
Direction: GAC
Singer Art Lund, born in Salt Lake City, taught mathematics at a high school in Kootenay and sang with local bands on the side before giving up teaching altogether to tour with Jimmy Jay's orchestra. He subsequently was signed for Sonny Goodman's proven band. After a stint in the navy, he rejoined Goodman in 1946 but left the following year to go on his own. He since has made many radio and TV appearances, including a stint as soloist on Ken Murray's TV series.

FRANK LUTHER

Records: Decca
Direction: Independent
The "Ring Crosby of the sand-pile set" was born in Luckie, Kans., and records many children's discs. A former pastor of a California church, he toured Europe once with the Revelers quartet. In addition to his radio singing, composing and arranging chores, he has written some 500 kiddie songs, among them the popular *Barnacle Bill the Sailor*.

VERA LYNN

Records: London
Direction: Independent
Born in 1917 in London, England, Vera was singing with the Ambrose band while still in her teens. When World War II broke out she formed her own company, which played the Palladium. Next she had her own radio show, called "Sincerely Yours," over the BBC. Following her marriage to saxist Harry Lewis, Vera retired for five years, then in 1947 began gaining attention in the U. S. through her records. She visited the U. S. in 1951 and the following year returned to England, where she continues her recording activities.

SHELLY MANNE

Records: Contemporary
Direction: Independent
Sheldon Manne was born in New York in 1921 and was drummer for the bands of Raymond Scott, Bobby Byrnes, Les Brown, and Benny Goodman before his entrance into the coast guard in 1942. After his discharge in 1945, he joined the Johnny Rothwell series then the Stan Kenton group. He left Kenton to work with George Shearing and his own combo, but returned to the Kenton group in 1948, remaining until 1952. Shelly is currently playing with small west coast combos, including the Howard Rumsey LightHouse All-Stars.

BOB MANNING

Records: Capitol
Direction: GAC
Young Bob Manning was born in Philadelphia Feb. 1, 1927, and started his singing career with high school dance crews. At 18 he acquired his own radio show on WIP in Philadelphia, then joined Ziggy Elman, staying until Elman disbanded. The following year Manning did a solo in Detroit, toured with Art Mooney's orchestra, then returned to New York, where he landed his Cap contract in 1953. Among his first pictures were *The Normans of Van, Gypsy Girl, The Sun is Getting Ready to Shine, and You Can Live With a Broken Heart*.

WINGY MANONE

Records: Atlantic
Direction: ABC
Joseph (Wingy) Manone was born Feb. 13, 1904 in New Orleans, La., and began playing trumpet at 11, later performing in local bands. After jobbing around Chicago he migrated to New York where he achieved his first big success in 1935 with a recording of "Isle of Capri" made with his own band. Manone has since played theaters, hotels, ballrooms and clubs throughout the U.S., particularly on the West Coast, at the head of his own combo. In 1948 he wrote his autobiography, "Trumpet on the Wing."



GORDAN MACRAE

Records: Capitol
Direction: MCA
Gordon was born March 12, 1931, in East Orange, N. J., and was encouraged to work show business career by his father, Waa Willie Macrae, a radio performer. In 1949 Gordon won a two-week date at Dancing Campus at the New York World's Fair as vocalist with the Harry James and Les Brown bands. Next he worked as an NBC pageboy, teamed with Horace Heidt, appeared in "Junior Mink" on Broadway, and replaced Frank Sinatra on a sustaining CBS radio show. After wartime army service he appeared in a musical starring Ray Bolger, began recording for Capitol and soon thereafter embarked on a film career that has included starring roles in "Silver Lining," "Tea for Two," "West Point Story," "On Moonlight Bay," "Rising O'Grady," and "Operation Starlift." On radio he has had his own show, the "Railroad Hour" since 1951.

BETTY MADIGAN

Records: MGM
Direction: MCA
Betty was born and reared in Washington, D. C., and attended that city's Catholic university where she appeared in a student musical, "Touch and Go," in 1939. Next she appeared at various theaters in Washington and in Key West, Fla. She subsequently was featured on daily radio-television shows via WTTC-Dumont.

RICHARD MALTBY

Records: Victor
Direction: Independent
Richard Maltby, conductor-arranger for Label "X," was born June 26, 1914, in Chicago, attended Northwestern university for a year and then began playing trumpet in dance bands. In 1940 he became staff arranger for a Chicago radio station and then, in 1945, went to New York City, where he worked as a staff conductor-arranger under Paul Whiteman, doing radio and TV network shows.

RALPH MARTELLIE

Records: Mercury
Direction: GAC
Trumpeter Ralph Martellie began his career with Danny Kaye's orchestra. At 17 he joined the Chicago theater band and then spent seven years playing NBC shows in Chicago. In 1943 he entered the Navy and organized a service band. After his discharge Ralph returned to radio and had his own show on ABC. In 1949 he was signed by Mercury and in 1951, left the studio to tour the midwest with his own band. In 1953 Martellie made his bow in the East. Among the band's best-known records are "Caravan," "Crazy, Man, Crazy," and "Big Noise from Winnetka."

DEAN MARTIN

Records: Capitol
Direction: MCA
Born Dino Crocetti in Stanbreville, Ohio, June 7, 1917, Martin occupied himself variously as gas station attendant, steel worker, prize fighter and card dealer before entering show business as vocalist with Sam Workins' band in Cleveland. As Dino Martini he played the Richamba nightery, New York, as a single, then changed his name to Dean Martin and played nightery and theater alone until 1946 when he teamed up with Jerry Lewis, a photo-grapher-pantomimist, during an engagement at the 500 Club, Atlantic City. As senior half of this comedy-song team, Martin soon became a headliner in clubs, films, TV and radio. As a recording artist, he scored his biggest hit with a recent Capitol disc of "That's Amore."

FREDDY MARTIN

Records: Victor
Direction: MCA
Freddy was born in Springfield, Ohio, and orphaned at four. He played drums in the orchestra band but switched to sax at Ohio State university, where he soon formed his

own student group, which landed its first booking as off-night substitute for Guy Lombardo's orchestra. After a trip to Finland with a military band, Martin joined Eddy Hoegs and his Band of Finland, playing tenor with Jack Albino's orchestra, then formed his own orchestra in 1932. In 1941 Martin's adaptation of Tchaikovsky's second piano concerto brought him to prominence. He has recorded extensively as Victor, his most recent waltz having been "Married."

MARY MARTIN

Records: Decca

Direction: Morris

Mary was born Dec. 1, 1914, in Weatherford, Texas, studied dancing in Fort Worth and later singing with Helen Ferns Cakoon in New York. She conducted a dancing school in Weatherford, then went to Hollywood where she won an amateur contest at the Treadwell bistro, resulting in a role in the 1938 Broadway musical, "Leave It To Me," in which her singing of "My Heart Belongs To Daddy" brought her immediate attention. Three followed stardom in such films as "The Great Victor Herbert" and "Birth of the Blues," then a return to the musical stage, where she has gone on to score her biggest successes, through performances in "One Touch of Venus" (1945), in a touring company of "Annie Get Your Gun," and as the original Nellie Forbush in "South Pacific," (1949) an assignment which she later duplicated in London. In 1953 Martin appeared on Broadway in a non-musical play, "Kind Str," and made a highly successful video debut, teaming with Edna Herman for the Ford 50th anniversary show.

TONY MARTIN

Records: Victor

Direction: RCA

Tony played sax and clarinet in vaudeville with the Cladion Four while still attending high school in Oakland, Calif. Next he played sax and sang with a band in the Palace hotel

club, he entered the pop music field as a night club performer. His stage has appeared on television and radio and starred as the summer replacement for Frank Sinatra on CBS. As a songwriter, he is known for "Ebb-tide," which he also recorded in 1953.

BILLY MAY

Records: Capitol

Direction: GAC

Billy was born Nov. 10, 1916, in Pittsburgh, Pa., and began studying piano at 8. He played saxophone in the high school band and with several local orchestras in the early '30's, then switched to trombone and later to trumpet with the bands of Al Howard, Leo River and Baron Elliot. May then branched out as an arranger for Charlie Barnet in 1938. Next came studio work as trombonist at NBC in New York, more touring—this time for Alvin Karp—wartime job in a defense plant, then back to the studios, playing the Red Skelton and Kraft "Music Hall" shows and arranging for John Scott Trotter. In 1953 he formed his own band and relinquished the baton to Sam Donahue in 1953 to return to studio and recording work. (See Sam Donahue.)

EDNA MCGRIFF

Records: Jubilee

Direction: Shaw

Edna was born in Harlem. She studied piano for 6 years, but broke into professional ranks by auditioning as a singer at Jubilee Records. She still attends New York's Washington Irving high school.

MCGUIRE SISTERS

Records: Coral

Direction: Independent

Christine, Phyllis and Dorothy McGuire hail from Middletown, Ohio. They started their professional career touring the country, entertaining at army camps and veterans' hospitals. Upon their return to Ohio, they joined the staff of WLM in Cincinnati and then did local

corded a "Jambition U.S.A." album on Brunswick.

CARMEN McRAE

Records: Stardust

Direction: GAC

Carmen, a native of New York, sang with the bands of Benny Carter, Count Basie, Duke Ellington and Mercer Ellington. She played piano and sang in clubs in and around Chicago for several years and is at present singing in clubs and recording for the Stardust label.

LAURITZ MELCHOR

Records: Victor

Direction: Kenneth Allen

Born March 20, 1890, in Copenhagen, Denmark, Melchor studied voice with Paul Bang in Copenhagen, with Sigel in London and with Anna Bahr-Mildenburg in Munich, making his operatic debut as a baritone in "I Fugliano" at the Royal Opera House, Copenhagen, April 2, 1918. After touring Sweden as Count Luna in "Il Trovatore" he decided to switch to tenor, and after a brief retirement and further study, made a second debut, this time in "Tannhauser" at the Royal Opera House, Copenhagen, Oct. 5, 1919. In 1924 he made the first of many subsequent appearances at Bayreuth. His Metropolitan Opera debut in "Tannhauser" occurred Feb. 17, 1926, and in the following 23 years he sang more than 500 performances with that organization. The holdmaster has appeared in concert throughout the U.S. and Canada and has been seen in such motion pictures as MGM's "Thrill of a Romance," "Two Sisters from Boston" and "Luxury Liner." He has recorded extensively for Victor and has been a U.S. citizen since 1947.

JAMES MELTON

Records: Victor

Direction: NCAC

Born Jan. 2, 1904, Melton was educated at



in San Francisco, soon thereafter making a radio appearance on Walter Winchell's "Lucky Strike Hour." Tony appeared at various cafes at the Chicago World's fair before changing his name from Al Morris and heading for Hollywood, where he played in "Sally, Irene, and Mary." Since then, he has been a sassy mainstay, has recorded many sides, and has appeared in such films as "Ziegfeld Girl," "Show Boat," "Till the Clouds Roll By," "Here Come the Girls," and "The Bandwagon."

KEN MARVIN

Records: Victor

Direction: WSM

Marvin was born June 27, 1924, in Cordova, Ala., and made his professional debut at 16 over WSIX in Nashville, Tenn. The job brought him to the attention of Eddy Arnold, with whom Ken next worked as a sideman on bass fiddle. Subsequently, he started recording and writing songs. He appears on the "Grand Ole Opry" radio show from Nashville and on WSM-TV.

MAT MATHEWS

Records: Brunswick

Direction: Independent

Mat, a native of the Hague, Holland, took up accordion during the Nazi occupation to escape forced labor from which persons in the cultural professions were exempt. Nevertheless, he spent many months in concentration camps and was forced to work in Germany but later escaped back into Holland and participated in the underground resistance. After the war, Mat played a year in Luxembourg with a quartet, joined the BBC, and in 1952 came to the U.S. where he cut records with his own group, signed in Brooklyn, and later stepped out on his own with the combo he used for records.

ROBERT MAXWELL

Records: MGM

Direction: GAC

Maxwell studied harp at Juillard and played with the National Symphony orchestra before wartime service with the coast guard. Upon his

club dates before heading for New York where they played eight weeks on the Katie Smith show. Next they won an Arthur Godfrey "Talent Scouts" contest and joined the cast of his regular show.

JIMMY MCPARTLAND

Records: Brunswick

Direction: ABC

Jimmy was born March 15, 1907, in Chicago where he attended high school and was a member of the "Austin high gang." He joined the Wolverines in 1924; Art Kassel, 1925-'27; Ben Pollack, 1927-'28; and then did Broadway pit band work in 1929-'30. In 1931 he was with Russ Columbo, and in the following years worked with Horace Heidt, Smith Ballew, and Harry Reiser. He then organized his own band (1936-'41) and next joined Jack Teagarden in 1941. During a wartime army hitch he met and married pianist Marian Page in England. Back to the U.S. he formed a Dixie combo and has led small units ever since. Marian, who played piano in his first postwar unit, now heads his own group.

MARIAN MCPARTLAND

Records: Brunswick

Direction: ABC

Abs jazz pianist was born Marian Page in England, where she studied music with an eye to classical, rather than jazz, pursuits. During World War II she joined a U.S.O. entertainment unit and while touring France met trumpeter Jimmy McPartland, then an army sergeant temporarily attached to a special services unit, whom she later married. When Jimmy returned to jazz after the war, Marian joined his Dixie combo, which opened in 1947 at Chicago's Brass Hall lounge. After a few years, during which the combo recorded on the United label, Marian switched to progressive music and formed her own trio with bassist Max Wayne and drummer Newmy Alexander. She now has a new trio which, together with trumpeter Lips Page, recently re-

corded a "Jambition U.S.A." album on Brunswick.

Vanderbilt university and entered in voice, principally by Gastone de Luca, in Nashville, Tenn., from 1923 to 1927. He began his career playing sax in dance orchestras, then entered radio as a singer, later assuming a number of the Hozy Gang and of such song groups as the Revelers quartet and the Shearling Singers. His concert debut occurred April 23, 1932, at Town Hall, New York, and his operatic debut with the Cincinnati Zoo Opera Company as Pinkerton in "Madama Butterfly" in 1938. After appearances with the San Carlo, St. Louis and Chicago Civic Opera companies he joined the Metropolitan in 1943, making his debut as Tamino in Mozart's "The Magic Flute." He has been heard widely on radio through such shows as "Voice of Firestone" and "Telephone Hour," makes frequent concert tours, and has been seen in such films as "Sing Me a Love Song," "Ziegfeld Follies" and "Melody for Two."

YEHEDI MENCHIN

Records: Victor

Direction: Columbia

Born April 23, 1917, in New York, Menchin began violin study at 4, his principal teachers being Sigmond Ange and Louis Feringler in San Francisco, George Enesco in Paris and Ruzman, and Adolf Busch in Basel, Switzerland. He made his debut in 1923 at the age of 7 with the San Francisco symphony in the Mendelssohn concerto, and his Carnegie Hall debut in 1927 with the New York symphony. After a European tour in Paris as soloist with the Lamoureux orchestra under Paul Paray, Menchin completed his first round-the-world tour in 1935. After a two-year retirement he returned to the concert stage in 1937, appearing throughout the U.S., in Canada, South America and Europe, and has since maintained a rigorous concert schedule. He also is co-producer of a series of motion picture concert short subjects and was heard on the soundtrack of the British film, "The Magic Bow."

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HANISH MENZIES

Records: Decca
Direction: RCA
Menzies was born in 1925 in Waco, Pershire, Scotland. He studied piano as a child, later enrolling at the Glasgow Atheneum, where he studied until the formation of the Art School orchestra, with which he toured army camps until the invasion of France. After wartime service in the British army he formed the Musicians' Sunday club, then did four years of solo club dates in London. Next he successively joined Gerald's and Ted Booth's orks as pianist-vocalist, appeared in a musical comedy ("Bob's Your Uncle") and a film ("A Man's Affair"), then wrote the music for the Palladium Revue in 1946. Menzies had his own night club, Le Bianchio, in Paris for a year, then returned to London for more club and TV dates and in 1952 came to the U. S., soon landing a Decca post.

ETHEL HERRMAN

Records: Decca
Direction: Mercury
Born Ethel Zimmerman in Astoria, N. Y., in 1909, the singing-comedienne began her career in World War I by singing for the soldiers at Camp Mills. Next, she tried singing in night clubs and was discovered by Broadway producer Victor Freedley, who gave her a featured role in "Girl Crazy," in which she introduced "I've Got Rhythm." Since then, she has appeared in a succession of stage musicals, including "Anything Goes," "Panama Hattie," "Du Barry Was a Lady," "Stars in Your Eyes," "Something for the Boys," "Red, Hot, and Blue," "Annie Get Your Gun," and "Call Me Madam." Although essentially a stage performer, she has made an occasional movie, notably "Strike Me Pink" and "Call Me Madam," in which she repeated her stage role. Following an enormously successful appearance on the Ford Show Anniversary Show in 1952, she recently entered TV on a regular basis as star of her own series.

U. S., and South America. In 1937 she made her debut at the Metropolitan, again singing Leonard, and subsequently has been heard in such works as "Norma," "La Gioconda," and "La Forza Del Destino."

AMOS MILBURN

Records: Aladdin
Direction: Shaw
Amos Milburn, born in Houston, Texas, began playing piano at 5 and after a teenage hitch in the navy, during which he played camp shows, organized his own six-man unit, playing in small clubs in Houston. The blues pianist-singer next trocked to Los Angeles, where he soon landed an Aladdin contract.

