

Music

JULY • 1954 **VIEWS**



KAY STARR

ON RECORDS...

Broadway's new musical hit
brilliantly performed by the
ORIGINAL CAST!

SHIRLEY BOOTH in **BY THE BEAUTIFUL SEA**

Capitol
RECORDS

“A bountiful, warm-hearted musical show... lush and sentimental. Nothing done in this field has been so hospitable and sunny.”

Brooks Atkinson
The New York Times

**BY THE
BEAUTIFUL SEA**



Album No. 531
Available on
Long Play and 45 rpm
Extended Play



Music Views

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THE COVER

Our talented cover girl, Kay Starr, has recently been having the pleasant (and unusual) experience of seeing both sides of one of her records riding high on the hit rosters. "If You Love Me" and "The Man Upstairs," back-to-back, have both been firmly esconced on the popularity polls for many weeks. In addition, her new album "Hits of Kay Starr," is getting off to a flying start. All of which, (plus the fact that she's so pretty) makes her ideal for this or any month's cover.

on the stand

AL MARTINO

Liverpool, England	21 June
Brighton, England	28 June
Glasgow, Scotland	5 July
Manchester, England	12 July
Birmingham, England	26 July
Newcastle, England	2 Aug.
Edinburgh, Scotland	9 Aug.

MICKI MARLO

Atlantic City, N. J.	18, 19 June
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BILLY MAY ORCHESTRA WITH SAM DONAHUE

La Crosse, Wisconsin	15 June
Arnolds Park, Iowa	16 June
Davenport, Iowa	18 June
Coloma, Michigan	19 June
Milwaukee, Wisconsin	20 June

FOUR FRESHMEN

Detroit, Michigan	15, 20 June
Wildwood, N. J.	25 June, 6 Sept.

FOUR KNIGHTS

Chicago, Illinois	15, 24 June
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PEE-WEE HUNT

San Antonio, Texas	16 June
Brownsville, Texas	17 June
Harlingen, Texas	18, 19 June
San Antonio, Texas	20 June
Corpus Christi, Texas	22 June
Roswell, New Mexico	25 June
San Francisco, Calif.	29 June, 18 July

NAT "KING" COLE

San Francisco, Calif.	29 June, 15 July
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RAY ANTHONY

Saylorsburg, Pa.	18 June
Hershey Park, Pa.	19 June
Camden, Ohio	20 June
Erie, Pa.	22 June
Ontario, Canada	23 June
Ottawa, Canada	24 June
Montreal, Canada	25 June
Quebec, Canada	26 June
Bridgeport, Conn.	27 June
Rockville, Conn.	10 July
Ephrata, Pa.	18 July



Ray Anthony takes time out from his many engagements to accept annual Cash Box Magazine Award from mag's Bob Austin. Presentation was made on WPIX's "Dancetime" show.

across the



Songstress Connie Haines lends an ear to trumpeter Dan Terry during a scene from the Universal-International movie "Birth of a Band."



Dick Stabile, who conducts sessions for Martin and Lewis, offers a lesson in relaxing. He also offers a saxophone lesson with his performance on latest disk, "Man I Love."



Toni Arden, (center) who followed Les Paul and Mary Ford into LA's Ambassador Hotel, chats with ork leader Benny Strong and glamorous Terry Moore during opening night

country



Those personality kids, Eddie Sauter and Bill Finnegan, work over the arrangements found in the new album, "Inside Sauter-Finnegan."



That "Bad Eartha" (Kitt, that is), projects her dulcet tones into an RCA-Victor microphone. Her latest single, "Let's Do It" and "Senor," are from her "Bad Eartha" album.



Van Alexander, here talking things over with Gordon MacRae, is musical director for the upcoming TV series, "Hey, Mulligan," scheduled for Aug. 28, with Mickey Rooney.



Lionel Hampton displays his protege, "Little Hamp, Jr.," to patrons of the Palm Cafe in Harlem. The four-year-old actually tours with Hamp's band, playing drums.

