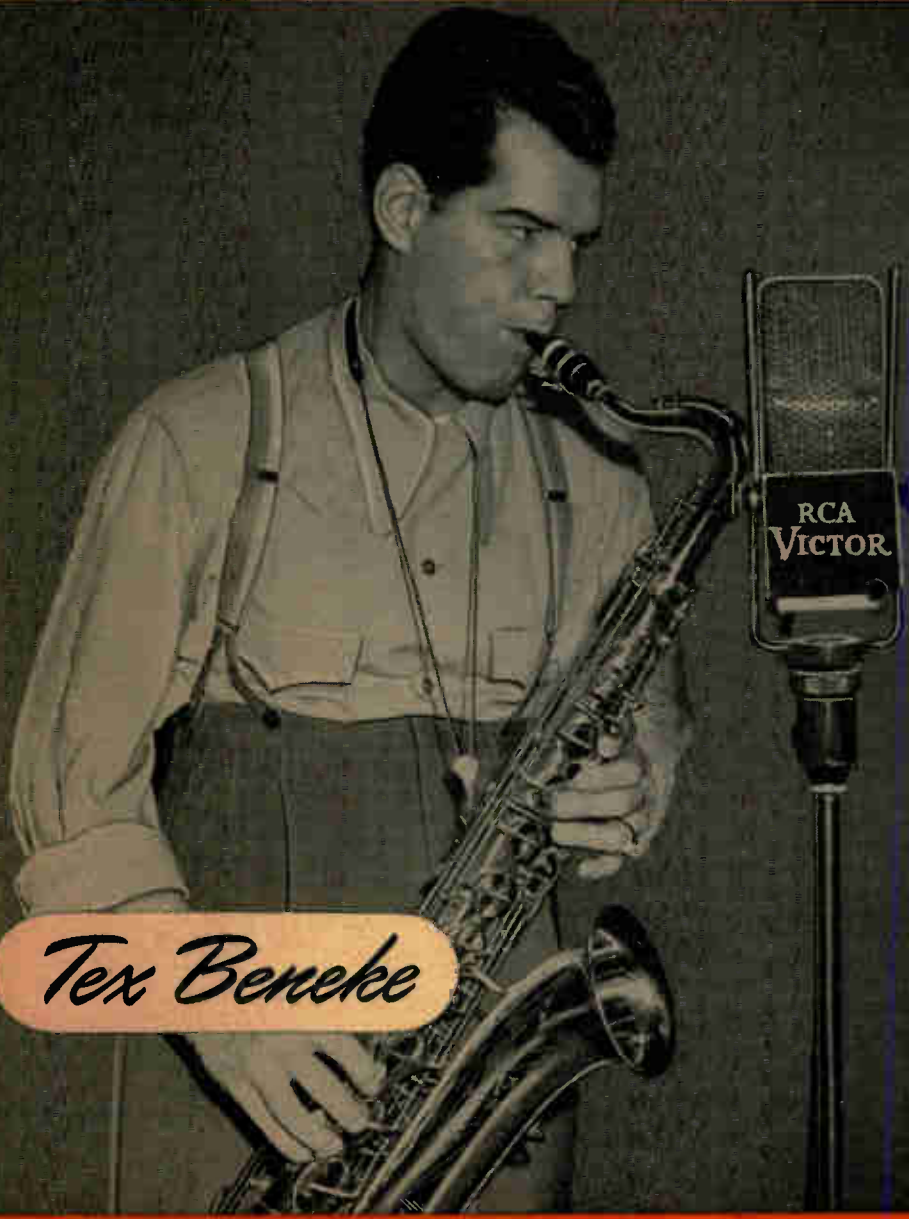


RCA VICTOR'S

IN THE GROOVE

JANUARY, 1947



Tex Beneke



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



IN THE GROOVE

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ON THE COVER

This month's cover of *IN THE GROOVE* shows Tex Beneke and that tenor sax from which he gets all those wonderful sounds.