MITCH MILLER

Records: Columbia
Direction: Independent
Mitchell Miller was born in Rochester, N. Y., July 4, 1911. He began studying oboe in public school at 12 and shortly thereafter won a scholarship to the Eastman School of Music. At 15 he made his first professional appearance as soloist with the Rochester Philharmonic. For 12 years Miller was soloist with the CBS Symphony. In 1950 he joined Columbia Records as director of its pop division, after having held a similar post with Mercury.

LUCKY MILLINDER

Records: King
Direction: Gale
Lucius (Lucky) Millinder was born in Anniston, Ala., in 1915 and was educated in Chicago. At 17 he was on Broadway with his own band—the first of 10 he has had in his 22-year career. Millinder has recorded on the Decca, Victor and King labels, some of his best-known discs being "D Natural Blues," "Little Girl, Don't Cry," "Let Me Off Uptown," and "There's Good Blues Tonight."

CUV MITCHELL

Records: Columbia
Direction: GAC
Born in Detroit, Feb. 27, 1927, Mitchell as a child was signed by Warner Bros. for recording as a support actor-singer-dancer and sang on the Warner radio station KFWD. After his family moved to San Francisco the youngster sang with the high school band, then over KYA and KGO with hillbilly star Doc Martin. The Navy hooked him in 1946, and shortly after his discharge late the next year he joined the Carmen Cavallaro band as vocalist remaining until illness forced him out a year later. The Mitchell career virtually stood still until November, 1949, when Gay was an Arthur Godfrey Yalost Senate competition. Another period of desultory jobbing followed, however, until he landed a Columbia records contract in April, 1950. Since his first disc, "Giddy-Up and Where in the World," he has been a front-rank record name. Last year he made his movie debut in Paramount's "Tom Red Hanks from Seattle," following up with "Red Cards."

DMITRI MITROPOULOS

Records: Decca
Direction: NCA
Born Feb. 18, 1896, in Athens, Greece, Mitropoulos was educated at the Athens Conservatory and studied piano with Ludwig Wachsmann, composition with Armand Harlick and Paul Gilson, and composition and piano with Ferruccio Busoni. He served as assistant conductor of the Berlin Staatsoper from 1922 to 1923 and as conductor of the Athens symphony from 1923 to 1937, when he made his U.S. debut as guest conductor of the Boston Symphony. In that year, also, Mitropoulos



ROBERT MERRILL

Records: Victor
Direction: NCA
Merrill was born in Brooklyn, June 4, 1919, studied voice in New York with Samuel Margolis and sang at Radio City Music Hall before embarking on a concert tour of 30 cities in 1944. The following year he won a "Metropolitan Opera Auditions of the Air" contest, which led to his debut with that organization, Dec. 15, 1945, as the elder Carment in "La Traviata," a role which he repeated in the 1949 NBC broadcast of the opera under Arturo Toscanini. In addition to his operatic schedule at the Met, Merrill is heard frequently in radio and has been a familiar guest on TV's "Year Show of Shows."

PAUL MICKELSON

Records: Victor
Direction: Independent
Mickelson, organist for the Billy Graham Evangelistic association, was born in Burbank, Calif., Dec. 20, 1927, and started on piano at 12. At 15 he took up organ study. He is a graduate of Burbank high school and in 1960 became an ordained minister at the Bible college in Los Angeles. At 17 he made a professional debut playing the organ on the weekly KNPC show, "The Challenge to Youth," in Hollywood. Since then, he has been active as a church organist, minister, and hymn singer. He has traveled widely with Graham.

ZINKA MILANOV

Records: Victor
Direction: NCA
Milanov was born in Záhreb, Yugoslavia, and gave joint concerts with her pianist-brother, Bozidar Kuna, while still a youngster. She made her operatic debut in Záhreb as Leonora in "Il Trovatore." Later Bruno Walter heard her sing in Prague and introduced her to Arturo Toscanini, who engaged the soprano to sing in the Salzburg Festival, the first of 14 concert appearances for Milanov under his baton in Europe, the

MILLS BROTHERS

Records: Decca
Direction: GAC
The Mills Brothers (John, Herbert, Harry and Donald) were born in Piquette, Ohio, and began their career singing over Cincinnati's WSAI. After a stage appearance at a Piquette opera house the group was on the way to a long career that saw their reputation established as early as 1934 when they were already well-known on records and had appeared in films. After the death of John in 1935, the boys' father, John, Sr., joined the group, which then went on to its biggest success, notably with a 1942 disc, "Paper Doll." First heard on Brunswick in 1931, the group signed with Decca in 1934.

NATHAN MILSTEIN

Records: Victor
Direction: NCA
Born Dec. 31, 1904 in Odessa, Russia, Milstein studied viola with Peter Steinitzky, Leopold Auer and Eugene Ysaÿe. His debut came in 1914 in Odessa, playing the Glazounoff concerto, and in 1919 Milstein gave a recital series there, shortly thereafter teaming with pianist Vladimir Horowitz for joint recitals which they continued until 1926. In that year cellist Gregor Piatigorsky joined them for a trio series in Berlin, Paris and throughout Europe. Milstein made his U.S. debut in October, 1929, and has since toured the U.S. annually, having appeared as soloist with the New York Philharmonic symphony more than 50 times.

CHARLIE MINGUS

Records: Debut
Direction: Independent
Charles Charlie Mingus was born in Nagales, Ariz. in 1922 and studied trombone and cello before turning his attention to bass. At the beginning of his career he jobbed around Los Angeles, then, during the early '40s worked in the hands of Louis Armstrong, Barney Bigard, Kid Ory, Alvin Roy, and also with

became permanent conductor of the Minneapolis Symphony, where he remained until 1949. He now leads the New York Philharmonic symphony.

THELONIOUS MONK

Records: Blue Note
Direction: Independent
Thelonious Sphere Monk was born in New York in 1919 and played in small restaurants in Harlem, but in 1941 and 1942 he was mainly found at Minton's, one of the showcases for modern musicians in the early '40's. In 1943 the pianist joined Coleman Hawkins but soon left him to form his own small combo, working at various times with a trio and sextet.

VAUGHN MONROE

Records: Victor
Direction: Alexander
Vaughn was born in Akron, Ohio, Oct. 7, 1911, and began his career as a trumpeter with Gibby Leehard's ork. Next he studied voice at Carnegie Tech school of music, while working at night with such bands as Austin Wylie's and Larry Fank's. From 1940 to 1953 Vaughn travelled with his own band as a singing leader. In 1948 he scored his first big disc hit, "There, I've Said It Again." Since then he has been well-established on records and in radio and has made screen and TV appearances. In 1953 he dropped his band to become a single.

LOU MONTE

Records: Victor
Direction: GAC
Lou started playing solo and singing at 7 in his home town of Lyndhurst, N. J. From playing weddings and social gatherings he advanced to band vocalist, then toured statewide as a single, accompanying himself on guitar. After 15 years in the musical minor leagues (minus time cut for an army hitch) he hit late in 1953 with a recording of his Italian version of "Darktown Strutters Ball."

20 Years Of Academy Awards

Following is complete listing of musical awards made by the Academy of Motion Picture Arts and Sciences. Although the Academy has been conferring awards since 1928, it did not add musical awards until 1934.

1933-1934

Scoring—Louis Silvers (*One Night of Love*).
Musical Composition—*The Continental* from *The Gay Divorcee*; music by Con Conrad, lyrics by Herb Magidson.

1934-1935

Scoring—Max Steiner (*The Informer*).
Musical Composition—*Lullaby of Broadway*, from *Gold-Diggers of 1935*; music by Harry Warren, lyrics by Al Dubin.

1935-1936

Scoring—Leo Forbstein (*Anthony Adverse*).
Musical Composition—*The Way You Look Tonight*, from *Swing Time*; music by Jerome Kern, lyrics by Dorothy Fields.

1936-1937

Scoring—Charles Previn (*100 Men and a Girl*).
Musical Composition—*Sweet Leilani*, from *Waikiki Wedding*; music and lyrics by Harry Owens.

1937-1938

Scoring—Alfred Newman (*Alexander's Ragtime Band*).
Musical Composition—*Thanks for the Memory*, from *The Big Broadcast of 1938*; music by Ralph Rainger, lyrics by Leo Robin.

Original Score—Eric Wolfgang Korngold (*The Adventures of Robin Hood*).

1938-1939

Scoring—Richard Hageman, Frank Harling, John Leopold, Leo Shuken (*Stagecoach*).
Song—*Over the Rainbow*, from *The Wizard of Oz*; music by Harold Arlen, lyrics by E. Y. Harburg.
Original Music Score—Herbert Stothart (*The Wizard of Oz*).

1939-1940

Scoring—Alfred Newman (*Tin Pan Alley*).
Song—*When You Wish Upon a Star*, from *Pinocchio*; music by Ned Washington, lyrics by Leigh Harline.
Original Score—Leigh Harline, Paul J. Smith, Ned Washington (*Pinocchio*).

1940-1941

Musical Picture Score—Frank Churchill, Oliver Wallace (*Dumbo*).
Dramatic Picture Score—Bernard Hermann (*All That Money Can Buy*).
Song—*The Last Time I Saw Paris*, from *Lady Be Good*; music by Jerome Kern, lyrics by Oscar Hammerstein, II.
Special Award—Walt Disney, William Garrity, John A. Hawkins, RCA Manufacturing Co. (use of sound in *Fantasia*); Leopold Stokowski and associates (unique creation of visualized music in *Fantasia*).

1941-1942

Musical Picture Score—Ray Heindorf, Heinz Roemheld (*Yankee Doodle Dandy*).
Dramatic Picture Score—Max Steiner (*Now Voyager*).
Song—*White Christmas* from *Holiday Inn*; music and lyrics by Irving Berlin.

1942-1943

Musical Picture Score—Ray Heindorf (*This Is the Army*).
Dramatic Picture Score—Alfred Newman (*The Song of Bernadette*).
Song—*You'll Never Know*, from *Hello, Frisco, Hello*; music by Harry Warren, lyrics by Mack Gordon.

1943-1944

Musical Picture Score—Morris Stoloff, Carmen Dragon (*Cover Girl*).
Dramatic Picture Score—Max Steiner (*Since You Went Away*).
Song—*Swinging on a Star* from *Going My Way*; music by James Van Heusen, lyrics by Johnny Burke.

1944-1945

Musical Picture Score—George Stoll (*Anchors Aweigh*).
Dramatic Picture Score—Miklos Rozsa (*Spellbound*).
Song—*It Might As Well Be Spring*, from *State Fair*;

music by Richard Rodgers, lyrics by Oscar Hammerstein, II.

Special Award—Frank Sinatra (*The House I Live In*).

1945-1946

Musical Picture Score—Morris Stoloff (*The Jolson Story*).
Dramatic Picture Score—Hugo Friedhofer (*The Best Years of Our Lives*).

Song—*On The Atchison, Topeka, and Santa Fe*, from *The Harvey Girls*; music by Harry Warren, lyrics by Johnny Mercer.

1946-1947

Musical Picture Score—Alfred Newman (*Mother Wore Tights*).

Dramatic Picture Score—Miklos Rozsa (*A Double Life*).
Song—*Zip-A-Dee-Do-Do-Dah*, from *Song of the South*; music by Allie Wrubel, lyrics by Ray Gilbert.

1947-1948

Musical Picture Score—Johnny Green, Roger Edens (*Easter Parade*).

Dramatic Picture Score—Brian Easdale (*The Red Shoes*).
Song—*Buttons and Bows*, from *The Paleface*; music by Jay Livingaton, lyrics by Ray Evans.

1948-1949

Musical Picture Score—Roger Edens, Lennie Hayton (*On The Town*).

Dramatic Picture Score—Aaron Copland (*The Heiress*).
Song—*Baby, It's Cold Outside*, from *Neptune's Daughter*; music and lyrics by Frank Loesser.
Special Award—Fred Astaire, for raising the standard of musical films.

1949-1950

Musical Picture Score—Adolph Deutsch, Roger Edens (*Annie Get Your Gun*).

Dramatic Picture Score—Franz Waxman (*Sunset Boulevard*).
Song—*Mona Lisa*, from *Captain Carey, U. S. A.*; music by Ray Evans, lyrics by Jay Livingaton.

1950-1951

Musical Picture Score—Saul Chaplin, Johnny Green (*An American in Paris*).

Dramatic Picture Score—Franz Waxman (*A Place in the Sun*).
Song—*In The Cool Cool Cool of the Evening*, from *Hera Comes The Groom*; music by Hoagy Carmichael, lyrics by Johnny Mercer.

1951-1952

Musical Picture Score—Alfred Newman (*With a Song in My Heart*).

Dramatic Picture Score—Dimitri Tiomkin (*High Noon*).
Song—*High Noon (Do Not Forsake Me, Oh My Darling)*, from *High Noon*; music by Dimitri Tiomkin, lyrics by Ned Washington.

1952-1953

Musical Picture Score—Alfred Newman (*Call Me Madam*).

Dramatic Picture Score—Bronislaw Kaper (*Lili*).
Song—*Secret Love*, from *Calamity Jane*; music by Sammy Fain, lyrics by Paul Francis Webster.

REMEMBER?

Reprinted from Down Beat, May 15, 1943

Hollywood—Columbia and Al Jolson have failed so far to get together on financial terms for the deal to make a musical based on the mammy singer's life with Jolson playing himself.

It is reported here that Jolson is holding out for a fabulous sum to do the role and that Columbia has countered with an offer under which Jolson would not appear in the picture but would merely dub the vocal work for the actor who would play "Al Jolson."

Reprinted from Down Beat, June, 1935

M-G-M is sloughing Jerome Kern at the end of his option . . . because he can't write a popular song! Sidney Skolsky comments: "His songs will live longer than their pictures."

(Continued from Page 115)

PIERRE MONTEUX

Records: Victor
 Direction: NCAE
 Pierre Montoux was born in Paris, April 4, 1873, studied violin as a child at the Paris Conservatoire, but began his career playing violin in the orchestra of the Opera Comique and the Concerts Colonne. His first experience as a conductor came in 1912 with the Diaghileff Ballet Russe, for which he conducted the premieres of Stravinsky's "Petroushka" and "Le Sacre du Printemps" and Ravel's "Daphnis et Chloe." With Diaghileff, Montoux came to the U. S., then, in 1917-18, conducted at the Metropolitan. Next came five years leading the Boston symphony, and a subsequent period as guest conductor of the Philadelphia orchestra. In 1928 he founded the Symphony Orchestra of Paris which occupied his time until 1940, when he began his long tenure as conductor of the San Francisco symphony. Montoux became a U. S. citizen in 1942.

JOYCE MOORE

Records: Victor
 Direction: Independent
 Twenty-one-year old Joyce Moore, born in Tullahoma, Tenn., had her first professional contest with music at the age of 12 when she won a radio contest. After appearing in several variety shows in high school, Joyce decided to take up a singing career and was aided in her work by Webb Pierce.

GEORGE MORGAN

Records: Columbia
 Direction: WSM
 Country-and-western performer George Morgan is a native of Waverly, Tenn., and a standby of WSM, Nashville, over which the guitar-strumming entertainer is heard regularly, in addition to making some five personal appear-

BUDDY MORROW

Records: Victor
 Direction: GAC
 Buddy was born Muel Morrow in New Haven, Conn., Feb. 5, 1919, took up trombone at 15, played with the Yale Collegians while in his teens and then studied theory and harmony on a scholarship at Juilliard. Next he joined Artie Shaw, later moving to Paul Whiteman's orchestra. After three years in the navy, Morrow freelanced in recording, radio, and TV work, then was signed by Victor to record his own work.

ELLA MAE MORSE

Records: Capitol
 Direction: Morris
 Ella Mae was born in Dallas, Texas, and began her career in radio over WRR in Dallas. Next came vocal chores for local dance bands. She went to New York, worked with a small orchestra in Brooklyn, then journeyed to California where she met Freddie Slack in San Diego and made, with him, the record that brought her instant fame—"Cow Cow Boogie."

ABE MOST

Records: Columbia
 Direction: Independent
 Most was born in New York in 1920 and upon leaving high school, formed his own quartet. Later he joined the Les Brown band as featured clarinetist, also performing comedy duets with Doris Day, then the band's vocalist. After two years with Brown, Abe entered the army and in 1945, after his discharge, toured with Tommy Dorsey, then rejoined Brown with whom he was featured until 1950. Abe then became the solo jazz clarinetist with the 20th Century-Fox studio orchestra, where he remains today.

GERRY MULLIGAN

Records: Pacific Jazz
 Direction: Independent
 Gerald Joseph Mulligan was born in Phila-

delphia, Dec. 4, 1918, as Phyllis in "Mignon." Her first professional concert was given in August, 1943, as soloist with the Utah State orchestra. The soprano has since given concerts throughout the U. S. and in 1948 made several appearances in Europe. She has been heard on the "Prudential Family" and "Telephone" radio hours and was seen in 1953 in the motion picture, "Melba."

NEW MUSIC QUARTET

Record Company: Columbia
 Direction: NCAE
 The New Music String Quartet [Broadus Eric, violin; Matthew Raimondi, violin; Walter Trampler, viola; Cass Adams, cello] made its Town Hall debut in 1949 and has since appeared at various universities and in many chamber music series. The quartet's repertory spans five centuries of composition, including such works as Hugo Wolf's *Quartet in D Major*, which was recorded for the group's Columbia Masterworks debut.

