

Music

VIEW

MAY • 1955



SINATRA and RIDDLE
"In The Wee Small Hours"

In this issue . . . **New Releases** from **CAPITOL**

Music Views

May, 1955 Vol. XIII, No. 5

BILL OLOFSON Editor

Associate Editors: Merrilyn Hammond,
Lucy Meyer.

GORDON R. FRASER Publisher

Published Monthly By

CAPITOL PUBLICATIONS, INC.

Sunset and Vine, Hollywood 28, Calif.

Printed in U.S.A.

Subscription \$1.00 per year.

THE COVER

Everyone thought Frank Sinatra would have a tough time topping his first two great Capitol albums, "Songs For Young Lovers" and "Swing Easy." But Fabulous Frank has a habit of consistently topping his own efforts, as witness his latest triumph on Capitol, "Wee Small Hours." As the title suggests, the mood of the album describes how a young man feels in the "wee small hours" when he has had a tiff with his best girl. Sinatra was never better (which is saying a great deal) than on this album of 16 great songs. For a verbal and pictorial account of a Sinatra recording session, see pages 6 & 7.

on the stand

PEE WEE HUNT

Fort Hood, Texas	1 May
Beaumont, Texas	4 May
Victoria, Texas	5 May
San Antonio, Texas	6 May
Laredo, Texas	7 May
Houston, Texas	8 May
Bryan, Texas	11 May
Abilene, Texas	12 May
Oklahoma City, Oklahoma	13 May
Tulsa, Oklahoma	14 May
Lubbock, Texas	18 May
Clovis, New Mexico	20 May
El Paso, Texas	21 May
Las Cruces, New Mexico	22 May
Tulsa, Oklahoma	25 May
Fort Worth, Texas	27 May

FOUR FRESHMEN

Columbus, Ohio	4, 15 May
Pittsburgh, Pennsylvania	16, 21 May
Washington, D.C.	23, 29 May
York, Pennsylvania	6 June

STAN KENTON

Topeka, Kansas	20 April
Kansas City, Missouri	21 April
Omaha, Nebraska	22 April
Ames, Iowa	23 April
Cedar Rapids, Iowa	24 April
Evanston, Illinois	25 April
Los Angeles, Calif.	8 May
Pasadena, California	9 May
Fort Ord, California	12 May
Palo Alto, California	13 May
Sacramento, California	14 May
Salt Lake City, Utah	18 May

NAT "KING" COLE

Pittsburgh, Pennsylvania	29 April
Troy, Ohio	1 May
Cincinnati, Ohio	2 May
Columbus, Ohio	3 May
Indianapolis, Indiana	4 May
Nashville, Tennessee	5 May
Kansas City, Missouri	8 May
Chicago, Illinois	13 May, 11 June

country



Blending closely on "Divided Love" The Burton Sisters croon into the mike at a recent RCA session. The session also produced fast-paced tune, "Doing The French Can-Can."



Jerry Lawrence, Henri Rene, Perry Como and George Sanders, all with RCA Victor, laugh it up at recent cocktail party which honored Como.



Attractive Bunny Paul batted out a hit on her first trip to the plate with new Capitol pressing, "Please Have Mercy." The blond singer is currently touring through Mid-west.



Songstress Peggy Lee dines with Mr. and Mrs. Jack Webb at Ciro's in Hollywood. Webb is now a music publisher, first publishing effort being tune "Any Questions?"

in the wee small hours...

"All right, everybody, take five," the producer of the recording session calls from the control booth.

The musicians disburse with weary readiness, and Frank Sinatra walks to the control booth to spend his five minute break listening to one of the takes. The fans in the studio audience move impatiently in their chairs, trying not to lose sight of Sinatra. From the time they enter the studio until they regretfully leave, the audience remains keyed to a very special level of enthusiasm. And the ordinary, work-a-day atmosphere of the recording studio becomes charged with excitement and colored with the temper of the songs in rehearsal.

For Frank has the rare ability to establish contact with his audience no matter where he's singing, no matter what the mood he wishes to evoke. He breaks the contact constantly when he records, interrupting himself to work over a line, to question the conductor about the arrangement, about tempo or tone or phrasing. He breaks the contact when he stops to clown around, to say something in his strange, indistinct diction so different from the diction of his performances. But

even if he draws his spellbound audience up short 27 times in one song, abruptly coming down to earth to correct himself or the orchestra, he can re-establish whatever mood he wishes the instant he begins to sing again.

From around 8:00 p.m. to beyond 12:00 in the morning his recording sessions usually continue. The producer's voice through the mike in the control booth becomes thick from too many cigarettes and many swallowed yawns.