It has been a little over a year since Tex took over the Miller orchestra. By now the facts are history. He has led this group to almost phenomenal success. Even during the slump of a short while ago when more experienced leaders were having trouble landing good dates, Tex was walking away from his engagements with record takes.

For someone who has been in front of a group for as short a time as Beneke, he has really done amazingly well. Even when he first took over the leadership of the Miller organization, when the pressure must have been terrific, he did an admirable job of taking the reins and, in his typically relaxed and self-assured manner, giving the customers all that they had expected from a group bearing the Miller name. And that is saying a lot.

As for his musical ability, his individual, tasteful and powerful style of blowing his horn, little can be said that hasn't been uttered by just about everybody in the music business. And his singing is as natural and as typical of his friendly personality as his sax playing.

MISS AMERICA '45 TO FORM BAND

Bess Myerson, Miss America of nineteen forty-five, is planning to debut an all-girl ork sometime in the near future. The ork will sport a string section. At press time the twenty-two girls had already been assembled and had gone through five rehearsals.

THE
RCA VICTOR

PREDICTOR POINTS TO

BERYL
BOOKER

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

New stars in jazz are so numerous nowadays that it's hard to single out any one person for the spotlight. Once in a while, though, you run across an artist who produces an instinctive reaction, a feeling that here is something destined to become recognized as a major talent.

A perfect example is the case of Beryl Booker. One night about six months ago I walked into the Three Deuces on West 52nd Street and noticed that the regular pianist with Slam Stewart's Quartet was not on the stand. In his place was a young girl, with a soft, serene smile and a style to match. The lights were very low and the tune was something slow and pensive. Beryl took just one chorus, and my curiosity was insatiably aroused.

Nobody seemed to know any-

thing about her except that she had just breezed in from Philadelphia. Later it turned out that she was no newcomer to music. Although she looks about 19, Beryl is 26 years old and had been playing local jobs in Philly for several years. Slam Stewart had heard her there one night and suggested that she come to New York. Not long afterwards, she became a regular member of his group.

Girl musicians have to endure the stigma of being rated as "not bad for a girl" and "very good for a girl." There is no need for any such reservation in the case of Beryl Booker. The only justifiable comparison you can make is with Erroll Garner, for she has some of his harmonically and rhythmically subtle approach to jazz piano, and,

(Continued on page 8)



LEONARD FEATHER AND BERYL BOOKER

No reservations were necessary

WALLER'S LAST WAXING RELEASED

"Fats" Waller's last waxing before his death has just been released

Issued on RCA Victor's *Swing Classic* label, the twelve-inch disc was specially processed and dubbed from the sound track of the picture "Stormy Weather." It will be remembered that this picture was one of Waller's last ventures.

The "A" side of this record is *Ain't Misbehavin'*; it is backed by *Moppin' and Boppin'*. Both these numbers were originally cut for use in "Stormy Weather," but the latter never reached the nation's screens.

As an example of the wonderful artistry that Waller possessed this record is excellent. Listening to it immediately brings to the mind's eye a picture of the inimitable ability and energy that was Waller. The easy-going, light touch of his playing, the meaningful and infectious quality of his singing are here reflected. Often this truly great artist has been imitated, but never equaled.

The Record

With "Fats" in "Stormy Weather" were Benny Carter, trumpet; Slim Moore, trombone; Gene Porter, sax and clarinet; Irving Ashby, guitar; Slam Stewart, bass, and Zutty Singleton, drums. All these names likewise recorded with Waller.

The "A" side, *Ain't Misbehavin'*,
(Continued on page 9)



"FATS" WALLER

That wonderful artistry

DIZZY-HAWK IN NEW 52nd STREET JAZZ

Dizzy Gillespie, King of re-bop, and Coleman Hawkins, who has proved on more than one occasion that he is the top tenor sax man in the business, have been joined in a single album that significantly represents the latest movements in Fifty-Second Street jazz. And since Manhattan's Fifty-Second Street has lately been the Mecca of modern, small combo jazz, this album brings with it a clear picture of jazz, circa 1947.