ALFRED NEWMAN

Records: Decca
 Direction: Independent
 A composer and conductor, Newman studied piano with Arnold Schoenberg, among others, and made his first public piano appearance at seven. Five years later he was sponsored in a piano concert by Ignace Paderewski. He often has been guest conductor with the Cincinnati Symphony orchestra, the Los Angeles Philharmonic orchestra and the Hollywood Bowl orchestra. He has composed scores for 40 movies, including *Street Scene*, *Dodsworth*, *Wuthering Heights*, and *The Robe*.

ELENA NIKOLAIDI

Records: Columbia
 Direction: Columbia
 Born June 13, 1914, in Smyrna, Turkey, Nikolaidi was graduated from the Athens conservatory in 1934. Her principal voice instruction has been with her husband, Thanos Melios, with whom she began studies in 1936. Her operatic debut took place Dec. 16, 1936, at the Vienna State Opera, on whose roster her name has been carried ever since. She made her U. S. bow in recital at Town Hall, N.Y., Jan. 20, 1949 and subsequently toured the U. S.

DICK NOEL

Records: Decca
 Direction: GAC
 After singing with Ray Anthony's band and on Arthur Godfrey's radio show, Dick was about to start a date at New York's Copacabana when he was injured in an automobile accident. After recovering, he went back to his former job of singing on a Cincinnati radio station. There he attracted the attention of disc jockeys. His records include *This Is My Prayer* and *Till I See You Again*.

RED NORVO

Records: Dial
 Direction: ABC
 Born March 31, 1908, in Beardstown, Ill., Norvo originally studied piano, switching to xylophone in high school. He began his professional career at 17 with a vaudeville troupe, then joined The Collegians. In 1926 Red played with Paul Ash's orchestra, then turned soloist briefly before fronting his own band. After subsequent sideman stints with Victor Young and Ben Bernie, and a two-year period as an NBC staff musician he began four years with Paul Whiteman in 1930, then formed his own band, which he retained through 1944 when he became part of Benny Goodman's



ances weekly and cutting extensively on the Columbia label. He is perhaps best known for his discs of "Waltzing in the Ohio," "Candy Kisses," "Alma," "Broomfield of Roses" and "Cry Baby Heart."

RUSS MORGAN

Records: Decca
 Direction: Independent
 During his early teens, Morgan worked in the coal mines of his native Scranton, Pa., but soon switched to music, playing piano in a local theater. Changing to trombone, he joined a local band and at 18 trekked to New York where he arranged for John Philip Sousa and Victor Herbert, later touring Europe with Paul Specht. On his return, Russ led and arranged for Jean Goldkette's orchestra and became music director of Detroit's WXYZ, before forming his own band.

JOE MORRIS

Records: Atlantic
 Direction: Shaw
 Morris was born in Montgomery, Ala., in 1922 and spent two years at Alabama State Teachers college. He started studying music at 15, played in the school band, then turned pro with this same band, playing one-manus in Florida. Next came five years with Lionel Hampton. In 1946 he left Hampton to appear with Buddy Rich, then formed his own group.

PAT MORRISSEY

Records: Decca
 Direction: MCA
 Born in Philadelphia, Pat made her debut on the *Howl and Harder* "Children's Hour." After three years' study at the Professional Children's School in New York, she returned to her home town, and completed high school, then on a Florida vacation landed a singing spot at Mother Kelly's restaurant, spending 10 weeks there the first season and 30 the next. She has since appeared at such clubs as La Via De Rosa, New York; El Rancho, Las Vegas; and the Stork Room, London.

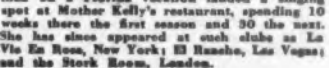
delphia in 1928, learned clarinet in childhood and started arranging while a high school senior. Soon such Mulligan compositions as "Elevation," "Swinghouse" and "Dixie Jack-o-lamp" were waxed by Claude Thornhill, Elliot Lawrence, and Gene Krupa. Next Mulligan penned originals for a Miles Davis record session at Capitol, in which he also participated on baritone sax. Early in 1952 Gerry arrived in Los Angeles and began playing at the Halg sitar with his own quartet, including Chico Hamilton, drums; Bob Whitlock, bass; and Chet Baker, trumpet. The group quickly attracted attention in jazz circles and began recording on the Pacific Jazz label. The group broke up briefly in 1953 and then reassembled with Bobby Brookmeyer on valve trombone replacing Baker.

CHARLES MUNCH

Records: Victor
 Direction: Independent
 The Boston Symphony conductor was born in Strassburg, Sept. 26, 1891. He was educated musically at the Strassburg Conservatory and studied violin in Paris, where he appeared in recitals and concerts just prior to World War I. He made his official podium debut in 1932, after which he conducted throughout Europe. After World War II Munch appeared as guest conductor with orchestras in England, Switzerland, Holland, Spain, Belgium, Austria, Czechoslovakia, Portugal and South America. He first appeared in the U. S. in 1947, with the Boston Symphony and the New York Philharmonic Symphony.

PATRICE MUNSEL

Records: Victor
 Direction: NCAE
 Born May 14, 1928, in Spokane, Wash., Patrice studied voice with Marjorie Clark Kennedy from 1937 through 1939 and later with Herman Renato Bellini. She was a "Metropolitan Opera auditions of the Air" contestant in March, 1943, and made her debut with that company



sect. After a year in the Woody Herman band had rejoined Goodman in 1947 and worked with him on a radio series from Hollywood. In 1950 he organized a trio, which now includes Tal Farlow.

JARMILA NOVOTNA

Records: Victor
Direction: NCAC

Novotna was born Sept. 23, 1911, in Prague, Czechoslovakia, studied with Emory Denton in Prague and with maestro Tomaglia and Quarneri in Milan and made her debut as Violetta in "La Traviata" at the National Opera, Prague, in 1928. The soprano subsequently sang in operas in Naples, Milan, Vienna, Berlin and at the Salzburg Festival. Next came appearances in European musical films including Max Reinhardt productions of "Tales of Hoffman" and "Die Fledermaus." Novotna made her U.S. debut at Carnegie Hall in 1939 under Toscanini's direction and her Metropolitan opera debut Jan. 6, 1940 as Mimì in "La Bohème."

DONALD O'CONNOR

Records: Decca
Direction: MCA

Chicago-born Donald O'Connor entered show business at 13 months as part of the family vaudeville act. At 2½ he participated in the troupe's tap dancing routines, and at 4, added singing to his repertoire. The O'Connor family toured the vaudeville circuit for many years, and while appearing in Los Angeles, Don was spotted by a Paramount director who signed him for "Sing, You Sinners" with Bing Crosby. The following year he made 13 more films at Paramount and in 1937 switched to Warner Bros., leaving Hollywood then to tour with the family's act for two years. When interest in vaudeville slackened, Don resumed picture work at Universal, attaining stardom. A new wave of popularity followed as a result of his success in TV, and he now has his own show in the "Colgate Comedy Hour" series.

Academy of Music in 1915, joining the faculty three years later. After giving concerts in Europe, he came to the U.S. in 1920 and joined the orchestra at the Capital theater, New York, as concertmaster, becoming conductor in 1924. After five years in that capacity, Ormandy began making guest conductor appearances with the New York Philharmonics and other symphony orchestras, then became permanent conductor of the Minneapolis symphony in 1931. A five-year tenure at Minneapolis was followed by a post as conductor, with Leopold Stokowky, of the Philadelphia orchestra, until 1938. Ormandy is now conductor and music director of that organization.

PATTI PAGE

Records: Mercury
Direction: GAC

Born Clara Ann Fowler in Tulsa, Okla., Patti received her professional name while working as a hillbilly singer over KYUL. She was heard by Jack Rael, then road manager of the Jimmy Jay band, who obtained a vocalist's spot for her with the band. Next, with Rael as her personal manager, Patti broke away to stage, playing clubs in Milwaukee and Chicago and landing a spot on the "Breakfast Club" radio show. Her first real club, "With My Eyes Wide Open I'm Dreaming" started a long chain of recording best-sellers that have since enabled Patti to branch out as a theater and siting headliner and as star of her own TV series.

CHARLIE PARKER

Records: Clef
Direction: Shaw

Born Aug. 29, 1920, in Kansas City, Mo., Parker was playing alto sax at 16, with the local band of Lawrence Keyes. Between 1938 and 1944 he worked with Herbie Leonard, Jay McShann, Earl Hines, Billy Eckstine, Andy Kirk, Cootie Williams, Ben Webster and Dizzy Gillespie. A pioneer in the "new school" of jazz that became known as be-bop, he is one

MINNIE PEARL

Records: Victor
Direction: WSM

The homogenous comedienne of "Grand Ole Opry" was born Ophelia Coffey in Cantonville, Tenn., in 1912 and studied dramatics at Ward-Belmont college in Nashville. After graduation, she spent two years as a dramatic instructor at Cantonville, leaving in 1934 to tour with the Wayne F. Sowell Producing company of Atlanta. Three years of traveling through the south and southeast enabled her to evolve the Minnie Pearl characterization which since has been a part of "Grand Ole Opry."

JAN PEERCE

Records: Victor
Direction: NCAC

Born Joseph Pinesa Forlomb June 3, 1904, in New York, Pearce played violin with dance orks from 1920 to 1932 and sang at Radio City Music Hall for 10 seasons before making his concert debut in Cleveland in 1937. His Metropolitan opera debut came on Nov. 29, 1941, as Alfredo in "La Traviata," a role which the tenor also performed in the Toscanini NBC broadcast version of the opera in 1949. Pearce has also sung with the Chicago and San Francisco opera companies, has made innumerable radio and TV appearances, appears regularly on the concert stage, and records extensively for Victor.

GAYLA PEEVEY

Records: Columbia
Direction: Independent

A 16-year-old out of Fences City, Okla., Gayla Peevey made her record debut a few months ago with a seasonal pairing of *I Want A Hippopotamus For Christmas* and *Are My Eyes On Straight*. Her first public appearance occurred less than a year before, in a hometown talent contest, which led to a guest shot on a telethon via WKY-TV in Oklahoma City in March, 1953. Following an audition with Eddie Joy, personal manager of Guy Mitchell and



ANITA O'DAY

Records: Clef
Direction: ABC

Anita O'Day was born in Chicago, Dec. 18, 1919. She started singing when she was 17 and joined the Max Miller group in 1939. She joined the Gene Krupa band in 1941, retired from music for a short time in 1943, then went with the Stan Kenton orchestra for a year. Since World War II she has worked as a singer in major jazz rooms.

SY OLIVER

Records: Decca
Direction: Independent

Oliver, a native of Battle Creek, Mich., grew up in Lancaster, Ohio, where both his parents taught music. He learned to play trumpet in high school and upon graduation joined Zerk White's band in Cincinnati. Later he joined Jimmie Lunceford's group. Sy became an arranger as well as performer for Lunceford. He left Jimmie in 1939 and joined Tommy Dorsey as an arranger. After time in the army, he recorded with his own band and opened his own business as an arranger.

ORIOLES

Records: Jubilee
Direction: Shaw

The Orioles, featuring Sonny Til, worked around Baltimore principally until they got their first break by appearing on Arthur Godfrey's "Talent Scouts" show, which led to a guest shot on his daytime program. They since made various appearances on the 9th circuit. Their last known recording is "Too Soon to Know."

EUGENE ORMANDY

Records: Victor
Direction: Columbia

The conductor was born Nov. 18, 1899, in Budapest, Hungary, began violin study at 4 and was graduated from the Royal State

of the most extensively recorded of contemporary jazzmen; orchestra, then became permanent conductor of the Minneapolis symphony in 1931. A five-year tenure at Minneapolis was followed by a post as conductor, with Leopold Stokowky, of the Philadelphia orchestra, until 1938. Ormandy is now conductor and music director of that organization.

DEAN PARKER

Records: Jubilee
Direction: Independent

Dean Parker, a native New Yorker, entered show business at 11 when he sang on the Nick Kenny radio show. There followed a series of guest shots with Eddie Conner and membership in the Robert Shaw Chorus and the Fred Warling choral groups. At 18 he entered the army and after his discharge he had a small singing and speaking part in "Finian's Rainbow" for one year. Then he toured in "An Evening with Sigmund Romberg," played alto in South America, joined the Lyn Duddy singers and the Mallo-Larks and in May, 1953, struck out as a single on records.

LES PAUL-MARY FORD

Records: Capitol
Direction: GAC

Les was born in Waukegan, Wis., in 1916 and was playing guitar on radio jobs in Racine and Milwaukee while in his teens. After a period as an NBS staffer in Chicago and a spot on the Ben Bernie show, he joined NBC in Hollywood, before entering the army in 1944. After his discharge he formed a trio, which soon included his wife, Mary Ford, a native of Pasadena, Calif., who had been playing guitar and singing on hillbilly radio shows since childhood. They broke in an act together in May, 1951, and since have become enormously successful as record artists through their discs as "How High Moon," "The World Is Waiting for the Sunrise" and "Vaya Con Dios." In 1953 they entered television with their own series.

Mindy Carson, she was given a regular spot on NBC's *Saturday Night Revue*. Her video work brought the young singer to the attention of Columbia Records' Mitch Miller, who signed her to a recording contract.

DAVE PELL

Records: Trend
Direction: ABC

Tenor-saxist Dave Pell was born in Brooklyn and played mostly around New York in the early stages of his career with Bob Astor, Bobby Sherwood, and Tony Pastor. He went to the west coast to join Bob Crosby's band for two years on the Ford show, then stepped out with his own group, playing local clubs. He joined Les Brown in 1948, now recording with his own combo composed of Brown sidemen. In addition to his music work, he also maintains a photography and publicity business.

BROC PETERS

Records: Columbia
Direction: GAC

Bree was a physical education major in his college days—at City College of New York and the University of Chicago—but studied music privately, played violin, and sang in church choirs and school groups. Among his tutors was Alexander Kipnis, Metropolitan Opera bass, who worked with Bree for about a year. Peters was a bass soloist with the DePaul Infantry Chorus, sang featured roles in *Porgy and Bess* and *My Darling Clementine*, on Broadway, was an Arthur Godfrey Talent Scouts show act, as a result, was picked up by Columbia Records' Mitch Miller as a potential pop record star. His initial waxing, *I Love You and 999 Miles*, was done with the Four Lads.

ROBERTA PETERS

Records: Victor
Direction: NCAC

Roberta Peters became an opera star at



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20 whom she dubbed for an ailing Nadine Conner in the role of Zerlina in a Metropolitan Opera production of "Don Giovanni." Born in the Bronx, she began voice studies at 13 and attracted the attention of impresario Sol Hurock, who signed the young coloratura to a contract. In the summer of 1951 she starred in the Festival of Britain production of Ballo's "Bacchante Girl." In 1953 was seen in the film, "Tonight We Sing," and in February, 1954, made her first solo recording for Victor. Her operatic repertoire includes such roles as Glilda in "Rigoletto," Rosina in "The Barber of Seville," Despinna in "Cool Fan Tarts," the Queen of the Night in "The Magic Flute," Sappho in "Der Rosenkavalier" and Adèle in "Die Fledermaus."

OSCAR PETERSON

Records: Claf
Direction: Shaw
Born in Montreal in 1928, Peterson studied trumpet as a child but soon switched to piano. As a result of winning a talent contest in Toronto at 14, he landed a job on CKAC in Montreal. He next worked at Montreal's CBM, and later joined the Johnny Holmes orchestra, which he left to form his own trio. The pianist first cut records with RCA Victor in Canada and in 1949 entered the U.S. to tour with the "Jam of the Philharmonic" package. The Peterson trio now includes bassist Ray Brown and guitarist Herb Ellis.

FLIP PHILLIPS

Records: Claf
Direction: Independent
Phillips was born Joseph Filippelli in New York in 1915, and while jobbing around Brooklyn during the middle '30's was principally a clarinetist. He joined Frankie Newton in 1940-'41, then switched to tenor sax in 1943 and played with Larry Bennett's band, from which he went to the Woody Herman orchestra during 1944-'46. After leaving Herman, he worked with his own groups and now tours regularly with "Jazz at the Philharmonic."

Records: Victor
Direction: NCAE

The tenor was born May 18, 1892, in Rome and worked at various occupations, including professional bicyclist, before making his operatic debut in 1914 at the Teatro Regio dell'Opera, Rome, as King Mark in "Tristan und Isolde." He sang at LaScala, Milan, for three years, then made his Metropolitan Opera debut in 1926 as Pontific Maximo in Spontini's "La Vestale." He remained on the Metropolitan roster for 23 years, during which time he sang 76 different roles. In 1949 Pinza branched into opera, starting in "South Pacific," and as a result of this venture made appearances in such films as "Mr. Imperium" and on TV, where he had his own show in the 1952 season.

JACK PLEIS

Records: Decca
Direction: Independent
Pleis, music director of Decca, was born in Philadelphia and was appearing on children's radio programs at 11. He left college to join Jan Savitt's orchestra as arranger and pianist, then in 1943, entered the army where he arranged for and led a camp band. After his discharge in 1946, he became pianist with Benny Goodman. When Goodman disbanded, Jack was hired as music director of London records, then as pianist for the Dinah Shore radio show.

LUCY ANN FOLK

Records: Trend
Direction: ABC
Lucy Ann started singing with her brothers and sisters in a group known as the Town Criers over a radio station in her home town, Spokane, Wash. Al Pearce heard them and took them to California for a radio show, which lasted six months. Since then she has appeared with Les Brown's band, on the Bob Crosby and Kay Kyser shows and also with the Tommy Dorsey orchestra.

