

RCA VICTOR'S

# GROOVE

IN THE

APRIL, 1947



*Wayne King*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS

WorldRadioHistory



## IN THE GROOVE

Published monthly by  
RCA VICTOR DIVISION  
Camden, N. J.

Copyright 1947. All rights reserved.

Printed in U. S. A.

Form IK-2468 Vol. 11, No. 2

Editor—FRANK J. O'DONNELL

RICHARD WEDDELL—Director of  
RCA Victor Record Publications

## ON THE COVER

The cover of this, the April edition of *IN THE GROOVE*, shows that ever popular purveyor of waltz themes, Wayne King. The kind of music that King presents is ever popular, always welcome, for its essence is softness and relaxed enjoyment. And these are attributes which are always in style.

Wayne got his first big break at the Aragon Ballroom in Chicago where he played for nine years until 1936. By that time his name had become synonymous with restful music, and dancers the country over were anxious to see him in person, so for the first time he went on tour and scored smash successes at such places as the Coconut Grove of the Ambassador Hotel in Los Angeles, the Mark Hopkins in San Francisco, the Roosevelt Hotel in New York and at theaters and night spots throughout the country.

He served in the Army during the war and was discharged early last year as a major.

King's hobbies consist of pipes, golf, philosophy, flying and football.

This month RCA Victor is making available another sure-fire hit Wayne King album, the details of which can be found elsewhere in this issue of *IN THE GROOVE*.

## MARTIN MAY TRAVEL

Freddy Martin is considering taking his band on a nation-wide tour some time this summer. If plans go through, it will be the first time in a long while that the Martin ork has left the West Coast.

If plans for the tour materialize it will tentatively begin in June.

THE  
**RCA VICTOR**

**PREDICTOR POINTS TO**

**LESLIE SCOTT**

a series of articles  
on new stars in jazz by **LEONARD FEATHER**

## IV

Paradoxical though it may seem, some of the greatest figures in the field of strictly hot jazz have been responsible, through their orchestras, for the rise to fame of some of the country's outstanding ballad singers. Peggy Lee and Helen Forrest owe much of their success to Benny Goodman; Duke Ellington put Herb Jeffries on records; Billy Eckstine rose to national prominence through his sojourn in the Earl Hines band.

In the band of another great jazzman, Louis Armstrong, a young star has been found who shows signs of providing plenty of competition for the top male ballad singers. His name is Leslie Scott, and he has been featured with the Armstrong orchestra since shortly after his release from the Army in 1945.

Leslie is what's known as a "romantic baritone," but he sings with more conviction, more real vocal quality, and less phony sentimentality than most of the artists in this category. A native New Yorker, he was born in 1921, sang

in a church choir at ten, and later with school glee clubs at PS 10 and PS 184 in Manhattan.

His pre-war career was anything but startling. Much of it was spent in and around Boston, where he got on the air with a group called the She Loh Kahl Choir, then worked with a local band led by one Tasker Cross, as a member of a vocal quartet. Back in New York in 1940, Leslie says he "starved for two years." This took care of most of the time until his uncle called him in 1943. Assigned to special

*(Continued on page 10)*



**LESLIE SCOTT AND THE AUTHOR**  
Louis' Band.

## ANOTHER WAYNE KING ALBUM OUT

Last year RCA Victor released an album called "Wayne King Waltzes." The item proved such a popular one, RCA Victor has decided to produce another such package. This time it's "Wayne King Waltzes, Volume 2."

Now available in record stores throughout the country, this album contains recorded works that are typical of the "Waltz King." It is music to relax to and enjoy. It is music which creates an atmosphere of pleasantness and charm. It is a type of music that has been wholeheartedly accepted by the great majority of record buyers.

The titles in this album are familiar ones, ones that the listener can easily recognize and know he will enjoy. A list of these selections will be sufficient to warrant interest. *Roses of Picardy, 'Till the Sands of the Desert Grow Cold, Song of the Islands, I'll Be with You in Apple Blossom Time, Mexicali Rose, Maria Elena, Carolina Moon and The Anniversary Waltz* are the eight waltzes contained in this album.

All the selections are typically Wayne King, which will be sufficient for his many fans. There are no vocals in the collection of records. The number of the album is P-171.

It is expected that this second volume of Wayne King waltzes will be even more popular than the first.



**WAYNE KING**  
Typical selections.

## RODGERS-HART ALBUM RELEASED



**MILTON BERLE**  
Well placed ad libs.

The great song writing team of Rodgers and Hart was probably the most successful ever to write for the Broadway stage. Their hit numbers ranged in type from the warm and romantic to songs that approach comic aspects. From their prolific pens poured hit after hit, with hardly a season going by since 1925 in which this great combination did not produce a raft of popular tunes.

Realizing the great fame of these two writers and of the selections they composed, RCA Victor has just released an album which contains eight of their highly successful numbers.

The talent in this production is of the highest caliber. Milton Berle, Betty Garrett, Marie Green and Vic Damone are showcases against the background of Lehman Engel's orchestra.

Berle's first hand knowledge of the Broadway musical comedy stand him in good stead on such numbers as *This Can't be Love, Ev'rything I've Got and Mountain Greenery*. His feeling for this kind of number is shown by his lusty, fun loving attitude, his well placed ad libs.

The romantic touch is added by Marie Green and Vic Damone as they sing *Falling in Love with Love, There's a Small Hotel and Here in My Arms*.

Betty Garrett supplies a bright and gay feeling as she performs

*The Lady is a Tramp, and Manhattan.*

Taken all together, here is an album of truly representative works of Rodgers and Hart. In record stores everywhere, it is called "Milton Berle Sings Rodgers and Hart" (P-170).

## SPIKE JONES WINS LAUGH WEEK AWARD

Senator (Kenny Delmar) Claghorn recently presented to Spike Jones a plaque awarded to Jones by the National Laugh Week Foundation for being "The man who has contributed the most to the laughs of the nation in 1946."

Delmar, star of the soon-to-be released Eagle-Lion film, "It's a Joke, Son," presented the award on behalf of George Lewis, director of the National Laugh Week foundation who tabulated the results of the survey of radio editors and columnists throughout the country. They, by their votes, picked Jones as the winner.

The reason for Jones taking first place in the poll might be found in the slogan of the foundation which is to "help put a smile on the map of America." That is one thing which Spike has definitely accomplished.

# HERBIE FIELDS FORMS QUINTET



**THE HERBIE FIELDS QUINTET**  
Coordination and harmony.

Herbie Fields recently formed a quintet within his big band which is the hippest unit of its kind to come along in a long, long time. Already on RCA Victor wax, the group is out with its first disc, which is a pairing of *I Wanna* and *Soprano Boogie*.

*I Wanna* is a catchy little riff tune played at a bright tempo which shows the real coordinating ability of the five pieces. The intro features nice, closely played harmony between clarinet, vibes and guitar. The five men sing the theme while Herbie takes the bridge section solo. Fields does some stratospheric clarinet work after the vocals, then there is more closely knit harmony which leads to a slightly delayed coda.

*Soprano Boogie* begins with piano and drums setting the boogie pace. Herbie's soprano sax together with guitar and bass develop the pattern into a striking eight-beat number which features his soprano and clarinet and Rudolph Cafaro's guitar. Here's a face that's bound to be played and replayed time and again by disc jockeys, on juke boxes and especially on the home Victrolas.

The Herbie Fields Quintet is an outfit that you're going to be hearing a lot about in the not too distant future. The great jazz feeling that it displays and the wonderful ability it possesses to effectively show intense coordination are two of its great assets. Each man knows what the other four are striving to achieve and has the ability to hold up his end and contribute his share to the overall effect. The combo has the exact formula with which to achieve stardom in short order.

The line-up for the Herbie Fields Quintet is as follows: Herbie Fields, clarinet; Joseph Gatto, piano; Martin Brown, bass; Rudolph Cafaro, guitar; Stanley Kay, drums.

## KAYE VOCALIST MARRIES

Betty Barclay, fem vocalist with the Sammy Kaye ork, succumbed to Cupid's dart recently. With her marriage Betty decided to quit the band business and settle down. She'll stay with the group only until Sammy can find a replacement. He expects to do this by holding auditions at the various theaters he is currently playing.

WorldRadioHistory

## LAVALLE OFFERS SCHOLARSHIP

Paul Lavalle, in conjunction with the National Federation of Music Clubs, is running a series of contests, the final winner of which will receive a \$1500 music scholarship. The amount will be broken down into three annual payments of \$500 to be used by the winning student to further his education through instruction.

Local competitions will be held throughout the country, with the winner of each sectional contest submitting a record of his work to a panel of judges in New York. The contests began March 1 and will last until April 15, 1947.

Lavalle, himself a former winner of the Damrosch Scholarship, is sponsoring the award because of a resolution he made while a student at the Institute of Musical Art several years ago. He was so grateful for the opportunity given him by the scholarship, he decided he'd one day do the same for someone else in similar circumstances. From now on the award will be made annually.

The contest is open to students of piano, violin and voice.

## MERCER FOR BENNY

Johnny Mercer will substitute for Jack Benny this summer on the LS/MFT show.



**BOYD RAEBURN**

Boyd's great band got raves at the Vanity Fair in New York. Currently the group is appearing at the Pennsylvania Hotel in N. Y.

IN THE GROOVE

# On the Groove

## WITH THE STARS

**1** Dardanelle, of the Dardanelle Trio, presents bandleader Buddy Morrow with a plaque awarded him by *Song Hits Magazine*. His was picked as the outstanding new band of the year.

**2** At an RCA Victor platter session, Count Basie (piano), Walter Page (bass) and Jo Jones (drums) join their talents to produce all-star rhythm.