DIZZY GILLESPIE

Re-bops a-plenty

In Dizzy's orchestra, on the four Gillespie sides, there are such outstanding sidemen as Don Byas, tenor sax; J. C. Heard, drums; and Milt Jackson, vibraharp. With Hawkins, there are men like Charlie Shavers, trumpet; Allen Eager, tenor sax; Pete Brown, alto sax, and Mary Osborne, guitar. These great jazz names, some well known and others comparatively new, have come together to produce a jazz package that is at times exhilarating, at others moody and plaintive and always exciting.

Dizzy's Sides

The four Gillespie sides in this album are all excellent examples of Dizzy's wonderful and revolutionary technique. *Night in Tunisia* is a performance of changing mood and excellently executed solos. This side is one of the best indications of why J. C. Heard is rapidly rising as an up-and-coming drummer.

Anthropology is the side that gives vibes man Milt Jackson his chance to shine, and he really takes the break. Jackson is perhaps the only outstanding vibes man around who has been able to catch the re-bop technique and translate it into terms of his own instrument. This is amply demonstrated on these two records, particularly on *Anthropology* and *52nd Street Theme*.

Ol' Man Re-bop has a tricky union theme vaguely based, harmonically, on the "Old Man River" chord pattern. There are solos by Dizzy, Byas, Jackson, Al Haig on piano and Bill de Arango on guitar.

The Hawk's Sides

The inspired tenor of Coleman Hawkins can always be depended upon for exceptional passages, but
(Continued on page 8)

BENEKE-MILLER ORK IN ANOTHER WAX SHOW

The Tex Beneke-Miller ork was recently signed to transcribe a series of fifty-two half-hour programs under the sponsorship of *Deb* magazine. At press time there was no indication of the time this program would debut but all indications point to a premiere about the time this reaches you.

With the signing of this contract the Tex Beneke-Miller ork established itself as the band with the most air time in the country. Besides this new show the group has the Mutual wax program for Army Recruiting and the Johnny Desmond "Judy 'n' Jill 'n' Johnny" airers.

DOUGLAS EXITS KYSER

Michael Douglas, vocalist with the Kay Kyser ork, will leave the group to do a single the first of January. Reports have it that Douglas has a network show lined up.



VAUGHN MONROE AND TRAM SECTION

Vaughn's popularity has never been greater. His two great albums, "Dreamland Special" and "On the Moonbeam," are two excellent reasons for this.

MONROE WILL MAKE PIC

Following his indefinite run at the Strand theater in New York, Vaughn Monroe will take his ork to Hollywood, there to work on a new picture. The film, which will be produced by Boris Morris and William Le Baron, has not as yet been titled. Morris and Le Baron, who made "Carnegie Hall" liked Monroe's work so much they are preparing another vehicle for the singing band-leader.



RAY ANTHONY

Ray was recently voted the most handsome bandleader by the above shown Conover models.

"FINIAN'S RAINBOW" MUSIC RELEASED

RCA Victor has just released the music from the musical production that is bound to score a smash success, "Finian's Rainbow."

This latest RCA Victor Smart Set album contains the artistry of Russ Case and his orchestra, Audrey Marsh, Jimmy Carroll, Jimmy Blair, the Guild Choristers and the Deep River Boys.

Chocked full of selections that have excellent Hit Parade potentialities, this album brings with it all the charm and grace of the fanciful play. The story of "Finian's Rainbow" deals with an old man in Ireland who has a charming theory about America. He believes that it's the gold in Fort Knox that magically makes the oranges grow in California and the skyscrapers to bloom in New York.

"Finian's Rainbow" (Album P-167) contains the following selections: *How Are Things in Glocca Morra?*, *The Great Come and Get It Day*, *If This Isn't Love*, *Look to the Rainbow*, *Old Devil Moon*, *Necessity*, *Something Sort of Grandish* and *When I'm Not Near the Girl I Love*.

