

RCA VICTOR'S

IN THE GROOVE

MARCH, 1947



Freddy Martin



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



IN THE GROOVE

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ON THE COVER

This edition of *IN THE GROOVE* has for its cover subject Freddy Martin. The position Freddy Martin has in the music scene is indeed a unique one. He's built his popularity on modernized classics, novelties and sweet tunes alike. But whatever he's attempted, he's maintained a sense of flawless good taste. And this, certainly, is something worthy of mention.

This month brings another album of Freddy Martin selections to record stores all over the country. Further news of the release of this album can be found on another page of this publication. This issue likewise has a Freddy Martin article, penned by Martin and explaining his position in presenting the classics in dance band style.

For the past five years Freddy has been playing for his fans at the Cocoanut Grove of the Ambassador Hotel in Los Angeles. Five years at a spot like this is something to be proud of. But it only goes to show that the public has adopted Martin and is eager for as much of the kind of music he presents as he is willing to play.

WOODY IS DISC JOCKEY

Woody Herman recently gave Hollywood quite a bang when he emerged as a disc jockey for station KLAC. The move started many a band leader wondering about this method of gathering extra loot during a lull.

On his first platter show Herman brought in so many guest stars that the program went thirty minutes over time.

THE
RCA VICTOR
PREDICTOR POINTS TO
a series of articles
on new stars in jazz by **LEONARD FEATHER**

J. C. HEARD

III

Few small bands have a chance to rise to national prominence, but J. C. Heard's first year as a bandleader seems to have proved him an exception to the rule. Like such units as John Kirby's, Louis Jordan's and Eddie Heywood's, the J. C. Heard sextet has combined musical precision, distinctive arrangements and entertainment value, along with real jazz talent, to make an organization that is both commercially and artistically successful.

J.C. was born thirty years ago in Detroit, where he became interested in music during his school days, but did not study seriously until he had spent some time as a non-reading drummer. He played in local bands until 1938. After coming to New York he got his first big break when Teddy Wilson, who had just left Benny Goodman and wanted to form a big band of his own, gave J.C. the drum spot in the new group.

J.C. worked for a while with Ben Webster and Coleman Hawkins after the Wilson band broke up, then rejoined Teddy in a small group at Cafe Society in 1941. After fifteen months with this unit

he signed with Cab Calloway, replacing Cozy Cole, and remained with Cab more than three years. You may have noticed J.C. at the drums in two of the movies made by Cab during that time, *Stormy Weather* and *Sensations of 1945*.

After leaving Cab, J.C. joined Benny Morton, his former colleague in the Wilson band, who went into Cafe Society Downtown with a sextet. When Morton left this job, J.C. was assigned the task of forming a band of his own for the club. He opened February 12, 1945, shortly after it had been announced that *Esquire* had given him its Bronze Award as the best drummer of the year.

In the course of a full year spent at the Cafe, J.C. did a great deal of recording work, with his own band as well as with many other groups. He led a combination accompanying Ethel Waters in an album, also recorded with Slam Stewart. On RCA Victor he took part in the Dizzy Gillespie session for the *New 52nd Street Jazz* album, and used his band intact to accompany Etta Jones on her first RCA Victor releases. Personnel on the latter sides comprised George Treadwell, trumpet; Budd Johnson, tenor sax; Jimmy Jones,

(Continued on page 10)



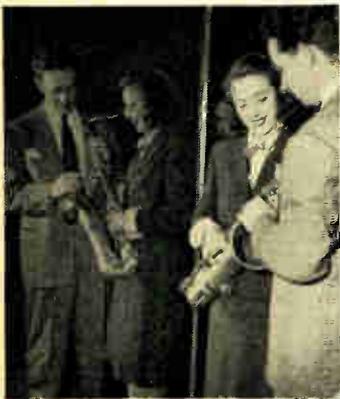
J. C. HEARD
A variety of talents.

FREDDY MARTIN CONCERTO ALBUM RELEASED

Of the records that have been responsible for the rise and continued success of Freddy Martin, his versions of the classics are undoubtedly the ones that did most. Therefore it is expected that the appearance of Martin's latest RCA Victor album on the market, early this month, will cause no little favorable reaction on the part of his fans. For this album contains six of the selections that probably had more to do with Martin's rise to fame than any others.