LILY PONS

Records: Columbia
Direction: Columbia
The coloratura was born April 15, 1904, near Geneva, France, studied at the Paris conservatory, entertained troops during World War I, and after further study made her operatic debut in "Lohme" at the Municipal Opera House, Mulhouse, Alsace, in 1928. Signed by the Metropolitan in 1930, she made her debut there Jan. 8, 1931, in "Leda di Lammormore," and is still listed on the company's roster. Pons has appeared in four Hollywood films—"I Dream Too Much," "That Girl From Paris," "Hitting a New High," and "Carnegie Hall." In addition, she maintains a heavy concert schedule and has recorded widely.

BUD POWELL

Records: Claf
Direction: Shaw
Bud is a native New Yorker, born in 1924, and at 18 gigged around Coney Island. The pianist worked with Valaida Snow and the Sonny Royals and in 1941 joined Conita Williams. He also worked with groups headed by John Kirby and Dixie Gillespie, and was one of the group of musicians at New York's Minuteman's jazz club who are said to have been the founders of bebop. Bud is currently playing club dates in New York.

MEL POWELL

Records: Vanguard
Direction: Independent
Born Feb. 12, 1923, in New York City, Mel began playing piano during his pre-grammar school days and at 13 organized his own band, which played professional dates. After graduation he played with the bands of Zutty Singleton, George Brunis, Jimmy Harford and Bobby Hackett. In 1946 he joined Nuggy Spontie, then moved to Benny Goodman's orchestra (1946-'48), Raymond Scott (1948-'48) and Glenn Miller (1948-'48). While studying with Joseph Schillinger during the late 40's he ap-

peared off and on with the various Goodman groups, and did studio work in Hollywood.

PEREZ PRADO

Records: Victor
Direction: MCA
Billed as the "King of the Mambo," Prado was born in Matanzas, Cuba, in 1923, where he received his musical education and played with the Orquesta Casino de la Playa. Later he formed his own orchestra, with which he toured in Mexico City in 1942. Some Prado was appearing in movies, theaters and theaters throughout Latin America. In the U. S. he has appeared in theaters and ballrooms and is reportedly set to appear in a Jane Russell-starring movie, "Big Kahuna."

ANDRE PRUVIN

Records: Victor
Direction: Independent
Pravin was born April 6, 1929, in Berlin, was educated at the Royal Conservatory of Music there, and studied piano privately with Joseph Aschro, Max Rabinowitch and Marie Castonova-Telesca. He began his career as a jazz pianist, then made his classical concert debut at the Hollywood Bowl in 1947. Signed by MGM studios in 1946 at the age of 17, Pravin became a musical director there in 1948 and has since composed, scored and conducted for various films. His compositions include a violin concerto, a clarinet concerto, a suite for two pianos, a series of piano studies, "Three South American Sketches," and "Variations on 'Three Blind Mice.'"

LOUIS PRIMA

Records: Columbia
Direction: MCA
Louis was born in New Orleans, La., Dec. 7, 1911, and played violin in childhood. Later he switched to trumpet and from 1936 to 1938 studied from New Orleans to New York, playing with Red Nichols' band. In 1938 he formed



NAT PIERCE

Records: Marx, Fantasy
Direction: Independent
Nat hails from Boston, where he began his career by jobbing around with local groups, later playing piano with Larry Clinton's big band. After World War II, he formed his own jazz band, featuring trombonist Sonny Truitt, drummer Joe MacDonald, and singer Teddi King. After playing local dates around Boston with this unit, Pierce joined Woody Herman, with whom he has been active as sideman and arranger since 1952. With the band he can be heard on the Marx label, and on Fantasy recently recorded with a group gathered principally from the Band.

WEBB PIERCE

Records: Decca
Direction: Independent
Pierce was born in West Monroe, La., and has lived for the last 7 years in Shreveport, where he is featured on the "Louisiana Hayride" radio show. One of his best-known recordings was "New Fashanda Rag."

GREGOR PIATIGORSKY

Records: Victor
Direction: NCAE
The cellist was born April 17, 1903, in Batsynovsk, Ukraine, Russia, studied with his father, with Alfred von Glahn and Julius Klengel, and at 15 became first cellist with the Imperial Opera orchestra. He played with the Moscow Conservatory string quartet, joined the Warsaw Opera orchestra in 1922, held first cellist's chair with the Berlin Philharmonic in 1923, and after two years spent teaching at the Bessarvanka conservatory, began giving concerts as a cellist with orchestra and with chamber groups. His U.S. debut occurred Nov. 8, 1929 at Cornell college and in 1943 he joined the faculty of the Curtis Institute. Piatigorsky has appeared in joint recitals with pianist Vladimir Horowitz and violinist Nathan Milstein and in 1949 played four concerts with violinist Jascha Heifetz and pianist Arthur Schnabel.

his own Dixie group which first attracted attention at New York's Famous Door after in 1935. Prima has been active as a leader ever since.

ORVAL PROPHET

Records: Decca
Direction: Independent
Orval was born Aug. 31, 1922, in Edwards, Ontario, and first performed at local functions as a boy soprano. In 1948, the edw singer-guitarist worked on Canada's CPRA. In 1950 Orval appeared with the WHI Carole tour, which eventually led to a Decca recording contract. Recent releases include "I'm Going Back to Birmingham" and "Crown of Thorns."

PAUL QUINICHETTE

Records: Mercury
Direction: Alexander
The tenor soloist was born in Denver in 1921 and attended college there and in Nashville. He gigged around Omaha with Nat Towles and Lloyd Hunter and after a few months with Sherry Sherock's quartet joined the Jay McShane band in 1942. After leaving McShane he successively worked in the bands of Johnny Otis, Louis Jordan, Lucky Millinder, Eddie Wilson and Hot Lips Page and in 1951 joined the Count Basie band which he left in 1953 to form his own combo.

ROBERTA QUINLAN

Records: Mercury
Direction: Morris
Pianist-singer Roberta Quinlan began her career singing over a St. Louis radio station. Next she became vocalist with the Will Osborne orchestra, but when the draft forced its disbanding she became a solo artist operator in the Crown Cityline plant, Beth Page, L. J. N. Y. There she soon organized an all-girl orchestra, and met Jack Quinlan, a company executive whom she married. They went to Europe on an extended business trip and Roberta ended up doing both video and radio shows.

shows. She took root in New York in 1948 to do TV work and in 1949 had her own show, "The Mohawk Showroom."

JOHNNIE RAY

Records: Columbia
Direction: GAC
Ray was born Jan. 10, 1927, in Dallas, Ore. He left home at 17 in a vain attempt to crash Hollywood but wound up playing piano and singing in small bistros around Los Angeles and, later, in the Middle West, writing his own material, meanwhile. His songs attracted the attention of a territorial pugger, Bernie Long, who became Ray's personal manager. A GAC pact followed, then another alter tear, during which Johnnie was spotted (in April, 1951) at The Flama, Detroit, by disc jockey Robin Seymour, who urged Columbia Records' Danny Keebler to hear Ray. Keebler signed Johnnie, who soon scored mightily with a coupling of "The Little White Cloud That Cried" and "Cry." "Waff said.

WADE RAY

Records: Victor
Direction: Independent
Wade was born April 6, 1913, in Evansville, Ind. In 1929 he was playing walkathons in Little Rock, Ark., by day and cooking in a restaurant by night. His first break came in 1931 when he joined Pappy Chamber's National Champion Hillbillies on KMOX in St. Louis as featured singer, bandleader and musical director. After wartime army service Ray returned to edw circles in 1944 by joining the Prairie Ramblers on WLS, Chicago, a spot he held until 1949 when he headed for Hollywood. Since then Wade has appeared in films, on TV and network radio, on personal appearance tours and on records.

FRITZ REINER

Records: Victor
Direction: NCAAC
Reiner was born Dec. 19, 1888, in Budapest, Hungary, was graduated from the National

edw circuit, and his most recent recording on King is "Trying."

BUDDY RICH

Records: Columbia
Direction: MCA
Bernard (Buddy) Rich was born in 1918 in Brooklyn and has been playing drums since early childhood. His first big job was with Joe Marsala. This was followed by a period with Leth Stevens, then in 1958 he joined Bunny Beigan. Next Rich played with Artie Shaw and Tommy Dorsey, remaining with the latter for eight years before organizing his own band in 1947. After three years as a leader Buddy toured with "Jazz at the Philharmonic" until 1953, when he joined Harry James.

TEX RITTER

Records: Capitol
Direction: Independent
Born Jan. 12, 1906, in Panola County, Tex., Ritter studied law at the University of Texas and at Northwestern University, Chicago. He then entered radio in New York and has appearances on the original "Lone Rangers" and such shows as "Death Valley Days," "Tex Ritter's Camp Fire" and "Cowboy Tom's Round Up." On the stage he was seen in "Green Grow the Lilacs," then trekked to Hollywood, where he has performed in an estimated 50 films for Monogram, Columbia and Universal studios.

MAX ROACH

Records: Debut
Direction: Independent
Drummer Maxwell Roach was born in Brooklyn in 1924, and after finishing school in 1942, worked with Charlie Parker. He next joined Dizzy Gillespie in 1943, then went to the west coast with Benny Carter before rejoining Gillespie in 1945. When Diz left New York, Max free-lanced around Gotham with Charlie Parker, Ted Dameron, Miles Egger, Charlie Parker, Tadd Dameron, Allan Davis,

joined a septet headed by his brother-in-law, Red Norvo. He played with the Woody Herman Herd of 1945, left to do some free-lancing, then rejoined Herman in 1947 as trumpeter and arranger. He has since contributed to the book of Stan Kenton and other groups. Shorty is presently a regular member of the Lighthouse Jamb session at Hermosa Beach, Calif. Royce originals include "Korn and Pecosky" for Herman, and "Jolly Rogers" for Kenton.

AL ROMERO

Records: Victor
Direction: Independent
Aldemaro (Al) Romero was born in Valencia and has conducted orchestras of anywhere from 68 musicians to an intimate group of five. While in Caracas he did three radio programs daily. He has also written background music for Venezuelan movies and has appeared in some as well.

DAVID ROSE

Records: MGM
Direction: ABC
Chicago-born David Rose started out in the music business after graduation from high school by jobbing with several bands, later switching to arranging. His arranging talents eventually brought him to Hollywood where he did extensive studio work. The versatile Rose then formed his own orchestra and shifted to composing and conducting. Among Rose originals on wax are: "Holiday for Strings," "Policians," "Our Waltz," and "Dance of the Spanish Onion."

THE ROYALES

Records: Apollo
Direction: Independent
Otto Jeffrey, Obudiah Carter, Johnny Tanner, and Lowman Pauling make up the Royales, and the r&b vocal outfit features stylized arrangements of such tunes as "Talk All of Me," "You Know, I Know," and "I



Academy of Music there in 1904 and from the Royal Academy at Budapest in 1908. His first public appearance came at 18 as pianist in Henry's "Caraman" concerto. Next Reiner served as assistant conductor at the Opera Comique, Budapest, from 1908 to 1910, and until he came to the U. S. in 1922 directed the orchestras of the Landestheater, Leihack, Yugoslavia; Budapest Volksopera; and Dresden Royal Opera House. Reiner led the Cincinnati orchestra from 1923 to 1931, then headed the orchestra and music department of the Curtis Institute of Music, Philadelphia, until 1941, meanwhile conducting the Pittsburgh Symphony. His Metropolitan Opera debut took place Feb. 4, 1949, and he signed with Victor records in 1950.

HENRI RENE

Records: Victor
Direction: Independent
Henri Rene, arranger, conductor, and assistant manager of artists and repertoire for RCA Victor, was born in New York, but spent his childhood in Germany, where he studied piano at the Royal Academy of Music in Berlin. On his return to the U. S., Rene played banjo and guitar in the hands of Charlie Strickland and Eddie Woods and toured as a pianist on the Balaban and Cart circuit. In 1926, he travelled through Europe with his own ark, settling in Berlin to become chief arranger with the Electrola Record Co., and later, musical director for UFA films. On his second return to the U. S., in 1936, Rene became director of the international music department at Victor.

TODD RHODES

Records: King
Direction: Universal
Todd Rhodes and his r&b band are best known for their disc of "Belle Isle Boogie," "Pat Likker," and "Bell Boy Boogie." The group, led by pianist Rhodes, has toured the

and others, then toured with "Jazz at the Philharmonic" in 1952, and is now with the Howard Rumsey combo.

ARTUR RODZINSKI

Records: Columbia
Direction: Independent
The conductor was born Feb. 2, 1894, in Spalato, Yugoslavia, was educated at the University of Vienna (from which he holds an LL.D. degree) and at the Vienna Academy of Music. He studied piano with Emil von Sauer and conducting with Franz Schalk, and conducted at the Lewer (Poland) Opera before coming to the U. S. in 1926 as assistant conductor (to Leopold Stokowky) of the Philadelphia orchestra. Between 1929 and 1948 he was at the helm of the Los Angeles Philharmonic, Cleveland, New York Philharmonic and Chicago Symphony orchestras, in that order. Since that time Rodzinski has made many appearances as guest conductor and has recorded on the Columbia label.

ROY ROGERS

Records: Victor
Direction: Independent
Rogers was born in Cincinnati, Ohio, Nov. 5, 1912, and began singing and strumming his guitar as a migrant fruit picker in California around 1930. He joined a group of five other itinerant musicians called the Rocky Mountainers, then formed his own outfit, the International Cowboys. Next, with Bob Nolan and Tim Spencer, he organized the "Sons of the Pioneers," with whom Roy soon participated in radio sketches and motion pictures. A successful test at Monogram led to stardom in western films, of which he has made over 100.

SHORTY ROGERS

Records: Victor
Direction: Independent
Milton "Shorty" Rogers, born in Great Barrington, Mass., in 1924, was first heard with the Will Bradley band in the early '40's, then

Want to Thank You." Their biggest recording to date has been "Rubin Don't Do It."

ARTUR RUBINSTEIN

Records: RCA Victor
Direction: NCAAC
Pianist Artur Rubinstein, a native of Warsaw, Poland, displayed musical talent at the age of three, and as a youngster was under the tutelage of Prof. Heinrich Barth. At 11, the young Rubinstein made his formal debut in Berlin, and by the time he was 18, he had spread his talents to encompass most of Germany and Poland. In 1906 Rubinstein came to the U. S. where he made his New York debut at Carnegie Hall with the Philadelphia orchestra. During the next several years he appeared in concerts extensively throughout Europe and England but left Europe when World War II broke out; he became a U.S. citizen in 1946.

PETE RUGOLO

Records: Capitol
Direction: Independent
Rugolo was born Dec. 25, 1915, in Stelly, was graduated from San Francisco State college in 1938 and received his M.A. degree from Mills College in 1940. His principal study in composition was with Darinus Milhaud. He played piano in dance orks on the West Coast and French horns with the Sonoma County symphony before becoming an arranger for Johnny Richards' ark in 1940. After army service, Rugolo returned to music in 1945, devoting himself to arranging, chiefly for Stan Kenton's ark, for which he has written some 30 original works as well.

HOWARD RUMSEY

Records: Contemporary
Direction: Independent
Born in 1917 in Browley, Calif., Rumsey studied piano for eight years but appeared first as a drummer in school and municipal bands, and later with local dance bands. While in college, he learned bass and jobbed in Los An-

Records: Direction:

Fellows in 1927. She studied her studies at California state college. She then went to the University of California at Berkeley. She then went to the University of California at Berkeley. She then went to the University of California at Berkeley.

Records: Direction:

The p. Budapest and made giving a 1930 award. At that time and South the world. "Dance 5"

Records: Direction:

Tommy and guest. "Dance" is a three-year-old film of his own. Texas.

June 30, 1954

gals with small groups, touring with Vido Musso's band in 1938. He next joined Sam Kenton's first band, leaving in 1942, and in the following years played in many bands, including those of Freddie Slack, Alvino Ray, Charlie Barnet, Barney Bigard, and Wingy Manans. In 1948 he gave his first jazz concert at the Lighthouse club, Hermosa Beach, Calif., where he is still appearing.

PEE WEE RUSSELL

Records: Atlantic
Direction: Independent

The Dixie clarinetist was born March 27, 1906, in Webster Groves, Mo., and played clarinet with the Western Military Academy band and with student orks at the University of Missouri, which he left to join a touring jazz show ork. Next he joined Herbert Berger's band for engagements in Jaxar, Mexico, subsequently serving as sideman with Peck Kelly's Bad Boys, Frankie Trumbauer's ork, Red Nichols, Paul Specht and Louis Prima's combo at the Famous Door, New York. Then began Russell's long association with guitarist Eddie Condon in whose combo the clarinetist has played both at Nick's nitery in Greenwich Village and at Condon's own club there.

TONY RUSSO

Records: Decca
Direction: Independent

Newcomer Tony Russo has been featured on radio and TV on the Dave Garraway Show, Sammy Kaye's *Sunday Serenade*, *Easy Listening's* *Calcutta Comedy Hour*, the *Moray Amsterdam Show*, Eddie Cantor and Fred Allen. Tony also did the vocal on Sammy Kaye's recordings of *Yes, Walking to Missouri* and others. He recently recorded an album for Decca and has also done straight acting.



