

RCA VICTOR's

IN THE

AUGUST, 1947



Erskine Hawkins



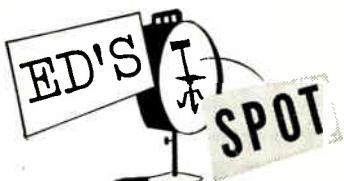
SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



IN THE GROOVE

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RICHARD WEDDELL—Director of
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AX grinders still have it in for be-hop on one hand and Dixieland on the other.

In almost every issue of every trade publication that comes out these days there's at least one men-

tion of the controversy between traditional and modern jazz.

Here's about the way the arguments stack up. Frequently it's just "ours is better than yours," but more often the purists will say ours is better because it's true; it's the same as it was from the start; we've not ruined it with things that aren't jazz. While the modernists' stand is, we've got progress and the boys who play the stuff we like are the only ones who can, so naturally they're better musicians and the music is better.

Our reaction is usually—so what? But actually it isn't fair to leave it at that.

To us the whole argument can be compared to the storm that used to rage between "classical" music and jazz. You

(Continued on page 10)

at press time...

Frankie Lane's long awaited trip east is being planned. Tentative schedule calls for a September 19 date at the Sherman Hotel in Chicago followed by four weeks at Dixons' in New York on the 20th of October. A date at the Paramount is in the offing and GAC is angeling for the Page Cavanaugh Trio to accompany the singer on his jaunt east. Date set for Stan Kenton to re-organize is October 15. All of his former men are expected to return to the fold. Vocal group known as the Pastels is out. Mel Tormé opening at Dixons' in N. Y., on the 22nd of Aug., for four weeks . . . Mel will be followed into the 52nd Street club by The Kenton All Stars with June Christy . . . Tommy Dorsey is due in N. Y. early next month to get his transcribed disc show off to a bang-up start over station WMCA on Sept. 8th . . . Louis Armstrong and Jack Teagarden will soon be teamed on a record. Watch for this sure-hit platter... Ted Weems booked for thirteen weeks tour of theaters starting in Sept.

ON THE COVER

BLOWING his horn on our cover is Erskine Hawkins.

A steady drawing card for many years, Hawkins is today enjoying a wonderful degree of success. His bookings carry him through some of the richest territories and his superior brand of blowing never fails to show at the box office. When this reaches print, the band will be playing the Regal Theater in Chicago where he will continue until early next month.

As additional proof of his continued progress, RCA Victor is this month issuing an album of eight of his biggest hits under the title "Tuxedo Junction."



LOUIS

"ours is better than yours," but more often the purists will say ours is better because it's true; it's the same as it was from the start; we've not ruined it with things that aren't jazz. While the modernists' stand is, we've got progress and the boys who play the stuff we like are the only ones who can, so naturally they're better musicians and the music is better.

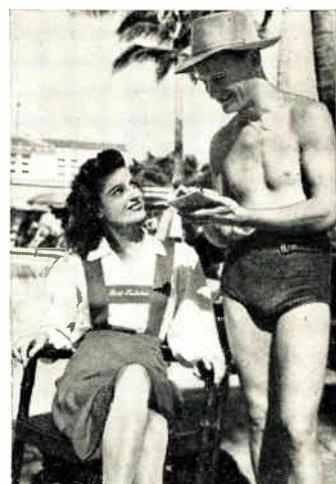
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DIZZY

TRIO SIGNED FOR FILM

The Page Cavanaugh Trio has been signed to appear in the film, "Romance in High C," which will be released by Warner Brothers. Starring parts in the picture go to Jack Carson, Janis Paige, Oscar Levant, Doris Day and Don DeFore.



Sammy Kaye isn't getting much of a vacation this year so he's plenty happy when he gets a one nighter in Miami and has a chance to relax, as shown above. Girl is one of Sammy's many fans.

Big T Has New Disc Out

Marking his return to RCA Victor after an absence of many years, Jack Teagarden has waxed two typically fine jazz sides for the



JACKSON

company's green label "Swing Classics" series.

Out now, the record backs *Say It Simple* with *A Jam Session at Victor*.

Side-men

Making up Teagarden's Big Eight are Cliff Strickland, sax; Peanuts Hucko, clarinet; Max Kaminsky, trumpet; Gene Schroeder, piano; Chuck Wayne, guitar; Jack Lesberg, bass, and Davey Tough, drums.