Along with these six great favorites there are two newly recorded numbers which will probably be equally as successful as the older numbers in the months to come. These two numbers are "Cornish Rhapsody Theme" and "Night and Day." The first features the piano work of Jack Fina, who is no longer with the band, while the latter spotlights Murray Arnold who took Fina's place at the keyboard when Jack left to form his own band. Cut from the same cloth as the other selections in the package, these numbers bear the familiar Martin touch and are headed for great popularity.

Titled "Concerto" (P-169) this album boasts these great Martin numbers: "Warsaw Concerto," "Intermezzo," "Tchaikovsky Piano Concerto No. 1," "Cornish Rhap-



SAM DONAHUE AND MYNELL ALLEN
Sam shows his vocalist how that tenor sax of his operates. He's currently touring theaters.

SHORT HAIR BOOK ON LONG HAIR MUSIC OUT



J. L. HALLSTROM
Gone are the bugaboos.

RENE HAS TWO NATURALS

Every once in a while a disc comes along which is just a natural to go places. Such a disc is "La Paloma" and "A Kiss'll Make You Whistle." by Henri René and his Mussette Orchestra. The "A" side is done in a manner that makes it a very danceable and listenable melody. "A Kiss'll Make You Whistle" is just the kind of a tune that will catch on quickly. The melody is light and easily remembered. As the title implies, it is whistled in unison by a group. And after listening to it you find that it has infected you with its light and catchy qualities. Bright and enjoyable, it's a tune that will be on everybody's lips shortly. Here's an RCA Victor record you've got to have.

BUDDY RICH DISBANDS

Buddy Rich has temporarily disbanded his group to go out on the road as a part of the Norman Granz "Jazz at the Philharmonic" package. Rich will reorganize around the beginning of May.

sody Theme." "Grieg Piano Concerto," "Night and Day," "Rachmaninoff Piano Concerto No. 2" and "Symphonie Moderne."

Those who firmly believe that "long hair" music can be nothing more than tedious and difficult to understand, or those who shy away from it because of its sometimes frighteningly stern facade should fly to the nearest bookstore and beg, borrow or steal a copy of J. L. Hallstrom's new book on the subject, "Relax and Listen." For here, written in down-to-earth, racy and often humorous style is the answer to the old statement of dismissal, "But I don't know anything about music."

Approaching the subject of classical music, Mr. Hallstrom has given it a refreshingly different treatment. Gone are the bugaboos of superfluous dignity and frightening technicology. In their place he has substituted understanding and relaxed enjoyment. Here then is the ideal book for the person who has hesitated about getting into classical music because of its seemingly overpowering ponderousness. But at the same time Mr. Hallstrom has managed to make of "Relax and Listen" a book that even those who consider themselves well-versed in the subject can learn from and enjoy.

Mr. Hallstrom, General Merchandising Manager of RCA Victor Records, is certainly well-qualified to have written such a book. His long association with the record industry has given him a firm foundation in classical music. His ability as a writer has long since been proven. For many years his "Selling Slants" were a regular feature of the *Victor Record News*. Their breezy, yet authoritative manner gave enjoyment to such an extent that they were often reprinted in newspapers and magazines the country over. Mr. Hallstrom employs this same type of writing in "Relax and Listen."

Published by Rinehart & Company, who likewise have brought out such recent best sellers as "The Hucksters" and "Fall of Valor," "Relax and Listen" will soon be available in book and record stores the country over.

COUNT BASIE WITH RCA VICTOR AL GOODMAN IN PIC TUNES



COUNT BASIE AND ORK
With him, a wealth of stars.

Count Basie put his signature on the dotted line some weeks ago thereby bringing his band to RCA Victor. Wasting no time in getting this great band on wax the label promptly arranged a recording date at their Hollywood studios. By the time this reaches print the results of that first Basie session for RCA Victor will be evident the country over. For the two numbers etched that day are headed for the top. *Open the Door Richard* was a natural for the Basie group. The reverse, *Me and the Blues* shows vocalist Anne Moore to her best advantage, which is saying a lot.

Names in group

Besides the above mentioned Anne Moore, Basie's other outstanding sidemen and vocalists include Jimmy Rushing, vocalist; Jo Jones, drums; Walter Page, bass; Freddie Greene, guitar; Buddy Tate, tenor sax, and Bob Bailey, vocalist. All these men have won considerable note in the music world for their outstanding abilities.

Started in K.C.