FELICIA SANDERS

Records: Columbia
Direction: GAC

Felicia Sanders was born in New York City in 1927 and moved to California in 1942. She studied modern dance and piano and after her student days at the University of Southern California made some transcriptions with a studio band and played a few local nightclub dates. Then she cut some demonstration records, one of which was brought to West Coast jazz musician Benny Carter, who became her mentor. He brought Felicia to the attention of Louis Miller, and she began recording for Columbia, hitting her strongest with Percy Faith's ork on the 1953 disc *etick Song from Hoolin Rouge*.

GYORGY SANDOR

Records: Columbia
Direction: Friedberg

The pianist was born Sept. 21, 1912, in Budapest, Hungary, studied with Bela Bartok, and made his debut in Budapest in 1930. After giving concerts throughout Europe between 1930 and 1938 he came to the U.S., making his debut at Carnegie Hall in February, 1939. Since that time he has been heard widely in North and South America and in Europe and played the world premiere performance of Bartok's "Dance Suite" and third piano concerto.

TOMMY SANDS

Records: Victor
Direction: Independent

Tommy Sands, was born in Chicago in 1938 and guested on the *Windy City's* "National Barn Dance" TV show at 10. As a result he landed a three-year contract with the show. Now he has his own radio program over KTHH in Houston, Texas.

DOWN BEAT

JESUS MARIA SANROMA

Records: Victor
Direction: Columbia

Born Nov. 7, 1902, in Carolina, Puerto Rico, Sanroma studied at the New England Conservatory on a government scholarship, and was graduated in 1920 as winner of the Mason and Hamlin Grand Piano Prize. He studied with Alfred Cortot in Paris and Arthur Schnabel in Berlin before making his debut in Boston in 1924. Subsequently the pianist toured the U.S., Europe and Central and South America, was official pianist of the Boston symphony from 1925 to 1943, served on the faculty of the New England Conservatory and spent five summers as visiting professor of piano at the University of Puerto Rico.

BOB SANTA MARIA

Records: MGM
Direction: GAC

Bob was born July 4, 1928, in Passaic, N. J., and began studying voice and piano at 9. After high school graduation he worked with such local bands as Dick Farlow's and Joe Payne's, with whom he also learned to play bass. In November, 1952, Bob won an Arthur Godfrey Talent Scout's contest and in March, 1953, signed with MGM Records.

SAUTER-FINEGAN

Records: Victor
Direction: Alexander

Born in Brooklyn, Ed Sauter played trumpet and drums in Teachers College Symphony orchestra and got his first professional job with Archie Bleyer, later playing trumpet with Charlie Barnett and Red Norvo. At 23 he turned arranger for Norvo and Buddy Bailey, wrote for the Benny Goodman band from 1939 to 1944, and also has written for Tommy Dorsey, Artie Shaw, Woody Herman, and Ray McKinley. Sauter studied theory at Juilliard in 1935, with Louis Greenberg in 1936, and under Bernard Wagenaar and Stefan Wolpe from 1945 to 1950. In 1952 he and Bill Finegan organized

musical director for U-I studios in 1946-47, and also did the music for many radio and TV shows. Recent accomplishments include the unusual scoring of the play, "John Brown's Body," and the organization of the Voices of Walter Schumann singers.

HAZEL SCOTT

Records: Columbia
Direction: Columbia

The pianist was born June 11, 1920, at Fort-of-Spain, Trinidad, W. I., played piano in early childhood, and made her debut at a Harlem, N.Y., recital Nov. 24, 1933. Next she played trumpet and piano in an orchestra led by her mother, appeared in the 1938 Broadway show, "Sing Out the News," and worked as a single in a canteen, notably Cafe Society Downtown, New York. In the early '40's she appeared in such films as "I Dood It," "The Heat's On," and "Rhapsody in Blue." Hazel has since made many concert appearances and had her own TV show on DuMont in 1952.

RAYMOND SCOTT

Records: Audvox
Direction: ABC

Scott, music director and conductor of NBC's "Your Hit Parade" was born Harry Warsaw, Sept. 10, 1909, in Brooklyn, and was graduated from Juilliard. He spent four years as pianist for his brother, Mark, then joined Andre Kostelanetz and later Freddie Rish. In 1937 he formed a quintet with which he attracted nationwide attention through performances of his own works on radio and records, meanwhile, composing original scores for movies. From 1942 to 1945 he served as a radio music director, then organized the quintet for a night club and theater tour. In 1949 Scott disbanded to take his present post. He operates his own record company and music publishing firm. Among his best-known works are "The Toy Trumpet," "In an 18th Century Drawing Room," "Twilight in Turkey," and "Minuet in Jazz."



BIDU SAYAO

Records: Columbia
Direction: NCAC

The soprano was born May 11, 1906, in Rio de Janeiro, studied voice with Jean de Baska in Nice, France, and made her debut in 1925 in a concert at the Teatro Municipal, Rio. Her operatic debut, as Rosina in Rossini's "Barber of Seville," took place at the Teatro Real, Rome. Her Bayan songs at the Paris Opera, at LaScala in Milan and at the Royal Opera in Brazil before making her U.S. debut April 16, 1936, with the New York Philharmonic under Toscanini. Her Metropolitan Opera debut came on Feb. 14, 1937 in "Minnha." The soprano has sung also with the San Francisco opera company and on many radio broadcasts and has recorded extensively for Columbia.

WALTER SCHUMANN

Records: Victor
Direction: Independent

Walter Schumann's only musical training consisted of three years of piano lessons. In college he organized a campus band, and shortly after was arranging for Eddie Cantor and Andre Kostelanetz. Before entering the Army, where he was a director for the Armed Forces Radio Service, he served as choral director of RKO pictures. Schumann worked as composer and

TONY SCOTT

Records: Brunswick
Direction: MCA

The clarinetist was born Anthony Selasco in Morristown, N. J. He organized his first band in high school and was graduated from Juilliard before entering the army. After his discharge, he worked with such bands as Tommy Dorsey's, Charlie Ventura's, and Claude Thornhill's. In the mid-1940's he recorded with Dixie Gillespie, Trumaine Young, Sarah Vaughn, Ben Webster, and Earl Bostic. Next came three years of study in composition with Stefan Wolpe, then work as arranger for Sarah Vaughn, Billie Holiday, Betty Hutton, Felly Bergon, and Jackie Paris. In 1953 Scott was featured on flute and tenor with Duke Ellington. He then organized his current quartet.

ANDRES SEGOVIA

Records: Decca
Direction: NCAC

Segovia was born Feb. 10, 1894, in Lliverea, Jaen, Spain. Principally self-taught on guitar, he made his debut at 16 in Granada at the Centro Artistico, following this appearance with a tour of Spain. After further appearances at the Paris Conservatoire and in a series of recitals in South America, Segovia made his U.S. debut at Town Hall, New York, in January, 1928. The guitarist left Spain during the civil war and has never returned. He now resides in Montevideo, Uruguay, gives concerts regularly in the U.S. and Europe and has had works written for him by contemporary composers, notably Mario Castelnuovo-Tedesco.

FABIEN SEVITSKY

Records: Columbia
Direction: Independent

Born Fabien Kouzevitsky Sept. 29, 1893, in Wishey-Volostok, Russia, the conductor studied piano with Alex Ziloti and viola with Leon Krutina, and received his general music education at the St. Petersburg conservatory, where he

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studied bass viol with Jeanoff and Besh and composition with Rimsky-Korsakoff and Glazounov. Sevitsky played bass viol with the conservatory orchestra and between 1907 and 1930 was a member of the St. Petersburg Philharmonic, Moscow Imperial theater, Warsaw State Opera and Warsaw Philharmonic orchestras. In 1930 he joined the Metropolitan theater orchestra, Boston, remaining until 1936, and the following year began his long tenure at the head of the Indianapolis Symphony.

RALPH SHARON

Records: London
Direction: Shaw

Sharon was born in London Sept. 17, 1923. His first professional job was with Ted Heath's orchestra. Next he worked with Jack Parnell's group then joined Frank Weir's orchestra. Sharon then formed a sextet for London's Stork Club and soon had his own radio shows via BBC. Sharon's last appearance in England was May 20, 1953, at the Palladium with Heath's orchestra. His U. S. debut, with his own trio, at Chicago's Preview Lounge, was followed by a cross-country tour. Sharon's "Autumn Mist" and "Spring Fave."

ARTIE SHAW

Records: Bell
Direction: Shaw

Born Arthur Arkawsky in New York May 23, 1916, Shaw was a professional musician at 15, playing sax in the pit band at New Haven's Olympia theater. Next he took up clarinet, learned arranging and joined Irving Aaronson's Commanders, later switching to Red Nichols' band. A period as a radio musician in New York followed, then in 1933 he participated in New York's first swing concert, at the Imperial theater, performing an original jazz work. This led to the forming of his first band, which rose to great popularity with a recording of "Begin the Beguine" in 1939. Shaw disbanded briefly, then returned with another band which he kept until after Pearl

Harbor. After a wartime stint as leader of a sax band, he returned with a big band and since that time has led various groups. In 1953 Shaw formed his present combo, a new version of his earlier recording group, the Gateway 5. In 1952 he wrote his autobiography, "The Trouble with Cinderella," and has just completed a novel, "Boys and Girls Together."

GEORGIE SHAW

Records: Decca
Direction: GAC

Georgie Shaw, a show business newswoman, was born in Philadelphia, Jan. 5, 1930. After a brief career in the linen business, she crashed show business by landing an engagement at Philadelphia's Smart Spot nightery. Since then, Georgie has done club dates and radio, television and TV programs. Her first record was "Let Me Go Devil" and "Bugs to Bitches," which was followed up by his top seller, "When We Two Are One."

ROBERT SHAW

Records: Victor
Direction: Columbia

Born April 30, 1916, in Red Bluff, Calif., Shaw studied for the ministry at Pomona College where he conducted the men's glee club, then coming to the attention of Fred Waring when he joined in 1938 as a director, remaining for seven years. After wartime army service, Shaw directed choral activities at Juilliard and was became choral director of Victor records at the Berkshire Music festival. Next he organized his own 25-piece group, the Robert Shaw Choral, which went on the air in 1948 and has recorded prolifically on Victor.

GEORGE BEVERLY SHEA

Records: Victor
Direction: Independent

George Beverly Shea, soloist with the Billy Graham Evangelistic team, is heard at evangelistic meetings across the U. S., Canada and

GEORGE SHEARING

Records: MGM
Direction: Shaw

George was born in Battersea, London, England Aug. 13, 1920, and began studying piano at 5. After his student days at Linden Lodge School for the Blind he toured England with an all-blind band, then worked with the Ambrose and Ted Heath orks. He began recording for British Decca in 1938 and in the next seven years won various British jazz polls, playing in Harry Hayes' band and with a trio. In 1947, critic Leonard Feather brought Shearing to the U. S., where the pianist soon formed a combo which has since played nightclubs and theaters, recorded for MGM and toured with jazz concert groups. He is currently working with a quartet.

JEAN SHEPARD

Records: Capitol
Direction: Independent

Nineteen-year-old Jean Shepard, Capitol's new country and hillbilly singer, hails from Paul's Valley, Okla. In 1948 she moved to California with her parents. While attending high school in Visalia, Calif., she vocalized song with the school glee club. Before graduation, she joined Noble's "Melody Ranch Girls" and is now singing with them in Hanford, Calif. She plays drums and string bass with the orchestra and accompanies herself on guitar. Hank Thompson, a fellow Oklahoman, was responsible for bringing her to the attention of Ken Nelson, Cap's western a and r man, and Kay Starr.

DINAH SHORE

Records: Victor
Direction: Morris

Dinah was born Frances Ross Shore in Winchester, Tenn., and as a youngster sang in local choirs. While at Vanderbilt university, she sang on Nashville's WSM, where she used "Dinah" as her signature song, later adopting the name legally. She next trekked to New York in 1937, and wound up in a singing spot on WNEW, but returned to college to earn her degree. On her return to New York, she was paired with Frank Sinatra on WNEW, recorded with Xavier Cugat, filled in on NBC's "Chamber Music Society of Lower Basin Street," sang with Ben Bernie, and then was signed up by Eddie Cantor. In 1944, Dinah had her own show, and has since grown famous in the fields of recording, radio, movies and TV.

HORACE SILVER

Records: Blue Note
Direction: ABC

Born in 1928 in Norwalk, Conn., Silver studied organ, piano, and tenor sax, and appeared professionally first as a soloist, after switching to piano. While playing in a Hartford club, he was discovered by Stan Getz who hired him to play with his combo. After a year with Getz, Silver worked successively with the combos of Terry Gibbs, Coleman Hawkins, Oscar Pettiford, Gene Ammons, Bill Harris, and in 1952, joined Lester Young's group. He is presently working with his own combo.

LU ANN SIMMS

Records: Columbia
Direction: Independent

Lu Ann was born in Rochester, New York, on July 11, 1932. As a child she sang over WHEC, a local radio station, as a member of the Simms family, a regular Sunday feature. When she was 12, Lu Ann began five years of voice training. While singing at the Lido restaurant on City Island, New York, she was discovered by the

"talent scout" who brought her to the Arthur Godfrey show. Since winning that contest she has been a regular member of the Godfrey gang.

FRANK SINATRA

Records: Capitol
Direction: Morris

Francis Albert Sinatra was born Dec. 12, 1915 in Hoboken, N. J., and sang in the glee club at Democrat High School there. From 1933 to 1936 he worked as helper on a delivery truck of the Jersey Observer, then began winning local amateur contests as a singer. In 1937 Sinatra and three instrumentalists, billed as "The Hoboken Four," appeared on a Major Bowes amateur show and won a contract as a touring unit. In 1939 after a brief period as a singing waiter and emcee at the Rustic Cabin, Yonkers, N. J., he was signed by Harry James and soon thereafter joined Tommy Dorsey. In 1943 he broke away to single, landed the starring spot on the radio "Hit Parade" series and became an overnight sensation. In that year his appearance in RKO's "Higher and Higher" began a film career that was climaxed last spring with an Academy Award for his performance in Columbia's "From Here To Eternity."

GEORGE SIRAVO

Records: Decca
Direction: Independent

Siravo was born in New York and began his career with Harry James' sock on the Clio Club radio show. Later joining Glenn Miller, Jan Savit, Gene Krupa, and Charlie Barnet. In 1942 he began arranging, soon scoring for Frank Sinatra on the singer's radio-TV shows and records. Next came five years of arranging for Warner Brothers, MGM, and Universal film studios.

CARL SMITH

Records: Columbia
Direction: WSM

The country-western performer is a native of



Maynardville, Tenn., and he heard regularly over WSM, Nashville. He makes some 100 personal appearances yearly in addition to maintaining a recording schedule at Columbia that has produced such discs as "Let Old Mother Nature Have Her Way," "Don't Just Stand There," "Are You Teasin' Me?" and "Let's Live a Little."

ETHEL SMITH

Records: Decca
Direction: MCA

It was at Pittsburgh's Carnegie Tech that Ethel studied organ and piano. After graduation, she got a job playing in the pit for a Shubert show. Next came an offer to accompany a singer in one of Hollywood's studios, where she switched to electric organ. Next came literary engagements and an appointment as entertainment director of the first Pan-American conference in which post she toured 17 countries. Ethel played at Big Ben Jamboree's Copacabana, then signed for the "Hit Parade" radio show. Appearances in MGM movies followed.

JOHNNY SMITH

Records: Victor
Direction: Independent

Johnny was born in Birmingham, Ala., and raised in Portland, Me., where he began as a hillbilly guitarist, later switching to jazz. After a four-year stint in the army air force where he played trumpet, violin and viola in the service music groups, he returned to Portland to work on the local NBC station. He next worked as trumpeter and guitarist with all groups of the New York NBC musical staff, including the NBC Symphony. Johnny has also arranged and played for Benny Goodman, recorded with Gene Krupa, and was featured with Paul Lavalla's Cities Square band for several years. The guitarist has done extensive radio-TV production work, writing and conducting on many shows, including the "Firestone Theatre" and the Dave Carroway show.

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KATE SMITHRecords: Columbia
Direction: Independent

Katherine Elizabeth Smith was born in Greenville, Va., and first attracted attention in such Broadway musicals as "Hollywood Lane," "Hit the Deck," and "Flying High." Next she began recording, then in 1931 acquired a 15-minute radio program that soon established her as a name entertainer. She became vastly popular on personal appearance tours in the '30s, establishing a house record at the New York Palace theater that stood for 20 years. In 1932, she turned radio commentary and during World War II, entertained troops in the U. S. and Canada. Shortly after the war she entered TV, where she continues with a daytime series.

MANNING SMITH AND THE RHYTHM OUTLAWSRecords: Columbia
Direction: Independent

This quartet, specializing in square dance rhythms, is composed of leader Manning Smith, who does the calling, banjoist Ota West, fiddler Red Mullins, and guitarist Leroy Billman. In 1946 Smith and his wife gave square dance exhibitions, and in 1951, organized the Rhythm Outlaws, who currently play for square dance clubs in Texas, Oklahoma and Louisiana, in addition to recording for Columbia.

HANK SNOWRecords: Victor
Direction: WSM

Snow built his reputation in his native Canada where he landed his first radio job on CHNS, and later, was featured on the "Canadian Farm Hour." In 1937, the c/w singer first began recording for Victor in Canada. Hank made his initial appearances in the U. S. over Philadelphia's WCAU and WIP, followed by jobs at WVA and WCAU in Wheeling, W. Va. In 1948, he made his first American tour, then

ing on the Calling," and "Something I Dreamed Last Night."