**3** Besides being one of the stars of "Three To Make Ready" Gordon Mac Rae also sings on "The Teentimers Club" every Saturday, NBC.

**4** Billy Williams and Patti Clayton give bouquets to listeners on their "Bouquet For You" program. It's heard every week day over CBS.

**5** Russ Case, Pop Musical Director for RCA Victor, and Charlie Spivak discuss the score at a record session.

**6** Martha Tilton is heard each Sunday night on the "Meet Me At Parky's" show over NBC.





**RUSS CASE AND TONY WILSON**

Russ, Pop Music Director for RCA Victor, and Tony of the Hit Parader staff go over some of the twelve thousand letters submitted in the recent contest held by the mag to get a title for Betty Rhodes. Final winner is Mrs. Paul D. Hahn of Arlington, Virginia.

## CURBELO HAS HIT DISC

José Curbelo, recent addition to RCA Victor's International roster, has the makings of a real hit platter in his first release for the label. The disc, a coupling of *Managua, Nicaragua* and *The Breeze and I*, shows promise of sky-rocketing the piano-playing bandleader to prominence.

By now *Managua, Nicaragua* is familiar to all. But Curbelo's treatment of this tune may easily insure the number of continued success. He plays it in true Latin style and Bobby Ramos sings the lyrics in both Spanish and English.

*The Breeze and I* is a number which enjoyed considerable success some years ago and should bounce back into prominence through Curbelo's discing of it.

It is without a vocal and is played in slow rumba tempo. José's piano is featured in the last part of the record while in the beginning the theme is carried by reeds and flute. The manner in which it is played catches all the original feeling of the number and adds a dreamy lilt which makes it particularly engaging.

## JOHNNY TYLER—NEW COUNTRY STAR

Johnny Tyler is the latest star of RCA Victor's Country Music lineup. Signed only a few weeks ago, the recording company already has two discs out by Tyler.

The first coupling combined the popular *So Round, So Firm, So Fully Packed* with a tune that's destined to go far, *New Pretty Blonde*. Both sides of this record are sure fire material, as done by Tyler. His fine voicing of the two numbers will warrant play after play for the record.

The second platter, released just a week after the first, is *Freight Train Boogie* and *Rockin' Chair Money*. On *Freight Train*, Bob Fell's harmonica starts the tune off by playing that imitates the sound of a train in motion. Tyler comes in with the tricky lyrics and really does a fine job with them. There are solos by guitar, violin, Fell's harmonica comes in again and the record ends. *Rockin' Chair Money* is the song of a vet who plans on taking it easy after having gone all through the war and is a natural for big popularity.

## AL GOODMAN IN "SWEETHEARTS" ALBUM

One of Victor Herbert's best known and loved operettas is his famous "Sweethearts." In the years since its debut in 1913 this hardy perennial has time and again enjoyed great popularity through revivals.

Because of its wide-spread acceptance the selections from this great show have become so well known that they are now in the class of the standard. Such songs as *Sweethearts* and *Pretty as a Picture* have become familiar tunes to be whistled and hummed by all.

Now Al Goodman, together with an all star cast, has recorded for RCA Victor an album of eight songs from "Sweethearts." Such talent as Earl Wrightson, Frances Greer, Jimmy Carroll, Christina Lind and The Guild Choristers have joined with Mr. Goodman to produce, on records, the musical highlights of "Sweethearts."

Listening to it, the hearer may re-create the thrilling moments of the story, which is by now familiar to all. The feelings of romance, coquetry, gaiety and flirtation are all here awaiting those who desire them.

At picture stores throughout the country now, this album is made up of *Sweethearts, I Might Be Your Once in a While, Every Lover Must Meet His Fate, To the Land of My Own Romance, Game of Love, Pretty as a Picture, Angelus and Jeanette and Her Little Wooden Shoes*.

The album number is P-174.

## HEARD MAY GO ABROAD

J. C. Heard and his ork may go abroad this summer. The drum playing leader was recently offered a tour of European countries that would last a minimum of twenty-six weeks, with the possibility that the junket might eventually be extended to a year. Heard is looking into conditions abroad and if he finds them desirable he'll add another man to his six piece outfit and accept the offer.



I never thought that one day I'd be working in a night club in Manhattan and there wouldn't be a single paying customer on hand to hear. As a matter of fact, the way it worked out people had to be paid to come in and dance.

Strange as it may sound that's just what happened some months ago when the band and I were working in the Federal Picture, "Carnegie Hall." The club I refer to was actually a movie set, but complete enough to have served as a regular night spot had there been any occasion to use it as such . . . and the people who were paid to come were movie extras.

But talk about thrills, being in this picture was like living in a world inhabited by the greatest names in concert history. Imagine being able to watch and work with such names as Jascha Heifetz, Jan Peerce, Artur Rubinstein and Leopold Stokowski. See what I mean about thrills?

The story of the film deals with a charwoman (Marsha Hunt) at Carnegie Hall whose fondest dream is to have her young son, Tony Salerno (William Prince), some day play at the Hall. But Tony, who composes and plays the piano, is interested in modern music and when he meets a girl (Martha O'Driscoll) who sings with my band and falls in love with her, I give him an audition and hire him. You can imagine how his mother, who has been working all these years and had incidentally risen to an executive position at

the Hall, feels when she is suddenly confronted with the fact that he prefers modern music to classical.

From here on in relations are strained between mother and son until the whole thing is worked out happily. But you can see how much of a kick it was working in a picture like this. You see Tony's mother actually had a studio at Carnegie Hall and therefore comes to know the various artists giving concerts there. And since she arrived in this country in 1891 and was actually on hand during the opening week of the Hall, the movie virtually traces the history of this famous place. And for real authenticity, this film can't be beat, for the major portions of it were shot right in Carnegie Hall. Of course this involved great expense for Federal Pictures, since a good portion of the equipment and some of the players had to be transported from Hollywood, but the resulting picture is really worth it. See it when it comes to your local theater and I'm sure you'll agree with me.

RCA Victor tells me that they are making available on records some of the selections heard in "Carnegie Hall" and by the same

## Just Notes

Rumor has it that "Your Hit Parade" will experience more changes in format, with Frankie Carle's orchestra and Peggy Lee coming in as regulars.

Vic Damone, who appears in the "Milton Berle Sings Rodgers and Hart" album, has his own show over MBS now. It's heard every Tuesday P.M. Earle Wrightson, who is in the "Sweethearts" album, recently replaced Larry Brooks on "Songs America Sings." Both albums, by RCA Victor, are out this month.

Benny Goodman and Art Lund have broken for good, with BG selling his interests in the singer to an agency. Reports have it that Lund is being groomed for a picture contract.

Booking agencies report it looks like a big summer for the band business, with most summer spots teeing off the season around Memorial Day and anxious to get top talent. Both resort spots and one night locations expressed early interest in getting dates lined up.

## SABLON AIRS FROM COAST

Jean Sablon, currently appearing at the Palace Hotel in San Francisco, will do eight broadcasts from Frisco and Los Angeles.

artists who play them in the movie. Here's the list they sent to me: Jascha Heifetz playing Tchaikovsky's *Violin Concerto*, Jan Peerce singing *La Danza* and *O Sole Mio*, and Artur Rubinstein playing *Ritual Fire Dance*. That's some array of talent. Each artist is a natural for the selection he performs and is therefore equipped to give it his best. Hear it and I know you'll feel the same.

And incidentally they tell me that my recording of *Beware, My Heart!* which is played in the film by the band and sung by myself and the Moon Maids, is also available now.



Doug Arthur began his announcing career in Trenton, N. J., while a band leader . . . one night the regular announcer failed to show, so Doug took over and did such a good job he was hired as both musician and staff announcer for station WTNJ . . . he remained in this position for two years, then went to WNEW in New York where he originated "King Arthur's Court" and "The Yawn Patrol."

After a year in New York, Doug journeyed to Philadelphia to become Program Director for WIBG, a situation he still holds . . . he pilots two disc sessions a day, both called "Danceland" . . . one is in

### SVED IN NEW INTERNATIONAL ALBUM

Alexander Sved, Hungarian baritone and star of the Metropolitan Opera, is out in a new RCA Victor International album called "In the 'Csarda'." Assisted by Charles Benci and his Gypsy Orchestra, Sved in this album sings eight authentic Hungarian folk songs in his mother tongue.

These selections run the gamut of feelings. One number, *I Don't Have a Mansion*, is the song of a lawless desperado who sings of his home which is the open spaces. Another, *The Waters of the Mars*, is a song of unrequited love, while *There's Singing in the Inn* is a gay and descriptive song of a gathering in a village inn. These three melodies adequately show the varying moods which are caught in these recorded sides.

Other selections in the album include *I Have Been Drinking Red Wine*, *Rare and Ripe*, *Why Should I Care for Blondes*, *I Am Leaving Your Village* and *I'm Calling You*.

This latest RCA Victor International album is number S-47.



DOUG ARTHUR

the morning from 10:30 till noon . . . the other is in the evening from 6:00 until 7:30.

He's been rated by George Simon of *Metronome* as the best jockey in Philly . . . he spins all types of discs and has an authoritative knowledge of jazz, an asset he puts to good use and which has gained for him a large and loyal audience.

### CALLOWAY MAKING MOVIE

Cab Calloway is currently at work on a movie, his first since "Sensations of 1945." Called "Hi De Ho," it stars Cab and his orchestra and is a full length feature. The movie should be ready for distribution within the next few months.



AN ALL-STAR GATHERING

Caught at an informal get-together Frankie Carle, Tex Beneke, Ginny O'Connor, Mel Torme and Nat Cole seem to be enjoying themselves.