The biscuit

Bit Tea takes the vocal on *Say It Simple* and delivers the gently rocking tune in his infectious, throaty manner. The side opens with Kaminsky's mellow horn playing in front of the ensemble. Hucko plays delicately behind the vocal and comes out full after it. Then Teagarden takes a solo on his tram and sings the second chorus with Schroeder's tenor gently weaving harmonic patterns behind him.

Jam Session is just that. Davey Tough's drums set the pace and then Teagarden takes over with his blistering, gutty trombone featured. As his chorus comes to a close, he executes a smooth change of key and Hucko steps up with middle register clarinet that eventually works to stratospheric heights.

Hawkins' Big Hits in Album

EIGHT of Erskine Hawkins' most successful waxings have been coupled and will be out soon in album form.

The package takes its title from Erskine's biggest hit, *Tuxedo Junction*. As an indication of the versatility of the Hawkins band, this album is a good example. Two of the tunes feature an instrumentalist, two showcase full group improvisation, three have a male vocalist and one a girl singer spotlighted.

Sweet Georgia Brown is all Paul Bascom's. His tenor sax work on this number has made him famous.

The piano wizardry of Avery Parish was first acclaimed because of his driving, beatful playing on *After Hours*, which is in this album.

Tippin' In and *Tuxedo* show the group in its early days and in its more recent period. Perhaps the two most successful numbers Hawkins ever recorded, these two take their natural place here.



ERSKINE

Jimmy Mitchell displays his great vocal ability on the plaintive *Song of the Wanderer*, the moving *Don't Cry, Baby* and Don Redman's famous *Cherry*.

Laura Washington, who has been a member of the unit for only a year, sings the Joe Liggins tune that has insured her a place in this all-star group, *I've Got a Right to Cry*.

An album to have

Truly an album that has a place

From here on in everybody takes a solo and they're all great jazz thrills. The side ends with full ensemble enthusiastically playing to the rim.

in every jazz collection, this group of records is bound to be well received by those who have been anxiously awaiting the re-issue of these great Hawkins numbers.

BLAINE IN LONDON

Vivian Blaine, popular young singer and motion picture star, is currently in London working at the Casino Theater. Vivian left the States at the beginning of last month for a four-week stay at the London vaude house. She'll return at the end of this month.



Two titans of the tenor sax meet after a concert recently. Illinois Jacquet is at left and Sam Donahue on the right.

the RCA VICTOR

PREDICTOR POINTS TO

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

BILL
JOHNSON

VIII

BILL JOHNSON and his Musical Notes have gone so far in so short a time that they probably have a lot of other "cocktail units" wondering what the trick is. Organized only eighteen months ago, they've played some of the best jobs around the East and landed an RCA Victor recording contract.

You've probably heard of several Bill Johnsons in the music business and wonder whether this is the same one who wrote *Tuxedo Junction*. Well, you're right. William Luther Johnson is the young man who spent more than half his career in the Erskine Hawkins band, playing the famous alto solos on *Cherry*, *Song of the Wanderer* and *Bear Mash Blues* and composing and arranging *Swinging on Lenox Avenue*, *Uptown Shuffle*, *Wedding Blues*, *Dolomite* and others, all on Bluebird or Victor.

Born in 1913 in Georgia, Bill spent most of his youth in Florida. His father taught harmony and theory, but Bill got his education at Marquette University and the Conservatory of Wisconsin, studying harmony, arranging and piano; he'd picked up sax and clarinet at high school, too. To pay his way through college, he worked with George Abernathy's band.

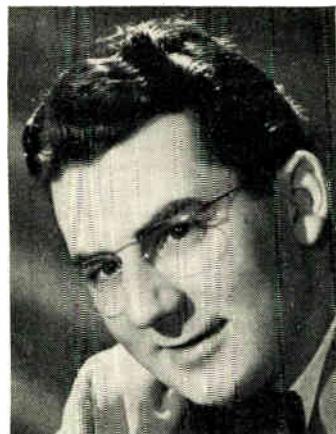
After two years back home in Florida, he came to New York in 1935, worked with Baron Lee's Blue Rhythm Band and Tiny Bradshaw's band for a few months each, and was with Erskine Hawkins playing lead alto from 1936 until 1943. *Tuxedo Junction* started out as a sax riff which he and the tenor man, Julian Dash, contributed when an extra side was needed on a record date.

In 1943 and '44 Bill wrote arrangements for Boyd Raeburn, Lucky Millinder and Vincent Lopez. Then he toured the South Pacific for ten months from Australia to Okinawa as a member of Snub Moseley's band. While on the tour he conceived the idea of forming a small unit in which every man could sing part-harmony as well as playing an instrument. Very few groups have done this successfully. Bill still has the same men he started out with late in 1945—Egbert Victor, piano; Clifton Best, guitar; Jimmy Robinson, bass, and Gus Gordon, drums and solo vocals.