MUGGSY SPANERRecords: Mercury
Direction: ABC

Francis Joseph Spaner was born Nov. 11, 1906, in Chicago where he was educated, and began his career as a saxophonist with Sig Mayers in 1923. He later played with the bands of Floyd Towne, Joe Kayser, Red Miller, Ted Lewis, and Ben Pollack. In 1938 he retired from music for a year because of illness, and reappeared in 1939 as leader of a small combo which later expanded to an orchestra in 1940. He next joined Bob Crosby, leaving in 1941 to form his own band once more, then to Ted Lewis in 1943-44. Since leaving Lewis, Spaner has done extensive combo work, principally in the Midwest.

CHARLIE SPIVAKRecords: King
Direction: MCA

Born in New Haven, Conn., Spivak studied trumpet in childhood and began his professional career with the late Paul Spacht's orchestra. He later played in the bands of Ben Pollack, the Dorsey brothers and Ray Noble before becoming a free-lance radio musician. He was heard on such programs as the "Ford Symphony Hour," "The Kate Smith Hour," and the Fred Allen show. Heading his own band, Spivak achieved popularity in 1941. Some of the band's records include "It's So Peaceful in the Country," "Dreamville, Ohio," and "Stomp-in' Room Only."

DICK STABLERecords: Capitol
Direction: MCA

Stable was born May 9, 1909, in Newark, N. J. In his teens he joined the Joe E. Brown show, "Captain Jack," as a soloist, then played in the pit for such Broadway musicals as "Good News," "Strike Up the Band," and "Sunny." He played with the bands of George

ling World War II, appeared at the Glyndebourne Opera House in 1947, and has given concerts throughout the U.S. and Europe and done considerable radio work, principally at the Ford hour.

ISAAC STERNRecords: Columbia
Direction: NCA

The violinist was born July 21, 1920, in Krasnodar, Russia, and began studies at an early age. He made his debut in 1931 at the age of 11 with the San Francisco Symphony under Philip Moustak. His New York debut took place Oct. 12, 1937, at Town Hall. Stern toured the South Pacific during World War II, was heard on the soundtrack of the Warner Bros. film "Humoresque" in 1946, and has since toured the U.S., Europe, South America and Australia.

RISE STEVENSRecords: Victor
Direction: Columbia

The mezzo-soprano, born Rise Steenham, June 11, 1913, in New York, was educated at Juillard and studied voice in New York, Suburg and Prague. She sang with the Opera Comique company at the Beechbar theater, New York, from 1930 to 1932, and after operatic work in Prague and in South America, made her Metropolitan debut in "Der Rosenkavalier" Nov. 25, 1938. Subsequently she has appeared at the Glyndebourne Festival with the San Francisco opera company, ubiquitously on radio ("Telephone Hour," "Firststone Hour," "James Melton Show," "Crests Blance Show," "Coca Cola Hour," "Prudential Family Hour," etc., etc.) and on the screen in "The Chocolate Soldier," "Going My Way," and "Carnegie Hall."

BOB STEWARTRecords: MGM
Direction: GAC

Stewart is a native of New York and a former vocalist with Shep Fields, Sonny Du-



signed with Nashville's WSM in 1950. Just recently back from a tour of Japan and Europe, Hank is now planning a European and North African junket.

BILL SNYDERRecords: Decca
Direction: MCA

The composer of "Chicago Concerto" was born and reared in the Windy City, studied piano in childhood, and turned professional by organizing a two-piano team which played in radio until Snyder entered the service. Back in civilian life, he formed an orchestra shaped around his piano style and soon was an established nitery attraction. Snyder struck paydirt on records with his 1951 disc of "Bewitched, Bothered, and Bewildered."

SONS OF THE PIONEERSRecords: Victor
Direction: Independent

Bob Nolan, leader of the Sons, was born in northern Canada and reared in Tucson, Ariz. He went to Hollywood to sing baritone in a trio headed by cowboy-singer Roy Rogers, then when Roy left the group for film stardom, expanded it into the Sons of the Pioneers. Other members are Lloyd Perryman, Tim Spencer, Hugh and Karl Furr, (who play fiddle and guitar, respectively) and Pat Brady, the comedian of the group. Some of their best-known records are "Tumbling Tumbleweeds," "Cool Water," and "Red River Valley."

JEH J SOUTHERNRecords: Decca
Direction: GAC

Jeh Southern, born in Royal, Ark., switched from teaching piano to doing club work around Omaha in her own instrumental trio. After a Navy recruitment stint throughout the Midwest she was booked into the Hi-Nose in Chicago where she began to attract attention as a vocalist. As a result, Jeh was signed for an airshow, played other Chicago clubs, started to record and began a nightly TV show. Her records include: "You Better Go Now," "Dance-

Olsen, Jules Angel, and Ben Bernie before forming his own orchestra in 1936. After wartime service, he re-formed his 1947 became music director for Martin and Lewis.

JO STAFFORDRecords: Columbia
Direction: GAC

Jo was born in Coalinga, Calif., and studied voice from early childhood with solvatory ambitions. After forming a trio with her sisters, however, she began singing with "The Crockett Family of Kentucky" in a radio series over KJNX, Hollywood, in 1935. She joined the Pied Pipers vocal group in 1937, remaining when the unit was absorbed into the Tommy Dorsey orchestra, and left in 1944 to sing. Since that time Jo has done much record and radio work and in 1953 began her own TV series.

KAY STARRRecords: Capitol
Direction: GAC

Born Kay Starks July 21, 1922, in Dougherty, Okla. She was singing over WREC, Memphis, while in her teens. Next she sang with Joe Venuti's group and soon thereafter joined the Bob Crosby band. While in New York she made some records with Glenn Miller, then rejoined Venuti, later shifting to Charlie Barnett's band, before becoming a popular soloist on such discs as "Bonaparte's Retreat," "Wheel of Fortune," "Wahwah Cannibal," and "Side by Side."

ELEANOR STERERRecords: Columbia
Direction: Columbia

The soprano was born July 17, 1916, in Wheeling, W. Va., and educated at the New England Conservatory of Music. She gave concerts and did radio work over WEEZ, Boston, prior to winning a "Metropolitan Opera Auditions of the Air" contest in 1940, making her debut with that company in December, 1940, as Sophie in "Der Rosenkavalier." Subsequently she appeared as soloist with the New York Philharmonic symphony under Bruno Walter in Richard's "Requiem," toured army camps dur-

ham, and Henry Jerome. He has done gun TV spots and was featured on the U. S. Treasury department radio show. His first record for MGM was "Did I Remember?/Coolness."

SANDY STEWARTRecords: Epic
Direction: GAC

Sandy Stewart at 17 is a veteran of six years in Philadelphia radio and television. She made her professional debut at the age of nine on a local radio show. At 12 she was brought to the attention of pianist Bernie Lova, who began grooming her. At 14 Sandy served regularly as mistress of ceremonies on a local TV show and a year later Epic Records' artists and repertoire chief, Denny Kesler, heard the teen-age singer on one of her television shows and signed her. Her debut disc Since You Went Away From Me, and Before, was released in February, 1953.

SONNY STITTRecords: Neost
Direction: Shaw

Edward "Sonny" Stitt was born in Boston, Mass., Feb. 2, 1924, and was first heard in Detroit, then appeared in Newark and New York in 1945-46, where he recorded for Savoy records with Miles Davis and Dizzy Gillespie. In 1950 he switched from alto sax to tenor sax, and shortly thereafter led a jazz band in partnership with Gene Ammons. Sonny is currently on tour as a single.

LEOPOLD STOKOWSKYRecords: Victor
Direction: Independent

The conductor was born April 18, 1882, in London and educated at the Royal College of Music there. He served as organist at St. James Church, London, and later at St. Bartholomew's in New York before becoming conductor of the Cincinnati orchestra, a post he held from 1909 to 1912. He led the Philadelphia orche-

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- August 29, 1954—Topeka, Kansas
- August 30, 1954—Wichita, Kansas
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- September 3, 1954—Salt Lake City, Utah
- September 4, 1954—Salt Lake City, Utah
- September 5, 1954—Ogden, Utah
- September 6, 1954—Salt Lake City, Utah

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tra from 1912 to 1936 and subsequently conducted the All-American Youth orchestra (which he also founded), the New York City Symphony, and Hollywood Bowl Symphony. Stravinsky has made many appearances as a guest conductor in recent years and has been seen in such motion pictures as "Big Broadcast of 1937," "One Hundred Men and a Girl," "Fantasia," and "Carnegie Hall." He is the author of a book, "Music for Us All," and his compositions include "Cyrus Baryshnikov," "Negro Rhapsody," "Prelude on Two Ancient Liturgical Melodies," "Dithyrambs" (a chamber work), and several organ pieces.

AXEL STORDAHL

Records: Capitol
Direction: Independent
Axel Stordahl claims Stearns Island, New York, as his home town. He was born August 5, 1913. He began in the music business as a trumpeter, and was with Tommy Dorsey seven years singing in a group and arranging for the orchestra. There he met Frank Sinatra and soon after left as Sinatra's music chief. He is currently a music director for Capitol Records.

IGOR STRAVINSKY

Records: Columbia
Direction: Independent
Born June 17, 1882, in Oranienbaum, Russia, Stravinsky showed musical promise at an early age but studied law at the University of St. Petersburg. Rimsky-Korsakov advised him to drop law in favor of music. At 25 he wrote *Fireworks* which was followed shortly afterwards by the ballets, *Firebird*, *Petroushka*, and *The Rite of Spring*. About 1914 began the period of small chamber and solo works, among them *Frischbuchi*, *Three Japanese Lyrics*, *Harold*, the original score of *Les Noces*, *Story of the Soldier*, *Ragtime*, and *Piano Rag Music*. In 1919 with the composition of the *Fadein* ballet on themes of Porgogoli, he embarked on a "neo-classical" period marked by such compositions as his octet for wind instruments, the opera buffo *Mavra*, the piano *Concerto* and the *Sonata* and *Serenade* for piano.

GLADYS SWARTHOUT

Records: Victor
Direction: Columbia
Born Dec. 25, 1904, in Deepwater, Mo., the mezzo-soprano studied voice with Belle Vischers in Kansas City and at the Bush Conservatory in Chicago. She appeared in joint recital with her sister, Roma, a pianist, then joined the Chicago opera company with which she remained until 1929, when she made her Metropolitan Opera debut as La Cio in "La Gioconda," eventually building a repertory of some 50 roles. She has appeared with the San Francisco and Montreal opera companies, has toured the U.S. and Canada in recital and is the author of a semi-autobiographical novel, "Come See Tomorrow."

JOSEPH SZIGETI

Records: Columbia
Direction: NCA
Born Sept. 5, 1892, in Budapest, Hungary, the violinist studied with Jeno Hubay at the Royal Academy there and made his debut at 13, subsequently touring throughout Europe as soloist and jointly with such artists as Nellie Melba and Ferruccio Busoni. Between 1917 and 1924 he taught at the Geneva conservatory. His U.S. debut came in December, 1925, with Leopold Stokowky and the Philadelphia orchestra in the Beethoven concerto. He has toured widely, having made two round-the-world trips (in 1931 and again in 1933) and appeared with clarinetist Benny Goodman and pianist-composer Bela Bartok at Carnegie Hall, New York, in a 1939 concert that marked the world premiere of Bartok's "Concerto for Violin, Clarinet and Piano." In 1948 he played a series of chamber recitals with William Primrose, Pierre Fournier and Artur Schnabel in Europe. Szigeti appeared in the film "Stage Door Canteen" (1944) and in 1947 wrote an autobiography, entitled "With Strings Attached."

BILLY TAYLOR

Records: Savoy
Direction: Independent
Born in Greenville, N. C., July 21, 1921, Billy was educated in Wash., D.C., and in Virginia. He began his career with Ben Webster's band, later joining Dizzy Gillespie, Eddie South, Stuff Smith, Wilbur de Paris, Edmond Hall, and Coby Cole's quintet (in the Broadway revue, "Seven Lively Arts.") Billy also played with Masbitto and the Slam Stewart trio and in 1946 toured Europe with Doc Redman. Back in New York, Taylor formed a short-lived combo, played New York nights as a single and with a quartet, then in 1950, was "house pianist" for the Birdland night, filling in with every group there. He now heads his own combo, also writing for the Agnes de Mille Dance Theatre.

JOYCE TAYLOR

Records: Mercury
Direction: GAC
Joyce was born in Taylorville, Ill., Sept. 4, 1934, and studied dancing for 10 years. In her teens she began singing and soon appeared on the Ted Mack and Horace Eldit amateur shows. After a four-week engagement at the Lake club in Springfield, Ill., she was signed by Roy Rodde, discoverer of Joni James, and set her first record for Mercury. She recently played the Club Peace in Chicago.

JACK TEAGARDEN

Records: Omega
Direction: ABC
Walden John Teagarden was born Aug. 28, 1905, in Vernon, Texas, and was educated in Nebraska. After working at various odd jobs in the southwest, he first played trombone professionally at a San Antonio theater in 1928, then joined Peck's Bad Boys in 1921, Wilbur



Next came the use of voice in *Oedipus Rex*, *Symphony of Psalms*, and of strings in *Apollo Nymphaeae*, and the adaptation of Tchaikovsky themes in the ballet, *The Fairy's Kiss*.

Farewell, a concerto for two pianos, the ballet, *Jon de Cortes*, and the Damberton Oaks concerto are the last important works preceding his residence in the U.S. Here Stravinsky has produced *Dances Concertantes*, *Norwegian Moods* and two symphonies—the *Symphony in C*, dedicated to the Chicago Symphony, and the *Symphony in Three Movements* dedicated to the New York Philharmonic-Symphony. More recently he has written a cantata and his first full-length opera, *The Rake's Progress*. As early as 1923, with the performance of the *coeur* for piano Stravinsky began his career as performer and subsequently as conductor. Among his recordings are his *Symphony of Psalms*, *Oedipus Rex* and *The Rake's Progress*.

"SUNSHINE RUBY"

Records: RCA Victor
Direction: Independent
"Sunshine Ruby," born a short 15 years ago, is RCA Victor's youngest edw singing artist. Ruby's first experience in the entertainment world consisted of staging at community meetings and in the school choir in her hometown of Myrtle Springs, Texas. At 11 she made her professional debut on the "Texas Barn Dance," on KTEB, Tyler, Texas, and then joined the "Big 'D' Jamboree" radio show in Dallas, where she is currently appearing.

THE SWALLOWS

Records: King
Direction: Universal
A Baltimore entry in the juke box derby is the singing group, The Swallows. After their first King platter, *Buena Vista*, made an impact in the rhythm and blues market, they played the Apollo Theatre in New York City. Among their best-known numbers are *Please*, *Baby Please* and *Tell Me Why*.

FERRUCCIO TAGLIAVINI

Records: Victor
Direction: Independent
The tenor was born Aug. 14, 1913, in Reggio Emilia, Italy, educated at the Parma conservatory and studied voice with Italo Bramezzi in Parma and Amadeo Bonis in Florence. He made his debut Oct. 25, 1939, at the Teatro Comunale, Florence, as Rodolfo in "La Boheme," subsequently singing at the Royal Opera and La Scala, Milan. Next he appeared in such Italian films as "Voglio Vivere Così," "The King's Jester," and "The Barber of Seville," which have been subsequently released in the U.S. After singing in opera in South America and Mexico, Tagliavini made his U.S. debut in Chicago, Oct. 2, 1946, as Rodolfo, repeating the role for his Metropolitan debut, Jan. 10, 1947. He has appeared in solo recital throughout the U.S. and in recent years has teamed with his wife, soprano Pia Tassinari, who is also on the Metropolitan roster.

ZIGGY TALENT

Records: Decca
Direction: Independent
Ziggy was born in Manchester, N. H., June 25, 1925, and began his career as a saxist and comedy singer with Sid Rabiners' band. In 1939, he joined Vaughn Monroe's orchestra with which he was heard on such records as "Mars-Jah of Marsden," "Sax, You Made the Pentis Too Long," and "Please Say Goodnight to the Guy, Irene." When the Monroe band made "Meet the People" for MGM, Talent was featured and did the production number for the movie's finale.

ART TATUM

Records: Capitol
Direction: ABC
Tatum was born about 1912 in Toledo, Ohio. He played violin at 13, but switched to piano a year later, and was seen playing solos in Toledo and Cleveland site spots. In 1929 he moved to New York to accompany vocalist

Adelaide Hall, and in 1932 was soloist in New York's Oxy club. He has since appeared in leading jazz spots in the U.S. and abroad and is currently working as a soloist.

Records: Savoy
Direction: Independent
Born in Greenville, N. C., July 21, 1921, Billy was educated in Wash., D.C., and in Virginia. He began his career with Ben Webster's band, later joining Dizzy Gillespie, Eddie South, Stuff Smith, Wilbur de Paris, Edmond Hall, and Coby Cole's quintet (in the Broadway revue, "Seven Lively Arts.") Billy also played with Masbitto and the Slam Stewart trio and in 1946 toured Europe with Doc Redman. Back in New York, Taylor formed a short-lived combo, played New York nights as a single and with a quartet, then in 1950, was "house pianist" for the Birdland night, filling in with every group there. He now heads his own combo, also writing for the Agnes de Mille Dance Theatre.