Count Basie started his career in Kansas City in the late Benny Moten's band. After Moten died

the Count took over the group in 1936. Benny Goodman heard the band and immediately brought it to the attention of others. It was because of Goodman's interest in the ork that it began to achieve national notice shortly thereafter. In the years since 1936 the Count has gathered many kudos from music fans because of his consistently fine jump music.

Second Record Out

Count Basie's second disc for RCA Victor will be on the market by the time this reaches you. It is a coupling of *Free Eats* and *Bill's Mill*. Both are tunes that really jump and are certainly headed for big popularity. *Free Eats* is a vocal riff tune with *Ted Donnelly* singing the bridge passages. It starts with subdued rhythm with Basie, Jo Jones, Walter Page and Freddie Greene setting the pace. The whole band sings the catchy riff, then Donnelly joins in and is followed by instrumental solos. There's also some mighty tasty interweaving of trams and trumpets. *Bill's Mill* is one of those Basie instrumentals that needs no praise. Everybody is in there pitching, which is enough said.

Al Goodman has recorded two of the selections from the Universal-International Technicolor picture, "Song of Scheherazade." He has given "Hymn to the Sun" and "Gypsy Dance" his expert touch which adds greatly to their appeal. On "Hymn to the Sun" he uses a choral group that blends perfectly with the sweep of the strings. "Gypsy Dance" contains all the mounting intensity the title would suggest. Both selections are strikingly performed and hold strong appeal for everyone.

"Song of Scheherazade" stars Yvonne DeCarlo, Jean Pierre Aumont and Brian Donlevy. It is based on an incident in the life of Rimsky-Korsakoff and is currently being shown in theaters throughout the country.

BENEKE-MILLER ORK WON'T BE CUT

Tex Beneke recently came out with the statement that he would definitely not cut the size of the Beneke-Miller ork which now has thirty-six members. With other groups disbanding and cutting down size of units to defray operating costs, question was put to Tex to see if he intended going along with the trend.

In air show

The previously planned series of transcribed shows for Deb magazine was nixed some weeks ago. With Deb out of the picture another nationally known mag is dickering to take over sponsorship of the stanza which will last for fifty-two weeks.

May do pic

Universal-International pictures are said to be strongly considering signing the group to a picture contract. If the deal goes through the first film will star Donald O'Connor.

At Theaters

The Tex Beneke-Miller ork has been booked to play a number of theater dates. On the twentieth of this month they will be at the Albee in Cincinnati followed by a week at the Keith's in Dayton, Ohio. In April they play the Oriental in Chicago.

In the Groove **WITH THE STARS**

1. Benny Goodman and Victor Borge get together and rehearse for their Monday night airer, "The Victor Borge Show, Starring Benny Goodman."
2. Frances Langford both sings and acts on the Don Ameche stanza. It's heard every Sunday evening over NBC.
3. Tex Beneke, Margaret Whiting and Freddy Martin talk over music business. Those smiles indicate how they're doing these days.
4. Larry Green is coming along very nicely. His RCA Victor records, one of which he is shown in the process of cutting, are helping him along.
5. Carmen Cavallaro is continuing to pack them in from coast to coast. His piano poetry is very satisfying music.
6. Desi Arnaz and Bob Hope check their lines before air time. Desi records for RCA Victor.



SEBASTIAN HARMONICA ALBUM OUT

John Sebastian, young virtuoso of the harmonica, has recorded eight selections for RCA Victor. Packaged in album form, the four records are now available at record stores the country over.

Four of the sides in the album employ Russ Case and his orchestra who lend expert assistance to Sebastian. On the remaining sides Sebastian first joins with Norris Shawker's drums and later Albert Malver's piano. All eight sides are graphic examples of Sebastian's great ability and make apparent his wonderful feeling for the music he plays.

Perhaps the best showcases for his work are "Stompe A La Turca," "Inca Dance" and "Ritual Fire Dance." The first, an adaptation of the Mozart "Marche A La Turca," could easily be defined as jazz: for the feeling of movement and improvisation is definitely there. "Inca Dance" has enough primitive atmosphere to place it in the same category. Listening to it brings before the mind's eye the picture that was obviously intended by Sebastian when he wrote it. On "Ritual Fire Dance" Sebastian shows one of his most admirable and enjoyable traits. Together with Albert Malver, pianist, he creates a definite rhythmic pattern through interweaving his own work with that of his accompanist.