# RCA VICTOR

Tunes from  
**THE MOVIES**

Duel in the Sun (Selznick)

DUEL IN THE SUN

(Album DM-1083)

by the Boston "Pops" Orchestra,  
Arthur Fiedler conducting

GOTTA GET ME SOMEBODY TO LOVE

by Tommy Dorsey and His Orchestra

DUEL IN THE SUN

(Parts I and II)

by Al Goodman and His Orchestra

VARSOVIANA

by Sammy Kaye and His Orchestra

Song of Scheherazade

(Universal-International)

HYMN TO THE SUN

GYPSY DANCE

by Al Goodman and His Orchestra

The Fabulous Dorseys

(Charles R. Rogers)

AT SUNDOWN

TO ME

by Tommy Dorsey and His Orchestra

Carnegie Hall (Federal)

BEWARE, MY HEART!

by Vaughn Monroe and His Orchestra

### TATUM TO DO CONCERTS

Art Tatum, at press time, was set to begin a concert tour that would start with a date in Boston and would last thirty days. The pianist was set to begin the dates on March 30.

# WHERE THEY PLAY

LOUIS ARMSTRONG . . . . .	<i>One niters</i>
COUNT BASIE . . . . .	<i>Earle Theater, Philadelphia (Pa.)</i>
DARDANELLE TRIO . . . . .	<i>Dixon's, New York (N. Y.)</i>
DEEP RIVER BOYS . . . . .	<i>On tour</i>
PAT FLOWERS . . . . .	<i>On tour</i>
LARRY GREEN . . . . .	<i>The Meadows, Framingham (Mass.)</i>
ERSKINE HAWKINS . . . . .	<i>Apollo Theater, New York (N. Y.)</i>
SPIKE JONES . . . . .	<i>Shea's Theater, Buffalo (N. Y.)</i>
SAMMY KAYE . . . . .	<i>Capitol Theater, New York (N. Y.)</i>
FREDDY MARTIN . . . . .	<i>Ambassador Hotel, Los Angeles (Cal.)</i>
TEX BENEKE-MILLER ORK . . . . .	<i>Oriental Theater, Chicago (Ill.)</i>
VAUGHN MONROE . . . . .	<i>On tour</i>
CHARLIE SPIVAK . . . . .	<i>Circle Theater, Indianapolis (Ind.)</i>
JOHNNY BOTHWELL . . . . .	<i>One niters</i>
BILLY BUTTERFIELD . . . . .	<i>One niters</i>
CAB CALLOWAY . . . . .	<i>Strand Theater, New York (N. Y.)</i>
FRANKIE CARLE . . . . .	<i>RKO Theater, Providence (R. I.)</i>
JIMMY DORSEY . . . . .	} <i>Paramount Theater, New York (N. Y.)</i>
LOUIS JORDAN . . . . .	
EDDIE HEYWOOD . . . . .	<i>Zanzibar, New York (N. Y.)</i>
DEAN HUDSON . . . . .	<i>Flagwood Gardens, Miami (Fla.)</i>
STAN KENTON . . . . .	<i>Hippodrome Theater, Baltimore (Md.)</i>
ELLIOT LAWRENCE . . . . .	<i>Meadowbrook, Cedar Grove (N. J.)</i>
JOHNNY LONG . . . . .	<i>Stanley Theater, Utica (N. Y.)</i>
KING COLE TRIO . . . . .	<i>Regal Theater, Chicago (Ill.)</i>
RAY MCKINLEY . . . . .	<i>One niters</i>
CHUCK FOSTER . . . . .	<i>Hotel New Yorker, New York (N. Y.)</i>

## LESLIE SCOTT

(Continued from page 2)

services in Maryland, he had his first taste of voluminous applause while entertaining GI's around Aberdeen.

Leslie's big break came a few months ago when he was offered a recording contract in his own right by RCA Victor. For his first session he was lucky to have the accompaniment of a fine all-star band, with Billy Moore, Jr., former Charlie Barnet arranger, writing and directing the backgrounds. In the band on the first record released (*Stars Fell on Alabama* and *Baby, Get Lost*, #20-2141) the musicians included Joe Newman,

George Nicholas and Jimmy Jones, all from the J. C. Heard band; Toots Mondello, Hymie Schertzer and Serge Chaloff in the sax section, and Billy Bauer, Denzil Best and Chubby Jackson in the rhythm team.

Louis Armstrong, always boastful of the talents of his young discovery, is even happier since the success of Scott's first record bore out his optimistic predictions. Only a week after the disc was released, Scott was set for another date, with Billy Moore, Jr., again in charge.

Watch out for Scott—he looks like Eckstine's most important challenger.



Johnny White, ex-vibes with Benny Goodman, has added an organ to his quartet. The organ, which was first used as a gag in the outfit, proved so popular with the customers at the Rounders Club in Hollywood, Johnny added it for keeps. White plays it besides taking care of the vibes and piano . . . His ork disbanded, Billy Eckstine is fulfilling a date at Billy Berg's in Hollywood by appearing as a single attraction . . . Sam Donahue and his ork will cut a transcription to be played over B.B.C. on the second anniversary of VE Day, May 14. Sam had a service group which was very popular with the English during the war . . . Buddy Johnson and ork currently on a one night tour which will last through 56 consecutive appearances . . . Illinois Jacquet is at work on an original composition to be known as *Concerto for Tenor Saxophone*. He hopes to present it at Carnegie Hall this summer in a concert built around his group . . . Perry Como, who has fan clubs in Australia, South Africa and other parts of the British Empire, has been notified that he now has one in Liverpool, England . . . Speaking of fan clubs, Louella Correia of 22 Crapo Street, New Bedford, Mass., has formed one for Jack Owens who is heard on the "Breakfast Club" radio show and who has written several top tunes, one of which was *Cynthia's in Love* . . . Kitty Kallen, who is currently at the Copacabana in New York for an indefinite stay, has been signed as stand-in for Ella Logan in the hit musical, "Finian's Rainbow" . . . Jimmy Lunceford recently broke the house record at the Rajah Theater, Reading, Pa. Elliot Lawrence had missed by twenty dollars only the week before . . . Doles Dickens quartet now being booked by GAC. There's a possibility that the four boys will share the spotlight with Eddie Heywood at the Zanzibar soon.



## PEE WEE KING DISC A HIT

Pee Wee King, recent addition to RCA Victor's line-up of Western stars, has scored a clean hit with his first disc for the recording company. His etching of *Steel Guitar Rag* and *Tennessee Central No. 9* has become a big success in the few short weeks since its release.

*Steel Guitar Rag* is the number which enjoyed such great popularity some time ago as an instrumental. Pee Wee has added a bright and catchy vocal to the tune. It is sung in winning style which is one reason for the renewed interest in the number. The backing, *Tennessee Central No. 9*, is a catchy little melody with an excellent vocal and guitar solo. It is likewise doing very nicely and should continue to climb.

Pee Wee King, "King of the Golden West Cowboys," has a colorful background. He was born on a farm in northern Wisconsin and later moved to Milwaukee where he received his high school education and began to study first the violin and later the accordion. He began his professional career by playing locally with his father. Then he organized his own outfit which met with great success. Frankie More offered him a job as one of the "Log Cabin Boys" and he accepted. Following his stay with More he organized his present group, "The Golden West Cowboys," and hit the top through the "Grand Ole Opry" program and the movies.



PEE WEE KING

## SPADE COOLEY PLANS TOUR



SPADE COOLEY

At press time Spade Cooley, "King of Western Swing," was planning a tour which will take him through over twenty-eight key cities. If past tours are any criterion, the up-coming swing through key spots should be a real record breaker.

Cooley, who was recently signed to an exclusive RCA Victor recording contract, has his first disc out for the company at this writing. The first disc combines one tune which Spade collaborated on and one that he wrote solo. Together with Rudy Sooter, Cooley turned out *It's Dark Outside*. By himself he wrote *Minuet in Swing*. Both tunes are of the material that has gained for Spade the title, "King of Western Swing." Both contain that infectious, swinging style which typifies his work, with unison fiddles and that great Cooley violin out in front.

Spade Cooley was raised on a farm near Modesto, California. He played his fiddle locally, for fun, until he was offered a job with a territory group. Later he formed his own band which gradually gathered quite a following. At the Riverside Breakfast Club in Los Angeles he received so much attention that he soon had more offers than he could handle.

He was born in Oklahoma and is one-quarter Cherokee Indian. His first instrument was the 'cello and he studied at the Chemawa Indian School. Spade's made several films and has many hours of radio experience behind him.