Records: Omega
Direction: ABC
Walden John Teagarden was born Aug. 28, 1905, in Vernon, Texas, and was educated in Nebraska. After working at various odd jobs in the southwest, he first played trombone professionally at a San Antonio theater in 1928, then joined Peck's Bad Boys in 1921, Wilbur

Robison (1922) and played in local bands in Wichita Falls, Kas. until 1925 when he joined Doc Ross. Teagarden went to New York in 1927 and did recording work with various small units, joining Ben Pollack in 1922. He next worked with Paul Whiteman, then formed his own band in 1940. After disbanding Jack did combo work and in 1947 joined Lou Armstrong's All-Stars. Since leaving the group he has played in combos, and is currently leading his own unit.

Records: Columbia
Direction: Columbia
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DAN TERRY

Records: Columbia
Direction: Alexander
Terry joined Muggsy Spalter's former big band as a trumpeter shortly after high school graduation. After a hitch in the marines, where he played with various dance bands, including Dick Jurgens', Dan toured with Larry Clinton and Sonny Dunham, then furthered his musical training at the Conservatory of the College of the Pacific, Stockton, Calif. There he organized his own 19-piece ensemble with which he soon won a Columbia recording contract.

BLANCHIE THEBOM

Records: Victor
Direction: NLAC
The mezzo-soprano was born Sept. 19, 1918, in Monaca, Pa., and following high school graduation worked as a secretary, meanwhile singing in church choirs. In 1939 her employer sponsored her voice studies in New York (principally with Giuseppe Boghetti, Margaret Matzner and Edith Wagner) and following a debut concert in Shakerag, Wis., she appeared with Eugene Ormandy and the Philadelphia orchestra in November, 1941, later making her New York recital debut at Town Hall, Jan. 12, 1944. Her debut with the Metropolitan Opera company took place Nov. 23, 1944, in Philadelphia as Brangane in "Tristan und Isolde," and since then she has sung regularly with the Met and San Francisco opera companies, in addition to maintaining a regular concert schedule and recording for Victor. In 1949 she established the Blanche Thebom Scholarship Foundation, which provides a standing award to young singers of \$1,500 for two years of voice study.

JEAN THIELEMANS

Records: MCM
Direction: Shaw
Born in Brussels, Belgium, March 29, 1922, "Toots" studied accordion as a child, har-

Records: Trend
Direction: GAC
Thornhill was born Aug. 10, 1911, in Terre Haute, Ind., and studied piano at the Cincinnati conservatory. He joined Austin Wylie's band in 1927 and later arranged for Hal Kemp, Benny Goodman, John Kirby, Andre Kostelanetz and Bing Crosby. In 1949 he formed his own band and after wartime navy service re-organized the erk. His latest records include "Adios," "Mambo Nothing," "You Go To My Head" and "To Each His Own."

THREE SUNS

Records: Victor
Direction: MCA
The Three Suns—two brothers and their cousin—have been Victor artists since 1947. Al Navins, the guitarist, originally studied violin and viola under Leon Bayes, with the National Orchestral Society of New York and since has played virtually all stringed instruments. Marty Navins, the accordionist, also plays piano. Al and Marty hail from Washington, D. C. Artie Dunn, the organist-vocalist, comes from Boston. He was a theater organist in Dorchester, Mass., then a pianist for the Leo Feist music publishing house in New York before teaming with his cousins.

CAL TJADER

Records: Fantasy
Direction: ABC
Calvin Tjader was born in 1927 and reared on the west coast. As a youngster he appeared in several Paramount pictures as a dancer. While in school, he took up vibes and drums, and after a stint in the navy, played with the Dave Brubeck quartet (1948-'50). He left this unit to form his own combo, then in 1953 joined the George Shearing group, leaving to return to his own combo.

DICK TODD

Records: Decca
Direction: MCA
Dick Todd entered show business while still in high school where he had a dance band and appeared in school plays. Later he sang on Montreal's local radio shows, then joined Larry Clinton's band. Radio and night club work followed, plus a stint with army special services. Record-wise, Dick introduced "Daddy's Little Girl," and other sides include "Too Old to Cut the Mustard," "Someone to Kiss Your Tears Away," and "You're More Like Your Mommy Ev'ry Day."

JO ANN TOLLEY

Records: MCM
Direction: MCA
Born in Hartford, Conn., Dec. 10, 1930, Jo Ann was a regular on the WONS kiddie show broadcast at 6. As a teen-ager, she sang at army camps in the area, has been a professional for the last five years. She recently completed a TV series entitled "Request a Tune" and has performed at the Hippodrome theater, Baltimore, the Saville, Montreal, and the State, Hartford as well as the Equiro club, Montreal and Cafe Society Downtown, New York.

SIDNEY TORCH

Records: Coral
Direction: Independent
Torch has spent most of his life in his native London. He studied piano at the Royal Academy of Music and in the '30s joined the Albert Sandier erk. After three years he toured as a musical conductor, then in 1927 devoted himself to playing piano and arranging orchestrations for motion picture theaters. Next he became a theater organist and, after wartime service in the RAF, returned to orchestrating.

MEL TORME

Records: Coral
Direction: GAC
Melvin Howard Torome was born in Chicago, Sept. 13, 1925. He played in kid vanderbill

and was heard in radio soap operas before penning, at the age of 16, the hit song, "Lament to Love." The following year he joined the Chico Marx band as a drummer and singer. Next he appeared in the film, "Higher and Higher," as a singing pianist, soon thereafter forming a vocal group, the Meltones, which recorded with Artie Shaw. After army service Mel left the group to sing as a vocalist in operas, films (notably MGM's "Good News" and "Words and Music"), and in TV where he had his own shows. On records Torome has been heard on Decca, Mastersraft, and Capitol. He recently signed with Coral. With his former partner, Robert Wells, he wrote "Stranger in Town," "Willow Road" and "Christmas Song," and is composer of a long work, "California Suite."

ARTURO TOSCANINI

Records: Victor
Direction: The Most
Toscanini was born in Parma, Italy, March 25, 1867, and was graduated from the Parma conservatory July 14, 1885, "con lode distinte" (with distinguished praise). On June 25, 1886, while employed as a cellist with a touring opera company, Toscanini was pressed into service as a substitute conductor for a performance of "Aida" in Rio de Janeiro. His success brought other invitations to conduct, and soon he had forsaken the cello for the baton. In the years before his U. S. debut (conducting "Aida" at the Metropolitan, Nov. 16, 1905), Toscanini led the premiere performance of Verdi's "Otello," Leoncavallo's "I Pagliacci," and Puccini's "La Boheme." After several seasons of operatic work at the Met, he made his American symphonic debut there in 1913, conducting Beethoven's ninth symphony. After a break with the Met in 1913, Toscanini was not heard in the U. S. until 1921 when he made a cross-country tour with the La Scala orchestra. In 1925 he became director of the New York Philharmonic orchestra, remaining through 1936. He then helped form the Palestrina Symphony orchestra and during



monies while at college in 1939, and guitar in 1942. By 1944 he was a semi-professional concert pianist and recording for Victor, principally as a guitarist. In 1947 he entered the U.S. for a short time and played sessions with Howard McGhee and Lennie Tristano. He returned to Europe, toured Sweden as a harmonist in jazz concerts, and in 1951 came back to America, where he formed a short-lived trio, later joining George Shearing, with whom he still is playing as harmonist-guitarist.

HANK THOMPSON

Records: Capitol
Direction: Jim Halsey, Independence, Kansas
Lean-and-lank Hank has been steadily climbing the long list of American GI stars, principally as a guitarist. In 1947 he entered the U.S. for a short time and played sessions with Howard McGhee and Lennie Tristano. He returned to Europe, toured Sweden as a harmonist in jazz concerts, and in 1951 came back to America, where he formed a short-lived trio, later joining George Shearing, with whom he still is playing as harmonist-guitarist.

SONNY THOMPSON

Records: King
Direction: Universal
Sonny (Louie Gene) Thompson and His Band featuring pianist Lala Reed, received the 1953 Achievement Award of the Septa Song Hit Parade, for a song ("Mellow Roll Blues") which Thompson composed. The hit song didn't get a look-see after its release on King Records. It wasn't until Thompson "hit the road" with the band on a cross-country tour that it caught on.

World War II, while in self-imposed exile from his fascist-controlled native land, conducted benefit concerts for the American Red Cross and similar organizations. From December, 1937, until his retirement in April, 1954, Toscanini led the NBC Symphony orchestra, which was created for him. In 1950 he made a coast-to-coast tour of the U. S. covering 20 cities.

JENNIE TOUREL

Records: Columbia
Direction: Columbia
The coloratura mezzo was born June 23, 1910, in Montreal, Canada, and received her principal voice study with Anna El-Tour in Paris. Her debut took place in April, 1933, at the Opera-Comique, Paris, as "Curran." Toured abroad at the Metropolitan, New York, in 1937 and, having sed Paris before the Nazi invasion, toured the U.S. widely in the following years, making her American recital bow, Nov. 13, 1943, at Town Hall, New York. She appeared as soloist with the Boston and NBC symphonies, has sung opera in Mexico, Brazil, England and continental Europe, and toured Israel in 1949.

AL TRACE

Records: Mercury
Direction: Independent
Trace started out as a baseball player in minor league ranks in Chicago, but some years after a season in the Mississippi Valley league, he became a bond salesman in Chicago but spent his off-hours writing for station WLS. He started his first band at the Chicago World's Fair in 1933, and in 1943 made his first big recording, "Haley Dests." Next came musical shorts for Columbia pictures and a CBS show with his band. As a songwriter, Trace has been credited with "I Know You Were Coming, I'd a Baked a Cake," "Break Those Tears from Your Eyes," and "You Call Everybody Darling."

HELEN TRAUDEL
Records: Victor
Direction: MCA
 The soprano was born June 16, 1904, in St. Louis, Mo., and studied voice with Miss. Vetter-Kerst there and with Giuseppe Boghetti in New York. Her concert debut came in 1923 with the St. Louis symphony and she later appeared with such orchestras as the New York Philharmonic and Minneapolis symphony before creating the role of Mary Rutledge in Walter Damrosch's "The Man Without a Country" at the Metropolitan Opera in 1937. She then withdrew to study Wagnerian technique, leaving Dec. 31, 1939, at the Met, where she remained a leading Wagnerian soprano until 1953. Then, following a side-career she had begun earlier via song-and-comedy duets with Jimmy Durante in radio and TV, Traudel abandoned opera and became a sassy act, bowing at Chicago's Chase Forum.

LENNIE TRISTANO
Records: Jam
Direction: ABC
 Lennie, born in Chicago in 1919, studied at the American Conservatory of Music in the Windy City, playing in local clubs and teaching there until 1946 when he removed to New York. There he played with small groups, and formed his own combo, which featured Billy Bauer, Leo Kottus and Arnold Fishkin. Tristano is currently teaching at his own music school.

ERNEST TUBB
Records: Decca
Direction: WSM
 Tubb was born on a ranch near the town of Colap, Texas, and grew up in the cowboy-melody tradition to sing on a San Antonio radio station in 1933 and later to travel to Hollywood to make three western movies. In 1943 he and his troupe joined *Grand Ole Opry* in Nashville, Tenn. In addition to singing, Tubb has composed more than 100 songs, including *Walking the Floor over You*.

JERRY VALE
Records: Columbia
Direction: GAC
 Jerry Vale is a native of New York City. While in his teens he began appearing in local supper clubs. On a one-night at a Yankers club Jerry came to the attention of his present manager, Paul Inzetta, who arranged for the singer to make test recordings of several tunes from the Inzetta pen. These were brought to Mitch Miller, Columbia artist and repertoire chairman, who arranged to record the lad rather than the tunes. Jerry's first sides were *And No One Knows* and *You Got Gino Me Back My Heart*.

JUNE VALLI
Records: Victor
Direction: MCA
 June was born in the Bronx June 30, 1930, and grew up there. After working as a secretary, she won an audition for Arthur Godfrey's "Talent Scouts" in 1951 and soon appeared on such TV shows as "Broadway to Hollywood," "Step the Music," and "Your Hit Parade." Next came an engagement at La Vie En Rose in New York, a Victor record contract, and a hit disc, "Crying in the Chapel." She currently is seen on a daily TV show from Chicago.

ART VAN DAMME
Records: Columbia
Direction: Jack Russell
 Van Damme was born April 9, 1920, in Newark, Mich., and reared in Chicago. He studied piano and accordion with Pines Civiani in Iron Mountain, Mich., and accordion with Andy Rizzo in Chicago, then joined Ben Bernie in 1941. After playing with local acts and combos in Chicago he became an NBC staff musician there in 1944 and continues in this capacity today, playing the "Howard Miller" and "Bob and Kay" TV shows.

LARRY WAGNER
Records: A-440
Direction: Independent
 Wagner was staff arranger for Glen Gray and had arrangements in the books of Paul Whiteman and Frankie Carle, among others. He spent four years in the Marine Corps during World War II as a member of the Bob Crosby unit. His biggest record success was "No Name Live." Larry is the writer of such tunes as "Turn Back the Hands of Time," "Fenguin at the Waldorf," and "Lover's Lullaby."

JIMMY WAKELY
Records: Capitol
Direction: Independent
 Wakely was born in Minnola, Ark., Feb. 16, 1914, and started strumming guitar at 7. After high school graduation he worked on ranches in Oklahoma and in 1937, with Johnny Bond and Scotty Harrod, started singing over WKY, Oklahoma City. Next came two years on the Gene Autry "Melody Ranch" program, followed by motion picture work. Jimmy then formed a band and in 1943 organized another trio, the Saddie Pals, and a series of Columbia pictures. Wakely has appeared in some 30 films as singer, bandleader and bit player.

GEORGE WALLINGTON
Records: Savoy
Direction: ABC
 Born Giorgio Figlia in Palermo, Sicily, Oct. 27, 1924, the pianist was brought to New York the next year by his parents. His father instructed him in music, and at 15, George was gigging in Greenwich Village clubs where Dinny Gillespie heard him and hired him for his band in 1944. After leaving Gillespie, George worked with groups headed by Joe Marsala, Charlie Parker, Allen Eager, George Auld, Red Rodney, and Kai Winding. In addition to his piano work, Wallington also has done arranging and composing, penning "Lemon Drop" and "Godchild." He is presently heading his own combo.



RICHARD TUCKER
Records: Columbia
Direction: Columbia
 The tenor was born Aug. 23, 1914, in New York, studied with Giuseppe Boghetti, Angelo Conaruto and Paul Althouse, gave recitals at the Brooklyn Academy of Music and at Severance Hall, Cleveland, and was featured in the "Chicago Theater of the Air" radio series before making his Metropolitan Opera debut as Enzo in "La Gioconda" Jan. 25, 1948. Since then he has been singing leading tenor roles with that organization and in March and April, 1949, participated in the two-part NBC-TV production of "Aida" under Toscanini, singing the role of Rhamdosia.

SARAH VAUGHAN
Records: Columbia
Direction: Gals
 Sarah made her first public appearance in her native Newark, N. J., as a choir singer. She later won an amateur contest at New York's Apollo theater and a week's engagement with Earl Hines' band, which led to a permanent job with the band, where she was co-featured with Billy Eckstine. When Eckstine formed his own orchestra Sarah joined him as vocalist. As a single she has appeared in movies, theaters and concerts and in 1953 toured Europe. She is also a pianist and organist. Among her best-known vocal records are "Love Me," "Tenderly," and "If You Could See Me Now."

BRUNO WALTER
Records: Columbia
Direction: Independent

Bruno Walter, a U.S. citizen since 1946, has lived in America for many years, centering his musical activities here. Born in Berlin Sept. 15, 1876, he became conductor at the Cologne Opera House at the age of 17. For the next two years he was engaged by the Hamburg Opera House, first as chorus master, then as conductor. In 1901, Gustav Mahler invited him to the Vienna Opera, where he remained for 11 years. There followed a decade of conducting in Munich, then commitments in Berlin and Leipzig and participation in the founding of Salzburg Music Festival. Bruno Walter's American career began in 1923, as guest conductor of the New York Philharmonic at the principal music center. From 1925 to 1938 he was principal conductor and artistic advisor of the Vienna State Opera and the Vienna Philharmonic, resigning at the time of the Anschluss. He then went to France, where the government made him a French citizen. At the outbreak of the war he came to America as guest conductor of the New York Philharmonic-Symphony and other leading orchestras. He served as guest conductor of the Philadelphia-Symphony from 1947 to 1949, and has been invited to conduct that orchestra each subsequent season. Since 1946 he has returned to Europe each year to conduct at international festivals and as guest conductor of symphony and opera organizations. During the winter months, when he makes his home in California, he appears frequently with major American orchestras. In 1950 he conducted Beechcroft Cycle with Philadelphia-music Symphony; in 1951, a Brahms Cycle. Dr. Walter is the author of a book on Gustav Mahler, and an autobiography, *Theme and Variations*. For Columbia Masterworks this album

JANE TURBY
Records: Decca
Direction: GAC
 Pianist-vocalist Jane Turby was comparatively unknown until her waxing of "Pretty-Eyed Baby" in 1951 which brought her national recognition. Before then, Jane was playing professionally with small combos in hotels and cocktail lounges. She later formed her own trio in which she played piano and sang. Among her other records are "Sweet Violets" and "Good Morning, Mister Echo."

