

RCA VICTOR'S

GROOVES

DECEMBER, 1946



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



IN THE GROOVE

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HINES PLAYS SWEET

Earl (Father) Hines has abandoned jazz, at least temporarily, and is concentrating on sweet music. In so doing he believes he's giving the public what they want.

The crux of Earl's sweet kick is his "Showboat Concert," a half-hour program which he is currently using in his theater tour. Critics who have heard it state that it is amazingly good and that the reception it receives from audiences is almost unprecedented for this type of work.

Recovering from injuries

Earl is recovering nicely from injuries he recently received in an auto accident. At one time doctors seriously doubted that he would ever regain his sight, but a series of plastic surgery operations has almost completely restored his vision.

In biz twenty years

Hines is this year celebrating his twentieth year in show business. It is this experience that is causing him to make a temporary switch to sweet music. He says, however, jazz will always be a vital part of American music and tradition and his change is not to be construed as a move on his part to discredit this type of music. He explains that even though the demand may be for sweet music there is still plenty of room for good jazz.

ART LUND LEAVES BG

Vocalist Art Lund recently left Benny Goodman to accept movie offers. At press time reports came in that Benny was planning to introduce new boy and girl singers at New York's "400 Club."

BG's engagement at the "400 Club" ends December 12.

'46 WAS EVENTFUL YEAR FOR MUSIC BIZ

That the past year has been an important one for almost all phases of the music business, no one can deny. Forty-six has brought its share, and indeed more than its share, of changes in the pop music field.

The number of new bands organized by ex-GIs forms an impressive list. It was just about this time last year that Tex Beneke brought the Miller orchestra into the Capitol Theater in New York to begin a year that has since proved extremely fruitful for this aggregation. Another alumnus of the Glenn Miller outfit has also gone places in the past year. Ray McKinley is doing great business and shows every indication of continuing to prosper. Other leaders who are ex-servicemen and who continued their activities during the war and are doing well are Bob Crosby, Bobby Byrne, Sam Donahue and Herbie Fields. Even though the latter entered the new-band race after the others he is meeting with success everywhere.

Of the many bands formed by men who were just getting out of the service this time last year, more have remained in the game than have fallen by the wayside. Perhaps one reason for this is the fact that business for the first six or seven months of forty-six was the best in many years. But toward the end of the year, the decline of the lush days of the high guarantee one-night dates was almost as rapid as the rise to prominence of some of the new names. This obviously

accounts for the fact that many of the groups who thought they were going straight to the top have suddenly found themselves stranded about half way up the ladder. But this decline is slowly being remedied with lower guarantee demands from the orchestra leaders and lowered prices at the box office being put into effect by the promoters.

Today there are many familiar names in the business who were almost unknown this time last year. Elliot Lawrence, Joe Mooney, Andre Previn, Larry Green and Johnny Bothwell are only a few of these. Then there are the well-known sidemen who have gone ahead to form their own new bands, like Buddy Rich, Sy Oliver, Billy Butterfield, Charlie Ventura and many others. Several established stars have made great strides during forty-six. Dardanelle and Betty Rhodes are two of these.

This winter there have been an almost unprecedented number of great jazz concerts. Sponsorships have been under such contrasting personalities as Eddie Condon, Paul Eduard Miller and Norman Granz. The result has been that this season there are jazz concerts built around almost every phase of jazz from Dixieland to re-hop.

Radio is becoming more and more conscientious of good pop music with programs built around Tommy Dorsey, Vaughn Monroe, Joe Mooney and Hoagy Carmichael (to name a few) resulting.

The two most prominent motion pictures made during the year (insofar as bands are concerned) were undoubtedly "The Fabulous Dorseys" and "New Orleans."

And all these fresh, new, young bands, all this expanded activity in almost every direction is bound to have but one result. That is that more and more people are daily being exposed to good jazz
(Continued on page 9)



HOAGY CARMICHAEL
His Sunday show over CBS is one of the new, good programs.

ARMSTRONG CUTS WITH ALL STARS

A record session in Hollywood recently brought together some of the greatest jazz names around today. Heading the seven piece combo was trumpet star Louis Armstrong. With him were such notables as Barney Bigard, clarinet; Vic Dickenson, trombone; Charlie Beal, piano (for two sides); Leonard Feather, piano (for the remaining two); Allan Reuss, guitar; and Red Callendar, bass and Zutty Singleton, drums.

