

RCA VICTOR'S

GROOVE

IN THE

JANUARY, 1949



Jane Pickens

A NEW RCA VICTOR STAR



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



World Radio History

Young McKinley Band Socko

New Ork Looks Like Band of the Year On New Yorker Date

By CHARLES SCHAFHAUSER

FOR a six-week-old, the band Ray McKinley brought to the New Yorker Hotel in Gotham was one of the healthiest, most precocious musical babies the business has ever seen.

"Fifty per cent of the band is brand new", Ray told your reporter. "The average age of my boys is 23 years. Of course, it's not the band I had early in 1946, which stayed together for about a year. This is primarily a dance band. The boys can play the simpler, commercial things Sauter sends us, but it really has a feel for the dance arrangements of Dean Kincaide."

Ray wasn't kidding about this. For commercial, dancing, dollar-turning services, the organization has few equals. But what Ray, musical perfectionist that he is, failed to stress, was that this band was more than just commercial. Without any trouble at all Ray McKinley could be in charge of the top . . . that's top . . . band for 1949 or possibly '50.

Right now Eddie Sauter is only arranging about 50% of McKinley's stuff, but his touch, plus an amazing original brand of dance arrangement from Dean Kincaide, Ray's Tenor-Baritone-Flute man, is enough to leave the average music lover cheering.

Everything, from an old chestnut like *The Peanut Vendor*, to the almost hyper-sophistication of *Blue Moon*, had a flavor of progressivism about it. Progressivism that isn't too self-conscious or pretentious.

Sauter has had a new turn of bad health that has kept him comparatively inactive on Ray's behalf, much to McKinley's regret.

Ray slipped a bit out of his normally well-poised cosmopolitan demeanor when he spoke of Sauter.

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Dean Kincaide, holding the score, shows off some of his latest arranging licks to Joe Ferrante and Ray McKinley (standing); Joan Friley and Verne Friley (seated), at the band's sensationally successful date at the New Yorker Hotel.

Jacquet Turns A Dollar

Sensational Concert Takes With Sarah Vaughan and New Pub Biz Proves Him Handy With The Loot

ILLINOIS JACQUET has formed his own music publishing firm, Gilbert Music Publishers, Inc., even as



he courts the shekels from a history-making tour. As this issue goes to press Illinois and Sarah Vaughan are completing their sweep through the middle west, which will climax one of the most phenomenally popular tours.

This tour, once considered a big gamble by those supposedly in the know, began sensationally at the Ware Memorial Hall in Trenton, N. J., on October first. Attendance records were broken in Trenton,

again in Washington, in Providence, in Philadelphia and in Carnegie Hall, New York.

At Carnegie Hall 1500 would-be ticket buyers were turned away. The gross was \$8900, a take that has Illinois' and Sarah's respective heads spinning. They are the youngest "names" in the music picture today; Jacquet is 26 and Miss Vaughan only 23.

On the tour Jacquet has featured his characteristic type of diluted Be-bop and Sarah Vaughan has presented her famous rendition of such numbers as *Body and Soul*, *I Get a Kick Out of You*, *It's Magic*.



Record Ban Over

Electric Words for Every Disc Collector and Musician Alike, as RCA Victor Socks Through With a Host of Great, New Hits and Far-Reaching Plans for the Future; Como, Monroe, Dorsey, Already Recorded

THREE rattles and a crack, a faraway rumble in Washington, and the record ban broke. Pedestrians in New York, Hollywood, a dozen cosmopolitan places were trampled by wild-eyed musicians scampering on their way to recording studios for the first time in a year.

At RCA Victor the most delightful things in the world were happening. Recording engineers flexed long-unused ears and listened ecstatically to the dulcet tones of Perry Como as he warbled the latest hit ballad *Faraway Places*, for a waiting public. On the back of the record they put *Missouri Waltz* and they numbered it all 20-3316. But that's not all, kiddies. Tommy Dorsey rushed to record a simple (simply wonderful) novelty called *Down By the Station* backed by *How Many Tears Must Fall*, 20-3317.