PHIL HARRIS ON RCA VICTOR DISCS

Phil Harris, popular singing band-leader and radio comedian, has been signed to an exclusive RCA Victor recording contract. It was recently announced by J. W. Murray, Vice-President in charge of RCA Victor record activities.

Harris, whose unique song styling has always been his trademark, has already recorded two numbers that will probably be on the market by the time this reaches you. Typical of Phil's fast-talking, highly personalized style, these two numbers are *At the Darktown Poker Club* and *Woodman Spare that Tree*. It seems likely that the near future will see a release of probably his most famous number, *That's What I Like about the South*.

Phil's manner of presenting his songs has gained large scale recognition chiefly because of his years on the Jack Benny show. His ability to project his personality on the radio has won for him legions of faithful fans who will soon discover that he is equally able to put across his charm on records as he is on the radio.

Harris recently premiered his own show on NBC with the aid of his lovely actress wife, Alice Faye. The program is heard immediately following the Jack Benny show, in most localities.



THE JOE MOONEY QUARTET

Here's the group that's causing so much comment in musicircles. Jack Hotop, guitar; Gale Frego, bass; Andy Fitzgerald, tenor sax, and Joe Mooney, accordion.

WHAT RECORDS MEAN TO ME

by

Tex Beneke



Records mean a great deal to the members of a band. Much more so than radio, the spinning platters personalize a band and bring it closer to the public.

Remember several years back when the Glenn Miller Orchestra waxed *Chattanooga Choo Choo*? It was a spectacular hit all over the country but Chattanooga, in particular, went wild over it. The disc became the hottest juke-box and livingroom favorite in the city's history.

Due to a full schedule of previous bookings (and then the advent of war), Glenn never had the chance to bring the band to Chattanooga after the record came out. We received a personal invitation from the Governor of Tennessee himself, but it just couldn't be worked out.

It wasn't until late in November of last year that the band finally got to visit the city, on a one-nighter. After all the years that had elapsed since the recording came out, you'd think the folks in Chattanooga would have forgotten all about it, wouldn't you? Well, you just don't know Chattanoogaans.

The first thing the Mayor did when we hit town was to declare a holiday. There was a big reception committee waiting for us and, right in front of the city hall, the Mayor and the Chamber of Commerce presented each guy in the band with a key to the city. They even elected me Honorary Mayor.

The folks in town treated us like conquering heroes. We were deluged with invitations to come

to dinner and meet all the eligible daughters. When we passed Chattanooga on the street, they hailed us by our first names and called out friendly greetings. In every possible way, they tried to show us how glad they were we'd finally come to Chattanooga. They wanted us to know they hadn't forgotten our record. And when we finished our engagement, it seemed the whole town turned out to see us off.

There wasn't one of us in the band who wasn't sincerely sorry to leave the town. For once, purely commercial success seemed of secondary importance. It meant more to us that we'd made a cityful of new friends, who liked us for ourselves.

And all because of one record!

SCOTT AT SHERMAN

Raymond Scott and ork are due to play the Sherman hotel, Chicago, the fourteenth of February.

• Just Notes •

The Imperial Music Company, which was recently established in New York is the first known mixed publishing firm in the music business. The Negro member of the company is Waverly Ivey who is also personal manager for the J. C. Heard band.

* * *

The new vocalist with the Charlie Spivak band is Tommy Mercer. He recently replaced Jimmy Saunders who has gone out on his own. Mercer formerly sang with Joe Reichman.

* * *

Duke Ellington's concert at Carnegie Hall included music by W. C. Handy. The Duke also presented the noted French guitarist Django Rheinhardt.

* * *

Desi Arnaz and his orchestra will do a series of one nighters while on the West Coast. Arnaz is at work on a new picture for U.A. and recently hired Jane Harvey as regular girl vocalist with the band.

* * *

Anyone interested in forming a Charlie Spivak fan club can get full particulars from Margie Smith, 191 Brayton Street, Englewood, N. J.



EARLE (FATHER) HINES

Still wearing dark glasses because of recent eye injuries, Hines is doing well with his sweet style band.