Cut for the Swing label of the French Gramophone Company, the four numbers were recorded to bolster the catalogue of that company. Since there was no importation of masters during the war and the subsequent occupation, these two records will help to satisfy, at least partially, the terrific hunger for good American jazz felt by the French.

The four tunes, all with Armstrong vocals, are "I Want a Little Girl," "Sugar," "Blues For Yesterday" and "Blues in the South."

At the time of the session, Armstrong was in Hollywood to work on the picture "New Orleans." Many of the artists who recorded with him will also appear in the picture.

There is a strong possibility that the records cut for the Gramophone Company will eventually be released on the RCA Victor label.

LARRY GREEN SIGNED — HIS ORK A NATURAL



LARRY GREEN
Augmented chords

SHERWOOD GETS OFFERS FOR PIC WORK

Even though the play he was starring in closed just eight days after its opening, Bobby Sherwood's part in "Hear That Trumpet" proved to be profitable for the young trumpet playing, singing bandleader. Shortly after the opening of the play Bobby received several picture offers, and since the venture the price of his band has gone up about fifty per cent.

The Larry Green orchestra which was recently signed to an exclusive RCA Victor recording contract is a natural to hit the top of the ladder in short order.

His music is smooth, danceable and thoroughly enjoyable. The atmosphere which it creates is relaxing and yet at the same time penetrating. There are smooth, sweeping strings and even smoother reeds. The brass flows while the rhythm is steady, leading and dance-proving. And the entire organization gives the idea of musical proficiency and good taste.

Larry, himself, plays some excellent piano. It gives the band that spark that is part of the lift it possesses. The manner in which he uses his instruments is interesting and enjoyable. At times it is as though there are just two instruments, Larry's piano and the rest of the band. He plays chord patterns that are immediately augmented by the group. The effect is both soothing and thrilling.

Gilbert Phelan, vocalist with the ork, is perfectly suited to his task. His voice possesses the same qualities as the band. It blends perfectly with the group and the combined effect is indeed admirable.

Hails from Boston

Larry Green hails from Boston where his ork is currently the sensation of smart society night spots. The youthful leader formed his first ork while a student at the Boston University Law School after having completed his studies at the New England Conservatory of Music. He later worked as a lawyer but finally gave it up to return to the music biz.

First records are out

The first RCA Victor records by this up and coming group are now on the market. They are, "For You, For Me, For Evermore" and "Either It's Love Or It Isn't" and "Sonata" and "I Haven't Got a Worry In the World." The vocals on all four sides are by Gilbert Phelan.



ARMSTRONG AND ALL STARS
They cut for the French

BENEKE-MILLER ORK RECORDS MILLER HITS

Tex Beneke and the Miller ork have recorded two of Glenn Miller's most successful numbers. Recorded with this new group, employing strings and French horn, this waxing of "Stardust" and "Falling Leaves" is destined to be the biggest hit yet by the Tex Beneke-Miller ork.

Using the familiar touch of the old Glenn Miller band, plus the newer techniques of the Miller AAF ork, this record is an excellent yardstick with which to measure the great strides this organization has made since before the war.

The wonderful sweep of the strings that move and swing like the rest of the ork, the low pulsing combination of baritone and tenor saxes, the unusual grouping of French horn, trombones and trumpets point up the terrific section work of this organization. Their combined use of these devices is thrilling.

Then there's Tex himself. His solo on "Falling Leaves" is by far the best he's placed on wax since the formation of the Beneke-Miller ork. This chorus alone is an excellent example of how his technique has broadened and improved since before the war.

Bobby Nichols comes in for his share of credit too. His spot on "Stardust," just before the coda, shows the great possibilities this young trumpet star has.

The final point of interest is the French horn solo by Johnny Grass. Of the unusual and striking effects this group can get, this is just a taste. Limited as his instrument may be, Grass plays a solo that deftly employs the great tonal quality the French horn has to offer.

Hear this record once, then spin it again and again. It takes a lot of listening to get all the kicks this disc possesses.

TRIO IN PIC

The King Cole Trio will make another picture when they journey to Hollywood next month. The so-far untitled movie will be made by Paramount.



BOBBY NICHOLS
A share of the credit.

KAYE AT NEW YORKER

Sammy Kaye's opening at the Hotel New Yorker last month (29) marked the first time in over three years that a top name band appeared at the Manhattan hotel. Kaye will continue there until Christmas day.