CHARLIE VENTURA
Records: Clef
Direction: ABC
 Born Dec. 8, 1916, in Philadelphia, Charlie began playing C-Melody sax in 1934, switched to alto in 1937, and to tenor in 1938. After playing with various local bands, Ventura joined Gene Krupa in 1942, Teddy Powell in 1943 and Krupa again in 1944, leaving in 1946 to form his own group, which in 1949 became his "Hop for the People" combo, featuring Jackie Cain and Roy Kral. He organized a big band for a short period in 1950, then returned to combo sax again. In the fall of 1954, Ventura joined with Buddy Rich, Chubby Jackson, and Marty Napoleon in forming the Big Four, which lasted about four months. Then it was back to a combo, which has for the most part been working in Ventura's New Jersey night club. Charlie also has a daily disc jockey show on a Camden, N. J., station.

THE VOCALERS
Records: Bobbs
Direction: Universal
 The Vocalers, Bobbs recording artists, have made records of such R & B items as *Oh! Fable* and *Be True on the King Label*. The songsters are booked through Universal.

JOHNNY VADNAL
Records: Victor
Direction: Independent
 Vadnal was reared in Cleveland, where at 9 he began playing accordeon for local parties. In high school days Johnny, his two brothers, and a sister formed a quartet and played polkas around Cleveland until World War II broke up the group. On his army discharge, Vadnal formed a five-man band, which included his brothers, got bookings in Chicago, Detroit, and Pittsburgh, landed in radio, and soon was recording. Among his writing credits (with leather Frank) are "The Baseball Polka," and "The Polka Receipt."

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saxist in 1944. Since then, he has devoted most of his time to radio studio work in New York, taking only rare leaves of absence to play night clubs. He went on tour in 1953 with the re-formed Benny Goodman orchestra, then returned to the studios, where he continues to have his own show.

KAI WINDING

Records: Savoy

Direction: Independent

Born in Aarhus, Denmark, May 18, 1922, Winding came to the U.S. at 12. The trombonist's first job was with the Sherry Allen band in 1940. Next he played in the hands of Bobby Day, Sonny Dunham, and Alvino Ray before serving three years in the coast guard where he played in the service band. In 1945 Kai joined Benny Goodman and later played with Stan Kenton's orchestra until the band broke up in 1947. He next worked with groups headed by Charlie Ventura, Gene Ammons, Charlie Parker, Todd Dameron, and Chubby Jackson, and is currently doing radio and record studio work in New York and playing occasional jazz dates.

HUGO WINTERHALTER

Records: Victor

Direction: Independent

Winterhalter, director of Victor's pop after department, was born in Wilkes-Barre, Pa., Aug. 15, 1909. He played violin in a campus orchestra at St. Mary's college in Emmitsburg, Md., but later switched to reeds and played in such bands as Larry Clinton's, Raymond Scott's and Jack Jenney's. After 12 years as a sideman, he began orchestrating for Tommy Dorsey in 1944, later arranging for Bill Bradley, Count Basie, Vaughn Monroe, Jimmy Dorsey, Claude Thornhill, Billy Eckstine, and Kate Smith. He was a music director at both MGM and Columbia before coming to Victor where he functions not only as director but also as a recording artist, also writing for the Theatrons. RCA's transcribed radio program series.



JUNE WINTERS

Records: Mercury

Direction: Independent

Born in Hazelton, Pa., June began singing at 11 in a convent school and later studied at the Curtis Institute of Music, from which she was graduated with a doctor of music degree. Her career began in an Olsen and Johnson show on Broadway. Then came club engagements and a recording contract, as a singing story teller. Known as "The Lady in Blue" for her supper club, June recently invaded the pop field with a release of "Isn't It a Shame?/Seventeen."

WYOMA WINTERS

Records: Victor

Direction: MCA

Wyoma was born in Indianapolis June 8, 1929, and worked as a beautician in Chicago before landing an audition with Showman Hayes who signed her for his orchestra. This led to a network radio show with the Hayes band from the Martinique restaurant in Chicago followed by a personal appearance tour of the east and Canada.

CECIL YOUNG QUARTET

Records: King

Direction: Shaw

Cecil Young, leader and pianist of the group, studied music at college, and early in the '40's, played clubs in the east. In 1946, he teamed with saxman Eddie Alton, and after a cross-country tour, the two went on an overseas jaunt with the U. S. O. After the team broke up in 1950, Young formed his quartet, which is composed of saxist Gerald Brashear, headst Truffer Hubert, and drummer Jimmie Rogers.

LESTER YOUNG

Records: Norgran

Direction: Gale

Lester "Pro" Young was born in New Orleans in 1909, and appeared first as a haritone saxist with the Bostonians in 1930, later



joining the bands of King Oliver and Walter Page as a tenor saxist. Young was a member of the Benny Moten-George Lee group and a small Count Basie unit while in Kansas City, and in 1934 joined Fletcher Henderson's orchestra. He next worked with Andy Kirk, and in 1936 joined the Basie band, which he left in 1940 to form his own band. He rejoined Basie in 1945, then, after a stint in the army in 1944, toured with Norman Granz's "Jazz at the Philharmonic," and is currently leading his own combo.

VICKI YOUNG

Records: Capitol

Direction: GAC

Blonde Vicki Young was born June 26, 1928. She was shiping and playing banjo and ukulele in her family's band when she was five back in Vinson, Ohio. For seven years she sang and broadcast over KASA in Elm City, later working San Bernardino, Calif. Then Vicki decided to step out on her own with the Joe Newman Trio in '48, "giggling" around Los Angeles clubs. . . . For a brief period she was featured with Spade Cooley on his TV show emanating from Santa Monica, Calif., then was signed by Cap annee Dave Dexter, Voyla Gilmore, and Dave Cavanaugh, who caught her act in San Bernardino.

FLORIAN ZABACH

Records: Decca

Direction: Cabell-Lute-Heller

A classical concert violinist at 13, Florian Zabach toured Europe and the U. S. as a youth, then switched to the popular idiom, breaking into radio in Chicago as a staff musician and soloist with Dr. Roy Shikell, Henry Weber, and Perry Faith. After two years in the army, he formed his own orchestra, appearing on the Arthur Godfrey show and at New York's Strand theater. He has since appeared on radio and TV shows, and does considerable supper club work. Among Zabach's best-known discs are "The Hot Canary" and "Jalousie."

BOOKING OFFICES

ABC—Associated Booking Corporation, 745 Fifth Ave., New York; 205 N. Wabash Ave., Chicago; 5619 Sunset Bl., Hollywood, Calif.

Alexander—Willard Alexander, Inc., 30 Rockefeller Pl., New York; 333 N. Michigan Ave., Chicago.

Arena Stars—366 N. Camden Rd., Beverly Hills, Calif.

Columbia—Columbia Artists Management, 113 W. 57th St., New York; 406 Wrigley Bldg., Chicago; 14 Auditorium Bldg., Los Angeles. Cabell-Lute-Heller—6274 Sunset Bl., Hollywood, Calif.

CAC—General Artists Corporation, 1270 Avenue of the Americas, New York; 8 S. Michigan Ave., Chicago; Carew Tower, Cincinnati; 2105 Commerce, Dallas, Texas; 9650 Santa Monica Bl., Beverly Hills, Calif.

Friedberg—The Friedberg Management, 113 W. 57th St., New York. Gale—Gale Agency, 48 W. 48th St., New York, N.Y.

Kurtze-Fergusson—1230 Washington Bl., Chicago.

Frankie Morse—651 Murfreesboro Rd., Nashville, Tenn.

Morris—William Morris Agency, 1740 Broadway, New York; 919 N. Michigan Ave., Chicago; 202 Canon Dr., Beverly Hills, Calif.

MCA—Music Corporation of America, 598 Madison Ave., New York; 450 N. Michigan Ave., Chicago.

Mutual—Mutual Entertainment Agency, 205 N. Wabash Ave., Chicago.

NCAC—National Concert and Artists Corp., 711 Fifth Ave., New York.

Jack Russell—205 N. Wabash Ave., Chicago.

Shaw—Shaw Artists Corp., 565 Fifth Ave., New York; 203 N. Wabash Ave., Chicago; 8925 Sunset Bl., Hollywood, Calif.

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Universal—Universal Attractions, 2 Park Ave., New York.

WLS—WLS Artists Bureau, 1230 Washington Bl., Chicago.

WSM—WSM Artists Bureau, Nashville, Tenn.

PHOTOS

P. 85—Amos Brothers, Leroy Anderson, Ray Anthony, Charlie Applewhite; P. 86—Eddy Arnold, George Auld, Pearl Bailey, Charlie Barnet; P. 89—Elliott Burton, Count Basie, Harry Belafonte, Jack Bjorling; P. 90—Earl Bostic, Connie Borwell, Alexander Brailowsky, Les Brown; P. 91—Milt Buckner, Champ Butler, Mindy Carson, Benny Carter.

P. 93—Rosemary Clooney, Nat Cole, Dorothy Collins, Jerry Cole; P. 94—Vi Damone, Doris Day, Victoria de los Angeles, Johnny Desmond; P. 97—Billy Eckstine, Rex Elledge, Rex Elgart, Duke Ellington; P. 98—Arthur Fiedler, Eddie Fisher, Ella Fitzgerald, Ralph Flanagan.

P. 99—June Froman, Slim Gaillard, Stan Getz, Dixie Gillespie; P. 101—Dolores Gray, Eddie Gorme, Benny Green, and Lionel Hampton; P. 102—Bill Harris, Coleman Hawkins, Dick Haymes, Woody Herman; P. 103—Earl Hines, Johnny Hodges, Billie Holiday, Betty Hutton; P. 107—Hilma Joquet, Nito James, Gordon Jenkins, Spike Jones.

P. 109—Foo Waa King, Dorothy Kirsten, Eartha Kitt, Gene Krupa; P. 110—Frankie Laine, Wanda Landowska, Liberace, Guy Lombardo; P. 111—Earl Hines, Johnny Hodges, Billie Holiday, Betty Hutton; P. 114—Tony Martin, Jimmy McPartland, Marian McPartland, Louis Melchior.

P. 115—Mitch Miller, Guy Mitchell, Dimitri Mitropoulos, Vaughn Monroe; P. 117—Buddy Morrow, Ella Mae Morse, Charles Minch, Mel Narva; P. 118—Sy Oliver, Charlie Parker, Lou Paul-Mary Ford, Roberta Peters; P. 121—Oscar Peterson, Creig Pastogorsky, Bud Powell, Andre Previn; P. 122—Johnnie Ray, Fritz Reiner, Buddy Rich, Sherry Rogers; P. 123—Felicja Sanders, Ed Sauter-Bill Finegan; Hank Scott, Raymond Scott.

P. 123—Archie Shaw, George Shearing, Dinah Shore, Frank Sinatra; P. 126—Jo Stafford, Kay Starr, Risa Stevens, Sonny Stitt; P. 126—Gladys Swarthout, Art Tatum, Jack Teagarden, Art Tatum; P. 131—Claude Thornhill, Cal Tjader, Mel Tormé, Arthur Tousek; P. 132—Fran Warren, Leonard Warren, Margaret Whiting, Leo Willey; P. 133—Cecile Williams, Mary Lou Williams, Teddy Wilson, Lester Young.

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DOWN BEAT

SWING MUSIC

Chicago, September, 1934

Jelly Roll Says He Was First to Play Jazz

Recalls Hearing the Blues Before He Started to Grammer School

By Jelly Roll Morton
(Continued from last month)

In New Orleans we used a regular combo of violin, guitar, bass violin, clarinet, cornet, trombone and drums. Freddie Keppard and his band were employed at a dance hall by the name of the Tuxedo. This went badly and he had to cut two men off. Keppard let out violin, guitar and bass and hired Buddy Christian on piano. That was the first formation of the so-called Dixieland combo.

Wm. Johnson, Morton's brother-in-law, wanted to come to California with a band. Morton's wife immediately financed the trip. On arriving in Los Angeles, they were hired by Panama for his circuit, on circuit that they came east the latter part of 1914 or early 1915 and scouted New York City. Played at the Palace theatre for two weeks, breaking all box office records. They were booked by Harry Weber. The personnel of this orchestra was: Wm. Johnson, bass; Eddie Vincent, trombone; Freddie Keppard, cornet; George Haskie, clarinet; Gee Gee...

never sang anything on the stage but blues, such as *Blues Mornings in My Hips*, with 20 *Years' Experience*. Blues just wasn't considered music—there were hundreds, maybe thousands who could play blues and not another single tune.

Music is such a tremendous proposition that it probably needs governmental supervision. There does not seem to be any proper protection for anything in this line. I think one should have cumulative proof before being able to claim a title. I also advocate much more rigid laws so thieves may get their just deserts. There are many who enjoy glory plus financial gain...



Jelly Roll Morton

possible at that time, and arguments would arise, stating that to no one could put this idea on a sheet. It really proved to be the fact for years. Even Will Roster's crack arranger, Henry Krickman, was baffled, but I myself figured out the peculiar form of mathematics and harmonics that...

doesn't know anything about the foundation. New York itself is just learning to get down to jazz and all the decent musicians either came from parts that I have adopted or from tutors of the great New York musicians.

Not until 1926 did they get a faint idea of real jazz when I decided to live in New York. In spite of the fact that there were a few great dupes, as Sydney Bechet, clarinet; Wm. Brand, bass; New York's idea of jazz was taken from the dictionary's definition—loud, blaring, noisy, discordant tones, etc. which really doesn't spell jazz music. Music is music, regardless of type, it is supposed to be scintillating, not unbearable—which was a specialty with most of them. It is gratifying to have ability from extreme to extreme, but it is terrible to have this kind of ability without the correct knowledge of how to use it. Very often you could hear the New York (supposed to be jazz) bands, have 12-15 men, they would blare away with all volume that they had. Sometimes customers would have to hold their ears to protect themselves from a forced collision.

ing referees, chatting scandals. Musicians of all nationalities watched the way I played; I could play any style, any state anywhere I tried, but in a contest was using figures being complimentary of variations of various standards, instead of swing melodies.

My contributions were me. First piano director, with witty lyrics and flashily dressed, now ex-master of ceremonies; first glee in orchestra; the first waddy was recorded by me; bass & trumpet which was supposed to be sweeter (they now call it brushes). Of course many imitations came after my being fired or resigning. I do not hold you responsible for this, I only give you facts you may use for ammunition from your job to his rightful place in fair life. Love letters from more hitlers and Mussolini.

(Signed) Very truly yours,
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DOWN BEAT

FEATURES

Chicago, October 1, 1939

'I Saw Pinetop Spit Blood and Fall'

The Life and Death of Clarence Smith, Creator of Boogie Woogie

By SHARON A. PEASE
(Of Down Beat's Staff)

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JACK TEAGARDEN, Murgie Spanier, Dave Dexter and I drove into the shabby entranceway of the Restvale North cemetery, 10 miles southwest of Chicago. In my pocket was a card. From an undertaker I had obtained the grave number and plot of ground where we were out to find. It was on the card—122, Row 2, Grave 16.



Wailed in Vain . . . Maye Williams, now in charge of colored talent for Decca Records, Inc., waited all morning, Nov. 26, 1937, for Pinetop Smith.

of Dave Bell, who lived the fatal shot, was obtained chiefly from the state files of cases in the Criminal Court building in Chicago, and also from testimonies made at the inquest, which I was able to get from Coroner Frank Walsh's records.

The records show that Pinetop left his home at 1309 Leakee street in the "early evening" of March 14 to attend a rehearsal at the home of Ernest Walker, with whom he was working. After it was over, on his way home, Pinetop dropped into the Masonic Lodge and Lodge hall, 1030 Orleans street, in Chicago's near-northwest side, where a dance was being sponsored by Executive Lodge No. 1104, Grand United Order of Odd...

Ford, whose brother he had known several years before in Cleveland. As Pinetop and Miss Ford danced, they noticed a disturbance over on another side of the floor near the entrance.

"Floyd Stewart and William Alton were arguing," Carl Washington, a witness, testified later. At that time Miss Ford grabbed Pinetop and told him to move toward the two men and see what the trouble was.

DOWN BEAT

FEATURES

Chicago, February 1, 1940

"I Don't Want a Jazz Band"—Glenn Miller

He Claims Harmony, Not a Beat, Is What Counts With the Public

By DAVE DEXTER, JR.

New York—"I haven't a great jazz band, and I don't want one."

Glenn Miller isn't one to waste words. And he doesn't waste any describing the music his band is playing these nights at the Hotel Pennsylvania here. Soft-spoken, sincere and earnest in his conversation, Miller is now finding himself at the top of the nation's long list of favorite maestros. "We leaders are criticized for a lot of things," says Miller.



How Miller Wrote His Theme

Glenn Miller didn't write his famous Moonlight Serenade for a theme song. He confessed, instead, that the first portion of the tune was an original warm-up exercise he used for getting his chops in shape. It was while he was with Ray Noble's band. Later, he took the melody, completed it, and arranged it. By the time he organized his band the ditty was identified with his name. And Miller is proud, today, that every note in the tune was written and arranged by him alone.

Chicago, February 1, 1943

NEWS-FEATURES

DOWN BEAT

15

'I'll Go Back to a Saloon if I Fail!'

Stan Kenton Says, 'We May Not Be the Best, But We're Surely Different'

By REG MISHAN

St. Louis—"I'll go back to playing red-light piano in a saloon if my style of music isn't accepted by the public," Stan Kenton declared here last week. The young, hard-punching leader whose band has launched a thousand controversies among musicians in...

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