Until the band takes to the road



- Erskine Hawkins and His Orchestra  
20-2169 I HAD A GOOD CRY  
HAWK'S BOOGIE
- Charlie Spivak and His Orchestra  
20-2166 WHY DID IT HAVE TO END SO SOON?  
YOU CAN TAKE MY WORD FOR IT, BABY!
- Ted Weems and His Orchestra  
20-2175 HEARTACHES  
PICCOLO PETE
- Freddy Martin and His Orchestra  
20-2176 WHAT GOOD WOULD THE MOON BE?  
MOON-FACED, STARRY-EYED
- 20-2165 I CAN'T GET UP THE NERVE TO KISS YOU  
PIANO PORTRAIT
- Tommy Dorsey and His Orchestra  
20-2177 MY LOVE FOR YOU  
A THOUSAND AND ONE NIGHTS
- 20-2196 BINGO, BANGO, BOFFO  
SPRING ISN'T EVERTHING
- Vaughn Monroe and His Orchestra  
20-2178 WE KNEW IT ALL THE TIME AS YOU DESIRE ME
- The Herbie Fields Quintet  
20-2179 I WANNA  
SOPRANO BOOGIE
- Mary Lou Williams' Girl Stars  
20-2174 IT MUST BE TRUE  
HARMONY GRITS  
Betty Rhodes
- 20-2189 YOU'RE EVERYWHERE  
MAYBE YOU'LL BE THERE
- Tex Beneke-Miller Orchestra  
20-2190 THE BLUES OF THE RECORD MAN  
WHY DON'T WE SAY WE'RE SORRY?
- Helen Carroll and The Satisfiers  
20-2191 (Oh Why, Oh Why, Did I Ever Leave) WYOMING  
WHO'D A THINK IT
- Jane Harvey and The Page Cavanaugh Trio  
20-2180 I HAD TOO MUCH TO DREAM  
LAST NIGHT  
A SUNDAY KIND OF LOVE
- Delta Rhythm Boys  
20-2183 JENNY KISSED ME  
BYE, BYE, ALIBI BABY
- Phil Harris and His Orchestra  
20-2198 POPPA, DON'T PREACH TO ME  
NECESSITY
- Perry Como  
20-1918 LITTLE MAN YOU'VE HAD A BUSY DAY  
KENTUCKY BABE
- The Three Suns  
20-2197 I NEVER KNEW  
UNLESS IT CAN HAPPEN WITH YOU
- 20-2137 GOODBYE, GIRLS, I'M THROUGH  
TWILIGHT TIME

they'll continue to appear on week-ends at the Santa Monica Ballroom and at the Riverside Rancho on Wednesdays, Thursdays and Fridays.

# Sweethearts

with Al Goodman and his orchestra  
co-starring Earl Wrightson, Frances  
Greer, Jimmy Carroll, Christina Lind  
and The Guild Choristers



*Includes:* Angelus \* Jeanette and Her Little Wooden Shoes \*  
Sweethearts \* I Might Be Your Once in a While \* Every Lover  
Must Meet His Fate \* To the Land of My Own Romance \*  
Game of Love \* Pretty As a Picture \*

FROM:

Sec. 562, P. L. & R.

ZOLLMAN'S  
Music and Radio Shop

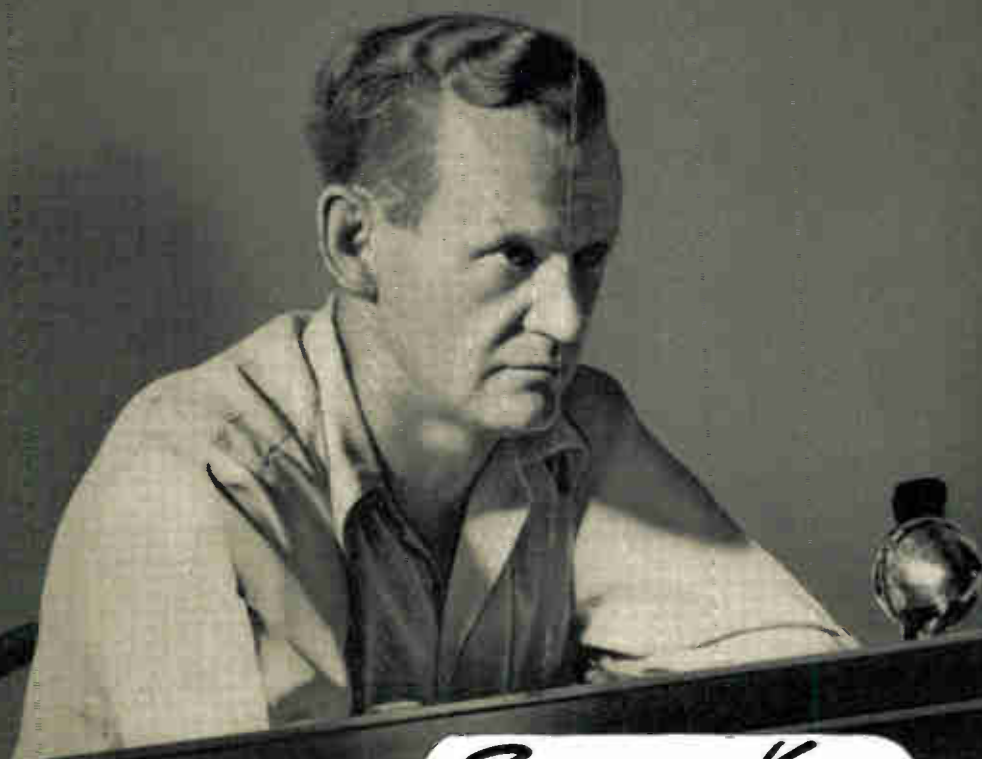
TO:

"RCA monogram in a circle, 'RCA Victor,' the representation of a dog listening to a phonograph, the phrase 'His Master's Voice,' the words 'Red Seal,' and the word 'Bluebird,' are registered in The United States Patent Office as Trade-marks of The Radio Corporation of America."

RCA VICTOR'S

# IN THE GROOVE

OCTOBER, 1947



*Sammy Kaye*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



WordRadioHistory

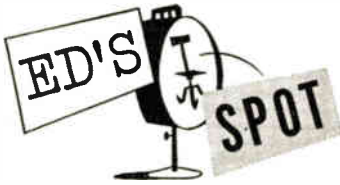
# IN THE GROOVE

Published monthly by  
RCA VICTOR DIVISION  
Camden, N. J.

Copyright 1947. All rights reserved  
Printed in U.S.A.

Form IK-3791 Vol. 2, No. 8

Editor—FRANK J. O'DONNELL  
RICHARD WEDDELL—Director of  
RCA Victor Record Publications



**T**HERE'S a new sound around that a lot of people have yet to hear.

Coming from the Lennie Tristano Trio, this sound virtually defies description, for it is unlike anything that this writer has ever had the privilege of hearing. In it you'll find a flow of natural, logical ideas; a sense of implicit understanding among the three members of the unit, for at times it seems as though you're listening to one instrument instead of three.

Sparkling this combo is the piano of Lennie Tristano himself, a schooled and expert technician, as well as a great jazz artist. In forming and guiding his group Lennie has tossed aside all the stereotyped props employed by so many today. In their place he has substituted the driving force of his own personality, which somehow manages to be both gentle and compelling.

Born and raised in Chicago, Lennie studied, from 1938 until 1942, at the American Conservatory of Music. After finishing his education he began working around Chicago, playing a style that he developed from listening to every Art Tatum record he could lay his hands on. He continued to be influenced by Tatum until a friend set him straight by pointing out Lennie's own possibilities as a medium of original musical thinking. From 1944 until 1946, when he arrived in New York, he worked only eight months, for it was during

(Continued on page 11)

# at press time...

Woody Herman is re-forming his band. Currently in the process of gathering side men and vocalists, Woody will preem the new Herd in California with a string of one niters some time this month. Ralph Burns will once more be chief arranger for the crew. Herman has left the GAC booking agency and has signed a pact with the newly formed Continental office . . . Spike Jones makes his initial broadcast for Coca-Cola on Oct. 4 at 10:30 P.M. (EST). The show will feature Dorothy Shay . . . Modernaires renewed for thirteen more weeks on the Campbell Soup show . . . Lawrence Welk and ork at Casino Gardens. . . King Guion double rhythm ork being re-formed in New York to open at a prominent N. J. location . . . Johnny Long ork opening at the Hotel Pennsylvania on the twentieth of October. Cab Calloway in New York for a short vacation . . . Frankie Carle signed to appear in the pic, "Mary Lou" . . . Helen Forrest and Paul Holohan planning to be married shortly . . . Al Jolson back on the air with a regular show. He stars in the Kraft Music Hall starting the second of this month . . . Contrary to rumor Frank Sinatra will sing in "The Miracle of the Bells" . . . Ted Lewis to be

starred in a transcribed show shortly

## ON THE COVER

**A**NOTHER Zinn Arthur study is our cover for this month.

Caught while listening to his band run through a number at a recording session, Sammy Kaye sits in the engineers' control booth and listens intently.

Now at the Hotel New Yorker, in Gotham, the Swing and Swayer and his group will remain at this location until Christmas week. During his stay there the management has discontinued the ice show policy they usually follow. This is just one indication of Kaye's tremendous popularity.

Another is the new album which RCA Victor is releasing now. Called "Year Round Favorites," the collection of records is designed to be in season the whole year round. For further details on this see page 3.



At a recent Hollywood get-together Beryl Davis met Zeke Manners. Both wax for RCA Victor.

# FAZOLA CUTS N.O. JAZZ ALBUM

**CLARINETIST** Irving Fazola, well-known New Orleans jazz star, has recorded eight tunes for RCA Victor.

The numbers, all well-known Dixie melodies, are performed by Fazola and his group of expert side men in great style.

## The music

The real flavor of New Orleans is contained in these records. Stirring ensemble work, amply displaying a thrilling sense of group improvisation, plus expertly executed solo passages, by each of the seven great jazzmen, make for real authenticity.

## The rhythm

Sparking the rhythm section of this fine combination is the drum work of Abby Brunies. Long inac-



tive as a jazz musician, the brother of the famous George makes his return to the righteous in this album. Throughout the set his riding cymbals, his spirited work with wood block and traps, lead the group with a steady beat.

Pete Laudeman's piano not only lends its deft support to the rhythm section, but also steps out in front for a solo chorus, here and there.

A boogie-woogie influence is noticeable in his style.

The bass of Bunny Franks also contributes to the rock-ribbed beat of this rhythm trio. His provocative influence is solidly behind the inspired solo work of the other musicians.