ESQUIRE JAZZ BOOK OUT SOON

Esquire's annual "Jazz Book" for 1947 will soon be on the stands. This year's edition of this comprehensive annual will be the largest and most impressively bound edition to date.

The principal article in the '47 issue will be the lead-off article on Louis Armstrong. It will be one of the most thorough treatments of his life and his significance in the world of music to ever appear in print. This is apropos, since Louis will soon be observing his thirtieth anniversary in the world of music. Plans are afoot to present Armstrong in a special concert to celebrate this occasion.

COMBO BREAKS RECORD AT PARAMOUNT

The combined efforts of Stan Kenton's band and the King Cole Trio, plus the movie, "Blue Skies," recently broke all existing records for opening day at New York's famed Paramount Theater.



VAUGHN MONROE AND MAYOR SAMUEL
Vaughn presents Mayor Samuel of Philadelphia with one of the first copies of his "Dreamland Special" album. The event occurred while Monroe was playing at "The Click."



In the Groove ...

... WITH THE STARS

- 1. Helping disc jockey Ira Cook get his new record show under way are Connie Haines and Tex Beneke. The show is broadcast from a window in Music City at Sunset and Vine in Hollywood and is heard over KFAC from 10 p. m. to midnight.
- 2. Pat Flowers as he recorded recently. With the ink hardly dry on his RCA Victor recording pact, Flowers' discs for the label are going strong.
- 3. Woody Herman's exciting group is continuing to pack them in at dances all over the country.

- 4. The Dick Haymes show over CBS is a "must" for his many fans. It airs every Thursday.
- 5. Stan Kenton and his ork were recently booked to play a date in Hawaii; thus being one of the first U. S. groups to appear in the islands since the end of the war.
- 6. Murray Arnold is the lad who took over the piano spot in the Freddy Martin outfit when Jack Fina left to form his own group.



RADIO CHOIR RECORDS "HYMNS OF ALL CHURCHES"

During this, the most religiously significant month of the year, it seems only proper that RCA Victor should come forward with an album of appropriate music. This they have done.

"Hymns of all Churches" is a collection of some of the best known and loved church music.

Recorded by the famous radio choir of the "Hymns of all Churches" program, this album contains choral music that is familiar to all. In the twelve years that this radio program has been in existence it has brought to its listening public the hymns of all the various sects and denominations. Now, they have recorded ten of these selections.

Under the direction of Frederick J. Jacky the "Hymns of all Churches" Choir with soloists has recorded the following selections: "In the Garden," "Crossing the Bar," "Holy, Holy, Holy" and "The Old Rugged Cross," with baritone solos by Bruce Foote. Tenor William Miller is heard on "Beautiful Isle of Somewhere." Lillian Chookasian's beautiful contralto is outstanding on "Beneath the Cross of Jesus," "A Mighty Fortress is Our God" and "Veni, Jesu, Amor Mi." On the final record Cantor Benjamin Landsman sings "Eili, Eili" and Louise Weber, soprano, performs "Shepherd, Show Me How to Go."

COMO HEARS OUT PLUGGERS

Song Pluggers admittedly have just about the toughest job in show biz. Many times it takes weeks for them to talk a band leader or vocalist into listening to their wares. But not so with Perry Como.

Every Wednesday night, after the repeat broadcast of his "Chesterfield Supper Club" program at midnight, Como takes a seat in the empty studio and bids the pluggers to come forward. Sometimes the sessions last until four in the morning.



HERBIE FIELDS AND ORK

Their recording of "Jalousie" caused them to sky-rocket to prominence. Watch for other soon-to-be-released great discs by this thrilling new group.

THE BEAN

(Continued from page 5)

as a logical sequence of beautiful phrases. The second chorus follows the first one naturally. In this he differs from the average horn blower. He is one of the most sought-after musicians for records and has made hundreds of great recordings in the last few years with all of the top jazz musicians, who consider it an honor to play with him.

Coleman, or "Bean" as he is called by his intimates, has a warm, friendly personality. He takes life easy, rarely gets excited over anything. He loves classical music and listens to every new, young musician so that he won't be behind any of them when it comes to new methods and ideas.

You can hear this titan of the tenor nightly playing on 52nd St. with his quartet. During the past year he has spent much of his time at the Spotlite Club, as might be guessed from the title of one of his numbers in RCA Victor's forthcoming "New Fifty-Second Street Jazz" album, a rift tune called *Spotlite*.