Yes the wheels were turning once again and everyone was happy.

As plans were formulated, and old plans brought to completion, 1949 began to look like the biggest record year ever to happen. Vaughn Monroe was one of the first to get on records. He cut *Melancholy Minstrel* and *Red Roses for Blue Ladies* on Record 20-3319.

And lovely Fran Warren, whom you can ogle on page 9 of this issue, took a spin with *Joe* and *Why Is It*, 20-3318.

What's more listen to this: Before long Charlie Ventura and Rose Murphy will be doing even greater things on records under the barking dog label.

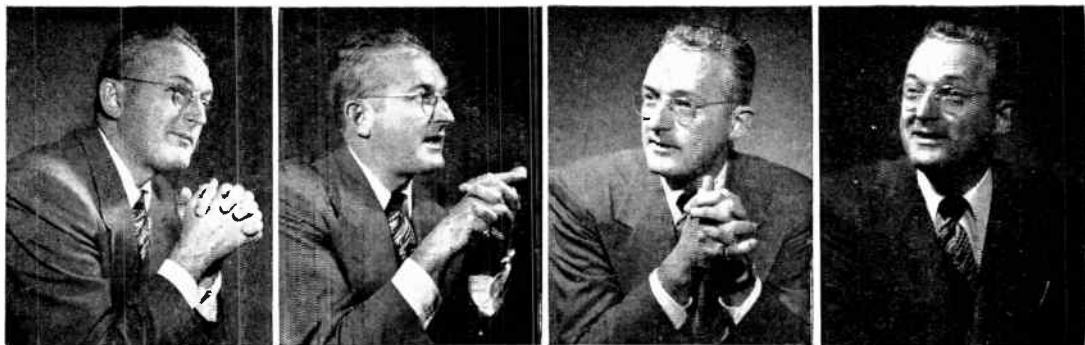
Praise and rejoice! The discs are turning again. We're in for more record fun than ever.



Music in the Movies

Two of the newest film releases finds stars old and new at their most effervescent combined in a tried and true formula of sentimentality, broad humor and down-right good music. Above Betty Grable, Dan Dailey, June Haver, Jack Oakie, James Gleason, Richard Arlen in "When My Baby Smiles at Me." Live the picture again with these RCA Victor Records: Perry Como's *By The Way* and *For You*—20-3099; the two pictures on the lower right show Bobby Driscoll and Luana Patton, youthful stars of Walt Disney's first live actor feature "So Dear to My Heart." Preview the music from this film on these records: Sammy Kaye's *Lavender Blue* and *Down Among the Sheltering Palms*, 20-3100; Freddy Martin's *It's Watcha Do With Watcha Got* and *So Dear to My Heart*, 20-3130.





smile, mr. dorsey

We hardly had to threaten Tommy Dorsey at all to get him into the Photographic studio. "Look," one of our fleet of artist-relations men said, loosening the rope on the duffle bag where we'd stored the protesting maestro, "we only want to take your picture." Tommy's reply, we hope, will never be recorded for posterity. Posterity isn't ready yet. Nearly nobody was hurt seriously before the photographer was ready to focus. Needless to say, Mr. Dorsey doesn't like to have his picture taken.

None the less, Mr. Dorsey was photographed and he admitted afterward that it hardly hurt at all. To ease the pain, such as it was, we read Tommy notices about his opening at New York's Hotel Pennsylvania. The maestro smiled. Just to show you why, if you didn't catch the opening yourself, here is what *Billboard* said about it in part.

. . .

"Let's face it. The passing parade isn't going to pass a guy named Tommy Dorsey as long as he comes up with bands like the edition he aired at a glamour-laden and packed opening night in the Hotel Pennsylvania."

"Playing as important an engagement as he has ever played, T.D. rose to the occasion with his finest."

"Placing full emphasis on his familiar tram stylings and on his heavily stocked vocal department (it's eight strong!) Tommy included his currently riding disk smash *Until*."

"There is no question in this reviewer's mind that Dorsey will remain right where he has been for these many years. And that's at the top."

. . .

Of course, this review was only one among many in the same vein.

Smile, Mr. Dorsey!

Charlie

INSIDE

bebop



One of the nation's leading experts speaks his mind on a new, much misunderstood movement in American music





Above: *Len Feather, Russ Case, Dizzy.* Upper right, *Lucky Thompson;* Center, *Coleman Hawkins;* Bottom, *Kenny Clarke.*



By LEONARD FEATHER

NOT since the first days of the swing craze, when daily newspapers would come out with the most fantastic definitions of the word swing, have I seen a branch of music so methodically maligned and mauled in the magazines and other media as Bebop.

One national publication, which boasts a huge circulation and can no doubt claim an influence to match, came out with a six-page spread on Bebop. Every picture and every caption was devoted, not to the music itself, but to the eccentric character of those who play or follow it. All the cultist characteristics of the Beboppers, some real but many purely fictitious, were played up to the *n*th degree.

The fact that Duke Ellington and countless other great musicians, both jazz and classical, have hailed bop as a major development, was completely ignored. The errors of fact were so numerous that *Metronome* ran an editorial on the spread, listing eleven of the more obvious errors.

No less serious and malicious are the attempts of certain Broadway columnists to pass off Bop as a neurotic fad, the product and/or producer of dope addicts.

Gentlemen, why not face the facts? Granted that some musicians, who happen to play Bebop, lead private lives that are not beyond reproach. Granted that a few silly kids like to copy Dizzy Gillespie's goatee and other accoutrements. Does this nullify the value of a jazz style that has made the most vital and important step forward since Benny Goodman brought in the swing era more than a decade ago?

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EXPERT SAYS BOP WILL GIVE US GREAT MUSIC

(Continued from Page 7)

As you may have gathered, this subject is a sore point with me, and I hope that these words may do a little to cancel out the harmfully false impressions created by biased treatment of bop in the non-musical press.

A more direct way to impress newcomers, who have been misled about bop, would be to buy them the new RCA Victor album entitled, tersely and accurately, BEBOP P-226.

Having been fighting for the recognition of progressive jazz ever since Dizzy first began to create a little stir along 52nd Street around 1943, I was particularly happy to help record, assemble and annotate this album. I believe it's the first really representative package of its kind to be issued on a major record label, though RCA Victor pioneered early in 1946 by recording an album that was almost entirely dedicated to bop, "(New 52nd Street Jazz, HJ-9).

Listening to this new album, you won't be able to tell whether the musicians you're hearing wear berets, glasses, goatees or just plain business suits. You won't be able to hear whether they're colored or white, Christian or Mahammedan, nor will you be able to tell what they eat, smoke, drink or do for entertainment.

In Lucky Thompson's *From Dixieland to Bebop*, the album's first side, you'll hear an amusing touch of satire, in which a group of young, modern musicians give their impression of the old, bygone music out of which present-day jazz developed. In the all-star sides by Coleman Hawkins, Kenny Clarke and their respective groups, you'll hear the man who, for my dough, is Dizzy's main rival in the jazz trumpet field today, a gifted youngster from Key West named Theodore (Fats) Navarro.

Finally, in the Dizzy Gillespie performance of George Russell's Afro Cuban drums suite *Cubano Be and Cubana Bop* you'll get an idea of the kind of music that is beginning to spring out of the bop movement,

\$ MONEY, MONEY, MONEY \$



In connection with the tremendous sales racked up on the Hall Sisters' recording of Money, Money, Money, Mr. Ralph Hellweg, Manager of the Record Department of Midland Specialty Company in El Paso, Texas, receives a \$300 war bond. J. W. Cooke, RCA Victor regional manager presents the bond. On the right is H. Jay Gaines, Sales Promotion Manager of Midland's.