## Brass instruments

Whimpy Miller plays a mellow, gutty trumpet which often combines with

Fazola's clarinet to produce great duets. Clearly of the New Orleans school, his fine horn gets solo honors in several spots.

A fine tailgate trombone provides some truly solid moments in the hands of Digger Laine. On the enthusiastic ensembles his tram is clearly discernible above the rest, leading the others on to more spirited playing.

## Reeds

The tenor sax, long an alien instrument with purists, finally came to be recognized in the hands of such men as Bud Freeman and Eddie Miller. Steve Giarratano plays his reed in the righteous tradition in this album. He's credited with expertly rendered solos throughout these sides.

About the clarinet of Irving Fazola little need be said. For many years a source of inspiration to younger musicians, his reed is much in evidence in this set of records. The star and leader of the group, he walks away with top honors.

"New Orleans Jazz featuring Irving Fazola" (HJ-12) contains *Original Dixieland One Step*, *Bluin' the Blues*, *Satanic Blues*, *Ostrich Walk*, *Sensation*, *Mournin' Blues*, *Farewell Blues*, *Fidgety Feet*.

Notes on Fazola and his music, which appear in the album, were written by Irving Townsend.

## Swing And Sway Through The Seasons

THERE has long been a need for an album of perennial favorites that would be in season all year around. Now, at last, this need has been filled by Sammy Kaye.

Employing his full staff of highly competent instrumentalists and vocalists, Kaye has recorded eight numbers which will be popular, no matter what the season.

Capitalizing on the talents of Johnny Ryan, Don Cornell, Laura Leslie, Your Sunday Serenade Sweetheart, The Three Kaydets, The Octette and The

Kaye Choir, plus the full band of musicians, Kaye, in winning style, has turned out this album which promises to be a favorite in the home, with disc jockeys and in coin machines, for years to come.

Starting out with *Easter Parade*, the only re-issue in the set, and *April Showers*, "Year Round Favorites" (P-184) goes on to include *Summertime*, *June Is Bustin' Out All Over*, *Indian Summer*, *September Song*, *White Christmas* and *Winter Wonderland*.



# Song of Love—A Great New Musical Film

## PIONEERS DISC SALUTE TO TOWN



Paul Henreid, Robert Walker seated and Katherine Hepburn, as they appear in "Song of Love."

LAST month at the Music Hall in New York a great new musical film was unveiled.

Combining a sound track packed with musical wallop and a screen full of stellar talent, "Song of Love" is said to be the best historical musical production to come out of Hollywood since "A Song to Remember."

Starring in the picture are Katherine Hepburn as Clara Schumann, Paul Henreid as Robert Schumann and Robert Walker as Johannes Brahms. Henry Daniell takes the part of Franz Liszt. The movie is a thrilling and true love story, based on the lives of these famous people.

The sound track bears the wonderful artistry of Artur Rubinstein, playing compositions of all three composers.

Mr. Rubinstein has likewise recorded, for RCA Victor, selections he plays in the picture. One album, called "Artur Rubinstein plays selections from the music of Schumann-Brahms-Liszt" (M-1149), contains such popular classics as

*Dedication, Träumerei, Arabesque, Cradle Song, Hungarian Dance No. 4 and Rhapsody in G Minor.* In another album the famous pianist plays the renowned Liszt "Concerto for Piano No. 1 in E-Flat" (M/DM-1144).

### In the Popular Vein

The music of Brahms, because of its melodic charm, lends itself well to popular adaptation. Russ Case has recorded a selection called *As Years Go By*, based on the *Hungarian Dance No. 4*. The cutting is due for lots of popularity, not only because of Case's tasteful treatment of the material, but also because of the renewed interest in the Hungarian Dance sure to develop from the showing of "Song of Love."

It seems a certainty that the coming months will see other enjoyable adaptations of the works of these great composers, for consumption by the fans of pop music.

"Song of Love" is reported to be M.G.-M's bid for the Academy Award.

The Sons of the Pioneers have recorded a song which has an interesting story behind it.

The tune, called *Out in Pioneertown*, actually has to do with a new community that is springing up in the California hills, about 125 miles from Los Angeles. Started by Dick Curtis, famous villain of many a Western film who has retired to put all his time into the venture, the town will maintain the Pioneer motif throughout its eighty square miles of business and residential areas.

Telling of the charms of this new town, which will be ready in time for the California Centennial next year, the song as performed by the Sons of the Pioneers makes extremely pleasant listening as it calls to mind the leisurely charms of rustic, pioneer existence.

The tune was written by Tim Spencer, one of the members of the Sons of the Pioneers.

Backed by *You'll be Sorry When I'm Gone*, *Out in Pioneertown* is being prepared for pressing as this is written and will be available about the time this is published.

## HIGH CANTOR OF WARSAW RECORDS

Moshe Kusevitsky, the high Cantor of Warsaw, has recorded an album of sacred music for RCA Victor.

The young and talented Cantor, who began his musical studies at the age of four and who started his career at the age of eight in the chorus of the Temple of Warsaw, has since endeared himself to Jews throughout the world. Known for his great vocal ability, Cantor Kusevitsky was elected to the high post of Cantor of Warsaw at a very early age; as a matter of fact he was the youngest ever to be so honored.

Called "Cantorial Chants" (S-52) the album contains the following selections: *We Will Declare the Mightiness of the Day, Turn Oh God Your Ears to Us, The Man Belongs to the World and The Lord Almighty.*

# HE LIVES ON IN HIS BAND

by DIXON GAYER

Condensed from  
PAGEANT

ON the night of December 14, 1944, Maj. Glenn Miller, leader of the American Band of the AEF, sat before an open fire in the Red Cross Officers' Club in Bedford, England. With him sat Lt. Don Haynes, his administrative officer in the Army and his personal manager in civilian life. As they talked, Miller constantly scrawled notes.

The war seemed almost over. Paris had been liberated and Hitler's armies were falling back. Every GI in England, regardless of rank, was thinking of his own world of tomorrow.

Glenn Miller was no exception. He had gone so far as to construct a table-size model of the ranch house he wanted to build and had furnished it with tiny furniture. Now he and Haynes were planning the postwar Glenn Miller orchestra—one bigger and better than his fans had ever known.

At 4:00 a.m. he looked up from his notes. "That does it, Don. Thirty men—the basic prewar band—plus 12 strings and a French horn. Vocal quartet, boy and girl singers. It's a tough order but we can fill it." He yawned, "Here, you keep these notes until we get back to the States."

"One thing more, Glenn," said Haynes, "What about 'Cuz'?"

"That crazy sonovagun!" Glenn exploded wearily. "Time and again I've tried to give him a band of his own, and he wouldn't take it. He's too darned good to be playing for me—but he won't move . . ."

The next afternoon Haynes drove Miller to an RAF base for a flight to France. There Miller was to make arrangements for a series of concerts for GIs in Paris.

But Glenn Miller never reached

his destination. To this day no trace of the plane or its occupants has been found.

The news stunned the world of music. Bewildered fans wrote to editors asking if there wasn't some mistake. Glenn Miller just couldn't have disappeared like that. Even today, although Miller was declared officially dead on December 18, 1945, his wife believes absolutely that her husband will return.

If he does, the band will be waiting. So will "Cuz," who would not leave when Miller was his boss, who has stayed on and done well in his own right with the boss away. For "Cuz" is Tex Beneke, leader of the postwar Miller orchestra.

During his years with the band (from 1938 until Glenn enlisted) Beneke and Miller were the closest of friends. Glenn was alert, careful, businesslike. Tex was easy-going, not overly ambitious.

When Glenn went into the Army, Tex accepted a Chief Petty Officer rating in the Navy. Glenn went overseas in 1943. Tex stayed in Norman, Oklahoma, in charge of a dance orchestra for the duration.

After Glenn's disappearance, Don Haynes returned to the States and went to see Mrs. Miller. It was possible, because of the exhaustive notes Glenn had made, to bring the Glenn Miller band back exactly as he would have wanted it. Glenn had wanted to back Cuz in a band; here was the logical man to bring Glenn's music to his fans. With Mrs. Miller's approval, Haynes offered Beneke the leadership. Tex decided that it was the right thing to do and accepted.

"The Glenn Miller Band with Tex Beneke" as it shaped up in January of 1946 when it opened at the Capitol Theater on Broadway, carried the exact personnel Miller

(Continued on page 11)



Clyde Lombardi, boss; Billy Bauer, guitar and Lennie Tristano make up the Lennie Tristano Trio, editorialized on page 2 of this issue.