The Musical Notes started with a three-month USO tour, then played a Long Island Country Club and have since played every kind of spot from Minton's in Harlem to the Down Beat on 52nd Street.

Their RCA Victor records, such as *Don't You Think I Ought to*

HIT WRITER WAXES FOR RCA VICTOR



Irving Fields, young expert technician of the piano who records for RCA Victor, is also the composer of many highly successful compositions.

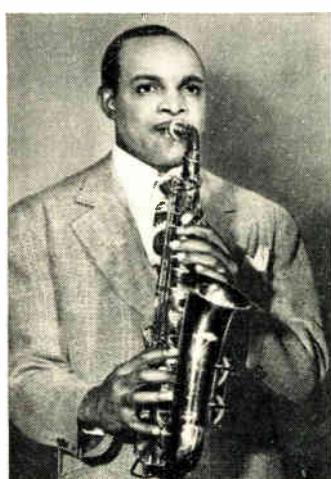
Among his best known are the two recent hits *Miami Beach Rumba* and *Managua Nicaragua*.

His background

Fields began playing the piano at the age of nine and at fifteen won the Fred Allen Amateur Contest. He attended the Eastman School of Music and won a scholarship to the Masters Institute in New York. At the age of fourteen he wrote his first composition and since then has originated many tunes, ranging from swing to symphony.

Once his school work was completed Fields began working in radio, directing the music on shows over ABC, finally landing a solo spot as a pianist on the net.

Following his discharge from the service in 1945 he organized his own unit and has since played at some of the smartest hotels and night spots. His latest biscuit is *Black Eyes* and *The Beat of the Tumba Drum*.



BILL JOHNSON

Know and *Pretty Eyed Baby* (a Mary Lou Williams tune), have been doing very nicely. And Bill, who writes a lot of the tunes and all the arrangements himself, is doing very nicely indeed.



SPIVAK MEETS KREISLER



WHEN they handed me the assignment of recording an album of Kreisler tunes, I was apprehensive. I knew it wouldn't be easy because of many different reasons. If it was going to be done properly I knew that it would mean a lot of work for the boys and myself.

We were up in Boston when Eli and Russ Case (Eli Oberstein, director of RCA Victor Popular Artists and Repertory, and Russ Case, Pop Music Director) came up with a Kreisler album. That night we sat up until dawn playing the album over and over again and getting ideas for the arrangements that Russ was going to do. Russ would play a side over to get the feel of Kreisler's playing and then he'd make notes on manuscript paper. We were all plenty beat when that session was over, but we knew what we wanted.

The next I heard of it was two months later when Case had finished arranging Kreisler's violin parts for my trumpet. We were in New York, so we had our first session with the new scores. We rehearsed and rehearsed until we finally got the tunes the way we wanted them. Then we started recording. Sometimes an album can be done in a day, sometimes in a week. It was a year later before we cut the final sides for this package.

The tune that gave us the most trouble was *Caprice Viennois*. That one we did while we were at the Pennsylvania Hotel last year. One

day we went down to the studio and recorded for about five and a half hours without getting the number the way we wanted. So the next morning we returned to the studio for another session. Finally it was right, but only after we had made twenty-two takes of it. My lip was in such bad shape that I had to lay off for two nights from the Pennsylvania.

It finally turned out that we did five takes in New York and three in California before we were finished.

I hadn't heard the complete album all at once until about a month before it was released. I went up to the RCA Building in New York to find Fritz Kreisler there. What a thrill that was! He had always been a special favorite of mine and although I hadn't ever performed his compositions professionally before doing the album, I always admired his work, from the

time I was just learning the trumpet.

I'd like to say that I think Kreisler a wonderful person, both artistically and personally.

We played the records and Kreisler seemed really impressed. He said that he had never known that a trumpet could do such things and asked if I had used an F instrument. When I told him it was just an ordinary B-flat horn he was amazed. He said that he never knew it could sound like it did.

One thing I remember his saying is, "the present generation has certainly progressed over that of twenty years ago. The maturity of its taste is encouraging."

When we had finished I got hold of a copy of the album and asked Kreisler to autograph it. Then I really got a thrill for he then asked me to autograph one for him.