AT THE

"NEW 52nd ST"



- 1 Coleman Hawkins' 52nd Street All Stars cut a side.
- 2 Mary Osborne takes a solo on guitar while Sheldon Manne, drums, and Al Mc Kibbon, bass, back her up.





STREET JAZZ "SESSION"

- 3 Jimmy Jones, of the All Stars, chords a few bars,
- 4 Part of Dizzy Gillespie's Orchestra. Left to right: Don Byas, Bill de Arango and Dizzy.
- 5 Milt Jackson, one of Dizzy's boys, gets in a few licks on vibes.
- 6 J. C. Heard, who now has his own band, sat in with Gillespie and provided some solid moments.



5

3

4

PAGE CAVANAUGH TRIO SIGNED

The Page Cavanaugh Trio, popular jazz group which recently completed an engagement with Frank Sinatra at New York's Waldorf-Astoria, was recently signed to an exclusive RCA VICTOR recording contract.

Page, a twenty-three-year-old wizard of the piano, has been playing this instrument since he was four. The two other members of the trio, Lloyd Pratt, bass, and Al Viola, guitar, are equally adept at their respective instruments, even though Viola is self-taught and has been playing for only four years.

Before the war Cavanaugh had two different bands and had played piano with Bobby Sherwood. On entering the Army he met Pratt and Viola and formed the now-famous trio. Their work at various Army posts and on V-discs assured them of success when they were discharged from the service in November nineteen forty-five.

Their first RCA VICTOR record, *The Three Bears* and *All of Me* shows the reason for the popularity of the Page Cavanaugh Trio.

MILLS BROTHERS TO TOUR ENGLAND

The Mills brothers will do a six or seven month tour of England beginning in early March.



GIL PHELAN AND LARRY GREEN

Larry and his vocalist get the situation in hand at a record session.



TEXAS JIM ROBERTSON

Texas Jim was only recently discharged from the service. His RCA Victor records are going great and prove that his fans stuck by him during his absence.

NEW FIFTY-SECOND STREET JAZZ

(Continued from page 3)

seldom has he done such fine playing as on *Say It Isn't So*. On this side, the Hawk produces a work which may easily rank with his classic *Body and Soul*. The whole thing is in a relaxed setting with a suitable piano backing by Jimmy Jones and the band.

Charlie Shavers takes the lead-off honors on *Low Flame*, a number which Leonard Feather wrote with Charlie in mind. It is slow, moving and tender with Shavers playing touching muted horn. There's some beautiful Pete Brown alto sax here and Mary Osborne shows her wonderful jazz ability on this side by playing that is reminiscent of the late Charlie Christian.

Spotlite is a fast moving tune with a good Shavers solo immediately following the opening theme statement. Mary Osborne once again shows her good taste and excellent ability with a well executed spot. The Hawk has his turn, there's a Jimmy Jones' solo and then Shavers returns with staccato, and the record ends.

Allen's Alley is mostly a sax side

with Hawkins, Allen Eager and Pete Brown playing the on-the-beat theme until the Hawk drops out leaving Allen and Pete to fight it out.

These four records go to make up *New 52nd Street Jazz* (HJ-9), an album that embodies the latest trends in modern jazz.

BERYL BOOKER

(Continued from page 2)

like him, has never learned to read music, acquiring her amazing combination of gentle touch, inspired improvising style and superb technique entirely by ear.

Beryl assembled a trio for an RCA VICTOR record date not long ago, using two other great feminine jazz stars, guitarist Mary Osborne and bassist June Rotenberg (the latter is now with the St. Louis Symphony). The three girls, who had never met before, took only an hour to whip this recording unit into King-Cole-like shape.

Watch out for the release of these records, and meanwhile, try to find out when Beryl (with Slam) will be in your neighborhood. You'll be amply rewarded.



Eddie Hubbard emcees the "ABC" Club nightly from 10:05 to 11:00 over WIND, Chicago . . . it's a session of jazz and ballad disc playing interspersed with Hubbard's glib homespun type of chatter . . . divided into fifteen minute segments, the show gathers bag after bag of fan mail . . . one of Eddie's innovations is his "Memory Tunes" . . . listeners write in and request their favorite memory numbers . . . the two best letter writers are wined and dined at one of Chicago's finest niteries.

Hubbard's first platter show from Chicago was called "Eddie Hubbard's Nonsense Cupboard" . . . it was aired in the morning at 8:00 . . . before coming to the windy city Eddie gained recognition at Baltimore's WCAO where he piloted a morning disc show.

WALLER'S LAST WAXING

(Continued from page 3)

is played through more or less straight once, then "Fats" takes the vocal. Following this the tempo is upped and each player takes a solo. Then Waller sings once more, and the record ends.

Moppin' and *Boppin'* is an all-instrumental side with notable solos by each player. The most interesting piece of work is, of course, by Waller himself. Slam Stewart's "singing bass" is very much in evidence here as are Zutty Singleton's drums and Benny Carter's always excellent trumpet.

Besides being a great Waller record (which is actually recommendation enough) this disc, on the "A" side, is a note for note recreation of "Misbehavin'" as it appeared in the film. Those who saw the pic will have reason enough for wanting this platter by virtue of this fact alone. For *Moppin'*

Eddie's emcee ability dates back to his days at Baltimore University where he appeared in many campus shows along with the then unknown Garry Moore . . . after graduation he went to work as a bank clerk but showbusiness lured him to Madame Bolotkin's drama school in Baltimore where the seasoned dramatist advised him to enter radio.

At twenty-eight Hubbard is one of Chicago's most prominent disc jockeys . . . he is married and has a three-year old son, Bobby.



EDDIE HUBBARD

and *Boppin'* it is sufficient to say that here is "Fats" Waller at his instrumental best.

EVERYBODY ADDING VOCAL GROUPS

The craving for fem vocal groups by the public has led many name bandleaders to add this kind of attraction to their bands. Frankie Carle recently hired the Sunrise Serenaders; Sonny Dunham hired the Sonneysiders; Woody Herman took on the Bluemoons; the Tune-tellers were picked up by Les Elghart; Tony Pastor annexed the Clooney Sisters; the Gallie Sisters found a place with Art Mooney, and Johnny Long recently hired a so far untaged group consisting of three boys and a girl.

Some of the bands are even dropping their instrumentalists in order to take on vocal groups.

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
The Shocking Miss Pilgrim (20th Century-Fox)
AREN'T YOU KIND OF GLAD WE DID CHANGING MY TUNE
 by Vaughn Monroe and his Orchestra
Blue Skies (Paramount)
"IRVING BERLIN MELODIES"
 (Album P-159)
 by Wayne King and his Orchestra
BLUE SKIES
 by Perry Como
- Canyon Passage** (Walter Wanger)
OLE BUTTERMILK SKY
 by Helen Carroll and the Satisfiers
- Song of the South** (Disney)
UNCLE REMUS SAID
 by Tex Beneke and the Miller Orchestra
ZIP-A-DEE DOO-DAH
SOONER OR LATER
- Swing and Sway with Sammy Kaye**
The Time, the Place and the Girl
 (Warner Bros.)
OH, BUT I DO
A GAL IN CALICO
 by Tex Beneke and the Miller Orchestra



SUZANNE ELLERS

Suzanne's voice has often been heard while movie stars "sang." She's now credited for her vocalizing on the Durante-Moore program, Fridays, CBS.

WHERE THEY PLAY

LOUIS ARMSTRONG	On Tour
DESI ARNAZ	Ciro's, Hollywood (Cal.)
THE DARDANELLE TRIO	On Tour
PAT FLOWERS	Club Condon (N. Y.)
ERSKINE HAWKINS	Tune Town Ballroom, St. Louis (Mo.)
SPIKE JONES	One niters
SAMMY KAYE	One niters (South)
FREDDY MARTIN	Hotel Ambassador, L. A. (Cal.)
BENEKE-MILLER ORK	400 Club (N. Y.)
VAUGHN MONROE	Strand Theater (N. Y.)
CHARLIE SPIVAK	Palladium, Hollywood (Cal.)
COUNT BASIE	Avadon Ballroom L. A. (Cal.)
CAB CALLOWAY	Sherman Hotel, Chicago (Ill.)
FRANKIE CARL	Chase Hotel, St. Louis (Mo.)
HARRY COOL	Colonial Inn, Miami (Fla.)
SONNY DUNHAM	Prom Ballroom, St. Paul (Minn.)
CHUCK FOSTER	Hotel New Yorker (N. Y.)
LIONEL HAMPTON	Aquarium (N. Y.)
WOODY HERMAN	Click, Phila. (Pa.)
LOUIS JORDAN	Billy Berg's, Hollywood (Cal.)
STAN KENTON	Capitol Theater, Washington (D. C.)
ELLIOT LAWRENCE	Paramount Theater (N. Y.)
JOHNNY LONG	Roosevelt Hotel, New Orleans (La.)
RAY MCKINLEY	Commodore Hotel (N. Y.)
CLAUDE THORNHILL	Sherman Hotel (opens 1/17), Chicago (Ill.)

★ OFF THE RECORD ★



The Tex Beneke-Miller ork will do a series of theater engagements following their stay at the "400" Club in New York. Bookers are very happy about the group and state that promoters "love that band" since it's one of the few able to sky-rocket their books back to the black . . . Jimmy Palmer ork changing from jazz to sweet style . . . Ray McKinley and ork will remain at the Commodore until the twenty-ninth of January . . . Joe Mooney Quartet getting lots of air time. Besides their usual ABC Monday night shot, they average one guest appearance a week on other network shows. There's a rumor going around that this group will replace the King Cole Trio on the Kraft Music Hall . . . Duke Ellington's *Twilight Alley*, which was originally called *The Beggar's Opera* was written in the eighteenth century by John Gay . . . Frank Sinatra hurried home to Hollywood after his engagement at the Wedgewood Room of the Waldorf so he could be there for Christmas . . . Sammy Kaye recently added another male singer to his ork. The lad's name is Johnny Ryan, and he's a tenor . . . Rumors are circulating that there will soon be a major talent change in the "Hit Parade" program . . . Billy Eckstein and ork will go out on an extensive concert tour shortly . . . In three nights, at various cities in the South, Louis Jordan walked off with an average take of over two thousand dollars . . . It's things like this that are causing many handleaders to break up big bands in favor of smaller combinations. In small groups the overhead is considerably lower and their chances for a good slice of loot seem to be good. But they all aren't Louis Jordans . . . The University of Illinois cancelled its regular prom when they found they could get Woody Herman. Instead they had a Herman concert.



PETER POTTER AND FREDDY MARTIN

Disc jockey Peter Potter looks on while Freddy Martin rehearses his orchestra. Potter's platter show is broadcast over KFVB, Hollywood.



LLOYD SHAFFER AND PERRY COMO

Perry is shown as he recently made one of his "Chesterfield Supper Club" broadcasts. Como has been renewed on the show for another twenty-six weeks, as has been Jo Stafford who broadcasts from Hollywood. Shaffer conducts for Como.

COMO-LAWRENCE AT PARAMOUNT

Perry Como and Elliot Lawrence and his orchestra will appear at New York's Paramount theater beginning January 15 for an indefinite engagement.

This will mark Perry's first public appearance since his date at New Haven's Arena last September. At the time Como walked off with a record take for one day's work. He received over ten thousand dollars.

As for Lawrence, his band is doing extremely well for a new group. His ork recently played a return engagement at the Pennsylvania Hotel which was the quickest encore date in the hotel's history. Besides this Elliot played more prom dates than any other group during the past year. He performed at sixteen college functions.

BENEKE-MILLER ORK HAS NEW SINGERS

The Tex Beneke-Miller ork recently experienced a complete change of vocalists when Artie Malvin, Lillian Lane and the Crew Chiefs left the group to go out on their own. Tex replaced the singers by hiring Garry Stevens, Ginny

O'Connor and the Mello-Larks. Stevens sang with Charlie Spivak before entering the service.

HAWKINS BOOKED TO HAVANA

Erskine Hawkins and his orchestra were recently booked to play a two week engagement at the Campeamor theater in Havana, Cuba. The date, which will begin the first week of this month (Jan.), was arranged by Buddy Allen, Miami promoter. Hawkins' appearance is inaugurating a name band appearance at the Cuban theater where, up till now, the only U. S. talent to play at the Havana spot were vaudeville acts like Son and Sonny.

In order to make the engagement more successful Erskine has added several rumbas to his books.

LOMBARDO WILL RACE AGAIN

Guy Lombardo, who broke Gar Wood's record to take the Gold Cup last Labor Day will endeavor to break another record this month when he tackles the mile straight-away with his "Tempo VI," which now has a P-38, 1700 horsepower engine. Lombardo will attempt to break the old mile record of 124.86 M.P.H., when he takes his speedboat to Miami this month.



Phil Harris and His Orchestra
20-2075 THE DARKTOWN POKER CLUB
WOODMAN SPARE THAT TREE
20-2089 THAT'S WHAT I LIKE ABOUT
THE SOUTH
IF YOU'RE EVER DOWN IN
TEXAS, LOOK ME UP

Charlie Spivak and His Orchestra
20-2047 SO THEY TELL ME
LINDA
20-2065 OLD DEVIL MOON
IF THIS ISN'T LOVE

Larry Green and His Orchestra
20-2049 WHEN YOU LEFT ME
A GAY LITTLE MELODY

Desi Arnaz and His Orchestra
20-2052 MI VIDA
ANOTHER NIGHT LIKE THIS
20-2094 A RAINY NIGHT IN RIO
THROUGH A THOUSAND
DREAMS

Vaughn Monroe and His Orchestra
20-2053 YOU CAN'T SEE THE SUN
WHEN YOU'RE CRYING
AND SO TO BED

Tommy Dorsey and His Orchestra
20-2064 AT SUNDOWN
TO ME

The Aristo-Kats
20-2066 IT MAKES ME BLUE
OH, LADY BE GOOD

Page Cavanaugh Trio
20-2085 THE THREE BEARS
ALL OF ME

Freddy Martin and His Orchestra
20-2042 THERE'S NO HOLDING ME
SAVE ME A DREAM

"Fats" Waller and His Rhythm
28-0410 AIN'T MISBEHAVIN'
MOPPIN' AND BOPPIN'

Russ Case and His Orchestra
20-2074 I GET A KICK OUT OF YOU
IN THE STILL OF THE NIGHT

Whittemore and Lowe, Duo-Pianists
28-0410 LIEBESTRAUM
VARIATIONS ON PAGANINI
CAPRICE #24

Al Goodman and His Orchestra
28-0412 HYMN TO THE SUN
GYPSY DANCE

BG TO RUSSIA

Benny Goodman recently revealed that he seriously is considering taking his band to Russia for an extended tour sometime this spring.

NEW FIFTY-SECOND STREET JAZZ

with

DIZZY GILLESPIE
and his orchestra

COLEMAN HAWKINS'
52nd Street All-Stars



(ALBUM HJ-9)

*52nd Street Theme • Night in Tunisia •
Say It Isn't So • Spotlight • Ol' Man Rebop
• Anthropology • Low Flame • Allen's Alley*

**DON BYAS • J. C. HEARD • MILT JACKSON • BILL DE ARANGO • ALLEN EAGER •
PETE BROWN • CHARLIE SHAVERS • JIMMY JONES • SHELLY MANNE • AND OTHERS**

FROM:

Sec. 562, P. L. & R.

JANSENS MUSIC STORE
435 Main Street
WATSONVILLE, CALIF.

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 Trademarks of The Radio Corporation of America."