**LATEST**

# RCA VICTOR

## RECORD RELEASES

### POPULAR

**COUNT BASIE  
AND HIS  
ORCHESTRA**  
20-2346

**I'M DROWNIN'  
IN YOUR  
DEEP BLUE EYES**  
(Vocal refrain by Bob Bailey)  
SOUTH



**PERRY COMO  
WITH RUSS CASE  
AND HIS  
ORCHESTRA**  
20-2402

**SO FAR  
A FELLOW NEEDS A GIRL**  
(Both from the musical production "Allegro")

**DENNIS DAY  
WITH  
CHARLES  
DANTE AND  
HIS  
ORCHESTRA**  
20-2360

**LOVE AND THE WEATHER  
NAUGHTY ANGELINE**  
20-2377

**YA SHURE YOU BETCHA  
CHRISTMAS DREAMING**  
(A Little Early This Year)



**DEEP  
RIVER  
BOYS**  
20-2397

**BLOOP BLEEP  
I LEFT MYSELF WIDE OPEN**



**DELTA  
RHYTHM  
BOYS WITH  
FRANK  
COMSTOCK  
AND HIS  
ORCHESTRA**  
20-2365

**EVERY SO OFTEN  
COME IN OUT OF THE RAIN**



**TOMMY DORSEY  
AND HIS  
ORCHESTRA**  
20-2363

**KATE**  
(Have I Come Too Early, Too Late)  
(Vocal refrain by The Town Criers)  
**I'LL BE THERE**  
(Vocal refrain by Stuart Foster and The Town Criers)  
20-2371

**THE OLD PIANO TUNER**  
(Vocal refrain by Stuart Foster)  
**JUST AN OLD LOVE  
OF MINE**  
(Vocal refrain by Stuart Foster, Lucy Ann Polk and The Town Criers)



**PHIL HARRIS  
AND HIS  
ORCHESTRA**  
20-2370

**SMOKE, SMOKE,  
SMOKE** (That Cigarette)  
(Vocal refrain by Phil Harris and The Sportsmen)  
**CRAWDAD SONG**  
(Vocal refrain by Phil Harris)  
20-2401



**FUN AND FANCY FREE**  
(Vocal refrain by Phil Harris)  
(from Walt Disney's "Fun and Fancy Free")

**LOUIS PRIMA AND  
HIS ORCHESTRA**  
**SAY IT WITH A SLAP**  
(Vocal refrain by Louis Prima and Chorus)  
(from Walt Disney's "Fun and Fancy Free")

**ERSKINE HAWKINS AND  
HIS ORCHESTRA**  
20-2383

**SOMEBODY LOVES ME**  
(Vocal refrain by Laura Washington)  
**WELL NATCH!**  
(Vocal refrain by Ace Harris and Chorus)

**BILL JOHNSON  
AND HIS  
MUSICAL NOTES**  
20-2362  
**HALF A LOVE**  
(Vocal refrain by Gus Gordon and Quartet)  
**LEAVE IT TO FATE, GATE**  
(Vocal refrain by Bill Johnson and Quartet)



**SPIKE JONES  
AND HIS  
CITY  
SLICKERS**  
20-2375

**OUR HOUR**  
(The Puppy Love Song)  
(Vocal refrain by The Tailwaggers, Dr. Horatio Q. Birdbath, George Rock and Sir Frederick Gas)  
**THE POP CORN SACK**  
(Vocal refrain by The Boys in the Back Room and Sir Frederick Gas)



**SWING AND  
SWAY WITH  
SAMMY  
KAYE**  
20-2372

**SERENADE OF THE BELLS**  
(Vocal refrain by Don Cornell and Choir)  
**THAT'S WHAT EVERY  
YOUNG GIRL SHOULD  
KNOW**  
(Vocal refrain by Laura Leslie)



**WAYNE KING AND  
HIS ORCHESTRA**  
28-0417  
**LULLABY FOR LATINOS**

**FREDDY MARTIN  
AND HIS  
ORCHESTRA**  
20-2376

**ALL MY LOVE**  
(Vocal refrain by Clyde Rogers and The Martin Men)  
**WHEN THE WHITE ROSES  
BLOOM IN RED RIVER  
VALLEY**  
(Vocal refrain by Stuart Wade and The Martin Men)



**TONY MARTIN  
WITH  
EARLE HAGEN  
AND HIS  
ORCHESTRA  
AND CHORUS**  
20-2396

**LAZY COUNTRY SIDE  
TOO GOOD TO BE TRUE**  
(both from Walt Disney's "Fun and Fancy Free")



**VAUGHN  
MONROE  
AND HIS  
ORCHESTRA**

(Vocal refrains by Vaughn Monroe and The Moon Maids)  
20-2394  
**MY, HOW THE TIME  
GOES BY**  
(from the RKO Picture "If You Knew Susie")  
**I'M STILL SITTING UNDER  
THE APPLE TREE**  
20-2361



**KOKOMO, INDIANA  
YOU DO**  
(both from the 20th Century-Fox picture "Mother Wore Tights")

**LOUIS PRIMA  
AND HIS  
ORCHESTRA**  
20-2400

**CIVILIZATION**  
(Bongo, Bongo, Bongo)  
(Vocal refrain by Louis Prima and Orchestra)  
**FORSAKING ALL OTHERS**  
(Vocal refrain by Cathy Allen, Louis Prima and Chorus)



**CHARLIE  
SPIVAK  
AND HIS  
ORCHESTRA**  
20-2395

(I'm Gonna Wait)  
**A LITTLE BIT LONGER**  
(Vocal refrain by Irene Day)  
**WHAT ARE YOU DOING  
NEW YEAR'S EVE?**  
(Vocal refrain by Tommy Mercer and Irene Day)



**THE  
THREE SUNS**  
20-2393  
**ON THE  
AVENUE  
SENTIMENTAL  
SOUVENIR**



**RE-ISSUED by Request**

**LARRY CLINTON  
AND HIS ORCHESTRA**  
(Vocal refrains by Bea Wain)  
20-2399  
**DEEP PURPLE  
MY HEART BELONGS  
TO DADDY**



## RE-COUPLING

**VAUGHN MONROE  
AND HIS ORCHESTRA**  
20-2388

**THERE! I'VE SAID IT AGAIN**  
(Vocal refrain by  
Vaughn Monroe  
and The Norton Sisters)  
**MY DEVOTION**  
(Vocal refrain by  
Vaughn Monroe)

## RHYTHM

**VIVIEN GARRY QUINTET**  
20-2352

**I'M IN THE MOOD FOR LOVE  
OPERATION MOP**

**HALL SISTERS  
WITH JESSE STONE  
AND HIS ORCHESTRA**  
20-2386

**YOU NEVER CAN TELL THE  
DEPTH OF A WELL**  
(By the Length of the Handle  
on the Pump)  
**TROUBLE IS A MAN**

**LESLIE SCOTT  
WITH BILLY  
MOORE, JR.,  
AND HIS  
ORCHESTRA**



20-2381  
**THE MAN I LOVE**  
(The Girl I Love)  
**IT'S A LONG STORY**

**ROOSEVELT SYKES  
AND HIS ORIGINAL  
HONEYDRIPPERS**  
(Vocals and piano by  
Roosevelt Sykes)

20-2382  
**FLAMES OF JIVE**  
**BOP DE DIP**

## BLUES

**ARTHUR "BIG BOY"  
CRUDUP**  
20-2387

**I DON'T KNOW IT  
THAT'S YOUR RED WAGON**

**JAZZ GILLUM**  
20-2405

**YOU GOT TO  
RUN ME DOWN  
I'M GONNA TRAIN MY BABY**

**BIG MACEO**  
20-2353

**MY OWN TROUBLES  
I LOST MY LITTLE WOMAN**

**SONNY BOY WILLIAMSON**  
20-2369

**MELLOW CHICK SWING**  
G. M. & O. BLUES

## WESTERN SONGS



**BILL BOYD  
AND HIS  
COWBOY  
RAMBLERS**  
20-2379

**NOW OR NEVER**  
(Vocal refrain by Bill Boyd  
and Male Trio)  
**TELLIN' LIES**  
(Vocal refrain by Bill Boyd)

**SPADE  
COOLEY**  
(King of  
Western Swing)  
**AND HIS  
BAND**



(With vocal refrain)  
20-2384  
**RED HOT POLKA**  
**WHO DUG THIS HOLE I'M IN**

**ZEKE  
MANNERS  
AND HIS  
BAND**



(Vocal refrains  
by The Singing Lariatiers)  
20-2349  
**MET A TEXAS GAL**  
(In Cal-i-for-ni-a)  
**YOU ARE SO DIFFERENT**

## COUNTRY MUSIC

**THE BLUE SKY BOYS**  
(Bill and Earl Bolick)  
20-2380

**SOLD DOWN THE RIVER**  
**I'M GLAD**  
(I'm Glad He's Gone  
and Left You)

**ELTON BRITT  
AND THE  
SKYTOPPERS**  
20-2367



**CASTLE IN THE APPLE TREE**  
**AFTER WE SAY GOODBYE**

**BUCHANAN BROTHERS  
AND THE  
GEORGIA CATAMOUNTS**  
20-2385

(When You See)  
**THOSE FLYING SAUCERS**  
**THE SILVER METEOR**

**CECIL  
CAMPBELL'S  
TENNESSEE  
RAMBLERS**



20-2404  
**IT'S GONNA  
COME HOME TO YOU**  
(Vocal refrain by  
Cecil Campbell)  
**HAWAIIAN MOON**  
(with vocal trio)



**CLIFF  
CARLISLE  
AND THE  
BUCKEYE  
BOYS**

20-2351  
**YOU JUST WAIT AND SEE  
DEATH BY THE ROADSIDE**



**PEE WEE KING  
AND HIS  
GOLDEN WEST  
COWBOYS**

20-2366  
**TEN GALLON BOOGIE**  
(Vocal refrain  
by Redd Stewart)  
**I HEAR YOU KNOCKIN'**  
(with vocal refrain)

## LONZO AND OSCAR



**WITH THEIR WINSTON  
COUNTY PEA PICKERS**  
20-2378  
**MY ADOBE HACIENDA**  
**CORNREAD, 'LASSES AND  
SASSAFRAS TEA**

**MONTANA  
SLIM**  
(The Yodeling  
Cowboy)



**AND THE  
BIG HOLE  
BRONCO BUSTERS**  
20-2364

**TOO MANY BLUES**  
**SINGIN' ON  
BORROWED TIME**

**JOHNNY  
TYLER  
AND THE  
RIDERS OF  
THE RIO  
GRANDE**



20-2368  
**BEHIND THE EIGHT BALL**  
**I DON'T KNOW WHERE TO  
GO BUT I'M GOIN'**

**THE PINE RIDGE BOYS**  
(Marvin Taylor &  
Douglas Spivey)  
20-2403  
**YOU ARE MY SUNSHINE**  
**OLD SHEP**

## POP ALBUMS

**MAURICE  
CHEVALIER  
RETURNS**



(S-51)

**MAURICE CHEVALIER  
WITH HENRI RENE AND  
HIS ORCHESTRA**

The inimitable song styling of  
this great personality against  
a musical background of  
Continental flavor.