Russ Case got credit for those
(Continued on page 11)



Russ Case, Fritz Kreisler & Charlie Spivak

Zinn Arthur Pic

LATEST

RCA VICTOR

POPULAR

DESI ARNAZ
AND HIS
ORCHESTRA

20-227

Tabu
(Vocal refrain by
Desi Arnaz)

La Cumparsita
20-2280

Babalu'
(Vocal refrain by
Desi Arnaz)

Brazil
20-2281

Tico Tico

Peanut Vendor
20-2282

Siboney

Green Eyes

COUNT BASIE
AND HIS
ORCHESTRA

20-2314

I Ain't Mad at You
(Vocal refrain by Taps
Miller, Ted Donnelly and
Ensemble)

The Jungle King
(You Ain't a Doggone
Thing)

(Vocal refrain by
Jimmy Rushing and Group)

TEX BENEKE
WITH THE
MILLER
ORCHESTRA

20-2313

Feudin' and Fightin'
(Vocal refrain by Tex
Beneke and the
Moonlight Serenaders)

How Can I Say I Love You
(Vocal refrain by Tex
Beneke, Garry Stevens and
the Moonlight Serenaders)

HELEN CARROLL
AND THE SATISFIERS
WITH RUSS CASE
AND HIS ORCHESTRA

20-2300

Smoke Dreams
(Chesterfield Supper Club
Theme Song)

Do You Love Me Just As

Much As Ever?



PERRY COMO
WITH LLOYD
SHAFFER
AND HIS
ORCHESTRA

20-2315

When Tonight is Just a
Memory
(With Helen Carroll and
The Satisfiers)
I Wonder Who's Kissing
Her Now
(from the 20th Century-Fox
picture "I Wonder Who's
Kissing Her Now")

THE DARDANELLE TRIO
(Vocal refrains by
Dardanelle)

20-2254

As Long As You Think of Me
You Gotta Crawl Before
You Walk

JOHNNY DESMOND
WITH THE
PAGE CAVANAUGH
TRIO

20-2312

Just Plain Love
If It's True

TOMMY
DORSEY
AND HIS
CLAM-
BAKE
SEVEN

(Vocal refrains by
Hannah Williams)

20-2302

But I Do Mind If Ya Don't
That's Life; I Guess

LARRY GREEN
AND HIS ORCHESTRA

20-2250

The Heather on the Hill
(Vocal refrain by
Gil Phelan)

Almost Like Being in Love
(Vocal refrain by Lee Randal)
(Both from musical
production "Brigadoon")

PHIL HARRIS
AND HIS
ORCHESTRA

(Vocal refrains by
Phil Harris)

20-2301

(I've Been So Wrong, For
So Long—But)
I'm So Right Tonight
George Washington,
Abraham Lincoln,
Ulysses S. Robert E. Lee



TONY
MARTIN
WITH VICTOR
YOUNG, HIS
ORCHESTRA
AND CHORUS

20-2293

Too Marvelous for Words
(from the Warner Brothers
picture "Dark Passage")
Ain'tcha Ever Comin' Back



BILL
JOHNSON
AND HIS
MUSICAL
NOTES

20-2298

That Night We Said
Goodbye
(Vocal refrain by Gus
Gordan and Quartet)
Sharkies' Boogie

WAYNE KING
AND HIS ORCHESTRA

20-2289

Je Vous Aime
(from the picture
"Copacabana")
(Vocal refrain by
Billy Leach)

The Church in the Valley
(Vocal refrain by
Nancy Evans)



FREDDY
MARTIN
AND HIS
ORCHESTRA

(Vocal refrains by
Stuart Wade
and Ensemble)

20-2288

Come to the Mardi Gras
(Não Tenho Lagrimas)
Lolito Lopez
(The Belle of El Salvador)



VAUGHN
MONROE
AND HIS
ORCHES-
TRA

(Vocal refrains by
Vaughn Monroe and
The Moon Maids)

20-2294

Tallahassee

(from the Paramount prod.
"Variety Girl")

I Wish I Didn't Love You So
(from the Paramount pic-
ture "Perils of Pauline")



CHARLIE SPIVAK
AND HIS ORCHESTRA

20-2287

Tomorrow

(Vocal refrain by
Rusty Nichols)

There's That Lonely Feeling
Again
(Vocal refrain by
Tommy Mercer)

the Stars who make the hits are on

RECORD RELEASES



THE THREE SUNS
20-2307
Cecilia
(with vocal refrains)
The Goofy Gal of
Tegucigalpa
(Vocal refrain by
Artie Dunn)

HOT JAZZ

JACK TEAGARDEN'S BIG EIGHT
40-0138
Say It Simple
(Vocal refrain by
Jack Teagarden)
A Jam Session at Victor