HE PUTS BE-BOP IN MOVIES

"To tell a modern story you have to use modern music." This is the studied opinion of Leith Stevens, composer of the musical score for Stanley Kramer's recent motion picture, "The Wild One." "Sure, the music reflects the bebop influence," admits Stevens, "I like to speak in music using the language of today rather than that of another era. Music must be a part of the fabric of a picture, not just a stage dressing. After all, 'The Wild One' is a contemporary story."

To research for "The Wild One," Stevens went out on a couple of California "scrambles" . . . meaning a motor-bike get-together. Says Stevens, "These 'Hotshoes' (bike riders) speak a completely different language. Their interest is in bop. It's a complicated kind of music and it's indicative of these kids' problems and their searching."

Stevens feels that being raised in Kansas City and brought up in the era of such jazz greats as Count Basie, has exerted a strong influence on his musical tastes. As a youngster he was schooled as a concert pianist by his parents, both professional musicians. He studied at Horner Institute and later received a scholarship to Julliard in New York. At one

time he "doubled" on violin, flute, trumpet and clarinet, in addition to piano and composition. In the early 'thirties Stevens started as vocal arranger for CBS on the east coast and eventually was assigned composer-conductor chores. A contract with Edward G. Robinson's "Big Town" radio show in '39 introduced him to Hollywood. Within a year the movies had discovered him.

Among the some fifty films Stevens has scored in the past 12 years, his first, "Syncopation," will always be his favorite. Some of his better-known credits have been "Destination Moon," "All My Sons," "War of the Worlds" and "When Worlds Collide." Currently he is working on an Ida Lupino-Collier Young picture tentatively titled "The Cop," in which he'll incorporate the bop idiom.

Both Decca and Victor have issued albums of music from "The Wild One." Record sales have been so successful Victor is planning to release four more sides.

Enthusiastic over all phases of musical expression, Stevens participates in radio and TV—composing and conducting for CBS' "Escape" series and "That's My Boy," the new Cy Howard video show.

— Merrilyn Hammond

DEAN & JERRY 'LIVE IT UP'



Jerry, Dean and Janet Leigh

The nation's top comedy team, Dean Martin and Jerry Lewis, is again engaged in a campaign to keep the belly-laughs rolling across the land. They succeed, too, in their latest Paramount Picture, "Living It Up." For the discophiles, five of the songs from the laugh-filled soundtrack are available in the new Capitol album, "Living It Up," on 45 RPM Extended Play. In the picture sequence below, Jerry and Blonde sizzler Sherry North perform their frantic "jitterbug" routine as it appears in the movie. Obviously Jerry is really "Living It Up."





Perched on the rail of the Luxury liner S. S. America, Dorothy Shay looks more "Park Avenue" than she does "Hillbilly." The songstress is currently on a European tour.



Les Baxter conducts his orchestra and chorus through his current hit "Venezuela." Flipside, "The Sea Song," is from the Broadway hit musicomedy "By The Beautiful Sea."

A LADY AND HER ADMIRER

On the opposite page, Nat Cole pauses during his European tour to pay his respects to one of the most famous beauties of all time. Nat has more than a casual interest in the lady with the mysterious smile, for the song to which she lent her name, "Mona Lisa," was one of his biggest records. Since The Louvre, the Paris art gallery in which the famous painting hangs, does not permit cameras inside the building, the photographer had to smuggle in his camera in order to record this meeting between Nat and his unknowing benefactor. We're glad he did . . . it gives us another chance to speculate as to what thoughts could have inspired the wistful "Mona Lisa" smile.





"Who hit that clinker?" "You did!" "No, YOU did!" "I did not!" etc. This conversation never really took place between Betty Hutton and "Tennessee" Ernie Ford, but it wouldn't be too surprising if it did, when you consider that the song they were recording was titled "The Honeymoon Is Over." Flip is "This Must Be the Place." Both sides are doing well.