Hawk made his return to RCA Victor for this album with that number, coupling it with a superb tenor sax solo version of Irving Berlin's *Say It Isn't So*, which, like every other record he has

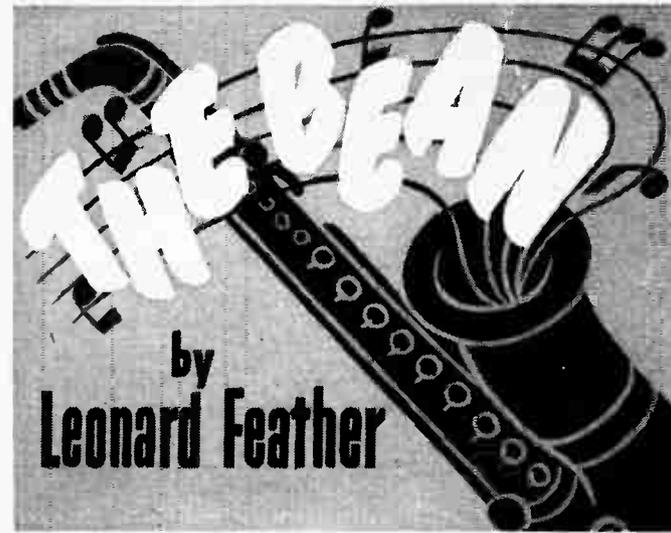
made since *Body and Soul*, you may be tempted to describe as his Greatest Since.

Whether one record or the other is greater matters less than the essential fact that Hawkins, along with Louis Armstrong, has remained a vital and predominant figure in the jazz world for a quarter century, and is still winning new recognition. He has been Esquire's Gold Award winner every year since that magazine's poll was started. And for this writer, as for many others, he'll remain second to none as long as he has a horn to play.

MARY LOU WAXES WALTZ BOOGIE

Mary Lou Williams' recent RCA Victor record of "Waltz Boogie" was the first boogie number ever performed or written in waltz time. With the aid of June Rothengers on bass and Bridget O'Flynn on drums, Mary Lou has recorded a side that is as satisfying as it is unique. Her tasteful playing gets admirable backing from bass and drums. The result of the combined efforts is a disc that must be played many times to be appreciated.

Backed by "Humoresque" this is the first RCA Victor record by the Mary Lou Williams Trio.



Coleman Hawkins is still the king among tenor sax men! For 25 years, this genius of his instrument, the man who actually made the tenor saxophone a beautiful and important part of the jazz band, has been thrilling his fans in the United States and in Europe.

And today, his musical ideas sound just as up-to-date as they did then. This is because Hawkins is one musician who refuses to let himself become dated. He still plays with the rich, full sound, the huge tone that only he can seem to get from this horn, but his ideas are as modern as Dizzy Gillespie's re-bop. This he accomplishes by keeping ahead of the times. He's been changing his style from the day that he established the all-time tenor style, for all to copy, in the early Fletcher Henderson band. Hawk's style began to develop around the 30's, a slow, rhapsodic style of playing for which he became famous. It can be heard on early Henderson records like "Talk of the Town" and "I've Got to Sing a Torch Song."

Hawkins left Henderson soon after perfecting his style and went to Europe to play in the elaborate band of Jack Hylton, England's top bandleader at that time. For five years, Hawk toured Europe, recording in many countries, finally establishing himself in Holland where he made his famous recording of "Meditation," a tune dedicated to him by a Dutch trumpet player. He returned to this coun-

try in 1939 and opened at Kelly's Stable, following which he formed a big band and recorded (for RCA Victor) his most famous number, "Body and Soul," ideally suited to his soulful conception.

Hawkins develops his choruses (Continued on page 8)



LEONARD FEATHER AND MEMBERS OF COLEMAN HAWKINS' BAND
A slow, rhapsodic style.

Just Notes

The Dardanelle Trio did such a bang-up job at Detroit's Ft. Wayne Hotel, the management said they could stay as long as they liked. But Dardanelle had other commitments and had to meet them.

* * *

The King Cole Trio will shortly journey to Hollywood to turn out a picture for Paramount. As yet the title of the flicker is undetermined.

* * *

Columbia pictures recently signed the Ray Anthony band. Before entering the Navy, Ray was turned down by Columbia because they said he looked too much like Cary Grant. Ray's first assignment for the studio will be a short, which he will soon begin.