RHYTHM

THE ARISTO-KATS
20-2299
The Spider and the Fly
(with vocal refrain)
(I Need Ya') Like I Need a
Hole in the Head
(with vocal refrain)



DEEP RIVER BOYS
20-2305
Get Up Those Stairs,
Mademoiselle
Dream Street



ERSKINE HAWKINS AND HIS ORCHESTRA
20-2292

My Baby Didn't Even Say
Goodbye
(Vocal refrain by
Laura Washington)
Coast to Coast



ETTA JONES WITH J. C. HEARD AND HIS BAND
20-2310
The Richest Guy in the
Graveyard
Ain't No Hurry Baby
(With A Guy Like Me)

BLUES

LITTLE EDDIE BOYD, BLUES SINGER WITH J. T. BROWN'S BOOGIE BAND
20-2311

I Had to Let Her Go
Kilroy Won't Be Back

PRESTON JACKSON AND HIS NEW ORLEANS BAND
(Vocal refrains by Clifford Jones)
20-2306

Snuff Dripping Woman
The Blues Stay With Me

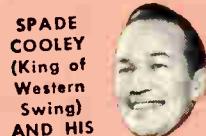
COUNTRY MUSIC



THE BLUE SKY BOYS (Bill and Earl Bolick)
20-2296
Kentucky
I'm Going to Write to Heaven
(For I Know My Daddy's There)



CECIL CAMPBELL'S TENNESSEE RAMBLERS
20-2303
She's Got the Cutest Eyes
(Vocal refrain by Cecil Campbell)
Steel Guitar Hop



SPADE COOLEY (King of Western Swing) AND HIS BAND
20-2295
Red Hair and Green Eyes
(with vocal refrain)
Boogies Boogie

HARMONEERS QUARTET
20-2291

There is a Change
The Sweetest Song I Know



LONZO AND OSCAR WITH THEIR WINSTON COUNTY PEA PICKERS
20-2309

Ole Buttermilk Sky
(from the Walter Wong prod. "Canyon Passage")
Take Them Cold Feet
Outa My Back
(Before I Kick You Out)

CHARLIE MONROE AND HIS KENTUCKY PARDNERS
20-2304

It's Only a Phonograph Record
I'm Comin' Back But I
Don't Know When



TEXAS JIM ROBERTSON AND THE PANHANDLE PUNCHERS
20-2308
Don't Look Now
(But Your Broken Heart
is Showing)
It Takes A Long, Long Train
With A Red Caboose
(To Carry My Blues Away)



JOHNNY TYLER AND THE RIDERS OF THE RIO GRANDE
20-2290

Oakie Boogie
Texas Red

POP ALBUMS



P-181 TUXEDO JUNCTION by ERSKINE HAWKINS AND HIS ORCHESTRA
Eight of Hawkins' biggest successes in one album!
Tuxedo Junction, Don't Cry, Baby, Tippin' In, After Hours, Cherry, and others.



P-180, K-3 THE STUDENT PRINCE AL GOODMAN AND HIS ORCHESTRA
A Double Feature performance of this world famous operetta! Overture to the Student Prince, Golden Days, Drinking Song, Student's March Song, Deep in My Heart Dear, Serenade, Just We Two

RCA VICTOR RECORDS

ROMBERG'S STUDENT PRINCE ON RECORDS



AL GOODMAN

RCA Victor Records has just released a recording of Sigmund Romberg's world famous operetta, "The Student Prince."

Al Goodman and his orchestra head the cast which co-stars Earl Wrightson, Frances Greer, Donald Dame, Mary Martha Briney and the Guild Choristers.

Romberg

Perhaps Romberg's hardest perennial, "The Student Prince," since its opening on Broadway in 1924 has appeared on the famous street more than six hundred times. This does not include the thousands of times it has been produced in theaters everywhere. Coming from the pen of one of America's most prolific composers, it is one of the many such successes that he has written from "Maytime," his first, till "Up in Central Park," his most recent.

The album

Containing four ten-inch records, the album is a well thought-out item containing the operetta's most famous numbers. Besides the records it has an interesting album liner with notes on the composer and the story of the musical.

The selections are, in order of their appearance: *Overture to the Student Prince*, *Golden Days*, *Drinking Song*, *Student's March Song*, *Deep in My Heart Dear*, *Serenade* and *Just We Two*. The number is K-8.

BLUE SKY BOYS VETS WITH DISC CO.

Earl and Bill Bolick, the Blue Sky Boys, expert singing duo, have been recording for RCA Victor since 1936.