RCA Victor Show Gets Face-Lifting

ONE of the greatest musical aggregations around today, The Boston Pops Orchestra, headed by Arthur Fiedler, has joined Robert Merrill on RCA Victor's big NBC Program, now heard at a new time, 5:30 P.M., E.S.T. each Sunday.

The Boston Pops, has proved itself tremendously popular after three weeks running from its inception on December 12th.

The program has carried out one of the basic aims laid down for it by RCA Victor executives. That it present music that is neither too high-hat nor too smallty.

Radio critics the nation over have acclaimed this show as one of the best entertainment ventures launched in years. Robert Merrill, Metropolitan Baritone, makes an amazingly genial and engaging emcee and announcer. As you probably know, Merrill was once a baseball player of same name.

As conductor, Arthur Fiedler has proven himself a master of music that sends Jitterbugs and Long Hairs alike.

giving us all a little glimpse of the future — a future in which the best characteristics of many musical cultures may be combined, in which music will be judged as music, and not as jazz, Bebop, or by any other synthetic title.

Meanwhile, the authentic picture of Bebop for anyone who cares to look or listen, may be found in this RCA Victor album. And I'd like modestly to suggest you watch for a book called "Inside Bebop," which Jack Rabbins will publish as soon as I have the manuscript finished. And, most important of all — next time you see one of those phony bop stories in an allegedly reputable magazine or newspaper, cancel your subscription and write a letter of protest to the editor!

A whole galaxy of new stars join the RCA Victor firmament. On the right, Jane Pickens, formerly of the Pickens Sisters. She is on NBC on Sunday evenings. Below, vivacious Fran Warren, who stars on CBS's "Sing It Again" and who will be on RCA Victor discs soon.



NEW STARS



On the right, Jesse Rogers, sentimental balladier of ABC "Hayloft Hoe Down" fame, who now has Blue Christmas on the hit list right now.



Rose Murphy will be recording for RCA Victor in the near future. She's the gal with the unique Chi Chi style. She started using Chi Chi because she couldn't remember the lyrics of songs.



Anita O'Day, a musician to her finger-tips, has inked a contract with your favorite record company. Today's talent, tomorrow's stars.

SING A SONG OF LOUISVILLE

Folk - Artist Pee Wee King Has Moved From the Mid-West to Be Adopted by a Great Southern City

IN terms of music, Pee Wee King has the town of Louisville, Kentucky, right in the palm of his hand. This hard-working, little, bright-eyed fellow of Western Movies, "Grand Ole Opry" and RCA Victor Records, personally runs from 3 to 4 tune-filled radio shows, six days a week. Recently he has broadened his activities by purchasing a huge amusement park on the outskirts of Louisville, making him one of that warm southern city's most prosperous citizens.



of that warm southern city's most prosperous citizens.

Pee Wee, who plays the accordion like nobody's business, is a familiar figure in Louisville. He is on its committees, in its clubs and he and his wife Lydia, his daughter and three bouncing sons—pictured here, are Louisville's favorite sons and daughters.

Pee Wee's latest hit on records is *New York to New Orleans*, 20-3106. This came after he really made his mark with the nationally-famous *Tennessee Waltz*, 20-2680. *Bull Fiddle Boogie*, 20-3232 is coming up fast. Born in the middle-west (Abrams, Wisconsin) Pee Wee King has adopted the Southlands, and the easy-going citizens of that genial area have replied in kind.

RAY MCKINLEY

(Continued from Page 3)

He said with feeling: "Eddie is the only really great artist I've ever known in the popular music business. With him music is everything."

With Ray McKinley, music and showmanship play about equal roles. Ray asks his audience for requests. If he doesn't have an arrangement of the request, usually somebody in the band knows it and out it comes.