* * *

Don Haynes, personal manager for Tex Beneke and the Miller ork and Johnny Desmond, recently adopted a baby boy. The Hayneses have had their adoption application in since before the war.

* * *

Harry James and ork enjoying a six weeks' vacation following their recent tour.



Steve Ellis pilots the "Music Box" over Station WMCA, New York, six days a week . . . began his radio career when he was interviewed over the air about one of the boxers he was managing at the time . . . this occurred while he was still a student at the University of Miami.

After graduation he journeyed to New York where his versatility won him the reputation of being "a one-man industry" . . . he conducted both sports shows and platter parades.

In 1911 he originated "The Music Box" over WPAT and during the early days of the war he conducted a show called "Smokes for Soldiers" . . . in 1942 he

brought this feature to the Atlantic Coast Network and played host to such stars as the Dorseys, James, Ellington, Basie, Kayser, Lombardo and many others . . . admission to the show was obtained by bringing cigarettes to the broadcast.

Steve Ellis is continuing to build his reputation both as a top notch jockey and as a sport-caster over WMCA with a first class platter show and by doing an expert job of sports commenting.



STEVE ELLIS

ECKSTINE ADDS STRINGS

Billy Eckstine, the popular singing bandleader, will soon add a twelve man string section to his band.



MEREDITH WILLSON

His new "Sparkle Time" show on CBS (Wednesdays) is bringing new talent before the public. The types of performers he has as guests range from hip groups like the Vivian Garry Trio to concert pianists.

BENEKE ON DESMOND SHOW

Tex Beneke and the Miller ork will interrupt their series of broadcasts for Army Recruiting over Mutual, which began last month, to do a thirteen-week stint on the Johnny Desmond "Judy 'n Jill 'n Johnny" program beginning the fourteenth of this month (Dec.). After their series with Desmond, the ork will return to the Army program. The part they will play on the "Judy 'n Jill 'n Johnny" show will be handled by the group at the same time they are playing New York's "400 Club."

46 WAS EVENTFUL YEAR

(Continued from page 2)

and good dance music and this is bound to create a healthy demand for more of the same. The people within the trade, the musicians, writers, and composers will soon find the business the best ever and the public will consequently profit by getting an increasingly better product.

RCA VICTOR

Tunes from THE MOVIES

If I'm Lucky (20th Century-Fox)
IF I'M LUCKY
ONE MORE VOTE (ONE MORE KISS)
by Perry Como

Blue Skies (Paramount)
"IRVING BERLIN MELODIES" (Album
P-159)
by Wayne King and His Orchestra
BLUE SKIES
by Perry Como

The Shacking Miss Pilgrim (20th Century-Fox)
FOR YOU, FOR ME, FOR EVERFORE
by Larry Green and his Orchestra
AREN'T YOU KIND OF GLAD WE DID
CHANGING MY TUNE
by Vaughn Monroe and His Orchestra

Duel In the Sun (Selznick)
GOTTA GET ME SOMEBODY TO LOVE
by Tommy Dorsey and His Orchestra

DUEL IN THE SUN (Part I and II)
by Al Goodman and His Orchestra

DUEL IN THE SUN (Album M-1983)
by The Boston "Pops" Orchestra,
Artur Fiedler conducting

The Jolson Story (Columbia)
APRIL SHOWERS
by Dennis Day

Canyon Passage (Walter Wanger)
OLE BUTTERMILK SKY
by Helen Carroll and the Satisfiers

Smash-Up (Universal)
LIFE CAN BE BEAUTIFUL
by Vaughn Monroe and his Orchestra



LUCY ANN

She only recently returned to Kay Kyser's "College of Musical Knowledge" after a tour of theaters throughout the country. The program is heard on NBC every Thursday.