After many takes, an array of five minute rests, and frequent cups of coffee, Sinatra's exhaustion begins to show in his shoulders which start to slump a little, in the thoughtful, weary way he rubs the back of his neck, his face.

Tired, too, but still very game, the fascinated people in the studio audience hunch themselves farther down in their chairs, determined to listen as long as he continues to sing.

And he does continue to sing, after the producer says something like, "Master number 11374. Take 18."

And a little later, "Master number 11377. Take 21."

(Continued on Page 8)



(Continued from Page 6)

Everybody listens to the playback. Sinatra, with his head in his arms, leaning against the glass panelled control booth, listens harder than anyone. An epidemic of yawns seizes the musicians. Frank looks up.

"Yeah. Yeah. I think that's the one. Whadda you think?"

The producer nods, and a few people in the audience laugh a little. They've *all* sounded good enough to be "the one."

"Well, then, that just about wraps it up, I guess."

Sinatra takes a gulp of the lukewarm coffee remaining in the cup most recently handed to him, and then he lifts the inevitable hat from his head a little, and plops it right back, almost as if he'd wanted to relieve pressure from the hat band. The studio empties fast; just music stands and chairs remain. Sinatra flops onto one of the chairs, crosses his legs and hums a fragment of one of the songs he's been recording.

He waves to the night janitor now straightening up the studio and says, "Jeez. What crazy working hours we've got. We both should've been plumbers, huh?"

—Rita Kirwan



French ballerina Jeanmaire rehearses for role in pic "Anything Goes," while dancer-husband Roland Petit critically eyes from side.



Chatting during the session of "Love Is Eternal," are Author Irving Stone, whose best-selling novel inspired the song; his wife, Jean, who wrote the lyric and Al Martino, popular baritone who made the record an Capitol. Veteran song-writer, Joe Myrow (standing) wrote the music. It was Mrs. Stone's first attempt at lyrics and is an 18-line condensation of the central theme of the historical novel.

INTERNATIONAL INCIDENT

Photos of Johnnie Ray, singer with the sob in his throat, being mobbed by enthusiastic Australian fans while on a tour of that country were printed in papers across the nation recently.

Following this incident one of Australia's most influential Catholic prelates, 80-year-old Archbishop James V. Duhig of Brisbane, spoke out to Australian papers. "It is most disturbing," he said, "to find that American crooners are coming here and being received almost hysterically. Young girls in thousands are

rushing to meet them."

A few weeks later photos of a distraught Johnnie Ray appeared again after he had been set upon by excited teenagers. Sidney police had to help him get aboard his plane for the United States.

"Australia," the Bishop had said, "is at a critical stage of development, and should keep out anything deleterious to its youth."

Other singers to have toured down under lately to similar response, are Frank Sinatra, Nat "King" Cole, Frankie Laine and Louie Armstrong.

JOHNNY DANKWORTH

Some people come up the hard way. Some just seem to stroll into the Big Time. Johnny Dankworth, one of England's top band leaders who is having his music released on an American label—Capitol—for the first time, has had it both ways. He has raised roofs and has known times when it was hard to raise the rent. But now, still in his twenties, he is succeeding with a sound of his own and a policy of playing what he pleases, or stated differently—what pleases him.

He had large doses of music right from the start: his mother sang in the church choir, his sister sang in a swing choir and Johnny studied piano and beat on a drum in time to the radio.

Johnny was eleven when Britain was being blitzed during the war. He was evacuated but kept up the music. He found a second-hand clarinet and it wasn't long until he was with a happy band of semi-pros by the name of Freddy Mirfield's Garbage Men. Later he made his first record, won a dance band contest, did badly in school until



his parents saw what was good for him and suggested the Royal Academy of Music.

Later, during his military stint he became leader of an army band, surprising no one. After being mustered out he played in the band on the Queen Mary. When the ship anchored stateside he caught American jazz—with emphasis on bebop—in New York. He was indelibly stamped with what he heard. Fired for playing one too many practical jokes he found himself back on home shores. He, and the few who cared to, were sitting up nights to learn the latest bop solos. Out of this era emerged the Dankworth Seven, which looked at first like a failure.

Their policy was idealist,

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Jazz, and then some—but the people who pay didn't want to hear. Adding organized showmanship and new ideas J.D. hit the jackpot. At the age of 24, he walked away with a mantel-load of trophies in the British world of music, getting the nation-wide Melody Maker Poll (comparable to Variety and Billboard) for Musician of The Year, Small Band of the Year, Alto Sax Man of the Year and Best Arranger. On a tour of Eur-

ope his orchestra stopped shows and created wild enthusiasm. His big band heard on Capitol's "Singin' In The Rain" and "Waterloo Walk," was formed little more than a year ago.