The only time during this period when the boys were not engaged in making records was the five years while they were in service. Earl was a paratrooper who served with much distinction in the European Theater for two years, during which time he took part in some of the war's biggest battles. While in Europe he was wounded five times.

Bill was with the Artillery in the Pacific for eighteen months. While there he participated in the invasions of Leyte and Okinawa.

Discharged last year, the boys took up their careers where they had left off. RCA Victor got them into a recording studio as soon as possible and they began broadcasting over Station WGST in Atlanta soon after.

Presently they're heard over WGST from 6:30 A.M. until 6:45 A.M., and from 2:00 in the afternoon until 2:15.

For the kind of singing that has kept the Blue Sky Boys with RCA Victor Records for the past eleven years listen to their latest disc, *Kentucky* and *I'm Going to Write to Heaven*.

COMEDY DUO SIGNS CONTRACT

Lonzo and Oscar, famous singing comedy team who have become popular with the Eddy Arnold group, have signed a recording contract with RCA Victor.

The hilarious twosome, who have built their success on the burlesquing of popular tunes and original mirth provoking numbers, started their careers with Eddy two years ago. Their novel stylings have gained them a tremendous amount of success in this short time. Now under an exclusive recording contract to RCA Victor, their unique brand of humor will be brought to the further attention of the public.

Their first disc under their new pact is a pairing of *Ole Buttermilk Sky* and *Take Them Cold Feet Outa My Back*. What they do to the popular Hoagy Carmichael number will bring peals of laughter from everybody who hears it. *Cold Feet*, on the reverse, is almost equally as humorous and will do much to bring the duo increased popularity.

Currently Lonzo and Oscar can be heard on the famous Grand Ole Opry program which originates at Station WSM in Nashville, Tenn. They're on this show from 8:00 to 8:30 P.M. each week-day night. They also put in an appearance on the Eddy Arnold show every Saturday night from 11 to 11:15.



Some impromptu clowning goes on at the Brown Derby in Hollywood as Bill Thompson (left) gives Jerry Colonna a few pointers on the playing of the Irish Bagpipe as June Foray and Dennis Day look on.

In the Groove WITH THE STARS

1 Tex Beneke takes a chorus on tenor. The Beneke-Miller orchestra is taking Perry Como's place on the Chesterfield Supper Club during the summer months.

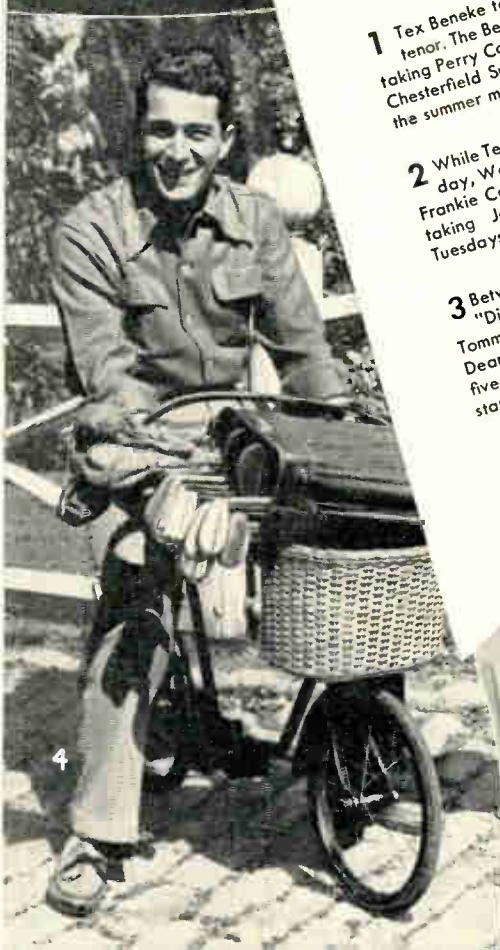
2 While Tex is heard every Monday, Wednesday and Friday, Frankie Carle and his group are taking Jo Stafford's spot on Tuesdays and Thursdays.

3 Between takes on the film "Disc Jockey" at Miami Beach, Tommy Dorsey, Barbara Lee, Dean Hudson and Jini Boyd take five in the shade. The girls are starlets.

4 During an off period from his current tour of personal appearances at theaters throughout the country Perry Como takes time out for a round of golf.

5 Preparing for that long talked of trip to Russia, Benny Goodman gets a few pointers on the language from Mrs. Igor Stravinsky, wife of the noted composer.