Place Pigalle • Weeping  
Willie • Quai De Bercy (in  
two parts) • Valentine (in  
two parts) • Vingt Ans (in  
two parts)

## LOVE SONGS

(P-172)

**DONALD  
DAME,  
TENOR WITH  
RUSS CASE  
AND HIS  
ORCHESTRA**



Hear these famous songs of  
love sung with understanding  
in Mr. Dame's rich tenor voice.  
Kathleen Mavourneen • I'll  
Take You Home Again,  
Kathleen • A Dream • Auf  
Widensehn! • Lonesome—  
That's All • A Little Love, a  
Little Kiss • To the Land of  
My Own Romance • My  
Dream Girl

## NEW ORLEANS JAZZ

(HJ-12)

**IRVING  
FAZOLA  
AND HIS  
DIXIELAND  
BAND**



Led by the famous New  
Orleans clarinetist, Irving  
Fazola, this combination of  
expert jazz men play eight  
Dixieland favorites.

Original Dixieland One Step  
• Bluin' the Blues • Satanic  
Blues • Ostrich Walk •  
Sensation • Mournin' Blues •  
Farewell Blues • Fidgety Feet

## YEAR ROUND FAVORITES

(P-184)

**SWING AND  
SWAY WITH  
SAMMY  
KAYE**



Records you can enjoy all  
year long, no matter what  
the season!

Easter Parade • April  
Showers • Summertime •  
June Is Bustin' Out All Over  
• Indian Summer • Septem-  
ber Song • White Christmas  
• Winter Wonderland

**THE STARS WHO MAKE THE HITS**

**ARE ON RCA VICTOR RECORDS**

# CHEVALIER'S SHOW ON DISCS

**F**IVE of the numbers from Maurice Chevalier's highly successful one man show, which toured the States some months ago, have been recorded by the inimitable personality.

Projecting perfectly, Chevalier is as effective on records as he is in person. All of the gay abandon, tender emotion and warmth that impressed listeners as they watched him perform in person, are caught in this album.

The first number, *Place Pigalle*, is concerned with that famous district in Paris. Chevalier describes, in a significant manner, the attractions of the well known area. On the other side he humorously tells about *Weeping Willie*, who always cried when he should be happy.

*Quai de Bercy*, sung first in English on one side of the record then in French on the reverse, is about a place on the Seine where the poor people must get their happiness by inhaling the bouquet of expensive wines through the barrels.

The famous *Valentine* is next sung by Chevalier in the same manner as *Quai de Bercy*. *Valentine* is about a very uniquely pretty girl who is quite small, but who later is just the opposite.

Perhaps the most touching record in the album is *Vingt Ans*, which means *At the Age of Twenty*. Those who were fortunate enough to see Chevalier do this number in person could not restrain a lump in the throat, for it tells about a young man, what he feels and thinks in his youth, and how he is when he is older, and, as Chevalier says, "preparing for the Great Silence."

Aptly titled "Maurice Chevalier Returns" (S-51) the musical backing in the album is provided by Henri René and his orchestra. The package is available at record stores now.

The Page Cavanaugh Trio cutting several new quarter-hour shows for the Larry Finley transcription firm as part of a contract calling for 150 15-minute shows.



MAURICE

## "ALLEGRO" TO BE BIG B'WAY HIT

The musical that will most probably capture the laurels on the Main Stem in N. Y. this season is the new Rodgers-Hammerstein production, "Allegro."

Coming from the team that produced the hit music for "Carousel" and "Oklahoma!," the play is looked upon as a sure fire success.

The first discing of tunes from the show was recently done by

## TANGO ALBUM OUT

An album of tangos by Carlos Gardel, famous virtuoso of the guitar who met an untimely end in 1935 in a plane crash, is now in record stores throughout the country.

Formerly available only to the Latin-American trade, this set of provocative dance selections has virtually demanded to be released in this country.

The six selections, all authentic tangos performed in the real spirit of the dance, are packaged in a decorative album which bears the title "Tangos by Carlos Gardel" (S-23-A). The first volume of Gardel's music to be made available in the United States, it is expected that a second number will soon follow. The selections are: *Silencio*, *Soledad*, *Mi Buenos Aires Querido*, *Melodia De Arrabal*, *Por Una Cabeza* and *Golondrinas*.

Perry Como. Out now, the record pairs two tunes which will probably result in Perry's biggest platter hit to date. The numbers, *So Far* and *A Fellow Needs a Girl*, seem to be tailor-made for the singer. Watch for this disc, which offers plenty of promise as a top drawer winner.

## ARTIST MEETS ARTIST



When Freddy Martin recently came to New York for the first time in a number of years he met Irving Fields, who wrote one of Freddy's biggest record hits, *Managua, Nicaragua*. Fields, who plays really fine piano, also records for RCA Victor.



## *In the Groove* **WITH THE STARS**

**1** When Johnny Desmond appeared as Jo Stafford's guest on NBC's "Supper Club" program recently, Margaret Whiting dropped in for the proceedings. Here, in a bit of three-part stuff are Jo, Johnny and Margaret.

**2** Dick Farney, who sings on the "Milton Berle Show," recently wed Cybele Gomes, Rio de Janeiro socialite. The Berle program is broadcast every Tuesday night at eight, EST, over NBC.

**3** Louis Prima joined the RCA Victor label a short time ago and will henceforth "play pretty for the people" on their discs.



**4** Before heading out on the road for their tour of theaters, the Deep River Boys made the rounds of the disc jockeys in New York. They're shown with WOV's Freddie Robbins.

**5** Mellow Mel Torme is currently fracturing his fans every Saturday afternoon at 5:30 EST over the NBC network.

**6** Recently signed with RCA Victor was be-bopper Dizzy Gillespie. His frantic jazz will spin off their shellac from now on.



# WHERE THEY PLAY



- LOUIS ARMSTRONG . . . . . *On tour*
- DESI ARNAZ . . . . . *Paramount Theater, New York (N. Y.)*
- COUNT BASIE . . . . . *One niters*
- BENEKE-MILLER ORK . . . . . *One niters (Mid-West)*
- PAGE CAVANAUGH TRIO . . . . . *Movies-Radio (West Coast)*
- TOMMY DORSEY . . . . . *Riverside Theater, Milwaukee (Wis.)*
- HERBIE FIELDS . . . . . *On tour*
- DIZZY GILLESPIE . . . . . *On tour*
- ERSKINE HAWKINS . . . . . *One niters (North-West)*
- BILL JOHNSON . . . . . *Frolic Show Bar, Detroit (Mich.)*
- SPIKE JONES . . . . . *Philharmonic Auditorium, Los Angeles (Cal.)*
- SAMMY KAYE . . . . . *Hotel New Yorker, New York (N. Y.)*
- WAYNE KING . . . . . *One niters (Mid-West)*
- FREDDY MARTIN . . . . . *Ambassador Hotel, Los Angeles (Cal.)*
- VAUGHN MONROE . . . . . *On tour*
- LOUIS PRIMA . . . . . *Evansville (Ind.)*
- ROY ROGERS . . . . . *Chicago Stadium, Chicago (Ill.)*
- CHARLIE SPIVAK . . . . . *State Theater, Hartford (Conn.)*
- THE THREE SUNS . . . . . *Ansley Hotel, Atlanta (Ga.)*
- JIMMY DORSEY . . . . . *Palladium, Hollywood (Cal.)*
- LOUIS JORDAN . . . . . *Billy Berg's, Hollywood (Cal.)*
- KING COLE TRIO . . . . . *Troubador, New York (N. Y.)*
- CAB CALLOWAY . . . . . *Lookout House, Covington, (Ky.)*
- SAM DONAHUE . . . . . *Roseland Ballroom, New York (N. Y.)*

**S**PIKE JONES' most recent additions to his crew include three live pigs, a 7 foot 7 giant (whom he promptly nicknamed "Junior") and a character with a wild bush of black hair who wears a black shoelace for a necktie and plays the branch of a tree so that it sounds like a fiddle. His name is Sir Frederick Gas . . . Sully Mason, once featured Kay Kyser performer, is lolling about in Tucson, Arizona . . . Alyce King, who deserted her singing sisters for the East recently, due in New York soon to invade radio, after having spent the warm months at Lake Mohawk, N. J. . . . Coronet mag said to have a feature on the Pied Pipers in their November number. Article will be titled "Notes to You." "Bullets" Durgom, their manager, hard at work trying to get the Pipers another radio show . . . Singer Dick Haymes at work on the set of U-I's "Up in Central Park" . . . Page Cavanaugh Trio set for a fourth film. Titled "Brothers of the Eastside," the pic will be made by Metro . . . Ted Weems, currently on a thirteen week tour of theaters, will hit all of the big vaud houses. He opens at the Circle Theater in Indianapolis on the sixteenth of October . . . Jack Leonard, ex-Tommy Dorsey singer, has been signed for a part in the Columbia pic "Glamour Girl" . . . Al Jolson budding with Mike Todd over the possibilities of a Broadway musical . . . From the sixteenth of October until the twenty-third, Tommy Dorsey will play a week of one niters in the Chicago area . . . Vocalist Dee Keeling left the Ray Anthony band to retire to normal existence . . . Frankie Carle due at the Strand Theater in N. Y. in November . . . Johnny Long to move into the Hotel Pennsylvania this month. He may be followed into the spot by Stan Kenton . . . Alvy West and Johnny Mercer are collaborating on several new songs.



is the Sportsmen Quartet, who manage to meet on the Jack Benny show, from time to time.



his home town, Louisville, Ky., in 1936 . . . he holds degrees in Commerce and Law . . . he's also studied at the American Academy of Dramatic Arts . . . has taught, directed and been an ardent supporter of the Little Theater . . . Tom is married and lives with his wife and two children in Knoxville.