Dankworth has the occupational pallor of his trade, likes exotic food, Bach, Ravel, Mr. Magoo, cricket, French, golf and is currently involved in the "art-of-breathing." He likes Goodman, Kenton, Hampton and Ellington.



Jackie Gleason discusses with Capitol's Dick Jones and Dave Cavanaugh his ideas for the recently released single record, "Rain" and "I'll Never Be The Same." Record features two mandolins and oboe.



Radio Luxembourg, one of the biggest stations in Europe, is home of these three DJ's, Pete Murray, Peter Madren and Dick Norton. Big tune in that area is "Give Me Your Word," by Tennessee Ernie Ford.

DEEJAY — BAVARIAN STYLE

Jimmy Jungermann, German disk jockey in Munich, Germany, describes himself as "Born in Istanbul, Turkey, some time ago, a Bavarian now, between coke and beer, zither and jazz . . . !"

He is distraught and confounded by the decisions he must face concerning What-To-Play on his programs. "My fan mail," he reports in a letter to Music Views, "reads something like this: 'We don't understand English songs,' 'Put German records on the air!' 'More music from USA please!' 'Where's our good old Bavarian folk music?' 'More Jazz!' 'More zither!'"

Jimmy gets 10,000 such contradictory letters a month. But he keeps on testing new things. Dealing with the Radio Officers of the Military Government, 10 years ago, Jimmy started his Radio Munich program but the Bavarians didn't like it. Too much jazz. More Kostelanetz, more Jeanette McDonald and Nelson Eddy, was the order of the day.

But American GIs who made up a great portion of his listeners—and still do—said, in effect, "How come this guy doesn't like our music?" Another conference followed with the Military Radio



Officers. This resulted in Jimmy getting the green light to use jazz in larger doses.

He started out step by step in his "This Is Jazz" show to introduce the German listeners to the history, meaning, development and who's who of jazz. His programs add up to 60 a week in his music department, 15 a week produced by himself. Another segment is his "Broadway Melodies." "Believe me," Jimmy states, "soon everybody in Bavaria was whistling the melodies from 'Oklahoma!'"

Other programs are entitled "The Ten of The Week," "Music From The Movies," and "Serenade Für Dich" (which features vocals with lieder and songs from every part of the world.)

In 1947 AFN (American Forces Network) cancelled their "Midnight In Munich," a program recalled nostalgically by thousands of GIs all over Europe.

Jimmy got special permission to start up "Mitternacht in München." This show is still running after 9 years, and drags mail from GIs and all parts of Europe including behind the Iron Curtain.

"The German Jazz fan likes his Stan Kenton and Maynard Ferguson," Jimmy says, "with a conservative group of Dixieland and Armstrong admirers. Benny Goodman and Glenn Miller are always best sellers."

"The average German listener's favorites from the USA are Les Paul and Mary Ford, Ray Anthony, Billy May, Mario Lanza, LeRoy Anderson, Percy Faith, Larry Hooper, Joe "Fingers" Carr, Rosemary Clooney, Pee Wee Hunt, The Dorseys and Paul Whiteman."

"At the moment," Jimmy goes on, "the German best-seller is 'West of Samoa,' with Speedy West and Jimmy Bryant!"

● GARNER SUBS

Jazz is coming of age. And with age gaining prestige. Substituting for the Laclede Little Symphony in St. Louis, Missouri recently, was Erroll Garner, jazz piano great. It was the first time that a jazz artist had ever appeared on that program sponsored by the Missouri Utilities over KSD-TV.



Since the advent of TV, singers are getting better looking all the time. This is Betty Ann Grove, who sings on CBS-TV's doily "Big Poyoff."



Four N.Y. disk jockeys picked Betty Linden as "girl with the most beautiful form" in contest tied in with film, "Vera Cruz." Good eyes.



Bobby Milano (r) played part of an NBC page boy on a recent Jack Carson TV show. Carson wrote "If You Cored," Bobby's first Capitol wax.

WHO'S A SNOB?

Creating a small furor in the music world, a book, "The Agony of Modern Music," written by Henry Pleasants, appeared in the bookstores of the nation recently.

Pleasants, former music critic for the Philadelphia Evening Bulletin, says "The last really modern composer was Wagner," and that Stravinsky,

Schonberg, and others of the present day composers, represent only "reaction, refinement, and desperate experimentation."

Suggesting that the only way out of the "dead-end" of modern music is jazz, Pleasants states that jazz will bring music back to the people and take it away from the snobs.

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popula

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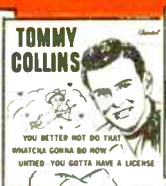
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FRED BAKER

I Gotta Do What I Gotta Do
I'd Only Make The Same
Mistake Again

No. 3091

JACKIE GLEASON

and His Orchestra
Rain
I'll Never Be The Same

No. 3092

THE FOUR KNIGHTS

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Foolishly Yours
Inside Out

No. 3093

JULIE KINSLER

with Orchestra
Rockola
Flutterbug

No. 3094

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A Blossom Fell

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Ray Anthony, his orchestra and the Skyliners do the "Sluefoot" production number from movie, "Daddy Long Legs." Tune was recorded by Ray on Capitol, with another tune from pic, "Something's Gotta Give."

● KLEIBER EXILED

Erich Kleiber, 64, conductor of the East Berlin State Opera has quit his post for the second time in his career due to political pressures. Because of Communist interference Conductor Kleiber and his American born wife, Ruth, fled into West Germany recently. He had returned to his post in the eastern sector just a few months ago in hope of artistic freedom.

Twenty years ago, the noted conductor resigned as State Opera director in protest against Nazi interference in his work.



Roy Hamilton chimes in to harmonize with the Goylords while the latter run down latest disk, "Chow Mein."

Books

PASSPORT TO PARIS

by Vernon Duke

Little, Brown and Co. \$5.00

Vernon Duke readily admits to a sort of musical schizophrenia. As Vladimir Dukelsky he was commissioned at the age of twenty to compose a ballet for the famous Ballet Russe de Monte Carlo and became known in "serious" music circles as a composer of great promise. As Vernon Duke (a name given him by George Gershwin) he has written the scores of some of Broadway's more successful musicals and produced many of Tin Pan Alley's top tunes.

"Passport To Paris" is Duke's autobiography told in a frank and amusing manner. He tells how his family fled from Russia to the United States during the Bolshevik revolution, and how he then had to go back across the ocean to Paris in order to gain a foothold in music. The foothold was not long in coming, for it was there that he composed the ballet. He frankly admits that the immediate acclaim was a heady potion for one so young and that he then rested on his laurels for sev-



Andy Griffith, who rode to fame on hit disks like "What It Was, Was Football" and his "Make Yourself Comfortable," recently won acclaim as an actor for his work in TV version of "No Time For Sergeants."

● WHAT'S MY SONG?

Arlene Francis, well-known panelist on "What's My Line," CBS-TV program and mistress-of-ceremonies on the daily "Home Show" on the NBC network, will now make her debut on records.

Miss Francis will share billing with such notables as Tchaikovsky and Schubert. However, her performance will be limited to the narration portion of a "Music Appreciation for the Home," series currently being prepared for release by Camden Records. "Nutcracker Suite" and the "Unfinished Symphony," will be discussed by Miss Francis.



Newcomers to Capitol, the Harris Sisters are showing up well with their very first release, "Walkin' All Night" backed by "Kissing Bug."



Dinah Shore beams while protégé, Tony Travis, rehearses new RCA disk, "I'm Gonna Be a Long Time Forgetting You" & "We Oughta Be."

HELPING HAND

When Marian McPartland, British-born jazz pianist, now recording on the Capitol label, was appearing at a club in Detroit, Michigan, she had an opportunity to do a countryman a favor. Johnny Dankworth, one of Britain's top band-leaders was due in Detroit to plug his Capitol record, "Singin' In The Rain," and "Waterloo Walk." The lady

jazz artist volunteered to handle his promotion campaign with the Detroit disk jockeys, which she did.

"Singin' In The Rain," is Dankworth's first record for an American label. Miss McPartland also is with Capitol Records and her latest release is an album, "Marian McPartland At The Hickory House."

ADA PREFERS MEN

Ada Leonard started out being a band leader with an all-girl orchestra. But recently coming out of retirement after the death of her husband, she surprised a lot of people by fronting an all-male group.

Miss Leonard reported in an interview with *Downbeat Magazine*, "Keeping good girl musicians is just too expensive. Because there is a shortage of really first-rate girl trumpet players as well as drummers, and alto sax, Miss Leonard feels she couldn't pay the prices they demand. An-

other reason for the difficulty is that girl musicians have the feeling they are being hired for their looks or sex appeal and not their musicianship.

Her new band is very different from her previous groups inasmuch as it is comprised of many of the West Coast Jazz Movement men including, John Anderson, trumpet; Ray Roberts, alto; Ken Downing, tenor; Linn Rockwell, baritone; Dick Powell, piano; Florio Cordoba, bass and Chuck Molinari, drums.



The Four Knights make with the enthusiasm while singing tune newly waxed on Capitol, "Inside Out." Flip is "Foolishly Yours" and both sides are stepping out very well.



Here's the method by which records of Tennessee Ernie Ford's "Ballad of Davy Crockett" were transported from Dallas to Fort Worth. Safari was successful — no disks "busted."



Frankie Laine, recently returned from Australian tour, pours li on for new Columbia disk, "Strange Lady In Town" with "Cool Water."



Spike Jones & wife, Helen Grayco, chat with Joe Houston, recording newcomer on RPM label, at rehearsal of Spike Jones Show on NBC-TV.



Mitzi Gaynor (r) chats with dancer Dru Davis on set of Paramount's "Anything Goes" which stars Mitzi, Bing Crosby, Donald O'Connor and Jeanmaire in Par's new VistaVision.

● FOX TRANSLATES

Separate sets of lyrics for foreign pop record fans are being prepared by Twentieth-Century Fox movie studios to increase interest in its film songs. Lyrics to "Three Coins In the Fountain," "Woman's World," will be written in French, German, Italian and Spanish, for the film showings in those countries.



Beautiful Betty Johnson listens soulfully to ployback of "Seven Pretty Dreams," her new RCA dinking backed with "Be A Lover."



Singer Alan Dean, (left) works out a knotty problem with Conductor LeRoy Holmes during MGM session on "Tonight My Love;" "Desiree."

'BIRD' DIES

One of the most important influences in the bebop modern jazz movement and a great alto sax man, Charlie (Yardbird) Parker, died of a heart attack in New York City in March.

The jazzman started working in bands approximately in the 1936-1939 period, in Kansas City. It didn't take long for other musicians to become aware of his talent and his influence began to mount. In 1943 Parker joined the Earl Hines orchestra and from there went to Billy Eckstines'

band. He was heard regularly on the famed 52nd Street, New York City jazz spots for the next few years. He joined Dizzie Gillespie's group in 1945 for a tour to the West Coast. It was this bop outfit that had permanent impact on the young school of jazz men in California.

The famed "Birdland" jazz club in New York City was named after Parker, supposedly a contraction of his "Yardbird" nickname.



Reach for the sky pardner! It's none other than 2-gun Sammy (Davis Jr., that is) indulging in horse play without a horse at the Lost Frontier Hotel in Las Vegas, Nev.

Out on Capitol with an album of standards entitled "The Mil-Combo," the Mil-Combo Trio, Ziggy, Don and Connie, are one of the fresh new units on the year's musical scene.

WING AND PRAYER

When an airliner nosed into the ground on an emergency landing recently in Chicago, 60 passengers and six crew members escaped injury. Afterward, Connee Boswell, singer, vocalized on "We Came In On A Wing And A

Prayer." Miss Boswell and her husband, Harry Leedy, talent agent, were on their way to New York where Miss Boswell makes records.

The passengers continued to New York in a later plane.



Columbia diskster Merv Griffin has been penciled in for his own TV show to be broadcast this summer.

● NEW ORK CANARIES

Changes in vocalists were completed by three of the country's big bands recently. Stan Kenton packed Ann Richards, 19-year-old San Francisco singer. Her first tune recorded with the band was "Ting-A-Ling."

Harry James signed Patti Powers, a 22 year old University of California at Los Angeles student as his new chirper, while Rosemary O'Reilly, from Pittsburgh has been signed by the Sauter-Finegan organization. Miss O'Reilly was featured in "New Faces," the Broadway musical and has had various radio and television stints.

● GRIFFITH THESPS

Andy Griffith, North Carolinian comic, whose Capitol recordings "What It Was Was Football," and most recently a satirical version of "Make Yourself Comfortable, Baby," have been big sellers, has cinched his ability as an actor too.

In the recent ABC-TV United States Steel Hour dramatic show, "No Time For Sergeants," Griffith displayed a rare combination of charm, wit, and perfection of timing. Many critical accolades were written by television and entertainment columnists after the production.



Jo Stafford, freckles and all, has climbed on rhythm & blues bandwagon with "I've Got a Sweetie."

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One of the swiftest opening nights ever held at the Palladium in Hollywood was Sam Donahue's with the Billy May Orchestra. Other big band greats attending to congratulate Donahue and enjoy a kind of busman's holiday are (l to r) Stan Kenton, Donahue, Ray Anthony, Dick Reynolds and (back row l to r) Leo Anthony, (Brother LeRoy) and Pete Rugulo.