Listening to this album makes it easy to understand how Sebastian captivated the audience at the famous Waldorf Wedgwood Room of the Waldorf with his amazing ability.

Called "Harmonica Classics by John Sebastian" (P-166) this album contains the following selections: "Malaguena," "Inca Danco," "Aria," "Ritual Fire Dance," "Stompe A La Turca," "The Maiden with the Flaxen Hair," "Harmonica Player" and "Moroccan Serenade."

LONG AT PARAMOUNT

Johnny Long and his ork have been inked to play the Paramount Theater beginning the twenty-sixth of February for four weeks. Following Long will be Jimmy Dorsey.



JOHN SEBASTIAN
The feeling of jazz.

PERRY PLAYS TRUMPET

Perry Como recently unveiled a hitherto hidden talent on his Chesterfield Supper Club program. Como had Ziggy Elman as his guest and when the trumpeter began to play a solo it turned out to be a duet for Perry picked up a horn and joined in. He later explained that as a child he had been pretty handy with a valve trombone.



THE THREE SUNS

Recently signed to record exclusively for RCA Victor, the Three Suns already have their first discs out for the label. It is "If I Had My Life to Live Over" and "Beatrice." Listen to this record and you'll have to have it.

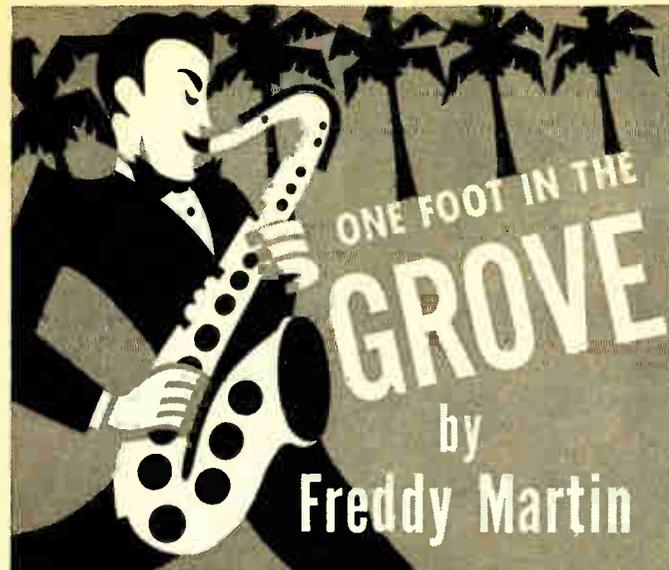
DARDANELLE PLAYS TWO SPOTS

The Dardanelle Trio is currently playing two separate spots in New York. Until nine-thirty each night the trio is seen at the Madison hotel. At that time they pack up their equipment (all but the vibes, of which Dardanelle has two) and head for Dixon's on 52nd Street where they play until closing.

Reason for such a full schedule is that the Madison approached Dardanelle some time ago and asked if she would open their new room for them. She said she'd be glad to. However, when the time came around to open the new room she had already been booked into Dixon's. Therefore the hotel agreed that they'd take her, even if only for an early show.

ETTA JONES AT THEATER

Etta Jones and J. C. Heard are currently appearing at Loew's State Theater in New York. Prior to this Heard was at Cafe Society Downtown for almost a year. The combination has been cutting for RCA Victor for some months now and has attracted considerable attention among disc jockeys and record buyers everywhere.



"One foot in the Grove—the other in the graves of dead composers," is the way some people try to describe my activities. By the first they mean the five years' stay I've had at the Coconut Grove in the Ambassador Hotel, Los Angeles. The other inference is to the way we have become identified with popularizing classical music.

The Grove and the graves have been good to me. I have been asked a number of times just why I started "cribbing" from the classics. I guess it's because I like that kind of music. Not "high-brow" mind you, but sort of "middle-brow" strains. And because I like to hear it, it's the kind we play most.

One Sunday afternoon in the spring of 1941, I heard the complete Tchaikovsky Concerto on a radio program. One strain of that music stayed with me for hours. It's the one I use now as my air identification theme. In the arrangement for a dance band, the complete Concerto was cut down to three minutes. When I decided to record it, most of my friends tried to discourage me.

I think that what they hadn't counted on, was the fact that musical appreciation had gone up. The introduction of the Concerto was just a happy coincidence of timing—hitting the public when they were ready for it.