WHERE THEY PLAY



LOUIS ARMSTRONG	<i>On Tour</i>
DESI ARNAZ	<i>Ciro's, Hollywood (Cal.)</i>
DEEP RIVER BOYS	<i>On Tour</i>
PAT FLOWERS	<i>Club Condon, N. Y. (N. Y.)</i>
ERSKINE HAWKINS	<i>One Niters (South)</i>
SAMMY KAYE	<i>Hotel New Yorker, N. Y. (N. Y.)</i>
TEX BENEKE-MILLER ORK	<i>One Niters (South)</i>
VAUGHN MONROE	<i>Commodore Hotel, N. Y. (N. Y.)</i>
CHARLIE SPIVAK	<i>On Tour (Southwest)</i>
DUKE ELLINGTON	<i>On Tour (New England)</i>
COUNT BASIE	<i>Avadon Ballroom, L. A. (Cal.)</i>
JOHNNY BOTHWELL	<i>Roseland Ballroom, N. Y. (N. Y.)</i>
FRANKIE CARL	<i>On Tour (Midwest)</i>
JIMMY DORSEY	<i>Meadowbrook, Cedar Grove (N. J.)</i>
SONNY DUNHAM	<i>One Niters (Midwest)</i>
CHUCK FOSTER	<i>Chase Hotel, St. Louis (Mo.)</i>
BENNY GOODMAN	<i>400 Club, N. Y. (N. Y.)</i>
GLEN GRAY	<i>Sherman Hotel, Chicago (Ill.)</i>
LIONEL HAMPTON	<i>Aquarium, N. Y. (N. Y.)</i>
WOODY HERMAN	<i>One Niters (Midwest)</i>
LOUIS JORDAN	<i>One Niters (South)</i>
STAN KENTON	<i>Paramount Theater, N. Y. (N. Y.)</i>
ELLIOT LAWRENCE	<i>Hotel Pennsylvania, N. Y. (N. Y.)</i>
HAL MCINTYRE	<i>Casino Gardens, Hollywood (Cal.)</i>
RAY MCKINLEY	<i>Strand Theater, N. Y. (N. Y.)</i>
TONY PASTOR	<i>Tunetown Ballroom, St. Louis (Mo.)</i>

It's rumored that plans are afoot to extend the "Hit Parade" to a full hour show. A variety portion will be added and Andy Russell will act as singing m.c. . . . Tex Beneke has been named as the chairman of danceband leaders of the March of Dimes committee . . . The Joe Mooney Quartet is continuing to get raves from fans and critics alike with everybody stating that the four boys are the most revolutionary thing to come along in years . . . Their new fifteen-minute spot over ABC isn't hurting them a bit either . . . While playing the 400 Club in New York Benny Goodman celebrated his tenth anniversary as King of Swing . . . Sherry Sherwood, the girl who won the nation-wide Tommy Dorsey contest, has had her movie contract bought from Tommy by United Artists . . . Gimmick at the Dorsey's Casino Gardens is the door prize stunt, only the boys do it up brown here. First prize given was a brand new Kaiser-Fraser car . . . Dennis Day will supply the voices for no less than fourteen different characters in a forthcoming Walt Disney picture . . . Sammy Kaye recently added a string section to his orchestra. It consists of seven violins, two violas and a 'cello . . . Illinois Jacquet, famed tenor sax star, has been replaced in the Count Basie band by a new man whom the Count has a lot of faith in. The lad's name is Paul Consolves and he hails from Providence, R. I. He will share solo honors with Buddy Tate . . . Lloyd Shaffer will shortly have an article published in one of the fan magazines. It will deal with the different techniques involved in leading for men and women singers . . . Perry Como is giving singing lessons to Miss America of 1946 . . . Frank Sinatra and Dinah Shore working out a plan whereby Sinatra's closing number will fade right into Dinah's opening number with Miss Shore taking up where Frankie left off.



THE ARISTO-KATS
 This hip group of four made its premier on RCA Victor records a short time ago. It is meeting with success everywhere.

Meet the Artist

Freddy Martin was born in Cleveland, Ohio, on December ninth, nineteen hundred and six . . . when his mother and father died, Freddy was placed in the Knights of Pythias Orphan Home in Springfield, Ohio . . . while there he learned to play drums and was a member of the institution's band.

When he was sixteen, an aunt who lived in Cleveland took Freddy to live with her . . . he entered Central High School and worked as a grocer's delivery boy on the side . . . with money made from his work he bought his first saxophone . . . later he paid for lessons by working as an office boy and still later as a salesman of musical instruments . . . in this capacity he met Guy Lombardo, whom he still greatly admires.

Shortly after high school, Freddy organized his first band, which was short lived . . . answering an ad in a paper asking for a saxophonist, Freddy landed the job in spite of fifty other applicants.

At nineteen Martin entered Ohio State University to continue his education . . . only a few weeks before he was due to graduate he quit school to go to Finland to play in a band that would tour the country . . . while abroad he also played in England, but had to sell his instrument to get passage home.