Best examples of the progressivism of Ray's band while still being commercial and danceable, are such arrangements as *The Peanut Vendor*, *Cuanto Le Gusto*, *Blue Moon*. They all have fascinating, well-calculated dissonances and peculiarities of beat and rhythm that make them distinctive.

Ray is playing a sensational stay at the Meadowbrook in New Jersey after his New Yorker date, which terminated on Dec. 10.

Newark Jockey Jolted by Pixyish Nephew



The cheerful fellow at the left is Don Larkin . . . He is a disc Jockey over WAAT in Newark, N. J. Probably he's grinning over his latest idea, a gimmick which was tremendously successful, but which ended with a belly-laugh. It was a contest to guess a mystery record (*Little Buddy*—by Hank, the Singing Ranger.) Winners got the record gratis and had fun. The first three spinnings brought 2000 replies, 39 winners. Then suddenly there was a flood of winners. Too many to be normal. Don learned his six year old nephew had found out the record's name . . . sold the information at one cent per customer.

The top novelty of 1949 recorded by, of all people,

PERRY COMO

N'yot N'yow

20-3288

STARS & STUFF

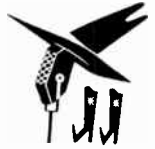
Top Musical News From Around the Nation

Have you heard the *Shmoo Song*? Resisting the temptation to tell you it's really "Shmoothe" we'll just stick to the facts. Actually titled the *Sicilian Tarantella*, scored for the Reina Orchestra and featuring Authentic peasant instruments, the *Shmoo Song* is the promotion of Disc Jockey Dick Hallwood over WBBC in Flint, Michigan. It's the Shepherd's Pipe on this unusual item, RCA Victor Record 25-0043 that sounds like the famous Shmoo.



Eileen Wilson, on the Hit Parade, seems to be following the footpath to fame well-worn by Doris Day and more recently Beryl Davis. Eileen has been heard as the singing voice of Ava Gardner in the movies.

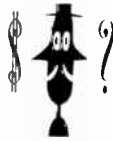
Texas Jim Robertson has a unique idea for his new radio show over WJZ on Saturday afternoon. The genial Jim, one of the most popular folk singers in America, mixes records with his own warm rendition of popular ballads.



It's a really bright New Year for Paul Weston, who wields the baton on Jo Stafford's Supper Club srint. Paul has copped the "Song Hits Magazine Award of Merit" for 1948 as the outstanding orchestra conductor in radio.

Like souvenirs? Well, pretty soon batons autographed by Sammy Kaye will be available in music stores and on novelty counters around the country. They're the real thing, cork handle and all, 18 inches long.

With every treble clef a dollar sign, Guy Lombardo can't decide whether to toss over a guarantee of \$155,000, with all expenses paid to tour Europe next summer, or to stay in this country and indulge his mania for boat racing. Close friends say he will turn the European offer down.



The Deep River Boys have been accorded a singular honor by the Government of France. The boys have been invited to appear at the Carnival in Cannes in February. In sending the invite, the French Government, speaking through the French Broadcasting System, called the Boys the most popular singing group of the year. No doubt the River Boys' latest record hit *Recess in Heaven*, Record 20-3203, is responsible for this honor to a large degree.



Bob Burns, Shirley Ross and "Deeps"



New Radio Idea In Buffalo

WKBW, the only all-night station in Buffalo, N. Y., has launched a brand new idea for the youngsters in that town, called "Platter Panel." The show, emceed by Bobby Nicholson (left), musical director of WKBW, gives the kids a chance to speak their minds about music in general and recorded music in particular. The moppets are picked for

their interest and facility in music. Very often guest stars appear . . . the very people the kids are discussing . . . then things get hot and heavy. The idea, originated by WKBW, is proving so popular, it is spreading throughout New York state on many other stations.