Tom More got his start as a platter spinner two years ago in Cincinnati . . . at that time he played nothing but hillbilly type discs . . . since coming to Station WNOX in Knoxville, Tennessee, however, he's been airing the best in pop records . . . his change in style, even though he still uses a special brand of rustic lingo, has made everybody happy . . . but Tom has not completely abandoned country and folk music . . . he still airs an occasional program using this kind of music.



TOM MORE

## ED'S SPOT

(continued from page 2)

this time that he began to develop his own way of playing. Allowing for no compromises with his own ideas, he found it tough trying to get people interested in his kind of jazz, which breaks almost completely with the past.

Blinded at an early age, Lennie is nevertheless overcoming the barriers which always crop up against something really new and different in music. Having played such spots around New York as the Village Vanguard, the Down Beat, the Three Deuces and the Famous Door, it still remains for the music of the Lennie Tristano Trio to be heard throughout the rest of the country, where, once people get the opportunity to hear it, it cannot help being accepted.

Eddy Howard and Burl Ives will be heard on the Philco show of October 17. The program, which is transcribed, has already been cut.

## HE LIVES ON IN HIS BAND

(Continued from page 5)

had planned and cracked a 26-year attendance record. It made movie shorts, and won half a dozen of the nation's top popularity polls.

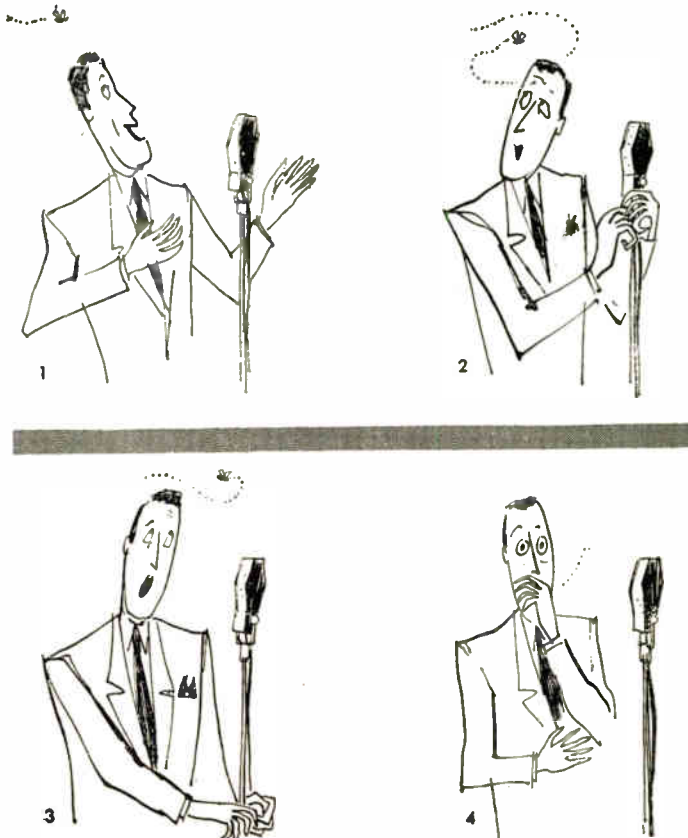
By now Tex Beneke has gotten used to the life of a bandleader.

"If Glenn comes back," Tex says, "and I hope he does, the band is his. All he has to do is step up, pick up his trombone and start playing."

If Glenn returns, the trombone will be there. Jimmy Priddy, trombonist, borrowed a horn from Glenn overseas. It had been especially built for Glenn and he prized it. Jimmy told Mrs. Miller how much it would mean to him to have the horn with him wherever the band went. He didn't want to play it, just to have it near him.

Mrs. Miller gave the trombone to Jimmy and the Tex Beneke-Glenn Miller band has never filled an engagement without Glenn's horn on hand, ready to be played.

The Pied Pipers and Tommy Dorsey recently waxed an interview which will be used on Tommy's disc show.



New

# RCA VICTOR RECORDS

YOU WILL WANT TO ADD TO YOUR LIBRARY



**JEAN SABLON  
WITH TOOTS  
CAMARATA  
AND HIS  
ORCHESTRA**

25-0101  
**I WONDER WHO'S KISSING  
HER NOW  
INSENSIBLEMENT**  
(Orchids for Madame)

### LATIN-AMERICAN

**HERMANAS AGUILA  
CON LA ORQ.  
DE MARIO RUIZ ARMENGOL**

23-0641  
**OLVIDARTE NO PUEDO**  
(I Can't Forget You)  
**SERA IMPOSIBLE**  
(It Will be Impossible)

**TRIO CALAVERAS**

23-0643  
**EL CAIMAN**  
(The Alligator)  
**LOS ARBOLITOS**  
(The Little Trees)

**CONJUNTO CASINO**

23-0640  
**TRAGO AMARGO**  
(Hard to Take)  
(Vocal: Raberta Espi)  
**VIEJA, FLACA Y FEA**  
(Old, Skinny and Homely)  
(Vocal: Faz-Espi-Ribat)

**LOS GUARACHEROS  
DE ORIENTE**

23-0658  
**SAGUITA AL BATE**  
(Up at Bat)  
**SIN AZUCAR NO HAY PAIS**  
(No Sugar—No Coffee)  
**SEPTETO HABANERO**

23-0646  
**VAMOS PA' CASA,  
MARIA ANTONIA**  
(Let's Go Home, Maria Antonia)

**LOMA DE BELEN**  
(Over the Hill)

**MARIA ROMERO  
"LA MATANCERA"**

23-0642  
**ASUNCIÓN LA DORMILONA**  
(Sleepy Head)

**EL AMOR Y EL INTERES**  
(Love and Interest)

(Vocal: Maria Romera  
"La Matancera" and  
Alejandra Aguilar)

**ORQUESTA  
RITMICA ORIENTAL**

23-0648  
**LAS COSAS DEL ENCARGADO**

(The Ways of a Foreman)

(Canta: Tria Hnas. Márquez,  
Dir: Francisca Partuanda)

**POR CAUSA DE LAS MUJERES**  
(Because of Women)

(Canta: Camila Rodríguez)

**LAS DOS ROSAS  
CON EL MARIACHI VARGAS**

23-0673  
**AY CORAZÓN ORA SÍ**  
(Now Is the Time, My Love)  
**NO, TU NO, TU NO**  
(Not You, Not You)



**SACASAS AND  
HIS ORCHESTRA**

23-0651  
**COSE, COSE, COSE**  
(Sewing, Sewing,  
Sewing) (Vocal:  
Ruben Gonzalez)  
**QUIZAS, QUIZAS**  
(Perhaps, Perhaps)  
(Vocal: Ruben Gonzalez and  
Octavia Mendaza)

**PEDRO VARGAS  
CON LA ORQ.**

**DE GABRIEL RUIZ**  
23-0672  
**SIN MOTIVO**  
(Without Motive)  
**VELARE TU SUEÑO**  
(Watching While You Sleep)

**CONCHITA VILLAR Y  
PEPE VIDARTE**

**CON LA ORQ. "IBERIA"**  
23-0647  
**LOLA LA DE LOS BRILLANTES**

(Glittering Lola)

**PEPE VIDARTE**

**CON LA ORQ. "IBERIA"**

**DIR: MAESTRO  
ENRIQUE VIZAINO**

**POR ESA VEREA**  
(Along the Trail)

### POLISH

**WALTER OSSOWSKI AND HIS  
INSTRUMENTAL QUARTET**

25-9177  
**BASIA POLKA** (Barbara Palka)  
**ROLNIK OBEREK** (Farmer)

### INTERNATIONAL NOVELTIES

**ERNIE BENEDICT AND  
HIS POLKATEERS**  
25-1092  
**JUMP  
TRINKER**

**SIX FAT DUTCHMEN**  
25-1087  
**MUSICIANS PLAY ALL NIGHT  
KIRMESS WALTZ**

### HEBREW-JEWISH

**SAUL MEISELS  
WITH ORCHESTRA  
ACCOMPANIMENT**  
25-5074

1. ANU OLIM  
(We Go to the Land)
  2. MI YIVNE  
(Who Will Build)
- IM TZET HACHAMAH**  
(Shepherd Song)

**CANTORIAL CHANTS**  
(S-52)

Cantor Mashe Kusevitsky  
with String Ensemble directed  
by Joseph M. Rumshinsky

Stirring music of the Synagogue  
sung by the High Cantor  
of the great Syna-  
gogue of Warsaw.

Unsane Takef  
Lealam Yehei  
Odom  
Ribana Shel  
Olam  
Hatei



FROM:

Sec. 562, P. L. & R.

## ZOLLMAN'S

Music and Radio Shop

TO:

"RCA monogram in a circle, 'RCA Victor,' the representation of a dog listening to a phonograph, the phrase 'His Master's Voice,' the words 'Red Seal,' and the word 'Bluebird,' are registered in The United States Patent Office as Trade-marks of The Radio Corporation of America."