BASIE'S PERSONNEL

The personnel of the Count Basie band after the replacement of Illinois Jacquet on tenor sax stands as follows: Emmett Berry, Harry Edison and Snookie Young, trumpets; Ted Donnelly, Bill Johnson, George Matthews and Eli Robinson, trombones; Preston Love, Rudy Rutherford, Jack Washington, Buddy Tate and Paul Gonsolves, saxes; Jo Jones, drums, Walter Page, bass; Freddie Greene, guitar and Count Basie, piano.

Basie is now on the west coast.

Back in the States, Martin joined a vaudeville unit that one night found itself stranded in New York . . . Freddy seized on the opportunity and formed a band that was booked into the Hotel Bossert in Brooklyn . . . After a stay in Brooklyn, Martin hit the one night road and gathered a sizeable following of fans . . . began to play some of the top hotels in the country, finally arriving at the Coconut Grove of the Hotel Ambassador in Los Angeles where he has remained for a number of years their top attraction.

During his stay at the Ambassador Martin has come a long way . . . his RCA VICTOR recording contract and his recording of such top favorites as "Concerto," "Now and Forever," "Nutcracker Suite" and many others, plus his radio work on the "Jack Carson Show," the "Fitch Bandwagon" and others have resulted in making his one of the top sweet bands in the land.



FREDDY MARTIN

GOODMAN WAXES "DUEL IN THE SUN"

Al Goodman has recorded excerpts from the background music of the forthcoming Selznick picture, "Duel in the Sun." He has chosen select portions of this score, which contains a wealth of musical excellence, and has placed them on both sides of a twelve-inch RCA Victor record.

At record stores everywhere, this recording has captured all the varying moods of this thrilling motion picture. Done in Mr. Good-



Vaughn Monroe and His Orchestra
20-2015 LIFE CAN BE BEAUTIFUL
HOLD ME, HOLD ME, HOLD ME

Tex Benke with The Miller Orchestra
20-2017 UNCLE REMUS SAID
ANYBODY'S LOVE SONG

Charlie Spivak and His Orchestra
20-2019 LET'S GO HOME
STOMPING ROOM ONLY

Desi Arnaz and His Orchestra
20-2020 I'LL NEVER LOVE AGAIN
TIA JUANA

Perry Como
20-2033 THAT'S THE BEGINNING OF
THE END
SONATA

Al Goodman and His Orchestra
46-0004 RHAPSODY IN BLUE*
with Vladimir Sokoloff, Pianist
SUMMERTIME
with Camilla Williams and The
Guild Choristers

Herbie Fields and His Orchestra
20-2036 A HUGGIN' AND A CHALKIN'
BLUE FIELDS

Swing and Sway with Sammy Kaye
20-2037 IT'S A LIE
I USED TO WORK IN CHICAGO

Mary Lou Williams Trio
20-2025 HUMORESQUE
WALTZ BOOGIE

Spike Jones and His City Slickers
20-2023 THE JONES LAUGHING RECORD
PRETTY GIRL

Freddy Martin and His Orchestra
20-2026 HEAVEN KNOWS WHEN
MANAGUA, NICARAGUA

Betty Rhodes
20-2043 BLESS YOU
YOU'LL ALWAYS BE THE ONE
I LOVE

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

* RCA VICTOR Double Feature Record

man's excellent manner this cutting brings before the mind's eye visions of this moving photoplay. All the dramatic punch of this stirring story, which deals with the love of two brothers for a half-breed Indian girl, plus the color of this momentous western picture are vividly enscribed on this record.

Hear this thrilling record at your local RCA Victor record dealer's store today.

GIVE RCA VICTOR RECORDS...



THE GIFT THAT KEEPS ON GIVING!

1 Perry Como Sings Merry Christmas Music (Album P-161). Presents Perry Como singing your favorite Christmas selections: O Come, All Ye Faithful • Jingle Bells • That Christmas Feeling • Winter Wonderland and others.

2 Peter and the Wolf (Album Y-323) is narrated by Sterling Holloway with orchestra conducted by Charles Wolcott.

3 Vaughn Monroe's Dreamland Special (Album P-160). Has the nation's number one singing bandleader performing these perennial favorites: Dream • Drifting and Dreaming • Meet Me Tonight in Dreamland • and five other "dream" selections.

4 Pee Wee the Piccolo (Album Y-322) is narrated by Paul Wing with music by Russ Case and his Orchestra.

OTHER CHILDREN'S SETS: YOUTH SERIES UP TO 6 YEARS

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