ON RADIO AND JUKE BOX
THE NATION PICKS

RECESS in HEAVEN

GREAT TUNE, GREAT NOVELTY
BY
THE DEEP RIVER BOYS
'20-3202

Happy New Year AND HAPPY LISTENING with these Brand New Releases

and the first of our
new SPOTLITE series

POPULAR

LOUIS ARMSTRONG
PLEASE STOP PLAYING THOSE
BLUES, BOYS

LOVELY WEATHER WE'RE
HAVING

Record 20-2648

TEX BENEKE
CONGRATULATIONS
BYE BYE BLUES

Record 20-3237

PAGE CAVANAUGH TRIO
GEE, BUT IT'S GOOD TO BE
I WANT A LITTLE GIRL

Record 20-3016

DENNIS DAY

SENIORITA

(from the MGM Film "The Kissing
Bandit")

YOURS IS MY HEART ALONE

Record 20-3208

DEEP RIVER BOYS

RECESS IN HEAVEN

IT'S TOO SOON TO KNOW

Record 20-3203

TOMMY DORSEY

YOU CAN NEVER SHAKE LOVE

YOU KNOW WHAT THE

TROUBLE IS, BABY

Record 20-3236

LAWRENCE DUCHOW

WINDY CITY POLKA

RED RAVEN WALTZ

Record 20-3219

BRAD GOWAN

SINGING THE BLUES

(Till My Daddy Comes Home)

JAZZ ME BLUES

Record 20-3230

ERSKINE HAWKINS

I'M SO DOGGONE

MELANCHOLY

NEEDLE POINTS

Record 20-3231

LONZO AND OSCAR

SHE'S THE BEST I EVER SAW

LAST OLE DOLLAR

Record 20-3211

VAUGHN MONROE

IF I STEAL A KISS

WHAT'S WRONG WITH ME?

(both from the MGM Film "The
Kissing Bandit")

Record 20-3204

LOUIS PRIMA

CALIFORNIA IS WONDERFUL

(If You're A Grapefruit)

MEAN TO ME

Record 20-3229

JANE PICKENS

GALWAY BAY

ONE SUNDAY AFTERNOON

Record 20-3238

RE-ISSUES

THE FOUR CLEFS

WHY PRETEND

WHY SHOULD I CARE?

Record 20-3234

BIG MACEO

CAN'T YOU READ

COUNTY JAIL BLUES

Record 20-3209

WESTERN and COUNTRY

CECIL CAMPBELL

TIME WILL TELL

I'M A HENPECKED MAN

Record 20-3239

HANK, "The Singing Ranger"

LITTLE BUDDY

YOU PLAYED LOVE ON THE

STRINGS OF MY HEART

Record 20-3240

PEE WEE KING

BULL FIDDLE BOOGIE

CHATTANOOGA BESS

Record 20-3232

ERNIE LEE

THE GIRL THAT BELONGS TO

SOMEBODY ELSE

(Is The Girl That Belonged
To Me)

EVERY DOGGONE TIME

Record 20-3233

J. E. MAINER'S

MOUNTAINERS

MAPLE ON THE HILL

LIGHTS IN THE VALLEY

Record 20-3241

STU DAVIS

ALWAYS KEEP YOUR PROMISE

I'M GONNA LEAVE TOWN

Record 20-3212

LUKE WILLS

NEVER TURN YOUR BACK ON

A WOMAN

SI, SI, SENORITA

Record 20-3210

BLUES and RHYTHM

DR. CLAYTON'S BUDDY

WALKING WITH THE BLUES

FAREWELL, LITTLE GIRL

Record 20-3235

LESLIE SCOTT

IT SHOULDN'T HAPPEN TO A

DREAM

I'M GETTING SENTIMENTAL

OVER YOU

Record 20-3213

SONNY BOY WILLIAMSON

BETTER CUT THAT OUT

THE BIG BOAT

Record 20-3218

WINGS OVER JORDAN

SWEET LITTLE JESUS BOY

AMEN

Record 20-3242

FROM:

Sec. 562, P. L. & R.

TO:

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

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