4



3

WHERE THEY PLAY

off the record



LOUIS ARMSTRONG	<i>Hollywood (Cal.) (Pic. work)</i>
DESI ARNAZ	<i>Hippodrome Theater, Baltimore (Md.)</i>
COUNT BASIE	<i>Paradise Club, Atlantic City (N. J.)</i>
PAGE CAVANAUGH TRIO	<i>Ambassador Hotel, Santa Monica (Cal.)</i>
PERRY COMO	<i>Chicago Theater, Chicago (Ill.)</i>
DARDANELLE TRIO	<i>Hickory House, New York (N. Y.)</i>
TOMMY DORSEY	<i>Casino Gardens, Ocean Park (Cal.)</i>
HERBIE FIELDS	<i>Tremont Terrace, N. Y. (N. Y.)</i>
LARRY GREEN	<i>The Meadows, Framingham (Mass.)</i>
ERSKINE HAWKINS	<i>Regal Theater, Chicago (Ill.)</i>
BILL JOHNSON	<i>Downbeat Club, N. Y. (N. Y.)</i>
SPIKE JONES	<i>Curran Theater, San Francisco (Cal.)</i>
SAMMY KAYE	<i>On Tour</i>
FREDDY MARTIN	<i>Earle Theater, Philadelphia (Pa.)</i>
BENEKE-MILLER ORK.	<i>Eastwood Gardens, Detroit (Mich.) (25-31)</i>
VAUGHN MONROE	<i>Steel Pier, Atlantic City (N. J.)</i>
ROY ROGERS	<i>On Tour</i>
CHARLIE SPIVAK	<i>On Tour (Pa.-N. J.)</i>
FRANKIE CARLE	<i>Palladium, Hollywood (Cal.)</i>
LOUIS JORDAN	<i>Orsatti's Casino, Somer's Point (N. J.)</i>
KING COLE TRIO	<i>Leon & Eddie's, Oakland (Cal.)</i>
RAY MCKINLEY	<i>Cedar Point Ballroom, Sandusky (O.)</i>
TONY PASTOR	<i>Eastwood Gardens, Detroit (Mich.) (8-14)</i>
RAY EBERLE	<i>Whitchorse, Trenton (N. J.)</i>
BOBBY BYRNE	<i>Plantation Club, Nashville (Tenn.)</i>
DEAN HUDSON	<i>Cavalier Hotel, Virginia Beach (Va.)</i>
ELLIOT LAWRENCE	<i>Convention Hall, Asbury Park (N. J.)</i>

ED'S SPOT

(Continued from page 2)

don't hear much of that anymore simply because the two forms, happily, are coming closer together all the time. Boys like Raeburn, Kenton, Herman and the rest have taken lessons from Stravinsky and Debussy, while many of the classicists are drawing their inspiration from the soul of the people, its folk music, the same source from which jazz sprang.

The similarity of the two cases is self-evident, for if an Armstrong chorus thrills because of its beat, its feeling, its heart and its lyric beauty then surely a Gillespie pas-

sage thrills because of its harmony, dissonance, its lack of inhibitions, its vibrant youth and progressive enthusiasm.

The conclusion to be drawn is simply this: if Bechet, Mezzrow, Condon and the rest are the heart of the music we have at our disposal today then Sauter, Hefti, McGee and men like them are its brain.

The sooner the heart and the brain can get together the sooner our music will be richer and more truly progressive. Perhaps this won't happen tomorrow or for a long time to come, but when it does we'll have a complete body of music that will have an undreamed-of strength.

TEST addition to Duke Ellington's band is Tyree Glenn, who plays trombone and vibes. Tyree just returned from a long European sojourn with Don Redman and other units. Taft Jordan is no longer with Duke. The band now has five singers—Marian Cox, Kay Davis, Ray Nance, Al Hibbler and Chester Crumpler. . . . When Frank Sinatra takes over the "Hit Parade" this fall it will be a virtually different show. Mark Warlow, who was musical director for the program for many years, will be replaced by Axel Stordahl. Doris Day will get the fem vocalist spot while the Pied Pipers will come in to back up both singers. Then too, the parade will march over NBC instead of CBS. . . . Eddie Condon's book, *I Played Rhythm*, will be out in the fall. . . . Arnette Cobbs, formerly with Lionel Hampton, is the latest tenor sax man to cause a big hit with his own small band, following the Illinois Jacquet pattern. . . . Jack Teagarden has signed with Joe Glaser to go on Louis Armstrong's jazz concert tour in the fall. . . . The abundance of jazz concerts in New York and consequent poor attendance at most of them caused Norman Granz to cancel three Carnegie Hall dates and break up his unit until fall. . . . Coleman Hawkins, meanwhile, is taking it easy, and Roy Eldridge has a band in Atlantic City, where Count Basie is also spending ten weeks this summer. . . . George Shearing, sensational blind English pianist, may take up residence here soon; he visited New York last year. . . . Ralph Tilken, drummer with the Hal McIntyre band, recently married Helen Ross of Philadelphia. She's a well-known model.