An example of that perfect timing was the fact that Artur Rubin-

stein, the concert pianist, paid me a visit at the Waldorf Wedgwood Room where the band was playing at the time. We had just finished playing the "short" version of the Concerto when I walked over to Mr. Rubinstein's table. "No wonder," he stated, "that my royalty checks on the long hair Concerto version are bigger than ever. You've breathed some life into the old lady."

When I went back to the bandstand I asked the boys to play the *Grieg Piano Concerto*, in our abbreviated form. That, too, sold a lot of copies for me—and for Mr. Rubinstein.

After our successful start in reviving the classics, we dug down even deeper into Rimsky-Korsakoff and came up with another winner in *Bumble Boogie*; and then back to Tchaikovsky for *Sare Me A Dream* and *Once Upon a Moon*.

All this time we never let our novelty file slide. The novelty of today sometimes is the standard of tomorrow. We had a lot of fun with *Hut Sut Song* and *Onezy-Twozy* and our latest cute tunes

Just Notes

Despite doctor's orders to the contrary, Jack Teagarden has once more reorganized his group. At press time they were booked into the Susie Q in Hollywood.

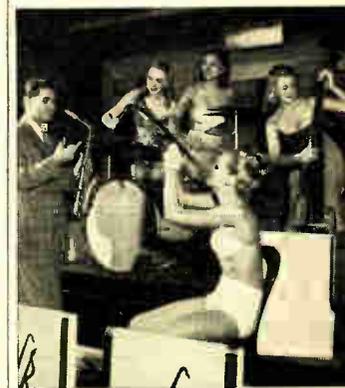
Charlie Shavers, ex-Tommy Dorsey trumpet player, will soon organize his own unit. It will be a six piece combo.

At press time Vido Musso had broken up his own group and was ready to rejoin the Stan Kenton band. This time, the story goes, it will be for keeps.

Count Basie recently broke a four-year-old record for attendance at a one nighter at San Antonio, Texas. Previous mark was made by Kay Kyser.

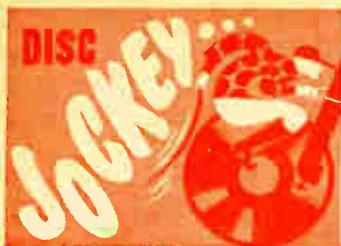
Doin' What Comes Natcherly and Managua, Nicaragua make the dancers at the Grove stop for a listen to the Martin Men.

But it's the sweet music that seems like the long range bet. The boys overseas loved to listen (when they had a chance) to the sentimental favorites. And now the whole country seems to be back on the sweet band wagon. And that's great for us, because we love to play it.



JOHNNY BOTHWELL

Johnny and his dreamy alto pose with some dreamy scenery. The girls are Thornton models.



Ray Yeager at twenty-two has four years of radio experience behind him . . . began his disc jockey career at KSAN in San Francisco in 1944 . . . moved to KSFO the following year and has been there ever since . . . on this Frisco station, Ray has two shows . . . one is a two-hour stint at night called Lucky Lager Time . . . the other is in the afternoon and is called Teen Time.

But Yeager does not devote his full time to radio . . . for the past two years he's been attending San Francisco State College . . . he majors in Social Science with Speech and Language as minors . . . this of course makes for a full

SONS OF PIONEERS IN CEREMONY

This month the Sons of the Pioneers join Roy Rogers as guests of the Santa Fe Railroad at Ft. Worth, Texas, to participate in a ceremony celebrating the railroad's first run over the Ft. Worth-Chicago line with new postwar equipment. The event will be an occasion for much revelry all around.

On air

Besides being on the Roy Rogers show, the Sons of the Pioneers also have a transcribed show that is currently being heard over eighty-five stations throughout the country. By the year's end it is expected that this program will be carried by over two hundred stations.

The boys will once again go on tour with Roy Rogers this fall. Cities already booked include Philadelphia, Chicago, St. Louis and Detroit. Other locations will be added later.

The Sons of the Pioneers record for RCA Victor. Their discs are popular everywhere.

MARCH, 1947

schedule for the young platter spinner who has been steadily gathering fans from both local and out of town listeners . . . his likable personality has won for him the reputation of being one of the most outstanding disc jockeys in the territory.

A native son of the city, Yeager got his high school education at the California School of Mechanical Art.



RAY YEAGER

COMO IN P. A.

Perry Como has been booked to make a personal appearance at the Paramount Theater in New York in June. Previously booked to go on stage there with Elliot Lawrence, the booking was changed so that the Mills Brothers went in with Lawrence. Picture and other attraction have not as yet been set for the Como date.



THE SONS OF THE PIONEERS

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

Ladies' Man (Paramount)

COCKTAILS FOR TWO
HOLIDAY FOR STRINGS

by Spike Jones and His City Slickers

WHAT AM I GONNA DO ABOUT YOU
I GOTTA GAL I LOVE
by Perry Como

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

IRVING FIELDS PLAYS REAL LATIN MUSIC

If you're looking to hear some authentic Latin music listen to Irving Fields' piano, for here is the real thing. It has that south-of-the-border atmosphere which so many try for but few get.

And for a good example of the light and breezy touch that Fields has, listen to his RCA Victor recording of *Miami Beach Rumba* and *Tico-Tico*. On this record he's assisted by the Campos Trio, which is likewise a very genuine group. The record has a beat, a real beat and that lilt that is typical of Latin music, but rather rare with popular Latin groups. Fields and the Campos Trio are both well known in Central and South America.

WHERE THEY PLAY

LOUIS ARMSTRONG	One niters
COUNT BASIE	On tour
DARDANELLE TRIO	Dixon's, New York (N. Y.)
ERSKINE HAWKINS	One niters
SPIKE JONES	On tour
SAMMY KAYE	Capitol, New York (N. Y.)
FREDDY MARTIN	Hotel Ambassador, Los Angeles (Cal.)
TEX BENEKE-MILLER ORK.	Keith's Dayton, Dayton (Ohio)
VAUGHN MONROE	Palladium, Hollywood (Cal.)
CHARLIE SPIVAK	One niters (Midwest)
ELLIOT LAWRENCE	One niters (Midwest)
BILLY BUTTERFIELD	Donohue's Mountainview (N. J.)
FRANKIE CARLE	Hotel Pennsylvania, New York (N. Y.)
JIMMY DORSEY	Paramount Theater, New York (N. Y.)
LOUIS JORDAN	Million Dollar Theater, Los Angeles (Cal.)
STAN KENTON	One niters
JOHNNY LONG	Paramount Theatre, New York (N. Y.) (Closing 3/25)
JIMMY LUNCEFORD	One niters
RAY MCKINLEY	On tour
TONY PASTOR	Click, Phila. (Pa.)
BOYD RAEBURN	Vanity Fair, New York (N. Y.)
JERRY WALD	Ciro's, Hollywood (Cal.)
CHUCK FOSTER	Hotel New Yorker, New York (N. Y.)
JACK FINA	Palmer House, Chicago (Ill.)
DEAN HUDSON	One niters (South)
BILLY ECKSTINE	Billy Berg's, Hollywood (Cal.)

J. C. HEARD

(Continued from page 2)

piano: Dickie Harris, trombone: and Al McKibbin, who happens to be J.C.'s brother-in-law, on bass. Since then Joe Newman and George Nicholas have replaced Treadwell and Johnson.

J.C., who has proved himself a capable emcee as well as a great percussionist, and even made a living briefly as a dancer, has extended his versatility still further lately by branching out as a singer.

It takes a man of exceptional taste and discretion to lead a band from the drums without making a one-man show out of it. J.C. has shown that he's got what it takes. He's headed for the top.

HEFTI FORMS GROUP

Neal Hefti, ex-Woody Herman arranger and trumpeter, is forming a band made up of members of the Woody Herman and Les Brown organizations, now disbanded. Hefti's wife, the noted Frances Wayne, will do vocals with the new group.

RAEBURN ADDS STRINGS

Boyd Raeburn deplaned in New York from Hollywood with an eight man string section that he had added for his Gotham premier at the Vanity Fair, formerly the Zanzibar. As an added surprise, there appeared in his line up a girl tenor saxist.



Frank Sinatra going off the air shortly. He'll vacation in South America before returning to the air. Original contract called for his program to continue until June . . . Johnny Desmond in Hollywood doing screen tests for both Warners' and Twentieth Century . . . Cab Calloway has been informed he's now in "Who's Who" as have been Vaughn Monroe and Elliot Lawrence, among others in music biz . . . Calloway is preparing to revise his "Jepsters Dictionary" to include about a thousand new words which service men originated . . . Anyone wanting a free copy may write Cab at 1553 Broadway, N. Y. . . . Garry Stevens, vocalist with the Tex Beneke-Miller ork. is also a member in good standing of the Musicians Union. He plays the trumpet and formerly was a member of CBS staff ork. In the Army he fronted a nineteen piece service band . . . Ray Anthony's band down to fifteen pieces. It was twenty-one . . . Gloria Yaggie, 526 5th Street, Niagara Falls, N. Y., has started a Vaughn Monroe fan club and is looking for members . . . New Chicago dance spot, the Copacabana, will begin using name bands soon. First one scheduled is Elliot Lawrence . . . The Slim Gaillard Trio broke up recently. Slim is doing a single while Tiny Brown has organized his own trio . . . Count Basie currently on tour through the mid-west . . . Frank Dailey once more buying name bands for his N. J. Meadowbrook. For a while he was using only semi-names . . . Louis Jordan combo may take Mills Brothers spot on Kraft Music Hall in April . . . Illinois Jacquet's new group doing a series of concert appearances . . . Sammy Kaye proved to be the biggest band on the juke boxes last year . . . Perry Como topped all other male vocalists in the country for record sales last year. His biggest record was "Prisoner of Love."

BILL BOYD TO TOUR

Bill (Cowboy Rambler) Boyd was completing plans at press time to go out on a tour through Virginia, North and South Carolina with a unit of the Grand Opry of Station WSM, Nashville, Tenn. Following this tour Bill will play the Long Theaters of Bay City, Texas. This is a series of theaters along the Southern Coast of Texas. Last June, Bill toured this chain with impressive results.

When he's not on the road or making RCA Victor records, Bill has a radio show over Station WRR in Dallas, Texas. For the past seventeen years he's been doing this air show and, needless to say, has gathered a large following of staunch admirers. While he's on tour his brother Jim takes over the show.



BILL (COWBOY RAMBLER) BOYD

AL GOODMAN PERFORMS "EILEEN"

Al Goodman has performed some truly great treatments of musicals, but never has his expert ability been put to such marvelous advantage as on RCA Victor's latest *Two on the Aisle* album, *Eileen*.

Under his direction, and employing his orchestra, this impressive operetta emerges on records as a magnificent piece of artistic workmanship. With the aid of the skillfully written album liner, the listener may follow, step by step, the thrilling story of "Eileen."

Featured in this album are Greer as Eileen, Jimmy



ELTON BRITT

ELTON BRITT TO NY

GAC, who recently signed him to a managerial pact, have announced that they are lining up theater dates for Elton Britt. The appearances will be in New York theaters, thereby making this the first time Britt has appeared in Gotham. They are likewise planning to get Britt guest shots on network shows.

Has record out

Britt's latest RCA Victor record to hit the market is his recording of "Blue Eyes Cryin' in the Rain" and "I'd Trade All of My Tomorrows." It's just out and is a disc all Elton's many fans will want to add to their collections. Done in his typically fine manner, this disc is bound to attract a lot of attention among lovers of this type of music.

Carroll as Captain Barry O'Day and Earl Wrightson who sings the roles of Denny Doyle and Shaun Dru. About their ability, little need be said. On many occasions all three have amply proved their fine artistic feeling. This is another such performance. The Guild Choristers are advantageously employed throughout.

Laid in strife-consumed Ireland of 1798, the plot tells of the Irish struggle against oppression.

Catching the ever varying moods of the operetta, the eight selections are wonderful examples of the genius of Victor Herbert. They are *Overture to Eileen*, *Free Trade* and *a Misty Moon*, *My*



Perry Como

- 20-2117 I WANT TO THANK YOUR FOLKS THAT'S WHERE I CAME IN
- 20-2142 SONG OF SONGS EASTER PARADE

Spike Jones and His Other Orchestra

- 20-2118 LAURA WHEN YUBA PLAYS THE RUMBA ON THE TUBA

Larry Green and His Orchestra

- 20-2119 HOW HIGH THE MOON FAR-AWAY ISLAND

Tommy Dorsey and His Orchestra

- 20-2121 HOW ARE THINGS IN GLOCCA MORRA? WHEN I'M NOT NEAR THE GIRL I LOVE

Swing and Sway with Sammy Kaye

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