—Introducing—

DALLAS FRAZIER

Capitol got a "package" deal recently, when they signed a new up and coming country singer. Into the package came a fine talented voice, a guitar artist, a song composer, a brilliant student and a handsome face. No, it is not a group. It's all wrapped up into one. His name—Dallas Frazier, age fourteen.

Coming to Bakersfield, California five years ago, with no musical training, no interest and no inclination toward music, he started listening to Capitol's Ferlin Huskey, who also lives in Bakersfield. His dormant talent awakened, Dallas managed to meet Huskey and other Cap western artists, Cousin Herb Henson and



Tommy Collins, all of Bakersfield.

Through their tutelage, Dallas progressed rapidly, finally winning a regular berth on Cousin Herb's television show. He composed one side of his first Capitol record, "Ain't You Had No Bringin' Up At All?" This alert youngster, voted the most popular boy in his school class, likes to hunt and fish. Moreover his teachers have given him top honors for his scholastic achievements.

IN THE GROOVE

Around and around and around
and around,

Around goes the record and
out comes the sound,

And into the, into the,
into the ear

Goes the sound, goes the
sound, goes the sound
we hear.

And we never, we never,
we never, with luck,

Know it's going around till
the needle is stuck.

— **Richard Armour**

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● JAZZ WILL OUT

Ordered to disband by the Communists in East Germany, 18 jazzband artists rebelled and exited to the West Berlin refugee zone where they could freely pursue their hot licks. The undaunted musicians and their girl vocalist held an impromptu jam session in the refugee center.

Their music, termed "uncultivated American jazz" by the Comies, was given promise of a booking from the United States high commissioner station RIAS (Radio in Allied Sector) which said the band would be given a free world airing before being flown to Western Germany.



Aren't we glad that singers are often beautiful? This is Ann McCormack who helps put the "vision" in television when she makes guest appearances on "Spade Cooley Show."

SERVICE !

Whenever Bozo the Capitol Clown makes one of his many appearances in department stores, etc., he always passes out Bozo masks and balloons. Recently, in a Massachusetts department store, Bozo became aware that an 8-year-old urchin was shouting at his elbow, "Gimme a balloon! Gimme a balloon!" Since some 900 children were milling around in cramped quarters, Bozo was slightly delayed in filling the demand. He acted quickly, however, when the youngster kicked him solidly on the shins and yelled, "Gimme a balloon, you G— D— clown." Bozo gave him the balloon.

● GO, ROBOT, GO

Keep alert musicians, you can be replaced! In Paris, where anything can happen in the spring, a trio of robots were set up on a big platform in the department store, Printemps, where they perform daily concerts, both popular and classical.

The life-size figures make life-like movements playing three instruments, guitar, saxophone and drums. They get up and down, wink and perform other human gestures. One robot announces the



Mr. & Mrs. Guitar, (Les Paul and Mary Ford, of course) woo and wow patrons of plush Cocoanut Grove, L.A., with high-voltage delivery of "I Really Don't Want To Know."

selection and thanks the audience for the applause. With action synchronized to the music and voice which comes from a concealed phonograph, the trio is billed under the name Trio Fantastique. Belgian engineer, Zenon Specht is the designer.



Pretty Lyn Avalon, featured singer with the Chuck Cabot Orchestra, now records on the Skylark Records label. Latest is "Crazy, Crazy."



"Mr. B" emotes for the audience in an unidentified New York nightery. Eckstine's latest MGM-er is "Lost In Loveliness" - "No One But You."

— OOPS ! —

Radio and television are technical marvels of science but they still are manned by mere human beings.

The most famous boners and tongue-twistings of radio and t-v have been collected in a recording, "Pardon My Blooper," recently released by Jubilee Records. Here are some of the funny remarks NOT intended by the script writers. A commercial: "Ladies, you can now buy a bathing suit for a ridiculous figure at Macy's." On "Strike It Rich," a maid, asked how large a family she worked for replied, "Four boys, two girls, an adult and adultress."

At the wedding of the Duke and Duchess of Windsor a

newscaster blurted excitedly, "We are now looking at the Duck and Dooches of Windsor." When Herbert Hoover was President, Harry Von Zell introduced him in this fashion, "And now, the President of the United States, Hoobert Heever!" Mr. Hoover himself donated one for the collection. When introducing a famous movie star to the radio audience he said, "Mr. Privelege, this is indeed a Pidgeon."

One spelier pleaded, "Go see it! Rita Hayworth's 'Salome' will take your breath away." A disk jockey waxed eloquent over a record, "The music is by George Gershwin and the lyrics by his lovely wife, Ira."

JUNE CHRISTY

With a solid sense of rhythm and an easy jazz singing style, June Christy has made a name for herself at home and abroad. The green-eyed blonde Miss Christy, in addition to doing night club stints on her own has chirped with Stan Kenton's orchestra on tours all over the United States and Europe and credits Kenton as being the greatest benefactor in her career.

With no formal musical training and unable to read music, June started singing with local bands in her home town of Springfield, Illinois, at five dollars a night. She went into singing because she "loved it" and even today, would rather be a singer than anything else "except maybe a housewife." Miss Christy, who is married to tenor sax player, Bob Cooper, is expecting a baby in the fall.



If June ever has a smash hit record she says she'll "buy my mother a mink coat and go on a shopping spree with the luxury of no guilt complexes." Her favorite books are "The Fountain Head" and "Man Against Himself." A mongrel dog "Caesar" and a siamese cat, "Cleo" are her pets while her pet hate is a "phonie"—any "phonie." Her latest Capitol disk is "Magazines," and "The First Thing You Know You're In Love."

● KUDO CAP COVERS

The Lithographers National Association, the guys who ought to know, recently awarded Capitol Records three out of the top five prizes in the Fourth Lithographic Awards competition. Capitol's album cover art won the awards

in the packaging division.

The sleeve of Frank Sinatra's "Songs For Young Lovers" garnered top prize, with "The Passions" and "Joe 'Fingers' Carr's Ragtime Band" in runner-up spots. Capitol was the only diskery to win an award.



Bob Manning, one of the most promising of the young baritones, is evidently pleased with the playback of newest, "Why Didn't You Tell Me," "I Wasn't There With You."

● TV HYPOS WAX

Television has added stimulus to the children's record market, as proved by the sale of Imperial Record's "Sheriff John" disks.

In Los Angeles when Sheriff John, currently conducting two kiddie shows on the west coast, appeared at a Sears Roebuck record counter, 6000 youngsters turned out with the result that the entire stock of platters the store had on hand were sold out.

Other characters, first introduced on TV, who have had success in the record field are Stan Freberg on Capitol, Pinky Lee on RCA Victor and Fran Allison of "Kukla, Fran and Ollie."



Dorothy Dandridge demonstrates her vocal and visual appeal to ring-siders at Last Frontier, Las Vegas.

SONGWRITER'S SIESTA

SONGWRITER Irv Gordon is coming back to the world this summer, back to the high-pressure towns of Los Angeles and New York to pick up the worries and troubles he left behind a year ago.

It was last June when Gordon skipped Los Angeles for the Central Mexico town of Cuernavaca, taking with him his wife, his three young sons and a belief that if you write good songs you can live anywhere in the world.

"You don't have to be on the scene," he maintained, "to coax and coddle your pieces into hits."

His return late this June is no admission of defeat.

It's an admission, rather, that once you've learned the American creed of "work hard, work fast," you have a tough time un-learning it.

Instead of adopting a "manana" attitude, the young writer of "Unforgettable" and "Be Anything, Be Mine" pushed himself as hard as ever.

With his wife, Claire, he set out to learn numerous and varied rhythms native to Mexico.

With a lesson book, he decided to learn how to play the piano.

With a textbook, he decided to learn Spanish.

Results: His Spanish ain't good, but he enjoyed one of his most productive years of songwriting, turning out some 30 pieces; he no longer hunts 'n' pecks at the piano; and thanks to Claire's guitar talent, he's picked up many unusual Mexican beats for future reference.

MOST of the songs Irv wrote while in Mexico haven't been released yet, but among his first was "Sorta on the Border." Half of them, he says, have some Latin influence.

He wrote his first hits—"What Will I Tell My Heart" and "Me, Myself and I"—in the late '30's, shortly after trying on his first pair of long pants. He packed away his pencil, pad and piano in 1940, only to return to the thick of the song battle eight years later and to remain and fight it in the cities until last year's alleged "siesta" trip.

Gordon admits that he smarts at the thought of not being on top of things, but he's most pleased with his year in Mexico.

"People are extremely rhythm-conscious," he says, "and I'm anxious to try some of my fresh Mexican rhythm approaches on them."

— Charlie Ericksen

Secret of the Incas



In a reversal of the usual procedure, the actual recordings from Yma Sumac's Capitol albums were "dubbed" onto the soundtrack of the movie, "Secret of the Incas," in which Miss Sumac makes her motion picture debut. Songs from her fabulous "Voice of the Xtabay" were used in the picture which casts her accurately as an Inca Princess. Charlton Heston, Robert Young and Nicole Maurey head the cast.





Just about the most publicized actress in the business these days, Grace Kelly is co-star with groaner Bing Crosby in Paramount Pictures' recent "The Country Girl."

● KOREAN KIDS CHANT

An unusual album of singing children has been cut by Urania Records. The Children's Korean Choir, who recently toured the country in an effort to raise \$10,000,000 for Korean relief, has been recorded with all proceeds from the album, excepting the actual production costs, going to the American Korean Foundation.

The album is to be available as a single 12-inch LP and a three-disk EP package.

SPANKING

Although Columbia Records is a subsidiary of Columbia Broadcasting System, this doesn't stop the network from dishing out the discipline when its offspring becomes obstreperous. The hairbrush was most recently applied when the CBS network notified its affiliates not to play Art Carney's "The Song of the Sewer." Wonder if the edict began with, "This hurts me more than it does you."



Al Martino demonstrates the delivery which makes him so much in demand for European tours. Latest for Cap: 'On & On' and 'Give Me Something To Go With the Wine.'

● \$550. PER MINUTE

Highest fee ever paid in television for a single appearance, \$50,000, will go to bouncy Betty Hutton, for a 90-minute NBC colorcast on Sept. 12.

The much sought-after Miss Hutton will star in a musical for which an original book and score will be written. Produced by Max Leibman, the show will be the first of 20 colored "longies" for the upcoming television season. It will be the first bow before the TV audience for Miss Hutton.



These good-looking young hopefuls call themselves "The Staffords." In addition to singing, they play some 10 assorted instruments. Currently playing the cocktaileries.



An avid record fan, Paramount's Audrey Hepburn pauses during a busy day to listen to her favorites. Her tastes are classical. Latest starring role: "Sabrina."

● BOUNCING BUTTONS

Students from a local school were brought into the recording studio to help with the backing of a new Red Buttons release. They sing on one side and provide dance rhythm on the other. The tunes are "Buttons' Bounce" and "Oh, My Mother-In-Law".

Buttons' first Columbia recording, "Strange Things are Happening," also backed by student's voices, sold very well.

THE "ILLUSION" OF HI-FI

(Ed. Note: The following article is a portion of the album notes written by Charles Fowler, editor of High Fidelity magazine, for Capitol Records' album, *A Study in High Fidelity* (SAL 9020).

"HIGH FIDELITY" is a qualitative expression, and because there is no precise measure of it, it has many definitions. They can be summarized, however, in one statement: the purpose of high fidelity reproduction of music to us is to recreate as perfectly as possible, for the individual listener in his home, the *illusion* of the live performance.

We use the word illusion intentionally. With certain types of musical sound it is both possible and desirable to reproduce the original with such accuracy that even the most sensitive ear finds it practically impossible to distinguish the original from its recreation. With other types, it is technically possible, despite difficulties, to reproduce the original, but to do so is undesirable.

Let us consider some examples of live music. In an average-size living room, a violin is unqualifiedly pleasant to listen to. Even in a small room, it would never be played with such volume as to be unpleasant. But with a piano we must impose qualifications. A concert grand in a small living room, played by a forceful pianist,

could easily become too loud for comfort. If, finally, we imagine the extreme case of a symphony orchestra concentrated, somehow, into one corner of the living room, it is obvious that even the fragmented sound of the musicians tuning their instruments would be shattering in its impact.

This is why we use the word illusion. To create the illusion of the orchestra is the purpose of high fidelity. It must also create the illusion of a violinist playing in the room, and sometimes the violinist and the orchestra must appear together.

IF the engineers were concerned only with the physical or electrical problems of recording, their life would be easy, for it is quite possible for them to capture sounds almost exactly as they would be heard by the ear. It is also possible to set up loudspeakers and amplifiers and reproduce the sounds so that the difference between original and reproduction would be barely, if at all, perceptible.

But if we were to record under one set of conditions and reproduce under a different set, the

sound from the loudspeakers would be noticeably peculiar and false.

So the recording company has the very great problem of guessing the conditions under which a particular record will be played back. It must guess the size of the room, shape, its furnishings, the number of people listening, and even the personal preferences of those listeners insofar as sound quality is concerned.

The recording company must also guess what kind of equipment will be used to reproduce its record. This is the greatest single variable it faces. A record may be played on anything from a portable table-model phonograph of unknown vintage to an elaborate custom installation involving multiple speakers and the finest of electronic equipment. Given these two extremes, it is certain that what sounds listenable on one type of playback equipment—what creates as nearly as possible the illusion of live performance—will sound unpleasant and unreal on the other. And between these two extremes of reproduction lie an infinite number of variations and mutations.

We should not expect all sound, just because it is recorded, to have the same quality or tonality. And we must take into consideration the illusion which the



Comedian Hawthorne claims to have invented the only musical instrument which doesn't sound better on Hi-Fi. He calls it an "It," displays it on KTLA's "Stop the Tape."

recording company, in conjunction with the musicians, conductors, and composers, wished to convey. Was the sound intended to give the effect of having been originated in a small room? In a large crowded concert hall? Are we supposed to be listening from the first row or the fifteenth? These are questions to be borne in mind when listening to a record.



Josh White, one of the country's foremost folk-song stylists, recently completed a long engagement at the Bar of Music in L. A.



Jo Stafford, who's "Make Love To Me" kept Columbia happy for several months, seems to be raising a "point of order" while cutting new one, "Thank You For Calling."

● CLASSICS ON RISE

A survey conducted by Broadcast Music, Inc., shows that radio stations are now programming more classical music than at any other time in their history. The national average for all stations has risen from 5.75 hours per week in 1952 to 6.4 hours per week in 1953. State by state, weekly classical programming ranged from 16.8 hours per station in Maryland to 2.8 hours in Tennessee. Longhair listeners in Washington, D. C. are treated to a fat 29.7 hours per week.

INCOME

Royalties are still coming in from the generation-old "Oh, You Beautiful Doll." Heirs of the composer, A. Seymour Brown, report receipt of \$1,681.24 in a recent accounting. Of other hits from the World War I era, "If You Talk in Your Sleep Don't Mention My Name" earned \$1.10, "Moving Day in Jungle Town" six cents and "I'll Do It All Over Again" two cents.



Margaret Whiting gets supervision from Les Brown just before his recent guest stint on "The Margaret Whiting Show." Maggie's "I Speak To The Stars" is doing very well.

DAVE PELL PHOTO



Newcomer Lucy Marlow gets her big "break" singing and dancing in the Warner Brothers production "A Star Is Born," starring Judy Garland.

LOCAL

In the days of the crank-type telephone, it was common practice to ask Central everything from the time of day to where's the fire? The town of Hull, England, the only British city with a privately owned telephone system, now boasts a refinement of this procedure. People dialing a certain number hear extracts from current local vaudeville shows and movies. It helps them decide where to go to be entertained.

● TOMMY BARRED

Handsome Tommy Leonetti, Capitol's newest crooner, was barred recently from making a public appearance at two high schools in Hammond, Indiana, because Superintendent Lee Caldwell, said drooling and schooling don't mix.

With the tune, "I'm Available," one of Tommy's Capitol records, in his repertoire, the new idol of the teen-agers had appeared at other high schools in the area. Caldwell, explaining his action in making Tommy unavailable, reminded the students that it was examination time and swooning just didn't fit in.

On his way to fill an engagement at the Chicago Theatre, Tommy said regretfully, "I flew



Kay and Cynthia Bell, of Bell Sisters fame, came out of seclusion recently to perform for the gendarmes at the 27th Annual Glendale Police Show. How they've grown!

in from Hollywood two days early to keep my promise to sing for my fan clubs in the Calumet area."



Singer Vicki Young presents Hollywood Obedience Club trophy to Ted Maly, 1st prize winner with Black Standard Poodle, "Val." Capitol's v.p., Jim Bayless, was chairman.



Sam Donahue, leader of the Billy May Band, receives the congratulations of Chris Drake, formerly a Capitol Branch Manager in Boston. Band's latest disk: "Lemon Twist."

● HI-FIDELITY SALES

No longer a hobby, but a mass-production industry, high-fidelity equipment may sell to the tune of \$250,000,000 in 1954, according to George E. Sterling, Federal Communications Commissioner. Speaking in Washington, Sterling added: "The popularity of high-fidelity reproduction not only has spurred record sales, especially of classical recordings, but also has broadened the FM audience because almost all hi-fi radio-phonographs have FM reception facilities."



Song stylist Bobby Troup takes in the Ciro's, Hollywood, floorshow with Julie London. Look for Bobby's new disk to be out very soon.



The Ames Brothers, currently clicking on "The Man With The Banjo," converse in Las Vegas with Zsa Zsa Gabor, during recent engagement.



Jimmy Durante gives Capitol's Tommy Leonetti some authoritative advice on how to build a long career in show business. Tommy's gathering royalties for "Happy Wanderer."

FLOOR SHOW

Enthusiastic endorsement of hi-fi sound was recently provided by Charles Rogers, operator of Cafe Allegro, New York. The talent attraction for the cafe is simply an elaborate array of hi-fi equipment operated by a pretty girl. Policy is to play classical music for diners. The management reasons that enough people enjoy top-quality sound reproduction with their food and drink to keep the club on a paying basis.



We still haven't heard the last of "dum-de-dum-dum." Walter Schumann (above) will no doubt incorporate the famous "Dagnet" theme into Jack Webb's full movie "Dagnet."



Recently blowing into Los Angeles from Seattle via fishing schooners and flat cars, the Art Barduhn Trio is currently playing cocktaileries. They wax on Seattle's Linden label.

● JAZZ SPOT CLOSES

If you liked music and you were in the Chicago Loop anytime within the past fifteen years you dropped in at the Capitol Lounge. The boys in uniform, through two wars; the kids standing up three and four deep any place they could find a spot of free floor; the *aficionados*; the other musicians from around town—all gathered to tap their feet and nod their heads to the greatest jazz in the land. The big-name combos all stopped at the Capitol sooner or later.

Breaking-in spot for such greats as Louis Jordan and Maurice Rocco, it could be a very high point indeed, in one's day, on a wintry afternoon, with the icy winds knifing down Michigan



Pianist Earl "Fatha" Hines is preparing to unveil a new group which he says will have a "new sound coming off the top of old-style." We don't mind saying we're confused.

Avenue, to push inside the Capitol lounge and be embraced and warmed by the soft music of Nat Cole's piano. Cole was once a member of an afternoon combo there.

But the Capitol, oldest continuous jazz club in the Loop, recently shuttered its doors and now you can't go back again when you're in town.



No sooner had warbler-pianist-comedienne Frances Faye finished packing them in at L.A.'s Band Box, than she headed for her current date at Thunderbird in Las Vegas.



Percy Faith listens intently and critically to the play-back of his latest instrumental, "Non-Dimenticar," which, if you're not up on your Italian, means "Don't Forget."

HIC !

A good and vaguely true account of Mr. and Mrs. Ernest (Papa) Hemingway's airplane crash in the African jungle, is to be put on records by Columbia.

Featuring Mr. and Mrs. Jose (Clooney) Ferrer on lyrics composed by Ogden Nash—"A Bunch of Bananas and a Bottle of Gin"—the disk will open with the rousing sounds of a crashing plane followed by the Ferrers' dissertation on gin and bananas. Nash has penned lyrics before but never a pop tune.

The whole thing may appear shortly as a novel under the tentative title, "The Old Man and The Turntable."



Gisele MacKenzie (left) and Eddie Manson were the first guests of DJ Marla Ray, when the latter debuted her first radio show over WOY, New York. Originates at Cafe Chardas.

● ALL PURPOSE MUSIC

Music merely to listen to is becoming old-hat, according to the album titles crowding dealers' racks. The plain old basic emotions have taken over in packages designed for "Courage" and "Confidence" and "Faith and Inner Calm." Capitol and a few other companies moved more toward the romantic side, with "for lovers only," "to make you misty," "for two in love," "out of the mood," "for sweethearts only," "for my beloved" and "beautiful music to love by." Along the legit lines, there's "classical music for people who hate classical music."

Our suggestions: "music for people beyond middle-age," "music for expectant mothers" and a few more we couldn't mention here.



Frank DeVol and Tony Travis listen while Dinah Shore comments on the song she is to sing with Travis on her NBC Radio show. Tony is a protegee of Dinah, was signed by RCA.



All she wants for Christmas is . . . ? That's Peggy Ann Gerrity, who recently shared billing with T. and J. Dorsey at the Last Frontier in Las Vegas. TD is Dorsey seen above.



Maestro Fred Waring awaits a cue from the director to begin one of his CBS-TV shows. Pennsylvanians recently celebrated the start of their sixth year on television.



Folk balladeer Burl Ives is apparently plugging his ears during the commercial while performing on a recent Martin Black ABC-AM show.



George Wallington is possibly more widely known as composer of such jazz hits as "Lemon Drop" and "God-child" than he is as a pianist, but here he is at New York's Birdland.

DELAY

Radio's first deejay, Al Jarvis, recently gave his happy little turntable its 1,000,000th spin. When tv-radio columnist, Hal Humphrey asked him for an anecdote typifying his 20 years in the business, Al said, "Just the other day I received a letter from a woman who claimed she'd been listening to me for 20 years. Just to prove it she returned a postcard I had sent her 20 years ago, acknowledging a request to play a certain tune."

"Is that all she wanted to prove?" Humphrey asked.

"Oh, no," Jarvis replied. "She wanted to know if I would play the request now that I didn't play for her 20 years ago!"

● ELLA CELEBRATES

The incomparable Miss Ella Fitzgerald was feted in New York City recently on the occasion of her 19th anniversary in show business. The event was attended by disk jockeys and many prominent music figures. Decca Records presented her with a gold plaque in honor of the many records she has sold on that label.

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LES BAXTER
THE SEA SONG

HELEN O'CONNELL
HANG UP

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From the season's outstanding Broadway musical hit, Capitol artists present show-stopping tunes. Nat "King" Cole does 'Alone Too Long'; Les Baxter's chorus and orchestra, 'The Sea Song'; Gordon MacRae and June Hutton, 'Coney Island Boat'; and Helen O'Connell, 'Hang Up.'

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We're not going to say very much about the above pictures, on the theory that they speak for themselves. Suffice it to say that Stan Freberg and Daws Butler are up to their usual tricks and that their newest disk "Point of Order" is just about the most talked about wax work around.