Louis Armstrong has been signed to appear in the new Danny Kaye pic "That's Life." He'll be in Hollywood about the time this reaches print to work on the Sam Goldwyn opus.



"They're ready to record the other side of the record now."

PRETTIEST GREEN EYED RED HEAD SOUGHT

Spade Cooley is looking for the prettiest girl in the country who has red hair and green eyes.

When this lucky girl is found her picture will appear on sheet music that will circulate throughout the country; she'll get a free RCA Victor combination radio-phonograph and have four days in New York with all expenses paid.

The contest

In connection with the release of Spade Cooley's recording of the tune *Red Hair and Green Eyes*, a contest is being staged throughout the country. RCA Victor record dealers are giving to their customers entry blanks which will enter the contestant in a sectional contest. A photo of the girl along with a 25 word statement on "Why I like Spade Cooley's RCA Victor recording of *Red Hair and Green Eyes* must be entered with each entry.

When all of the sectional winners are chosen one national winner will be selected and the prizes will be awarded. Hill and Range Songs, Inc., is cooperating with RCA Victor and "The King of Western Swing" in sponsoring the event. The sheet music for *Red Hair and Green Eyes* will carry the winner's likeness.

AIRBORNE IN BOOK

"The Airborne Symphony," by Marc Blitzstein, is included in "Radio's Best Plays," a collection of the 20 most important radio scripts compiled by Joseph Liss.

"The Airborne" was recently recorded by Leonard Bernstein and the New York City Symphony with Robert Shaw as Monitor. It was released by RCA Victor in a Red Seal album.



Jim Gaylord, Station WLW in Cincinnati, has gained a sizeable following since he brought his "Platter Time" to the air this year . . . heard Wednesdays, Thursdays and Saturdays from 1 until 4:30 A.M. and from 1 until 2 the other mornings, he is a smooth-voiced jockey who attributes his success to keeping his listeners likes in view when planning his show.

Born twenty-six years ago in Cincinnati, he was educated at Walnut Hills High in that city . . . received his B.A. from Marietta College, in Marietta, Ohio, and

SPIVAK MEETS KREISLER

(Continued from page 5)

arrangements, too, for Kreisler said he thought them wonderful. Russ added to my feeling of elation by saying he considered me the only trumpet player who could have done the album and Kreisler evidenced his feeling some weeks later when he informed me that he was trying to make it possible for me to appear with the Buffalo Symphony orchestra.

I'd like to say that I've never been happier about anything than I am about this album. I'd also like to say "thanks" to the boys in the band, without whose cooperation the whole thing would have been impossible.

The arrangements were rangy for a trumpet and it took lots of work to get things right, but they were done sincerely, which is what, for my money, really counts.

Kreisler Favorites by Charlie Spivak and his Orchestra (P-179) includes Liebesfreud, Mighty Lak' a Rose, Caprice Viennois, La Gitana, Liebesleid, Tambourin, Chinois, Schön Rosmarin and The Old Refrain.

holds a Teaching Certificate.

Jim got his start in radio in Parkersburg, W. Va., in 1943. The same year found him at WLW and in 1944 he went to WSAI to start his disc jockey career. . . . From WSAI he returned to WLW and took up his present duties . . . his ambition is to put to use his teachers' training by doing educational and public service radio shows.



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Hello! Beautiful!



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RENE
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ORCHE-
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AND HIS
CORAL ISLANDERS
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Aloha
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(Vocal refrain by
Ray Kinney and Chorus)

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(CASCARITA) Y LA
ORQ. CASINO
DE LA PLAYA
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Pancho El Ripiao
(Pancho, The
Beggarman)
Un Meneito Na' Ma'
(Shake a Little Bit Only)

ANTONIO MA.
ROMEU Y SU
ORQUESTA GIGANTE
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Baila, Criollo
(Dance of the Native)
La Mora
(The Moorish Girl)

PEDRO VARGAS
CON LA ORQ. DE
AUGUSTIN LARA
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Maria Bonita
(Pretty Maria)
Rosa

TRIO VEGABAJENO
FERNANDITO-
DE JESUS-MADURO
23-0590
No Puedo Encontrarte
(I Can't Find You)
En Mi Canoa
(In My Canoe)

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Sec. 562, P. L. & R.

TO: