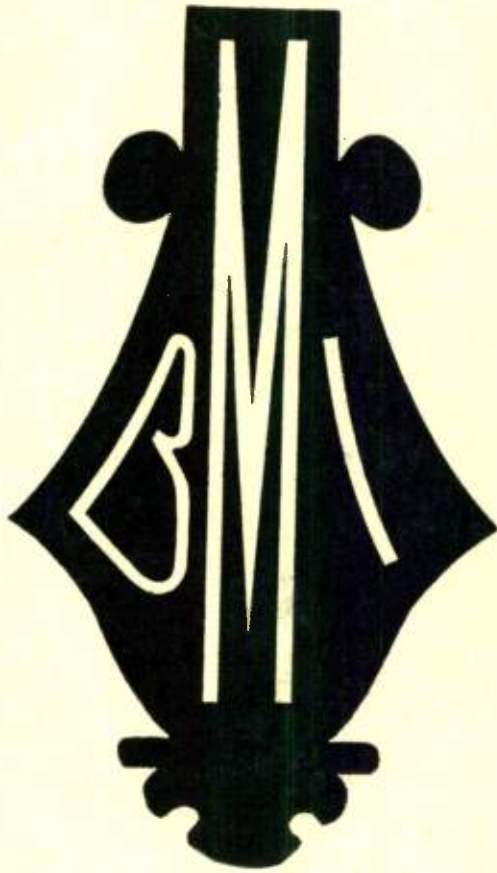


**BMI**



*Collect  
the Artist*

BIOGRAPHICAL SKETCHES OF  
LEADING PERFORMING ARTISTS  
WITH LISTINGS OF THEIR  
RECORDINGS OF  
BMI LICENSED SONGS





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# *"Meet the Artist"*

BIOGRAPHICAL SKETCHES OF  
LEADING PERFORMING ARTISTS  
WITH LISTINGS OF THEIR  
RECORDINGS OF  
BMI-LICENSED SONGS

## *Foreword*

The more than one-hundred thousand words in this new "Meet the Artist" volume is an enlarged and revised compilation which succeeds the "BMI Disc Data" of previous years, and we hope it will prove to be equally as valuable. Only in the interests of an early publication date did we omit other artists who have recorded many BMI-licensed compositions. They will be included in the next revised edition.

From time to time we will supply supplementary listings of new BMI-licensed titles on records which can be added to those already printed. Other revised editions will be published in the future.

BMI sincerely acknowledges the cooperation given in the preparation of "Meet the Artist" by the Public Relations and Press Departments of all the recording companies and gives a final word of thanks for their valued assistance.

RUSSELL SANJEK  
Station Service Department  
Broadcast Music, Inc.

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# ACUFF, Roy

Fads and novelties in popular music seem to come and go with the changing breeze, but folk music is definitely here to stay. While the average swing bandleader has only a brief moment in the sun, folk artists who demonstrate that they have real talent for their music usually win audiences that stay loyal year after year. Take Roy Acuff. His recordings of country folk ballads have sold more than 25,000,000 copies. He operates three radio shows, a road show that makes as much as \$5,000 nightly, one of the largest music publishing businesses in the South, and a resort which includes a huge lake, big swimming pool, dance floors and a hundred room hotel. Roy has been featured in the movies and, although he can't read a note of music, those who know rate him the most enduring and successful of all folk music singers.

Roy Acuff is an authentic folk artist, a man who came by talent "natural" as the folks in Coon Run would say. He was born in the hills of Union County near Maynardsville, Tennessee. This devoted community has since erected a marker commemorating the event. Roy set his heart on becoming a lawyer, to follow in his father's footsteps. At school he carved a wide swath as a leading athlete, but neither law or the football field held his fancy half as much as playing a fiddle and singing the mountain tunes he had learned as a child. Roy's only singing training came when his sister Sue, who took voice lessons and practiced diligently, amused him so much that he mocked her monotonous practicing. Unconsciously he learned by this how to sing from the pit of his stomach, in the classical tradition. This added to the endurance of his voice, and consequently to its miraculous power and depth.

During his last year at school Roy Acuff turned down a big league baseball career when a scout offered him a place with the New York Yankees. And instead of reading for the law after graduation, Roy went to work on Radio Station KMOX in Nashville, Tennessee. Soon after a series of successful personal appearances Roy decided to form his Smoky Mountain Boys. The group's success brought contracts from networks and phonograph recording companies and pretty soon Roy Acuff had built the audience that continues to number millions.

Roy is an honest-to-goodness man of the people. No matter how great his success he always seems to bring with him the friendly atmosphere of that center of the folk music world, Nashville, Tennessee. And in Nashville, Roy Acuff is really king. Folks flock to this mecca of mountain music from the back country with their fiddles, guitars, accordions, harmonicas and voices, just as aspiring concert singers go to New York. Everyone in Tennessee considers himself a neighbor of Roy Acuff and most of them want to get on the radio programs which star this favorite of theirs.

Roy's musical career came close to suffering a setback in 1944, but it wasn't the sort of setback you might expect. Roy was suddenly and unexpectedly nominated for Governor of Tennessee. He bowed out. But it happened again in 1946, and then in 1948. The last time, without any campaigning Roy beat his rival eight to one. In the final election, however, Roy was defeated. Today he is rather glad he wasn't elected. As Governor, he realizes, he would have been one of forty-eight state governors. As a folk singer, he is THE Roy Acuff.



ROY ACUFF

STEAMBOAT WHISTLE BLUES}	VOC 03255
NEW GREENBACK DOLLAR }	
STEEL GUITAR CHIMES	VOC 04376
WABASH CANNON BALL	VOC 04456
WHAT WOULD YOU DO WITH}	
GABRIEL'S TRUMPET }	VOC 04531
THE BEAUTIFUL PICTURE }	
THE GREAT SHINING LIGHT}	VOC 04590
LONESOME VALLEY	VOC 04730
SHOUT, OH LULU	VOC 04867
THE RISING SUN	VOC 04909
YAGABOND'S DREAM	OK 05041
OLD AGE PENSION CHECK}	
HAVEN OF DREAMS }	OK 05244
BEAUTIFUL BROWN EYES }	
LIVING ON THE MOUNTAIN, BABY MINE}	OK 05297
IDA RED	OK 05359
I'M BUILDING A HOME }	
MOTHER'S PRAYERS GUIDE ME}	OK 05403
SMOKY MOUNTAIN RAG }	
SMOKY MOUNTAIN MOON}	OK 05450
WILL THE CIRCLE BE UNBROKEN}	
WHEN I LAY MY BURDEN DOWN }	OK 05587
BLUE YODEL #9 }	
STREAMLINE CANNON BALL}	OK 05638
BENEATH THAT LONELY MOUND OF CLAY	OK 05695
WEARY RIVER	OK 05766
JUST TO EASE MY WEARIED MIND	OK 05820
THE BROKEN HEART	OK 05920
THE PRECIOUS JEWEL	OK 05956
WORRIED MIND	OK 06229
LYIN' WOMEN BLUES}	
STUCK UP BLUES }	OK 06300
ARE YOU THINKING OF ME, DARLING}	
I CALLED AND NOBODY ANSWERED }	OK 06384
YOU'RE MY DARLING	OK 06463
I KNOW WE'RE SAYING GOODBYE}	
YOU ARE MY LOVE }	OK 06550
WRECK ON THE HIGHWAY	OK 6685
NIGHT TRAIN TO MEMPHIS	OK 6693

(See reverse side)





ACUFF, Roy

(Continued)



# ALLEN, Rosalie

The highway to stardom and success for a performer is almost always a long and difficult one. Rosalie Allen can verify that fact from experience. Since the time she first learned to talk and to sing simple songs, Rosalie has been a student of cowboy, hillbilly and folk music. When she was very young she decided that she would one day become a professional yodeler. However, her family believed, with a firmness that matched Rosalie's, that a girl's place is in the home. Luckily for her multitude of fans, however, Rosalie followed the dictates of her own convictions, and stuck to her purpose—to be "Queen of Yodelers." Her early training consisted of memorizing the lyrics and tune of every song she heard on the radio or on recordings. Her brother taught her how to play the guitar and to yodel.

At the age of seventeen, after winning an amateur contest, Rosalie Allen won a regular spot on a local radio program. For the next five years she also toured the Eastern States giving week-end performances and doing one-night stands at parks throughout Pennsylvania, New York, New Jersey and New England. This type of trouping, with its hours and rehearsals, thousands of performances and very gruelling travel, soon made an experienced trouper out of Rosalie. It also afforded her a priceless opportunity to get close to the people. In a short while Rosalie was getting many attractive offers from better known troupes. None of these appealed to her until the day radio folk singer Denver Darling heard her sing.

Rosalie Allen became a member of Denver Darling's "Swing Billies" show in New York, and in a short time was well known and well loved by Metropolitan radio audiences. The girl who had defied her family to choose her own career had "arrived." With the advent of war Denver Darling's group disbanded. In July of 1944 Rosalie accepted the offer of a New York radio station to conduct her own show. She was installed as a yodelling singer, guitar player and mistress of ceremonies. Her show quickly found a responsive audience and won many friends for her. Rosalie is credited with having done very much to make New York City folk music conscious through this program.

Currently Rosalie Allen has her own television show and also does many guest appearances on network radio. The welcome mat has been spread for her many times on the "Grand Ole Opry" show. She is always making personal appearances at clubs and theatres and only takes time out to make fast selling recordings. To top off all this activity, Rosalie has opened a record shop off Broadway limited to the sale of hillbilly and cowboy records. The store is called "Rosalie Allen's Hillbilly Music Center" and attracts a multitude of New York folk music fans. And the top selling recordings there, as might be expected, are those by the "Queen of Yodelers," Rosalie Allen.



ROSALIE ALLEN

SOFT LIPS (with Elton Britt and the Three Suns)	VIC 20-3536
THE GAME OF BROKEN HEARTS (with Elton Britt and the Three Suns)	VIC 20-3599
I MET THE CUTEST FELLOW IN POCATELLO	VIC 21-0025
TENNESSEE YODEL POLKA (with Elton Britt)	VIC 21-0069
SQUARE DANCE POLKA	VIC 21-0072
YODEL BOOGIE	VIC 21-0118
CHOC'LATE ICE CREAM CONE	VIC 21-0305
TELL HER YOU LOVE HER (with Elton Britt)	VIC 21-0312
I WANNA SIT } GREEN AS GRASS }	VIC 21-0343
COTTON CANDY AND A TOY BALLOON (with Elton Britt)	VIC 21-0346
I'VE GOT THE CRAZIEST FEELING } A LITTLE BIT BLUE }	VIC 21-0403
IT IS NO SECRET	VIC 21-0405
STATION L-O-V-E SIGNING OFF	VIC 21-0434

ROSE OF THE ALAMO	VIC 20-2021
ON SILVER WINGS TO SAN ANTONE } I'LL NEVER GRIEVE }	VIC 20-2333
MOUNTAIN POLKA	VIC 20-2486
AHA, SAN ANTONE } IF I'D ONLY BEEN TRUE TO YOU }	VIC 20-2744
WHOA, SAILOR (with Billy Williams)	VIC 20-2853
SPANISH POLKA	VIC 20-3138
WIDE ROLLIN' PLAINS } YOU AIN'T WHERE YOU COME FROM NOW }	VIC 20-3279



# AMES BROTHERS, The

The Ames Brothers, one of the most sought-after quartets in the nation, are among the top salesmen of song. The boys—Ed, Vic, Gene and Joe, have been frequent visitors to the recording studios in the past years. When the Coral label started in 1948 they gave it a solid sendoff with a big-selling version of "You, You, You Are The One." An impressive string of Ames hits has followed, all top-sellers.

But the habit of winning was developed long ago by these popular singers. In their childhood days in their home town of Malden, Mass., a suburb of Boston, they won virtually every amateur contest they entered. Joe is the oldest, then in order come Gene, Vic and Ed. They're an interesting group, these Ames. Joe and Ed are still remembered for their scholastic achievements at Boston Latin School, and Gene and Vic rank high among the alumni of Roxbury Memorial. All four are better than average athletes. The quartet, along with a fifth brother, Mac, gained local sports headlines by winning an amateur league basketball championship in Boston, two years running—1939 and 1940.

Joe and Ed Ames are master linguists, the former having majored in this field at Boston University and UCLA. Gene had a fling at semi-pro baseball, while Vic made his mark in several amateur boxing tournaments.

The Ames Brothers made their professional debut at the Foxes and Hounds, an exclusive Boston club. Engaged on a one-week basis, they stayed three months. Boston's Latin Quarter signed them next, their zooming popularity keeping them there for a six-month stretch. Then followed a six-months USO tour. The boys made their New York debut at the Hotel Lincoln, with a two-week booking lengthening into a five-month stand. Then came that all-important first theatre engagement at the Roxy Theatre in New York. This proved a milestone in their career—it was the first time the boys had been booked on their own. Heretofore, they had always been part of a band unit. But Roxy audiences applauded them for eight weeks.

Today, on the Coral label, fans everywhere enjoy the unusual quality of the Ames Brothers' voices and the act's versatility in song styling. The boys attribute their smooth rich harmony as a singing group to their top physical form, and to the split-second timing which is the result of superb muscular co-ordination. They are all over six feet tall, and all in their twenties. And as personable and likable a group as you'll find anywhere.



THE AMES BROTHERS

YOU, YOU, YOU ARE THE ONE	CORAL 60015
STILL WATERS AND GREEN PASTURES	CORAL 60091
THERE'LL BE A HOT TIME	CORAL 60114
RAG MOP	CORAL 60140
DORMI, DORMI	CORAL 60185
THE THING	CORAL 60333
MORE THAN I CARE TO REMEMBER	CORAL 60363
TWELVE DAYS OF CHRISTMAS } WASSAIL SONG }	CORAL 60267

SILENT NIGHT } ADESTE FIDELES }	CORAL 60268
HARK! THE HERALD ANGELS SING } IT CAME UPON A MIDNIGHT CLEAR }	CORAL 60269
GOD REST YE MERRY GENTLEMEN } OH, LITTLE TOWN OF BETHLEHEM }	CORAL 60270
LOVE'S SWEET SONG	CORAL 60339



# ANDREWS SISTERS, The

From an humble start in the Minneapolis Kiddie Revue, the Andrews Sisters skyrocketed to fame, and today they are sitting just about on top of the world. The famous singing trio of Patty, Maxene and Laverne was born in Minneapolis. All three girls were musically inclined from earliest childhood. Patty was the home-town juvenile tap-dancing champion. Laverne won acclaim as a pianist and once had plans for a concert career. But it was Maxene, the serious minded one, who foresaw the possibilities of the girls singing together. Her determination won out, and the girls began harmonizing at school affairs and local house parties. The unknown sister act was due for long years of waiting for the well-known break in show business.

Bandleader Larry Rich offered the trio a job, and the girls tossed aside any other plans they may have had. Patty was 12. Laverne 17, and Maxene 14, when they took off on a trans-continental tour with Rich's orchestra. But just around the time talking pictures were putting vaudeville theatres out of business and the girls found themselves unemployed. They camped on the doorsteps of agents, managers, directors and producers, but without much luck. When they weren't working, which was often, they were rehearsing, developing and refining the vocal style which was to bring them fame and fortune in later years.

In 1937 the Andrews Sisters' big break came with a series of recordings which sent them zooming to the top. Then they appeared on CBS's "Saturday Night Swing Session" and became the only trio to compete successfully with the Boswell Sisters. Soon they had their first important theatre date in Boston. They had no proper clothes to wear for that engagement. Their manager, Lou Levy, managed to get them three black sequin-trimmed gowns for \$4 each. Life quickly became a busy succession of radio, night-club and theatre engagements. Motion pictures put in a bid for the trio and the girls appeared in a dozen movies in a three-year period.

When World War II came along, the Andrews Sisters were among the most active of all USO entertainers. They were favorites of GI's in every part of the globe. It was a great thrill for them on August 14, 1945, when they stepped from the wings of a theatre in Italy to announce that the war was over. When they returned to the United States, they found themselves as popular as ever for recording, radio and theatre work.

Today, these daughters of a Greek father and a Norwegian mother earn more than a half-million a year. Since 1937 they have collected more than \$5,000,000 in salaries. The trio is a veritable mint to Decca records, with more than 50,000,000 of their platters up to now sold throughout the world.



THE ANDREWS SISTERS

COCKEYED MAYOR OF KAUNAKAKAI	DEC 3245
DADDY	DEC 3821
NICKEL SERENADE	DEC 3960
ZOOT SUIT	DEC 4182
PISTOL PACKIN' MAMA (with Bing Crosby)	DEC 23484
TICO TICO	DEC 18606
THREE CABALLEROS (with Bing Crosby)	DEC 23364
ATLANTA, G. A.	DEC 18833
THE COFFEE SONG	DEC 23740
TERESA (with Dick Haymes)	DEC 24320
SAY SI SI TICO TICO	DEC 25078

CUANTO LE GUSTA (with Carmen Miranda)	DEC 24479
AMELIA, CORDELIA McHUGH (with Danny Kaye)	DEC 24536
DON'T ROB ANOTHER MAN'S CASTLE) I'M BITIN' MY FINGERNAILS }	DEC 24592
(with Ernest Tubbs)	
IN THE GOOD OLD SUMMERTIME (with Dan Dailey)	DEC 24605
MALAGUENA	DEC 24645
NOW, NOW, NOW IS THE TIME (with Russ Morgan)	DEC 24664
SHE WORE A YELLOW RIBBON	DEC 24812
HAVE I TOLD YOU LATELY THAT I LOVE YOU (with Bing Crosby) }	DEC 24824
THE WEDDING SAMBA (with Carmen Miranda)	DEC 24841
I'M GONNA PAPER ALL MY WALLS) WITH YOUR LOVE LETTERS }	DEC 24998
BETWEEN TWO TREES	DEC 27421
FORSAKING ALL OTHERS (with Bing Crosby)	DEC 27477
GOTTA FIND SOMEBODY TO LOVE	DEC 27569
I WANT TO BE WITH YOU ALWAYS) SATINS AND LACE (with Red Foley) }	DEC 27609
HE BOUGHT MY SOUL AT CALVARY) IT IS NO SECRET (with Red Foley) }	DEC 14566

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# ANTHONY, Ray

Born in Cleveland, Ohio, on January 20, 1922, Ray Anthony attended school in his birthplace and at a young age, under the guidance of a tutor, studied the trumpet.

Ray was introduced into the professional side of the music business before he was sixteen, playing with various local bands for proms and other Cleveland affairs. Orchestra leader Al Donahue obtained the talented trumpeter prior to his seventeenth birthday and Ray went on the road with him. Following this initial name band stint, he became a featured member of the Glenn Miller and Jimmy Dorsey aggregations.

It wasn't until he joined the Navy that Ray fronted his own musical combination at Great Lakes Station. He was placed in command of a dance band and created a sensation in Navy circles, winding up with an All-Pacific band which toured the islands of Okinawa, Tarawa, Guam and Midway.

In 1946 Ray received an honorable discharge from the Navy and organized his own first civilian orchestra. Since then he has entertained in the best theatres and night clubs throughout the country. Sharp observers have tabbed him as "the band most likely to succeed Glenn Miller." Ray's personality and ability certainly qualify him for that enviable spot.

Ray is single and prefers Chinese and Italian foods, as well as recordings in a classical vein.

Born: Ray Anthony, January 20, 1922, Cleveland, Ohio.

Height: 5' 9"

Weight: 160

Hair: Black

Eyes: Brown



RAY ANTHONY

THE SLIDER	CAP 57-721
HOUSE PARTY	CAP 57-734
DIXIE	CAP 794
LITTLE PEACH FROM EAST ORANGE	CAP 945
ROSES	CAP 1001
SKIP TO MY LOU	CAP 1040
LACKAWANNA LOCAL	CAP 1073
SKY COACH	CAP 1131
ALL OF A SUDDEN } DIXIE DOODLE }	CAP 1169
MR. ANTHONY'S BOOGIE	CAP 1280
ANTHONY AND NO CLEOPATRA	CAP 1310
MORE THAN I CARE TO REMEMBER } COLUMBIA THE GEM OF THE OCEAN }	CAP 1367
COOK'S TOUR } MR. ANTHONY'S BLUES }	CAP 1502
VILIA	CAP 1556
ONE DANCE WITH YOU	CAP 1574



# ARMSTRONG, Louis

There is no subject more controversial than hot jazz. Because of its many exponents, and because, as an art form, it invites countless connoisseurs and devout followers who do not agree very often because most of them have varying opinions and judgments by which they judge jazz and jazz musicians. There is one exception, however, Louis Armstrong. Louis is not merely a jazz musician, he is, in fact, jazz itself, the apotheosis of all that is vital and gay and alive in that most American of all art forms. His trumpet playing is faultless. His style of singing is absolutely unique. He is certainly the "greatest."

Louis Armstrong was a firecracker baby from the start. Born on July 4, 1900, in New Orleans, he was rocked in the "Cradle of Jazz," and weaned on the music of Basin Street. On New Year's Eve of 1913 he celebrated the occasion by firing off a gun and was arrested for "carrying firearms within the city limits." He was placed in a Waifs' Home for a year's discipline. It was his ambition as he entered the institution to sing bass. But he was given a bugle and trumpet there, and soon began to play by ear. At the end of his year he was leader of the band. When he emerged from the Waifs' Home he had a new ambition . . . to become a great musician.

In the next years he sold newspapers and coal all the while listening to and studying the work of the great Crescent City jazz trumpeters. His particular idols were Bunk Johnson and Joseph "King" Oliver. One day Louis met the King, who began coaching him. From these lessons Louis began to develop his own distinctive trumpet style and unique, guttural singing. In 1918, when King Oliver left the Kid Ory band to go to Chicago, Louis took his place. Later he joined the famous Fate Marable riverboat band, stayed with Marable for two years, gaining valuable experience. In 1922, his old mentor, King Oliver, sent Louis an offer to join his successful Chicago band. Louis accepted and began to make a great name for himself while with Oliver. Then came jobs with many of the great jazz bands of the Twenties, Fletcher Henderson . . . Erskine Tate . . . Carroll Dickerson . . . and others. In early 1930 Louis took over the entire Luis Russell orchestra and soon became the sensation of the United States and Europe.

In 1935 Louis Armstrong began recording for Decca, and has long been one of that label's greatest "hot" artists, not only with his own groups, but as a star sideman with many other notables of jazz and swing.

Many honors have come to Louis Armstrong. He has been an Esquire Award winner from 1943 to '47. He was also the recipient of many other coveted critics' awards. Louis has starred in eight full-length films, and has given jazz concerts in Carnegie Hall, Symphony Hall in Boston, and in many other of classical music's hallowed halls.

Now over fifty, Louis Armstrong is the hero of musicians of every stamp. The eminent music critic, Howard Taubman, of the New York Times, recently wrote of him: "In a line of work that burns up its practitioners prematurely, Louis Armstrong has remained both a consistent top man and a profound influence among all jazz players." And here's to Louis' second half-century.



LOUIS ARMSTRONG

SONG OF THE ISLANDS	VOC 3026
ROCKIN' CHAIR	VOC 3039
YOU CAN DEPEND ON ME	VOC 3055
GEORGIA ON MY MIND	VOC 3073
SUGAR FOOT STRUT	VOC 3148
PEANUT VENDOR	VOC 3194
LAZY RIVER	VOC 3756
SWING THAT MUSIC	DEC 866
IF WE NEVER MEET AGAIN	DEC 900
SWING THAT MUSIC	DEC 3105
CHERRY	DEC 3180
WHATTA YA GONNA DO	VIC 20-1891
IT TAKES TIME	VIC 20-2228
SNAFU (with the Esquire All Stars)	VIC 40-4001
YOU DON'T LEARN THAT IN SCHOOL	VIC 20-2240
BLUES IN THE SOUTH }	VIC 20-2456
BLUES FOR YESTERDAY }	
FIFTY-FIFTY BLUES	VIC 20-2530
ROCKIN' CHAIR	VIC 40-4004
OH, DIDN'T HE RAMBLE	DEC 27059
SUGAR FOOT STRUT	COL 39236
I GET IDEAS	DEC 27720
COLD, COLD HEART }	DEC 27816
BECAUSE OF YOU }	



# ARNAZ, Desi

Often called America's rumba one band leader, Desi Arnaz always leads an orchestra that proves a sensation anywhere it plays, that makes records that sell like the proverbial hot-cakes. None of this is a surprise to Desiderio Alberto Arnaz y de Acha the Third. Nor is it astonishing to Lucille Ball, Desi's vermillion-tressed moving picture actress wife. It's all working out the way Desi said it would when he got into the music business years ago. Since then Americans have shown an increasing fondness for the colorful "Spanish" music of Cuba and Latin-America. Interest in this music and the dances that accompany it is more intense than ever and this can only spell success for Desi and his recordings.

Desi Arnaz' father was mayor of Santiago, Cuba, when Desi was born March 2, 1917. Everybody in the family played some sort of instrument. Desi shook the maracas, banged the bongo, but his first serious instrument was the violin. He switched to the piano, but gave that up because he preferred to play baseball and football. Desi got his start as an entertainer at benefits arranged by his mother. As the wife of the mayor she had to assist at charity affairs, and these became one of her chief interests. Desi helped her out as master of ceremonies and chief male vocalist.

When the 1933 Cuban revolution came along, Desi, together with all of his family, fled the country and settled in Miami, Florida. In 1934 he got a job with a little rumba band, the Siboney Sextet. He went to high school by day and played guitar and sang by night for \$15 per week. The next season Xavier Cugat came down to Miami and took Desi back to New York with him. Desi spent a season with Cugie, then went to Miami in 1937 and made the return trip in 1938. He opened at New York's La Conga with a six piece band and was soon signed for a part in George Abbott's production of "Too Many Girls." This led to Hollywood and movies and eventually marriage to Lucille Ball.

When the draft called Desi went into service. On his discharge he found that the lure of the band business was too strong to resist, so back to Latin American music he went. He opened with his new band at Hollywood's swank Ciro's, where his distinctive interpretations of torrid tropical rhythms won immediate acclaim from the film colony. Desi continues to be a favorite with his music from California to Manhattan, and his stamp of authenticity on a rumba, samba, son or mambo is sure to ring the bell from coast to coast.



DESI ARNAZ.

ANOTHER NIGHT LIKE THIS } MI VIDA }	VIC 20-2052
LA CUMPARSITA } TABU }	VIC 20-2279
BRAZIL } BABALU }	VIC 20-2280
PEANUT VENDOR } TICO TICO }	VIC 20-2281
GREEN EYES	VIC 20-2282
MADE FOR EACH OTHER } EL CUMBANCHERO }	VIC 20-2550
WITHOUT YOU	VIC 20-2624
IN SANTIAGO CHILE } RUMBA RUMBERO }	VIC 20-2827
RUMBA MATUMBA	VIC 20-3255
UN POQUITO DE TU AMOR } SIMILAU }	DEC 24713

## LA CONGA COLUMBIA ALBUM C 12

VEREDA TROPICAL	COL 35400
UNION TRISTE	COL 35401
ECHA UN PIE	COL 35403
<hr/>	
WITHOUT YOU	VIC 25-1058
I'LL DREAM SOME MORE	VIC 25-1062
I'LL NEVER DREAM AGAIN	VIC 20-2020

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# ARNOLD, Eddy

A Twentieth Century troubadour from the southern hills, traveling through the countryside like an old time wandering minstrel, that's Eddy Arnold. The authentic and rustic flavor of the hoe-down harmonies that Eddy, his guitar, and Tennessee Playboys lend to folk songs has the warm sincerity and earnest appeal of the simple farm country from which they stem. The tremendous response of his listeners has given Eddy Arnold top-ranking among country music performers. His personal appearances, which range from Constitution Hall in Washington, D.C., to state and county fairs, parks and expositions, and his best selling records, all have unprecedented popularity.

Eddy Arnold was reared on a farm near Henderson, Tennessee. At an early age he was playing and singing at county dances, and was earning his own living with his music making while still in his teens. He had only nine years of schooling, seven of them in the one-room, one-teacher variety, before he had to quit school and help on the farm. His father was an old time fiddler, and Eddy found encouragement for his music at home. At the age of ten he began his musical education on an old and battered guitar. It was only a short while later that he began playing for parties and candy-bakings around his neighborhood, riding on a mule and carrying his guitar swung over his back in a gunny sack.

Life wasn't easy for young Eddy Arnold. After a hard day in the fields and a hurried supper, he often rode off mule back, and thought nothing of singing half the night after having worked in the corn and cotton from sunup to sundown. But Eddy truly loved music, and when he was eighteen he headed for Jackson, Tennessee to make his radio debut over a local station. In a few short years, through his radio and personal appearances and RCA Victor Recordings, Eddy has become outstanding in his field.

In 1941 Eddy married Sally Gayheart and they have a splendid little family. The Arnold home is in Madison, Tennessee, a modern eight room house which is a far cry from Eddy's early Chester County farm home. Although he has been recording comparatively a few years Eddy already rates among the very top-ranking popular artists of the wax world. His personal appearances and RCA Victor recordings, Eddy has become out-had top poll rating.

The Eddy Arnold success story is an outstanding example of the opportunities for an unusual talent which springs from an humble beginning. Eddy and his artistry have gone a long way toward lifting folk music to its present high position, which finds the homespun strains of rural fiddlers and guitarists echoing through big cities as well as in country centers.



EDDY ARNOLD

MOMMY, PLEASE STAY HOME WITH ME} } MOTHER'S PRAYER	BL 33-0520
EACH MINUTE SEEMS A MILLION YEARS	BL 33-0527
YOU MUST WALK THE LINE} } MANY TEARS AGO	BL 33-0540
DID YOU SEE MY DADDY OVER THERE} } I WALK ALONE	BL 33-0535
LIVE AND LEARN	VIC 20-1801
CAN'T WIN, CAN'T PLACE, CAN'T SHOW } } ALL ALONE IN THIS WORLD WITHOUT YOU	VIC 20-1855

MOMMY, PLEASE STAY HOME WITH ME} } MANY TEARS AGO	VIC 20-1871
THAT'S HOW MUCH I LOVE YOU} } CHAINED TO A MEMORY	VIC 20-1948
BE SURE THERE'S NO MISTAKE} } WHAT IS LIFE WITHOUT LOVE	VIC 20-2058
YOU MUST WALK THE LINE } } EACH MOMENT SEEMS A MILLION YEARS	VIC 20-2067
I WALK ALONE	VIC 20-2128
I'LL HOLD YOU IN MY HEART} } DON'T BOTHER TO CRY	VIC 20-2332
TO MY SORROW	VIC 20-2481
I'M THINKING TONIGHT OF MY BLUE EYES	VIC 20-2488
IT MAKES NO DIFFERENCE NOW} } MOLLY DARLING	VIC 20-2489
ANYTIME	VIC 20-2700
BOUQUET OF ROSES	VIC 20-2806
MY DADDY IS ONLY A PICTURE} } JUST A LITTLE LOVIN'	VIC 20-3013
HEART FULL OF LOVE} } THEN I TURNED	VIC 20-3174
THERE'S NOT A THING I WOULDN'T DO FOR YOU} } DON'T ROB ANOTHER MAN'S CASTLE	VIC 21-0002

TO MOTHER  
Victor Album P 239

BRING YOUR ROSES TO HER NOW } } I WISH I HAD A GIRL LIKE YOU, MOTHER } } MY MOTHER'S SWEET VOICE	VIC 21-0010 VIC 21-0011
THE ECHO OF YOUR FOOTSTEPS} } ONE KISS TOO MANY	VIC 21-0051
I'M THROWING RICE AT THE GIRL I LOVE } } SHOW ME THE WAY BACK TO YOUR HEART	VIC 21-0083
C-H-R-I-S-T-M-A-S } } WILL SANTY COME TO SHANTY TOWN	VIC 21-0124

(See reverse side)

EDDY ARNOLD SINGS

Victor Album P 260

THERE'S NO WINGS ON MY ANGEL VIC 21-0134

I'M THROWING RICE }  
JUST A LITTLE LOVIN' }

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MAMMY AND DADDY BROKE MY HEART }  
TAKE ME IN YOUR ARMS AND HOLD ME }

EVIL TEMPT ME NOT }  
LILY OF THE VALLEY }

SOFTLY AND TENDERLY VIC 21-0161

LITTLE ANGEL WITH THE DIRTY FACE }  
WHY SHOULD I CRY }

ENCLOSED ONE BROKEN HEART }  
CUDDLE BUGGIN' BABY }

PRISON WITHOUT WALLS }  
THE LOVEBUG ITCH }



# ATCHER, Bob

There's a real art to interpreting folk songs, and, rightly enough, the people who know how to are called folk artists. Bob Atcher, known to millions for his radio and television broadcasts from Chicago, is one of those rare persons who knows how to do a folk tune the traditional way. Bob was born and raised in Kentucky, where authentic folk songs are more popular than the nation's hits. Bob is steeped in the lore of the hill country and its music. His grandparents started him off on this track, crooning mountain lullabies to him when he was just a toddler. And it is this tradition of music that's part and parcel of Bob's appeal, for the style is real and you recognize it as being so.

James Robert Owen Atcher was born in Hardin County, Kentucky. His father was an old time fiddle-playing champion, and when Bob was only four his dad traded his favorite 'coon dog to buy the boy a guitar. With his father and three brothers, Bob played at square dances and other mountain functions. When Bob was 14, he entered Kentucky State University with the intention of studying medicine. But he spent more time playing guitar and yodeling than he did at his books. This led to a job singing on the radio instead of serving as a hospital interne.

Bob Atcher first became known across the nation as the composer and singer of best selling recordings. In 1938 he joined a Chicago station as staff vocalist and was heard on many programs until he joined the army in 1943. During his 25 months in the Pacific with Army Special Services, Bob sang for the Armed Forces Network and in hospitals and camp shows.

On his return from the army in 1946 Bob Atcher went back to radio work in Chicago, eventually becoming one of the Windy City's best loved teevee stars. In addition to these radio activities, Bob is a successful songwriter, musical director and recording star. But he still can't get over the fact that he gets paid for doing what he loves best—singing the old songs he learned as a child in the Kentucky hills.



BOB ATCHER

I WANT TO BE WANTED I MUST HAVE BEEN WRONG	COL 20024
TIME ALONE	COL 20134
DON'T LET YOUR SWEET LOVE DIE HONEST I DO	COL 20138
SWEETHEARTS OR STRANGERS WALKING THE FLOOR OVER YOU	COL 20159
I'M THINKING TONIGHT OF MY BLUE EYES YOU LOVE ME OR YOU DON'T	COL 20170
I DREAM OF YOUR BONNIE BLUE EYES	COL 20248
YOU ARE MY SUNSHINE CRYING MYSELF TO SLEEP	COL 20318
THE LAST LETTER YOU'RE MY DARLING	COL 20319
COOL WATER PENNSYLVANIA PAL	COL 20354
NEVER TRUST A WOMAN IN MY HEART	COL 20382 COL 20468

EARLY AMERICAN FOLK SONGS  
COLUMBIA SET H 6

BARBARY ALLEN (parts I & II)	COL 20481
DE LADIES' MAN METHODIST PIE	COL 20482
DEVILISH MARY YOUNG ROGERS THE MILLER	COL 20483

OLD SMOKY THE HUNTERS OF KENTUCKY	COL 20484
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NOW THAT YOU'RE GONE NOBODY KNOWS BUT ME AND YOU	COL 20527
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BLUE TAIL FLY FOGGY FOGGY DEW	COL 20538
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MONEY, MARBLES AND CHALK SMILING WITH A BROKEN HEART	COL 20556
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TENNESSEE BORDER DON'T ROB ANOTHER MAN'S CASTLE	COL 20557
--	-----------

THE NIGHTINGALE I'LL REMEMBER YOU, LOVE, IN MY PRAYERS	COL 20608
--	-----------

THE WARM RED WINE WHY DON'T YOU HAUL OFF AND LOVE ME	COL 20611
--	-----------

SONGS OF THE SADDLE  
COLUMBIA SET H 10

HOME ON THE RANGE RED RIVER VALLEY	COL 20618
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THE STRAWBERRY ROAN LITTLE JOE THE WRANGLER	COL 20619
--	-----------

BURY ME NOT ON THE LONE PRAIRIE THE COWBOY'S DREAM	COL 20620
---	-----------

I'VE NO USE FOR WOMEN THE OLD CHISHOLM TRAIL	COL 20621
---	-----------

I CAN'T THINK OF LOVE WITHOUT YOU	COL 20659
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SMOKE COMES OUT OF MY CHIMNEY AIN'T YOU ASHAMED	CAP 975
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MY PILLOW KNOWS ONE KIND WORD	CAP 1007
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WALK, CHICKEN, WALK	CAP 1147
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PEEK-A-BOO CHAIN AROUND MY HEART	CAP 1364
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# ATKINS, Chet

Chet Atkins was born in Luttrell, Tennessee in 1925, and though he hasn't come a great distance from Luttrell in mileage, he has come a long way in the field of guitar playing.

Chet moved to Columbus, Georgia, when he was 11 years old and acquired a knowledge of music from his father who taught piano and voice. During high school Chet had quite a bit of time on his hands after school, and he spent many long hours practicing the guitar. Many of the colored folks on the farm also had guitars and Chet says he picked up his unusual style and fine sense of rhythm from them.

His first radio job was singing and playing hymns on a religious program over station WRBL in Columbus, Georgia. In 1942 Chet moved to Knoxville and joined KNOX as staff guitarist. His next stop was WLW in Cincinnati and while there he heard of Red Foley who had just signed a contract to join WSM's Grand Ole Opry in Nashville. Chet wanted to meet the famous folk music star and decided to make the trip to Chicago, where Red was then appearing. In time he was introduced to Foley, who heard him play. A shrewd judge of talent, Red took young Chet with his troupe to Nashville.

But wanderlust still tugged at Chet and he left WSM after six months and moved to Springfield, Missouri. His next stop was Denver, where he switched from hillbilly music to Western style songs. One day a visitor at KVOG studios in Denver introduced himself as a representative of RCA Victor. He told Chet that the company had been searching for him for over a year, ever since he had played on the Springfield station. Chet was signed up as an exclusive Victor artist.

Around this time Chet decided to return to Knoxville, to make his permanent home there. Station KNOX had just signed up two teams, Homer and Jethro and the Carter Sisters. Chet joined them both and when they came to WSM he went along with them.

In addition to his father, there is another musical member of the Atkins family, his brother, Jimmy Atkins, who sang and played guitar in the Fred Waring band for about nine years. Jimmy was also a member of the first Les Paul Trio. Once, when Les was on his way west, Jimmy persuaded him to stop off in Springfield, Missouri, to hear Chet play. Chet noticed the man standing in the control room one morning during his broadcast, and since he seemed to pay particular attention to Chet the young guitarist couldn't resist the opportunity to "impress" him. Chet played some of his most difficult numbers, adding runs and trills, and for good measure, threw in some of Paul's own arrangement of the tune. The visitor was impressed all right. So was Chet when he found out he had been playing for the master himself.



CHET ATKINS

CANNED HEAT	VIC 20-2472
AIN'T CHA TIRED OF MAKIN' ME BLUE	VIC 20-2587
BUG DANCE	VIC 20-2692
I'VE BEEN WORKING ON THE GUITAR	VIC 20-2876
I'M GONNA GET TIGHT! DIZZY STRINGS }	VIC 20-3006

I'M PICKIN' THE BLUES} BARNYARD SHUFFLE }	VIC 20-3164
THE NASHVILLE JUMP } DON'T HAND ME THAT LINE}	VIC 20-3294
MONEY, MARBLES AND CHALK} GALLOPING ON THE GUITAR }	VIC 21-0021
GUITAR WALTZ } BARBER SHOP RAG }	VIC 21-0067
TELLING MY TROUBLES TO MY OLD GUITAR } DANCE OF THE GOLDENROD }	VIC 21-0090
CENTIPEDE BOOGIE	VIC 21-0139
ONE MORE CHANCE } THE OLD BUCK DANCE}	VIC 21-0165
MAIN STREET BREAKDOWN } UNDER THE HICKORY NUT TREE}	VIC 21-0329
BOOGIE MAN BOOGIE } I WAS BITTEN BY THE SAME BUG TWICE}	VIC 21-0367
CONFUSIN'	VIC 21-0402
MUSIC IN MY HEART	VIC 21-0428
MY LIFE WITH YOU (with the Carter Sisters)	VIC 21-0439
MOUNTAIN MELODY	VIC 21-0440
MY CRAZY HEART	VIC 21-0471

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# AUGUST, Jan

Jan August, the new piano sensation, has become nationally famous in the space of a few short months. His "piano magic"—a unique and scintillating style—has made him a favorite with popular and classical music lovers alike. His percussive style makes some people willing to bet that a xylophone and drum are concealed in some trick way within his piano. Others think he's playing a duet with a hidden pianist at a second keyboard. Of course, t'ain't so—it's all Jan.

Like many talented musicians, Jan August is self-taught. He started playing the piano when he was five years old, picking out tunes by ear. Later on he imitated the piano players he heard in the neighborhood movies around Brooklyn, his hometown. Not until he was 18 did he take any formal lessons—five in all—and then only out of sheer necessity. He was offered a job with an orchestra, and had to learn how to read music!

Before Jan turned professional, however, he took a fling at cartooning. He took some lessons under Bud Fisher, the creator of Mutt and Jeff, and then got a job drawing for an advertising agency. But the call of music was too strong, and soon Jan was back at the piano. He worked with various orchestras, doubling on accordion and vibraphone.

Then came his big break. He was playing in a small night club known as Bradley's when a recording company executive heard him do his special piano arrangement of "Misirlou." The official signed him on the spot, writing the contract on a small tablecloth. The rest is a matter of musical history. Jan's recording of "Misirlou" was an immediate best seller. He had enthusiastically received engagements at the Hotel Warwick in New York and the Sherman in Chicago. He played a command performance for President Truman in Washington. A major radio network engaged him on a long-term contract. Louis Sobol praised him for his "pianiscalisthenics." Winchell called him a "piano-able," and the Associated Press dubbed him "the one-man piano duet." His records are in constant demand.

Jan August is doing pretty well for a fellow who learned "by ear,"—and from all indications, there's lots more coming.



JAN AUGUST

MISIRLOU } BABALU }	DIAMOND 2009
BESAME MUCHO } DARK EYES }	DIAMOND 2029
MY SHAWL } WITHOUT YOU }	DIAMOND 2032
MALAGUENA } AY, AY, AY }	DIAMOND 2069
JAN'S CUCARACHA	DIAMOND 2070
JAN'S BOOGIE } TANGO OF THE ROSES }	DIAMOND 2078
THE GOLDEN DREAM	DIAMOND 2079
EL CUMBANCHERO	MERC 5288
BESAME MUCHO	MERC 5395
SCHEHERAZADE	MERC 5470
CZARDAS	MERC 5364
JAN'S JAM	MERC 5395
BABALU } TANGO OF ROSES }	MERC 5556



# AUTRY, Gene

A Hollywood screen star whom 95 percent of his fellow stars have never seen on the screen . . . a man who draws more fan mail than any other personality in the world . . . a movie cowboy who kept a town of 7,000 inhabitants busy turning out a toy pistol named for him . . . that's Gene Autry, of Hollywood, U. S. A. Today Gene is the head of a multi-million dollar empire that takes one's breath away. It consists of his own movie and television film company, a radio company, a two-million dollar rodeo, a number of music publishing firms, movie theatres, and an interest in several newspapers.

The fabulous Gene Autry career began way back in 1929. If it hadn't been for the late Will Rogers it might never have started and Gene might still be a telegraph operator in Chelsea, Oklahoma. According to Gene, the telegrapher's life is a lonely one, with long hours during the night between messages. To fill the time, Gene bought a guitar and learned to play it. One fateful night, he was strumming away, singing softly when a stranger came in and wrote a telegram. Gene didn't pay any particular attention to him—just kept on playing and singing. Finally, the stranger came over and asked him for another song, and then another. When Gene stopped, the man looked at him and said. "Young feller, all I can say is that you're wasting your time here. You ought to quit and try radio." Gene thanked him for the compliment. After the stranger left, the youngster looked at the telegram. It was signed "Will Rogers." That evening, Gene Autry, the singing star, was born.

Actually, however, Gene Autry was born near Tioga, Texas, and raised in Oklahoma. After taking Will Rogers' advice, Gene started in radio on station KVOO in Tulsa, billed as "Oklahoma's Singing Cowboy." Since then he has established a great number of records. On his first appearance as the star of the annual rodeo in New York's Madison Square Garden he set an attendance record. He was the first cowboy to make phonograph records . . . the first singing cowboy on radio . . . the first cowboy to make singing western pictures, with his first movie role a singing bit in a Ken Maynard starrer, "In Old Santa Fe" . . . he was the first movie cowboy to head the Madison Square Garden rodeo . . . and the first motion picture star to have a town named for him — Gene Autry, Oklahoma.

For three and a half years, beginning in '42, Gene served with the Air Forces as flight officer first pilot with the transport command, ferrying planes, cargo, and supplies to India, North Africa and Burma. In 1947 Gene formed his own movie company, budgeting his pictures generously, insisting on plenty of shooting time and dressing them up in sepia color.

Although it isn't true in his case that clothes make the man, Gene Autry's fabulous wardrobe and the way he wears it have put him on the list of this year's "America's Ten Best Dressed Men." All of his suits are western style, even the midnight-blue dinner jacket he wears for semi-formal occasions, and he's never without the high-heeled, hand-made Texas boots in bright color combinations. Incidentally, Gene is something of a cinema rarity, in that he's handsomer off screen than on.



GENE AUTRY

One of the most amazing stories in the amazing story of Gene Autry has to do with his debut as a recording star. After he scored a tremendous success as a singing star in Oklahoma he got a recording contract in New York City. His first record was of a song he wrote with a fellow telegraph operator . . . "Silver Haired Daddy of Mine." It was the first of more than 250 songs Gene has written since, and it goes down in American music history as one of the few popular songs to have sold more than five million copies.

THAT SILVER HAIRD DADDY OF MINE/	}	OK 02991
MISSISSIPPI VALLEY BLUES (both with Jimmy Long)		
DON'T WASTE YOUR TEARS ON ME		OK 03070
MEXICALI ROSE		OK 03097
I'LL GO RIDING DOWN THAT TEXAS TRAIL		OK 03138
THAT'S WHY I'M NOBODY'S DARLING/	}	OK 03229
THE CONVICT'S DREAM		
OLD BUCKAROO, GOODBYE		OK 03291
WHEN THE TUMBLE WEEDS COME	}	OK 04091
TUMBLING DOWN AGAIN		
END OF MY ROUND-UP DAYS		OK 04146
WHY DON'T YOU COME BACK TO ME		OK 04274
THERE'S AN EMPTY BUNK IN THE BUNKHOUSE/	}	OK 04375
LOUISIANA MOON (with Jimmy Long)		
WAY OUT WEST IN TEXAS	}	OK 04485
THE YELLOW ROSE OF TEXAS (with Jimmy Long)		
EL RANCHO GRANDE		OK 05513
IT MAKES NO DIFFERENCE NOW/	}	OK 6274
YOU ARE MY SUNSHINE		
I'LL NEVER LET YOU GO, LITTLE DARLIN		OK 6360
I DON'T WANT TO SET THE WORLD ON FIRE		OK 6434

(See reverse side)

MARIA ELENA } AMAPOLA }	OK 6435	MEXICALI ROSE	COL 20086
I WISH ALL MY CHILDREN WERE } BABIES AGAIN }	OK 6461	RIDIN' DOWN THE CANYON	COL 20087
I'M COMIN' HOME, DARLIN' }		HERE'S TO THE LADIES	COL 20089
BLUE EYED ELAINE	OK 6549	THE ANGEL SONG	COL 20125
SWEETHEARTS OR STRANGERS	OK 6567	DEEP IN THE HEART OF TEXAS	COL 20137
DEEP IN THE HEART OF TEXAS	OK 6643	SWEETHEARTS OR STRANGERS } YOU ARE THE LIGHT OF MY LIFE }	COL 20150
I'M THINKING TONIGHT OF MY BLUE EYES	OK 6648	BLUE EYED ELAINE	COL 20152
DON'T LIVE A LIE } I WANT TO BE SURE }	COL 36680	I WISH ALL MY CHILDREN WERE } BABIES AGAIN }	COL 20164
DON'T HANG AROUND ME	COL 36840	I'M COMIN' HOME DARLIN' }	
SILVER SPURS	COL 36904	BROOMSTICK BUCKAROO	COL 20251
YOU ONLY WANT ME WHEN YOU'RE LONELY } I WISH I HAD NEVER MET SUNSHINE }	COL 36970	GOD MUST HAVE LOVED AMERICA	COL 20262
OVER AND OVER AGAIN	COL 36984	I HATE TO SAY GOODBYE TO THE PRAIRIE (with Jimmy Long)	COL 20281
DON'T WASTE YOUR TEARS ON ME	COL 37001	THE LEAF OF LOVE	COL 20355
END OF MY ROUND-UP DAYS	COL 37004	COWBOY BLUES	COL 20371
IT MAKES NO DIFFERENCE NOW } YOU ARE MY SUNSHINE }	COL 37021	AN OLD FASHIONED TREE	COL 20377
I'M THINKING TONIGHT OF MY BLUE EYES	COL 37023	PRETTY MARY	COL 20386
SOMEDAY YOU'LL WANT ME TO WANT YOU } HAVE I TOLD YOU LATELY THAT I LOVE YOU }	COL 37079	I'M A FOOL TO CARE A BROKEN PROMISE MEANS A } BROKEN HEART }	COL 20439
MEXICALI ROSE	COL 37185	DON'T WASTE YOUR TEARS ON ME	COL 20453
RIDIN' DOWN THE CANYON	COL 37186	CAN'T SHAKE THE SANDS OF TEXAS FROM MY SHOES	COL 20469
HERE'S TO THE LADIES	COL 37201	I LOST MY LITTLE DARLIN'	COL 20528
THE ANGEL SONG	COL 37390	WHEN IT'S ROUNDUP TIME IN HEAVEN	COL 20543
DEEP IN THE HEART OF TEXAS	COL 37410	THERE'S AN EMPTY COT IN THE BUNKHOUSE } COWBOY'S HEAVEN }	COL 20544
I'LL HANG MY HEAD AND CRY	COL 37412	MY EMPTY HEART I WISH I HAD STAYED OVER YONDER }	COL 20591
BLUE EYED ELAINE	COL 37425	I LOVE YOU BECAUSE } THE LAST STRAW }	COL 20709
I'LL WAIT FOR YOU	COL 37430	THAT SILVER HAired DADDY OF MINE } MISSISSIPPI VALLEY BLUES }	COL 20727
I WISH ALL MY CHILDREN WERE } BABIES AGAIN }	COL 37437	GOODNIGHT IRENE	COL 20738
I'M COMIN' HOME, DARLIN' }		PETER COTTONTAIL	COL 38750
BROOMSTICK BUCKAROO	COL 37652	ROSES	COL 38816
SWEETHEARTS OR STRANGERS } YOU ARE THE LIGHT OF MY LIFE }	COL 37423	BLUE CANADIAN ROCKIES } ONTEORA }	COL 38906
GOD MUST HAVE LOVED AMERICA	COL 37663	FROSTY THE SNOWMAN	COL 38907
I HATE TO SAY GOODBYE TO THE PRAIRIE	COL 37702	GOODNIGHT IRENE	COL 38934
THE LEAF OF LOVE	COL 37816	LITTLE JOHNNY PILGRIM	COL 38985
COWBOY BLUES	COL 37923		
AN OLD FASHIONED TREE	COL 37942		
PRETTY MARY	COL 37963		
DON'T HANG AROUND ME ANYMORE	COL 20001		
DON'T LIVE A LIE } I WANT TO BE SURE }	COL 20007		
SILVER SPURS	COL 20012		
I WISH I HAD NEVER MET SUNSHINE } YOU ONLY WANT ME WHEN YOU'RE } LONELY }	COL 20020		
OVER AND OVER AGAIN	COL 20025		
MEXICALI ROSE	COL 20028		
I WANT A PARDON FOR DADDY } END OF MY ROUND-UP DAYS }	COL 20030		
YOU ARE MY SUNSHINE } IT MAKES NO DIFFERENCE NOW }	COL 20047		
I'M THINKING TONIGHT OF MY BLUE EYES	COL 20049		
HAVE I TOLD YOU LATELY THAT I LOVE YOU } SOMEDAY YOU'LL WANT ME TO WANT YOU }	COL 20075		

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# AUTRY, Gene

(Continued)



# BARNET, Charlie

Charlie Barnet has been acclaimed the greatest jazz experimentalist of his generation, and an understanding of Charlie's background and musical thinking leads to a better understanding of his spectacular music. Few of the day's composer-arranger-musician-orchestra leaders have had a life as full or a career as consistently successful.

Charlie was born the son of a wealthy family in New York, with every advantage and a place in finance ready for him when he finished his formal education. Instead, at 16, he gave up enrollment at an exclusive prep school and took off on his own, leading a five piece dance band on transatlantic ocean liners.

After 22 crossings, the young saxophonist-bandleader, whose early instructors had urged him to go into concert work, settled down to the serious study of popular music. He began intensive practice, went south to New Orleans to study jazz in its own setting, "sat in" with the greatest musicians, lived music night and day. Then he barnstormed the country on a series of one-night stands.

The Barnet style of music caught on and captured the enthusiasm of a great part of America. Charlie suddenly was hailed as a "swing pioneer" and a national personality. Because of his deep admiration for Duke Ellington and of his similar genius for projecting a musical idea in the Ellington vein, Charlie acquired a highly complimentary title—that of being dubbed a "second Ellington."

The film executives of Hollywood offered the tall, handsome bandleader an enticing contract, but Charlie turned to the road and a chance to play unrestrained music in the vigorous, free, creative fashion he loves. In the ensuing years the Barnet fame has extended to high places in many fields: moving pictures, radio, television, personal appearances and recordings. He is rated among the finest reedmen of this generation. Arranger, composer, leader, musician and showman, Charlie Barnet, producer of a true American music, remains to his last note, a perfectionist.

Charlie searches extensively for his musicians, selecting them with scrupulous care, and builds his orchestra of men who are patiently groomed to the Barnet style. He is responsible for the discovery of some of the finest sidemen and vocalists in the business today. Charlie works exhaustively to achieve amazing musical flexibility by using a variety of top arrangers and embellishing his repertoire with his own outstanding creations, aimed always to create the music of tomorrow today.



CHARLIE BARNET

	I CAN'T REMEMBER TO FORGET	BL 10975
	THESE THINGS YOU LEFT ME	BL 11004
	LUMBY } PHYLLYS }	BL 11014
	CHARLESTON ALLEY	BL 11037
	AFRAID TO SAY HELLO } CONGA DEL MOAXO }	BL 11051
	HAUNTED TOWN } BUFFY BOY }	BL 11093
	HARMONY HAVEN } BLUE JUICE }	BL 11111
	THOUGHTLESS } NOWHERE }	BL 11141
	YOU TALK TOO MUCH	BL 11153
	CONSIDER YOURSELF KISSED } LITTLE JOHN ORDINARY }	BL 11165
	PONCE DE LEON } LITTLE DIP }	BL 11194
	WASN'T IT YOU	BL 11223
	SPANISH KICK	BL 11265
	SWINGING ON NOTHING	BL 11281
	THE HEART YOU STOLE FROM ME } MURDER AT PEYTON HALL }	BL 11292
	I LIKE TO RIFF } SHADY LADY }	DEC 18378
	WASHINGTON WHIRLIGIG	DEC 18547
	SITTIN' AT HOME WAITING FOR YOU } STROLLIN' }	DEC 18585
	WHAT A DIFFERENCE A DAY MADE	DEC 18620
	SKYLINER	DEC 18659
	ANY OLD TIME	DEC 18685
	TELL IT TO A STAR	DEC 18736
	E BOB O LEE BOB	DEC 18761
THE BREEZE AND I	BL 10696	
FLYIN' HOME	BL 10794	
WINGS OVER MANHATTAN (I and II)	BL 10885	
WILD MAB OF THE FISHPOND	BL 10888	
WHATCHA KNOW JOE	BL 10918	
THE MOON IS CRYING FOR ME } I HEAR A RHAPSODY }	BL 10934	
REDSKIN RUMBA	BL 10944	

(See reverse side)

BABY YOU CAN COUNT ON ME } ANDY'S BOOGIE }	DEC 18888
BUNNY } ATLANTIC JUMP }	APOLLO 1065
JUBILEE JUMP	APOLLO 1092
REDSKIN RUMBA	VIC 20-1756
I CAN'T REMEMBER TO FORGET } SWINGIN' ON NOTHIN' }	VIC 20-2632
CHARLESTON ALLEY	APOLLO 1105
LITTLE JOHN ORDINARY	APOLLO 1107
REDSKIN RUMBA	CAP 10174
POW WOW	CORAL 60029
LONELY STREET	CAP 15417
PORTRAIT OF EDWARD KENNEDY ELLINGTON (I and II)	CAP 57-60000
PAN AMERICANA	CAP 57-744
DARK BAYOU	CORAL 60132
CLAUDE REIGNS	CAP 1222
THEME FOR CYNTHIA	CAP 1394

## BARRON, Blue

Way back in 1934, when dancing America had started to pick up its feet to a strange new rhythm called "swing," a young Cleveland maestro thought he ought to do something for those people who didn't care for the latest thing in music. So Blue Barron started his first band, specializing in a music that combined the charm of old favorite songs with the provocative lilt of the latest hits. The move was a daring challenge in the face of swing's popularity, but it paid off in fame and fortune for Blue.

After graduating from the University of Ohio, where he had played with several ensembles around the campus, Blue Barron decided to try band booking professionally in the Cleveland area. He figured that the booking end of the business, sending orchestras out on jobs and then collecting a ten percent commission on their earnings, was an ideal existence. But it wasn't long before Blue found that getting paid for playing was much more fun and, what's more, that 90 percent is better than ten. Remembering the success he had with his anti-swing music bands in college, Blue organized a professional orchestra along the same lines. The beginning of his new venture saw many dark days, playing one nighters in small towns. Then one day in 1937 the Blue Barron band got its first radio program. And in nine months Blue sky-rocketed from four-hundred to four-thousand dollars a week.

When World War II began, very successful orchestra leader Blue Barron abandoned his band and went into service. He was in the airborne infantry for twenty-six months. Completing service, Blue came back and reorganized his orchestra. Since then his success as a dance music stylist has manifested itself in many different ways—with top hotel and cafe jobs, first-rate theatre engagements throughout the country, best-selling MGM records and constant broadcasting from the many places his orchestra is featured.



BLUE BARRON

WE COULD MAKE SUCH BEAUTIFUL MUSIC	MGM 10005
UNLESS IT CAN HAPPEN WITH YOU	MGM 10014
TENNESSEE	MGM 10058
LET'S BE SWEETHEARTS AGAIN	MGM 10121
YOU WERE ONLY FOOLIN' }	MGM 10185
IT'S EASY WHEN YOU KNOW HOW }	
MISSISSIPPI FLYER }	MGM 10369
YOU'RE SO UNDERSTANDING }	
OPEN THE DOOR POLKA	MGM 10412
LOVE IS A BEAUTIFUL THING	MGM 10455
LUNALU	MGM 10490
CHRISTMAS TIME	MGM 10523
SEND TEN PRETTY FLOWERS TO MY GIRL IN TENNESSEE	MGM 10534
PENNY WISE AND LOVE FOOLISH	MGM 10628
THAT'S THE WAY IT GOES WITH LOVE	MGM 10820
SUGAR COATED LIES }	MGM 11009
AFRAID }	



# BASIE, Count

Mark Twain once said that a person may plan as much as he wants to, but nothing is likely to come of it until circumstance steps in and takes the matter off his hands. And no one will agree with more vigor to this bit of wisdom than Count Basie. For it seems that the Count's entire career has been developed by fortuitous circumstances.

For one thing, the Count might have become a drummer if it hadn't been for drummer Sonny Greer, the old Ellington stalwart, who discouraged Bill Basie on the drums and got him back to the piano he had studied as a child. Count Basie was born in Red Bank, New Jersey, August 21, 1906. He took his first piano lessons from his mother and played the instrument when he was five years old. His first formal piano lessons were given him by a lady teacher at the rate of a quarter a session. After Sonny Greer talked him out of playing drums Bill went back to the piano and played dance dates around Red Bank. His first professional experience was with vaudeville acts in New York, taking Fats Waller's place with one unit. One tour brought him to Kansas City, where he was stranded and got a job in the Avalon Theatre. So began the building of a band and the fashioning of a musical legend.

One morning Bill Basie heard a band playing from a wagon in the street, advertising a dance. He was so fascinated by the kind of music the group made that he followed it wherever it played. When the group's pianist quit Bill Basie was ready, willing and able and joined "Lips" Page and his Blue Devils Band. From that group Bill went to the famous Benny Moten band, meanwhile getting the nickname of "Count" because of his royal manner in the face of adversity. When Moten died in 1936, rather than disband the orchestra the members elected Bill as their leader and took his name. They broadcast regularly over a local station and got \$21 a week for seven nights work.

This was the band that swing enthusiast John Hammond heard on a car radio and which excited him so much that he determined to do something about it. In time Hammond lined up a job for the Count and his men in Chicago. In 1937, while at New York's Roseland, Decca records signed them and America began to hear generous recorded samples of Kansas City style music. It wasn't until a stand at the Famous Door on 52nd Street that the Basie romp to the top really began. That engagement sky-rocketed Count Basie and his music into the really big money.

The war broke up the Count Basie band when most of the musicians were drafted. Mounting costs forced him to organize a smaller group for personal appearances and the famous 1938-1941 band is a memory. But you can count on the Count for one thing always. Every band he fronts will be a swinging, jumping band, for, as he says, "If it doesn't swing, you know it doesn't mean anything."



COUNT BASIE

YOU CAN DEPEND ON ME	DEC 2631
SONG OF THE ISLANDS	OK 5169
GONE WITH WHAT WIND/ BLOWTOP	OK 5629
MOTEN SWING	OK 5732

MY WANDERIN' MAN	OK 5922
ROCKIN' THE BLUES	OK 6010
TUESDAY AT TEN	OK 6071
BROADWAY	OK 6095
I'LL FORGET	OK 6122
WIGGLE WOOGIE	OK 6157
I DO MEAN YOU	OK 6180
YOU BETCHA MY LIFE	OK 6221
9:20 SPECIAL	OK 6244
YOU LIED TO ME	OK 6267
ONE, TWO, THREE O'LAIRY/ FANCY MEETIN' YOU	
H AND J	OK 6365
FIESTA IN BLUE	OK 6440
SOMETHING NEW (NEGRA SOY)	OK 6449
YOU LIED TO ME	OK 6267
DOWN FOR DOUBLE	OK 6584
AIN'T IT THE TRUTH / FEATHER MERCHANT	COL 36845
TUSH / EMPTY HEARTED	SAVOY 507
CIRCUS IN RYTHM / TUSH	SAVOY 508
OPEN THE DOOR, RICHARD	VIC 20-2127
SOUTH	VIC 20-2346
ROBBIN'S NEST	VIC 20-2677
DID YOU SEE JACKIE ROBINSON HIT THAT BALL	VIC 20-3514
THE SLIDER	VIC 20-3542
ROCKY MOUNTAIN BLUES	VIC 20-3572

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# BAXTER, Les

Young Les Baxter is being hailed as one of the truly talented in the list of rising conductor-composers. Les started his activities on the Capitol label several years ago, and in 1950 inked a long-term exclusive contract with the waxworks, producing the Yma Sumac album and many of Nat Cole's hit discs.

Born in Mexio, Texas, on March 14, 1922, Les Baxter is 5' 8", weighs 140, and has blond hair and blue eyes. He makes his home in the hills above Hollywood, in a house that looks out over the glamour of the film capital.

As well as being a skilled arranger, versatile Les Baxter is equally talented in the composing, conducting and singing fields. He started out when he was a teen-ager, playing concert piano, after studying at the Detroit Conservatory of Music and later at Pepperdine College in Los Angeles. Despite the fact that he was born in Texas, Les considers himself a native Californian, for he has lived in that state for 15 years. Since he moved to the coast Les has conducted orchestras and choruses for radio shows like Bob Hope's, Ronald Colman's "Halls of Ivy," and the Abbott and Costello comedy program. He also wrote arrangements for Frank DeVol, Margaret Whiting and Nat "King" Cole. Les got his start in professional music-making as a member of the 1945 Mel Torme "Mel Tones" singing group that first brought the attention of the world to the "Velvet Fog's" talents.

Les Baxter's chief ambition is to take a 15-piece orchestra and a vocal group into the class nightclub circuit and present an act with the same musical content he has offered on records. Les is extremely partial toward Latin-flavored music. His hobbies include sailing and collecting tropical fish and flowers.



LES BAXTER

LE SACRE DU SAUVAGE  
CAPITOL ALBUM 288

BUSY PORT  
JUNGLE RIVER BOAT  
JUNGLE FLOWER  
STONE GOD  
QUIET VILLAGE  
CORONATION  
LOVE DANCE  
THE RITUAL

VOICE OF THE XTABAY  
CAPITOL 244

DANCE OF THE WINDS  
CHANT OF THE CHOSEN MAIDENS  
DANCE OF THE MOON FESTIVAL  
VIRGIN OF THE SUN GOD  
HIGH ANDES  
EARTHQUAKE  
MONKEYS

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THE MAGIC TREE (with Nat Cole)	CAP 1365
SO LONG } THE ROVIN' KIND }	CAP 1381
BECAUSE OF YOU	CAP 1493
BACOA	CAP 1596
THAT'S MY BOY (with Stan Freburg)	CAP 1711
LONGING FOR YOU } SARAH KELLY FROM PLUMB NELLY }	CAP 1731
BECAUSE OF YOU } SOMEWHERE, SOMEHOW, SOMEDAY }	CAP 1760
BE MINE TONIGHT	CAP 1785

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# BENECKE, Tex

Gordon Lee "Tex" Benecke was born in Fort Worth, Texas, on February 14, 1914. His parents are of French and German extraction. When he was nine, Tex saw a boy playing a saxophone and got his parents to buy him a soprano sax. He began to take lessons immediately and was "mad about" the sax from the start. He practiced hours daily and at 13, played with the school's ROTC and dance bands. Later he formed a trio with Ben Hogan on drums. Hogan hadn't yet gained fame as a champion golfer then.

Bands wanted men who "doubled," so at 14 Tex bought a clarinet. He had no time for lessons, working out his own fingering system, which he still uses. Summers he toured with a small band. His first important job was with the Ben Young orchestra at the Texas Centennial in 1936.

Early in '38, Glenn Miller needed a sax man. Gene Krupa recommended Tex. Two weeks later Tex joined the Miller band. He had been known as Gordon Benecke, but he walked into the rehearsal and said, "Hi ya, Fellas. I'm glad to be heah!" "The Boss," as Tex called Glenn, said with a smile, "Tex, get out your horn and let's hear you play." From that moment on it was "Tex" Benecke. Although he had been brought into the Miller band principally as an instrumentalist, Tex soon became known for his vocals and was long a feature of the Miller singing group.

When Glenn Miller enlisted in the Army, Tex toured the U. S. with Marion Hutton and the Modernaires. Then he enlisted in the Navy as a Chief Petty Officer and was sent to Norman, Oklahoma. He had charge of two dance bands, auditioned talent and put on shows. He received many commendations and was discharged November 12, 1945.

Tex had often been urged by Glenn Miller to form his own band, but he never did. When Glenn was declared "missing in action," Don Haynes, a close friend of Glenn's, as well as his Army executive officer and civilian manager, thought carrying on the band would be a nice and fitting tribute to Glenn. It was logical to ask Tex Benecke to head it. Mrs. Miller gave permission to use Glenn's arrangements, and for years the Glenn Miller Orchestra, directed by Tex Benecke, played to packed houses all over the country. Tex kept alive the familiar and tremendously popular Miller style as a sincere tribute to a fine friend and a great musician.

In recent years with the rash of Miller-styled bands all over the nation Tex has changed his style and begun playing a new type of music. But it's still music that America wants, and music that Tex Benecke likes to play.



TEX BENECKE

FRENESI	BL 10994
I DO, DO YOU	BL 11020
IDA	BL 11079
PERFIDIA	BL 11095
I GUESS I'LL HAVE TO DREAM THE REST	BL 11187
ADIOS	BL 11219
THE COWBOY SERENADE	BL 11235
DELILAH	BL 11274

FROM ONE LOVE TO ANOTHER	BL 11287
DREAMSVILLE, OHIO	BL 11342
THIS IS NO LAUGHING MATTER	BL 11369
DEAR MOM	BL 11443
KNIT ONE, PURL TWO	VIC 27894
IDA	VIC 20-2510
ADIOS (	VIC 20-2942
DELILAH )	
(all the above by the Glenn Miller orchestra)	
EVERYBODY LOVES MY BABY, MY BABY	VIC 20-1914
IT MIGHT HAVE BEEN A DIFFERENT STORY	VIC 20-2123
A GIRL THAT I REMEMBER	VIC 20-2497
POINCIANA	VIC 20-3112
BLUE CHAMPAGNE	VIC 20-3131
MISSISSIPPI FLYER (	VIC 20-3340
LOOK UP )	
OLD FASHIONED SONG	VIC 20-3417
OVER THREE HILLS	VIC 20-3553
I'M THE MAN WITH THE DREAMS	VIC 20-3593
LAZY RIVER	VIC 20-3648
ROCKIN' CHAIR	VIC 20-3649
GEORGIA ON MY MIND	VIC 20-3650
BUSY SIGNAL	VIC 20-3790
SENTIMENTAL MUSIC	MGM 10910
PALLADIUM PATROL	MGM 10936
THE YODEL WALTZ	MGM 10987



## BENNETT, Tony

One of the newest shooting stars in the music world is a vocalist in his mid-twenties, who shot to the number one selling spot in the brief span of a half year. He is Tony Bennett who was unknown in March, 1950, when Columbia's Popular Records Director, Mitch Miller, signed him after hearing an audition record. In the autumn of 1951, sales of Tony's unique hit duo, "Because of You" and "Cold, Cold Heart," topped the 1,300,000 mark in four months, and his next recording jumped into a high spot on the best-seller charts a week after its release.

Born in Long Island City as Anthony Dominick Benedetto. Tony Bennett made his first public appearance at the age of seven in a neighborhood parish Minstrel show, singing "Ida." Singing remained a hobby with Tony while he studied commercial art at Manhattan's High School for Industrial Arts. Just about that same time Tony decided that singing was to be his life's work. He began to canvass local night clubs for an opportunity to present his talents. Finally, one of the owners of a local spot allowed Tony to audition for him one weekend, the only time Tony could work because of school. He was a success and future weekends saw the happy owner's club packed to capacity. When his schooling was completed, Tony started making the rounds of agents and soon was working in small night spots in New York and New Jersey.

Tony Bennett entered the Army, and became an infantryman in Germany with the 225th Regiment, 63rd Division. When the war ended Tony sang with various Army bands. Out of the service, Tony sang with jazz groups and in clubs, also attended the American Theatre Wing's professional school for veterans.

In 1949 Tony acquired a manager, Brooklyn business man Raymond Muscarella, who began to book the young vocalist into better night clubs and on radio and television. Comedy star Bob Hope heard Tony at the Greenwich Village Inn, promptly invited him to "sing a couple of songs" in his Paramount Theatre show.

Tony's "couple of songs" were so enthusiastically received that Hope took him on a tour of six cities with his show. A Columbia recording contract came soon after. Then in 1951 the fast express ride to fame and fortune came for Tony Bennett. He discovered that the public had a far from "Cold, Cold Heart," and that he owed his success to the average record buyer whom he thanked publicly for his good luck. "Because Of You."



TONY BENNETT

ONCE THERE LIVED A FOOL	COL 39187
WHILE WE'RE YOUNG	COL 39357
BECAUSE OF YOU	COL 39362
COLD, COLD HEART	COL 39449
BLUE VELVET)	
SOLITAIRE }	COL 39555



# BOND, Johnny

Because Johnny Bond once ordered a 98-cent ukulele from Montgomery-Ward, today he's on the radio, on television, in the movies, and is one of America's favorite folk music singers.

Johnny Bond was born in Enville, Oklahoma, but while he was still a youngster his parents moved to a farm near Marietta, Oklahoma. The gardening work was hard, the hours were long, and young Johnny figured there must be an easier way to make a living. So, when he ran across the ad for a mail-order ukulele, he was quickly sold. When he read about the free instruction booklet that came with the instrument he sent off his money. The booklet was called "How To Play the Uke in Five Minutes." Johnny figures he was swindled, because when the uke came it took him nearly a week to master it.

Johnny served his musical apprenticeship in Oklahoma City after making the switch from the uke to guitar. He played in various theatres, hotels and ballrooms there. In 1940, while he was playing and singing with the Jimmy Wakely Trio, Johnny had the break of his young career. Gene Autry happened to hear the group and immediately signed the boys for his new CBS radio show, originating from Hollywood.

Later on, the Wakely Trio broke up, but Johnny Bond remained with the famous movie cowboy star as special guitar accompanist. In time he assumed a considerable speaking role on the show, and plays an important part in Gene's personal appearances.

A man of many talents, Johnny is also a top-ranking composer of western tunes, with more than 200 published songs to his credit, including such favorites as "I'll Step Aside" and "Cimarron."

Today, Johnny and his family live in Burbank, California. Now that he doesn't have to do it, Johnny spends what spare time he has—you guessed it—taking care of a garden, the job that first drove him to thoughts of something easy to do, starting with a 98 cent uke.



JOHNNY BOND

DIVORCE ME C.O.D.	COL 20096	I WISH I HAD A NICKEL / I'M BITIN' MY FINGERNAILS}	COL 20578
DON'T LOOK NOW / ROCK MY CRADLE ONCE AGAIN}	COL 20183	READ IT AND WEEP	COL 20592
SMOKE! SMOKE! SMOKE! / WASTED TEARS }	COL 20361	DROWNING MY SORROW	COL 20609
PUT ME TO BED / I LIKE MY CHICKEN FRYIN' SIZE}	COL 20380	PUT ME TO BED #2 / A PETAL FROM A FADED ROSE}	COL 20645
JOHN'S OTHER WIFE / OKLAHOMA WALTZ }	COL 20419	MEAN MAMA BOOGIE / CHEROKEE WALTZ }	COL 20704
THAT'S RIGHT / SAD, SAD AND BLUE}	COL 20442	UNDER THE RED, WHITE AND BLUE / STAR SPANGLED WALTZ }	COL 20726
BARTENDER'S BLUES / I CAN'T HIDE THE TEARS}	COL 20467	BARREL HOUSE BESSIE / IT AIN'T GONNA HAPPEN TO ME}	COL 20734
CIMARRON / WHAT WOULD YOU DO}	COL 20502	STEPPIN' OUT / CREAM OF KENTUCKY}	COL 20738
I WON'T STAND IN YOUR WAY / HEART AND SOUL }	COL 20523	I WANNA DO SOMETHING FOR / SANTA CLAUS / JINGLE BELLS BOOGIE }	COL 20756
TENNESSEE SATURDAY NIGHT / A HEART FULL OF LOVE }	COL 20545	GLAD RAGS / SET 'EM UP JOE}	COL 20787
TAKE IT OR LEAVE IT, BABY / TILL THE END OF THE WORLD}	COL 20549	SICK, SOBER AND SORRY / TENNESSEE WALKING HORSE}	COL 20808
		KEEP YOUR COTTON PICKIN' HANDS / OFF MY GAL / TEN TRIPS TO THE ALTAR }	COL 20844
		BROKE, DISGUSTED AND SAD / IN OLD NEW MEXICO }	COL 20876





# BOYD, Bill

Bill Boyd, the "Cowboy Rambler," was born and raised in Fannin County, Texas. He entered radio when a youngster in his teens, and although he has had many air shows on various stations, his programs have remained a daily feature of his home station to this day. The station, WRR, is Dallas' Mutual network outlet. Bill conducts his own show under cooperative sponsorship of merchants in the area. He emcees, directs the band, plays guitar and sings on the show known as "Bill Boyd and his Cowboy Ramblers." Jim Boyd takes full charge when Bill is absent, directing the Cowboy Ramblers and emceeing the program.

A number of full-length musical western films in which Bill Boyd starred were made in Hollywood and are current in many locations today. Bill has toured most of the nation with his pictures, contacting theatre men and exchanges. When he plays auditoriums and other spots where no equipment is installed, Bill often takes along his own projectors and sound equipment and exhibits his movies in connection with the Cowboy Ramblers' highly versatile stage presentation.

Bill Boyd has rambled over most of the 48 states, touring almost continually since 1939. He has sold and mailed out hundreds of thousands of song books and photos throughout the country. In 1935 Bill signed to record with RCA Victor and he has made over 300 compositions.

Bill Boyd is 6', 1" tall, has brown hair and blue eyes, an affable, friendly disposition. He loves horses and takes pride in good, well-kept equipment, and enjoys riding every day. He does not like to be confused with other Boyds in the stage-screen entertainment field, and encourages the use of "Cowboy Rambler" with his name, which he inherited from several generations of William Boyds.



BILL BOYD

THESE TEARS ARE NOT FOR ME } ROADSIDE RAG }	VIC 20-1793	NEVER BREAK YOUR PROMISE } TO A WOMAN } THE SKATERS WALTZ }	VIC 20-3067
DOWN THE TRAIL TO SAN ANTONE } I JUST DON'T KNOW WHY, BUT I DO }	VIC 20-1888	YOU'RE LAUGHING UP YOUR SLEEVE } SOUTHERN STEEL GUITAR }	VIC 20-3068
OKLAHOMA BOUND } JIM'S POLKA }	VIC 20-2050	TOO BLUE TO CARE	VIC 21-0000
UNDER THE DOUBLE EAGLE } OVER THE WAVES WALTZ }	VIC 20-2068	LONE STAR RAG	VIC 21-0045
HOMECOMING WALTZ } SHAME ON YOU }	VIC 20-2069	VARSOVIANA } BLUE DANUBE WALTZ }	VIC 21-0071
I WISH WE'D NEVER MET	VIC 20-2172	JINGLE BELLS } UP ON THE HOUSE TOP }	VIC 21-0126
NEW FORT WORTH RAG	VIC 20-2270	TEXAS BLUES } YES YOU DID }	VIC 21-0164
NOW OR NEVER } TELLIN' LIES }	VIC 20-2379	THE BANDERA WALTZ LETTERS HAVE NO ARMS }	VIC 21-0174
DON'T TURN MY PICTURE TO THE WALL } OUT IN THE RAIN AGAIN }	VIC 20-2562	PASS THE TURNIP GREENS	VIC 21-0189
I'M WRITING A LETTER TO HEAVEN } VACANT HEART }	VIC 20-2697	ROADSIDE RAG } RED RIVER RAG }	VIC 21-0335
THE TRAIN SONG } 'WAY OUT THERE }	VIC 20-2800	THEY'LL NEVER TAKE HER LOVE FROM ME } WHY DON'T YOU LOVE ME }	VIC 21-0351
CLOSED FOR REPAIRS } AMERICAN PATROL }	VIC 20-2833	YES I DO, YES I DO, YES I DO	VIC 21-0375
PULL DOWN THE SHADES AND } LOCK THE DOOR } MONTERREY POLKA }	VIC 20-2960	MEAN, MEAN, MEAN } CUCKOO WALTZ }	VIC 21-0410
		DRIFTING TEXAS SAND } STOP }	VIC 21-0449
		WHY DO YOU PUNISH ME } GLADIOLA WALTZ }	VIC 21-0482

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# BRADLEY, Owen

Owen Bradley, versatile Coral recording maestro, today ranks as one of the nation's top music-makers. Small wonder, for he produces first-rate music that appeals to both pop and country audiences. The phenomenal sales of his records bears out this fact. When Owen made his debut on the Coral label in early 1949 with "Blues Stay Away From Me," the recording skyrocketed to a top spot on the best-seller charts in both pop and country areas. Similar reaction has followed with subsequent Bradley platters.

Nobody showed the slightest musical inclination at the Bradley home in Westmoreland, Tennessee. That is, until ten-year-old Owen was hit in the eye with a mudball in a childish mud battle. While recuperating, he learned to play the guitar. He liked it so much that he kept on playing and began to study a number of instruments which he mastered in time—piano, organ, vibraphone and trombone.

Owen started to play professionally with a hillbilly group and then gained added experience with various bands on the radio and in nightclubs. When World War II came along, Owen enlisted in the U. S. Merchant Marine, ultimately joining Ted Weems' service band. After Weems left the service, Musician 1st Class Bradley took over as director.

At war's end, Owen returned to radio duties at station WSM, Nashville, Tennessee, and shortly after was appointed musical director, an important post that takes up most of his time. He is also leader of the popular Owen Bradley Quintet, specializing on organ and piano. His brother, Harold, is featured on steel guitar with the group.

Owen Bradley was born October 21, 1911, stands 6 feet, weighs 195 pounds, has blue eyes and sandy hair. He is married and a father.



OWEN BRADLEY

## JOHANN STRAUSS WALTZES CORAL 56022

BLUE DANUBE WALTZ	}	
WINE, WOMEN AND SONG	}	CORAL 60378
VOICES OF SPRING	}	
VIENNA LIFE	}	CORAL 60379
TALES FROM THE VIENNA WOODS	}	
ARTIST'S LIFE	}	CORAL 60380
YOU AND YOU	}	
EMPEROR WALTZ	}	CORAL 60381

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SATINS AND LACE		CORAL 60458
LAZY RIVER		CORAL 60464

STEPPIN' OUT		CORAL 60055
BLUES STAY AWAY FROM ME		CORAL 60107
PICKIN' 'EM UP AND PUTTIN' 'EM DOWN		CORAL 60129
THE GODS WERE ANGRY WITH ME		CORAL 60152
LET'S GO TO CHURCH NEXT SUNDAY MORNING		CORAL 60208
GIVE ME A LITTLE OLD FASHIONED LOVE		CORAL 60261
IS THERE SOMEBODY ELSE		CORAL 60293
PETITE WALTZ		CORAL 60294
SENTIMENTAL MUSIC		CORAL 60373
GOODNIGHT IRENE GIVE ME A LITTLE OLD FASHIONED LOVE	}	CORAL 64054
SILENT NIGHT } O HOLY NIGHT }		CORAL 60273
THE FIRST NOWELL } JOY TO THE WORLD }		CORAL 60274
DECK THE HALLS RING OUT THE BELLS THE BELLS OF CHRISTMAS	}	CORAL 60275
THE BIRTHDAY OF A KING } O' COME ALL YE FAITHFUL }		CORAL 60276



## BRITO, Phil

Baritone Phil Brito was born in Boomer, West Virginia, September 15, 1915. His father worked in the town's thriving coal mine and doubled in his spare time as a trombone player in the local band. Phil was the oldest of a family of nine, four boys and five girls. At the age of 11 he began taking violin lessons. Although he hasn't played the fiddle for more than ten years he can still pick up the instrument and play by ear any song requested.

Phil's hobby, or so it might well be called, is saving lives. When he was 18, and returning home one night after a date with his sweetheart, he saw a woman in a burning building shouting for help to save her children. Phil broke down the door, rushed upstairs, through the smoke and rescued the children. Then he roused the tenants in the building, thereby saving their lives. On another occasion, while playing an engagement in Chattanooga, Tenn., Phil saved the life of a policeman who was in the path of a runaway taxi. Only recently he was attending a theatre in New York when a fire broke out. The audience was unaware of the blaze, and Phil and a friend put it out before anyone was conscious of the fact that anything was wrong.

Phil Brito started his singing career in Newark, New Jersey. At one time he appeared on eighteen programs on five different stations in the Metropolitan area. Following that he saw service with Jan Savitt and Al Donahue before he went out on his own as a featured artist. Since then he's been a success on radio and most recently on MGM Records, for whom he has made some of his best selling platters.



PHIL BRITO

BESAME MUCHO	MUSIC 15017
I DON'T WANT TO LOVE YOU } YOU BELONG TO MY HEART }	MUSIC 15018
AFTER ALL THIS TIME	MUSIC 15038
WHO TOLD YOU THAT LIE	MUSIC 15073
WHATTA YA GONNA DO	MUSIC 15080
ROOM FULL OF ROSES } YOU'RE BREAKING MY HEART }	HARMONY 1051
MATTINATA } VIENI SU }	MGM 10550
I DON'T KNOW WHETHER TO LAUGH OR CRY	MGM 10649
YOU HOLD THE REINS	MGM 10746
IT'S LOVE	MGM 10788
SEMPRE	MGM 10893
TANGO DELLA GELOSIA } WHO WOULD EVER DREAM }	MGM 10942



# BRITT, Elton

Elton Britt, the handsome cowboy from the Osage Hills of Oklahoma who is famous among musical stars as the highest yodeler in the world, started singing at the age of fourteen. He learned to sing from his mother who was born and brought up in the famous Ozark Mountains. Every one in his family was musical, but Elton was the only Britt to head for the big city and a try at professional music making. He is half Cherokee Indian, which accounts for his slender graceful physique, and Irish ancestors are responsible for a wonderful sense of humor and his very expressive eyes.

Elton Britt's personality speaks for itself. He likes people and people like him. No one need ever hesitate to ask for an autograph because he will never say no. His hobbies are fishing, flying, horseback riding and swimming. He wears cowboy outfits that no one can match, shirts beautifully embroidered with butterflies and flowers in vivid colors, tight fitting breeches that match his shirts and are tailored so perfectly that you would be ready to swear he had been poured into them. He very seldom wears a hat, but his smooth brown hair is always in perfect order. His hand-tooled boots are polished and glistening, and two magnificently pearl-handled 44's complete his outfit.

Elton Britt's father was the champion old-time violin player of Oklahoma and Arkansas but, despite this musical background, in his childhood Elton wanted to be a construction engineer. The fondest memory of Elton's early years is his horse and dog and the mountains in back of the farm, and he still remembers sadly how he had to give them up to sing on the radio when he was fourteen years old. He supported himself in high school by digging potatoes, hoeing corn, picking cotton and milking cows, and the first job for which he got paid was for plowing corn for \$7.5 a day. He never made any plans or even thought about a singing career although he did listen to records quite frequently.

Sears-Roebuck sold Elton's father a \$5 guitar, after which young Elton was taught three chords on it. Then he learned to play a couple of songs from records. Once in a while Elton would sing a number at a party or dance. One summer, when Elton was almost fifteen, a couple of talent scouts were touring through Arkansas and Oklahoma looking for a real country boy who could sing and yodel. When they hit Elton's hometown they were directed to the Britt house where they found him in the field plowing. The minute they heard him sing they signed him for one year on Station KMPC in Beverly Hills and immediately flew him by plane to California. There were 90,000 people at the airport when he landed and Elton did his first broadcast from there, so scared that he couldn't remember the song he sang for six months afterwards.

From KMPC Elton Britt went on to network shows, made a trip to England and then started recording for RCA Victor in 1937. He has made a number of recorded hits and some of his war-time discs have sold over a million copies. After having been featured on countless radio programs, Elton was signed by Columbia pictures for four films per year and made his first, "Laramie," in the summer of 1948. Many of Elton Britt's recent records have co-featured him with Rosalie Allen, "Queen of



ELTON BRITT

Yodelers". This all star duo has brought record popularity to every side at waxes. The Elton Britt tradition of great yodeling is definitely going to be carried on by his young son who has been vying for yodeling honors with his father since the age of two. But the boy will certainly have to go some to top his great musical-personality father.

MAKE ROOM IN YOUR HEART } FOR A FRIEND } DETOUR } SOMEDAY } BLUE TEXAS MOONLIGHT } I HUNG MY HEAD AND CRIED } I'D TRADE ALL OF MY TOMORROWS } ROSES HAVE THORNS } BORN TO LOSE } COWBOY COUNTRY }	VIC 20-1817 VIC 20-1854 VIC 20-1873 VIC 20-2131 VIC 20-2145 VIC 20-2595 VIC 20-2722 VIC 20-2952
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## ELTON BRITT SINGING COUNTRY SONG HITS VICTOR ALBUM P 221

SOMEDAY } PUT MY LITTLE SHOES AWAY } THE PRECIOUS JEWEL }	VIC 20-3090 VIC 20-3091
MY MOTHER'S PICTURE } ANYONE } ROSES OF YESTERDAY } SOFT LIPS (with Rosalie Allen } and the Three Suns) }	VIC 20-3162 VIC 20-3306 VIC 20-3536
MERRY MAIDEN POLKA } GAME OF BROKEN HEARTS (with } Rosalie Allen and the Three Suns) }	VIC 20-3583 VIC 20-3599
THE LAST STRAW } LORELIE } RAINBOW IN MY HEART }	VIC 21-0039 VIC 21-0056
TENNESSEE YODEL POLKA (with Rosalie Allen) } REACHING FOR THE MOON } TELL HER YOU LOVE HER (with Rosalie Allen) }	VIC 21-0069 VIC 21-0092 VIC 21-0312
THE LAST STRAW } COTTON CANDY AND A TOY BALLOON } (with Rosalie Allen) }	VIC 21-0339 VIC 21-0346
I'LL FIND YOU } I'M THE ONE WHO LOVES YOU } (REMEMBER ME) }	VIC 21-0378
TOMORROW YOU'LL BE MARRIED } (with Rosalie Allen) }	VIC 21-0396
IT IS NO SECRET } A LITTLE BIT BLUE (both with Rosalie Allen) }	VIC 21-0405





# BROWN, Les

Les Brown was born in Reinerton, Pennsylvania, in 1912. His father, from whom he received his first instruction on a soprano saxophone, was a baker whose hobby was playing in a sax quartet made up of himself and his brothers. Les was pretty much of a "boy wonder," playing choruses from records of the day after one hearing. When he was 16, Les played one season with Conway's Concert Band at a New Jersey resort, for which he received \$60 per week plus featured billing.

When he was 14 Les enrolled at the Ithaca Conservatory of Music, and received thorough training in theory, harmony, composition, and specialized instruction in reed and woodwind playing. While at the Conservatory Les played his first dance dates with a student band for which he also wrote his first arrangements. After three years at the Ithaca school he finished his high school education with one year at a military academy.

After graduation Les enrolled at Duke University and worked his way through as a musician. The student band was made up of musicians who played for affairs in return for meals, and Les took an active interest both in eating and in playing. He had enrolled at Duke after being sold on the school by a "scout" whose job it was to line up talent for the school band much as athletic scouts round up football and basketball stars. Although there were no music courses at Duke which would interest an ex-pupil of the Ithaca Conservatory, Les did much to learn about dance music by playing weekend dates, dances and summer vacation jobs. In 1936 he graduated from Duke with a major in French.

The following summer Les took over the leadership of a band at Budd Lake, New Jersey, fronting it on clarinet. The band was called "The Duke Blue Devils" in honor of Les' alma mater and signed a Decca recording contract. At summer's end, however, all of the boys, except Les, returned to school so he was a bandleader without a band to lead. He married and came to New York City and made a living as an arranger, doing special jobs for Jimmy Dorsey, Red Nichols, Isham Jones and other worthies of the time. But he still yearned for that bandleader post and when a Victor executive got him the chance to organize a band for a job at New York's Hotel Edison he jumped at the opportunity.

In 1941 Les Brown became a leader of national importance with a series of swing interpretations of the classics. Since then he's stayed right on top with network radio jobs and best selling recordings keeping his music in the public ear. The early Duke Ellington influence, first manifested in Les' arrangements in 1938, is still evident in his style, but Les has developed it into a mature, distinctive original expression that is truly his own, truly that of Les Brown and "His Band of Renown."



LES BROWN

AMAPOLA	OK 6062
LITTLE MISS IRISH	OK 6085
ALEXANDER THE SWOOSIE	OK 6167
MADE UP MY MIND	OK 6199
I'LL SING FOR YOU	OK 6235
LAMENT TO LOVE}	
DO YOU CARE }	OK 6258
CITY CALLED HEAVEN}	
IT'S YOU AGAIN }	OK 6267

I GUESS I'LL HAVE TO DREAM THE REST	OK 6308
NICKEL SERENADE	OK 6377
AS WE WALK INTO THE SUNSET	OK 6457
EVERYBODY'S MAKING MONEY BUT TCHAIKOVSKY	OK 6573
BREATHLESS	OK 6653
WHEN THE LIGHTS GO ON AGAIN	OK 6696
TWILIGHT TIME	COL 36769
A RED KISS ON A BLUE LETTER	COL 36896
THERE'S GOOD BLUES TONIGHT	COL 36972
HIGH ON A WINDY TRUMPET}	
LOVER'S LEAP }	COL 37361
I GUESS I'LL GET THE PAPERS	COL 37066
THE BEST MAN}	
MY SERENADE }	COL 37086
JUMPY STUMPY	COL 37830
LOVE IS SO TERRIFIC	COL 38060
FLOATIN'	COL 38392
THE BLUE DANUBE	COL 38250
CROSS-TOWN TROLLEY	COL 38536
NICKEL SERENADE	COL 38554
TICO TICO	COL LP 6123

## CLASSICS IN RHYTHM COLUMBIA 221

PETER IS A WOLF }	
CHARMIN' CARMEN}	COL 39061
PRELUDE #7 }	
EVENING STAR}	COL 39062
PRELUDE FOR MINORS ONLY}	
NOCTURNE #2 }	COL 39063

IN THE LAND OF MAKE BELIEVE	COL 39157
COLUMBIA THE GEM OF THE OCEAN	COL 39188
I'LL BE AROUND	CORAL 60401
GREEN EYES	CORAL CRL 56026



# BURKE, Sonny

The year 1951 saw Sonny Burke, who had already attracted national attention as a top-flight arranger for Jimmy Dorsey, Charlie Spivak and other names from the world of music, achieve new success as a recording director. Fronting his own group on the Decca label, Sonny arranges music for recording sessions with many vocalists on the company's star-studded roster.

Born in Scranton, Pennsylvania, on March 22, 1914, Sonny took up the study of the violin and piano at the age of five. This musical training lasted only a few years, however. Like most American youngsters, he wanted to become an athlete. Unlike most, however, Sonny was an all-star athlete in his school days in Detroit, Michigan, gaining distinction as an all-state fullback.

Sonny Burke's real interest in music began at Duke University, Durham, North Carolina. He became a self-taught arranger after taking all the music courses offered. Upon graduation, he took his 15-piece Duke University band for a summer's activity aboard a Europe-bound liner. After a crack at New York's Tin Pan Alley in 1938, free-lancing as an arranger-songwriter, Sonny returned to the mid-West as maestro of his own band. He broke up this group in 1940 when Glenn Miller obtained a post for him as Charlie Spivak's chief arranger. In two years, the Burke name sky-rocketed to national attention, as the rising young arranger scored some of Spivak's biggest hits. The decade following saw Sonny become more important in music, eventually coming to Decca as recording director.

The success of the mambo in this country is attributed to Sonny Burke. While on a fishing trip in Mexico in 1950 he observed that the exciting music fashioned by Perez Prado was proving a favorite south of the Rio Grande. But not a copy of sheet music was available. So Sonny scratched down a few notes at a time on the back of an old envelope. He returned to the United States with a great arrangement of "Mambo Jambo," which he recorded for Decca. The disc was so enthusiastically received that he followed it up with more mambo music. To Sonny, the mambo is more than just a kind of dance. "The mambo is a 'riff', or a kind of musical lick that can be done at almost any kind of tempo. In this way, any of the popular Latin dance steps fits nicely."

Sonny Burke still looks very much like the bone-crushing fullback he was years ago. He is 6 feet 1 inch tall, and tips the scale at an even 200 pounds. When he's not in the recording studio, or at home, you can find him either boating or fishing. He's an avid collector of historical autographs and enjoys playing the piano and vibraphone. Sonny is married, the proud poppa of five sprouts. And all of them are avid fans of daddy's and his music, sharing that enthusiasm with lots of other people.



SONNY BURKE

MAMBO JAMBO  
DECCA 9-190

MAMBO JAMBO }  
MORE MAMBO JAMBO } DEC 27420

MAMBO #5 DEC 27314

KOO KOO MAMBO }  
LITTLE BUD MAMBO } DEC 27417

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I'M YOURS TO COMMAND DEC 27576

BLACK STRAP MOLASSES (with Danny Kaye,  
Jimmy Durante, Jane Wyman,  
Groucho Marx) DEC 27748

COLD, COLD HEART }  
TENNESSEE BLUES (with Eileen Wilson) } DEC 27761

BLUES STAY AWAY FROM ME DEC 24832

MAMBO #5 DEC 27314

KOO KOO MAMBO }  
LITTLE BUD MAMBO } DEC 27417



## CARLE, Frankie

Few bandleaders can claim the schooling and background that keyboard wizard Frankie Carle has accumulated during his 25 years in the music business. Born in Providence, Rhode Island, where he attended grammar and high school, Frankie's music education began as soon as he could sit up straight on the piano bench. His uncle, Nicholas Colangelo, an honor graduate of the conservatories of Milan, Berlin, and Paris, saw to it that Frankie received a thorough grounding in the classics. When Frankie was only nine, Uncle Nick installed him as the pianist in his dance orchestra. At 15, Frankie got a job in the local vaudeville theatre, playing piano for the visiting acts. His first "name-band" break came when Mal Hallett hired him, and he had the experience of working with such illustrious sidemen as Gene Grupa and Jack Teagarden.

Then Frankie discovered his organizational gift, and he branched out as a specialist—organizing bands for other musicians. It finally occurred to him, logically enough, that he might just as well get up a band of his own. But the necessary monies weren't forthcoming, even if his talent for arranging music and blending personnel was so successful. Back into band work he went, this time with Horace Heidt—and now Frankie Carle was on the high road to fame.

Billed as the pianist with the "Golden Touch," he became Heidt's featured soloist, and the records on which he was starred sold in astronomical figures. He gained a tremendous personal following, and when he organized his own band in 1943, he was an immediate success. The Golden Touch of the piano became even more golden at the box office. Married to Edith Carle, former woman's amateur golf champion of England, he has one daughter, who sang with the band under the name of Marjorie Hughes. Five-foot-eight-inches tall, weighing 142 pounds, his favorite hobby is boxing and attending prize fights.



FRANKIE CARLE

TOY PIANO MINUET }	
TOY PIANO JUMP }	COL 36100
CARLE MEETS MOZART	COL 36453
(above with Horace Heidt)	
IDA (piano solo)	COL 36689
WITHOUT YOU	COL 37069
IT'S ALL OVER NOW	COL 37146
WE COULD MAKE SUCH BEAUTIFUL MUSIC	COL 37222
CANADIAN CAPERS (piano solo)	COL 37315
UNLESS IT CAN HAPPEN WITH YOU	COL 37411
THERE'S THAT LONELY FEELING AGAIN	COL 37404
GLOW WORM	COL 37567
THE DREAM PEDDLER	COL 32036
MY PROMISE TO YOU	COL 38050
SOMEONE CARES	COL 38130
MEXICALI ROSE (piano solo)	COL 38331
I COULDN'T STAY AWAY FROM YOU	COL 38254
SAULT STE. MARIE	COL 38429
LOVE IS A BEAUTIFUL THING	COL 38518
VIENI SU	COL 38594
A LITTLE MORE TIME	VIC 20-3719
THE WINTER WALTZ	VIC 20-3952
SENTIMENTAL MUSIC	VIC 20-4057



## CARTER FAMILY, The

Mother Maybelle Carter is one of the original members of the Carter Family, a group which will be remembered as long as there are country folks. She made records with them in the first days of country records. The Carter Family recorded for RCA Victor, Columbia and Decca and millions of their recordings have been sold.

Today, Mother Maybelle and her three daughters, The Carter Sisters, make records for RCA Victor and are featured on the Grand Ole Opry. Helen Carter is the oldest daughter. She plays accordion and has written several good songs which have been recorded. June Carter is the one who makes the people laugh. She has a recording contract with RCA and has made several solos as well as some tunes with Homer and Jethro which were quite successful. She plays the auto harp and does a little country dance which certainly is "country indeed." She has an art for making people laugh and enjoy themselves. Anita is the youngest and has recently signed a contract with RCA Victor. She has also made several recordings and shows great promise. She plays the bass fiddle and sings the songs with a style all of her own. The Carter Sisters have been singing for years on numerous radio stations and have transcriptions on several stations at this time. They have appeared on all the major radio networks and are now featured on the Grand Ole Opry and on WSM-TV. They have a novelty show offering almost any style of singing and comedy that will bring enjoyment to any group.



THE CARTER FAMILY

MY DARLING'S HOME AT LAST } THE KNEELING DRUNKARD'S PLEA }	VIC 21-0029
WALK A LITTLE CLOSER	VIC 21-0102
CROCODILE TEARS } GRANDMA TOLD ME SO }	VIC 21-0142
THE DAY OF WRATH } I'VE GOT A HOME UP IN GLORY }	VIC 21-0149
BLUE SKIES AND SUNSHINE	VIC 21-0172
DON'T WAIT } DOWN ON MY KNEES }	VIC 21-0319
THE BALDHEADED END OF THE BROOM } ROOT, HOG, OR DIE }	VIC 21-0355
SOMEBODY'S CRYING	VIC 21-0387
GOTTA FIND ME SOMEBODY TO LOVE	VIC 21-0394
BASHFUL RASCAL } FOR CRYING OUT LOUD }	VIC 21-0401
THE THING } WINKIN' AND A-BLINKIN' }	VIC 21-0411
SOMEONE ELSE, NOT ME } FREIGHT TRAIN BLUES }	VIC 21-0426
MY LIFE WITH YOU	VIC 21-0439
BLUEBIRD ISLAND (Henk Snow with Anita Carter)	VIC 21-0441
A BUCKET OF LOVE } MAMA'S REAL PECOOLIAR }	VIC 21-0450
I'M CRYING } RIGHT WAY, WRONG WAY }	VIC 21-0462
JUST YOU AND I	VIC 21-0493





## CLARK, Buddy

Born in Boston in 1912, Buddy Clark first started singing professionally in 1932. An early ambition to become a baseball player was diverted toward law by his education at the High School of Commerce and studies at the Northeastern Law School. In 1934, Buddy went to New York to sing with Benny Goodman on his early "Let's Dance" series and soon thereafter joined the staff of the Columbia Broadcasting System. Three years with the Hit Parade, three with Wayne King's Serenade Program, and lengthy engagements on other programs followed immediately. Meanwhile he began recording for OKEH, and was building up a considerable reputation as a dependable and imaginative vocalist.

Buddy Clark's budding career was interrupted by war service. On his return, however, he began recording for Columbia Records and started a long series of broadcasts on the Contented Hour. His first platters brought him into the top bracket of stardom and he followed through with a notable series of records. Buddy was far from idle as a radio star, for in the summer of 1947, he did one show each week in New York and then flew to Hollywood for another broadcast the same week.

Although Buddy Clark made only one actual appearance in films, his voice was often heard singing while actors less gifted vocally mouthed the words. In the summer of 1949, Buddy began a promising stage career with an appearance in "Girl Crazy" in Los Angeles. The airplane crash that took his life occurred on October 1, 1949, one day before he was scheduled to begin a new series of broadcasts for the Contented Hour.

Buddy Clark left behind him evidences of a genuinely friendly and beloved artist. These are many recordings, each of them demonstrating the remarkable faculty for communicating with his listeners that was so much a part of his great personality, and the honest unaffected use of an exciting voice. Buddy's immensely likeable personality, his superb versatile style, and his warm, rich toned voice are captured on these records forever. They amply demonstrate why Buddy Clark was one of America's most popular and most admired singers.



BUDDY CLARK

IT ALL COMES BACK TO ME NOW	}	OK 6040
DON'T CRY		
G'BYE NOW		OK 6170
HAVE YOU CHANGED		OK 6356
DELILAH		OK 6403
IT MIGHT HAVE BEEN A DIFFERENT STORY		COL 37302
STORY OF SORRENTO (with Xavier Cugat)		COL 37507
MADE FOR EACH OTHER (with Xavier Cugat)		COL 37939
ALL DRESSED UP WITH A BROKEN HEART		COL 37985
SERENADE (with Ray Noble)		COL 38091
IT'S EASY WHEN YOU KNOW HOW		COL 38135
RENDEZVOUS WITH A ROSE		COL 38314
IT'S A BIG WIDE WONDERFUL WORLD		COL 38370
IF YOU WILL MARRY ME (with Doris Day)		COL 38392
I LOVE YOU SO MUCH IT HURTS		COL 38406
YOU'RE BREAKING MY HEART		COL 38546
ENVY		COL 38599
NOBODY'S HOME AT MY HOUSE (with Dinah Shore)		COL 38668



# CLOONEY, Rosemary

Songstress Rosemary Clooney, one of the newest stars in the pop music firmament, sum up the reason for her remarkably swift ascent in two words—"I'm lucky." What Rosemary doesn't add is that she also has a refreshing individual song style, a radiating personality and a cover girl face and figure. To Rosemary her success is a wonderful new thing. However, she hasn't adopted a professional bored manner and both her sense of humor and of values remain intact.

About her style, she says, "I sing the way I feel." And she has been singing that way for 19 years.

It might make a good story to say that Rosemary had a Horatio Alger success story read aloud to her and that she made her singing debut at the age of 3 as a direct result. But the real story is even better than any Horatio ever dreamed up.

The Clooney family lived in Maysville, Kentucky, where her grandfather was actively interested in politics. At election time, grandfather Clooney would make a typical vote-for-me speech and then introduce his granddaughter to sing for the crowd. In time her younger sister, Betty, gave her assistance. The two Clooney sisters not only got Grandpa re-elected Mayor three times but they also won every amateur contest in the area.

When Rosemary was 13, the Clooney family moved to Cincinnati, Ohio. A typical teen-ager, Rosemary was an all-out Sinatra fan and spent hours collecting his records and pasting his pictures in scrapbooks. She had already decided to be a professional singer, but she didn't know just how she was going to accomplish it. The answer to her problem was supplied by WLW, Cincinnati. She and sister Betty auditioned for the station, won hands down, and were soon on the air seven nights a week.

Their programs were the talk of Cincinnati and when bandleader Tony Pastor visited the city he heard the girls and realized they were potential headliners. Tony offered them a contract to sing with his band and they leaped at the opportunity to realize two ambitions simultaneously—to sing and to travel. Touring with the band, Rosemary appeared in practically every ballroom, theatre and hotel in the United States and Canada.

In May 1949, Rosemary realized that she was ready to graduate and go out on her own as a single, and she did so with Tony's encouragement. When she left the band the young songstress was immediately signed by Columbia Records. Rosemary's unique singing style was soon recognized by many of the most astute judges of talent in show business and she was signed for her own radio and television shows.

Although Rosemary admits that she isn't especially domestic, her midtown New York apartment has a complete kitchen, and guests report that she can prepare some of the best late evening suppers in the city. Rosemary, however, enjoys dancing and late suppering equally as well as cooking home. Rosemary's tastes are as simple and unaffected as her singing style. She likes casual, comfortable clothes, simple foods—she doesn't have to diet—and level-headed people. Rosemary is 5'4" and weighs 113 pounds. She's a blue-eyed blonde, and in her early, early twenties.



ROSEMARY CLOONEY

YOU STARTED SOMETHING { THE CLICK SONG }	COL 38297
(with Tony Pastor Orchestra)	
BARGAIN DAY { CABARET }	COL 38501
WHY DON'T YOU HAUL OFF AND LOVE ME	COL 38678
BUSY LINE (with Tony Pastor Orchestra)	COL 38741
CRYIN' MYSELF TO SLEEP	COL 38900
REMEMBER ME, I'M THE ONE WHO LOVES YOU	COL 38983
C-H-R-I-S-T-M-A-S	COL 38988
SENTIMENTAL MUSIC (with Tony Pastor)	COL 39158
BEAUTIFUL BROWN EYES { SHOT GUN BOOGIE }	COL 39212
KENTUCKY WALTZ	COL 39333
COME ON A MY HOUSE { ROSE OF THE MOUNTAIN }	COL 39467
DANDY, HANDY AND CANDY	COL 90125
IF TEAR DROPS WERE PENNIES { I'M WAITING JUST FOR YOU }	COL 39535



## COLE, Nat "King"

In 1937, a young musician named Nathaniel Cole was hired to play intermission piano at a small Hollywood night spot called The Swanee Club. Being a 20-year-old, possessed of considerable talent and training, he was doing quite well one night when he was joined in an impromptu jam session by a guitarist named Oscar Moore and a bass fiddle virtuoso called Wesley Prince. The three of them hit it off right from the start, and the enthusiasm of the customers caused them to decide to stick together and make a team of it. As it turned out, that night saw more than the birth of an instrumental combination, it saw the creation of a national institution, the King Cole Trio. The three blended their styles into a smooth mixture of melody and rhythm that was considered the ultimate in small-band swing by both critics and musicians. And they worked out some original and distinctive arrangements, featuring Nat on the vocals. The rest, as the saying goes, is history. Although there have been personnel changes through the years, the group is still tops in its field.



NAT "KING" COLE

In 1917, in Montgomery, Alabama, Nathaniel Cole was born to a Baptist minister and his choir-singer wife. When Nat was five years old his family moved to Chicago's South Side where his father became pastor of the True-Light Church. The boy's musical training was directed by his mother, and at the age of 12 he was playing organ in the church and singing in the choir. In his teens Nat formed his own dance band for high school proms, patterning his music making after that of such Chicago jazz luminaries as Louis Armstrong, Earl Hines and Fletcher Henderson.

After Nat Cole made his way to the West Coast and got the job playing with his Trio at the Swanee Club one would think that success had at last arrived for the young pianist. But it didn't come in on schedule. During the early years of the group's existence it had its downs as well as its ups, and employment was not a continuous thing. In 1941, after several encouraging California engagements, Nat and the boys decided to try their luck in New York. The King Cole Trio was ready for Gotham, but Gotham wasn't ready for them. After a short stay at Kelly's Stables, Nat couldn't line up another job for the boys, so they returned to Los Angeles and played at the 331 Club for 18 months. Then the big break came. In 1943 the group recorded for Capitol Records and made hit after hit. In no time at all Nat and the boys had climbed to the top of popularity polls and began to hobnob with the "royalty" of the musical world.

The 1951 King Cole Trio included Irving Ashby on guitar and Joe Comfort on bass. In 1949, a bongodrummer was added, but the group continued to be billed as a Trio. The boys have won polls sponsored by virtually every entertainment and music publication, have appeared on numerous radio and TV shows, and have made films for all the major studios. They have been credited with establishing the important national trend toward the popularity of small musical groups. Nat himself has made hit songs time and again because of his pleasant singing style. Yes indeed, the 20th Century King Cole has every reason to be a merry young soul—because he's truly monarch of the musical world.

CENTRAL AVENUE BREAKDOWN	VIC 26652
JACK THE BELLBOY	
DOUGH RE ME	VIC 26696
HOUSE OF MORGAN	VIC 26751
(the above with Lionel Hampton)	
I LIKE TO RIFF	SAVOY 600
SLOW DOWN	DEC 8556
STOP! THE RED LIGHT'S ON	DEC 8592
I LIKE TO RIFF	
F. S. T.	PR 100
GOT A PENNY	ATLAS 102
I REALIZE NOW	CAP 169
FOR SENTIMENTAL REASONS	CAP 304
THE BEST MAN	
BUT SHE'S MY BUDDY'S CHICK	CAP 328
YOU DON'T LEARN THAT IN SCHOOL	CAP 393
THERE'S A TRAIN OUT FOR DREAMLAND	CAP 25011
BABY, BABY, ALL THE TIME	CAP 15165
FOR SENTIMENTAL REASONS	CAP 15311
FLO AND JOE	CAP 15320
FOR YOU MY LOVE (with Nellie Lutcher)	CAP 847
I ALMOST LOST MY MIND	CAP 889
THE GREATEST INVENTOR	CAP 1010
FROSTY THE SNOWMAN	CAP 1203
LITTLE CHRISTMAS TREE	
TIME OUT FOR TEARS	CAP 1270
GET TO GETTIN'	
THE MAGIC TREE	CAP 1365
I'LL ALWAYS REMEMBER YOU	CAP 1747



## COMO, Perry

A few short years ago Perry Como was an up-and-coming barber. Today handsome, dark-haired Como is a triple-threat entertainment magnet, considered by many to be the top attraction in the popular music business. As a recording artist he has won more honors than he can keep track of. Perry has scored in films and on television, and on radio he's long been one of America's favorites.

Born May 18th in Cannonsburg, a typical Pennsylvania coal-mining town, Perry was the seventh of thirteen children of Pietro and Lucille Como, Italian immigrants. The seventh son of a seventh son, Perry's outstanding success has once again proved that happy piece of superstition, and his family were always convinced that he was destined for fame.

At the age of 11, Perry started to learn the barbering trade by cleaning mirrors and sweeping the floors of Steve Fragacono's shop after school, for which he received fifty cents a week and lessons in the tonsorial art. By the time he was 15, a youthful head for business had him owning his own barbershop. Perry liked his work and the customers who came to him for service inevitably received a song along with a shave and a haircut.

A little later, while vacationing one summer in Lorain, Ohio, Perry auditioned for an orchestra which had just lost a vocalist. He got his first professional job at \$28 a week. At that same time he married his childhood sweetheart, Roselle Belline. Four days after the ceremony he was on the road with the band. Perry's second band stop was with Ted Weems' orchestra. Again Perry hit the road, this time at a \$50 weekly salary. In December, 1942, Weems gave up music to enter the Armed Forces. A dozen bands made attractive offers to Perry, but he refused to sign with any of them. He simply couldn't stand the separation from his family any longer. He packed up and went to Cannonsburg to join them, determined never to sing again if it meant that his family couldn't have a normal life.

Finally, Perry decided to borrow some money and start all over again in the barbering business. Then fate stepped in, in the form of a long-distance call from Tom Rockwell of General Amusement Corporation, asking Perry to come to New York and sing on the air. Perry accepted the offer when Rockwell assured him he would not have to travel and could bring his family to New York. Like Frank Sinatra, Perry quickly captured large sections of juvenile audiences that crowded theatres and ballroom bandstands, and also had appeal for those more mature audiences who could afford to pick up a sizeable nightclub tab. The rest is history.

Perry Como, who never had a singing lesson in his entire life, is the only ex-barber to make good in Hollywood. With pride, however, Perry points out that the late Enrico Caruso, "who could really sing" was also a former barber.

In the matter of dress, Perry prefers casual sports clothes with a preference to tweeds. He hates neckties, likes spaghetti, corned beef, orange juice, coffee, reading and dogs. He's an avid golf fan with a game well above average, has made a hobby of collecting pipes, dislikes affectation in people, has a noted sense



PERRY COMO

of humor, and his favorite colors are "Como blue," named after the famous Italian lake, and hues of brown.

MAY I NEVER LOVE AGAIN	DEC 3627 25078
I WONDER WHO'S KISSING HER NOW	VIC 20-2315
HUSH LITTLE DARLIN'	VIC 20-3486
DID ANYONE EVER TELL YOU, MRS. MURPHY	VIC 20-3684
LET'S GO TO CHURCH NEXT SUNDAY MORNING	VIC 20-3763
IF YOU WERE MY GIRL	VIC 20-3846





# COOLEY, Spade

'Take old-style cowboy music, add some brass riffs here, accent an offbeat there, spice with a dash of modern tonal effects, and you've got a new kind of music—Western Swing. The man responsible for this new folk music in jive time is Spade Cooley, known to his fans as "The King of Western Swing."

It was Spade's idea that folk music could be modernized and still retain the simple, homey flavor that is its basic charm. And so he played the traditional hoedowns, square dances, and range ballads—but he played them in the new rhythms: boogie woogie, blues, rhumbas, fox trots. By accenting the violins and guitars he kept the special string quality that is the distinguishing mark of Western music. The idea not only worked, but rocketed Spade Cooley to the top rank of American folk musicians. Today juke boxes everywhere are loaded with his discs, and he draws record crowds at his theatre and ballroom appearances.

Spade, who is one quarter Cherokee Indian, was born in Oklahoma. He showed a keen interest and aptitude for music while he was still very young, and his parents arranged for him to study music at the Chemawa Indian School in Oregon. His instrument was the cello, and he showed so much promise that his teacher began to groom him for a concert career.

But fate decided otherwise. Spade went back to his first love—playing the Western tunes of his childhood instead of Wagner and Brahms. He laughingly explains that they wouldn't let him wear his cowboy boots while interpreting the old masters, and that's why he turned in his cello for folk tunes and the fiddle. Whatever the reason, Spade's never been sorry—because today he's the acknowledged King of Western Swing.



SPADE COOLEY

## SQUARE DANCES VICTOR P 249

FLOP EARED MULE } WAGONNER }	VIC 21-0080
WAKE UP SUSAN } THE EIGHTH OF JANUARY }	VIC 21-0081
6/8 TO THE BARN } IDA RED }	VIC 21-0082

## "SKIP TO MY LOU" AND OTHER SQUARE DANCES VICTOR P259

IT'S DARK OUTSIDE } MINUET IN SWING }	VIC 20-2181	SKIP TO MY LOU } RICKETT'S REEL }	VIC 21-0127
BOGGS' BOOGIE	VIC 20-2295	OLD JOE CLARK } SYCAMORE REEL }	VIC 21-0128
WHO DUG THIS HOLE I'M IN	VIC 20-2384	OH DEM GOLDEN SLIPPERS } LUCKY LEATHER BREECHES }	VIC 20-0129
TAILOR MADE BABY } ALL ABOARD FOR OKLAHOMA }	VIC 20-2552		
SPANISH FANDANGO	VIC 20-2668		
WHISTLE BAIT } BLONDE FIDDLE BLUES }	VIC 20-2742	YOU CAN'T BREAK MY HEART } DETOUR }	COL 20017
OKLAHOMA WALTZ } THAT'S THE LAST STRAW }	VIC 20-2866	I'VE TAKEN ALL I'M GONNA TAKE } FROM YOU } FORGIVE ME ONE MORE TIME }	COL 20069
TOPEKA POLKA } BIG CHIEF BOOGIE }	VIC 20-3020	SHAME ON YOU	COL 20071
FICKLE WOMAN } TEXAS STEEL GUITAR }	VIC 20-3137	CRAZY 'CAUSE I LOVE YOU } THREE WAY BOOGIE }	COL 20072
CALL ME DARLING, DO } FOUR FIDDLE POLKA }	VIC 20-3258	OKLAHOMA STOMP	COL 20099
ARIZONA WALTZ	VIC 20-3496	SPADELLA } YOU NEVER MISS THE WATER }	COL 20193
MOUNTAIN BOYS HAVE FUN WITH } MOUNTAIN GIRLS }	VIC 20-3894	TROUBLED OVER YOU } COW BELL BOOGIE }	COL 20375
NINE-TENTHS OF THE TENNESSEE RIVER }		YODELING POLKA } HIDE YOUR FACE }	COL 20431
I MISS YOU ALREADY } SOMEONE LEFT THE GOLDEN GATE OPEN }	VIC 20-3969	DEVIL'S DREAM } YOU'LL RUE THE DAY }	COL 20490
LORD NOTTINGHAM'S WAR DANCE	VIC 21-0027		

(See reverse side)

SAGEBRUSH SWING  
COLUMBIA SET H 9

DEVIL'S DREAM } YODELING POLKA}	COL 20571
COW BELL POLKA	CO 20572
OKLAHOMA STOMP} SHAME ON YOU }	COL 20573
SPADELLA } THREE WAY BOOGIE}	COL 20574

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SEND TEN PRETTY FLOWERS TO MY } GIRL IN TENNESSEE } FOOLISH TEARS }	VIC 21-0150
THE TEXAS STAR } PRETTY PLEASE LOVE ME}	VIC 21-0309
HONKY TONKIN' } HILL BILLY FEVER}	VIC 21-0330
LONGING } LITTLE LIZA LOU}	VIC 21-0348
TUESDAY TWO STEP} THREE FIDDLE RAG}	VIC 21-0467

# COPAS, Cowboy

One of the major reasons back of the popularity of tall, deep-voiced Lloyd "Cowboy" Copas is the all-time broadcasting record he holds. During the past 15 years he has appeared on a total of 204 radio stations in the U. S., Canada and Mexico in addition to his present show on the Grand Ole Opry at WSM.

The people who have seen Copas in person number into the millions and last year alone more than 300,000 heard him sing his famous King recorded hits at personal appearance shows.

Although Copas is now recognized as one of the top entertainers in the folk music field, he first appeared on the stage because of a dare. You see, in former days Copas sang very little; he depended on his tricky guitar playing to entertain his friends. One day he met a little Indian boy named Natchee. Since Copas himself is about one-quarter Indian, the two became fast friends. It was Natchee who dared Copas to enter an amateur contest with him in Cincinnati. Though he didn't believe he had a chance of winning the Cowboy agreed to play the guitar while Natchee played the fiddle. To both their surprise, they took first prize in the competition.

This led to one night stands throughout the country at fairs, nightclubs or anything that came along. While on the road they began conducting fiddlin' contests of their own. To promote the gate receipts, Copas began appearing as a guest star on radio shows in the towns he played. It was his first broadcasting experience but it got into his blood and when he and Natchee separated in 1940 the Cowboy went to Knoxville, Tennessee, where he became a regular radio entertainer. Later he returned to Cincinnati where he appeared on several big folk music shows. In January, 1946, he went to WSM and immediately scored the greatest success of his career.



COWBOY COPAS

I DON'T BLAME YOU	KING 505	AS ADVERTISED }	KING 666
YOU LIVE IN A WORLD ALL YOUR OWN	KING 511	WOULD BE BETTER FOR US BOTH }	
GUN TOTIN' MAMA }		JINGLE BELLS	KING 675
PLEASE ANSWER MY LETTER }	KING 516	JAMBOREE	KING 688
TRAGIC ROMANCE }		TENNESSEE WALTZ	KING 696
YOU WILL FIND ME HERE }	KING 537	HOPE OF A BROKEN HEART, THE }	KING 714
SUNDOWN AND SORROW }		TENNESSEE MOON }	
YOU'RE LIVING A LIE }	KING 553	BELIEVE IT OR NOT }	KING 737
JUKE BOX BLUES }		ROSE OF OKLAHOMA }	
NO MORE ROAMIN' }	KING 566	PEACHES AND CREAM	KING 743
KENTUCKY WALTZ	KING 598	OLD FARM FOR SALE, AN	KING 755
THINGS ARE GONNA BE DIFFERENT }		DOWN IN NASHVILLE, TENNESSEE }	KING 767
THREE STRIKES AND YOU'RE OUT }	KING 605	I LOVE YOU SO MUCH IT HURTS }	
DOLLY DEAR	KING 618	DOWN IN NASHVILLE, TENNESSEE }	KING 775
TEXAS RED	KING 630	I'M WALTZING WITH TEARS IN MY EYES }	
HONKY TONKIN'	KING 647	CANDY KISSES }	KING 777
ARE YOU HONEST }		FOREVER }	
HONKY TONKIN' }	KING 657	IT'S WRONG TO LOVE YOU LIKE I DO }	KING 787
OPPORTUNITY IS KNOCKING }		PACKAGE OF LIES TIED IN BLUE, A }	
AT YOUR DOOR }		OCEANS OF LOVE }	KING 802
SIGNED, SEALED AND DELIVERED }	KING 658	WALTZ WITH ME }	
MOVE IT ON OVER		BLUE PACIFIC WALTZ }	KING 811
(WITH GRANDPA JONES)	KING 665	HANGMAN'S BOOGIE }	
		CRAZY OVER YOU }	KING 825
		GYPSY TOLD ME, THE }	
		FEUDIN' BOOGIE, THE	KING 835
		FEUDIN' BOOGIE, THE	KING 844
		HEARTBROKEN	KING 855
		POSTMAN JUST PASSES ME BY, THE }	KING 870
		ROAD OF BROKEN HEARTS, THE }	
		MY TRUE CONFESSION }	KING 885
		STEPPIN' OUT }	
		MY HULA BABY }	KING 895
		SIGNED, SEALED, THEN FORGOTTEN }	

(See reverse side)

FROM THE MANGER TO THE CROSS } KING OF KINGS	KING 904
TENNESSEE WALTZ	KING 919
GOODBYE SWEETHEART GOODBYE } WHY DO THE STORMY WINDS BLOW }	KING 928
IF I SHOULD COME BACK } IF YOU BUT CARE }	KING 937
TENNESSEE FLAT GUITAR	KING 964
FOUR BOOKS IN THE BIBLE } I'M GLAD I'M ON THE INSIDE } LOOKING OUT }	KING 980

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# CROSBY, Bing

Seasons come and seasons go, but Crosby goes on forever, as perennial as spring and as popular as popcorn. If any singer has become a classic in his day—an international artist appealing to every possible class, kind and color—that singer is Bing Crosby.

The voice which has been heard by more people than that of any other human being who ever lived, was first heard in Tacoma, Washington—the birthplace of Harry Lillis Crosby, soon to acquire the nickname of "Bing." His mother, Kate Harrigan Crosby, and his dad, Harry Lowe Crosby, noted nothing unusual in the tone of the new-born yowl. But they were accustomed to such sounds, Bing being the fourth of seven children born to them. He got his nickname as a small boy when he galloped around on a broomstick horse, and, as a young rootin'-tootin'-shootin' cowboy, he shouted "Bing! Bing! Bing!" louder than any other kid in the neighborhood.

When Bing was five, the Crosbys moved to Spokane, Washington, where he went to grade school and then to Gonzaga University to study law. Years later the University conferred upon him the degree of Doctor of Music, a distinction which probably belongs to no other singer of popular songs. Melodies kept filling his head to the exclusion of law, however, and by the time he had finished the sophomore year he knew he'd never finish the course.

Evenings, while at law school, he played drums (purely by instinct) in a little band organized by a pal and classmate, Al Rinker, similarly music-struck. The two would sing occasional "hot" duets in the jazz idiom that was sweeping the country. One day Bing and Al decided they'd up and do something decisive about a musical career for themselves. They left town in a \$40 jalopy and worked their way, via speakeasies and vaudeville houses, to Los Angeles. Eventually they were heard and finally hired by Paul Whiteman. Touring the country with the famous jazz maestro, the duo became a trio when, in New York, Harry Barris was added. Bing, Al and Harry were known as Paul Whiteman's Rhythm Boys.

In 1930, after appearing in the film "The King of Jazz," which starred Whiteman, the Rhythm Boys elected to leave the band in favor of an engagement with Gus Arnheim's orchestra at the Cocoanut Grove in Los Angeles. It was here that Bing's solo work began to attract real attention. After various engagements up and down the Coast, and a series of highly successful recordings, Crosby came East. Reluctant to leave California with its all-year-round golf, he appeared at Broadway's Paramount Theatre for an amount that was then fabulous. A sponsor picked up his radio show which had become popular prior to the Paramount engagement. Hollywood climbed aboard the band-wagon—and by the end of 1933, Bing was among the top ten boxoffice draws in motion pictures, and undisputed No. 1 man among radio singers. In 1934 he began to come into his own on wax. Signing a long-term contract, Bing was an exclusive recording artist for then newly-formed Decca Records, Inc.

Today, Bing Crosby is, as he has been for more than twenty years, the biggest "draw" in the entertainment business: a suave master of ceremonies, a skilled and subtle comedian, a born actor, a singer



BING CROSBY

whose voice goes straight to the heart, and a completely winning personality in all his roles. Yet Crosby remained the straightforward simple man, informal and unassuming as ever. American to the core, intimate and affable, native as blue berries, maple syrup, pie a la mode, firecrackers on the Fourth, the World Series, Thanksgiving turkey, he is (as some unknown G.I. affectionately phrased it) "Uncle Sam without whiskers."

SONG OF THE ISLANDS	DEC 880
MEXICALI ROSE	DEC 2001
WHEN THE BLOOM IS ON THE SAGE	DEC 2237
IDA EL RANCHO GRANDE }	DEC 2494
MARCHETA	DEC 3133
IT MAKES NO DIFFERENCE NOW	DEC 3590
YES INDEED (with Connee Boswell)	DEC 3689
I ONLY WANT A BUDDY	DEC 3737
'TIL REVEILLE	DEC 3886
YOU ARE MY SUNSHINE } RIDIN' DOWN THE CANYON }	DEC 3952
YOU'RE THE MOMENT OF A LIFETIME	DEC 3965
WHISTLER'S MOTHER-IN-LAW } I ONLY WANT A BUDDY }	DEC 3971
DO YOU CARE	DEC 4064
DEEP IN THE HEART OF TEXAS	DEC 4162
I'M THINKING TONIGHT OF MY BLUE EYES	DEC 18316
WALKIN' THE FLOOR OVER YOU	DEC 18371
MY GREAT-GREAT-GRANDFATHER	DEC 18432
POINCIANA	DEC 18586
AMOR	DEC 18608

(See reverse side)

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DON'T FENCE ME IN  
DECCA A 417

IT MAKES NO DIFFERENCE NOW	DEC 18766
YOU ARE MY SUNSHINE } RIDIN' DOWN THE CANYON{	DEC 18768
I'M THINKING TONIGHT OF MY BLUE EYES I ONLY WANT A BUDDY	DEC 18769
WALKIN' THE FLOOR OVER YOU	DEC 18770
PISTOL PACKIN' MAMA (with the Andrews Sisters)	DEC 23484

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PISTOL PACKIN' MAMA (with the Andrews Sisters)	DEC 23277
THREE CABALLEROS (with the Andrews Sisters)	DEC 23364
YOU BELONG TO MY HEART } BAIA (with Xavier Cugat) {	DEC 23413
YOUR SOCKS DON'T MATCH (with Louis Jordan)	DEC 23417
THAT'S HOW MUCH I LOVE YOU	DEC 23840
THE STORY OF SORRENTO	DEC 24404
MARCHETA	DEC 25407
YES INDEED (with Connee Boswell)	DEC 25406
HAVE I TOLD YOU LATELY THAT I LOVE YOU	DEC 24847
CHATTANOOGIE SHOE SHINE BOY	DEC 24863
FORSAKING ALL OTHERS (with the Andrews Sisters)	DEC 27477
SENTIMENTAL MUSIC	DEC 27483
MARIA BONITA	DEC 26536
WALKING THE FLOOR OVER YOU (with Bob Crosby's Bob Cats)	DEC 27505
I ONLY WANT A BUDDY NOT A SWEETHEART (with Victor Young & Orch.)	DEC 27554

# CROSBY, Bob

Bob Crosby's career didn't start off with a bang. In fact, it was more of a hollow thud. At the age of 13, Bob appeared on an amateur show. The orchestra played the introduction to his solo five times before Bob fled in terror without uttering a note. Several years later, when he made his first professional appearance with Anson Weeks' orchestra, nerves dogged Bob again. He was an hour late because he couldn't manage a bow tie. Furthermore, he had to sing with his arms clamped tightly to his sides. It wasn't panic, he had forgotten to put on his suspenders. Today, however, Bob Crosby is cucumber-cool when he's singing for the people.

Long known as the leader of one of the hottest Dixieland jazz bands in the business, George Robert, "Bob" to us, Crosby was born as far from Dixie as possible, Spokane, Washington, on August 23, 1914, the youngest of five male children who made life merry around the Crosby home. He attended schools in Spokane and eventually enrolled at Gonzaga University, studied law and attained fame as an all-around athlete and a devotee of Swinburne's poetry.

After his first disastrous attempt at amateur competition Bob wasn't discouraged. He tried his talent at every opportunity, and when the Dancethon and Walkathon craze hit his town he sang for the weary contestants and on the local radio station. Anson Weeks heard one of those programs and hired Bob. But he was fired within a few weeks and went home for seasoning. He was rehired by Weeks in 1933 at the age of 20. Two years later Bob was in New York, where he was approached by a group of eleven musicians on the proposition of becoming their leader. That group became the famous "Bob Crosby Bobcats." The band was in the big-time when it got a long engagement at the Black Hawk in Chicago in 1938.

Bob Crosby and the Bobcats, dispensing Dixieland music, were seen in many films, and Bob himself was featured in a number of musicals. With the coming of Pearl Harbor, Bob joined the Marine Corps as a Lieutenant. He served 18 months in service, 16 of them in the Pacific Theatre. He organized shows and bands and toured with each unit, clocking up thousands of miles by air, sea and land, one trip alone tolling off 18,000 miles. When released from uniform in the fall of 1945 Bob returned to Hollywood. Starting from scratch, he developed a new kind of band for a new kind of music. A few years later he became a very successful master of ceremonies for radio, abandoned his orchestra, and concentrated on singing. But today he's again combined his love for instrumental music and his vocalizing on the Capitol label.

Although there is some similarity in the timbre of Bob's voice and that of his brother, Bing, Bob has never imitated his brother. And there are no Bing Crosby records in his great collection, which is insured, incidentally, for \$25,000. As an athlete Bob has continued the good work he began at college. He is good enough on the golf links to have registered the best score in an amateur tourney in which Bing and Bob Hope participated.



BOB CROSBY

## \* The Crosby Bob Cats

SUGAR FOOT STRUT	DEC 1094
JOHN PEEL	DEC 1725
MILK COW BLUES	DEC 1962
THE BIG BASS VIOL*	DEC 2206
SKATERS WALTZ	DEC 2282
IT WAS A LOVER AND HIS LASS*	DEC 2662
BLOW, BLOW THOU WINTER WINDS* } SIGH NO MORE LADIES }	DEC 2663
CHERRY	DEC 2705
WASHINGTON AND LEE SWING* } PERUNA* }	DEC 2789
AIR MAIL STOMP	DEC 2992
JAZZ ME BLUES*	DEC 3040
TECH TRIUMPH* } VMI SPIRIT* }	DEC 3080
OVER THE WAVES	DEC 3090
DRY BONES	DEC 3488
TAKE ME BACK AGAIN* } I'LL COME BACK TO YOU* }	DEC 3576
BLUE ECHOES	DEC 3605
YES INDEED* (with Connee Boswell and Bing Crosby)	DEC 3689
THOSE THINGS I CAN'T FORGET*	DEC 3808
DO YOU CARE } WILL YOU STILL BE MINE }	DEC 3860
FROM ONE LOVE TO ANOTHER	DEC 4026
A GAY RANCHERO } SOMETHING NEW }	DEC 4028
A ZOOT SUIT	DEC 4169
DEAR OLD DONEGAL	DEC 4305

(See reverse side)

I HUNG MY HEAD AND CRIED* } YOU'RE MY DARLIN' * (with Mary Lee) }	DEC 4346
WHEN YOU THINK OF LOVIN', BABY	DEC 4357
I DON'T CARE ANY MORE* (with Mary Lee)	DEC 4330
RUSSIAN SAILORS DANCE	DEC 4397
THOSE THINGS I CAN'T FORGET*	DEC 4398
IT MAKES NO NEVER MIND* } I'LL NEVER CRY OVER YOU* } (with Mary Lee)	DEC 4402
YOU BROKE MY HEART, LITTLE DARLIN' * } I TOLD YOU SO* (with Mary Lee) }	DEC 4422
SKATERS WALTZ	CORAL 60028
WASHINGTON AND LEE SWING } PERUNA }	CORAL 60100
BECAUSE OF YOU } 9:20 SPECIAL }	CORAL 60440
OLD FASHIONED SONG	COL 38458
I'M WAITING JUST FOR YOU	CAP 1595
TALES OF HOFFMAN — BARCAROLLE	CAP 1751

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# CUGAT, Xavier

Probably no man in the world has done more to work the expressions "Agua!" and "Ole!" into the American language than Xavier Cugat. Almost single-handed the irrepressible orchestra leader has popularized dances like the rumba, the conga, the samba and the mambo, and gave gourds, wood blocks and the jaw bones of burros a place in the standard equipment of any would-be successful orchestra. And in the process Cugie helped awaken North Americans to the fact that there was a very real, flourishing and lively musical culture south of the border.

The inimitable lilt of Cugat's rhythms comes from his long association with music. Cugie was born in Barcelona, Spain, and when he was still very young the family moved to Cuba. His father caused an immediate sensation by introducing the island's first acetylene light. Young Cugat heard the intriguing rhythms of the country, and became interested in music. When he was six, he was fascinated by the trade of a violin-maker. Watching the man at work, he asked more and more questions about violins and their construction. At length, in desperation, the violin-maker gave him an instrument on his saint's day.

Cugat set to work immediately to master the violin. His application was intense, and so extraordinary that when he was twelve, he held the position of first violinist at the opera in Havana. In 1915, Cugie left Cuba for the United States, and was immediately engaged by Enrico Caruso as an assisting artist. Cugat made a lengthy tour with the famous tenor, and then struck out on his own as a concert violinist. With characteristic determination, he vowed that if, by a certain date, he was not the world's greatest violinist, he would quit. And although he collected a series of superb notices, he was not satisfied with his progress. He quit.

Cugat then went to work for the Los Angeles Times, drawing his famous cartoons and caricatures. But the call of music was too great. He gave up his job and organized a group known as Cugat and His Gigolos. The group opened in California and captivated dancers with unusual music. From that moment Cugat became a sort of unofficial ambassador between North and South America. Radio and the movies besieged him with offers and he signed for recordings, first with RCA Victor, and then with Columbia. One by one he popularized the rumba, the conga, the samba, and most recently, the mambo, making each of them international favorites. No less international is Xaxier Cugat, whose status as a conductor and arranger of Latin American rhythms is unchallenged.



XAVIER CUGAT

SILENCIO } MY SHAWL }	VIC 24508
EL RANCHO GRANDE	VIC 24673
TABOO	VIC 24840
MANCORNADORA	VIC 25048
TANGO DU REVE	VIC 25071
MI SOMBRERO	VIC 25389

INSPIRACION	VIC 25503
MEDIAS DE SEDA COMO ARULLO DE PALMAS }	VIC 25597
BRUCA MANIGUA	VIC 25770
FLAME	VIC 26008
ESO NO ES NA	VIC 26025
NOCTURNAL	VIC 26167
ADIOS MARIQUITA LINDA	VIC 26248
PERFIDIA	VIC 26334
QUIEREME MUCHO	VIC 26348
TU VOLVERAS	VIC 26501
PARAM PAN PIN	VIC 26565
BLEN BLEN BLEN } MACURIJE }	VIC 26625
CINCO HIJOS	VIC 26697
ELUBE CHANGO	VIC 26735
ALMENDRA	VIC 26752
CUATRO PERSONAS } FRENESI }	VIC 26769
LOS HIJOS DE BUDA	VIC 26791
ADIOS } GREEN EYES }	VIC 26794
SUENA LA CONGA	VIC 27271
SERENATA TROPICAL } NOCHE DE RONDA }	VIC 27465
SALUD, DINERO Y AMOR	VIC 27583

(See reverse side)

VICTOR ALBUM P 83 TANGOS

INSPIRACION }  
 MEDIAS DE SEDA } VIC 27602  
 LA CUMPARSITA }  
 CAMINITO } VIC 27603  
 DUSK VIC 27604

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BILONGO }  
 CANCION DEL MAR } VIC 27367  
 ALI BABA COL 35789

MAMA INEZ }  
 PEANUT VENDOR } COL 35799

CUATRO VIDAS }  
 ECHALE CINCO AL PIANO } COL 35872

I HEAR A RHAPSODY }  
 MARIA LA O } COL 35933

AMAPOLA COL 36013

RENDEZVOUS IN RIO COL 36041

BABALU }  
 BAMBARITO } COL 36068

RUMBA WITH CUGAT  
 COLUMBIA C 54

CACHITA }  
 DUERME } COL 36095

YO TA NAMORA COL 36096

ACERCATE MAS }  
 INCERTIDUMBRE } COL 36097

NEGRO LEONO }  
 LA CUMPARSA } COL 36098

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MADRESELVA COL 36191

PARAN PAN PIN }  
 TUMBANDO CANA } COL 36270

SPRING SONG COL 36385

MOON AND SAND COL 36381

TO YOUR HEART'S CONTENT }  
 TIME WAS } COL 36392

A GAY RANCHERO COL 36424

LOVED ONE }  
 TONIGHT WE LOVE } COL 36436

BELLS OF SAN RAQUEL }  
 TRISTE CAMINO } COL 36447

I FOUND YOU IN THE RAIN COL 36469

EL BRUJO EN GUANABACCA COL 36538

NIGHTINGALE COL 36559

NOCHE DE LUNA }  
 SPANISH DANCE } COL 36606

BRAZIL COL 36651

XAVIER CUGAT'S MEXICO  
 COLUMBIA C 98

GUADALAJARA }  
 LAS MANANITAS } COL 36694

CHIAPANECAS }  
 MARIMBA } COL 36695

OJOS TAPATIOS }  
 JESUSITA } COL 36696

JARABE TAPATIO }  
 COCONITO } COL 36697

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PRISONERO DEL MAR COL 36752

TICO TICO COL 36780

ADIOS AFRICA COL 36808

SAY IT OVER AGAIN COL 36818

MY SHAWL }  
 STARS IN YOUR EYES } COL 36842

CUGAT'S FAVORITE RUMBAS  
 COLUMBIA C 110

SAY SI SI COL 36850

ESTRELLITA }  
 LA GOLONDRINA } COL 36851

GREEN EYES }  
 BESAME MUCHO } COL 36852

LA PALOMA }  
 CIELITO LINDO } COL 36853

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TIERRA VA TEMBLAR }  
 RHUMBA RHUMBA } COL 36953

I'LL NEVER LOVE AGAIN COL 37090

TANGO WITH CUGAT  
 COLUMBIA C 132

RAIN IN SPAIN COL 37394

INSPIRACION }  
 LA CUMPARSITA } COL 37395

POR QUE TE QUIERO TANTO }  
 CAMINITO } COL 37396

ADIOS MUCHACHOS }  
 MEDIAS DE SEDA } COL 37397

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LA OLA MARINA COL 37163

MORENA COL 37198

ILLUSION COL 37319

STORY OF SORRENTO COL 37507

COME TO THE MARDI GRAS }  
 MIAMI BEACH RUMBA } COL 37556

RUMBA AT THE WALDORF COL 37829

(Continued on next page)

# CUGAT, Xavier

(Continued)

MADE FOR EACH OTHER } RUMBA FANTASY }	COL 37939	YOU NEVER HAD IT SO GOOD } STRANGE MOOD }	COL 38859
JUNGLE RUMBA	COL 38095	MAMBO JAMBO } ONE AT A TIME }	COL 38886
IT'S EASY WHEN YOU KNOW HOW	COL 38135	TELL ME WHY	COL 38913
CUGAT'S NUGATS } MEXICAN SHUFFLE }	COL 38175	CUBAN MAMBO } GUADALAJARA }	COL 38976
TAKE IT AWAY } CUANTO LE GUSTA }	COL 38239	CHI BIM BAM BAM	COL 39037
TICO TICO } BRAZIL }	COL 38244	ANYTHING YOUR HEART DESIRES } MAMBO NEGRO }	COL 39059
LONELY RANCHO } PLAY THE PLAYERA }	COL 38288	CO-CO-COCONUTS	COL 39256
SUNDAY IN OLD SANTE FE	COL 38327	MAMBO #5	COL 39349
IN SANTIAGO CHILE	COL 38368		

## CONGA WITH CUGAT COLUMBIA C 74

FARANDOLE } SPRING SONG }	COL 36385
KEE-KEE-REE-KEE-KEE } I LOVE THE CONGA }	COL 36386
SON LOS DANDIS } EL MONDONGUERO }	COL 36387
TUMBAO } GYPSY CONGA }	COL 36388

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CON MARACAS	COL 38389
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## TROPICAL BOUQUETS COLUMBIA A 194

PALABRAS DE MUJER	COL 38618
TIRA, TIRA	COL 38619
EL TUMBAITO } DICE MI GALLO }	COL 38620
HOKEY JOE } ADIOS MARIQUITA LINDA }	COL 38621
LATIN MAGIC	COL 38642
ZING-A ZING-A ZOOM } THE WEDDING SAMBA }	COL 38725
MOROCCO } GUARARE }	COL 38789

## DANCE DATE WITH XAVIER CUGAT COLUMBIA LP CL 6121

I AM A BUM
NIGHT MUST FALL
CARIBERIA
SI, SI, SI SENOR
PARA QUE
UN POQUITO DE TU AMOR
YOU CAN IN YUCATAN
RIO LA YAGUA

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# DAILY, Pete

There's a rich and mellow flavor of Americana to Dixieland music, a happy, contagious music which gains in popularity with every passing year. Although musicians bob up with "new" styles in music from time to time, the simple and time-tested Dixieland way continues to attract new devotees. And right in front of the Dixieland popularity parade is Pete Daily and his group.

However, it took cornetist Daily almost two decades to prove that he could chalk up tidy grosses in the night club and recording fields. Few of Pete's fans know that his musical career commenced on the baritone horn back in Portland, Indiana, where he was born on May 5, 1911. In grade school, after perusing numerous Sears, Roebuck catalogues, Pete yearned first for a violin. No one in the Daily family, except his mother who played piano, evinced particular interest in music. But Pete persuaded them of his serious intentions and they bought a baritone horn for him. All through grade and high schools he worked enthusiastically, playing with bands in the evening, blowing hot trumpet for afternoon dances.

Pete tackled his first professional job at the age of 18 with Hack Davies who needed a bass horn player. Never having used the instrument, Pete was a bit shaky, but he sailed through the first number he tried and wound up with Davies and his Kentuckians, doubling on bass horn and trumpet. In 1930 Pete left the band to trek to Chicago where he jobbed from band to band for ten years, playing cornet. He worked with many famous jazz musicians, including Bud Freeman, Will Bradley, Art Van Damme and many others. Pete organized his own group in the late 30's. However, after innumerable rehearsals, they were booked for one engagement only—a picnic! In 1942 Pete headed for California, playing with Mike Riley's orchestra.

He remained with Riley until 1943 and then joined Ozzie Nelson, working on the road and on radio. A year later he shipped out with the Merchant Marine, returning in 1945. Nelson signed him for his studio orchestra again, but not until his first Capitol record was released in 1947 did Pete Daily receive the recognition due him.

In 1949 Pete etched more platters for Capitol and hit the jackpot with the oldie "South." As a result, Capitol signed him to an exclusive recording contract. The days of uncertain jobbing and rehearsing to play for a picnic are in the past for Pete Daily, who now resides comfortably in Sherman Oaks, a short distance from bustling filmtown, with his wife and family.



PETE DAILY

PETE DAILY'S DIXIELAND BAND  
CAPITOL ALBUM 183

ORIGINAL DIXIELAND ONE-STEP  
AT A GEORGIA CAMP MEETING  
WHEN THE SAINTS GO MARCHING BY  
WHAT'S YOUR STORY

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SOUTH	CAP 1233
DAILY DOUBLE	CAP 1238
LOUIS-I-AN-IA	CAP 1370
CHICKEN RAG	CAP 1820

WHAT'S YOUR STORY	CAP 15095
CIRCUS SLIDE	CAP 15315
SOUTH	CAP 60008
GREEN LIGHT RAG	CAP 728
DAILY RAG )	CAP 805
BIG HORN BLUES (	
OOK MC GLOOK	CAP 942
RED ROSE ROMP	CAP 1055



# DAMONE, Vic

Though he's in the Army now, Vic Damone still maintains a firm hold on his legions of fans. The singing usher who ushered himself into a movie career has 1,100 fan clubs all over the country. In fact, his fans care so much for their favorite, that the day he started work in movies he received more than 5,000 telegrams and letters wishing him the best of luck.

Vic's real name is Vito Farinola, and he was born in Brooklyn June 12, 1928. His father is an electrician and his mother a voice and piano teacher. Vic has four sisters, but he is the only member of the family currently in show business. His name, Damone, incidentally, is his mother's maiden name, which he took when he started singing professionally.

One of the classic Cinderella stories of show business, Vic's saga began when, just pushing 17, he was in his second year as an usher at the New York Paramount Theatre. Perry Como was the star of the stage show and young Vic was called in to relieve the backstage elevator man. Como came into the elevator and Vic got a sudden inspiration. He stopped the car between floors and sang for the famous baritone. Perry's advice was to get out of uniform and to start singing. Vic sang from then on, and it wasn't easy. He sang at weddings and parties, at high school gatherings and assemblies.

But as it must to all good men, the first break happened to Vic Damone. It was a job singing on a local New York radio program at \$25 per show. It was a break, but it meant giving up going to college, long a dream of his dad's. But the family needed the money and Vic went on to another schooling, from which he has certainly graduated summa cum laude.

After his start in show business on a local New York station, Vic Damone's Cinderella luck continued. He did an Arthur Godfrey Talent Scouts show and won hands down. Milton Berle had watched the rehearsal, and, impressed by Vic's voice, told the youngster that if he should win Berle would see to it personally that the singing usher got a job. Berle called the biggest agencies in New York about his discovery and Vic auditioned for a swank night club. He was hired for two-weeks and stayed for eleven, quickly becoming a big-town sensation. After this came offers from recording companies, movie companies, in fact, from all branches of show business.

When he's on leave from the Army, Vic likes to go over to Brooklyn to eat some of his mother's delicious Italian food. He is himself an expert in cooking Italian dishes, particularly lasagna and spaghetti. Before he went into the Army, Vic frequently prepared meals for company. His approach was not "come up to my house and see my etchings," but "come on to my house and I'll give you meatballs and spaghetti." Vic loves horses, plays golf and loves swimming. He spends a lot of time listening to phonograph records. His favorite singer is still Frank Sinatra, as it was when he entered show business. When he's finished serving his country, Vic wants to come back to show business and make a greater success than ever. And with his determination and his luck, Vic will probably be the singing favorite of our grandchildren.



VIC DAMONE

TERESA	MERC 5092
LOVE IS SO TERRIFIC	MERC 5104
I LOVE YOU SO MUCH IT HURTS	MERC 5261
YOU'RE BREAKING MY HEART	MERC 5271
DON'T SAY GOODBYE	MERC 5391
TELL ME YOU LOVE ME	MERC 5572
LONGING FOR YOU	MERC 5655
CALLA CALLA	MERC 5698





## DAY, Doris

It's been a long pull for Doris Day from her first job singing with Barney Rapp's orchestra to screen stardom, and she's still a little dazed at her good fortune. "I still can't believe it," she says. "The only role I played before coming to Hollywood was a duck in a Mother Goose play."

It all began back in Cincinnati on April 29, 1924, when a blonde, blue-eyed daughter was born to William and Alma Kappelhoff. It was planned that Doris would be a classical musician like her father, who was a well-known concert artist and music teacher. But at Cincinnati's Hessler Dancing School, little Miss Kappelhoff decided that terpsichore was the life for her. Before she was out of high school she was playing various dancing dates around the city.

Then came a tour with a Fanchon and Marco show that proved to be the turning point in her career. Travelling to an engagement, Doris was severely injured in an automobile accident, and spent 14 months in and out of hospitals before a broken leg would mend properly and she could walk again. Determined to utilize the time to some advantage, Doris studied voice. Eventually she regained her ability as a dancer, but by then everyone told her that her singing was much better than her dancing.

And so at the age of seventeen, she began all over again, with a singing job on a small radio station. It was there that Barney Rapp heard and signed her for his band. But he pointed out that Kappelhoff was hardly a good tag for a popular songstress, and Doris herself suggested that "Day" would be a good name—short, sweet, and alliterative with the "Doris." She began to carve out a reputation for herself as one of the up-and-coming singers and she went on to jobs with Bob Crosby and Fred Waring.

Then the big break came. Les Brown hired her, and in the three years she sang with him won herself a following, among the general public *and* musicians and critics, as one of the country's top singers. Michael Curtiz, the noted Hollywood producer, decided that Doris would be an asset to motion pictures, and signed her to a long term contract. Her first role, the female lead opposite Jack Carson in "Romance in High C," proved, but with a bang, that Curtiz was right.



DORIS DAY

A RED KISS ON A BLUE LETTER } WE'LL BE TOGETHER AGAIN }	COL 36896
THERE'S GOOD BLUES TONIGHT (above recorded with Les Brown)	COL 36972
IT TAKES TIME	COL 37324
JUST AN OLD LOVE OF MINE	COL 37821
IF YOU WILL MARRY ME (with Buddy Clark)	COL 38392
CANADIAN CAPERS	COL 38595
BLUEBIRD ON MY WINDOWSILL	COL 38611
THE GAME OF BROKEN HEARTS } I'LL NEVER SLIP AROUND AGAIN }	COL 38637
CROCODILE TEARS	COL 38638
YOU ARE MY SUNSHINE	COL 39143



# DELMORE BROTHERS, The

On every folk hit parade throughout the country there appears a name that is synonymous with the folk music world—a name that has been up at the top and consistently there for many years. That name, of course, is none other than The Delmore Brothers. Alton and Rabon Delmore are both country boys born in Elkmont, Alabama, who first got music in their blood when neighbors would gather at the Delmore home and sing and play. They both began to enter into the old time fiddle contests around home and that began their rise to stardom.

A peculiar fact about both boys is that their first professional appearance before a microphone was when they recorded for Columbia records way back in 1931. They had not even appeared on a radio station before this. Their first professional radio program was over radio station WSM, Nashville, Tennessee, where they were featured on the Grand Ole Op'ry and since that time they have appeared over a host of stations such as WPTF, Raleigh, N. C.; WFBC, Greenville, S. C.; WAPI, Birmingham, Alabama; WLW, Cincinnati, Ohio; WIBC, Indianapolis, Indiana; WMC, Memphis, Tennessee; and KWHN, Fort Smith, Arkansas.

Alton is married and has four children, Billie Anne, 15; Norma Gail, 13; Lionel, 9; and Susan (nicknamed "The Woot") age 11 months. Alton likes to read a lot and likes to collect old books. As far as songwriting goes, Alton has composed about one thousand songs which should set some sort of a record. As far as liking any particular folk artist, he says he has no favorite but likes all of them. Alton says, "The listeners and fans are responsible for our keeping on in the folk music field. I feel grateful for their kind support. There have been some very hard times experienced by us during our long stay in this field and it was through the interest of all of our many friends who listened to us over the radio and on our records that we are deeply indebted."

Now to get over to the other half of this Delmore family, Rabon. He married Nola Delmore in Carthage, Tennessee, and they do not have any children. Rabon likes to go fishing and hunting but complains that he has no time to do either. He has composed about two hundred songs and has many more forming, if only he had the time to sit down and get them on paper. When it comes to favorite folk entertainers, Rabon marks down Red Foley, Eddy Arnold and Grandpa Jones, and he likes the way Bing Crosby puts over a popular song. Rabon says that he certainly appreciates, "the way our radio and record fans have received us in the past and I'll do my very best to try to make every song and record one that they will like."



THE DELMORE BROTHERS

PRISONER'S FAREWELL } SWEET, SWEET THING }	KING 503
REMEMBER I FEEL LONESOME TOO	KING 507
LAST OLD SHOVEL, THE	KING 509
MIDNIGHT SPECIAL } WHY DID YOU LEAVE ME DEAR }	KING 514
BE MY LITTLE PET } LONELY MOON }	KING 518
HILLBILLY BOOGIE } I'M SORRY I CAUSED YOU TO CRY }	KING 527
I'M LONESOME WITHOUT YOU } SHE LEFT ME STANDING } ON THE MOUNTAIN }	KING 533

DON'T FORGET ME } MIDNIGHT TRAIN }	KING 548
FREIGHT TRAIN BOOGIE	KING 570
BOOGIE WOOGIE BABY } BORN TO BE BLUE }	KING 599
HARMONICA BLUES	KING 643
BARNYARD BOOGIE } USED CAR BLUES }	KING 664
MOBILE BOOGIE	KING 680
DARBY'S RAM (with Grandpa Jones) } TAKE IT ON OUT THE DOOR } (with Grandpa Jones)	KING 708
PEACH TREE STREET BOOGIE } TAKE IT TO THE CAPTAIN }	KING 718
FIFTY MILES TO TRAVEL	KING 739
SHAME ON ME	KING 751
CALLING TO THAT OTHER SHORE } WRATH OF GOD, THE }	KING 769
WEARY DAY	KING 784
BLUES STAY AWAY FROM ME	KING 803
PAN AMERICAN BOOGIE } TROUBLES AIN'T NOTHIN' } BUT THE BLUES }	KING 826
I SWEAR BY THE STARS } SAND MOUNTAIN BLUES }	KING 849
MY HEART WILL BE CRYIN' } SOME DAY YOU'LL PAY }	KING 873
BLUES YOU NEVER LOSE } LIFE'S TOO SHORT }	KING 911
I LET THE FREIGHT TRAIN CARRY ME ON } PLEASE BE MY SUNSHINE }	KING 927
FIELD HAND MAN } GOTTA HAVE SOME LOVIN' }	KING 935
EVERYBODY LOVES HER } LONESOME DAY }	KING 946
WHO'S GONNA BE LONESOME FOR ME	KING 966
THE GIRL BY THE RIVER } THERE'S SOMETHING 'BOUT LOVE }	KING 981

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# DESMOND, Johnny

Practically all of Johnny Desmond's early experience and musical background was in Detroit on local radio stations. Johnny was born in the Motor City on November 14, 1921. He studied piano and voice at the Detroit Conservatory of Music, plus some extra-curricular tap-dancing lessons on the side. He started his professional career on radio station WXYZ on "Uncle Nick's Children's Hour," where he was billed as "The Italian John McCormack." Johnny kept the job until he was 15, when to the amazement and amusement of all concerned his voice changed suddenly in the middle of a song.

While waiting for his voice to assume its regular place, Desmond helped his dad run a grocery store. But he continued his vocal and dramatic studies and then landed his first night club job as a song and dance man in a neighborhood pub. He also managed to land several jobs as an actor, among them one on the Lone Ranger series.

In 1939 he packed his bags and left home. So started a cross-country trek which, through the course of six years, took him back and forth across the United States four different times, and practically once around the world. It began when he joined the Bob Crosby band as one of the original Bob-O-Links. After a year with Mr. Music's kid brother he decided to take a chance at being a soloist. So off he went to New York, alone, knowing not a single person there. But his courage didn't desert him at this important turning point in his life. He sat down and wrote a letter to Gene Krupa applying for a job as soloist with his band. Krupa answered, offering an audition. A few weeks later Johnny was singing with the drummin' man.

In the summer of 1942, after a year with Gene Krupa, Johnny Desmond enlisted in the Air Corps, and in the summer of 1943 he got his biggest break. The great Glenn Miller sent for him while he was stationed at Chanute Field. In short order he arrived at Yale University, New Haven, and became part of the Glenn Miller Air Corps Orchestra. The following year the Miller band embarked for Europe on a very extensive tour of duty including three and four radio shows a day for AFN, BBC and whatever other network was available. When not broadcasting the band made personal appearances, so that the Miller Music, in person, via radio or record, reached practically every G.I. not only in Europe, but probably in the world.

The day after his discharge, November 21, 1945, Johnny started his first radio commercial. Two weeks later, a New York theatre engagement, and then a series of club and theatre dates. Since then Johnny has been one of the busiest people in show business. Recordings for MGM, radio and television programs, personal appearances, and sending autographed pictures to his millions of fans, all these efforts combine to keep Johnny Desmond secure in his place as one of our favorite singers.



JOHNNY DESMOND

I DON'T KNOW ENOUGH ABOUT YOU	VIC 20-1861
YOU'RE ALL I WANT FOR CHRISTMAS	MGM 10524
DADDY'S LITTLE GIRL	MGM 10658
IF ANYBODY DOES	MGM 10758
FOREVER AND ALWAYS (with Patsy Lee)	MGM 10930
BECAUSE OF YOU	MGM 10947
I WANT TO BE NEAR YOU	MGM 11027



# DEVOL, Frank

Frank DeVol is one of Hollywood's busiest orchestra conductors, dividing his time among many jobs. He is musical director for Capitol Transcriptions. He provides orchestral backgrounds for Capitol Record stars. He is responsible for many of the fresh music arrangements provided on important network radio shows. He has written many original songs, including westerns, novelties, and ballads in the pop field.

Frank was born in Moundsville, West Virginia, on September 20, 1911. When he was three, the DeVol family moved to Cleveland, Ohio, and soon afterward to Canton. Frank's father, although himself a violinist and composer-arranger, tried to steer his son away from music in favor of a career in law. The plan didn't work. Music was Frank's major interest from earliest boyhood. In Canton, Mr. DeVol was leader of the pit band at the Grand Opera House. Young Frank haunted the theatre, helping his father by taking care of his music library, numbering pages and patching torn sheets and performing many other chores.

Those were the days of silent movies, when the orchestra was used mainly to supply "mood" music for the pictures. While Frank was still a youngster, he was helping his father cue musical scores for films. By the time he was nine, he was an adept performer on both piano and violin, and in a few more years he could also play the French horn, clarinet, sax, flute and trumpet well. He studied the principles of arranging, and by the time he reached high school he had a pretty fair practical musical education. His first complete score was done at the age of sixteen.

After graduating in 1929 from McKinley High School in Canton, Frank continued with his studies at Miami University, Oxford, Ohio. All through college he continued to be active in dramatics and music, playing leads in school plays and working in a Little Theatre group. He was also a member of both the school band and orchestra.

Upon leaving Miami U., Frank rejoined his father at the Canton theatre, adding to his musical education by learning how to conduct a pit band. But when talking pictures sounded the death knell for theatre bands, young Frank DeVol realized it was time to look around for another job. In 1931 he joined the Emerson Gill Orchestra, as arranger and baritone soloist, until 1934. Then he became staff musician at station WTAM in Cleveland, writing arrangements for Ben Bernie in his spare time.

Stage acting was prominently included in his repertoire in 1935, when he became a member of the George Olsen-Ethel Shutta troupe. His novelty singing and comedy routines were a feature of the show. Late in 1936 he joined the Horace Heidt organization as instrumentalist and singer, and continued to tour with Heidt until he took over the arranging for Alvino Rey's newly formed band. In 1940 Frank returned to Heidt as chief arranger and conductor. He appeared on the "Pot of Gold" radio programs, and later in the film of the same name.

When war was declared Frank became an aircraft defense worker. However, when he was injured in an accident at the factory, he found it necessary to resign. His next affiliation was with Mutual's Los Angeles station KHJ, where he served as musical



FRANK DEVOL

director for two years. His show, "Music Depreciation," was broadcast for a year on the network. Then came his affiliation with Capitol Records, and his activity in practically every phase of entertainment.

Frank DeVol writes equally well for modern concert scoring and dance orchestra. Critics acclaim his use of dynamics, his voicing of woodwinds, and strings and his general technical excellence. He leans toward the jazz style and feeling in his dance arrangements. His favorite arrangers are Duke Ellington, Benny Carter, Eddie Sauter and others of similar calibre and interests.

I GUESS I'LL GET THE PAPERS (with Hal Derwin)	CAP	288
ANOTHER NIGHT LIKE THIS (with Hal Derwin)	CAP	336
IT MIGHT HAVE BEEN A DIFFERENT STORY (with Hal Derwin)	CAP	377

## VIENNESE WALTZES CAPITOL 98

DU UND DU } TREASURE WALTZ{	CAP	10148
SARI WALTZES } THOUSAND AND ONE NIGHTS{	CAP	10149
WAVES OF THE DANUBE WALTZ	CAP	10150
GOLD AND SILVER WALTZ } THE MERRY WIDOW WALTZES{	CAP	10151

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LOTTA PIZZICATO } SOUTHWEST TERRITORY{	CAP	75-753
SING A HAPPY SONG	CAP	835
THE TOUCH OF GOD'S HAND	CAP	40283

(See reverse side)

MODERN ORIGINALS FOR CONCERT ORCHESTRA  
CAPITOL 198

SOUTHWEST TERRITORY

LOTTA PIZZICATO

INSPIRATION POINT

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IT'S A BIG, WIDE, WONDERFUL WORLD (with Margaret Whiting and Jack Smith)	CAP 15394
MISSISSIPPI (with Kay Starr)	CAP 1072
HONEYMOON (with Kay Starr)	CAP 1194
YOU CAN MARRY ME	CAP 1278
A MAN AIN'T NOTHIN' BUT A WOLF (with Margaret Whiting)	CAP 1309
YOU DYED YOUR HAIR CHARTREUSE) HONKY TONK TEN CENT DANCE {	CAP 1317
TEARDROPS FROM MY EYES (with Helen O'Connell)	CAP 1340
YOU ARE THE ONE (with Margaret Whiting)	CAP 1417
THEME FOR JOHN AND MARCIA	CAP 1460

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One of the most versatile of all American singers of country, dance and folk music is Al Dexter, the tall genial man from East Texas. Al plays the guitar, the organ, and almost every stringed instrument currently in use, leads his Troopers through their rollicking record hits and, in addition, is the composer of a considerable number of successful songs.

Al Dexter was born in Jacksonville, Cherokee County, Texas. He became interested in music at the age of 15, and played with many Texas groups. He started making records in 1934, and he and his Troopers have been immensely popular in the Southwest ever since their first record release. It was Al's composition "Pistol Packin' Mama," that first made the entire nation, and a goodly share of the world, Dexter conscious. Al's own version of the song scored an instantaneous success wherever records were played and sold. Soldiers took it with them into foreign lands, so that young Chinese, Cockneys, Italians and Arabs often earned their candy with garbled versions of this brisk ballad.

Although "Pistol Packin' Mama" is his best known song, it is not Al Dexter's only hit. He has written such other successes as "Honky Tonk Blues" and "Rosalita." There's a fascinating story connected with this last song. Al wrote it around 1942 and was about to record it when the ban intervened. When he finally got around to putting it on wax he thought it was going to be the biggest and most successful record he ever made. The record people, Al's manager, just about everybody, thought "Rosalita" would be the side that was going to make Al Dexter a national attraction. The song was recorded. However, another song was needed for the other side of the record, so Al wrote a tune in a hurry. It, too, was recorded and released. Well, the record sold tremendously, but not for "Rosalita." The other side, and you've guessed it, was "Pistol Packin' Mama."



AL DEXTER

HONEY DO YOU THINK IT'S WRONG } GUITAR POLKA	COL 20010
TRIFLIN' GAL } I'M LOST WITHOUT YOU }	COL 20065
IT'S UP TO YOU	COL 20073
DOWN AT THE ROADSIDE INN } MY LOVE GOES WITH YOU }	COL 20108
SO LONG PAL } TOO LATE TO WORRY }	COL 20131
HONKY TONK CHINESE DIME } SUNDOWN POLKA }	COL 20144
NEW BROOM BOOGIE } REMEMBER YOU'RE MINE }	COL 20194
PISTOL PACKIN' MAMA } ROSALITA }	COL 20267

SONGS OF THE SOUTHWEST  
COLUMBIA SET H 4

PISTOL PACKIN' MAMA } ROSALITA }	COL 20267
I WAITED TOO LONG } WHY DID IT HAVE TO BE }	COL 20365

TEXAS WALTZ } TWO BROKEN HEARTS }	COL 20366
I TOLD MY HEART } CAN THIS LOVE BE REAL }	COL 20367
<hr/>	
BARREL HOUSE BOOGIE } TEXAS ROSE }	COL 20395
ROCK AND RYE RAG } I'M LEAVING MY TROUBLES BEHIND }	COL 20422
ROSE OF MEXICO } CALICO RAG }	COL 20438
JUST TAKE A LITTLE TIME	COL 20492
CALAMITY JANE	COL 20540
NEW GUITAR POLKA } AT THE END OF EACH DAY }	COL 20559
SATURDAY NIGHT BOOGIE } THERE'LL COME A TIME }	COL 20593
ALWAYS IN MY HEART	COL 20640
I DON'T SUPPOSE } EACH NIGHT I CRY OVER YOUR PICTURE }	COL 20661
NEW PISTOL PACKIN' MAMA } BARREL HOUSE BOOGIE }	COL 20696

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PERFORMANCE RIGHTS IN ALL TITLES LICENSED BY BMI

Ginger and Jean Dinning started singing at the age of four for church socials. Then sister Lou joined them in the dining room one night when she was seven. But even at that early age the girls were well-prepared for their coming careers. Their father, a voice instructor, had commenced their musical studies as each child reached the age of five. A few years later he took them, each in turn, to a teacher. This honest tutor refused to give the girls lessons, claiming that each knew more about singing than he did.

When the twin Dinnings were 12, the girls had their first commercial radio program, for a manufacturer of farm machinery. At the series' end, the girls went to Wichita, Kansas, to join brother "Ace's" band. Another brother, Wade, also played with the band, and sang. With sister Marvis doing the featured vocal choruses, the band was quite a family affair. The girls barnstormed around the country in a Model T jalopy, making one-night stands, sometimes even sleeping in fields at night, all the while living off shredded wheat and bananas. The girls claim that they never were so healthy as during that lean time. In due course the trio sang with the Herbie Holmes band in the midwest, appeared for a while in small clubs and theatres, and in 1939 headed for Chicago to try for the bigger things they hoped for.

The Dinning Sisters were still in their 'teens when they arrived in Chicago for a try at "the big time." They secured an audition at NBC and made such an impression that they were signed to a five-year contract. Their sense of perfect pitch enabled them to sing complex vocal arrangements other singers wouldn't dare attempt, and they soon won the admiration of the public, and of professional musicians as well. Since then, the girls have been featured on many coast-to-coast air shows, have starred in movies, and continue to make best-selling Capitol records.

What is probably the only show business use of the "two platoon system" is that made by the Dinning Sisters. Whenever an emergency occurs there's always another pretty Dinning sister back home, ready to step in. During the trio's early days, older sister Marvis was always ready if one of the girls got sick. In 1946, when sister Lou dropped out of the team to go on her own, she was immediately replaced by sister Jayne. And when Jayne left, younger sister Dolores slipped in with hardly the loss of a note. But although there has been an occasional change of face, the quality of the Dinning Sisters' performance has remained constantly top-flight, and the girls' popu-



THE DINNING SISTERS

larity continues to grow. For the Dinnings are one family who can find their musical heritage without even leaving home.

MY ADOBE HACIENDA	CAP 389
I WONDER WHO'S KISSING HER NOW } LOLITA LOPEZ }	CAP 433
BRAZIL	CAP 938
OH, MONAH!	CAP 15337
I'M HUNGRY	CAP 15339

TEX RITTER AND THE DINNING SISTERS  
CAPITOL ALBUM 96

COOL WATER	CAP 48026
DOWN IN THE DIVING BELL	CAP 48028
YOU ARE MY SUNSHINE	CAP 48029
<hr/>	
SHENANDOAH WALTZ	CAP 1429
EASY TALK	CAP 1577
BRAZIL	CAP 1653
TENNESSEE BLUES	CAP 1726
IN ALL OF MY DREAMS	CAP 1770
LOVE ME BLUES	CAP 1792

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# DEXTER, Al

One of the most versatile of all American singers of country, dance and folk music is Al Dexter, the tall genial man from East Texas. Al plays the guitar, the organ, and almost every stringed instrument currently in use, leads his Troopers through their rollicking record hits and, in addition, is the composer of a considerable number of successful songs.

Al Dexter was born in Jacksonville, Cherokee County, Texas. He became interested in music at the age of 15, and played with many Texas groups. He started making records in 1934, and he and his Troopers have been immensely popular in the Southwest ever since their first record release. It was Al's composition "Pistol Packin' Mama," that first made the entire nation, and a goodly share of the world, Dexter conscious. Al's own version of the song scored an instantaneous success wherever records were played and sold. Soldiers took it with them into foreign lands, so that young Chinese, Cockneys, Italians and Arabs often earned their candy with garbled versions of this brisk ballad.

Although "Pistol Packin' Mama" is his best known song, it is not Al Dexter's only hit. He has written such other successes as "Honky Tonk Blues" and "Rosalita." There's a fascinating story connected with this last song. Al wrote it around 1942 and was about to record it when the ban intervened. When he finally got around to putting it on wax he thought it was going to be the biggest and most successful record he ever made. The record people, Al's manager, just about everybody, thought "Rosalita" would be the side that was going to make Al Dexter a national attraction. The song was recorded. However, another song was needed for the other side of the record, so Al wrote a tune in a hurry. It, too, was recorded and released. Well, the record sold tremendously, but not for "Rosalita." The other side, and you've guessed it, was "Pistol Packin' Mama."



AL DEXTER

HONEY DO YOU THINK IT'S WRONG } GUITAR POLKA }	COL 20010	TEXAS WALTZ } TWO BROKEN HEARTS }	COL 20366
TRIFLIN' GAL } I'M LOST WITHOUT YOU }	COL 20065	I TOLD MY HEART } CAN THIS LOVE BE REAL }	COL 20367
IT'S UP TO YOU	COL 20073		
DOWN AT THE ROADSIDE INN } MY LOVE GOES WITH YOU }	COL 20108	BARREL HOUSE BOOGIE } TEXAS ROSE }	COL 20395
SO LONG PAL } TOO LATE TO WORRY }	COL 20131	ROCK AND RYE RAG } I'M LEAVING MY TROUBLES BEHIND }	COL 20422
HONKY TONK CHINESE DIME } SUNDOWN POLKA }	COL 20144	ROSE OF MEXICO } CALICO RAG }	COL 20438
NEW BROOM BOOGIE } REMEMBER YOU'RE MINE }	COL 20194	JUST TAKE A LITTLE TIME	COL 20492
PISTOL PACKIN' MAMA } ROSALITA }	COL 20267	CALAMITY JANE	COL 20540
		NEW GUITAR POLKA } AT THE END OF EACH DAY }	COL 20569
		SATURDAY NIGHT BOOGIE } THERE'LL COME A TIME }	COL 20593
		ALWAYS IN MY HEART	COL 20640
		I DON'T SUPPOSE EACH NIGHT I CRY OVER YOUR PICTURE }	COL 20661
		NEW PISTOL PACKIN' MAMA } BARREL HOUSE BOOGIE }	COL 20696
SONGS OF THE SOUTHWEST COLUMBIA SET H 4			
PISTOL PACKIN' MAMA } ROSALITA }	COL 20267		
I WAITED TOO LONG } WHY DID IT HAVE TO BE }	COL 20365		



## DICKENS, "Little" Jimmy

"Little" Jimmy Dickens, the diminutive singing star, probably has the loudest voice of any man his size anywhere. A mere four feet eleven inches tall, Jimmy is today one of Columbia's ace recording artists.

Born in Bolt, Raleigh County, West Virginia, Jimmy was raised on a farm. When he was only 17 he took his guitar, big voice and familiar smile into radio in Beckley, West Virginia. He did his first commercial radio series there, and has been a busy man in radio ever since. Before joining WSM and the "Grand Ole Opry" in the fall of 1948, he had been heard on stations in Indianapolis, Fort Wayne, and Cincinnati. In his personal appearances he has broken house records all over the Eastern United States.

Jimmy is proud of his success in life but he remains the same old "country boy" he always was. He is very proud of each member of his organization and gives each one credit for his own ability as a performer.

Jimmy is a member of the Loyal Order of the Moose, and says his hobbies are riding and hunting. One of the personal likes of "the little man with the big voice" is to go to church on Sunday and sing his heart out with everyone there.



"LITTLE" JIMMY DICKENS

PENNIES FOR PAPA	COL 20548
I'M FADING FAST WITH THE TIME	COL 20585
MY HEART'S BOUQUET	COL 20598
A-SLEEPING AT THE FOOT OF THE BED } I'M IN LOVE UP TO MY EARS }	COL 20644
LOVIN' LIES } A ROSE FROM THE BRIDE'S BOUQUET }	COL 20662
HILLBILLY FEVER } THEN I HAD TO TURN AROUND AND } GET MARRIED }	COL 20677
IF IT AIN'T ONE THING IT'S ANOTHER } F-O-O-L-I-S-H M-E ME }	COL 20692
WALK, CHICKEN, WALK } JUST WHEN I NEEDED YOU }	COL 20722
OUT OF BUSINESS } WHEN THAT LOVE BUG BITES YOU }	COL 20809
I'M LITTLE BUT I'M LOUD	COL 20769
BESSIE THE HEIFER } COLD FEET }	COL 20744
IT MAY BE SILLY, BUT AIN'T IT FUN } WHAT ABOUT YOU }	COL 20786
THE SIGN ON THE HIGHWAY	COL 20835



## DINNING SISTERS, The

Out in Caldwell, Kansas, where the tall corn grows, Mr. and Mrs. Dinning produced a beautiful crop of a rather unusual variety—a family of nine children all inclined toward the pursuit of music. And among the most talented of that musically minded family are the three lovely singers known to record buyers as The Dinning Sisters. The girls are probably the most unique sister trio show business has ever known. Although the twins, Ginger and Jean, have appeared constantly with the act, four other sisters have alternated as the third member, making the group a total of six lovely Dinnings.

Ginger and Jean Dinning started singing at the age of four for church socials. Then sister Lou joined them in the dining room one night when she was seven. But even at that early age the girls were well-prepared for their coming careers. Their father, a voice instructor, had commenced their musical studies as each child reached the age of five. A few years later he took them, each in turn, to a teacher. This honest tutor refused to give the girls lessons, claiming that each knew more about singing than he did.

When the twin Dinnings were 12, the girls had their first commercial radio program, for a manufacturer of farm machinery. At the series' end, the girls went to Wichita, Kansas, to join brother "Ace's" band. Another brother, Wade, also played with the band, and sang. With sister Marvis doing the featured vocal choruses, the band was quite a family affair. The girls barnstormed around the country in a Model T jalopy, making one-night stands, sometimes even sleeping in fields at night, all the while living off shredded wheat and bananas. The girls claim that they never were so healthy as during that lean time. In due course the trio sang with the Herbie Holmes band in the midwest, appeared for a while in small clubs and theatres, and in 1939 headed for Chicago to try for the bigger things they hoped for.

The Dinning Sisters were still in their 'teens when they arrived in Chicago for a try at "the big time." They secured an audition at NBC and made such an impression that they were signed to a five-year contract. Their sense of perfect pitch enabled them to sing complex vocal arrangements other singers wouldn't dare attempt, and they soon won the admiration of the public, and of professional musicians as well. Since then, the girls have been featured on many coast-to-coast air shows, have starred in movies, and continue to make best-selling Capitol records.

What is probably the only show business use of the "two platoon system" is that made by the Dinning Sisters. Whenever an emergency occurs there's always another pretty Dinning sister back home, ready to step in. During the trio's early days, older sister Marvis was always ready if one of the girls got sick. In 1946, when sister Lou dropped out of the team to go on her own, she was immediately replaced by sister Jayne. And when Jayne left, younger sister Dolores slipped in with hardly the loss of a note. But although there has been an occasional change of face, the quality of the Dinning Sisters' performance has remained constantly top-flight, and the girls' popu-



THE DINNING SISTERS

larity continues to grow. For the Dinnings are one family who can find their musical heritage without even leaving home.

MY ADOBE HACIENDA	CAP 389
I WONDER WHO'S KISSING HER NOW } LOLITA LOPEZ }	CAP 433
BRAZIL	CAP 938
OH, MONAH!	CAP 15337
I'M HUNGRY	CAP 15339

### TEX RITTER AND THE DINNING SISTERS CAPITOL ALBUM 96

COOL WATER	CAP 48026
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LOVE ME BLUES	CAP 1792





# DOLAN, Jimmie

When cowboy-singer Jimmie Dolan's fans surround him with inquiries about himself, he humbly protests, "Aw, shucks, you know me—I'm just a country boy with a heartful of good, old American folk music." This diffidence probably best describes the virile-voiced husky Westerner, whose first Capitol record in 1949 marked him for platter popularity.

Jimmie calls himself a true native son of the Golden West, and there are few to compete with him on this title, for his knowledge of the vast area west of the Rockies and north of the Rio Grande is boundless. And his singing and guitar-plucking is indeed authentically rendered.

Jimmie Dolan was born on October 29th, and at the age of 14 resolved to become a singing cowboy, enrolling by mail order for guitar instruction. He joined radio station KWK in St. Louis, Missouri, some years later and remained there until he joined the Navy, in which he served for five years as a radioman. He also covered numerous bases in the South Pacific, entertaining troops. At war's end he decided upon Los Angeles as his permanent home.

His pleasing personality and extraordinary enthusiasm quickly won him a large following, and since his arrival in Hollywood prominent radio sponsors have kept him constantly active. Jimmie plays clubs in the Southern California area with his popular group, billed as America's Cowboy Troubadour. Folk music lovers have also leaped on the Dolan bandwagon. They not only hear a heap of good American music, but they're provided with a barrel of entertainment as well.



JIMMIE DOLAN

TENNESSEE BABY GOODBYE MY ONE AND ONLY	} }	CAP 40213
I'M GONNA WHITTLE YOU DOWN TO SIZE ALL ALONE IN TEXAS	{ }	CAP 40261
I AIN'T GONNA BRING MY BACON HOME TO YOU WHO'S KIDDIN' WHO	{ }	CAP 40288
I'LL SAIL MY SHIP ALONE		CAP 952
WHAM! BAM! THANK YOU MA'AM I'LL HATE MYSELF TOMORROW	{ }	CAP 1150
I'VE GOT THE CRAZIEST FEELING A LOAD OF TROUBLE	{ }	CAP 1245
I'LL MAKE BELIEVE		CAP 1302
HOT ROD RACE WALKIN' THE BLUES	{ }	CAP 1322
LOST LOVE BLUES MANY'S THE TIME	{ }	CAP 1371
WINE, WOMEN AND PINK ELEPHANTS I ALWAYS PLAY A LOSIN' HAND	{ }	CAP 1423
S O S SAVE MY HEART		CAP 1450
THE SPIDER AND THE FLY		CAP 1487
HOT ROD RACE I'LL SAIL MY SHIP ALONE	{ }	CAP 1633
JUKE BOX BOOGIE SAILOR'S BLUES	{ }	CAP 1720
THAT LAST LOVE LETTER UNTIL I DIE	{ }	CAP 1832



# DORSEY, Jimmy

A great leader with a truly great band—that's a combination that Jimmy Dorsey always is party to. For Jimmy, saxophonist, clarinetist, and orchestra leader, possessor of a keenly developed technique, gifted with an individual style seldom equalled, is the purveyor of dance music that is equally thrilling to listen or dance to.

Born on February 29th, in the Leap Year of 1904, in Shenandoah, Pennsylvania, Jimmy is quite a lad to have had only 11 candles on his last birthday cake. At the age of eight, Jimmy's father taught him to play cornet, and it wasn't very long before the happy day arrived when Jimmy could march in parades and play in his dad's brass band. But the day of days came along when he was given his first saxophone—a second-hand tenor sax with a double register key. However, this was only after Jimmy had mastered the slide cornet as well, for his dad knew the importance to any musician of having as many doubles as possible. It was the thorough musical training that Jimmy received as a lad that paved the way for his mastery of the sax and the clarinet.

Around this time, 1914, the saxophone was becoming increasingly popular, so Jimmy's dad presented him with a shiny new alto sax. Exactly when he took up the clarinet Jimmy doesn't remember, but he is quite certain he never took lessons on it. However, as Jimmy explains, he never did desert the cornet, for he stuck to it as his third instrument right through until the 1930's.

By the time Jimmy Dorsey was 18, a scout caught the Dorsey Novelty Band at a dance in Reading, Pennsylvania. Within a week, the Dorsey bunch was playing its first steady engagement in Baltimore, where they broadcast over one of that city's first radio stations. The same year, Jimmy got a bid to play sax and clarinet with the Scranton Sirens, famous hot band of the day, and his career as an orchestra leader was interrupted from 1922 to 1934.

His Scranton Sirens date marked the beginning of a brilliant career as an instrumentalist, during which time he played with just about every famous dance band in America, including the original California Ramblers, Jean Goldkette, Paul Whiteman, and the foremost radio bands. With few exceptions, Jimmy's associations with such famous radio bands as Victor Young, Lennie Hayton, Dave Rubinoff, Freddie Rich, Nat Shilkret, and Rudy Vallee began and ended with the bands' radio programs, as Jimmy had developed into a radio specialist—virtuoso of the sax and clarinet, much-sought by bandleaders for their all important air shows.

During 1933 and 1934 Jimmy and his trombone-playing brother, Tommy, won nation-wide acclaim with the Dorsey Brothers Orchestra. The eventual clash of musical opinions sent them on their separate ways and to even greater individual success. Jimmy, noting the trend to sweeter, more subdued swing, evolved his "Contrasts in Music." Jimmy stole a march on his contemporaries by paying marked attention to his renditions of the country's hit songs—those played hurriedly by other bands in a mad scramble to get at swing "killer dillers." He got together a competent staff of arrangers, built up pop songs



JIMMY DORSEY

and played them so that they really meant something, thereby giving the sweet tunes and novelties the same punch as other bands' swing pieces, and put the band in a class by itself.

Jimmy Dorsey has stayed with his time-tested formula for success, even when he added a Dixieland band to his orchestra. And Jimmy's formula continues to pay off with a long-devoted audience that loves the music of the man "who paints for the ear with instruments."

KEEP A-KNOCKIN'	DEC 2980
I HEAR A RHAPSODY	DEC 3570
HIGH ON A WINDY HILL	DEC 3585
AMAPOLA	DEC 3629
YOURS	DEC 3629
TURN LEFT } TURN RIGHT }	DEC 3647
MARIA ELENA } GREEN EYES }	DEC 3698
MY SISTER AND I	DEC 3710
MAN, THAT'S GROOVEY! AU REET }	DEC 3721
THE THINGS I LOVE	DEC 3737
ALL ALONE AND LONELY! BLUE CHAMPAGNE }	DEC 3775
TIME WAS	DEC 3859
A NEW SHADE OF BLUE	DEC 3963
WASN'T IT YOU	DEC 3991

(See reverse side)

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THE SPIRIT'S GOT ME   CHARLESTON ALLEY	DEC 4075
THIS IS NO LAUGHING MATTER	DEC 4102
LAST NIGHT I SAID A PRAYER	DEC 4277
MY LITTLE COUSIN	DEC 4288
FULL MOON	DEC 4312
ON ECHO HILL	DEC 18362
BRAZIL	DEC 18460
AT THE CROSS ROADS	DEC 18467
BESAME MUCHO	DEC 18574
TWO AGAIN	DEC 18616
MAGIC IS THE MOONLIGHT   I DREAM OF YOU	DEC 18637
TWILIGHT TIME	DEC 18656
THERE I'VE SAID IT AGAIN	DEC 18670
NEGRA CONSENTIDA	DEC 18676

LATIN AMERICAN FAVORITES  
DECCA A 427

AMAPOLA	DEC 3629
GREEN EYES   THE BREEZE AND I	DEC 18805
MARIA ELENA	DEC 18806
YOURS	DEC 18807
AT THE CROSSROADS   BRAZIL	DEC 18808

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GREEN EYES   THE BREEZE AND I	DEC 25119
JAZZ ME BLUES	COL 38654
RAG MOP	COL 38710
BY HECK   LILY OF THE VALLEY	COL 39138
HAPPY CLARINETIST	COL 39163

## DORSEY, Tommy

Tommy Dorsey occupies a niche unique in the entertainment field. World-famous for his brilliant trombone technique in the jazz field he is a highly respected musical artist who has made classical recordings. The music world respects his keen judgment of talent and shrewd ability to build new stars. A listing of the personalities who got their start with TD would include Frank Sinatra, Jo Stafford, Connie Haines, The Pied Pipers, plus a veritable all-star orchestra of top musicians.

Tommy Dorsey remembers well his first professional engagements: he performed in knee pants; the pants belonged not to him, but to his brother Jimmy, who had out-grown them; the engagement netted him 68¢, a truly modest sum, despite the fact that the penny then was worth a penny. Some years later Tommy set a record playing fifteen cities in sixteen days and collected more than \$116,000. Even after taxes this left Thomas with a great deal more than 68¢.

Tommy Dorsey was born in Mahanoy Plain, Pennsylvania, on November 10, 1905. His ABC's interested him far less than did his do re mi's. But his father, Thomas Dorsey, Senior, who was himself an accomplished musician and organizer of brass bands, also was somewhat in favor of an education so Tommy found himself attending school in nearby Shenandoah. There he played both baseball and football whenever he had the time, but his big interest was music. Along with his brother Jimmy he studied under his dad. The boys learned to play every instrument a brass band boasted. They each became utility men for the band. TD fooled around with several instruments before he settled on the long horn which was to win him fame. But even the horn wasn't of his choosing. "I had the trombone wished on me," Tommy will tell you. "I didn't even want to play the horn at first." The tram "wishing" ceremony took place when TD was about twelve years old and he had already begun to make money with his musical ability.

Tommy also began showing speed with the slide about the time the Dorsey's moved to Lansford, Pennsylvania, where he and his brother decided to organize a popular dance band. After that he quit school. The boys did not immediately set the musical world on fire, however. Jimmy worked in a coal mine for a spell. Tommy was "bringing home the bacon" in a different way. He was a delivery boy for a meat market at the magnificent salary of \$16 a week. TD and JD both tired very rapidly of such drab employment and by 1920 they got around to organizing the first Dorsey Brothers orchestra. It played for dances in the neighborhood, using arrangements popularized by Paul Whiteman. Along with the Whiteman arrangements though, the Dorsey Brothers began developing a style of their own. Their arrangements must have been a little wild for the times since, by 1922, the Dorsey Brothers novelty band had become known as the "Wild Canaries".

Feeling their oats, the boys moved to Baltimore where it must be truthfully reported the "Canaries" made only a mild peep. Chastened, they returned home. There a tolerant and music-wise father told



TOMMY DORSFY

them there was nothing wrong that practice and study couldn't fix. So the two brothers stayed home, worked harder than ever on their instruments, and presently, when an offer came to join the "Scranton Sirens", a well-known combo of the times, TD and JD were ready and grabbed the offer. From then on the Dorsey brothers were definitely in the "big time". Sometimes together in the same band, sometimes not.

The next ten years saw Tommy and Jimmy in the major league. They worked for Whiteman, Vallee, Kostelanetz, and anyone else you can name. With his background in music fundamentals, Tommy could adapt himself to any style, play hot, or read notes. This versatility made his services much in demand by radio maestros of the time who needed men with the ability to play difficult classical chores, and yet be able to switch to jazz, on the same program. Playing in radio and recording studios around New York afforded him the most profitable source of income for his services. Tommy concentrated his efforts, therefore, on radio and records.

In 1934 the Dorsey brothers formed a big-time band of their own. The music trade calls everything sensational, but this band really deserves the name. Besides the Dorseys the band included drummer Ray McKinley, trombonist Glenn Miller and vocalist Bob Crosby—each of whom went on to head outstanding bands of their own. It was truly a sensational outfit. And it lasted just two years. The reason for its sudden folding was the discovery that one band will not prosper with two leaders. It broke up—with Jimmy and most of the boys leading for the West Coast.

Tommy stayed in New York and got together a new band in late 1935. It opened at the French Casino before taking off on a five months' tour of one-nighters. This road tour was tremendously suc-

(See reverse side)

cessful and was followed by a wonderful stroke of good luck. Fred Waring took a vacation from his radio broadcast. Tommy and the boys filled in and the nation's approval was unanimous, And as if that wasn't enough, Tommy began his series of now famous recordings. The Mahanoy trombonist became an acknowledged master overnight.

The rest is history we all remember. Tommy Dorsey has remained on top ever since — in the movies, on recordings, in personal appearances, on the juke box circuit and on the air. His band has been the incubator of other successes. Most persons fortunate enough to reach the heights of stardom spend all their time trying to stay there — don't dare to do anything new. But not Tommy Dorsey. When it became a mark of distinction to be a disc jockey, Tommy became one. His was one of the most successful transcribed shows heard regularly, being featured in Europe, Australia, and South Africa.

To keep up with all of his activities requires an enormous amount of energy, but Tommy Dorsey has it. Close friends say he is one of the most energetic people they have ever known. On the road, he doesn't have much time to relax, but at home he likes to fool with the miniature railroad which is one of his hobbies. TD also likes tennis, golf, swimming and softball, though he claims he isn't the athletic type. Nevertheless, he has an athletic build though the fact that he wears glasses gives him a more studious look.

The hep cats once honored Tommy by conferring on him the degree of DS — Doctor of Swingology. But most of the guys and gals that love the guy and his wonderful music just call him TD — the initials that stand for best musical entertainment from A to Z.

QUIET PLEASE } SO WHAT }	BL 10810
GOTTA GO TO WORK AGAIN	VIC 25256
CANADIAN CAPERS	VIC 25887
OLD BLACK JOE	VIC 26145
MARCHETA	VIC 26629
EL RANCHO GRANDE (Clambake Seven)	VIC 26370
LOSERS WEEPERS	VIC 26439
MAKE ME KNOW IT	VIC 26786
SWANNEE RIVER	VIC 27233
SWING TIME UP IN HARLEM } SWING HIGH }	VIC 27249
OH LOOK AT ME NOW YOU MIGHT HAVE BELONGED TO ANOTHER }	VIC 27274
I TRIED	VIC 27317
DO I WORRY LITTLE MAN WITH A CANDY CIGAR }	VIC 27338

EVERYTHING HAPPENS TO ME } WHATCHA KNOW JOE }	VIC 27359
ANOTHER ONE OF THEM THINGS } SERENADE TO THE SPOT }	VIC 27374
DEEP RIVER	VIC 36396
SWING LOW SWEET CHARIOT	VIC 36399
LET'S GET AWAY FROM IT ALL	VIC 27377
I LOVE IT SO YOU BETCHA MY LIFE }	VIC 27392
WILL YOU STILL BE MINE } YES, INDEED }	VIC 27421
NINE OLD MEN	VIC 27483
THIS LOVE OF MINE } NEIANI }	VIC 27508
I GUESS I'LL HAVE TO DREAM THE REST } LOOSE LID SPECIAL }	VIC 27525
FREE FOR ALL	VIC 27532
FUNNY LITTLE PEDRO	BL 10771
BACKSTAGE AT THE BALLET	VIC 27566
SWINGIN' ON NOTHIN'	VIC 27578
ELI-ELI NONE BUT THE LONELY HEART }	VIC 27597
SKUNK SONG	VIC 27621
VIOLETS FOR YOUR FURS	VIC 27690 20-1597
I THINK OF YOU WHO CAN I TURN TO }	VIC 27701
HOW DO YOU DO WITHOUT ME	VIC 27710
NOT SO QUIET PLEASE	VIC 27860 20-1579
SNOOTY LITTLE CUTIE	VIC 27876 20-1579
WELL, GIT IT!	VIC 27887
YOU TOOK MY LOVE	VIC 20-1539
THE NIGHT WE CALLED IT A DAY } ANOTHER ONE OF THEM THINGS }	VIC 20-1553
LET'S JUST PRETEND	VIC 20-1574
ANY OLD TIME	VIC 20-1648
I DREAM OF YOU } OPUS ONE }	VIC 20-1608
ON THE BEAUTIFUL BLUE DANUBE } VOICES OF SPRING }	VIC 20-1698
EMPEROR WALTZ } VIENNA LIFE }	VIC 20-1699
ARTISTS LIFE ONE THOUSAND AND ONE NIGHTS }	VIC 20-1700
YOU AND YOU TALES FROM THE VIENNA WOODS }	VIC 20-1701
WINE WOMEN AND SONG } ROSES FROM THE SOUTH }	VIC 20-1702
THERE YOU GO	VIC 20-1715
THE MINOR GOES MUGGING } (with Duke Ellington) }	VIC 40-0002

(Continued on next page)

# DORSEY, Tommy

(Continued)

AT THE FAT MANS	VIC 20-1737
THE MOMENT I MET YOU	VIC 20-1761
NEVER TOO LATE TO PRAY	VIC 20-1773
THERE'S GOOD BLUES TONIGHT	VIC 20-1842
SNOOTY LITTLE CUTIE } TOM FOOLERY }	VIC 20-2116
MY LOVE FOR YOU } JUST AN OLD LOVE OF MINE }	VIC 20-2177
L-L-L-LA	VIC 20-2468
I FOUND MY BABY IN MACY'S } THE WHISTLER }	VIC 20-2522
WELL, GIT IT!	VIC 20-2508
LIKE A LEAF IN THE WIND	VIC 20-2546

## TCHAIKOVSKY MELODIES FOR DANCING VICTOR ALBUM P 209

TONIGHT WE LOVE	VIC 20-2869
THE THINGS I LOVE	VIC 20-2871

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WALK IT OFF	VIC 20-2904
BABY, BABY ALL THE TIME	VIC 20-2912
AFTER HOUR STUFF	VIC 20-3033
YOU CAN NEVER SHAKE LOVE } YOU KNOW WHAT THE TROUBLE IS BABY }	VIC 20-3236
AIN'T CHA GLAD I LOVE YOU	VIC 20-3450
DRY BONES	VIC 20-3523
PUDDLE WUMP	VIC 20-3626
BIRMINGHAM BOUNCE	VIC 20-3840
T. D.'S BOOGIE WOOGIE } OPUS TWO }	DEC 27211
EVERYBODY WANTS TO GO TO HEAVEN	DEC 27248
EVERYTHING HAPPENS TO ME } {with Dick Haymes }	DEC 27312





# ECKSTINE, Billy

Not so long ago Walter Winchell wrote of Billy Eckstine: "His blues singing rocks like the Bronx Express." But that only tells half the story, because vocal star Billy Eckstine is as handy with a gentle love ballad as he is with a jump blues. Billy was born in Pittsburgh and first sang publicly at a church bazaar when he was 11 years old. He didn't sing again until he was 18, not because he couldn't sing well, but because he preferred football to glee clubs. When his family moved to Washington, D. C., he attended Armstrong High School and went to Howard University for a year.

To pick up some extra money when he was an undergraduate, Billy tried his singing again at an amateur contest in Washington's Howard Theatre. He walked off with first prize, and a week later was elevated to professional status when the leader of the theatre's pit band hired him as featured vocalist. After a while, Billy returned to his home town, Pittsburgh, to sing in small clubs around that city.

In 1939, Billy Eckstine hit the big time with an engagement at Chicago's Club De Lisa. And it was here, two years later, that Earl Hines heard him and hired him. Billy stayed with the Hines band for four years, winning himself a substantial personal following via records and theatre engagements. Becoming a personality of definite box office attraction, Billy went out on his own, singing in several spots along "Swing Alley," New York's famous 52nd Street. But along came the wartime 20 percent amusement tax, and singers were no longer in demand. Billy decided that his next move should be to front his own orchestra. And have his own band he did. In reading over the roster of instrumentalists featured in it, one finds a veritable "Who's Who," of the new musical idiom of "bop." From association with these star musicians Billy added a new facet to his talents. After taking lessons from the men he led, Billy became more than passing skillful on the valve trombone. This special talent is to be heard on a number of his recordings.



BILLY ECKSTINE

In June of 1944 Billy Eckstine launched his first band, and began a tour of the south. It was slightly sensational, grossing a fabulous hundred thousand dollars in the first ten weeks. A devoted following of Billy Eckstine fans mushroomed throughout the country. Bobby-sockers besieged Billy at stage entrances. Billy Eckstine fan clubs sprang up. Requests for Eckstine records inundated the platter palaces. But the burden of running a band proved too heavy, and Billy reluctantly disbanded his group, and went on as a single. His popularity as a solo act is increasing all the time, with his records selling in the millions of copies. Billy Eckstine is definitely in the top list of vocal favorites.

I LOVE THE RHYTHM IN A RIFF	NAT 9014
LONESOME LOVER BLUES	NAT 9015
SECOND BALCONY JUMP	NAT 9018
TELL ME PRETTY BABY	NAT 9019
IT AIN'T LIKE THAT NO MORE	NAT 9020
JELLY JELLY	NAT 9021
SHE'S GOT THE BLUES FOR SALE	NAT 9041
GOOD JELLY BLUES	DELUXE 2000
IF THAT'S THE WAY YOU FEEL } BLOWING THE BLUES AWAY }	DELUXE 2001
I'LL WAIT AND PRAY } I GOT A DATE WITH RHYTHM }	DELUXE 2003
SOMEHOW (with Earl Hines)	BL 11432 VIC 20-2895
THIS IS THE INSIDE STORY } JUST AN OLD LOVE OF MINE }	MGM 10043
FOOL THAT I AM	MGM 10097
I'M OUT TO FORGET TONIGHT	MGM 10154
MR. B'S BLUES	MGM 10208
SOMEHOW	MGM 10383
ROSES	MGM 10684



# ELDRIDGE, Roy

Roy Eldridge, one of the most inventive and dynamic solo trumpet players in all swingdom, is known in the profession as "Little Jazz." The nickname has been bestowed on him in tribute to his exciting, stimulating horn-blowing—the very spirit of American jazz incarnate.

Roy's interest in music began when he was a boy in his home town of Pittsburgh. A local music lover—barber by trade, but trumpet player by nature—named P. M. Williams gave Roy his first lessons on the horn. Roy mastered the fundamentals in short order, and soon he was out-blowing his mentor.

Next came the carnival. Like another famous trumpet player, Harry James by name, Roy ran away from home when he was 14 to blow trumpet in a traveling tent show. He doubled on tuba, sometimes tripled on the bass drum. But he returned to Pittsburgh after a rigorous and financially unrewarding tour when the carnival manager departed with the company's payroll one Saturday night, leaving the company stranded. Roy's first venture into big jazz band work came when he and some neighborhood boys convinced a local theatre manager that they were musicians. Roy still remembers the first tune they played, "When It's Melon Time Down in Dixie," because it's the shortest selection he ever played in public. The manager closed the curtains on them in the middle of the first number.

Roy's first real break came when Fletcher Henderson hired him on the strength of an audition in which Roy played on his trumpet Coleman Hawkins' tenor saxophone solo on "Stampede"—a truly stupendous feat for a trumpeter. Next came a stint with the now legendary McKinney's Cotton Pickers. Then Roy returned to Pittsburgh to try his hand at leading a band of his own. In 1935 he came to New York and started to carve out a reputation as one of the hottest horn men in the country. He worked with Henderson again, with Teddy Wilson, in front of his own band, and then joined Gene Krupa. His phonograph records have always been best-sellers, especially among other trumpet players. Critics say that he is the great influence on the modern generation of hornmen, including such stars as Dizzy Gillespie.



ROY ELDRIDGE

JUMPIN' ON THE MERRY-GO-ROUND	VIC 20-1612
THE GRABTOWN GRAPPLE } SAD SACK }	VIC 20-1647
LITTLE JAZZ	VIC 20-1668
BEDFORD DRIVE } TABU }	VIC 20-1696
HOP, SKIP AND JUMP } MYSTERIOSO }	VIC-20-1800
GENTLE GRIFTER } SCUTTLEBUTT }	VIC 20-1929
KASBAH } LAMENT }	VIC 20-1932
THRILL OF A LIFETIME } LUCKY NUMBER }	VIC 20-1935
JUST FLOATIN' ALONG } NO ONE BUT YOU }	VIC-20-1932

all the above with Artie Shaw

LET ME OFF UPTOWN	OK 6210
STOP THE RED LIGHTS ON } WHO CAN I TURN TO }	OK 6411
COME BE MY LOVE } THE WALLS KEEP TALKING }	OK 6438
VIOLETS FOR YOUR FURS	OK 6498
BALL OF FIRE	OK 6563
MARINE'S HYMN	OK 6582
THAT DRUMMER'S BAND	COL 36819
All the above with Gene Krupa	
FIESTA IN BRASS	KEYNOTE 608
TWILIGHT TIME } FISHMARKET }	DEC 23383
LITTLE JAZZ BOOGIE	DEC 23471
ALL THE CATS JOIN IN } AIN'T THAT A SHAME }	DEC 23532
TIPPIN' OUT } HI HO TRAILUS BOOTWHIP }	DEC 23637
ROCKIN' CHAIR } YARD DOG }	DEC 23697
LES BOUNCE	DEC 23783
THROUGH THE WINDOW } THE GASSER }	BRUN 8917
WATCH OUT (with Gene Krupa)	COL 38590



# ERNIE, Tennessee

The front door to the small farmhouse 14 miles out of Bristol, Tennessee, was never locked. Mr. and Mrs. Ford were neighborly country folks who liked to have their friends stop by. Tennessee Ernie Ford can hardly recall the time when there were not two to twenty guests visiting with his parents. The Fords and their friends had a singing group called the Cornfield Canaries, and held old-fashioned "sings", square dances and shows. Raised in such an environment Tennessee Ernie had resources that seemed natural to him; stage presence, poise and country humor. Added to his singing, these made it possible for him to become a very successful personality in the entertainment world in less than two years.

Attending high school in Bristol, Ernie sang in the glee club and church choir, played trombone in the school band. After school Ernie auditioned for a job as staff announcer on local station WOPI, and got the job. Mr. and Mrs. Ford, however, wanted Ernie to have a musical education and sent him to the Cincinnati Conservatory to study voice for a school year. After two months of the second year economics forced Ernie to give up his schooling to join WATL as staff announcer. He found time to sing, as soloist, with the Atlanta Civic Chorus.

In 1941 Ernie joined WROL, Knoxville, as staff announcer and also found a spot on some of the musical programs. When Pearl Harbor was bombed in 1941, Ernie enlisted as an aviation cadet. He finished his army career as pilot officer with the 3rd Air Force. After the war he returned to KFXM as staff announcer. When a 7:30 a.m. show was cancelled, Ernie filled in as a hill-billy disk jockey. It was at this time that he took the name "Tennessee Ernie."

From KFXM Ernie moved to KXLA, Pasadena, California, as staff announcer. Here he met Cliffie Stone, to whom, according to Ernie, he owes his success, "without qualification." On "Hometown Jamboree", in 1949, Ernie began his career as an entertainer. He started singing with the quartet on the show, but in time, recognizing his talent, Cliffie asked Ernie to try all types of songs as well as comedy in single spots. From his start on that program Tennessee Ernie steadily built his career to his present national prominence and popularity.



TENNESSEE ERNIE

THE SHOT GUN BOOGIE I AIN'T GONNA LET IT HAPPEN ANY MORE	CAP 1295
KENTUCKY WALTZ	CAP 1470
SHE'S MY BABY	CAP 1521
OCEAN OF TEARS (with Kay Starr)	CAP 1567

TENNESSEE BORDER I GOT THE MILK 'EM IN THE MORNING BLUES	CAP 15400
COUNTRY JUNCTION PHILADELPHIA LAWYER	CAP 15430
SMOKEY MOUNTAIN BOOGIE YOU'LL FIND HER NAME WRITTEN THERE	CAP 57-40212
BLUES STAY AWAY FROM ME (with Eddie Kirk and Merle Travis)	CAP 57-40254
ANTICIPATION BLUES	CAP 57-40258
THE CRY OF THE WILD GOOSE	CAP 57-40280
MY HOBBY I'VE GOT THE FEED 'EM IN THE MORNING BLUES	CAP 985
WHAT THIS COUNTRY NEEDS THE LORD'S LARIAT	CAP 1159
BRIGHT LIGHTS AND BLONDE HAired WOMEN	CAP 1174
LEETLE JUAN PEDRO (with Eddie Kirk)	CAP 1275

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# FAITH, Percy

Percy Faith, radio music director extraordinary, is one of the most talented conductors, composers, and arrangers in the country. He specializes in long-term engagements with the best established network shows, and he is admired by his many listeners and the professional world.

Born in Toronto, Canada, Percy gave early indications of his future calling. At six, he was drumming out rhythms on the family chinaware, and his father quickly responded to this precocious expression of talent by buying him a violin. Percy studied and practiced for three years, but then he turned to the piano.

Piano turned out to be Percy's forte. By the time he was eleven he was established in his first professional job—playing "cowboy and Indians" music for the silent films in a Toronto theatre. The half-grown virtuoso had to be built up to the keyboard with a stack of sheet music. Although his repertory was limited, he took home three dollars a night, plus carfare.

At 15 Percy made his debut as a concert pianist, and at 18 he was writing special arrangements for prominent bandleaders. The following year he went on tour with a small concert group.

In 1928 he and Joe Allabough, now a Chicago radio station manager, formed a radio team called "Faith and Hope." Faith supplied the music and "Hope" the comedy—except on one occasion when Faith supplied the comedy, too. That was when "Hope" left the studio and Percy, panic-stricken, yelled straight into the mike—"Come back! Come back!"

In 1933 Faith was signed as staff conductor, arranger, and pianist with the Canadian Broadcasting System. During his seven years in this work, he wrote and arranged the music for important dramatic and musical programs and special occasions like the Empire broadcasts when the King and Queen visited Canada.

Percy's work in Canada attracted much favorable attention among broadcasters in the United States, and in 1940 he came here to take over the musical directorship of several important programs—and he's been going great guns ever since.



PERCY FAITH

ON TOP OF OLD SMOKY (Burl Ives)	COL 39328
KENTUCKY WALTZ (Rosemary Clooney)	COL 39333
BECAUSE OF YOU (Tony Bennett)	COL 39362
THE HAPPY CALLIOPE	COL 901192
THE WONDROUS WORD	COL 39426

## FIESTA TIME DECCA ALBUM A 520

NEGRA CONSENTIDA) MAR	DEC 23445
TICO TICO	DEC 23871
BAIA / LA CUMPARSITA)	DEC 23872
BEM TE VI ATREVIDO) CAPULLITO DE ALELI)	DEC 23873
<hr/>	
AMOR	DEC 23344
THERE'S A CITY ON A HILL	COL 38873
CRYIN' MYSELF TO SLEEP (Rosemary Clooney)	COL 38900
DON'T EVER LEAVE ME) IT'S LOVE	COL 38905
(Toni Arden)	
YOU ARE THE ONE	COL 39192
BA-TU-CA-DA	COL 39321
MY SHAWL	COL 39322
NIGHTINGALE	COL 39324

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# FITZGERALD, Ella

Ella Fitzgerald was born in Newport News, Virginia. Her parents were extremely poor, and when they died, the very young Ella was sent to a New York orphanage. It was while Ella was in the orphanage that her talent for singing first became apparent. But life in such an institution did not agree with her, and at sixteen she left the home.

Once on her own, she began making the rounds of the amateur night contests which were so popular at that time. Developing an act of songs and dancing she toured New York, going unsuccessfully from one contest to another. Finally, she made an appearance at New York's famous Apollo Theatre. The entry card read: "Ella Fitzgerald, song and dance." With her gangling awkward appearance and unpolished voice, she made a very unfavorable impression, capping it with a stage fright so freezing that her knees refused to obey her and she was unable to dance a step. The audience reacted as only such audiences will, and the fateful gong sounded what might well have been the final note of her swan song. But it was not to be. For even as cold disappointment chilled Ella's dreams, a crack professional musician in the audience tensed with sudden excitement. It was the late, unforgotten Chick Webb, who spotted the real thing under the surface amateurishness of the frightened young girl. Chick was greatly impressed with the potentialities he alone was able to see in Ella and offered her a job with his band. He and Mrs. Webb adopted the young orphan and gave her a real home. But if she thought that at last she would be able to sing, she was disappointed, for she was not allowed to sing professionally for a long time to come.

Chick patiently spent many, many months teaching Ella how to make the most of her voice, how to perfect her distinctive style, how to walk and how to develop poise. He taught her all the tricks at his command. For two years she toured with the band and didn't sing a note in public once. Chick counseled her: "Don't come up like a shooting star and drop just as fast. Take your time . . . Build." Then the time came when he thought Ella was ready.

His first move was to have her record with the band, and those first records were immediately best sellers. The Savoy Ballroom in Harlem witnessed her first professional appearance and she clicked. From then on, she rose steadily to the top. Reportedly offered \$5,000 a week to join Benny Goodman's band, Ella remained loyal to Chick, staying on with the Webb band until his untimely death in 1939.

After Chick died, Ella took over his orchestra and for three years continued to lead it. Then the group disbanded and Ella went on to conquer radio, movies, and in time television. Ella's training stood her in good stead and she proved herself worthy of the effort and patience Chick Webb took to make her a great singer.

Today, Ella Fitzgerald is just about the greatest, according to such people as Peggy Lee, Bing Crosby, Frank Sinatra, and a lot of other professional singers. She stands alone, with a style that has been copied often—but has never been touched.



ELLA FITZGERALD

FOR SENTIMENTAL REASONS	DEC 23670
FLYIN' HOME	DEC 23956
IN MY DREAMS	DEC 24529
ROBBIN'S NEST	DEC 24537
I COULDN'T STAY AWAY FROM YOU	DEC 24562
FOOLISH TEARS	DEC 24773
I GOTTA GET MY BABY BACK	DEC 24813
MISSISSIPPI	DEC 27061
WAITIN' FOR THE JUNKMAN	DEC 24868
TWO LITTLE MEN IN A FLYING SAUCER	DEC 27578
EVEN AS YOU AND I	DEC 27634
COME ON-A MY HOUSE	DEC 27680
SMOOTH SAILING	DEC 27693



## FLANAGAN, Ralph

With many musicians singing the end-of-plenty blues and looking for somebody to come along to save the dance band business, Ralph Flanagan was the one to turn the trick. In a short time, following its first recording session for RCA Victor, Ralph's band became the most talked about unit around.

Ralph took his first breath in Lorain, Ohio, where they make steam shovels and derricks, on April 7, 1919. He walked at 14 months, talked at 18 and then did nothing else clever until he skipped from sixth to eighth grade in grammar school. Ralph's mother was the local church organist but couldn't get him near the piano. He liked playing basketball better and made the team at Lorain High School. Instead of listening to records, as every orchestra-leader-to-be should, Ralph preferred reading Popular Mechanics.

Following his graduation from high school, Ralph went to work in a steel mill. Too weak to resist his mother's pleas after a day's hard work, Ralph took his first piano lessons at the age of 17. When he was twenty-one he got his first job as a professional big-league musician in Sammy Kaye's band. This first hitch was a long one, seven years. After that he joined Blue Barron and then Horace Heidt. In the Heidt band he took Frankie Carle's place whenever that worthy was ill. Then Ralph went out on his own as an arranger, doing work for Kaye, Barnet, McIntyre, Barron, Tony Pastor and Boyd Raeburn.

Then came the war. Ralph enlisted in the Coast Guard, but augmented his pay with arranging work. After his discharge from service Ralph spent most of his time arranging for Tony Pastor. But traveling with bands, even when they played the kind of music he liked, began to pall. Too, he wanted to spend more time with his lovely wife. So, when he heard that Perry Como wanted an arranger Ralph applied for the post. And he got it, beating out a dozen others. In his spare time, whatever there was of it, Ralph arranged record tunes for Tony Martin, Mindy Carson and many others. Since sleep seemed a waste of time, he also took up photography and flying, becoming very skilled at both. His home at Malverne, Long Island, has a complete darkroom and he flies at nearby Roosevelt Field.

That is, he did, until he hit the road with his own band on March 15, 1950, after recording for RCA Victor since August 1949. After being a retiring sort of person for 31 years, Ralph didn't like his new career at first. However, after making a complete adjustment to a completely new life, Ralph's a band-leader, enjoying the action. But still he dreams of a quiet little shack, on the east coast of Florida, some day, especially after a rough ride to the job on a bus!



RALPH FLANAGAN

YOU'RE BREAKING MY HEART}	
YOU'RE SO UNDERSTANDING }	BL 30-0001
BLUEBIRD ON YOUR WINDOWSILL}	
SHE WORE A YELLOW RIBBON }	BL 30-0009
LEAVE IT TO LOVE	BL 30-0024
RAG MOP	VIC 20-3688
PINK CHAMPAGNE	VIC 20-3847
THE WINKY DINK	VIC 20-4222

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# FOLEY, Red

This is the story of Red Foley, a bashful country boy who came to the city and made good in a big way.

A long time before Red became known as the soft voiced, mild mannered singing star of the famous "Grand Ole Opry" show, he made his musical beginning humming his favorite tunes in the Blackberry Patch Region around the little community of Bluelick, Kentucky. When he was still knee high to a chigger, Red got his first guitar. It was an antiquated instrument which a customer had turned in as part payment on an account at the general store run by Red's father. But by his seventh birthday, little Red could pick out folk tunes.

In the tiny one room schoolhouse in Bluelick, Red got another, and at the time undesired, boost in his musical career. When the teacher, a man who took pride in his voice, began to arrange concerts, Red took part—but not because he wanted to. The only thing that conquered his stage fright, he says, was the threat of the hickory cane that stood in the corner.

When Red finished fourth grade, his family moved to nearby Berea, where he made the next musical step. This time it was a harmonica—an instrument which he found in dozen lots in his father's store. He would slip a harmonica from the stock, play it a while, then try another one. By the time they were sold all of them were well broken in, and some nearly worn out.

At Berea High School, Red Foley became a sports star, winning numerous cups, ribbons and other trophies in track and baseball. But in spite of these athletic triumphs his musical education was not being neglected. His mother decided that his voice showed promise, so she engaged a singing teacher. But Red, who liked the fun of singing his own natural way, skipped so many classes that the teacher gave up in despair.

Just when Red's musical future seemed remote indeed, he entered and won the Atwater-Kent singing contest. Red went to Louisville to compete for state honors. He was seventeen, still as shy as ever and his knees were knocking as he walked on to the Louisville Auditorium stage. To display his wide vocal range, the song selected for him was the semi-classical hymn "Hold Thou My Hand, Dear Lord." Stage fright made his mind go blank and he forgot the words. Three times he stopped the show while he walked over and asked the piano player what the next word was. He finally made it however and the audience went wild with applause. Afterwards, the judges said it was one of the greatest examples of unconscious showmanship which they had ever seen. It was his grit, they felt, almost as much as his voice that entitled him to the first prize.

After high school, Red studied at Georgetown College for one semester. It was there that a talent scout from Radio Station WLS in Chicago found him and hired him on the spot for the Chicago Barn Dance, then in its infancy. After five years in Chicago, Red organized the Renfrow Valley Show. He returned to Chicago and five years later was offered his present spot on the WSM-NBC "Grand Ole Opry," heard over more than 135 stations.

Since 1941, Red has been recording for Decca, making successful hit after hit. Despite the numerous offers he has had to go into the popular field, he says he will never leave folk music.

"I was born and raised on it," he says. "It's music that comes straight from the heart, the kind that expresses our real emotions."

And that's Red Foley, a bashful country boy, who came to the city and made good in a big way.



RED FOLEY

HAVE I TOLD YOU LATELY THAT I LOVE YOU	DEC 46014
RYE WHISKY	} DEC 46028
THAT'S HOW MUCH I LOVE YOU	
NEW JOLIE BLONDE	DEC 46034
FREIGHT TRAIN BOOGIE	DEC 46035
HONEY BE MY HONEY BEE	} DEC 46052
OLD SHEP	
TOO MANY BLUES	DEC 46058
OPEN UP THAT DOOR, HIRAM	DEC 46068
NEVER TRUST A WOMAN	DEC 46074
EASY TO PLEASE	} DEC 46081
BACK TO TENNESSEE	
RIDE ON, KING JESUS	} DEC 46115
EVERYBODY'S GONNA HAVE A WONDERFUL TIME	
BLUES IN MY HEART	} DEC 46123
TENNESSEE SATURDAY NIGHT	
DON'T MAKE ME GO TO BED AND I'LL BE GOOD	DEC 46126
JUST A MAN AND HIS DOG	} DEC 46143
TIT FOR TAT	
TENNESSEE BORDER	} DEC 46151
CANDY KISSES	
I WISH I HAD A NICKEL	DEC 46155
TENNESSEE POLKA	} DEC 46170
I'M THROWING RICE AT THE GIRL I LOVE	
OUR CHRISTMAS WALTZ	DEC 46185
EVERY STEP ON THE WAY	DEC 46197
DON'T BE ASHAMED OF YOUR AGE	} DEC 46200
CARELESS KISSES	
I GOTTA HAVE MY BABY BACK	} DEC 46201
TENNESSEE BORDER #2 (with Ernest Tubbs)	
CHATTANOOGIE SHOE SHINE BOY	} DEC 46205
SUGARFOOT RAG	
CHOC'LATE ICE CREAM CONE	} DEC 46234
BIRMINGHAM BOUNCE	

(See reverse side)

LET'S GO TO CHURCH NEXT SUNDAY } MORNING REMEMBER ME (with Judy Martin)	DEC 46235
OLD KENTUCKY FOX CHASE } M-I-S-S-I-S-S-I-P-P-I }	DEC 46241
GOODNIGHT IRENE } HILLBILLY FEVER #2 } (with Ernest Tubb)	DEC 46255
SOMEBODY'S CRYIN'	DEC 46261
FROSTY THE SNOWMAN (with the Little Foleys)	DEC 46267
JUST A CLOSER WALK WITH THEE } STEAL AWAY }	DEC 14505
'TATER PIE	DEC 27378
JESUS LOVES ME	DEC 24823
THE LOVEBUG ITCH (with Ernest Tubb)	DEC 46278
SOMEONE ELSE NOT ME	DEC 46285
SMOKE ON THE WATER #2 } HOT ROD RACE }	DEC 46286

RED FOLEY SOUVENIR ALBUM  
DECCA A-812

OLD SHEP } JUST A MAN AND HIS DOG }	DEC 46291
TENNESSEE SATURDAY NIGHT } TENNESSEE POLKA }	DEC 46292
DON'T MAKE ME GO TO BED	DEC 46294

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SO LONG (with Ernest Tubb)	DEC 46297
MILKY WHITE WAY } HE'LL UNDERSTAND } (with the Jordanaires)	DEC 14553
HESKA — HOLKA	DEC 46304
KENTUCKY WALTZ (with Ernest Tubb)	DEC 46311
I WANT TO BE WITH YOU ALWAYS } SATINS AND LACE (with the Andrews Sisters) }	DEC 27609
HE BOUGHT MY SOUL AT CALVARY } IT IS NO SECRET (with the Andrews Sisters) }	DEC 14566

## FONTANE SISTERS, The

It really isn't such a long way from a church benefit to a network mike, a battery of TV cameras or a long-time recording contract with RCA Victor. The three Fontane Sisters are ample proof of that. The gals, brunette Bea, red-headed Geri and blonde Marge—have made the long trek musically from their teen-age vocalizing at New Milford, N. J. church, Kiwanis and Rotary affairs to the featured spot on the Perry Como TV show.

Bea and Marge Fontane started singing together in grade school by patterning their vocal arrangements after the Boswell Sisters. Mrs. Fontane, herself talented musically and choir director of St. Joseph's Church in New Milford, encouraged and coached the girls, and brother Frank, a professional singer, offered useful hints every time he came home between engagements.

A friend of the family convinced Mrs. Fontane that Bea and Marge were sufficiently talented to debut professionally. So when the girls graduated from high school they joined an all-girl unit which was touring the country. After eight months on the road they returned and were joined in an act by brother Frank who sang and accompanied them on the guitar. This trio played theatre dates and then went into radio work in Cleveland. Within three months the team developed a large, loyal and ever-increasing following. NBC, pleased by their growing fan following, transferred the Fontanes to New York where they were given their own radio show.

The group disbanded shortly after the declaration of war when Frank enlisted in the Army. There he distinguished himself as a combat soldier. Two weeks after he won a battlefield commission he was killed by an enemy sniper.

In 1944 when Geri had grown up, the girls decided to reorganize the trio. They called themselves the Fontane Sisters and were signed by CBS for a network sustaining program. It was in New York that the girls first met Perry Como, the one person they credit with being responsible for the turning point in their collective career. When Perry went on the air for Chesterfield he had the girls do guest shots on his show. In 1948 they joined Perry permanently in an association that has been productive not only in radio and television, but on records as well.

Ballads are not the girls' only forte. Whether it's a novelty ditty, a hoedown harmony, or a love song, Bea, Geri and Marge have proved to be tops disc-wise in tunes as varied as the colors of their hair. Together five days a week, eight hours a day, the Fontanes go their separate ways over the week-end. Marge is married to an advertising executive, Geri is a school-teacher's wife, while Bea is still single. What leisure time they find the girls spend out on the golf links near their Riverdale, New York, homes.



THE FONTANE SISTERS

CANDY KISSES	VIC 20-3429
I HAD A TALK WITH THE WIND AND THE RAIN	VIC 20-3871
TENNESSEE WALTZ	VIC 20-3979
GRASSHOPPER HEART	VIC 20-4054
HURRY HOME TO ME	VIC 20-4077
THE RHUMBA BOOGIE	VIC 20-4168
CASTLE ROCK	VIC 20-4213
COLD, COLD HEART	VIC 20-4274





## FRIZZELL, Lefty

So much has happened to Lefty Frizzell during 1950 and '51 that the shy youngster has been thrown completely off stride. Each hour of the day sees him called upon for photographs, recordings and film tests. Lefty still finds it difficult to grasp the idea that he has suddenly become a personality. This new career is so different from his hard plugging, job-seeking, night club experiences of the past.

William Orville Frizzell, better known to music lovers as "Lefty," was born in Corsicana, Texas, March 31, 1928. As a boy he used to travel quite a bit, inasmuch as his father was an oil well driller who worked practically all over the southwest. Lefty loved to watch others perform and began to practice on the guitar in his spare time. He was good enough, eventually, to be selected to star on a children's program over station KELD, El Dorado. At the age of 15, Lefty moved with his family to Greenville, Texas, where he got added experience by playing at country dances and for county gatherings. Later he went over to Waco and Dallas, and at 17 he was playing dance halls and honky tonks. It was about this time that he got his nickname. He tried boxing in Golden Gloves competition and always used his left hand to score knockouts, hence the "Lefty."



LEFTY FRIZZELL

After appearing for nearly two years on radio stations and in night clubs in New Mexico and western Texas, Lefty Frizzell got in touch with Jim Beck, a Dallas agent and recording technician. Working with Beck on the song "If You've Got the Money," Lefty soon turned out a more-than-credit-able opus. Beck took Lefty's recording of the song to Nashville, Tennessee, where Columbia record representatives heard the audition platter and immediately signed Lefty to a long contract.

Today the future looks bright for young Lefty Frizzell. He has more offers for work than he can handle, but he declines many of them because he spends most of his time writing new songs. His real ambition is to be up in the top bracket with the best folk music writers in America. And chances are he'll soon be.

IF YOU'VE GOT THE MONEY, I GOT THE TIME I LOVE YOU A THOUSAND WAYS	COL 20739
SHAVE, SHINE, SHOWER LOOK WHAT THOUGHTS WILL DO	COL 20772
MY BABY'S JUST LIKE MONEY I WANT TO BE WITH YOU ALWAYS	COL 20799
ALWAYS LATE MOM AND DAD'S WALTZ	COL 20837

### SONGS OF JIMMIE RODGERS COLUMBIA H 15

BLUE YODEL #2 BLUE YODEL #6	COL 20840
TREASURE UNTOLD BRAKEMAN'S BLUES	COL 20841
MY OLD PAL TRAVELLIN' BLUES	COL 20842
MY OLD ROUGH AND ROWDY WAYS LULLABY YODEL	COL 20843

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## GARBER, Jan

Baseball is still Jan Garber's favorite sport, for it was responsible for his present place in the musical spotlight. Jan was knocked right out of baseball and right into music. It all happened when he was studying the violin against his own wishes and just to please his parents. He was, incidentally, batboy for the Philadelphia Athletics at the same time. Jan had been a batboy for sometime when he was finally given a chance to catch during batting practice before a regular game. The first ball pitched was a foul tip. Jan was watching the stands instead of the catcher's mitt, and when he woke up he was in the clubhouse hospital, with a nose that felt as big as a balloon. Right then and there he decided that his parents were right — that he should be a violinist. At least a violin wouldn't jump up and hit him in the nose.

Born on November 5, 1897 in Indianapolis, Indiana, Jan Garber wanted to be a baseball player from the day he was able to catch a ball. At the age of seven he started working as a batboy for the Philadelphia Athletics. A few years later the broken nose caused him to turn seriously toward music. He planned on a career as a concert violinist. Jan attended Coombs Conservatory in Philadelphia and studied under Henry Schroderick, who tutored Elman and Zimbalist. He played in the Philadelphia Symphony and acted as concert master on one occasion.

While at Coombs Jan had a small dance orchestra that used to go over to Swathmore College and play for the dances every week. It was there that he fell in love with dance music although he admits that it may have been the co-eds who helped him make the decision. He and a friend organized a six piece dance orchestra and went to work in a Washington, D. C. hotel. People visiting in Washington heard and liked the Garber band and extended Jan an invitation to come down to North Carolina to play for them. When the group finally arrived it had to play in an old tobacco warehouse. A couple of thousand people there had travelled from miles around to hear the band play. And the louder they played, the more and more the audience liked it. Because people liked Jan's music loud he added more men and bought clown suits. The high spot of his performances was reached when all the musicians put on their clown suits and the piano player stood up with his back to the piano, still playing. Jan would lay on the floor, kicking his feet in tempo while playing his fiddle, as the rest of the boys stood on chairs and played. The Garber band grew and grew until it had eighteen boys.

During the first World War, Jan Garber led a fifty piece brass band sponsored by the Government for the AEF and stationed in Auburn, Alabama. After his discharge from the Army he formed a



JAN GARBER

string trio and then organized "Hotcha Band". While playing at the Pennsylvania Hotel in New York Jan gained the reputation as the "originator of hokum". Later he spotted the trend toward soft, sweet music. Then he brightened up the tempo when "swing" came along, and later changed back to his "sweet with a beat" style. Jan Garber's biggest break happened in Chicago at the Trianon in 1928. He played in the ballroom one night with Wayne King, and although he claims that the only reason the people were applauding was because it was King's turn to play, Jan and his group were signed at the Trianon for five years. It was here that his sweet style caught on and his band achieved the top success it has held ever since, playing in every state in the nation and in every principal city.

Dubbed "the idol of the airlines" by radio announcer Pierre Andre while playing at Chicago's Black Hawk Restaurant, Jan Garber has worked hard to maintain that honor. Among his many contributions to show business have been the introduction of comedy in band programs, and the fact that he was the first leader to use a band singer.

Vital statistics on Jan Garber: Born November 5, 1897 in Indianapolis, Indiana; hair black; eyes brown; principal hobby is golf; likes all sports, but baseball the most because it was baseball that made him the great band leader he is today.

(See reverse side)

COME DOWN TO EARTH MY ANGEL } I CAN'T REMEMBER TO FORGET }	OK 6039
TO BE CONTINUED } AUTUMN SHOWERS }	OK 6076
MEXICALI ROSE	DEC 792
GOODBYE FOREVER TO GOODBYE } A ROMANTIC GUY, I }	OK 6225
TERESA	TOWER 1435
NOBODY BUT YOU	CAP 15088
CAFE DE JANEIRO } FOR HEAVEN'S SAKE }	CAP 15115
SERENADE	CAP 15043
RAMBLING WRECK FROM GEORGIA TECH } FIGHT ALABAMA } MARYLAND, MY MARYLAND }	CAP 57-522
WASHINGTON AND LEE SWING } HAIL TO OLD O. S. C. } GLORY TO OLD GEORGIA }	CAP 57-524
FORDHAM RAM } HAIL TO PITT }	CAP 57-525
UNIVERSITY OF MINNESOTA ROUSER } ON WISCONSIN }	CAP 57-676
THE EYES OF TEXAS ARE UPON YOU	CAP 57-677
THE VICTORS } FIGHT SONG } HAIL PURDUE }	CAP 57-678
YOU'RE BREAKING MY HEART	CAP 57-719
JEALOUS HEART	CAP 57-759
CHRISTMAS WALTZ	CAP 57-90011
THE CLODHOPPER	CAP 970
I LOVE YOU BECAUSE	CAP 983
REMEMBER ME (with Dottie O'Brien)	CAP 1044
KEEP YOUR EYES ON THE STARS	CAP 1062
DADDY'S LITTLE BOY	CAP 1202
I STILL MISS YOU	CAP 1212
THAT'S WHERE MY MONEY GOES	CAP 1271
I'VE GOT A HUMPTY DUMPTY HEART	CAP 1292

## GIBBS, Georgia

Known as "Her Nibs" to her millions of fans, Georgia Gibbs has consistently been one of the top female vocalists, both here and abroad. Georgia, from Worcester, Massachusetts, five feet tall, is literally the little girl who made good in a big way. Starting way back, almost before she entered her teens, Georgia was not only singing on the local radio stations in Worcester, but was holding forth on weekend shows at the Plymouth Theatre in Boston. After a few weeks of the vaudeville stint, the management signed her to a steady contract for the theatre and the little lady left Worcester to become Boston's favorite singing find.

Georgia's debut as a band singer was with the famous Hudson-DeLange band. She also sang with a number of other name bands before she went out on her own as a single. Her audiences became unlimited when she was discovered and starred on the Jimmy Durante air show. On that program Garry Moore dubbed her "Her Nibs: Georgia Gibbs," and she has been billed by that title ever since.

Jimmy Durante was not the only comedian whose show Georgia graced. The next step was to the Danny Kaye aircr, and guest shots with Bob Hope, Milton Berle and Henry Morgan, command performances with Groucho Marx and Frank Morgan, and so on and so on. Her Nibs dodged the role of stooge and stepped out in the vocal spotlight to star on the Paul Whiteman Hall of Fame show, and then to share radio honors with David Rose on an all-musical program. The experience Georgia gained from the funny men and her ability to keep up with them in the ad-lib department afforded her the opportunity to appear with Danny Kaye at the New York Paramount Theatre. Their routine took her from New York to London and Paris.

In 1951 Georgia made her debut in the supper-club circuit at the swank Wedgewood Room of the Waldorf-Astoria. There she was heralded as "the best girl singing act to be seen," "the personality and vivaciousness of Tucker and Jolson," and "the voice of an angel."



GEORGIA GIBBS

BALLING THE JACK	{ VARSITY 156
	} CORAL 60315
FOOL THAT I AM	MAJ 12013
OKLAHOMA POLKA	MERC 4345
BALLING THE JACK	MERC 5660
GOOD MORNING, MR. ECHO }	MERC 5662
BE DOGGONE SURE YOU CALL }	
WHILE WE'RE YOUNG	MERC 5681
BALLING THE JACK	CORAL 60462



# GILKYSON, Terry

Long before he was known as "Terry," Hamilton Henry Gilkyson took the singing of songs seriously. He was born some thirty-five-or-so years ago in an old stone house built by his great-grandfather, across the Schuylkill River from Phoenixville, four miles from Valley Forge, and twenty-three miles from Philadelphia. Young Hamilton romped through woods and fields where American history was made during the War of the Revolution. He attended the University of Pennsylvania, majoring in music, but he could never get the hang of theory or counterpoint, and to this day depends upon recordings—as well as his own highly original code—to put his songs down in permanent form. But the system works, in defiance of musical laws, and Terry produces melody of a fine sort.

At the end of his second year at the University of Pennsylvania Terry yearned for wider vistas and more open spaces than are afforded in a classroom. That was in 1938. He went to a ranch in New Mexico for a vacation, and ended up with a vocation. Terry bought himself a guitar and started to write music which had a true folk tune flavor. He also got a job on a Tucson, Arizona, ranch to make sure that he would eat regularly.

Although he often had to sing for his supper in the early days, Terry Gilkyson doesn't have to worry about the regularity of his meals nowadays. Being a popular singer, as well as a composer, keeps him not only busy but well supplied with viands. It was success as a singer that came first, but out of it grew his fame as a composer. Listeners first heard his song "The Cry of the Wild Goose" over Terry's own twice-a-week radio program. The song swept the country and has since become a sort of contemporary classic. Terry can't account for the origin of his wanderlusty song. "I don't know the first thing about geese," he says. It has been contended that the song is basically an appeal to every man's restless spirit. Terry himself just shrugs when interviewers ask him about the philosophical implications of the lyric, and refers them to the record.

Still in his thirties, Terry Gilkyson is the author and composer of some fifty songs. He is also one of the best-known authorities on folk music. At the request of the Armed Forces Radio Service, for which he did a weekly program, Terry did extensive research in the folk songs of early America. He loves to sing the folk music of our land, and when he does one is certain to hear folk melodies as native as blueberries and black-eyed peas, sung by a great singer.



TERRY GILKYSON

THE STORY OF CREATION	}	DEC 27070
COTTONEYED JOE		
BILLY BOY		

BLACKEYED SUSIE	}	DEC 27071
BOLL WEEVIL		

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THE SOLITARY SINGER (Vol. 2)  
DECCA A 817

THE SOLITARY SINGER	}	DEC 27337
RUNNIN' AWAY		

FAST FREIGHT	}	DEC 27338
THE SECRET		

NELLIE LOU	}	DEC 37339
THE TICK TOCK SONG		

MR. BUZZARD	}	DEC 37340
EV'RYONE'S CRAZY 'CEPTIN' ME		

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FAST FREIGHT	}	DEC 27586
HOOFBEAT SERENADE		

THE GIRL IN THE WOOD	}	DEC 27708
MR. BUZZARD		

CRY OF THE WILD GOOSE	DEC 24755
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LITTLE KING	}	DEC 24949
THE LADY FROM LARAMIE		

THE SOLITARY SINGER  
DECCA A 772

I KNOW WHERE I'M GOING	}	DEC 27068
BLACK IS THE COLOR		

JENNIE JENKINS	}	DEC 27069
ROVING GAMBLER		





# GOODMAN, Benny

Despite all declarations to the contrary Benny Goodman is and always will be King of the music that is called Swing—and has been identified with it ever since it first won public acceptance in 1934. Incidentally, Benny acquired the title officially in a Downbeat poll in 1938. Six-foot tall, brown-eyed Benny has been doing mighty well ever since. His pleasant bespectacled face has become known to millions of jazz addicts throughout the world and you can hear his records from Calcutta to Constantinople, from Peru to Paris. His soft mid-western accent reminds you of Chicago, one-time home of many jazz music greats, and those days back in the '20's when he got his start.

Benjamin David Goodman was born in the shadows of the Stockyards on May 30, 1909. He made his premier appearance as the eighth of eleven children, and his subsequent rise from a humble beginning to success and financial security rivals any Horatio Alger story. Despite financial handicaps, Benny's father, a journeyman tailor who had a hard time providing for thirteen members of his family, fervently wanted his children to enjoy the best things in life. Among these the art of music, the ability to play an instrument, was not considered lightly. And in 1918, he learned of an opportunity to get musical instruments with a few lessons for the boys. The Kehelah Jacob Synagogue was distributing instruments to children of the congregation. Benny and two brothers, Freddy and Harry, all received instruments—according to their size. The two older boys received a tuba and trumpet while nine year old Benny was given a clarinet.

Benny Goodman's earlier formal music education was limited. Unfortunately, the church could not afford to give more than a few lessons and it wasn't until he was fifteen that Benny studied for four weeks with a famous Chicago clarinetist. But he never stopped studying and even today takes lessons from Reginald Kell and Simon Bellison, both great classical clarinetists.

It was in 1920 that Benny Goodman made his first theatre appearance. Dressed in a Buster Brown suit he made his amateur debut on the stage of the Central Park Theatre. Still later that same year he made another appearance at the same theatre, this time for pay, doing an imitation of Ted Lewis. His musical career was furthered by working with a band at Hull House, the famous Chicago Community Center.

At the age of fourteen, several important things happened to the young clarinet player. He decided that music was to be his calling. So his family bought him a tuxedo—it had to be made to order for a boy of his age—and a brand new, bright, black and shiny Martin clarinet. Benny promptly took out his card in the American Musicians Union and began to work with bands around Chicago. It was tough going for the young boy. Long nights of playing made him sleepy in school and he had to transfer to a technical school which didn't open until 11:30 a.m. But by the end of the year, in order to fill out a sketchy family budget, he quit school entirely.

It was inevitable that young Benny should come into contact with some of the great Chicago musicians and starting in 1924 he became a member of many of the jam sessions which featured these men: Louis Armstrong, King Oliver, Bix Beiderbecke and Frank Teschemacher, all heartily and fervently approved of the kid's playing.

In 1925, after his sixteenth birthday, Benny joined the Ben Pollack band of which he was a member for the most part of the next three years. The pay was pretty good for a young fellow in his teens—\$175.00 a week. When the young Chicago



BENNY GOODMAN

\* Benny Goodman Quartet

\*\* Benny Goodman Sextet

IDA, SWEET AS APPLE CIDER*	VIC 25531
HANDFUL OF KEYS*	VIC 25705
FLYIN' HOME**	COL 35254
SOFT WINDS**	COL 35320
SEVEN COME ELEVEN**\	COL 35349
SHIVERS	
TILL TOM SPECIAL**	COL 35404
GONE WITH "WHAT" WIND**\	
GRAND SLAM (BOY MEETS GOY)**	COL 35482
	36722
SIX APPEAL**	COL 35553
WHOLLY CATS**	COL 35810
BENNY'S BUGLE**	COL 35901
GONE WITH WHAT DRAFT**	COL 35938
BREAKFAST FEUD**	COL 36039
A SMO-O-OTH ONE**	}
AIR MAIL SPECIAL (GOOD ENOUGH TO KEEP)**\	
	COL 36099
SLIPPED DISC**	}
OOMPH FAH FAH**\	
RACHEL'S DREAM**	COL 36925
LAZY RIVER (BG duo)	CAP 20124
THE BANNISTER SLIDE**	CAP 20127
HI YA SOPHIA**	CAP 462
MAIDS OF CADIZ**	CAP 15286
WHO'LL BUY MY BUBLITCHKI	VIC 26263
THERE'LL BE SOME CHANGES MADE	COL 35210
LET'S DANCE	COL 35301
	36224
	37243
OPUS LOCAL 802	COL 35362
THE MOON WON'T TALK	COL 35487
CAN'T YOU TELL\	COL 35543
ONCE MORE	
NOBODY	COL 35820
BENNY RIDES AGAIN (12")	COL 55001
FRENESI	}
HARD TO GET\	
SUPERMAN (12")	COL 55002
THESE THINGS YOU LEFT ME	COL 35910

(See reverse side)

musicians got to New York City their irresistible swing helped put jazz into its proper groove. In 1928 Benny organized a pit band for the Fields-McHugh show "Hello, Daddy." And after the show closed he stayed around New York City. The next few years were taken up with working in pit bands and participation in radio shows and movies, making as much as \$200.00 to \$400.00 a week. It was a long way up from Chicago. Although national popularity was still to be gained, Benny was now known in professional circles as a solid musician. He made a number of records with pick-up bands and won approval of the early jazz connoisseurs.

September, 1933, was a red letter occasion in Benny's life. It was during that month that he met John Hammond, an inspired young jazz impresario just out of college. The pair hit it off from the start. Hammond's contagious zeal inspired him to preach the "Goodman gospel" wherever he went. A short while later he helped Benny organize his first large band. In the summer of 1934, Benny was playing in Billy Rose's Music Hall in New York City.

A series of one-nighters followed and then "Let's Dance," an NBC air show sponsored by the National Biscuit Company. Although the program was a success, Benny still failed to hit pay dirt. Most of the difficulty seemed to lie in the fact that the Goodman style was so different—unlike the conventional rhythms of the sweet bands. Then, in the autumn of 1934 Benny hit the jackpot and success at the Palomar ballroom. Speaking later, Benny said, "It took three thousand miles of travelling before we found people who were up on what we were trying to do—people who were ready to take our music the way we wanted to play it."

In November of 1935, the word "swing" was first used in publicity and Goodman's orchestra was billed as the "swing band." In early 1936, during a series of three jazz concerts sponsored by the Chicago Rhythm Club, the Benny Goodman trio made its first appearance. Since then, the famous Goodman Trios, Quartets, Quintets and Sextets have aroused the enthusiasm of jazz fans everywhere. Benny's current Sextet is an example of a select, proficient group of technicians playing together with intimacy and supple blendings of tone.

With success and recognition assured Benny began to look around for new music worlds to conquer. In late 1938 came unprecedented performances—Benny Goodman, jazz band leader at swank Carnegie Hall. After that successful concert, tributes to Goodman poured in from all directions. The general public became fully aware of his professional excellence and genius in all fields of music.

During the following years Benny Goodman made many appearances, playing both classical and swing music. One of the most interesting of all Goodman's appearances on the concert stage took place in 1941 and 1942 when he appeared with both the Rochester Symphony and the New York Philharmonic Orchestra.

Benny is considered one of the few jazz musicians who excel in reading notes in classics and following the score brilliantly. He is able to transfer from one medium to another with apparently no difficulty and is able to move from the exacting technical requirements of serious music to jazz—the art of playing notes not as they are written but in individual styling.

As long as there is a thing called "swing" Benny will be the King, and long may he reign!

I LEFT MY HEART IN YOUR HAND}	COL 35937
I HEAR A RHAPSODY }	
DON'T LET THE DOORKNOB HITCHA }	COL 35962
PERFIDIA }	
LAZY RIVER }	COL 36012
OH, LOOK AT ME NOW }	
MY SISTER AND I }	COL 36022
AMAPOLA }	COL 36050
YOURS }	COL 36067
TAKE IT }	
GOOD EVENIN' GOOD LOOKIN' }	COL 36136
SCARECROW }	COL 36180
SOMETHING NEW }	COL 36209
SOFT AS SPRING }	COL 36219
AIR MAIL SPECIAL }	
TUESDAY AT TEN }	COL 36254
THE COUNT }	
I SEE A MILLION PEOPLE }	COL 36379
CAPRICE XXIV PAGANINI }	
I'M HERE }	COL 36411
POUNDRIDGE }	COL 36421
SIX FLATS UNFURNISHED }	COL 36652
MISSION TO MOSCOW }	COL 36680
SOLO FLIGHT }	COL 36684
FIESTA IN BLUE }	COL 36755
THE EARL }	OK 6474
THAT DID IT, MARIE }	OK 6497
CLARINET A LA KING }	OK 6544
A ZOOT SUIT }	
MY LITTLE COUSIN }	OK 6606
CLARINADE }	COL 36823
MY GUY'S COME BACK }	COL 36874
ALL THE CATS JOIN IN }	COL 36967
I DON'T KNOW ENOUGH ABOUT YOU }	COL 37053
IT TAKES TIME (with Johnny Mercer) }	CAP 376
TATTLETALE }	CAP 439
NO BABY NO }	CAP 20124
BEYOND THE SEA }	CAP 15030
HAVE YOU EVER BEEN TOLD }	CAP 15111
CHERRY }	HARMONY 1001
LITTLE GIRL DON'T CRY }	CAP 828
I SEE A MILLION PEOPLE }	COL 39034
WALKIN' WITH THE BLUES** }	COL 39045

GOODMAN, Benny  
(continued)



## GRAY, Jerry

Arranger, musician, orchestra leader Jerry Gray was, and there's no denying it, a child prodigy. Yet this proved to be a boon in his case rather than the handicap it so frequently becomes for so many prodigies who lose their talents as they gain maturity. Jerry was an accomplished violinist at the tender age of seven and played the instrument with a symphony orchestra in his native Boston when he was 12—all the other musicians of the orchestra averaging 50 years of age. A few weeks later Jerry went to the other extreme in music and organized his first jazz band. From then on he fluctuated for a time between these two musical poles, conducting a symphony orchestra in high school, and then organizing a dance band which he took on a tour of cafes along the New England coast. In time, however, he stayed with swing, becoming so proficient as an arranger that he was soon selling his scores to other orchestras.

Jerry Gray was born in 1916, in East Boston, Massachusetts, to Albert and Mary Graziano. It was at the instigation of his parents that he studied the violin at the Boston Opera House. However, it was not at their instigation that he spent his evenings in one of the city's "hot music spots," sopping up jazz rhythms.

The very day Jerry celebrated his 20th birthday he received, and accepted, an offer to play first violin, lead the string quartet, and arrange, for a new orchestra being organized by the then comparatively-unknown Artie Shaw. The year was 1936, and Artie and Jerry went on tour trying to sell America on their new kind of music. They battled hard to make the thing work, but as Shaw recalls now, "we were bucking a tide that was impossible to beat." Then in mid-1938 Jerry wrote an arrangement of Cole Porter's "Begin the Beguine." Artie Shaw recorded it, and very quickly, the record, Shaw, and Jerry's arrangement became one of the country's biggest favorites.

The young arranger's stock climbed to new heights when he went to work for Glenn Miller, where he was responsible for much of the music that made the Miller Men the hottest in the business. In 1943 Jerry joined the U. S. Army Air Force and was assigned to the Miller Service band. Following Glenn's tragic disappearance, Jerry took over the baton and toured with the band through Holland, France and Germany. He received the Bronze Star for Meritorious Service.

As a civilian again, Jerry became arranger and conductor for the popular Club 15 radio show. Then he went back to his first love—his own band, one that caused great excitement at its Hollywood premiere. Jerry Gray is a young man in his mid-thirties now, a veteran of many years at his trade. He brings to the American public the best in bands and the tops in arrangements, and the public responds in turn by flocking to dance to his music, and making hits of his records.



JERRY GRAY

I'M MOVIN' ON (with Hoagy Carmichael)	DEC 27201
DEAR! DEAR! DEAR!	DEC 27397
YEAH! YEAH! YEAH!	DEC 27476
MINUET IN G	DEC 27551
I LOVE THE SUNSHINE OF YOUR SMILE	DEC 27695

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## GREEN, Larry

The success story of Larry Green is simply a case of the tail finally wagging the dog, and it all began on a street car in Boston many years ago. When Larry was ten years old his father was a mattress maker. Having sold a stock of his product to a dealer who couldn't pay, he accepted a piano in exchange. But this solved only half his problem. He found himself with a piano that could play and a boy who couldn't. With characteristic New England enterprise he watched for an opportunity to match the two. It came one day on a street car, when the elder Green made a trade with the conductor — a new mattress for a series of piano lessons for his son.

From that time on the tail wagged merrily. By the time Larry Green was eleven, he had already won a baseball bat for playing at the Capitol Theatre in Allston, Mass. But he spent more time at the "gleaming 88" than he did on the baseball diamond.

In 1927, when he was 14 years old, Larry played his first professional engagement. It was a summer job in the Catskill Mountains. After this he used his music to pay his way through high school and college. When he was 18, he played piano on a 40-day cruise of the Mediterranean on the "Vulcania." Ever since, he has had a strong desire to travel, and there is little doubt that before long he'll be as traveled as any of the top bandleaders in the country.

In time Larry studied at the New England Conservatory of Music, got his law degree from Boston University and passed the Massachusetts bar examinations. Then the music bug really began to bite. Until then Larry had always thought of his music as a pleasant and profitable diversion. But he began to find that he wasn't getting the kicks from the law that he had gotten from the piano. He consulted his friend, Jack Marshard, who himself had led Boston's most famous society orchestra and had steered Vaughn Monroe to the top, for advice.

The result of these conferences was the present Larry Green orchestra, which has since been featured in many swank locations, and has a recording contract with RCA Victor.

Larry Green, who longed so much to travel, is fully underway, full steam ahead.



LARRY GREEN

WHEN YOU LEFT ME	VIC 20-2049
MY PROMISE TO YOU	VIC 20-2582
CAN IT EVER BE THE SAME	VIC 20-2648
JUST CANCEL MY DREAM	VIC 20-2813
IT'S A BIG, WIDE WONDERFUL WORLD	VIC 20-3358
BLUE RUMBA	} VIC 20-3405
YOU'RE SO UNDERSTANDING	
NOW, NOW, NOW IS THE TIME	VIC 20-3505
OUR CHRISTMAS WALTZ	VIC 20-3578
WE'LL BUILD A BUNGALOW	VIC 20-3624
BRIGHT EYES	} VIC 20-3690
WHO CARES FOR YOU	
I'M GONNA PAPER ALL MY WALLS WITH YOUR LOVE LETTERS (with The Honeydreamers)	VIC 20-3771
IF I HAD YOU ON A DESERT ISLAND	VIC 20-3726
PETITE WALTZ (with The Three Suns)	VIC 20-3824





# GUARNIERI, Johnny

Johnny Guarneri is recognized as one of the most versatile and accomplished of all jazz pianists. Thoroughly grounded in piano techniques, Johnny is a masterly improviser. He has played raw New Orleans stomps for the critical jazz enthusiasts at the famous Nick's in New York City's Greenwich Village, and he has interpreted sophisticated show tunes for the society patrons of the swank Iridium Room in the Hotel St. Regis.

Johnny was born in New York City, a direct descendant of the famed Guarnerius violin makers. His father, an accomplished musician, tutored Johnny in the classics, and before he had his first pair of long pants, Johnny was running off Chopin etudes and Beethoven sonatas on the family upright. The word "jazz" wasn't yet in his vocabulary.

Johnny first became interested in hot music when he was a senior at Roosevelt High School in the Bronx. He became an avid record collector, specializing in the discs of such keyboard masters as Fats Waller, Earl Hines, Art Tatum, and Teddy Wilson. Johnny absorbed their styles, listening and practicing hard, and soon he came up with his own individual technique. One of his specialties today is rendering selections in the manner of other great pianists, and so perfectly does he catch the spirit and intention of these men, that even critics can hardly believe their ears.

Johnny's first important job came in 1937, when he joined George Hall's orchestra. He was just about to start on a tour when Benny Goodman heard him and signed him for his sensational band. The experience and poise Johnny acquired working with Goodman have stood him in good stead ever since. Other famous bands he worked with after Benny were Mike Riley's, Artie Shaw's, Raymond Scott's, Jimmy Dorsey's, and Ray Bloch's. Then Johnny gave up big band work and organized a trio. The little combination took swing-happy Fifty-Second Street by storm, and before long they were appearing on network radio programs and the best supper clubs. And just for the record—Johnny has cut more than 400 sides to date.



JOHNNY GUARNIERI

ROCKIN' CHAIR	VIC 20-2348	DANZA LUCUMI	VIC 27354
FIFTY-FIFTY BLUES	VIC 20-2530	MARINELA (with Artie Shaw)	VIC 27362
(above with Louis Armstrong)		I'M TRUE TO YOU}	KEY 1306
TALK TO ME	SAVOY 501	SWAMP MIST }	
JERICHO	SAVOY 502	ZAZA }	
JERSEY JUMPOFF (with Cozy Cole)	SAVOY 519	LITTLE GOOSE} (with Rex Stewart)	KEY 1307
FIESTA IN BRASS (with Roy Eldridge)	KEY 608	NIGHT WIND }	
OPUS LOCAL 802	COL 35362	CARNEY-VAL IN RHYTHM}	
CAN'T YOU TELL}	COL 35543	(with Billy Taylor)	
ONCE MORE }	COL 35527	BASIE ENGLISH }	SAVOY 509
COCOANUT GROVE	37513	EXERCISE IN SWING}	
SHIVERS	COL 35349	SALUTE TO FATS	SAVOY 511
GRAND SLAM	COL 35482	GLISS ME AGAIN }	SAVOY 530
	37512	BOWIN' SLINGIN' SLAM}	SAVOY 556
A SMOO-OOTH ONE}	COL 36099	NEW EXERCISE IN SWING	
AIR MAIL SPECIAL } (with Benny Goodman)		DEUCES WILD}	SAVOY 557
FLATROCK (with Coleman Hawkins)	SAV 583	DEUCES MILD}	
RAINBOW BLUES	ASCH 500	HANGOVER }	SAVOY 555
ARSENIC AND OLD FACE	ASCH 501	FIREBIRD }	
(with Jerry Jerome)		BEYOND THE MOON	MAJ 1094
JIM DAWGS}	SAVOY 570	FLYIN' HOME	MAJ 1095
I. Q. BLUES } (with Ike Quebec)		WHY DON'T YOU TELL ME THESE THINGS}	R-M-P 1001
		ALL OF A SUDDEN }	

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# HAINES, Connie

Tiny songstress Connie Haines is charming proof of the old adage that "good things come in small packages." Standing just a trifle under five feet in height, this 100-pound charmer is one of show business' tiniest glamour gals.

Born Yvonne Jamais on January 21st in Savannah, Georgia, of a wondrous mixture of French and Irish, Connie broke into radio at the age of four. At 10 she won an audition for singers on station WJAX, in Jacksonville, Florida, and was rewarded with a commercial show which billed her as "The Little Princess of the Air." At 14, she became the youngest star ever to grace the Roxy Theatre in New York. This came about after the American Legion at Jacksonville had adopted her as its official mascot and sponsored a trip to New York. There she auditioned for and won a contest on Fred Allen's program, with the Roxy booking as prize.

At the end of the run, Connie went on a Fanchon and Marco tour and then returned to Miami. She finished school there and then made several night club appearances at Miami night spots. She decided it was time to try New York again and landed a job singing at the Colonial Inn in New Jersey. While there she was heard and hired by Harry James who had just left Benny Goodman to form his own band. Harry changed her name to Connie Haines. After three months with the band, she switched to Tommy Dorsey's orchestra and gained new honors as one of the most popular band singers of the day. With the Dorsey menage at the time were Jo Stafford, the Pied Pipers and a lad named Frank Sinatra.

After a long stay with Tee Dee, the Savannah thrush left him and headed for Hollywood. She made several films and also appeared as featured vocalist on many network radio shows.

With television a natural showcase for her talents, both vocal and physical, Connie is making extensive plans to become a star in this new medium. After one look at Connie on her TV debut many a fan opined that La Haines is what the medium needs.

When she isn't singing, Connie likes devil's food cake (and she cooks it herself) and goes in for lots of tennis and sailing. And swimming, too — even though she's one Hollywood personality without a swimming pool to her name.



CONNIE HAINES

SWINGTIME UP IN HARLEM	VIC 27249
OH LOOK AT ME NOW	}
YOU MIGHT HAVE BELONGED TO ANOTHER	
	VIC 27274
YOU BETCHA MY LIFE	VIC 27392
SNOOTIE LITTLE CUTIE	VIC 27876
(the above with Tommy Dorsey)	
DINKY'S LITTLE DINER	MERC 3039
OH LOOK AT ME NOW	SIG 15134
GOOD FOR YOU	CORAL 60094
SUGAR COATED LIES	CORAL 60144
DEAR, DEAR, DEAR	CORAL 60364



# HAMPTON, Lionel

One of the standard gag lines that has been good for laughs from audiences down through the years in vaudeville is "I can't tell you how happy I am to be here in my old home town." When Lionel Hampton tells his audience that the chances are he isn't fooling, for Lionel has been at home in a great many towns. He was born in Louisville, moved to Birmingham, attended school in Chicago, worked in Los Angeles, went to college in California.

Lionel Hampton is a true "Kentucky babe," being born in Louisville in 1913. Before he could walk, his family moved to Birmingham. A little later Lionel attended high school in Chicago, and then moved to Los Angeles at the age of 16. He got his college education the hard way, working as a soda-jerk at night and attending the University of Southern California by day. Lionel majored in music and began to work out his rhythmic ideas with spoons for sticks and the soda fountain counter for a drum. The boss didn't bother particularly about Lionel's drumming activities until he began to use the glasses for cymbals. That was too much and Lionel was fired unceremoniously. He left college and got himself a job playing drums with Les Hite's orchestra. It was here that his fame first began to spread as one of the greatest of jazz drummers.

One day in 1929 when Louis Armstrong recorded with the Les Hite band, he was much impressed with Lionel's work on the vibraharp. He advised Lionel to stay with the instrument. Lionel followed Louis' advice and he has never regretted the move. In 1936 Benny Goodman heard Lionel play and took him East to join the now-famous Goodman Quartet, with Benny on clarinet, Teddy Wilson on piano, Gene Krupa on drums. The group proved a great success with many hotel and club appearances, radio performances and recordings.

After leaving the Goodman organization, Lionel Hampton decided to form a band of his own, in which he could play drums, vibraharp, and, now and then, a little of his own highly individual two-finger piano playing. The band was immediately well received by both critics and an enthusiastic public, and has been extremely popular everywhere. Lionel is still riding high, beating out that heated Hampton music, all the way from boogie to bop, making mellow music for the people.



LIONEL HAMPTON

IDA	VIC 25531
FLYIN' HOME	COL 36721
SOFT WINDS	COL 35320
TILL TOM SPECIAL } GONE WITH "WHAT" WIND }	COL 35404
SHIVERS } SEVEN COME ELEVEN }	COL 35349
GRAND SLAM	COL 35482
SIX APPEAL	COL 35553
(above with Benny Goodman)	
DENNISON SWING } WIZZIN' THE WIZZ }	VIC 26233
SHUFFLIN' AT THE HOLLYWOOD	VIC 26254
HEEBIE JEEBIES ARE ROCKIN' THE TOWN } GIN FOR CHRISTMAS }	VIC 26423
FLYIN' HOME	VIC 26595
TILL TOM SPECIAL	VIC 26604
TEMPO AND SWING	VIC 26608

CENTRAL AVENUE BREAKDOWN } JACK THE BELLBOY }	VIC 26652
DOUGH-RE-MI	VIC 26696
A MARTIN ON EVERY BLOCK	VIC 26739
I'D BE LOST WITHOUT YOU } HOUSE OF MORGAN }	VIC 26751
I NEED SOMEBODY TO LOVE } PIG FOOT SONATA }	VIC 26793
SMART ALECK } LOST LOVE }	VIC 27278
I NEARLY LOST MY MIND	VIC 27316
BOGO JO	VIC 27341
GIVE ME SOME SKIN	VIC 27409
CHASIN' WITH CHASE	VIC 27529
FLYIN' HOME } IN THE BAG }	DEC 18394
NOW I KNOW	DEC 18335
CHOP CHOP	DEC 18613
HOMEWARD BOUND (BLUES) } EVIL GAL BLUES }	KEY 605
SALTY MAMA BLUES	KEY 606
LOOSE WIGS } OVERTIME }	DEC 18669
BEULAH'S BOOGIE } MILLION DOLLAR SMILE }	DEC 18719
SLIDE HAMP SLIDE	DEC 18754
HAMP'S SALTY BLUES } CHORD-A-RE-BOP }	DEC 18830
AIR MAIL SPECIAL (parts I & II)	DEC 18880
TEMPO'S BOOGIE } THE LAMPLIGHTER }	DEC 18910
FLYIN' HOME #2 } PUNCH AND JUDY }	DEC 23639
THE PENCIL BROKE	DEC 23696
ROBINS IN YOUR HAIR } BLOWTOP BLUES }	DEC 23792

(See reverse side)

HAMP'S BOOGIE WOOGIE  
DECCA ALBUM A 523

TEMPO'S BOOGIE	DEC 23836
FLYIN' HOME	DEC 23837
BEULAH'S BOOGIE } TWO FINGER BOOGIE }	DEC 23838
HAMP'S WALKIN' BOOGIE } RIDIN' ON THE L AND N }	DEC 23839

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REMINISCING MOOD } ADAM BLEW HIS HAT }	DEC 24105
HAMP'S GOT A DUKE } GONE AGAIN }	DEC 24248
GIDDY YAP } RED TOP }	DEC 24281

LIONEL HAMPTON'S SOUVENIR ALBUM  
DECCA ALBUM A 669

FLYIN' HOME #2 } PUNCH AND JUDY }	DEC 23639
THE PENCIL BROKE } TEMPO'S BIRTHDAY }	DEC 23696
HAMP'S SALTY BLUES } CHORD-A-RE-BOP }	DEC 18830
AIR MAIL SPECIAL (parts I & II)	DEC 18880

NEW MOVEMENTS IN BE-BOP  
DECCA ALBUM A-661

MINGUS FINGERS } MUCHACHO AZUL (BLUE BOY) }	DEC 24428
THREE MINUTES ON 52ND STREET	DEC 24429
NO. 2 RE-BOP AND BE-BOP	DEC 24430
RE-BOP'S TURNING BLUE } ZOO-BABA-DA-OO-EE }	DEC 24431

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GOLDWYN STOMP } HAWK'S NEST }	DEC 24505
RIBS AND HOT SAUCE	DEC 24513
CHICKEN SHACK BOOGIE	DEC 24574
NEW CENTRAL AVENUE BREAKDOWN } HAMP'S BOOGIE WOOGIE #2 }	DEC 24607
WEE ALBERT	DEC 24699
FOR YOU MY LOVE } RAG MOP }	DEC 24855
I'VE BEEN A FOOL } I ALMOST LOST MY MIND }	DEC 24864
HOW YOU SOUND	DEC 24911
HAMP'S GUMBO } SAD FEELING }	DEC 24946
TURKEY HOP (Parts I & II)	DEC 24992
BIRMINGHAM BOUNCE	DEC 27041
PINK CHAMPAGNE } WELL, OH, WELL }	DEC 27164
EVERYBODY'S SOMEBODY'S FOOL	DEC 27167
MERRY CHISTMAS, BABY	DEC 27325
PLEASE GIVE ME A CHANCE	DEC 27401
COOL TRAIN	MGM 10979

## HARRIS, Phil

The Jack Benny radio program has made a nationally known character of Phil Harris. And we use the word "character" advisedly. According to the Benny scripts, Phil is a brazen, happy-go-lucky, horse-playing, hard-drinking Hollywood hill-billy who can barely sign his name.

Don't you believe it.

Phil is one of the shrewdest, most competent performers in show business, an avid reader and playgoer himself. In addition to leading his own band for many years, Phil has starred in movies and has his own network program. He is a natural actor with a flair for comedy, a good musician, and expert talent scout.

Born June 24, 1906, in Linton, Indiana, Phil spent his boyhood in Nashville, Tennessee, where his chief interests were baseball, football, and basketball. His father, who led a band of his own, taught Phil the rudiments of music, and in 1918 he made his professional debut playing the drums in papa's orchestra. Old hands in the music business say that Phil became, and still is, one of the best Dixieland-style drummers in the country.

On a vacation trip to Balboa Beach, California, Phil was unexpectedly called on to replace an ill vocalist in an orchestra. He was so well received that he decided to stay. Within a few months Harris was leading his own orchestra and crooning deep-voiced torch ballads and Bert Williams novelty tunes. From hotels and ballrooms he transferred to the movie studios in the pioneer days of sound films. A series of short pictures with his orchestra, and then a starring role in the feature film "Melody Cruise" established him as a national favorite. Incidentally, back in those days Phil hired a young violin player named Xavier Cugat when that gentleman was getting started in the music world.

Phil went on to become one of Hollywood's mainstays, and he reached star altitudes during his tenure with the Jack Benny show. Phil married Alice Faye in 1941, and they are the proud parents of two girls, Alice and Phyllis.

Phil is a devoted sportsman. He plays golf, hunts, and fishes, and makes a hobby of raising polo ponies. His favorite author and playwright are Ernest Hemingway and Noel Coward.



PHIL HARRIS

THAT'S WHAT I LIKE ABOUT THE SOUTH	VIC 20-2089
SMOKE, SMOKE, SMOKE	VIC 20-2370
NEVER TRUST A WOMAN	VIC 20-2715
DECK OF CARDS	VIC 20-2821
CHATTANOOGIE SHOE SHINE BOY	VIC 20-3692
LAZY RIVER	VIC 20-3708
THE THING	VIC 20-3968
OH, WHAT A FACE	VIC 20-4070





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LAZY RIVER	VIC 20-3708
THE THING	VIC 20-3968
OH, WHAT A FACE	VIC 20-4070



# HAWKINS, Erskine

With a reputation as one of the hottest trumpet players in the world, Erskine Hawkins is finding himself placed on a par with his long-time idol, Louis Armstrong. Erskine has perfected a style which has never been heard on the trumpet before, triple-tonguing all notes in the high register and actually hitting C above high C whenever he wants.

"The 20th Century Gabriel" was born on July 26, 1914, in Birmingham, Alabama. His mother taught school in their home town, and his father, a World War One hero who died in that conflict, was a successful business man. Erskine grew up in Birmingham and his earliest musical influence was his mother.

In 1930 he enrolled at Alabama State Teachers College, working his way through for a Bachelor of Science degree. While he was in college the school bandmaster sent out a hurry call for a trumpet player to join the band. Since Erskine's family had been musically inclined and he had long wanted to play the trumpet, he volunteered for instruction and a place in the band. After only a few months of tutoring he was playing first trumpet. In the summer of 1934, the school sent its band to New York to play for a dance. The group met with such acclaim that it was immediately booked to play at the Harlem Opera House. Because the leader of the 'Bama State Collegians couldn't make the trip North, Erskine was elected to take his place.

New York went wild over the group. Erskine and his musicians were booked into a Harlem night club. A road tour followed, and by 1936 Erskine Hawkins and his orchestra were being touted as one of the up-and-coming big bands of the year. In the summer of 1938, Hawkins and his musicians were booked into the famous Savoy Ballroom—"The Home of Happy Feet." During his stay, the band broadcasted over NBC three times weekly, providing swing-conscious youngsters with some music that they declared "out of the world."

Since then Erskine has recorded for Bluebird, RCA Victor and Coral Records. He plays every instrument in the band, and whenever a musician is absent because of illness, he sits in his place and leads the group from there. But no matter where he sits, it's the trumpet-playing of the "20th Century Gabriel" that brings dancers and audiences around to clamor for more.



ERSKINE HAWKINS

CHERRY	BL 10540
FINE AND MELLOW	BL 10709
ASHES IN THE TRAY	BL 10790
I KNOW A SECRET	BL 10979
SOFT WINDS	BL 11001
SO LONG, SHORTY	BL 11485
CALDONIA	VIC 20-1659
I'VE GOT A RIGHT TO CRY	VIC 20-1902
CHERRY	VIC 20-2283
I'VE GOT A RIGHT TO CRY	VIC 20-2284
FOOL THAT I AM	VIC 20-2470
AIN'T I LOSING YOU	VIC 20-2594

SAD EYES	VIC 20-2963
CORN BREAD	VIC 20-3326
I WISH SOMEBODY CARED ENOUGH TO CRY	VIC 20-3403
TELL IT TO ME	VIC 20-3490
THE BUFFALO NICKEL } IT'S DIVINE, SO DIVINE!	VIC 20-3509
MISS EVA	VIC 20-3585
BOBBY'S BOUNCE	VIC 20-3634
FISHTAIL	VIC 20-3742
TENNESSEE WALTZ } SKIPPIN' AND A HOPPIN'!	CORAL 60313
DOWNBEAT	CORAL 60323

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# HAWKINS, Hawkshaw

Hawkshaw Hawkins is a tall, six foot four, cowboy, with a very contagious smile. His colleagues say that he is the "best fella that ever wore a pair of cowboy boots." He's one of the most versatile and most popular showmen in the hillbilly field. That, in a nutshell, sketches Harold "Hawkshaw" Hawkins.

Hawkins was born in Wheeling, West Virginia, December 22, 1921. He graduated from high school there. Hawkshaw has liked music all of his life and always wanted to learn to play some musical instrument. One day after a hunting trip he traded five rabbits for a guitar. From this strange beginning came what was to be a very successful career in the entertainment world for Hawkshaw Hawkins. In 1937 a local group staged an amateur contest and Hawkshaw entered. The competition was tough but "Hawk" came through to win first prize. Among other things his prizes included a job at a local radio station at \$15 per week. His recording debut came in 1945 when he signed a King contract. His radio background is quite extensive. In addition to working on many small stations all over the country, he is featured on Wheeling's 50,000 watt station WWVA. He also has appeared on television over WFIL-TV from Philadelphia. During the war he was stationed in the Philippine Islands and he sang over radio station WUTM there. Hawkshaw now plays many musical instruments, among the list are guitar, banjo-tenor and five string, mandolin, violin, bass and harmonica. His main hobby is horseback riding and his favorite sports are hunting, fishing, swimming and baseball. His favorite folk vocalist is Eddy Arnold.



HAWKSHAW HAWKINS

AFTER ALL WE HAVE MEANT TO EACH OTHER WAY I LOVE YOU, THE	KING 544
I AIN'T GOIN' HONKY TONKIN' ANY MORE I'LL NEVER CRY OVER YOU	KING 557
THERE'S A LITTLE BIT OF EVERYTHING IN TEXAS SOLDIER'S LAST LETTER	KING 558
BLUE EYED ELAINE TRY ME ONE MORE TIME	KING 559
ARE YOU WAITING JUST FOR ME YOU NEARLY LOST YOUR MIND	KING 560
I WONDER WHY YOU SAID GOODBYE IT'S BEEN SO LONG DARLING	KING 561
I'LL GET ALONG SOMEHOW WALKIN' THE FLOOR OVER YOU	KING 562
MEAN MAMMA BLUES MEAN OLD BED BUG BLUES	KING 563
I'M WONDERING HOW THAT'S WHEN IT'S COMING HOME TO YOU	KING 564
SINCE YOU WENT AWAY	KING 611
I SUPPOSE PAN AMERICAN	KING 689
I CAN'T TELL MY BROKEN HEART A LIE	KING 720
SOME OF THESE NIGHTS	KING 742
MEMORIES ALWAYS LINGER ON SOMEBODY LIED	KING 756
ALL BECAUSE OF MY JEALOUS HEART	KING 776

## WOULD YOU LIKE TO HAVE A BROKEN HEART

WOULD YOU LIKE TO HAVE A BROKEN HEART	KING 793
I WASTED A NICKEL	KING 821
THERE'S A TEARDROP IN YOUR EYE WANTED SOMEONE TO LOVE	KING 838
PARDON ME FOR LOVING YOU BACK TO THE DOGHOUSE	KING 859
THAT'S ALL SHE WROTE	KING 876
HANDCUFFED TO LOVE STOP PLEASE STOP	KING 897
I LOVE YOU A THOUSAND WAYS TEARDROPS FROM MY EYES	KING 918
SHOTGUN BOOGIE YOU DON'T BELONG TO ME	KING 932
I HATE MYSELF RATTLESNAKIN' DADDY	KING 944
I'M WAITING JUST FOR YOU	KING 969



# HAYMES, Dick

Dick Haymes is a show business rarity—one of the few performers who has achieved top success in the three fields of radio, records and the movies. But it wasn't easy sailing all the way, and it took a lot of faith in himself and the conviction that perseverance would eventually pay off.

From earliest childhood, it was taken for granted that Dick would become a singer. His mother, Marguerite Haymes, a gifted vocal teacher, began lessons for Dick and younger brother Bob as soon as they were old enough to pronounce lyrics. Bob, by the way, is carving out a singing career for himself under the name of Bob Stanton, because he doesn't want to capitalize on his brother's name.

Dick's first big break came when he replaced Frank Sinatra with the Harry James band back in 1939. It was a tough assignment, and Dick had many a doubting moment as to whether he could live up to the standards of his illustrious predecessor. But he did, of course, and when he again followed Frankie into the vocal spot with Tommy Dorsey's orchestra, he had more confidence in his ability to make good. But he did make good, and then some, and before long he found himself faced with the decision that all successful band singers must make: To solo or not to solo? Dick had a large personal following, he was good-looking, had fine stage presence, and he decided to go out on his own as a feature attraction.

But it was some time before he got employment, and as his bank balance melted, he became a bit worried. But then, the opportunity came—a solo part at La Martinque night club—and Dick scored a smash success. The rest was comparatively easy. Recording and movie contracts and radio programs followed in rapid fire order. Today he's an acknowledged screen star, with an imposing list of successful pictures behind him.

The singer who had to follow Frank Sinatra is doing right well for himself.



DICK HAYMES

ROSES	DEC 27008
SAY WHEN (with Evelyn Knight)	DEC 27076
COULD BE	DEC 27217
EVERYTHING HAPPENS TO ME (with Tommy Dorsey)	DEC 27312
NOW I LAY ME DOWN TO SLEEP	DEC 14518

MONTEVIDEO	COL 35932
WALKIN' BY THE RIVER	COL 36069
FOR WANT OF A STAR } BRAGGIN' }	COL 36081
IT'S SO PEACEFUL IN THE COUNTRY } YES INDEED! }	COL 36246
LOST IN LOVE	COL 36285
MINKA	COL 36390
YOU'VE CHANGED (the above recorded with Harry James)	COL 36412
I DON'T WANT TO LOVE YOU	DEC 18645
SLOWLY	DEC 18747
ANOTHER LIKE THIS } MI VIDA }	DEC 23731
TERESA (with Andrews Sisters)	DEC 24320
BOUQUET OF ROSES } ANYTIME }	DEC 24506
HUSH LITTLE DARLING	DEC 24803
I WISH I HAD A SWEETHEART	DEC 24845
MARTA	DEC 24893





# HERMAN, Woody

Rarely is a person endowed with such versatility as orchestra leader, clarinetist, singer and part-time dancer Woody Herman. Woody's exceptional personality and variety of talent have established him as one of the all-time "greats" in music, and it's certain he will retain this prominence as long as he cares to. Woody has already spent thirty years in show business, beginning when he was billed "The Boy Wonder of the Clarinet" at the age of nine. Dissatisfied with his singing, dancing and clarinet solos, Woody augmented his act with the alto sax.

When Woody turned fourteen he joined the first of a long line of orchestras, one after the other, and became the boy prodigy of the band business. His intermittent high school education was concluded in Milwaukee, and he enrolled in an advanced music course at Marquette. His avid interest in jazz was stimulated when he discovered renowned jazzmen like Duke Ellington, Red Nichols and others of that era.

Woody joined Tom Gerun in 1931, sharing vocal honors with Ginny Simms and Tony Martin. In 1932 he played Los Angeles' famous Palomar Ballroom for the first time, under the Harry Sosnick banner. Shortly after leaving Sosnick, he entered the Isham Jones unit. When Isham disbanded, many of his musicians, including Woody, formed a cooperative unit, debuting at the Brooklyn Roseland.

Their unorthodox endeavors were slow to be accepted and the inevitable struggle ensued. It wasn't until 1939, six years later, that the band played for a wholly enthusiastic audience, at New York's Famous Door club. Movie moguls recognized the unlimited Herman talent and starred him in a string of films.

With the outbreak of war, in 1941, once again the Herman Herd was subjected to drastic changes. The cooperative was dissolved and Woody assumed full responsibility, converting the Dixieland flavor to a more modern music. The big year for the band came in 1945 with their hit recording of "Caldonia." In short time the band placed number one in five major popularity polls and added a network show to its regular schedule.

Post-war problems induced Woody to disband and vacation, but within a brief time he had reorganized with an even more exciting group, which opened in 1947 at the Hollywood Palladium. Soon after, Woody inked a recording contract with Capitol Records, and then with MGM. Woody's acute perception and valuable background in show business will always insure music lovers of the best as far as the Herman Herd is concerned.

Woody was born Woodrow Wilson Herman, on May 16, 1913, in Milwaukee, Wisconsin. His height is 5' 9", and his weight 150 pounds. His hair and eyes are brown.



WOODY HERMAN

STARDUST ON THE MOON	DEC 1385
SAY SI SI	DEC 2979
FRENESI	DEC 3427
THERE I GO	DEC 3454
HURRY BACK TO SORRENTO/ OH, LOOK AT ME NOW! }	DEC 3630
EVERYTHING HAPPENS TO ME	DEC 3693

LET'S GET AWAY FROM IT ALL	DEC 3712
UNTIL TOMORROW/ G'BYE NOW }	DEC 3745
TIME CHANGES EVERYTHING	DEC 3751
SOUTH	DEC 3761
I LOVE YOU MORE, MORE EVERYDAY	DEC 3813
I'D LOVE YOU AGAIN / MY FOOLISH HEART AND I }	DEC 4016
MISIRLOU } BY-U BY-O }	DEC 4024
I THINK OF YOU	DEC 4135
DEEP IN THE HEART OF TEXAS	DEC 4162
EVEN STEVEN	DEC 4235
FORT WORTH JAIL	DEC 4293
HURRY BACK TO SORRENTO	DEC 25274
THERE I GO	DEC 25351
CALDONIA	COL 36789
ATLANTA, G. A.	COL 36949
ROMANCE IN THE DARK	COL 37162
BABY, BABY ALL THE TIME	COL 37820
IF ANYBODY CAN STEAL MY BABY	COL 38047
SWING LOW, SWEET CHARIOT	COL 38102
NO TIME	COL 38304
I AIN'T GETTIN' ANY YOUNGER	CAP 15365
SAY SI SI	CORAL 60019
SOUTH	CORAL 60119
FORT WORTH JAIL	CORAL 60348
SENTIMENTAL FOOL/ BY GEORGE }	MGM 10975
THREE HANDED WOMAN	MGM 11026



# HOWARD, Eddy

Eddy Howard, the impresario of sweet swing, is winning nation-wide acclaim as "the bandleader with the golden voice." His stature as a star is twofold—he's one of the country's leading vocalists, and leader of one of our most popular dancebands.

Eddy began his career in the entertainment world while he was a music student at San Jose State College, in California. He used to sing at the slightest provocation, and he was a favorite at campus parties and fraternity functions. One day a friend of Eddy's saw an item in the local paper to the effect that radio station KFRC in San Francisco was running an amateur contest. He brought the notice to Eddy, and just on a hunch, Eddy decided to enter. The only drawback was a lack of carfare—he had already run through his month's allowance.

But nothing daunted, Eddy set out via the thumb. His luck was good, for a genial truckman with a load of hogs pulled up and asked him where he was headed. "San Francisco, mister," Eddy said hopefully. "Hop in, son," the driver said. "We're San Francisco bound." Well, Eddy won that amateur contest, and that spelled goodbye to Alma Mater. He was given a job as featured singer on a program called "Blue Monday Jamboree"—and Eddy's musical career was under way.

Eddy next got a job with a dance band at Del Monte, California, where he acquired a great deal of band experience and stage presence. After a series of engagements with various West Coast bands, Eddy began to acquire a large personal following. Then he decided to take the big plunge—to organize his own band. Specializing in sweet swing, with himself doing the vocals in his intimate, warm style, Eddy Howard and his orchestra opened at Chicago's famed Aragon ballroom. They were an immediate hit, and from then on his rise has been phenomenal. He has appeared at many topnotch hotels, supper clubs, and ballrooms, and his recordings have sold in the millions.



EDDY HOWARD

MY SISTER AND I / DO I WORRY }	COL 36074
I FORGIVE BUT CAN'T FORGET YOU	COL 36104
SOME MUST WIN, SOME MUST LOSE / I TRIED }	COL 36183
I WENT OUT OF MY WAY	COL 36303
REMEMBER PEARL HARBOR	COL 36497
DO I WORRY	COL 38933
MY ADOBE HACIENDA	MAJ 1117
SPRING IN DECEMBER	MAJ 1224
ALL DRESSED UP WITH A BROKEN HEART / SOMEONE CARES }	MAJ 1236
DAINTY BRENDA LEE	MAJ 1252
DAINTY BRENDA LEE	MERC 5208
I'LL HOLD YOU IN MY HEART	MERC 5217
I WISH SOMEONE CARED ENOUGH TO CRY	MERC 5248
CANDY KISSES	MERC 5272
RICKETY RICKSHAW MAN	MERC 5284

ROOM FULL OF ROSES	MERC 5296
EVERYTHING THEY SAID CAME TRUE / CROCODILE TEARS }	MERC 5325
BRIGHT EYES	MERC 5321
HALF A HEART	MERC 5349
DADDY'S LITTLE GIRL / RAG MOP }	MERC 5371
ROSES	MERC 5397 5414
DADDY'S LITTLE BOY	MERC 5475
DADDY'S LITTLE BOY / DADDY'S LITTLE GIRL }	MERC 5578
DEADLY WEAPON	MERC 5676
SIN	MERC 5711
WHEN CHRISTMAS ROLLS AROUND	MERC 5722



# INK SPOTS, The

Believe it or not, the silky-smooth, honey-sweet singing style of the Ink Spots was once as hot and jive-packed as a jitterbug. But that was before the Spots discovered that their forte was the mellow kind of ballad for which they are so well known today.

Back in the 30's there were four talented young men who were all excellent singers. They worked out a style of quartet singing which they were sure would make a hit with audiences, and which in turn would lead to lucrative contracts and fame. So, they set out for the big city to earn that fame and fortune. They approached night-club owners, theatrical agents, theatre managers, motion picture executives and radio program directors—and in every case they met with the same curt one-word answer: "No!" Finally, their money ran out, but they didn't give up. The four of them went to work as porters in New York's Paramount Theatre. When they weren't pushing a broom or swabbing the deck of the stage with mops, the boys sang, not only to keep in practice but to keep up their courage. They worked up a repertory with special treatments and hot stylings.

One day when the boys were vocalizing backstage at the Paramount, Bob Weitman, manager of the theatre, walked by and heard them. "How long has this been going on?" he asked, and without waiting for an answer inked them to big contracts. That was in January, 1936, and right there the spectacular career of the Ink Spots was launched. The distinctive style of the Spots was an immediate sensation and there was great demand for them and their "out of this world" treatments of hit tunes.

In January 1946, the Ink Spots returned to the Paramount for a tenth anniversary appearance, singing their songs from the very stage which they once had to sweep and mop. Today, records by the Ink Spots are in every juke box in the country, and the name of this quartet with the high tenor lead and deep bass answers, has become a household by-word with the musical public.

Just how they came to be known as the Ink Spots is a tale in itself. When they were beginning their partnership, the four young men and their manager were sitting in an office trying to think up a suitable name. Several were suggested: "Harmony Four," "Rhythm Quartet," "Jazz Mellodeers," and the usual run of titles. But they were all voted down because they lacked distinction. Everyone had run out of suggestions and their manager was moodily making marks on a blotter with his fountain pen. The pen dried up, he shook it impatiently and four blots appeared. That was all he needed and he immediately shouted, "The Ink Spots" . . . and The Ink Spots they've been ever since.



THE INK SPOTS

YOU WERE ONLY FOOLIN'	DEC 24507
RECESS IN HEAVEN	DEC 24517
YOU'RE BREAKING MY HEART	DEC 24693
TIME OUT FOR TEARS	DEC 27259
TELL ME YOU LOVE ME	DEC 27464
DO SOMETHING FOR ME	DEC 27493
I'M LUCKY I HAVE YOU	DEC 27742

OL' KNOCK KNEED SAL	DEC 2286
I DON'T WANT TO SET THE WORLD ON FIRE	DEC 3987
DON'T LEAVE NOW	DEC 4303
WHO WOULDN'T LOVE YOU	DEC 18383
DO I WORRY	DEC 23633
JUST FOR ME	DEC 24173



# JAMES, Harry

Not so very long ago a parody of a longtime favorite song arose, and unlike most parodies, gained wide currency. Singly and in groups, men, for it was mostly men who sang it, could be heard giving rousing and heart-felt voice to "I want a girl, just like the girl that married Harry James." The girl was, of course, Betty Grable. And that was just another in a long string of good fortune that has found its way into the Harry James story.

If you had witnessed a performance of the Mighty Haag Circus when it toured the South in the year 1920, you would have been amazed by an act billed as "The Youngest and Oldest Contortionists In the World"—said act being a man of 70 and a boy of 4. But you would have been even more surprised if you could have known that the little boy muscle weaver named Harry James was to grow up to become one of America's greatest trumpet-players and orchestra leaders.

If anyone was ever literally born into show business, Harry James was that one. His mother was a trapeze artist with the circus, and his father led the brass band in the rousing music that gladdened the hearts of children from "one to one hundred." Harry was born in a run-down hotel frequented by show people, next door to the local jail, in Albany, Georgia, in 1916. Almost as soon as he could toddle, the troupe's old contortionist taught the boy how to tie himself into knots and then took him into the act. But Harry soon tired of making like a pretzel and switched to music at the age of six, taking cornet lessons from his dad.

When he was nine years old Harry James was playing trumpet in the Christy Brothers Circus. By the time he had reached the ripe old age of 12, he was leading the band. When Harry was 15, his family retired from the circus business and settled in Beaumont, Texas, where his father became music supervisor of the local school system. Harry went to high school in Beaumont and spent his spare time practicing his horn playing. That same year he won first prize in the State Music Contest, trumpeting a tune titled "Neptune's Court." A few months later when Lawrence Welk's band played a date in Beaumont, Harry, now 16, but still wearing short pants, asked for an audition. He got the audition, but not a job, because he played too loud for Welk's style.

At twenty, Harry formed his own orchestra and played throughout the Southwest. Ben Pollack heard him play and hired him on the spot. Pollack had a reputation for discovering young musicmakers of talent, and his finding of Harry James added to his fame. Working with the Pollack band was good experience for young Harry. In time, as swing music began to get a grip on the public, Benny Goodman became its leading exponent and scouted everywhere for top musicians to add to his group. He heard a Pollack recording which featured Harry on a trumpet solo and offered the young musician a job. Harry quickly became a fixture in the Goodman group, and his two-year stay with the band is musical history.

With a financial assist from Benny Goodman, Harry struck out on his own. However, his band was no overnight success. It took the public a while to get used to Harry's "powerhouse" style. But by 1942 the dollars began piling up at the box office and Harry's lean days were behind him. Ahead of him were fabu-



HARRY JAMES

lous engagements in radio, vaudeville and in movies, and, of course, Betty Grable. Harry hasn't changed his style of music-making during the years since, for it was this kind of music that swept Harry James and his orchestra right up to the top of the list, where he has remained despite changing styles in music through the years.

MONTEVIDEO	COL 35932
WALKIN' BY THE RIVER	COL 36069
FOR WANT OF A STAR } BRAGGIN' }	COL 36081
DADDY	COL 36171
JEFFRIES' BLUES } SHARP AS A TACK }	COL 36190
LAMENT TO LOVE	COL 36222
YES INDEED! } IT'S SO PEACEFUL IN THE COUNTRY }	COL 36246
I GUESS I'LL HAVE TO DREAM THE REST	COL 36255
LOST IN LOVE	COL 36285
MINKA } MISIRLOU }	COL 36390
YOU'VE CHANGED	COL 36412
HE'S 1-A IN THE ARMY	COL 36455
J. P. DOOLEY III } JUGHEAD }	COL 36487
LAST NIGHT I SAID A PRAYER	COL 36518
STRICTLY INSTRUMENTAL	COL 36579
I HEARD YOU CRIED LAST NIGHT	COL 36677
CHERRY	COL 36683
ESTRELLITA	COL 36729
WAITIN' FOR THE TRAIN TO COME IN	COL 36867
9:20 SPECIAL	COL 36887
MOTEN SWING (I & II)	COL 37351
MY FRIEND IRMA	COL 37810
FORGIVING YOU	COL 37588
THEME FOR CYNTHIA	COL 39289
CASTLE ROCK (with Frank Sinatra)	COL 39527





# JENKINS, Gordon

It's a far cry from winning an amateur ukulele contest to national recognition as a conductor, song writer and composer, but that is the enviable record of Gordon Jenkins. Back in 1925, when Gordon was attending high school in his home town of Webster Groves, Missouri, all the kids had ukes. And when 15-year-old Gordon heard that Cliff "Ukulele Ike" Edwards was conducting an amateur contest in nearby St. Louis, the young man decided to enter. He walked off with first prize and thus was launched a sensational musical career.

After winning Ukulele Ike's contest, Gordon Jenkins played the banjo in his brother's orchestra and then decided to try his luck in Chicago and New York. There he did some work as a musical arranger. Word of his skill got around and an offer was made to him to conduct the orchestra for the Bea Lillie Broadway musical, "The Show Is On." It wasn't long before his tunes were attracting attention in Hollywood, and as a result he got a number of offers from motion pictures. After a period as musical scorer for Paramount, Gordon deserted the movies for radio, and acted as musical director for a number of NBC shows.

An attractive offer from Dick Haymes prompted Gordon to go out as a free lance. He conducted the 31-piece orchestra on the Dick Haymes program, and wrote the capsule operettas heard on that show, collaborating with Tom Adair. Their prolific output caused one bystander to comment: "How is it possible for two guys to write hunks of music like this every week?" The team of Jenkins and Adair aspired toward still better things and worked out the score for "Along Fifth Avenue," a gay revue that played to crowds on Broadway.

In time Gordon Jenkins assumed a new role by becoming musical director for Decca Records. This new post gives him more time for serious composing. He's not interested in writing pretentious music, however — but "things people will like." For a young fellow, Gordon Jenkins has come a long way from that day he won an amateur uke-playing contest, even though he's a left-handed conductor, one of the few in the business.



GORDON JENKINS

GOODNIGHT IRENE (with the Weavers)	DEC 27077
SO LONG THE LONESOME TRAVELER } (with the Weavers)	DEC 27376
MORE THAN I CARE TO REMEMBER	DEC 27394
DARK EYES	DEC 24403
SKIP TO MY LOU	DEC 24602
GOD BLESS THE CHILD (with Billie Holiday)	DEC 24972

I DON'T WANT TO LOVE YOU	DEC 18645
SLOWLY	DEC 18747
ANOTHER NIGHT LIKE THIS } MI VIDA }	DEC 23731
BOUQUET OF ROSES } ANYTIME }	DEC 24506
HUSH LITTLE DARLIN'	DEC 24803
I WISH A HAD A SWEETHEART	DEC 24845
MARTA	DEC 24893
ROSES	DEC 27008
SAY WHEN (with Dick Haymes and Evelyn Knight)	DEC 27076
(all the above with Dick Haymes)	



# JURGENS, Dick

Three years of service in the Marine Corps put no crimp at all in Dick Jurgen's career as a mighty successful maestro. Prior to the war Dick was coasting along in top-flight fashion. Then the call to arms brought his progress to a halt. Dick hoped it would be temporary, but still one never knows. But when he was released from service Dick bounced right back into business with a band that became the talk of show business.

Dick Jurgens was born January 9, 1910, at Sacramento, California. He was educated in the local public schools, graduating from the junior college in 1933. He made topnotch grades, and found time to star on the football and baseball teams as well. He wrote his first song to pass a college examination, and wonder of wonders, it was published. Although Dick had been dismissed from the high school orchestra because he preferred to play jazz, enlivening staid processional music with hot trumpet breaks, he decided to form a professional band for an engagement at San Francisco's St. Francis Hotel. It was a sweet-style band, emphasizing perfect tempo, precise arrangements and a nicely balanced library of tunes. This formula paid off, for in a short time his group became the rage of the west.



DICK JURGENS

The Dick Jurgens' orchestral star was beginning to rise in the East when the war intervened. In service he toured over 51,000 miles with his First All-Marine Entertainment Unit, playing before a total of more than 1,800,000 people.

In March, 1949, Dick reorganized his band. Ever since, he's enjoyed tremendous success from coast to coast, and he's happy that he decided to be a musician instead of a radio engineer as he had planned early in his life. When Dick discovered that playing the trumpet was not only more fun, but brought in more money, he decided, and wisely, to stay with music. Unfortunately, he had to give up the horn when an auto accident resulted in a smashed lip that took years to heal. Now he devotes all his time to directing his musicians, and he's doing a great job. one that makes him a popular favorite all over the nation.

BLUE HEAVEN WALTZ	}	COL 39012
GIRL WITH THE BEAUTIFUL EYES	}	
CHALK TALK ON THE SIDEWALK	}	COL 39026
ARE YOU ANYBODY'S SWEETHEART	}	

I DO, DO YOU	OK 5898
BLUE ECHOES (CUATRO VIDAS)	OK 6058
MY SISTER AND I	OK 6094
TALKING TO THE WIND	OK 6144
LOAFIN' ON A LAZY DAY	OK 6166
HOW LONG HAS THIS BEEN GOING ON	OK 6307
DELILAH	OK 6389
BELLS OF SAN RAQUEL	OK 6456
SWEETHEARTS OR STRANGERS	OK 6525
I'M SO, SO, SO IN LOVE	COL 36669
DADDY'S LITTLE GIRL	}
WE'LL BUILD A BUNGALOW	
SHORT AND SWEET	COL 38335
WOMEN, WOMEN, WOMEN	COL 38436
THE MORE I KNOW ABOUT LOVE	COL 38854

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# JOHNSON, Buddy

One of the most versatile band leaders in the business, Buddy Johnson, is the creator of "Walk 'em Rhythm" and is noted for his work as a composer, arranger, pianist and vocalist.

Buddy Johnson was born in Darlington, South Carolina, some thirty-odd years ago, and was christened Woodrow Wilson Johnson. This makes him one of the two famous band leaders named after the illustrious president. The other is, of course, Woody Herman. Buddy learned to play the piano at an early age and in 1938 headed for New York City in search of a boost up in his musical career. He got work as pianist in several small night clubs, and then went to Europe in 1939 as a member of the Cotton Club Revue. After Buddy had made a four month tour of Paris, London, Brussels and Berlin, war broke out and the troupe returned to the States, out of work. In 1941, he was playing piano in a Greenwich Village night club and got his first real break. An official of Decca Records was there one night and listened eagerly while Buddy played piano and sang his original songs. He signed Buddy to a recording contract. The first Johnson Decca record was an immediate hit, and Buddy was on his way.



BUDDY JOHNSON

In 1944, Buddy Johnson organized his own band. His popularity had already been established via the success of his early vocal records, and he was booked into the famous Savoy Ballroom in Harlem, which has been the springboard to fame for such musicians as Erskine Hawkins, Count Basie, Chick Webb and Lionel Hampton. Since that 1944 booking Buddy Johnson has become one of the biggest record sellers in the rhythm and blues section of popular music. He writes every arrangement his group plays, and the majority of his hits have been his own compositions.

NO MORE LOVE	DEC 27416
DR. JIVE JIVES	DEC 27486
WE'D ONLY START IT ALL OVER AGAIN } I NEED YOU }	DEC 27627

STOP PRETENDING	DEC 7684
IN THERE	DEC 8555
SOUTHERN EXPOSURE	DEC 8562
I'M STEPPING OUT	DEC 8599
WHEN MY MAN COMES HOME	DEC 8655
THAT'S THE STUFF YOU GOTTA WATCH	DEC 8671
I STILL LOVE YOU	DEC 48012
YOU CAN'T TELL WHO'S LOVING YOU } SERVES ME RIGHT }	DEC 48060
FAR CRY	DEC 48076
I DON'T CARE WHO KNOWS	DEC 48088
SHAKE 'EM UP } PULLAMO }	DEC 24596
DID YOU SEE JACKIE ROBINSON HIT THAT BALL	DEC 24675
AS I LOVE YOU } LOVELY IN HER EVENING GOWN }	DEC 24716
IT WAS SWELL KNOWING YOU	DEC 24817
THAT'S WHAT MY BABY SAYS	DEC 24920
KEEP ME CLOSE TO YOU	DEC 24996
SHAKE 'EM UP	DEC 27078
SATISFY MY SOUL } I CRY }	DEC 27330

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# JONES, Spike

Spike Jones' ready wit has coined his own summary of the City Slicker's inimitable contribution to music. "I'm the dandruff in long hair music," says the zany maestro whose recordings have created a whole new style of orchestral satire. When Spike started recording, his City Slickers group was merely a hobby. Since then Spike has become an outstanding celebrity and his band is an institution of contemporary Americana.

Spike started out as a drummer. He first learned to play on a bread board in Calexico, in Imperial Valley in California, when he was eleven. His family surrendered to his demands for drums after listening to the din that broken chair rungs can make and gave him a set of drums for Christmas. However, his school-teacher mother stipulated that jazz was out. Spike confined his rhythm-making to the school band. Shortly after the Jones' family moved back to Long Beach, where Spike had been born on December 14, 1911. On returning, he went to Long Beach Polytechnic High, and was a drum major of a 90-piece band.

On the side, Spike organized a dance orchestra called "Spike Jones and His Five Tacks." The group played until after graduation from high school at Southern California beach resorts and small Hollywood spots. The depression ended schooling for Spike, but he kept on with the drums, playing with a succession of locally-known bands.

By 1937 Spike Jones was also playing in a number of radio shows, was staff drummer for Decca, Victor, and Columbia in Hollywood, and was the Number One tub-man on the coast. But playing popular songs straight bored Spike so much that he decided to lambast them privately. He and other bored musicians got together for loony weekly jam sessions in a studio, and it was there that the noisy, but far from meaningless, burlesque technique that Jones' fans love was born. Mostly the group committed its musical mayhem on currently popular ballads. Just for fun they recorded some of the tunes they attacked. Harry Myerson, then a West Coast recording manager for RCA Victor, heard one of the records and shipped it East. It was released and the City Slickers found a permanent home on shellac.

Each new Victor release brought the group greater fame and fortune. Spike went on to bigger and better things with the formation of a full-scale circus with his City Slickers as well as what he calls his Other Orchestra, a full size dance band. Touring across the country Spike has repeatedly broken box office records with his famous "Musical Depreciation Revue." Spike's City Slickers play all known instruments and constantly devise new ones. There are ten men in the group, and they now have, apart from their orthodox instruments, a break-down auto, a wash-board, cowbells, bottles, flit guns, auto horns, and a complete set of tuned doorbells. On occasion a chimpanzee, a camel, and other animals have been added to the group.

Spike Jones has been called everything from primitive to atomic, from corny to supersophisticated. Certainly no one but this affably wacky guy could possibly have dreamed up the din of metal and music raised by his famous group. Certainly no one else can claim as he does that he's "the dandruff in long hair music."



SPIKE JONES

BARSTOOL COWBOY FROM OLD BARSTOW	}	BL 11364
COVERED WAGON ROLLED RIGHT ALONG		
CLINK, CLINK, ANOTHER DRINK		BL 11466
PASS THE BISCUITS, MIRANDY	}	BL 11530
LITTLE BO-PEEP HAS LOST HER SHEEP		
SIAM		BL 11560
I WANNA GO BACK TO WEST VIRGINIA		BL 11586
HOTCHA CORNYA		BL 30-0818
BEHIND THOSE SWINGING DOORS		BL 30-0821
A SERENADE TO A JERK		VIC 20-1654
DRIP, DRIP, DRIP (SLOPPY LAGOON)		VIC 20-1733
THE BLUE DANUBE		VIC 20-1762
OLD MAC DONALD HAD A FARM	}	VIC 20-1836
MOTHER GOOSE MEDLEY		
THE GLOW WORM		VIC 20-1893
I DREAM OF BROWNIE WITH THE	}	VIC 20-1894
LIGHT BLUE JEANS		
JONES POLKA		
LIEBESTRAUM		VIC 20-1895
THE JONES' LAUGHING RECORD	}	VIC 20-2023
MY PRETTY GIRL		
DRIP, DRIP, DRIP (SLOPPY LAGOON)		VIC 20-2093
BLOWING BUBBLE GUM		VIC 20-2245
OUR HOUR	}	VIC 20-2375
THE POP CORN SACK		
BEHIND THOSE SWINGIN' DOORS		VIC 20-2507
SIAM	}	VIC 20-2537
PASS THE BISCUITS, MIRANDY		
PEOPLE ARE FUNNIER THAN ANYBODY		VIC 20-2592
I WANNA GO BACK TO WEST VIRGINIA		VIC 20-2611

(See reverse side)

UGGA UGGA BOO	VIC 20-2820
WILLIAM TELL OVERTURE } MAN ON THE FLYING TRAPEZE }	VIC 20-2861
HAPPY NEW YEAR	VIC 20-3177
YA WANNA BUY A BUNNY?	VIC 20-3359
DANCE OF THE HOURS } NONE BUT THE LONELY HEART }	VIC 20-3516
MORPHEUS } WILD BILL HICCUP }	VIC 20-3620

SPIKE JONES PLAYS THE CHARLESTON  
RCA VICTOR ALBUM P 277

CHARLESTONO-MIO	VIC 20-3675
DOIN' THE NEW RACCOON	VIC 20-3676

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MOMMY, WON'T YOU BUY A BABY BROTHER	VIC 20-3934
BABY BUGGY BOOGIE	VIC 20-3939
TENNESSEE WALTZ I HAVEN'T BEEN HOME FOR THREE } WHOLE NIGHTS }	VIC 20-4011
RHAPSODY FROM HUNGER	VIC 20-4055
IL BARKIO } MY DADDY IS A GENERAL TO ME }	VIC 20-4125



# JORDAN, Louis

It was a torrid summer in the small town of Brinkly, Arkansas, the sort of weather that wilts and frays everything in sight. A small errand boy, making his way along the dry streets paused in front of the music store window to gaze longingly at a shiny saxophone gleaming in the sun. By the end of the summer, Louis Jordan had his saxophone.

Today, bandleader Jordan can have any sax of his choosing. Yes, fate has been kind to Louis Jordan, but not without the help of the famed maestro himself. The old formula of hard work, study, patience, and the well-known intestinal fortitude has landed Louis Jordan at the top, where by all accounts, he's destined to stay for a long time to come.

Louis Jordan boarded that meteoric shooting star to fame during his summer vacations at Arkansas Baptist College. He earned \$15 a week doubling as a clarinetist and entertainer for the Rabbit Foot Minstrels, traveling around the country as a minstrel man. Louis came by his musical talents naturally. His father still leads a 22-piece band in the Jordan home town in Arkansas. After graduation Louis headed for New York, happy hunting ground for the young hopefuls of the entertainment world.

But Lady Luck turned a deaf ear to the young saxophonist during those early years. But one day, as he sat in a restaurant, spending his last dollar on a meal, she sent a nod in his direction. It was an offer to join the late Chick Webb's orchestra. With Webb's famous band Louis achieved his first measure of success as one of the country's top-ranking clarinet and sax players. When Webb died in 1938, Louis formed his own band.

For three long years the newly-formed group, later to become famous as "Louis Jordan and His Tympani Five," suffered the usual growing pains besetting a new band, playing in small night spots. Then the Jordan combo was booked into Chicago's famous Capitol Lounge as an alternate feature to a popular harmony quartet. The singers left after a successful four-week engagement. The Jordan group stayed on to become a sensation with their sparkling songs and musicianship. The four-week engagement lengthened into 32, and national acclaim was theirs at last.

From that point on the story is virtually a show business legend. The singing, swinging, clowning maestro, with his remarkable ability to project his own sunny personality over to the public, sky-rocketed to fame . . . breaking box office records wherever he appeared. With each new waxing of such popular tunes as "Caldonia," "Run Joe," "Saturday Night Fish Fry" and "Teardrops From My Eyes" the Jordan success story grows ever bigger.

Not only is Louis Jordan a fine instrumentalist, he dictates his own arrangements and is a composer with many song hits to his credit. Louis is a perfectionist who rehearses his musicians until every arrangement is exactly right. The band's top place on popularity polls attests to the fact that these long hours of rehearsal are well spent. The same determination that drove a small boy in Arkansas to earn the money for his first saxophone drives the Louis Jordan Tympani Five on to bigger and better success.



LOUIS JORDAN

OH, BOY, I'M IN THE GROOVE	DEC 3360
BARNACLE BILL THE SAILOR	DEC 7556
T-BONE BLUES	DEC 8525
FIVE GUYS NAMED MOE	DEC 8653
CALDONIA	DEC 8670
DON'T WORRY ABOUT THE MULE! BUZZ ME	DEC 18734
BEWARE	DEC 18818
YOUR SOCKS DON'T MATCH (with Bing Crosby)	DEC 23417
AIN'T THAT JUST LIKE A WOMAN	DEC 23669
LET THE GOOD TIMES ROLL	DEC 23741
OPEN THE DOOR RICHARD	DEC 23841
I KNOW WHAT YOU'RE PUTTIN' DOWN	DEC 23901
CALDONIA	DEC 23932
SURE HAD A WONDERFUL TIME	DEC 24104
EARLY IN THE MORNING	DEC 24155
HOW LONG MUST I WAIT FOR YOU	DEC 24300
ALL FOR THE LOVE OF LIL! RUN JOE	DEC 24448
WE CAN'T AGREE	DEC 24483
ROAMIN' BLUES	DEC 24571
CHICKY-MO AND CRANEY CROW! BEANS AND CORN BREAD	DEC 24673
SATURDAY NIGHT FISH FRY (Parts I & II)	DEC 24725
HEED MY WARNIN'	DEC 24981
T-BONE BLUES	DEC 25473
PSYCHO LOCO! ONIONS	DEC 27058

(See reverse side)

BLUE LIGHT BOOGIE (Parts I & II)	DEC 27114
SHOW ME HOW TO MILK THE COW	DEC 27129
TROUBLE, THEN SATISFACTION}	DEC 27203
TAMBURITZA BOOGIE }	
YOU DYED YOUR HAIR CHARTREUSE}	DEC 27315
LEMONADE }	
TEAR DROPS FROM MY EYES }	DEC 27424
IT'S A GREAT, GREAT PLEASURE}	
IS MY POP IN THERE}	DEC 27547
WEAK MINDED BLUES}	
YOU WILL ALWAYS HAVE A FRIEND	DEC 27620
HOW BLUE CAN YOU GET	DEC 27648
THREE HANDED WOMAN	DEC 27694

# KAYE, Sammy

Today Sammy Kaye, backed by his famous "swing and sway" group, stands at the peak of his career. His recordings are consistently on the best seller lists. His "Sunday Serenade Book of Poetry," the result of countless requests by fans for copies of the poems read by Sammy over the air, has sold over one hundred thousand copies, a phenomenal sale for that type of publication.

But in the beginning Sammy wanted to be a civil engineer!

During his college days, the future four-star maestro gave promise of great things in athletics and scholarship, with music running a poor third — until his third year. Then rhythm took the lead.

Born in Cleveland, Ohio, March 13, 1910, Sammy attended Rocky River High School, where he was a member of the State Relay Championship team, rang the bell as state low hurdle champ and won a scholarship to Ohio University.

In his freshman year at college, Sammy chalked up a fourteen-carat athletic record as an all-round sports star, quarterbacking a championship football team, and winning his class numerals in track, baseball and basketball. Eventually Sammy decided he could do more at school than just tear himself apart, so he waved good bye to his athletic scholarship and continued through school under his own steam, heading for a civil engineering degree. Turning to music as a means of financing his way, Sammy soon found himself paying more attention to sharps and flats than T squares and higher mathematics. He organized his own band to play college dances and his under-graduate rhythm-makers soon became so popular with the student body that Sammy opened the "Varsity Inn" as a campus dine and dance spot where his own music would be featured. The Inn still stands both as a college institution and a tribute to the lad who took a melodic sky-ride to the stars and etched his name in glitter-dust on a rhythmic milky-way.

Following graduation, Sammy kept his collegiate dance crew together and plunged into show business for keeps. It was only the draft that broke up the Ohio U. nucleus. The group had been a blue-ribbon unit ever since Sammy's first step on leaving college, when he purchased a large and battered bus, piled in his gang and their instruments and started out on the inevitable round of "one-night stands." Whistle stops soon led to better locations with network wires, and the Kaye rhythm became welcome in homes throughout the land.

Singing song titles plus the famous "swing and sway" style were shortly national favorites as Sammy and the boys moved from one popular hotel to another. By the time the group opened at New York's Hotel Commodore in 1938, it was a coast-to-coast success.

Sammy Kaye's success has continued on its pyramiding way, with hotel and night club dates starting Sammy off on theatre stages and new record-breaking performances. Then came commercial radio shows, and eventually Hollywood. Today Sammy Kaye is one of America's favorite music-men.



SAMMY KAYE

MEXICALI ROSE	VIC 26136
A FOOL WAS I	VIC 26519
HIGH ON A WINDY HILL	VIC 27232

THAT'S MY WAY OF SAYING I LOVE YOU	VIC 27277
ALL NIGHT LONG	VIC 27287
IT'S SO EASY FOR YOU	VIC 27328
AMAPOLA	VIC 27349
HORSE AND SADDLE FOR ME}	VIC 27361
MONTAGUE THE TERRIFIC }	
FRIENDLY TAVERN POLKA}	VIC 27381
HAWAIIAN SUNSET }	
TWO HEARTS THAT PASS IN THE NIGHT}	VIC 27391
DADDY }	
FOR WANT OF A STAR	VIC 27422
WHAT WORD IS SWEETER THAN SWEETHEART	VIC 27433
THE RELUCTANT DRAGON	VIC 27449
THE WIND BLOWS FREE	VIC 27514
DIXIE GIRL	VIC 27533
WASN'T IT YOU}	VIC 27567
MINKA }	
WHEN WINTER COMES}	VIC 27610
MODERN DESIGN }	
THIS IS NO LAUGHING MATTER}	VIC 27666
HONEYBUNCH }	
SANTA CLAUS IS ON HIS WAY	VIC 27691
LAST NIGHT I SAID A PRAYER	VIC 27722
REMEMBER PEARL HARBOR}	VIC 27738
DEAR MOM }	
WHERE THE MOUNTAINS MEET THE SKY	VIC 27944
I DON'T WANT TO LOVE YOU	VIC 20-1635
I MISS YOUR KISS	VIC 20-1662
BOTTOMS UP	VIC 20-1680

(See reverse side)

STEPHEN FOSTER FAVORITES  
RCA VICTOR ALBUM P 140

MY OLD KENTUCKY HOME}	VIC 20-1688
SWANEE RIVER }	
BEAUTIFUL DREAMER}	VIC 20-1689
OLD BLACK JOE }	
I DREAM OF JEANNIE	VIC 20-1690
MASSA'S IN THE COLD COLD GROUND}	
COME WHERE MY LOVE LIES DREAMING}	VIC 20-1691
OH SUSANNAH }	
CAMPTOWN RACES}	VIC 20-1692
FOSTER MEDLEY }	
<hr/>	
I'LL BE WALKIN' WITH MY HONEY	VIC 20-1713
ATLANTA, G. A.	VIC 20-1795
LAUGHIN' ON THE OUTSIDE	VIC 20-1865
CASTANETS AND LACE	VIC 20-2345
ZU-BI	VIC 20-2420
FORGIVING YOU	VIC 20-2434
FOOL THAT I AM}	VIC 20-2601
A BED OF ROSES}	
THE DREAM PEDDLER	VIC 20-2652
I LOVE YOU, YES I DO	VIC 20-2674
THE TUNE ON THE TIP OF MY HEART	VIC 20-2746
I WOULDN'T BE SURPRISED	VIC 20-2761
SPRING CAME	VIC 20-2886
KAYE'S MELODY (theme)	VIC 20-2935
HERE COMES THE MILKMAN}	VIC 20-3017
THE CLICK SONG }	
LONESOME	VIC 20-3025
I GOT A GAL IN GALVESTON	VIC 20-3328
IT'S SUMMERTIME AGAIN}	VIC 20-3441
ROOM FULL OF ROSES }	
HAWAIIAN SUNSET	VIC 20-3545
I WANT TO WISH YOU A MERRY CHRISTMAS	VIC 20-3575
EVERYTHING THEY SAID CAME TRUE	VIC 20-3532
CARELESS KISSES	VIC 20-3595
WANDERIN'	VIC 20-3680
ROSES	VIC 20-3754
THERE'S NO USE	VIC 20-3891
SUGAR SWEET	COL 38963
PETITE WALTZ	COL 39030
TENNESSEE WALTZ	COL 39113
TELL ME YOU LOVE ME	COL 39140
PETER COTTONTAIL	COL 39186
I LOVE YOU BECAUSE	COL 39270
I'M YOURS TO COMMAND	COL 39295
SHENANDOAH WALTZ}	COL 39421
DEL RIO }	

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# KING, Pee Wee

If anyone is interested in what it feels like to be co-writer of the greatest song hit in the past decade Pee Wee King will be glad to tell you. For Pee Wee, collaborating with Redd Stewart, wrote "Tennessee Waltz," the 1950-51 smash hit song that set sheet music, recording, and performance records it will take a long, long time to break.

Pee Wee King's father was a bandleader who played old-time music on his violin for dances and parties in Northern Wisconsin, so Pee Wee comes by his music naturally. Now one of the foremost country-music entertainers, he originally started in high school with his own combination, then joined an early Gene Autry band, and later the Log Cabin Boys. Pee Wee formed his own Golden West Cowboys in 1936, and the following year they were heard on the famous Grand Ole Opry program. Pee Wee and the gang stayed with this famous show for ten years. They were the first band from the program to play in the movies and they have made many hit RCA Victor recordings.

Pee Wee made his first professional appearances on the radio over station WRJN, Racine, Wisconsin, and WBAY, in Green Bay, at the age of fourteen. At that time he was taking violin lessons and also was a star basketball player at his Wisconsin high school. Pee Wee's early movie experience came when he made several movies in the late 30's, one of them with Gene Autry.

Pee Wee King's hobby is horseback riding and hunting, and he owns several trick horses. He has an extensive Western wardrobe, including fancy and fabulous hats. Incidentally, many of his Golden West Cowboys have gone on to fame on their own, including Ernest Tubb and Eddy Arnold.



PEE WEE KING

## SQUARE DANCE TONIGHT VICTOR P 257

DEVIL'S DREAM	{	VIC 21 0119
FISHER'S HORNPIPE}		
SALLY GOODIN'	{	VIC 21-0120
ARKANSAS TRAVELER}		
BILLY IN THE LOW GROUND	{	VIC 21-0121
WHISTLING RUFUS}		

SOUTHLAND POLKA	VIC 20-2212
KEEP THEM COLD ICY FINGERS OFF	{
OF ME	
KENTUCKY WALTZ	VIC 20-2263
TEN GALLON BOOGIE	{
I HEAR YOU KNOCKIN'	
DON'T FEEL SORRY FOR ME	{
DON'T FORGET	
TENNESSEE WALTZ	VIC 20-2680
OH MONAH!	{
JUKE BOX BLUES}	
49 WOMEN	VIC 20-2995
NEW YORK TO NEW ORLEANS	{
SAY GOOD MORNIN', NELLIE	
CHATTANOOGA BESS	VIC 20-3232
WALTZ OF THE ALAMO	VIC 21-0015
ALABAMA MOON	{
TENNESSEE TEARS}	
TENNESSEE POLKA	{
THE NASHVILLE WALTZ}	
THE WALTZ OF REGRET	{
BONAPARTE'S RETREAT	

RAG MOP	VIC 21-0167
BLAME IT ALL ON NASHVILLE	{
THE KISSING DANCE	
WHAT, WHERE AND WHEN	{
BIRMINGHAM BOUNCE	
BLUE GRASS WALTZ	{
GET TOGETHER POLKA	
WE'RE GONNA GO FISHING	VIC 21-0379
MOP RAG BOOGIE	{
RIVER ROAD TWO STEP}	
KENTUCKY WALTZ	VIC 48-0223
TENNESSEE WALTZ	VIC 21-0407
NO ONE BUT YOU	{
WITHIN MY HEART}	
CHEW TOBACCO RAG	VIC 21-0451
SLOW POKE	{
WHISPER WALTZ}	
TWO ROADS	VIC 20-4238

## SQUARE DANCES WITH CALLS VICTOR P 256

SHOCKIN' RYE STRAW	VIC 21-0115
THE BATTLE HYMN OF THE REPUBLIC	VIC 21-0116
FIRE ON THE MOUNTAIN	{
CORNBREAD, 'LASSES AND	
SASSAFRAS TEA	

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# KING, Wayne

Back in 1920 a young fellow named King tooted his way through Valparaiso University in Indiana on a clarinet. Upon graduation, after determining on a musical career, young Wayne King set out for Chicago with \$100 in his pocket and a large bundle of confidence. He spent 96 of his 100 dollars before he landed a job as clerk in an insurance company. Wayne lived in a tiny room at the Windy City's YMCA and spent his spare time learning to play a saxophone. When his neighbors complained, he played the horn into a pillow. But those long hours of practice paid off, and after six months he landed a job with the pit orchestra of Chicago's Tivoli Theatre. In time he became assistant conductor and the Wayne King career was definitely launched.

Wayne King was born in Savannah, Illinois. His father was a railroad man and the family was constantly on the move with him, living in Oklahoma and then in Texas. As a boy, Wayne worked in a doctor's office, running errands and answering telephone calls for 75c a week. Later Wayne worked as a garage mechanic and then in an Iowa bank. His father gave him a clarinet when he was 15, and Wayne used it to pay for his college education by organizing and directing a dance band at Valparaiso University.

In 1927, after several years with the Tivoli Theatre orchestra in Chicago, Wayne King became leader of his own band and got a job as relief maestro at the huge Aragon Ballroom. Dancers quickly discovered the new King approach to music. His sweet, dreamy waltz tempos clicked and he was soon starred in the number one spot at the Aragon. His band was so popular with Chicago dancers that it remained at the ballroom until 1935. During those years Wayne also became a national favorite, thanks to his Lady Esther Serenade radio show which continued coast-to-coast for eight years.

It was more than a mere coincidence of naming which led Wayne King to become known as the "Waltz King." Long before he introduced his first orchestra to Chicago dancers in 1927, other bands had played waltzes and other leaders had specialized in waltzes. But no one before Wayne had succeeded in making of the waltz such a gossamer, dreamy thing. No one before him had dressed the waltz in such gently romantic trappings that even the most stumble-footed dancer could not fail to respond, to be carried along on its cushioned wings.

During the Second World War, Wayne King served as a Major in the Special Service Command. Since his discharge he has been playing network radio programs and concerts through the nation, still playing the lovely music that first earned him the title of "Waltz King." In the 24 years that America has been waltzing to Wayne King's music all manner of musical fads have come and gone. Several times musical prognosticators have said that the waltz is dead. But it continues to live, and Wayne King is always on hand to prove its life, to play music that is one of the hardest elements in modern living.



WAYNE KING

LA GOLONDRINA VIC 25410  
ARRANCAME LA VIDA VIC 26231

LITTLE CAFE DOWN THE STREET	VIC 26480
MARIA ELENA	VIC 26767
YOU WALK BY	VIC 27206
SONG OF THE ISLANDS	VIC 27224
WALKIN' BY THE RIVER } SO YOU'RE THE ONE }	VIC 27222
WE COULD MAKE SUCH BEAUTIFUL MUSIC } THESE THINGS YOU LEFT ME }	VIC 27358
WORRIED MIND	VIC 27373
'TIL REVEILLE	VIC 27511
TIME AND TIME AGAIN	VIC 27516
TIME WAS	VIC 27535
TIME CHANGES EVERYTHING } MISIRLOU }	VIC 27694
GINGER FLOWER } AMOR }	VIC 27797
DEEP IN THE HEART OF TEXAS } LAMP OF MEMORY }	VIC 27808
ANGELINE	VIC 27838
THE ECHO SAYS SO	VIC 27752
NONE BUT THE LONELY HEART	VIC 27713
REMEMBER WHEN	VIC 20-1673

WAYNE KING WALTZES (Vol. 2)  
RCA VICTOR P 171

SONG OF THE ISLANDS	VIC 20-2096
MEXICALI ROSE } MARIA ELENA }	VIC 20-2097

DEDICATION } TRAUMEREI }	VIC 20-2492
TENNESSEE WALTZ	VIC 20-3434

(See reverse side)

WAYNE KING PLAYS JOHANN STRAUSS  
RCA VICTOR P 270

THE BLUE DANUBE WINE, WOMEN AND SONG	}	VIC 20-3657
TALES FROM THE VIENNA WOODS EMPEROR WALTZ	}	VIC 20-3658
YOU AND YOU VOICES OF SPRING	}	VIC 20-3659
<hr/>		
THE LAST WALTZ		VIC 20-3682
THE MIDNIGHT WALTZ SO GOES MY HEART	}	VIC 20-3998
MY MAGIC HEART		VIC 20-4170



# KIRK, Eddie

Guitarist-composer and soloist Eddie Kirk, who heads his cowboy band on the Capitol label, is an artist whose tunes are popular among not only those who like hillbilly and authentic western music, but among pop music fans as well. And it is Eddie's unique guitar stylings that do much to make his recording band outstanding.

Eddie Kirk was born March 21, 1919 on a cattle ranch near Greeley, Colorado, the son of a cattle rancher who taught his four children to ride, rope and help on round-up when they were still quite young. His father's ranch hands taught him all the songs they knew. During his schooling in Greeley he went on his first radio show and was sponsored locally on a daily 15-minute program, at a salary of \$2.50 per week.

In 1933 he joined Glen Rice and the Beverly Hillbillies who were appearing in Colorado. He came to California in 1934 for radio and motion picture work, and in 1935 joined Larry Sun-brock's band for a lengthy tour of the country. For two years, 1935 and 1936, Eddie held the National Yodeling Championship.

After the war, and Eddie's release from the Navy, he played guitar and directed the choir on Hollywood Barn Dance, for one and one-half years. He also worked on the Gene Autry show for a year.

Eddie appeared in more than a dozen films in 1946-7. After Eddie had worked with several Western groups recording for Capitol, he formed his own combination, and in September, 1947, signed a Capitol contract.

Eddie's favorite hobby is flying. He received his pilot's license in 1940. He is also well known as an amateur boxer, having appeared many times in Colorado as a flyweight fighter during 1933-37.



EDDIE KIRK

THE GODS WERE ANGRY WITH ME } YOU SWEET LITTLE YOU }	CAP 15176	FOUR HEARTS } SATURDAY NIGHT TIME BLUES }	CAP 974
WHEN MY CASTLES COME TUMBLING DOWN	CAP 15369	SUGAR BABY } AN ARMFUL OF HEARTACHES }	CAP 1048
CANDY KISSES } SAVE THE NEXT WALTZ FOR ME }	CAP 15391	PUPPY LOVE } SOMEBODY'S CRYING }	CAP 1175
JUDY	CAP 40046	KINDA SORTA MISS YOU	CAP 1256
THOSE DARK CLOUDS DON'T BOTHER ME } SAD AND BLUE }	CAP 40069	LEETLE JUAN PEDRO	CAP 1275
PETALS FROM A FADED ROSE } WHAT'S ANOTHER HEART TO YOU }	CAP 40092	IN THE SHAMBLES OF MY HEART } BLUE BONNET BLUES }	CAP 1287
BORN TO LOSE } HOW DO YOU MEND A BROKEN HEART }	CAP 40116	MY LOVE FOR YOU ROLLS ON } LIKE THE WORLD } SOLITARY BLUES }	CAP 1372
TOMORROW THE SUN WILL SHINE AGAIN	CAP 40127	SOWING TEARDROPS } HONEY COSTS MONEY }	CAP 1445
YOU CAN'T PICK A ROSE IN DECEMBER	CAP 40188	ALONE IN A TAVERN	CAP 1591
I'D RATHER HEAR MOST ANYTHING } I WOULDN'T TAKE A MILLION }	CAP 40226	FREIGHT TRAIN BREAKDOWN } I'LL SAVE MY HEART FOR YOU }	CAP 1790
CARELESS KISSES } SAVE THE NEXT WALTZ FOR ME }	CAP 40260		
BLUES STAY AWAY FROM ME (with Tennessee Ernie and Merle Travis)	CAP 40254		
A YEAR OF CITY LIVIN' } AWAY OUT ON THE MOUNTAIN }	CAP 40285		
THE TWO YEARS WE WERE MARRIED } UNFAITHFUL ONE }	CAP 877		

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# KNIGHT, Evelyn

Most young winners of amateur talent contests have a brief moment of glory in their own circle of friends, and that's the end of that. But in the case of Evelyn Knight, "that" was only the beginning of a glamorous career that has won her the applause of audiences from coast to coast and back again.

Satiny-voiced Evelyn Knight was born in Reedsville, Virginia in 1929. Her professional debut was made in nearby Washington, D. C., on station WRC, shortly after the aforementioned amateur contest. Her very first show was broadcast on a southern hook-up, and before long she opened in the very plush King Cole Room in the nation's capital. What started as a six-week engagement turned into a four-year deal! Evelyn's fame reached New York, and her very first appearance in the biggest of the big cities was at the ultra-smart Blue Angel Club. Metropolitan radio "discovered" her, and in dazzling succession she became the musical leading-lady to Paul Whiteman, Lanny Ross, Tony Martin and Gordon MacRae. This quick run-down just sketches the mere outlines of her fabulous rise. The choicest supper-clubs in the country have bid for her services, and wherever she has played, the reception has been enthusiastic.

The birth of Evelyn Knight's singing style was partly accidental and partly on purpose. Or perhaps it would be more accurate to say it was invention born of necessity. She had, up until the early 1940's, achieved only a minor recognition as a singer of old English ballads. She sang them "straight," that is to say, very close to the original tempo in which they were written—without any flourishes or embellishments. Then came her engagement at the Blue Angel in New York City. Evelyn had intended to continue singing her ballads just as she had always sung them. But when she found that her accompaniment at the Blue Angel was to be supplied by the Herman Chittison Trio — a definitely hot combination — she realized that something would have to change. Being an amenable girl, Evelyn promptly arrived at her very own conciliatory solution. "After all, this is a democracy," she reasoned. "There's one of me, and three of them . . . obviously a majority." And with that she tastefully adapted her ballads to the swing style of the trio, retaining, however, the delicate and demure quality that had always characterized her interpretations. So she became the overnight sensation she still is.

They call Evelyn Knight the "Lass with the delicate air," and as you listen to the caressing way she has with ballads, you understand why. She has popularized old folk ballads and does equally well with the current popular ditties and blues classics. No matter what she sings, Evelyn Knight has her listeners floating on velvet.



EVELYN KNIGHT

IT'S MY LAZY DAY	DEC 18902
YOU'RE SO UNDERSTANDING	DEC 24636
CROCODILE TEARS	DEC 24821
I COME HERE TO BE WENT WITH	DEC 24810
CHOC'LATE ICE CREAM CONE	DEC 27036
SAY WHEN (with Dick Haymes)	DEC 27076
HE CAN COME BACK ANYTIME HE WANTS TO	DEC 27182
'TATER PIE (with Red Foley)	DEC 27378
BEAUTIFUL BROWN EYES	DEC 27485
THE CRAWDAD HOLE SONG	DEC 27599
I'M GONNA BE A LONG TIME FORGETTING YOU	DEC 27732
LITTLE BOY	DEC 27842

THE LASS WITH THE DELICATE AIR  
DECCA ALBUM 493

THE LASS WITH THE DELICATE AIR } GRANDFATHER'S CLOCK }	DEC 23983
DANCE WITH A DOLLY } LET HIM GO, LET HIM TARRY }	DEC 23984



# KOSTELANETZ, Andre

It was late in 1922 that a young Russian pianist and conductor named Andre Kostelanetz arrived in America in search of a musical career. Then only 21 years old he could hardly have known that one day he would win nationwide acclaim for his interpretation of popular classics and win as his wife one of the world's foremost operatic divas.

Andre Kostelanetz was born in 1901, in St. Petersburg, during the reign of Czar Nicholas. He received his early music training from his parents who were both musical amateurs, and when he was five he gave his first private piano recital. At eight he made his bow as a professional pianist before an audience in the Russian capital city. His advanced musical education was obtained at the St. Petersburg Conservatory of Music, and by the time he was 20 he was assistant conductor and chorusmaster at the Imperial Grand Opera House at Petrograd. After the Russian Revolution and the overthrow of the Czar, young Andre came to America.

The first employment the young Russian musician found in the United States was as accompanist and coach for singers of the Metropolitan and Grand Opera companies. Traveling with them on their tours, Andre had his first contact with the scope and variety of America. In 1928, Kostelanetz joined the Atlantic Broadcasting Company, which soon was consolidated with the Columbia Broadcasting System. In 1931 he conducted his first commercial radio program. It wasn't long before his name had become a by-word, and his music was recognized for its consistent excellence. He did considerable experimenting with effects, such as echo chambers for recordings and broadcasts, and "massed strings" which have since become his musical trademark.

Since 1940 Andre Kostelanetz has recorded exclusively for Columbia Records, and has sold more than 20 million recordings. He has also become well known on the concert stage. Today he is just as much at home conducting one of the major symphonies of our American cities as he is directing his own orchestra in a typical Kostelanetz arrangement of a popular song.

Widely known for his interest in modern musical trends, Andre Kostelanetz has commissioned and introduced many compositions by American composers. He has also written several prominent musical works, among them "Music For Tomorrow" for the 1939 New York World's Fair.

In 1928 Andre Kostelanetz became an American citizen, and ten years later married the diminutive Metropolitan Opera star, Lily Pons. During the war Andre and Lily made several tours overseas for the benefit of our armed forces stationed throughout the world. He spent eight months conducting soldier orchestras in North Africa, the Persian Gulf Command, and the Italian Theater, and was recipient of the Asiatic-Pacific Campaign Service Ribbon. He has been given several honorary degrees as Doctor of Music, and received many other honors. The music of Andre Kostelanetz will long go on being loved for its resplendent orchestrations and its singing strings with their tonal balance, variety of color and



ANDRE KOSTELANETZ

wonderful effects, and for some of the most pleasant listening in the world.

ESTRELLITA	COL 4236
WILLIAM TELL OVERTURE—ROSSINI	COL SET MX 293
FRENESE	COL 4612
OLD BLACK JOE	COL 7371
OH! SUSANNA	
MY OLD KENTUCKY HOME	
BEAUTIFUL DREAMER	COL 7372
MASSA'S IN DE COLD, COLD GROUND	
COME WHERE MY LOVE LIES DREAMING	
I DREAM OF JEANIE	COL 7373
OLD FOLKS AT HOME	
CAMPTOWN RACES	
BLUE DANUBE	COL 7391
TALES FROM THE VIENNA WOODS	
ARTIST'S LIFE	COL 7392
VOICES OF SPRING	
VIENNA LIFE	COL 7393
EMPEROR WALTZ	
SERENADE — DRIGO	COL 7394
POEME — FIBICH	
ROUMANIAN FANTASY (Parts I & II)	COL 7427
POINCIANA	COL 7444
SONG OF INDIA	COL 7445
ROMANCE — RUBINSTEIN	COL 7517
SOUVENIR — DRDLA	COL 7519
THE SWAN — SAINT-SAENS	COL 7520
NUTCRACKER SUITE — TCHAIKOVSKY	COL SET MM 714

(See reverse side)

CARNIVAL TROPICANA COLUMBIA MM 753			
MALAGUENA NO TABOLEIRO DE BAHIANA }	COL 7603		
LA CUMPARSITA } ADIOS }	COL 7604		
JARABE TAPATIO } CIELITO LINDO } LA GOLONDRINA } CAMINITO }	COL 7605		
YOURS	COL 7606		
—————			
A THOUSAND AND ONE NIGHTS } WALTZ FROM "SARI" }	COL 7624		
WALTZ FROM "GYPSY BARON"	COL 7626		
MUSIC OF CHOPIN COLUMBIA MM 840			
POLONAISE } POLONAISE MILITAIRE }	COL 7629		
NOCTURNE #9 } PRELUDE #15 }	COL 7630		
VALSE #2 } VALSE BRILLANTE }	COL 7631		
ETUDE #7 } FANTASIE-IMPROMPTU }	COL 7632		
KOSTELANETZ STRINGS COLUMBIA MM 896			
HUMORESQUE.— DVORAK } HUNGARIAN DANCE #5 — BRAHMS }	COL 7644		
LONDONDERRY AIR	COL 7645		
TRAUMEREI — SCHUMANN } PIZZICATO POLKA — STRAUSS }	COL 7646		
THE BEE — SCHUBERT } FLIGHT OF THE BUMBLE BEE } LULLABY — BRAHMS }	COL 7647		
—————			
SWAN LAKE BALLET MUSIC — TCHAIKOVSKY	COL MM 925		
BALLET MUSIC FROM THE OPERA COLUMBIA MX 352			
FAUST WALTZES — GOUNOD } BACCHANALE — SAINT-SAENS }	COL 7674		
DANCE FOR SIX — ROSSINI } DANCE OF THE SYLPHS — BERLIOZ }	COL 7675		
—————			
CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF COLUMBIA MX 353			
ALBORADA VARIAZIONI FANDANGO ASTURIANO }	COL 7676		
VARIAZIONI ALBORADA SCENA E CANTO GITANO }	COL 7677		
—————			
MEDITATION — SAINT-SAENS	COL. 12163		
NONE BUT THE LONELY HEART — TCHAIKOVSKY } SLEEPING BEAUTY WALTZ — TCHAIKOVSKY }	COL 12277		
ANDANTE CANTABILE — TCHAIKOVSKY } MELODIE — TCHAIKOVSKY }	COL 12278		
BARCAROLE — TCHAIKOVSKY } WALTZ OF THE FLOWERS — TCHAIKOVSKY }	COL 12279		
MUSIC OF TCHAIKOVSKY	COL MM 601		
PRELUDE IN C# MINOR — RACHMANINOFF } LIEBESTRAUM — LISZT }	COL 71304		
SONG OF INDIA	COL 71305		
MINUET IN G — PADEREWSKI } VALSE TRISTE — SIBELIUS }	COL 71306		
HOME SWEET HOME (with Lily Pons)	COL 71307		
WALTZ IN A MAJOR — BRAHMS	COL 71491		
JULIET'S WALTZ SONG — GOUNOD } O LEGERE HIRONDELLE (with Lily Pons) }	COL 71734		
LA MARSEILLAISE (with Lily Pons)	COL 71832		
AH! FORS E LUI — VERDI (with Lily Pons)	COL 71834		
REPEAT PERFORMANCE — WITH LILY PONS COLUMBIA MM 720			
BLUE DANUBE WALTZ } LES FILLES DE CADIZ }	COL 72395		
ESTRELLITA } THE LAST ROSE OF SUMMER }	COL 72396		
AY, AY, AY	COL 72397		
LE BONHEUR EST UNE CHOSE LEGERE	COL 72398		
—————			
LO! HEAR THE GENTLE LARK } VILANELLE (with Lily Pons) }	COL 72752		
SIX COLORATURA ARIAS — LILY PONS COLUMBIA MM 876			
JE SUIS TITANIA — THOMAS } AH! NON GIUNGE — BELLINI }	COL 72892		
O LUCE DI QUEST' ANIMA' — DONIZETTI } AH! NON CREDEA MIRATI — BELLINI }	COL 72893		
TUTTE LE FESTE AL TEMPIO — VERDI } SON VERGIN VEZZOSA — BELLINI }	COL 72894		
—————			
ADIOS MUCHACHOS } YIRA! YIRA! }	COL 35968		
L' ARLESIEUNNE SUITES #1 & #2 — BIZET	COL ML 4409		

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**KOSTELANETZ, Andre**

(Continued)





# KRUPA, Gene

For a good many years people went around taking the rhythm section of an orchestra pretty much for granted. The reeds, the strings, the brass—each of these sections got a healthy share of admiration. A clever phrase here, a brilliant solo there, and the musician made his way into musical history. But as long as there was a nice, steady beat in the background, nobody paid much attention to the drummer. Percussion just wasn't glamorous.

Then, in 1934, Benny Goodman organized his great band. In addition to musicians like Teddy Wilson, Lionel Hampton, and Harry James, there was an intense young man named Krupa who played the drums as they had never been played before. He had dark tousled hair, a deep faraway expression and just about the most imaginative beat that ever thundered off a drum. He rocked with the rhythm of his own terrific beat, he used up the energy of a nine inning ball game in one number, and his drumsticks moved faster than the eye could follow. Gene Krupa found a place in the famous Goodman trio and quartet and his drums rumbled out from behind the band to make swing history.



GENE KRUPA

Gene attended Bowen High School in Chicago, and was graduated from St. Joseph's College in Rensselaer, Indiana. Although he intended to enter the priesthood, his early interest in drumming kept coming back. Throughout his schooldays he played with various school and college bands, in most instances signing for the engagement and then organizing a band afterward. At last rhythm got the upper hand and he joined Joe Kyser's band in Chicago. His contagious rhythm soon brought him a considerable reputation, and in 1929 he joined Red Nichol's organization and later Irving Aaronson and Mal Hallett.

In the Goodman trio, Gene found the first real show case for his talents. The furious intensity he put into a number was matched by the response of the crowd. The astonishing speed, the unswerving beat, the limitless variations that Gene achieved on the drums made him the number one drummer in the nation. When he organized his own band, Gene already had a tremendous following, which he built up into a solid backing of devoted admirers. His sensitivity to musical trends, matched by his unchallenged virtuosity at the drums, has kept him at the top ever since . . . America's favorite drummin' man . . .

BLUES OF ISRAEL	DEC 18114
JAZZ ME BLUES	DEC 18115
MARCHETA	COL 35387
PARA VIGO ME VOY	COL 35408
PERFIDIA	OK 5701
IT ALL COMES BACK TO ME NOW } HIGH ON A WINDY HILL }	OK 5883
BLUES KRIEG	OK 5939
WASHINGTON AND LEE SWING	OK 5921
FULL DRESS HOP	OK 6009
THESE THINGS YOU LEFT ME } THERE'LL BE SOME CHANGES MADE }	OK 6021

THE BIG DO	OK 6034
HOW 'BOUT THAT MESS } DRUM BOOGIE }	OK 6046
HAMTRAMCK	OK 6106
GEORGIA ON MY MIND } ALREET }	OK 6118
JUST A LITTLE BIT SOUTH OF } NORTH CAROLINA } LET'S GET AWAY FROM IT ALL }	OK 6130
LITTLE MAN WITH A CANDY CIGAR } THE THINGS I LOVE }	OK 6143
FOOL AM I } SLOW DOWN }	OK 6154
A RENDEZVOUS IN RIO } MARIA ELENA }	OK 6165
I TAKE TO YOU	OK 6187
SIREN SERENADE	OK 6198
LET ME OFF UPTOWN	OK 6210
THROWING PEBBLES IN THE MILL STREAM } GREEN EYES }	OK 6222
AFRAID TO SAY HELLO	OK 6255
'TIL REVEILLE } THE COWBOY SERENADE }	OK 6266
KICK IT	OK 6278
GOT A LETTER FROM MY KID TODAY } HAVE YOU CHANGED }	OK 6306
TUNIN' UP } ROCKIN' CHAIR }	OK 6352
AMOUR	OK 6400
WHO CAN I TURN TO } STOP THE RED LIGHT'S ON }	OK 6411
COME BE MY LOVE } THE WALLS KEEP TALKIN' }	OK 6438
I THINK OF YOU	OK 6465
VIOLETS FOR YOUR FURS	OK 6498

(See reverse side)

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THANKS FOR THE BOOGIE RIDE}	OK 6506
KEEP 'EM FLYING }	
BALL OF FIRE	OK 6563
THE MARINES HYMN	OK 6582
I'LL REMEMBER SUZANNE	COL 36768
THAT DRUMMER'S BAND	COL 36819
ARE THESE REALLY MINE	COL 36890
EVERYBODY LOVES MY BABY, MY BABY	COL 37078
OPUS ONE }	COL 37224
VALSE TRISTE}	
DRUM BOOGIE	COL 37531
LET ME OFF UPTOWN	COL 37532
GREEN EYES	COL 38212
SIMILAU	COL 38415
WHY FALL IN LOVE WITH A STRANGER}	COL 38622
I WANT A GROWNUP MAN }	
BAMBINA MIA	COL 38496
WATCH OUT	COL 38590
HANDFUL OF KEYS	VIC 20-3734
BONAPARTE'S RETREAT	VIC 20-3766
I WANT GOLD IN MY POCKETS	VIC 20-3816
WALKIN' WITH THE BLUES	VIC 20-3965
BLUES MY NAUGHTY SWEETIE GIVES TO ME}	VIC 20-4026
PANHANDLE RAG }	

# KYSER, Kay

The University of North Carolina had a minor crisis one day back in 1926. An important orchestra had cancelled its engagement to play at a prom. It was a last minute withdrawal that left the students in the lurch. Whereupon a young fellow named Kay Kyser stepped in and the day was saved. Under-grad Kyser rigged up a band of music-minded students and the prom went on as scheduled. So was launched the long and spectacularly successful career of one of America's favorite band maestros.

Kay Kyser's full-time schedule of work started in college. There he not only led the cheering, supervised the second-string football team and did well in his classwork, but he managed to be class president, direct three varsity musicals, edit the yearbook, and help arrange fraternity dances. And to top it off, he organized his own dance band. Kay's energy didn't lag after graduation. He took the band on tour, and eventually was booked into New York City, well on his way to the big time. Radio discovered Kay and his College of Musical Knowledge while he was playing at Chicago's Blackhawk in 1937. Kay had cooked up the idea as a special feature. The following year Kay and his faculty went on the air, and haven't stopped entertaining since.

He was born James Kern Kyser, on June 18, 1906, at Rocky Mount, North Carolina. Kay attended school there and then went to the University of North Carolina, where he began his career as a musician. According to Kay, he assumed the role of leader because the other fellows in the band thought he sounded much better on the baton than on the clarinet. What probably underlines his success is his genius for knowing what his audiences like and how to satisfy them, whether it's on radio, television, the stage, or the movies. For once Kay got an idea of what he thought people liked in the way of music he stayed with it. Throughout the "swing era" he stayed with his own brand of sweet music, saying "If the customers can't whistle the tune after I play it, I don't want to play it." With his talented roster of musicians and singers, that has been an ideal formula for success. Today Kay's cheery "Even', folks, hi y'all," is known the country over, and Kay Kyser is one of the brightest stars in all show business.



KAY KYSER

HEY, POP, I DON'T WANT TO GO TO WORK	COL 35383	I LOVE YOU MORE, MORE EVERY DAY	COL 36365
I KNOW A SECRET EVERYTHING HAPPENS TO ME}	COL 35993	BY-U, BY-O } POPOCATEPETL }	COL 36422
ALEXANDER THE SWOOSE} WHY CRY, BABY }	COL 36040	ZOOT SUIT	COL 36517
THE WISE OLD OWL TELL IT TO THE MARINES}	COL 36051	WHO WOULDN'T LOVE YOU! HOW DO I KNOW IT'S REAL!	COL 36526
PLAY, PLAY, TINA WITH A TWIST OF THE WRIST}	COL 36075	SOMEWHERE, SOMETIME	COL 36551
SAY WHEN } 'TIL REVEILLE }	COL 36137	PUSHIN' SAND	COL 36676
COWBOY SERENADE	COL 36244	SLOWLY I DON'T WANT TO DO IT ALONE}	COL 36900
I'VE BEEN DRAFTED	COL 36253	MANAGUA, NICARAGUA	COL 37214
FREE FOR ALL KNEEDEEP IN STARDUST}	COL 36269	PUSHIN' SAND	COL 37925
IT'S YOU AGAIN YO TE AMO, OH BABY}	COL 36338	TERESA	COL 38067
		WHEN VERONICA PLAYS THE HARMONICA	COL 38187
		GET ME ONE OF THOSE	COL 38506
		HUSH, LITTLE DARLIN'	COL 38634
		CHUG-A-LUG	COL 38751
		IT'S THE LITTLE THINGS} SAY WHEN }	COL 38849
		DIXIELAND JAMBOREE	COL 38914

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# LAINE, Frankie

Frankie Laine likes to sing. It is probably this one single fact that did more to make him a top singer than anything else. After one of the toughest struggles any star ever made to convince the public that he knew he could sing, because he liked to "sing," Frankie Laine is singing for millions of Americans today. But it was a tough fight, reaching its low point with a diet that consisted of four candy bars stretched over a period of four days, and four nights sleeping on a bench in Central Park.

This Italian boy's life started in an ordinary enough fashion. He was born in Chicago, March 30, 1913, in the heart of Little Italy. He went to a parochial grammar school and later to Lane Tech High. The only difference between Frankie and half a dozen other kids in his neighborhood was that no matter what else he tried to do he couldn't stop singing. At 15 he spent most of his time in and around the Merry Garden Ballroom admiring and imitating the musical greats of the day. His first experience in singing with a big band came one night at the ballroom when he sang with Joe Kayser's band. This led to an eight months job singing with a band that played for a marathon dance contest.

Came the depression, and with it the height of the Marathon Dance craze. With no jobs to be had, Frankie decided to take a crack at marathoning. He won his first contest after 105 days, during 90 of which he danced solo. About 1935 the fad faded and Frankie looked for a singing job again. He landed one in Stamford, Connecticut, that ended after three weeks, with no public response. Frankie gave up—temporarily. He took a job as shipping clerk. But after 13 months he decided he wanted to sing again. He had saved 80 dollars, so he left for New York. At the end of his bankroll it was back to Chicago for a few jobs. In 1937, he was introduced to Perry Como who got him a job singing with the Fred Croloyes band which Perry was just leaving to join Ted Weems. But Frankie couldn't get used to singing as a band vocalist and went out again as a single in a little Cleveland club. The following years saw him in New York, where that four day stand on candy bars and park benches came about. Then WINS signed him. When that job ended, he sang at Passaic, New Jersey, losing his booking the night he beat the proprietor at a game of checkers.

Frankie then worked at what he refers to as "odd jobs" until May, 1940, when he was signed for a job as MC on a South American boat cruise. While he was waiting for the cruise to begin, Frankie went to Chicago for his brother's wedding. He hurt his knee in an accident and spent the next eight months convalescing. In February, 1941, Frankie had definitely made up his mind to give up singing for all time. He found himself a defense job. Because he worked the graveyard shift, from midnight to eight and the noise was so terrific, he could sing "his fool head off." Between singing and working Frankie found time to write songs, and during the next two and a half years composed over twelve.

One of his songs struck the fancy of a girl trio and Frankie quit his job and became the group's manager. Then King Cole decided to sing Frankie's song on a transcription date and Frankie went to the coast to



FRANKIE LAINE

be in on the occasion. Various disk jockeys out in Hollywood urged him to keep on songwriting, which he did in collaboration with his new friend, Carl Fischer.

In March, 1946, Frankie Laine's luck took an unexpected turn, this time for the better. He started singing again, at Billy Berg's night club in Hollywood. Mercury Record executives heard him and he was signed to a contract. Then came about the Mitch Miller-Frankie Laine partnership that produced such hits as "The Cry of the Wild Goose." When Miller went to Columbia, Frankie went with him, to even greater success and fame.

Today Frankie ranks on top with Bing Crosby, Perry Como, and the other greats. He's going to keep on singing in his own original fashion, and will undoubtedly remain an "unassuming guy" in his own way. He's certainly reached the top in what could be referred to as anything but an original fashion . . . and because he "liked to sing."

BABY, BABY, ALL THE TIME	ATLAS 137
IT AIN'T GONNA BE LIKE THAT	ATLAS 142
YOU'VE CHANGED	ATLAS 147
YOU CAN DEPEND ON ME	ATLAS 148
AIN'T THAT JUST LIKE A WOMAN	MERC 5003
WE'LL BE TOGETHER AGAIN	MERC 5091
MAY I NEVER LOVE AGAIN	MERC 5144
YOU'RE ALL I WANT FOR CHRISTMAS	MERC 5177
GEORGIA ON MY MIND	MERC 5293
GOD BLESS THE CHILD	MERC 5355
CRY OF THE WILD GOOSE) BLACK LACE	MERC 5363

(See reverse side)

SWAMP GIRL	}	MERC 5390
GIVE ME A KISS FOR TOMORROW		
WHAT AM I GONNA DO THIS CHRISTMAS		MERC 5553
DEAR, DEAR, DEAR		MERC 5580
METRO POLKA		MERC 5581
JEZEBEL		COL 39367
THE GIRL IN THE WOOD		COL 39489
HEY GOOD LOOKIN'	}	COL 39570
GAMBELLA (with Jo Stafford)		

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# LEE, Julia

In Kansas City, where Julia Lee's fans are legion, her rich contralto voice, her distinctive song styling and her scintillating piano have brought her well earned popularity for many years. Local press and the public alike acclaimed her as one of their favorite musical artists. Today, by virtue of her Capitol recordings and personal appearances, Julia's fans are legion on a national level.

Julia Lee was only four years old when she made her first public appearance as a singer in Kansas City, where she had been born October 31, 1902. Her father, a violinist, had a small string band and played for house parties. At one big party date he let her sing. Her ease and self-confidence, added to her perfect pitch and tone, made the little girl an immediate success. From that time on, Julia's ambition was to become a great musician. All her adolescent years were spent improving her knowledge of voice and piano.

She began to study piano at the age of ten. Three years later, when she started high school, she was accepted as a pupil by Professor R. G. Jackson of Western University. Along with her regular school work, she devoted hours a day to study of piano technique and repertoire. By the time she was 14, she sang for house parties, playing her own accompaniment.

Julia's first steady job was with her older brother's band. He was a well known saxist and vocalist who played in and around Kansas City for years. Julia worked with his band for 17 years, during which time she became very popular throughout the middle west. In 1933, Julia signed as a single in a Kansas City taproom, remaining there until her records spread her fame all over the country and brought in tempting offers for personal appearances. However, her headquarters are still in Kaycee.

Julia Lee gives much credit for her style of delivery, which is marked with warmth and intimacy of manner, to the influence of the many famous musicians who made Kansas City their headquarters during her early youth. Count Basie, Lester Young, Buck Clayton, Jimmy Rushing, and many others advised and encouraged her in her ambitions.

Among hobbies, Julia rates cookery highest. Her southern fried chicken is famous, and she has a list of prized recipes which she gives out only to very special people. She likes to read mystery and psychological books, and sees all the films built around these two themes. Frankie Carle is her favorite pianist, and her favorite singers are Margaret Whiting and Frank Sinatra.



JULIA LEE

OH, CHUCK IT IN A BUCKET/ YOU AIN'T GOT IT NO MORE	CAP 57-70031
DOUBTFUL BLUES	CAP 40056
DON'T SAVE IT TOO LONG } AIN'T IT A CRIME }	CAP 838
DO YOU WANT IT } DECENT WOMAN'S BLUES }	CAP 856
MY MAN STANDS OUT } DON'T COME TOO SOON }	CAP 1111
IT WON'T BE LONG	CAP 1252
PIPE DREAMS	CAP 1376
UGLY PAPA } I KNOW IT'S WRONG }	CAP 1432

COME ON OVER TO MY HOUSE	CAP 10030
CRAZY WORLD	CAP 15060
ALL I EVER DO IS WORRY	CAP 15106
TELL ME DADDY	CAP 15144
CHRISTMAS SPIRITS	CAP 15203
COLD HEARTED DADDY	CAP 15300
SIT DOWN AND DRINK IT OVER	CAP 15367
AFTER HOUR WALTZ	CAP 57-70013

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## LEE, Peggy

Blonde vocal lovely Peggy Lee actually began her singing career when she was still washing the family's dishes back home in Jamestown, North Dakota, where she was born Norma Egstrom, May 6, 1920. She kept the radio on as she worked, and sang along with whatever orchestra was playing. A good scholar, Peggy breezed through high school, graduating at sixteen, and lost no time in her campaign to become a professional singer.

She left for Hollywood, and got her first job as a vocalist in the Jade Night Club—at a salary of two dollars a night. But a throat infection sent her back home to recuperate. During this time Peggy was oppressed by the fear that her voice had been impaired, but much to her delight, it turned out better than ever. She struck out again, but this time a little closer to home, with a singing job in a hotel in Fargo, North Dakota. She won a strong local following in the next two years, and feeling that she was now ready for the big time, moved on to Minneapolis, where she sang at the Raddison Hotel. Will Osborne heard her there, and invited her to join his band as featured vocalist.

Next came a stint at the Doll House, a Palm Springs restaurant, and here it was that Peggy quite accidentally developed her now famous "soft style" one night when she was struck with stage fright and barely whispered her songs. The novel style won her an engagement at Chicago's Ambassador West Hotel, where Benny Goodman heard her sing and signed her for his band. In a matter of months she became a national favorite. In 1943 she married and presumably retired from the music world. But her's is a talent that cannot long be stilled and in 1946 she started a series of recordings that have brought her new fame. Capitol recordings, radio broadcasts, movie and television appearances, composition of songs, and the allied chores of a big singing star occupy her now, and will for a long time to come.



PEGGY LEE

I SEE A MILLION PEOPLE	COL 36379
THAT DID IT, MARIE	OK 6497
MY LITTLE COUSIN (all above with Benny Goodman)	OK 6606
WAITIN' FOR THE TRAIN TO COME IN	CAP 218
I DON'T KNOW ENOUGH ABOUT YOU	CAP 236
BABY, YOU CAN COUNT ON ME	CAP 263
IT'S ALL OVER NOW	CAP 292
JUST AN OLD LOVE OF MINE	CAP 445
THERE'LL BE SOME CHANGES MADE	CAP 15001
ALL DRESSED UP WITH A BROKEN HEART	CAP 15022
DON'T BE MEAN TO BABY	CAP 15159
MY LITTLE COUSIN (with Benny Goodman)	COL 38280
WHILE WE'RE YOUNG } SIMILAU }	CAP 15416
ROCK ME TO SLEEP } YEAH, YEAH, YEAH }	CAP 1428
IT NEVER HAPPEN' TO ME	CAP 1513
I GET IDEAS	CAP 1573



## LEWIS, Monica

There never was any doubt that Monica Lewis was destined for a musical career. Her mother was a singer with the Chicago Civic Opera Company and her father a well known orchestra leader. They started Monica on her musical A-B-C's before she was out of the rompers and pablum stage. Fortified with this solid home foundation, plus years of intense study, Monica sang her way up to the rarefied ranks of the top ten girl vocalists. Now every recording she cuts, every radio appearance and theatre engagement, solidifies her status as one of America's best singers in the popular music field.

Monica was born in Chicago, but moved with her parents to New York when she was thirteen. While attending Julia Richman High School, she proved that she had an intelligent mind as well as a sweet voice when she won a city-wide essay contest. Her composition won her a certificate and a cash award presented to her by the late Mayor LaGuardia. After graduation she entered Hunter College, and for a year reeled off straight A's in all her subjects. But then the opportunity she had been grooming herself for all her life presented itself, and she said good bye to Alma Mater.

The big break was a role in the musical comedy "Johnny Two by Four," in which she played a singing cigarette girl. The world of show business was impressed by this new phenomenon—a really beautiful girl, brown-eyed, with flashing dimples, lustrous ash-brown hair, exquisitely proportioned—and she could sing like an ecstatic lark, besides. Her performance won her a ten-week engagement at the Stork Club, followed by a job with Benny Goodman at the Astor Roof. Next came a series of radio appearances and night club engagements at places like El Morocco in New York and the Statler Hotel in Chicago.

During the war Monica became a favorite with thousands of G.I.'s as a result of numerous appearances at camps throughout the country. Her V-Discs brought her voice to the far corners of the world, and won her first recording contract, on a small label. Now matured and graduated to the big time, she is under contract to a major recording company, and well on her way to a brilliant and rewarding career.



MONICA LEWIS

STOP, I LOVE IT	SIG 15009
WAITIN' FOR THE TRAIN TO COME IN	SIG 15010
MADE FOR EACH OTHER	SIG 15015
WITHOUT YOU	SIG 15055
WE COULD MAKE SUCH BEAUTIFUL MUSIC	SIG 15068
IT'S SO NICE TO BE NICE	SIG 15093
I'LL HOLD YOU IN MY HEART	DEC 24259
LET'S BE SWEETHEARTS AGAIN	DEC 24298
HOWLINGEST, HOOTINGEST GAL IN TOWN	SIG 15159
WALKIN' WITH MY SHADOW	SIG 15229
THE TREE WITH THE RED, RED LEAVES	DEC 24556
PLAYTHING	MCM 10673
YOU ARE THE ONE	MGM 10925



# LOMBARDO, Guy

Guy Lombardo's orchestra is, indeed, an orchestra which has justified the public's favor and lived up to the phrase "the sweetest music this side of heaven." Countless times people have tried to arrive at an answer to the great and lasting success which Guy and His Royal Canadians have enjoyed for more than twenty-five years. The more they have tried to come up with an answer the farther away they have been from the simple reason. Lombardo's genius lies wholly within his desire to please the public, to entertain and to be able to gauge what the public wants to hear.

The Royal Canadians' versatility has rarely been noted. Mostly it has been merely accepted; yet it is this subtle versatility which has played a major rôle in Lombardo's continued popularity. Be it a waltz, fox trot, rumba, tango, square dance, or specialty number, the true melody is given the orchestra's attention without unnecessary trick tones and disturbing rhythms. It can be justly said that Guy Lombardo has been faithful—to the public and to the song writer—in rendering a song in its simple and pure form. This orchestra is always in fashion, year after year leading polls in high schools, colleges, radio and music editor surveys. It constantly builds new fans with its unlimited appeal.

All five of the Canadian-born Lombardos went to public schools in London, Ontario, and to high school at the London Collegiate Institute. The five youngsters were each musically inclined, so it was natural that Guy should form his own band when he was only eleven years old. In 1921, after trying to settle down to a bank job and realizing that it was not his calling, he organized his first band and took as its name "The Lombardo Brothers and Their Orchestra." Guy was, and still is, a perfectionist, which accounts for his accepting only local dates until 1924, refusing to push the band too fast until he considered it ready. Finally he accepted an engagement at the Hippodrome Theatre in Cleveland, Ohio, for a week's booking. This was followed by a week in Akron, Ohio, and then back to Cleveland. From there the band went to the Music Box Cafe where they played for two years. It was the move to the well-known Chicago nitery, The Granada Cafe, that started a nation-wide popularity. The cafe was wired for radio broadcasts, and very soon Guy's "Royal Canadians"—as they were now called—went on the air regularly. In 1929, Guy accepted an invitation of the Roosevelt Hotel in New York City and established his organization as the country's number one "sweet" band, a title which it still holds today.

This orchestra has sold more than 25,000,000 records. Guy furnishes provocative music, whether you respond to its vivaciousness or the romantic quality which has fostered many a romance. His arrangements are simple, with no fancy tricks, and "licks" and his inclination to the saxes gives any tune a rich, lush quality. Martin Block, the famous disk jockey, claims that "Lombardo is the disk jockey's best friend—he makes records that people can't tune off." And he has interpreted his mission strictly as "one of entertaining the great mass of musical greenhorns whose musical enjoyment doesn't seem hampered by the fact that they don't know a B flat Seventh from a flatted fifth."



GUY LOMBARDO

Guy's two passions are by all odds the most contradictory. The first is natural enough—sweet music. But it is the other that takes people by surprise—hot speed boats! Yet he has displayed a courage and authority in this dangerous, thrilling sport. In 1946 Guy won the coveted Gold Cup at Detroit and also the National Sweepstakes at Red Bank. His Gold Cup achievements included a new 30-mile race record of 70.88 miles an hour, and a 90-mile record of 68.07 miles an hour. Even now Guy is attempting to better his record. It is coincidental that the word "record" is the most important and vital thing in his life—whether it be a dance record or a speed boat record. As long as he can make the first and break the second, Guy Lombardo is a happy man.

CANTO KARABALI	DEC 3571
IT WAS WONDERFUL THEN	DEC 3658
NUMBER 10 LULLABY LANE } LET'S DREAM THIS ONE OUT }	DEC 3699
BLUE AFTERGLOW	DEC 3999
B-I BI	DEC 4021
DREAMSVILLE, OHIO } POPOCATEPETL }	DEC 4087
CANCEL THE FLOWERS	DEC 4105
HOW DO I KNOW IT'S REAL	DEC 4199
WHO WOULDN'T LOVE YOU	DEC 4208
DEEP IN THE HEART OF TEXAS } SWEETHEARTS OR STRANGERS }	DEC 4264
LOVE IS A SONG	DEC 18445
MY HEART SINGS	DEC 18642
STARS IN YOUR EYES	DEC 18696
JOSE GONZALEZ	DEC 18712
WHAT MORE CAN I ASK FOR } MANAGUA, NICARAGUA }	DEC 23782

(See reverse side)

IT TAKES TIME	DEC 23865
COME TO THE MARDI GRAS (with Mary Martin)	DEC 24156
THE HILLS OF COLORADO	DEC 24179
LET'S BE SWEETHEARTS AGAIN (with Monica Lewis)	DEC 24298
SPRING IN DECEMBER	DEC 24402
YOU'RE GONNA GET MY LETTER/ IN THE MORNING }	DEC 24443
CANADIAN CAPERS	DEC 24624
THERE'LL BE A HOT TIME	DEC 24792
WEDDING SAMBA	DEC 24838
PETER COTTONTAIL	DEC 24951
ZING-A ZING-A ZOOM (with Ethel Smith)	DEC 24957
SONG OF THE ISLANDS	DEC 24967
PETITE WALTZ	DEC 27208
FROSTY THE SNOWMAN	DEC 27257
TENNESSEE WALTZ	DEC 27336
WAIT FOR ME	DEC 27449
OH, WHAT A FACE! A NICKEL AIN'T WORTH A CENT TODAY }	DEC 27487
BECAUSE OF YOU (with Gloria deHaven)	DEC 27666
BE MINE TONIGHT (with Lina Romay)	DEC 27744
CHRISTMAS CHOPSTICKS	DEC 27802

# LUNCEFORD, Jimmie

Jazz history has already reserved a special niche for the late Jimmie Lunceford, the genial bandleader who directed one of the most talented and enterprising dance bands of all time. The Lunceford orchestra, riding on the crest of the swing era of the middle thirties, developed new musicians and new arrangers who worked out performances that covered every aspect of popular music, from flagwaving stomps to sophisticated tunes.

Jimmie Lunceford, born in 1902, in Fulton, Mississippi, went to high school in Denver, where he was a pupil of Paul Whiteman's father. He graduated from Fisk University in 1927 and started his own band that year while teaching music at a Memphis high school. Not until 1934 did he get a real break, however. Playing in New York, the Lunceford band stopped the show and was promptly signed to follow Cab Calloway at the Cotton Club. From then on until the band disbanded temporarily during the war, it was one of the top orchestras in the country, playing a record-breaking number of road engagements, as well as creating a sensation in musical circles.

Lunceford began his climb to fame by playing wild, fast arrangements. During his Cotton Club run, he began employing more subtle material, scored mostly by his talented trumpet player, Sy Oliver, who set a new style not only for the band, but for the whole arranging field. Willie Smith and Eddie Wilcox also contributed heavily to the band's "new sound," and as the years passed many more brilliant arrangers with fresh ideas added to the Lunceford repertoire. Under Lunceford's direction, the band developed continually—never standing still, always performing with top vitality, and producing star soloists who had not previously been known to the public. Although the band never returned to its previous form after its war-time reorganization, Jimmie was hard on the comeback trail when he died in July, 1947. The band with many of its original members still in the lineup, continued under the direction of pianist Eddie Wilcox, with tenor sax star Joe Thomas as featured soloist and vocalist.



JIMMIE LUNCEFORD

I'M WALKIN' THROUGH HEAVEN	DEC 682
FRISCO FOG	DEC 1569
LIKE A SHIP AT SEA	DEC 1617
TWENTY FOUR ROBBERS}	
I HAD A PREMONITION}	DEC 3718
BATTLE AXE	DEC 3807
PEACE AND LOVE FOR ALL	DEC 3892
HI SPOOK }	
YARD DOG MAZURKA}	DEC 4032
GONE }	
IMPROMPTU }	DEC 4083
STRICTLY INSTRUMENTAL	DEC 18463
YOU'RE ALWAYS IN MY DREAMS}	
EASY STREET }	DEC 18534
BACK DOOR STUFF (Parts I and II)	DEC 18594
I DREAM A LOT ABOUT YOU}	
JEEP RHYTHM }	DEC 18618
BLUE BLAZES	VOC 4667
YOU SET ME ON FIRE	VOC 4712
YOU LET ME DOWN	VOC 5033

YOU CAN FOOL SOME OF THE PEOPLE	VOC 5156
LUNCEFORD SPECIAL	VOC 5326
UPTOWN BLUES	VOC 5362
I'M IN AN AWFUL MOOD	VOC 5395
PRETTY EYES	VOC 5430
I WANNA HEAR SWEET SONGS	COL 35453
I'M ALONE WITH YOU	COL 35510
CHOPIN PRELUDE #7}	
BUG'S PARADE }	COL 35547
I AIN'T GONNA STUDY WAR NO MORE}	
MONOTONY IN FOUR FLATS }	COL 35567
WHATCHA KNOW JOE }	
PLEASE SAY THE WORD}	COL 35625
MINNIE THE MOOCHER IS DEAD}	
PAVANNE }	COL 35700
LET'S TRY AGAIN}	
SWINGING ON C}	COL 35725
BAREFOOT BLUES	COL 35860
BLUE AFTERGLOW}	
MIX UP }	COL 35919
SIT BACK AND REE-LAX	MAJ 1053
THE "JIMMIES"}	
I NEED A LIFT }	MAJ 1060
SHUT OUT	MAJ 1077
CALL THE POLICE	MAJ 1122

LUNCEFORD SPECIAL  
COLUMBIA ALBUM C 175

LUNCEFORD SPECIAL}	
UPTOWN BLUES }	COL 38338
CHOPIN PRELUDE #7	COL 38341
<hr/>	
UPTOWN BLUES	COL 30232





## LUND, Art

Art Lund is one of America's most popular balladeers, but he had to give up coaching sports and teaching mathematics and biology in high schools to take up the career that made him one of the country's idols. Art is what you might call a "big bruiser," standing six-feet-four in his socks with shoulders almost as wide. He attended East Kentucky State College on a sports scholarship and won no less than six letters for his athletic prowess (football, baseball, tennis, swimming, track and boxing). His superb performances on the gridiron once got him a sports writers' nomination for the Little All-American Eleven. After graduation from college, Art was all set to sign a professional grid contract with the Brooklyn Dodgers when an old knee injury sent him out of professional sports and into teaching. He returned to Kentucky where he took up teaching and coaching in a local high school.

Supplementing his meager educator's salary wherever he could, Art organized and served as leader and vocalist of a small band. His musical earnings soon made singing more desirable than teaching, and he decided that music offered better opportunities. He got himself a series of jobs with local bands touring the Midwest. During a date in Chicago, Benny Goodman heard the lad from Kentucky and signed him to the vocalist spot in the B. G. group. But before Art could make a name for himself with the Goodman outfit, the war intervened and Art found himself in the U. S. Navy. He served for three-and-one-half years in Borneo, the China Sea, Philippines, Leyte, Palawan and Cavite.

After his discharge in 1946, Art returned to the Goodman band, registering almost immediately on records. A few months after his records started selling astronomically, Art carried off top honors in the band-vocalist class in a poll conducted by Downbeat Magazine. Everybody told the boy he was a cinch for stardom on his own, including Benny himself, so he left Goodman and walked straight into an exclusive recording contract with the then-new company, MGM.

Today, the Salt Lake City born baritone makes his home in Hollywood, where he turns out an occasional picture at MGM Studios. Periodically, he makes short personal appearance tours. And bookers know that Art Lund is the boy for any sort of an engagement. Whether the tune requested is a rhythm number or a dreamy ballad, Art is definitely the man for the job.



ART LUND

AS SWEET AS YOU	MGM 10072
LOVE IS SO TERRIFIC	MGM 10126
SOMEONE CARES	MGM 10170
MAY I STILL HOLD YOU	MGM 10184
I LONG TO BELONG TO YOU	MGM 10223
BLUER THAN BLUE	MGM 10295
MY STREET	MGM 10508
LOVE IS	MGM 10603
SUGARFOOT RAG	MGM 10648
WHEN MY STAGE COACH REACHES HEAVEN	MGM 10689
BIRMINGHAM BOUNCE	MGM 10713
FROM WIZZLETON TO WUZZLETON	MGM 10940
GOLD CAN BUY ANYTHING	MGM 10957
I LIKE THE WIDE OPEN SPACES	MGM 10978

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# MARTIN, Freddy

Freddy Martin, whose series of smash hit dance adaptations of the classics catapulted him to fame and earned for him the soubriquet "Concerto King," was placed in an orphanage at the age of four, following the death of both parents in Springfield, Ohio. This institution, which was his home for the ensuing twelve years boasted of a musical staff of one—Professor Schultz who taught every instrument and divided his time and talent among the 350 children. Freddy started his musical career drumming a dubious beat in the school band. He had cast a furtive eye at the saxophone, but seniority prevented him from touching that instrument until he left the Home and was working at an after-school-hours job in a Cleveland grocery store. Freddy bought a sax, complete with ten easy lessons, as an investment toward playing his way through a journalism course at Ohio State University. This ambition was never realized, but he still has that yen for writing. Through his next job, selling saxophones, Freddy met Guy Lombardo. Guy didn't buy an instrument but he did persuade the management of the Music Box Restaurant where his orchestra was appearing, to allow Freddy and the band which he had organized in school to substitute for Lombardo on the latter's days off.

Freddy Martin's next venture was a trip to Finland with a military band. After a few far-from-successful appearances, the bandleader decided to introduce American hot jazz to the Finns and featured Freddy. Six disheartening months followed, during which the Finns weren't impressed, and Freddy returned to this country.

He joined Eddy Hodges and his Band of Pirates, but soon climbed up the ladder to a job with Jack Albin, playing tenor sax and doing some singing at Brooklyn's Hotel Bossert. On January 1st, 1932, Freddy introduced his own orchestra and soon bridged the gap over the East River to make his first Manhattan appearance at the Roosevelt Grill. This engagement established his importance in the music world, without the usual nation-wide barnstorming tours in preparation for a Gotham debut. Great success was almost instantaneous, proving that Freddy's sweet music is most pleasing to those who prefer hotels for their dancing pleasure.

It was at the St. Francis Hotel in San Francisco that Freddy Martin made his first West Coast success. The arrangements of classical music which Freddy tried on the hotel patrons were very well received. In 1941 Freddy introduced his adaptation of the Tchaikovsky Piano Concerto and created a new trend. The Martin record was a number one seller seven days after it was released. Since then Freddy has been a consistent best-seller for the RCA Victor label. His intuitive choice of hit material is recognized and respected by all of the business. Songpluggers beg for a Freddy Martin recording, which is usually a guarantee of a smash hit.



FREDDY MARTIN

THE SAME OLD STORY	BL 10830		
COME DOWN TO EARTH MY ANGEL	BL 10983		
BREAKFAST FOR TWO } SHADOWS IN THE NIGHT }	BL 11086		
NICE DREAMIN', BABY	BL 11123		
YOU MEAN SO MUCH TO ME } SING A SONG OF SPRING }	BL 11145		
THE HUT SUT SONG	BL 11167		
TCHAIKOVSKY PIANO CONCERTO	BL 11211		
		BLUE CHAMPAGNE	BL 11256
		YOU'LL NEVER REMEMBER	BL 11259
		LET'S PUT TWO AND TWO TOGETHER	BL 11269
		BY-U, BY-O	BL 11293
		HAVE YOU CHANGED	BL 11311
		TONIGHT WE LOVE } CARMEN CARMELA }	BL 11347
		POPOCATEPETL	BL 11409
		GRIEG PIANO CONCERTO	BL 11430
		HOW DO I KNOW IT'S REAL	BL 11453
		I LOOK AT HEAVEN	BL 11487
		WHO WOULDN'T LOVE YOU } ONE RED ROSE FOREVER }	VIC 27891
		I WANNA GO BACK TO WEST VIRGINIA	VIC 27965
		FREDDY MARTIN PLAYS TCHAIKOVSKY VICTOR ALBUM P 124	
		DANCE OF THE SUGAR PLUM FAIRIES } RUSSIAN DANCE }	VIC 27900
		MARCHE } OVERTURE MINIATURE }	VIC 27901
		CHINESE DANCE } DANCE ARABE }	VIC 27902
		DANCE OF THE REED FLUTES } WALTZ OF THE FLOWERS }	VIC 27899
		—————	
		MAGIC IS THE MOONLIGHT	VIC 20-1615
		BLUE CHAMPAGNE	VIC 20-1878
		MANAGUA, NICARAGUA	VIC 20-2026
		TCHAIKOVSKY PIANO CONCERTO	VIC 20-2080
		GRIEG PIANO CONCERTO	VIC 20-2081

(See reverse side)

RAINBOW'S END	VIC 20-2108
PIANO PORTRAIT	VIC 20-2165
COME TO THE MARDI GRAS } LOLITA LOPEZ }	VIC 20-2288
LAST NIGHT IN A DREAM	VIC 20-2318
ON THE SANTA CLAUS EXPRESS	VIC 20-2476
WHY DOES IT HAVE TO RAIN ON SUNDAY	VIC 20-2557
JUNGLE RUMBA	VIC 20-2769
THERE'S A BLUEBIRD ON MY WINDOWSILL	VIC 20-3554
HOME TOWN BAND	VIC 20-3614
MAMBO JAMBO	VIC 20-3797

# MARTIN, Tony

A native of California, Tony Martin was born on a sunny Christmas morning, the son of Mr. and Mrs. Alvin Morris. He was christened Alvin, Junior. At the age of 12 he was a whiz on the sax and clarinet, and at 16 he was playing sax and singing with a band at the Palace Hotel in San Francisco, making \$102 per week. He made his coast-to-coast radio debut in 1932, singing on the Lucky Strike Hour, which featured Walter Winchell and dance bands around the country. During the daytime he was a student at St. Mary's College, where he stayed for a while until one of the Fathers heard him playing jazz on the college organ. He and the college then parted company.

Following his expulsion from college, Tony drove to Chicago to play at the World's Fair. There he met Frances Langford, who counseled him to try Hollywood. Tony changed his name but with disappointing results at first. He started by losing a chance to play opposite Joan Crawford when Gene Raymond got the role. Later he signed with a studio just as film musicals were going out. But then he was signed by 20th-Century Fox and made pictures with Rita Hayworth, Lana Turner and the Marx Brothers. He also made phonograph records, but somehow, record buyers didn't buy the Martin disks.

In 1942, Tony entered the service and went overseas with the Army. He served four years and was given his honorable discharge as a Technical Sergeant with the Army Air Forces in the China-Burma-India theatre. He returned to Hollywood with the Bronze Star and a Presidential citation. He returned to find a legion of faithful fans waiting to hear their favorite singer again. It was not quite the same Tony who greeted them, however. Something new had been added. The six-foot crooner's vocal chords had an even more husky shading than in pre-war days. With this additional appeal added to his already tremendous potentialities as a top box office attraction, Tony moved into a top spot as one of the great personalities of show business.

Tony Martin is a good looking, attractive young man with a smile that is compelling and a personality that wins friends. He has a million dollar voice and an appeal that forecasts further success as a romantic singing star, on radio, TV, and pictures. A young man with definite ideas, Tony has his own views on the trend away from the beat and back to sweet music. According to him, it's the strong ballad that stirs the emotions. But according to record sales, it's anything that Tony Martin does that sells.



TONY MARTIN

MARTA	VIC 20-3598
HAVE I TOLD YOU LATELY THAT I LOVE YOU (with Fran Warren)	VIC 20-3613
PEACE OF MIND	VIC 20-3799
IN YOUR ARMS (with Dinah Shore)	VIC 20-4019
I GET IDEAS	VIC 20-4141
TELL ME	VIC 20-4169
OH! BEAUTY	VIC 20-4246
BE MINE TONIGHT (with Dinah Shore)	VIC 20-4268

TABU	DEC 3842
WHERE IN THE WORLD	DEC 3857
I GUESS I'LL HAVE TO DREAM THE REST) TONIGHT WE LOVE	DEC 3988
COWBOY SERENADE	DEC 3989
CANCEL THE FLOWERS	DEC 4101
WHERE IN THE WORLD) CANCEL THE FLOWERS	CORAL 60076
PERFIDIA	DEC 25483
WITHOUT YOU	MERC 1060
NO, NO, AND NO	VIC 20-3488



# MILLER, Mitch

Some wit once said that an oboe was "an ill wood-wind that nobody blows good." And some other sage has added that "all oboe players are crazy." Although both statements may have some foundation in fact, neither, happily, applies to Mitch Miller. For Mitch, who is one of the shrewdest music men in the recording industry, also blows a great oboe. Such diverse authorities as Igor Stravinsky, Andre Kostalanetz and Charlie Parker can testify to that. Among musicians, conductors, and serious music critics, Mitch Miller is considered to be the finest oboe player in the United States.

Born in Rochester, New York, almost 40 years ago, Mitch plays the oboe because that unlikely instrument happened to be the only one available when he joined his high school orchestra. When he was only fifteen, however, Mitch made his first professional appearance as oboe soloist with the Rochester Philharmonic. After graduating from the Eastman School of Music, to which he won a scholarship, Mitch made many appearances with leading orchestras and chamber groups throughout the United States.

About fifteen years ago Mitch joined the music staff of CBS and took on not only the oboe chores with the CBS Symphony, but played in all sorts of studio groups, widening his already exhaustive knowledge of all types of music. During this period he made many records, symphonic, semi-classical, popular and even jazz.

In the mid-1940's, Mitch was called upon by Key-note Records to supervise a few chamber music sessions, and when that company was absorbed by Mercury, Mitch stayed on to make recording history by turning out such epics as Frankie Laine's "Cry of the Wild Goose," Vic Damone's "You're Breaking My Heart," and many, many others.

Mitch Miller joined Columbia Records in 1950 as chief of artists and repertoire as well as a recording star under his own name. In addition to holding down this key job, Mitch continues to play his oboe on records and at concerts, is musical director of the phenomenally successful children's record firm, Little Golden Records, and keeps in close touch with his wife and three children.

THE ALEC WILDER OCTET  
COL ML 4271

SUCH A TENDER NIGHT  
SHE'LL BE SEVEN IN MAY

IT'S SILK, FEEL IT!  
SELDOM THE SUN

HER OLD MAN WAS SUSPICIOUS  
HIS FIRST LONG PANTS

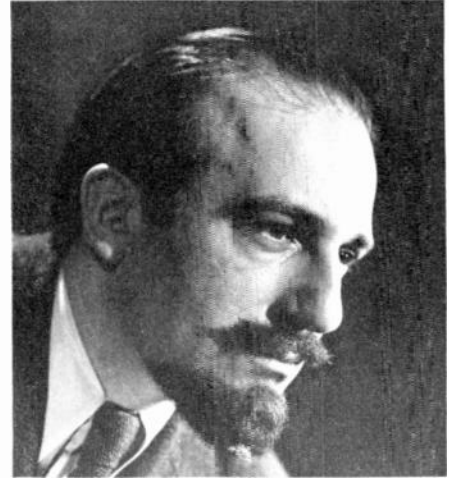
PIECES OF EIGHT

THE ALEC WILDER OCTET  
COL CL 6181

NEUROTIC GOLDFISH

A DEBUTANTE'S DIARY }  
WALKING HOME IN SPRING }

SEA FUGUE MAMA



MITCH MILLER

THE ALEC WILDER OCTET  
MERCURY MG 25008

THE CHILDREN MET THE TRAIN

REMEMBER ME TO YOUTH }  
THEY NEEDED NO WORDS }

FOOTNOTE TO A SUMMER LOVE }  
JACK, THIS IS MY HUSBAND }

LITTLE WHITE SAMBA }  
THE AMOROUS POLTERGEIST }

SWAMP GIRL (with Herb Jeffries) COL 38769

GOODNIGHT IRENE (with Frank Sinatra) COL 38892

MOON AND SAND (with Alan Dale) COL 38819

THE ROVING KIND (with Guy Mitchell) COL 39067

SMILE, SMILE, SMILE COL 39053

THE WINTER WALTZ COL 39111

CHRISTOPHER COLUMBUS  
(with Guy Mitchell) COL 39190

BEAUTIFUL BROWN EYES }  
SHOT GUN BOOGIE (with Rosemary Clooney) }  
COL 39212

BY THE MOONLIGHT COL 39300

FLAMENCO (with Frankie Laine) COL 39585

I CAN'T HELP IT (with Guy Mitchell) COL 39595

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## MILLINDER, Lucky

No matter how dark things seem to be for the world everything is bound to come out all right in the end. Lucky Millinder has attended to it. He has written a note to the good gods and mailed it in his hollow tree. The hollow tree is in Central Park. It has five limbs in the shape of a human hand and when Lucky Millinder wants something special he writes a note to himself and mails it in the lucky tree. There are many such notes in the tree, and this incredible Harlem band leader has had nearly all his wishes fulfilled—recording contracts, coast-to-coast broadcasts, steady booking of one-nighters, and a pocket full of spending money. So why should the lucky tree fail to help his fellow man?

He's an eccentric who is crazy like a fox. Lucky's present band is his tenth. He has fired nine piecemeal or wholesale, and by his own admission couldn't play an instrument before band No. 6. The hollow tree business is no gag. Superstitious Lucky once set out with a saw, intending to take the tree home. He has done so many incredible things that he is a living legend in Harlem. He once posed as a high Indian Brahman and got away with it. His first name is Lucius, and he looks like a carbon copy of Edward G. Robinson. He was born in Anniston, Ala., 37 years ago, attended high school and two years of normal school in Chicago. At 17 he was in the bucks—\$2,500 a week on Broadway with his first orchestra. In the 14 intervening years he sometimes has had to vary chicken with hot dogs, but he has a gift for turning an honest century note when the need presses. Blessed with intuition and a happy-go-lucky viewpoint, Lucky has become a top showman, if not a model businessman. Trouble or its prospect doesn't worry him.



LUCKY MILLINDER

DARLIN'	DEC 18779
THERE'S GOOD BLUES TONIGHT	DEC 18835
LET ME OFF UPTOWN	DEC 4099
D'NATURAL BLUES }	VIC 20-3351
LITTLE GIRL DON'T CRY }	
I AIN'T GOT NOTHIN' TO LOSE	VIC 20-3495
LET IT ROLL AGAIN }	KING 4379
MY LITTLE BABY }	
CLAP YOUR HANDS }	KING 4398
WHO SAID SHORTY WASN'T COMING }	
BACK }	
SILENT GEORGE	KING 4418
PLEASE OPEN YOUR HEART }	KING 4419
TEARDROPS FROM MY EYES }	
MR. TRUMPET MAN	KING 4436
CHEW TOBACCO RAG }	KING 4449
GEORGIA ROSE }	
BONGO BOOGIE }	KING 4453
I'M WAITING JUST FOR YOU }	
THE GRAPE VINE }	KING 4476
NO ONE ELSE COULD BE }	



# MILLS BROTHERS, The

John, Herbert, Harry and Donald Mills, the famous Mills Brothers, were born in Piqua, Ohio, just one year apart—John being the oldest, the rest following in order of age. Their father, John Mills, Sr., a barber, had been a concert singer, so the brothers can't remember when they weren't encouraged to sing either individually or as a quartet. Their first professional engagement came when an orchestra leader, whose band was about to audition for station WSAI in Cincinnati, heard them and decided to take the boys along to handle the vocal assignments. The Mills boys made such a hit at the audition that the band was ignored and the boys were signed to a spot on the station.

It was ten months before they got a sponsor, but their sustaining programs turned the attention of their home town on them and they were engaged for their first stage appearance at the Mays Opera House, at the staggering sum of \$10 per night. In those days they were known as "Four Boys and a Kazoo." It was the kazoo, or rather the lack of it, that was responsible for the development of the unique "orchestral" style for which they were to become world famous. Coming on stage one night, John forgot the kazoo and something had to be done to save the situation. Desperate, John cupped his hands over his mouth and, to the surprise of himself, his brothers, and his audience, produced sounds amazingly like that of the missing gadget. The kazoo imitation went over solidly, and soon all the brothers were imitating musical instruments to perfection, until their repertoire included trumpet, trombone, tuba, saxophone, clarinet, bassoon and oboe. With a guitar for rhythm, the quartet was able to sound like an entire orchestra.

A year after their first stage appearance in Piqua, Ohio, the Mills Brothers played fourteen consecutive weeks at the Palace Theatre on Broadway. Then came commercial radio network shows, movie appearances and all the other successes that bigtime acts acquire.

At the peak of their career, the Mills Brothers suffered a tragic loss in the death of John Mills, Jr., the oldest of the brothers. Shocked and bereaved, the boys almost quit the entertainment world—and probably would have but for the inspiring decision of John Mills, Sr. In 1935, rather than see the quartet broken up, he stepped in to fill the place of his late son. Although the group actually became the Mills Family—father and sons—they elected not to change the name which had won international acclaim, and continue to be known today as the Mills Brothers.



THE MILLS BROTHERS

DREAMSVILLE, OHIO	DEC 4251
PAPER DOLL } I'LL BE AROUND {	DEC 18318
I DON'T KNOW ENOUGH ABOUT YOU	DEC 18834
I GUESS I'LL GET THE PAPERS } TOO MANY IRONS IN THE FIRE {	DEC 23638
LAZY RIVER } CIELITO LINDO }	DEC 25046
LOVE IS FUN	DEC 24382
SOMEONE CARES	DEC 24409
I LOVE YOU SO MUCH IT HURTS	DEC 24550
SOMEDAY	DEC 24694
WHO'LL BE THE NEXT ONE TO CRY	DEC 24749
MY STREET	DEC
I GOTTA HAVE MY BABY BACK (with Ella Fitzgerald)	DEC 24813
DADDY'S LITTLE GIRL } DADDY'S LITTLE BOY {	DEC 24872
I'LL BE AROUND } PAPER DOLL {	DEC 27157
I GET A FUNNY FEELING	DEC 27267

IDA	DEC 165
ROCKIN' CHAIR	DEC 167
DARLING NELLY GRAY } CARRY ME BACK TO OLD VIRGINNY } (with Louis Armstrong)	DEC 1245
OLD FOLKS AT HOME (with Louis Armstrong)	DEC 1360
CHERRY (with Louis Armstrong)	DEC 3180
GEORGIA ON MY MIND	DEC 3688
BELLS OF SAN RAQUEL	DEC 4070
DELILAH	DEC 4108
LAZY RIVER	DEC 4187



# MONROE, Vaughn

Ohio, Wisconsin, Pennsylvania, Massachusetts and New York can all claim Vaughn Monroe as their product. And all could support their claim, because the "life and times" of one of America's top bandleaders has given him roots in many places.

Vaughn's first home was in Akron, Ohio, where he was born October 7, 1911. The family moved to Jeanette, Pennsylvania, where Vaughn was graduated from high school in 1929. But it was in Wisconsin that Vaughn began his trumpeting career, at the age of eleven. One day, he calmly walked in to his parents, holding a new trumpet in his hand. In response to their questions, he explained, "the kid down the block gave it to me. He can't play it on account of his teeth." At the age of fourteen, Vaughn won the state trumpet championship.

All through high school and for two years after Vaughn was able to earn and save by working in local bands. In 1931, having saved enough for college, he enrolled at Carnegie Tech's School of Music, at Pittsburgh, where he also took engineering courses. Later he studied at the New England Conservatory of Music in Boston. While attending these schools Vaughn continually wavered between his desire to become an engineer, and the desire to be a concert singer. In 1933, he made up his mind. He quit school and devoted all his time to dance bands.

Vaughn's first job after leaving school was with Austin Wiley's band. It lasted two years, ending when the band broke up in Ohio. At the time leader Larry Funk was playing in the vicinity and offered Vaughn a job.

That's when Vaughn did his "boot-training" for the road, as the Funk band did a series of one-nighters that took them from Ohio to Boston, by way of Texas and Colorado. In Boston Vaughn got in touch with an old friend, Jack Marshard, for advice. At the time Marshard fronted a society band, in addition to owning several similar units operating in the Cape Cod area. Not only did he give Vaughn advice, but also a job in one of his bands. For the following eighteen months Vaughn played trumpet, did some vocalizing, and was perfectly content.

Then Marshard asserted himself. All along he had felt that Vaughn belonged in front of an orchestra, not hidden away in the brass section. So he offered Vaughn a choice—either leaving, or taking the baton. And that's how Vaughn Monroe became an orchestra leader.

It was in 1940 that Vaughn finally gave in to the entreaties of many of his friends and went into business on his own. Jack Marshard became his manager, and the new band made its debut at Siler's Ten Acres in New England. On April 10, 1940, the group made its first radio broadcast and was soon signed to a record contract. The year 1941 really marks Vaughn's entry into big-time. In June of that year he opened at New York's Paramount Theatre, and a few months later took his band into the Century Room of the Commodore Hotel.

In 1950 when Vaughn Monroe looked back on ten years of tremendous success in the entertainment business, he had racked up a number of records. He had sold more than 50 million phonograph discs, had made many songs international successes, had started many musical trends and had played and sung almost every type of music imaginable. On radio he has been star of a commercial program for many years, and his television show is among the nation's favorites. As for Vaughn, he's certainly happy he gave up engineering for trumpet playing, and that in turn for singing and a place as one of America's greatest orchestra favorites.



VAUGHN MONROE

WHAT NOISE ANNOYS AN OYSTER	BL 10874
HIGH ON A WINDY HILL	BL 10976
ACCIDENT'LY ON PURPOSE	BL 10997
THERE'LL BE SOME CHANGES MADE	BL 11025
JUST PLAIN FOLKS	BL 11085
CLAM CHOWDER } THUMBS UP }	BL 11103
G'BYE NOW	BL 11114
SOMEWHERE IN ENGLAND	BL 11129
WHAT WORD IS SWEETER THAN } SWEETHEART } YOURS }	BL 11146
DADDY	BL 11189
SING A LOVE SONG	BL 11236
WORM WHO LOVED A LITTLE 'TATERBUG	BL 11206
TWO PAIRS OF SHOES	BL 11260
HAWAIIAN SUNSET } ONE, TWO, THREE O'LAIRY }	BL 11283
SOMETHING NEW	BL 11344
ONE FOOT IN HEAVEN	BL 11354
LOVED ONE	BL 11379
TOM THUMB	BL 11483
MY LITTLE COUSIN	BL 11488
NIGHTINGALE	VIC 27877
AT THE CROSS ROADS	VIC 27950
AFTER IT'S OVER	VIC 20-1596
THERE I'VE SAID IT AGAIN	VIC 20-1637
A STORY OF TWO CIGARETTES	VIC 20-1687
ARE THESE REALLY MINE } WHO TOLD YOU THAT LIE }	VIC 20-1736
IT'S MY LAZY DAY	VIC 20-1892
HOLD ME, HOLD ME, HOLD ME	VIC 20-2015

(See reverse side)

WE COULD MAKE SUCH BEAUTIFUL MUSIC	VIC 20-2095
NINA NANA	VIC 20-2528
PASSING FANCY	VIC 20-2573
THERE'LL BE SOME CHANGES MADE	VIC 20-2607
G'BYE NOW } THERE I GO }	VIC 20-2644
SOMEONE CARES	VIC 20-2671
COOL WATER	VIC 20-2923
YOURS	VIC 20-2984
IT'S MY LAZY DAY	VIC 20-3000
IN MY DREAMS	VIC 20-3133
COLUMBUS STOCKADE BLUES	VIC 20-3252
SOMEDAY	VIC 20-3510
VIENI SU	VIC 20-3549
TELL HER YOU LOVE HER	VIC 20-3773
WHILE I'M SMOKIN' MY LAST CIGARETTE	VIC 20-3810
HAIL TO GEORGIA	VIC 20-3866
ROAR, LION, ROAR } THE RED AND BLUE } HORNED FROGS, WE ARE FOR YOU }	VIC 20-3867
COULD BE	VIC 20-3915
YOU ARE THE ONE	VIC 20-4074

# MORALES, Noro

When jovial Noro Morales finishes a session at the piano, they don't cool off Noro—they cool off the piano. Noro's exciting new interpretations of Latin-American music are an exotic combination of Cuban and American jazz rhythms, and they have taken addicts of tropical tempi by storm the country over. A Morales' interpretation is an authentic one . . . and his recorded music serves as the backbone for many a collection of Latin-American music as it should be played.

The Noro Morales story begins in Puerto Rico, where Noro was born and given his early musical training. His father, an accomplished musician, started him successively—but not successfully—on the trombone, the trumpet and the bass fiddle. Noro lost the decision in each case, and then turned to the piano and quickly demonstrated that he was a natural horn keyboard wizard.

In due time, Papa Morales organized a band consisting entirely of relatives, and soon the fame of this musical clan spread throughout the Spanish speaking Americas. How well Papa Morales taught his relations is still evident, for the Noro Morales band today contains a goodly share of Morales kin. For example, Esy, the fabulous flautist, whose way with the pipe of melody is little short of magical, was long a sparkling fixture of the group. In late 1950 Esy died of a heart attack. His recordings, incidentally, are also listed below, for the Morales family seems to make music on many labels and under the aegis of practically every member.

The band that the Morales pere organized became so famous in Latin America that the boss man of Venezuela, Senor Gomez, invited the bunch to Caracas where they became the court orchestra and lived the life of whoever is the Spanish equivalent of Riley. For six years the Morales men had the free use of expensive limousines, servants, and large salaries, all in exchange for a weekly two-hour concert at the Caracas Zoological Gardens, and an occasional dinner concert for El Boss.



NORO MORALES

When Pa Morales died the leadership of the group passed into Noro's hands. The gold-paved streets of New York beckoned and Noro headed North, leaving the band under the direction of one of his brothers. Once in Gotham, Noro had little trouble in showing he was something sensational. As pianist in El Morocco's rumba band Noro quickly became the darling of rumba aficionados. In five years he won a tremendous personal following and sent for the boys. With their expert assistance Noro has come up with the most impressive and authentic Latin band Broadway has yet seen. And as always, the highlight of their performance is Noro's pianistic fireworks, a treat at any time.

BANGIN' THE BONGO	CODA 5000	CHEN CHEN CO	MGM 10152
MONTUNO IN A FLAT	CODA 5002	LLEGASTE } MORENA }	MGM 10203
SANTA MARTA	SEECO 525	ISLA VERDE	MGM 10341
TE LO JURO YO	SEECO 536	EL MANISERO (PEANUT VENDOR)	MGM 10407
NADA ES VERDAD	SEECO 541	FLOWER OF MY DREAM } SAD EYES }	MGM 10742
SI NO TE VEO MAS	SEECO 602	TRES PALABRAS	VARSITY 174
CARINITO	SEECO 652	MARTA	HIT 3001
COMO YO NO HAY QUIEN BAILE EL MUNECO	DEC 50036	YA SON LA DOCE } QUE PROBLEMA }	DEC 21308
WITHOUT YOU	MAJ 5000	POQUITO A POCO	DEC 21310
MARIA LA O	MAJ 5001	ME VOY PA KOREA	DEC 76721
MARTA	MAJ 1097	PEDRO TIENES QUE VOLVER	DEC 76722
TEN JABON	MAJ 1099	SNAKE PIT } ZIMBA }	DEC 24858
RECUERDON DE LA OLA MARINA	MAJ 1144	FOREVER AND A DAY	DEC 24989
RUMBA FANTASY	MAJ 1166	FLIGHT OF THE BUMBLE BEE } ART RAYMOND MAMBO }	DEC 24818
PAN PAN PAN	MAJ 1167	CUBAN MAMBO	DEC 27367
MONTUNO IN G } JUNGLERO }	MAJ 1192		
OPUS ESY'S } MARIA TERESA }	MAJ 1202		





# MORGAN, Russ

It's quite a jump from digging coal at the bottom of a Scranton, Pennsylvania, mine shaft to playing music in immaculate white tie and tails at a swanky New York hotel. But bandleader Russ Morgan spanned the gap between miner and musician in the traditional Horatio Alger manner.

Russ had to go into the mines to bring home a day's pay while he was still a half-grown boy. The dangerous and discouraging routine made him determine to try for a musical career. He had taught himself piano in his spare moments, and when he was 14 he began earning odd dollars as pianist in a Scranton theatre. The extra money bought him his first trombone, and soon he was playing with the now legendary Scranton Sirens—the band that produced the Dorsey brothers and other famous swingmen. With this solid apprenticeship behind him, Russ headed for Broadway at the tender age of 18.

It took him two years to get into New York's big time, but when he arrived he went straight to the top. His talents as an arranger landed him jobs with John Philip Sousa and Victor Herbert. Then came a tour of Europe with Paul Specht's orchestra.

On his return, he organized, led, and arranged for Jean Goldkette's now famous all-star orchestra. Next came a stint as musical director for a Detroit radio station.

From then on he became a leading figure in sweet-swing. Getting together an outfit of musical specialists, Russ played at the New York Biltmore and other topnotch spots, did commercial radio programs, made film shorts for Warner Brothers and Paramount, and became a leading recording attraction.

"Music In The Morgan Manner" has won its place in the hearts of America's dancing public—a tribute to the musical and personal qualities of Russ Morgan.



RUSS MORGAN

HOME TOWN BAND	DEC 5195
DOWN THE LANE	DEC 24986
PRISONERO DEL MAR	DEC 25474
RIPPY RIPPY TUNE	DEC 27049
DO I WORRY	DEC 27142
BLUE CANADIAN ROCKIES	DEC 27216
THE WINTER WALTZ	DEC 27258
FLYING EAGLE POLKA	DEC 27444

LA CUMPARSITA	DEC 2549
MARCHETA	DEC 2736
COWBOY SERENADE	DEC 3983
PRISONERO DEL MAR	DEC 4098
THE FERRIS WHEEL	DEC 18317
NIGHTINGALE	DEC 18393
I CAN'T BELIEVE IT	DEC 18692
HOLD ME, HOLD ME, HOLD ME } IT'S ALL OVER NOW }	DEC 18922
MY ADOBE HACIENDA	DEC 23846
ALL DRESSED UP WITH A BROKEN HEART	DEC 24522
SERENADE	DEC 24376
YOU, YOU, YOU ARE THE ONE	DEC 24569
NOW, NOW, NOW IS THE TIME	DEC 24648
LAUGHING TROMBONE POLKA	DEC 24692
STRUMMIN' ON THE OLD BANJO	DEC 24701
SHE WORE A YELLOW RIBBON	DEC 24812
CARELESS KISSES } SEND TEN PRETTY FLOWERS }	DEC 24814



## MORROW, Buddy

The year 1951 saw Buddy Morrow finally come into his own as an orchestra leader after 15 years of service as a trombonist in many different bands. From the day he received a call to join the Artie Shaw band at the age of 17 until he signed an RCA Victor recording contract in 1951, Buddy had played with Paul Whiteman, Bunny Berigan, the Dorseys—Tom and Jim—in fact, name the orchestra and it's more than likely that Buddy spent time with that musical crew.

From the day his family bought him a trombone for his 12th birthday Buddy decided to forsake medicine for music. At 13 he debuted professionally, playing at junior and senior high school dances in his native New Haven. At 15 he was signed to play with the Yale Collegians, getting \$35 per week.

A year later the chance came to study and perfect his musicianship with the offer of a scholarship to the Juilliard School of Music in New York, where he majored in theory and harmony. After one year of study Buddy found himself at loose ends, economically. Fate, in the person of Artie Shaw, saved Buddy from the ranks of the musical unemployed. "The turning point of my career," Buddy recalls, and it marked his entrance into the very big time. When he later joined Paul Whiteman's Orchestra Buddy saw his earliest childhood dream realized.

After a three-year hitch in the Navy, Buddy Morrow became the most sought-after free-lance musician in the recording, radio and television fields. In 1950 Buddy was asked to cut four sides for RCA Victor. He hired an arranger and changed his style to a strictly accented ensemble dance beat as background to his smooth trombone. The result is a series of exciting records. The personable 5'10", 170-pound maestro brings to his records the exciting dance tempos that have helped catapult Ralph Flanagan's orchestra to a top spot in the dance band world, and his talents may well bring Buddy Morrow to that same lofty eminence.



BUDDY MORROW

I'M MOVIN' ON	VIC 20-3993
IN THE LAND OF MAKE BELIEVE	VIC 20-4025
GOOD MORNING, MISTER ECHO	VIC 20-4192



# MULLICAN, Moon

For the first eight years of his life, it looked like young Moon Mullican was destined to help run his father's 87-acre farm down in Polk County, Texas. Moon had a love for music though—a love that was stimulated by Joe Jones, a talented Negro guitar player who worked on the farm. Joe was mighty handy with the blues and he gave Moon music lessons—the only lessons he ever took.

When Moon was eight, his father brought a fine pump-organ out to the house and it was on this that Mullican developed his distinctive two-finger right-hand style—a style which has won for him the title "King of the Hillbilly Piano Players." Moon played for his friends and neighbors and became the organist for the church. He provided the music for a revival meeting held in town one day but found out, by way of the firm hand of his father, that "Saint Louis Blues" was no song with which to start a prayer meeting.

Moon's professional start came on an afternoon in Lufkin, Texas, when he learned that he could pocket more money playing the songs he liked in a cafe than he could working on the farm.

Folks took to his easy-going style and Moon left the farm for the big city—in this case, Houston. There he kept his ears open and developed his own style even more. First with leading singers of folk songs, and later with his own band, Moon traveled through Texas and Louisiana and in 1939, he journeyed to Hollywood where he made the picture "Village Barn Dance."

Since then he has appeared in a number of other pictures, but he has done more radio and night club work in that time. He has owned his own clubs in Beaumont and Port Arthur, Texas, and though he calls Beaumont his home, he is now at Station KECK, Odessa, Texas.

In the Cash Box Poll of the Juke Box Operators of America, his King recording of "New Pretty Blonde (New Jole Blon)" placed second in the "Best Hillbilly Record of 1947" class, while in 1948, his "Sweeter Than The Flowers" placed third in the same classification. The latter is regarded by music men as one of the All-Time great records in folk music history.



MOON MULLICAN

LONESOME HEARTED BLUES, THE } IT'S A SIN TO LOVE YOU LIKE I DO }	KING 565	TIE THAT BINDS, THE } WHY DON'T YOU LOVE ME }	KING 745
WHEN A SOLDIER KNOCKS } AND FINDS NOBODY HOME } NEW PRETTY BLONDE (NEW JOLE BLON) }	KING 578	OH! SHE'S GONE BUT NOT FORGOTTEN	KING 761
NEW MILK COW BLUES	KING 607	SWEETER THAN THE FLOWERS No. 2	KING 783
WORRIES ON MY MIND	KING 613	WHAT HAVE I DONE THAT } MADE YOU GO AWAY } YOU HAD YOUR WAY }	KING 796
JOLE BLON'S SISTER	KING 632	I'LL SAIL MY SHIP ALONE } MOON'S TUNE }	KING 830
LEFT MY HEART IN TEXAS } SWEETER THAN THE FLOWERS }	KING 673	DON'T EVER TAKE MY PICTURE DOWN } BROKEN DREAMS }	KING 839
OVER THE WAVES } COLUMBUS STOCKADE BLUES }	KING 684	SOUTHERN HOSPITALITY	KING 868
WHAT MY EYES SEE } MY HEART BELIEVES } WAIT A MINUTE }	KING 722	GOODNIGHT IRENE	KING 886
I'M GONNA MOVE HOME BY AND BY	KING 734	WELL OH WELL	KING 894
		THINK IT OVER	KING 905
		I WAS SORTA WONDERIN' } LEAVES MUSTN'T FALL, THE }	KING 917
		SHORT BUT SWEET } TOO MANY IRONS IN THE FIRE }	KING 931
		LAMP OF LIFE IS BURNING LOW, THE } WITHOUT A PORT OF LOVE }	KING 947
		LOVE IS THE LIGHT } THAT LEADS ME HOME } CHEROKEE BOOGIE (EH-OH-ALEENA) }	KING 965
		HEARTLESS LOVER } ANOTHER NIGHT IS COMING }	KING 984



With one of the top-selling recordings of all time to her credit, Patti Page is looking around for new worlds to conquer, new records to break. The phenomenal success of her platter of "Tennessee Waltz" has established Patti right in the top ten of popular music. But the whole thing was the result of one of those fabulously lucky breaks that couldn't possibly happen in fiction.

It started one hot October day. In a small Tulsa hotel room, bandleader Jack Rael, who was passing through town on a one-night stand, tossed and turned in an effort to get some rest. His gaze fell on a small coin-operated radio that stood on the night table next to his bed. Jack turned the radio on and settled back to be lulled to sleep by music. By one chance in a million the voice that came over the air on the station that Jack Rael had carelessly dialed, was one of the sweetest, strongest he had ever heard . . . a voice completely unknown to his musical ear. A great singer — one of the greatest — who was she? Jack grabbed the phone and dialed the station. The girl wasn't a star singing from one of the metropolitan stations, but a local singer, an unknown. She was Patti Page. From that day on Jack Rael had one aim in life . . . to make her a great singer. And the rest is history.

Patti Page was born in a small Oklahoma community a little over twenty years ago. When she was very young her parents moved to Tulsa where she got her grammar and high school education. One of eight sisters, and three brothers, Patti studied art in high school and took part in civic and school plays and shows. It was a great day for her when the program director of a Tulsa station asked her to come in for an interview. But he wanted an artist and not a singer, so Miss Page became staff artist.

Patti's first break came when the regular singer on the station quit and she took over the job. It was while she was singing on her own afternoon show that Jack Rael heard her. Convinced that she had what it takes to hit the top, Jack got Patti a job with a name band. After six weeks Patti showed more poise and ability than most vocalists display after years of work.

Rael went to work in deadly seriousness now. First he landed a spot on the Breakfast Club show, and soon Patti was heard five times a week over ABC from Chicago. Just at that time Mercury Records was looking for a new singing personality to exploit and chose Patti. With a chance to get her voice on every radio station in the country by way of wax Patti began a series of personal appearances. Success followed quickly.

Unlike most name singers, Patti Page has no pianist-arranger. She works over her songs with a pitch pipe until the treatment she wants to give each melody is carefully planned. Patti and Jack have complete right to pick their own tunes for Mercury Records. So far, they haven't done badly. But they did have one narrow squeak with "Tennessee Waltz." Jack and Patti had picked the other side as the winner. But the public felt otherwise—to the tune of more than three million sales. And now, she's looking for some material to break this phenomenal sale and set a new record.



PATTI PAGE

WHAT EVERY WOMAN KNOWS	MERC 5061
I'VE GOT SOME FORGETTIN' TO DO	MERC 5063
GIVE ME TIME	MERC 5133
MY SWEET ADAIR	} MERC 5184
FIVE, FOUR, THREE, TWO	
MONEY, MARBLES AND CHALK	MERC 5251
CABARET	MERC 5290
THE GAME OF BROKEN HEARTS	MERC 5336
OKLAHOMA BLUES	MERC 5344
I'M GONNA PAPER MY WALL WITH YOUR LOVE LETTERS	MERC 5396
BROKEN DOWN MERRY-GO-ROUND	} MERC 5321
TAG ALONG (with Rex Allen)	
TENNESSEE WALTZ	MERC 5534
SENTIMENTAL MUSIC	MERC 5571
I LOVE YOU BECAUSE	MERC 5595
DETOUR	MERC 5682





# PASTOR, Tony

The son of a New England cabinet maker who was determined that his boy should follow in his dad's footsteps, Tony Pastor stepped into the music business twenty years ago and has been setting that trade on its ear ever since. Tony was born in Middletown, Connecticut, in 1907. He did learn woodworking, but from the day that he got a C melody saxophone, at the age of 16, Tony knew that music was what he wanted to spend the rest of his life working in. He admired Jimmy Dorsey's style of playing and went to work emulating JD's musical success.

A year after he learned to play, Tony was a member of the famous Irving Aaronson Commanders band. After three years with Aaronson, Tony opened his own night club in Hartford, Conn., and featured his own orchestra as the chief attraction. The depression forced him to close and he went to work with several touring bands—Smith Ballew, Joe Venuti and Vincent Lopez. Next came a stay with Artie Shaw, during which period he was the entire Shaw sax section along with a string orchestra. Although Lopez had been the first to give Tony a chance to sing, it was Artie Shaw who gave Tony his really big opportunity. When Artie started his famous 1938 orchestra he made much use of Tony's distinctive style and was a hit with the public right from the start.

When Artie Shaw became ill in 1939 Tony Pastor stepped in as temporary maestro, and soon after Artie's return formed his own band. He was immediately signed by RCA Victor and landed a booking at the Old State Ballroom in Bridgeport, Conn. Then came dates elsewhere in the country and Tony's success was assured. During his career as a bandleader, Tony has been under contract to Bluebird, RCA Victor, Cosmo and currently records for Columbia.

More than a million miles of travel, plus countless public appearances, have brought Tony Pastor to nearly every town and city in the land. He has endeared himself to the public and his record sales and a marked increase in personal appearance bookings clearly indicate that Tony Pastor has yet to reach the peak of his success, but that it's on the way.



TONY PASTOR

ALEGRE CONGA	BL 10679	YOU CAN DEPEND ON ME	BL 11359
PARADIDDLE JOE } ADIOS }	BL 11008	EL CHOCLO	
WITH A TWIST OF THE WRIST } YOU SHOULD BE SET TO MUSIC }	BL 11022	BLOSSOMS	BL 11376
FOR WHOM THE BELL TOLLS } NUMBER TEN LULLABY LANE }	BL 11067	DOING THE RATAMAQUE } FLAG WAYER }	BL 11421
I CLOSE MY EYES	BL 11105	LAMP OF MEMORY	BL 11435
BRAGGIN'	BL 11119	MARINES HYMN	BL 11452
MARIA ELENA } MADE UP MY MIND }	BL 11127	MEM'RY OF THIS DANCE	BL 11481
HURRY BACK TO SORRENTO	BL 11139	OBEY YOUR AIR RAID WARDEN } FULL MOON }	BL 11525
BLUES MY NAUGHTY SWEETIE } GIVES TO ME }	BL 11168	TELL IT TO A STAR	BL 11533
GREEN EYES		HEY! MABEL	BL 30-0802
ALL ALONE AND LONELY	BL 11185	JOSE GONZALEZ	VIC 20-1693
I FOUND YOU IN THE RAIN	BL 11231	THAT'S THE STUFF YOU GOTTA WATCH } WITH A TWIST OF THE WRIST }	VIC 20-3184
I'M NEW AT THIS	BL 11247	TOO MANY IRONS IN THE FIRE	COSMO 498
A PRETTY CO-ED HAS GONE TO MY HEAD } THE BELLS OF SAN RAQUEL }	BL 11307	PARADIDDLE JOE	COSMO 500
SUNDAY IN SAVANNAH	BL 11340	YOU STARTED SOMETHING } THE CLICK SONG }	COL 38297
		FOR YOU MY LOVE (with Pearl Bailey)	COL 38694
		THE WEDDING SAMBA	COL 38696
		BUSY LINE (with the Clooney Sisters)	COL 38741
		CHOC'LATE ICE CREAM CONE	COL 38803
		SENTIMENTAL MUSIC	COL 39158
		(with Rosemary Clooney)	
		IDA	COL 39390

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# PAUL, Les

While still a youngster, Les Paul began to feel an affinity for the guitar and found that he could express himself fluently with it. However, there were, for Les' nimble fingers and imaginative technique, limitations to the ordinary guitar, so he promptly began to experiment with the more complicated, infinitely more sensitive electric guitar—of which he has since been acknowledged the country's outstanding exponent.

In 1948, Les signed an exclusive Capitol contract, and revealed the "New Sound" on records. His technique was first featured on "Brazil" and developed into a smash hit to establish him as a favorite of record buyers. How he accomplishes these sounds is even a mystery to Capitol's sound engineers, because Les, and his pretty guitarist-wife Mary Ford, record on their own equipment at home in Hollywood.

Les was born in Waukesha, Wisconsin, in 1916, and Mary hails from Pasadena, California. It wasn't until Les had finally settled in Los Angeles, many years later, that Mary met him, when he was looking for a fem vocalist. Mary got her musical start singing on hillbilly radio shows with Jimmy Wakely, Gene Autry and Stuart Hamblen. Though she learned to play guitar from her mother when she was seven, it actually wasn't until her marital merger with Les that she took it up seriously, and joined him vocally and instrumentally on Capitol records.

At the age of 14, Les was considered a guitar wizard. He concentrated on radio jobs in Racine and Milwaukee and then moved on to Chicago and St. Louis, accepting more remunerative offers. Les spent considerable time on the NBC staff in Chicago, following the World's Fair, and then accepted a spot on the Ben Bernie show. When he moved to Hollywood he appeared on the Hedda Hopper show and on nine programs of his own over NBC. In 1944 he was inducted into the Army, where he served with Major Meredith Willson of Armed Forces Radio Service. Following an honorable discharge, he joined "California Melodies," a Mutual Network ainer. Then Les formed his own trio and toured the top vaudeville spots in the nation.

Because of a serious automobile accident in 1947, he was forced to rest for some time, and while he was hospitalized he wrote a number of songs. When he recovered he reassembled his trio, including mate Mary, and embarked on a cross-country trip. It was then that he got the idea to combine with his wife in the "new sound" creations and the twosome developed into a natural on records, as has been proven with a continuing parade of hits.



LES PAUL

TENNESSEE WALTZ	CAP 1316
CHICKEN REEL	CAP 1373
WALKIN' AND WHISTLIN' BLUES	CAP 1451
I WISH I HAD NEVER SEEN SUNSHINE	CAP 1592

NEW SOUND #2  
CAPITOL 286

IN THE GOOD OLD SUMMERTIME	
JAZZ ME BLUES	

JAZZ ME BLUES	CAP 1825
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DREAM DUST	DEC 23444
DARK EYES	DEC 23553
SONG OF THE ISLANDS	DEC 23683
KING'S SERENADE	DEC 23684
ALOHA OE	DEC 23685
BRAZIL	CAP 15037
MAN ON THE FLYING TRAPEZE	CAP 15147
SUGAR SWEET	CAP 1192



# PRADO, Perez

"El Rey del Mambo" is his title—and the Mambo King's domain is spreading with each day's play of his exciting records by disc jockeys and in juke boxes all across the land.

Perez Prado, or Damase Perez Prado as he was christened in Matanzas, Cuba, about 30 years ago, has been virtually the single-handed influence in popularizing the fascinating new rumba variation known as the Mambo. Some time back a recording of his called "Que Rico el Mambo" was released on RCA Victor's specialized International label, under which Latin tunes are marketed for Spanish-speaking fans here and in the Latin Americas. The response was both powerful and immediate and the platter was released in the Pop series. The reaction was astounding. Disc jockeys spun "El Mambo" day and night. The tune drew in an endless chunk of nickels, and retail record shops sold it in unprecedented quantities. Bandleaders on other labels got out fast imitations of the number, doing it as closely as possible in the Prado manner.

Prado's conception of the Mambo flowered in 1943, while he was serving as pianist and arranger for the renowned Orquesta Casino de la Playa in Havana. In 1947 he made a trip to Buenos Aires, and then to Mexico, Panama, Puerto Rico and Venezuela, winning the adulation of dance fans wherever he went. To the teenagers south of the border he is known as the "Glenn Miller of Mexico."

Mexico is Prado's home base now. The recording studio in Mexico City where he makes his records has a distinctive, live quality which gives his music a vibrant, live sound. The Prado emphasis is on trumpets and rhythm; veteran jazz fans are astounded at the soaring brilliance of those trumpets, comparing them favorably with the best brass efforts of the Kentons, the Goodmans and the Ellingtons. Another Prado hallmark is the peculiar, grunt-like vocal noises with which he punctuates his performances, produced, he says, to spur his orchestra on to ever better efforts.

Prado's mother was a schoolteacher; his father, a newspaper man. He began his piano lessons in early childhood, at the same time cultivating a taste for things cultural. Today, relaxing between torrid performances of those Mambos—half of which he composes himself—he reads authors like Jean Paul Sartre, and listens to recordings of Igor Stravinsky, his favorite composer.



PEREZ PRADO

MAMBO A LA KENTON	VIC 23-1495
BONGO BONGO	
QUE RICO EL MAMBO	VIC 23-1546
MAMBO #5	
MAMBO DE CHATTANOOGA	VIC 23-1560
AL COMPAS DEL MAMBO	
MAMBO DEL RULETERO	VIC 23-5157
LOCAS POR EL MAMBO	
MAMBO #8	VIC 23-5173
QUE TE PARECE, CHOLITO	
GUAJIRO	VIC 23-5194
NI HABLAL	VIC 23-5204
PIANOLO	
LA CHULA LINDA	VIC 23-5213
GATEANDO	
CUBAN MAMBO	VIC 23-5225
MAMBO DEL PAPELERO	

BOMBOKOLEA	VIC 23-5264
MARIA CRISTINA	
SILBANDO MAMBO	VIC 23-5301
CABALLO NEGRO	
APURATE	VIC 23-5317
LATINO	VIC 23-5326
JUMBO JUMBO	
MEXICO LINDO	VIC 23-5335
MARTINICA	VIC 23-5338
LA NINA POPOF	VIC 23-5355
GUAO	VIC 23-5379

## PEREZ PRADO PLAYS MUCHO MAMBO VICTOR ALBUM WP 302

MAMBO #8	VIC 20-3917
BABARABATIRI	
PACHITO E-CHE	VIC 20-3918
MAMBO #5	
OH CABALLO	VIC 20-3919
PIANOLO	
<hr/>	
CUBAN MAMBO	VIC 20-3988
MAMBO DEL PAPELERO	
BROADWAY MAMBO	VIC 23-5414
PASO UN LUCERO	
MAMBO DE PARIS	VIC 23-5415
BROADWAY MAMBO	VIC 20-4196
MANHATTAN MAMBO	VIC 23-5443
MAMBO DEL 65	VIC 23-5468
LUPITA	VIC 23-5484
MI GALLO	
PASO BAKLAN	VIC 23-5492



## PRIMA, Louis

If environment is the influence the experts claim, then Louis Prima's trumpet should be the world's hottest horn. For Louis comes from the cradle of jazz, way down the river in New Orleans. Louis was born on the corner of Peter and Basin Streets on December 7, 1911, and his musical education was begun shortly thereafter.

Although Louis' parents themselves weren't musical, a grandfather had played the mandolin, and Louis and his big brother Leon were given music lessons as soon as they were past the romper stage. By the time he was ten, Louis was winning all the amateur contests in the neighborhood, playing the violin to his brother's piano accompaniment. At 12, Louis turned professional, organizing a dance orchestra. The average age in the band was 14, but the boys played several theater engagements a week, commanding the impressive fee of three dollars apiece for each performance.

In the meantime, Louis listened faithfully to the great musicians of New Orleans' now legendary marching bands. He was fascinated by the trumpet playing of masters like King Oliver, and he put down his violin and took up the trumpet. He also blossomed out as a rhythm singer, and his unique, gravelly voice became known in entertainment centers along with his torrid trumpet style.

From 1930 to 1933, Louis shuttled from New Orleans to New York and points west, playing with Red Nichols and his famous Pennies, among others. But he had his own musical ideas, and he wasn't happy playing for other leaders. When Guy Lombardo visited New Orleans in 1933 and heard Louis play, he persuaded him to strike out on his own. Louis organized a Dixieland combination and went off to the big time again, this time to stay.

In 1935 he opened at New York's Famous Door, a favorite hot jazz spot when jazz was beginning to re-appear after a long absence. Singing with Louis was a girl named Martha Raye, and the duo was signed for the Rudy Vallee program.

In 1938 the Prima band really hit the top, and it's been there ever since. Today Louis Prima is the man who "plays pretty for the people"—and the people do appreciate him.



LOUIS PRIMA

FELLOW ON A FURLOUGH } KENTUCKY }	HIT 7096
THERE, I'VE SAID IT AGAIN	MAJ 7140
CALDONIA	MAJ 7134
THE COFFEE SONG } WHATTA YA GONNA DO }	MAJ 7191
NOSEYBODY	MAJ 1076
THERE'S THAT LONELY FEELING AGAIN	MAJ 1145
BRIDGET O'BRIEN	MAJ 1100
DO A LITTLE BUSINESS ON THE SIDE	MAJ 1157
HI HO TRAILUS BOOTWHIP	MERC 5218
I BEEPED WHEN I SHOULD HAVE BOPPED	MERC 5339
YOU CAN'T TELL THE DEPTH OF A WELL	VIC 20-2477
FOR MARI-YOOTCH I WALKA DA POOCH	VIC 20-3494
TEARDROPS FROM MY EYES } THIS EVENING }	ROBIN HOOD 103
YEAH YEAH YEAH	ROBIN HOOD 105

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Rene, Henri

A popular orchestra leader in Europe prior to the war, Henri Rene, whose Continental-flavored RCA Victor recordings first helped give the colorful music of contemporary Europe tremendous acceptance in this country, is today one of the recording industry's busiest arranger-accompanists. All of the stars on the Victor label have made platters under Henri's supervision and aver that much of the credit for their success is due to his sparkling and understanding arrangements.

After spending the early years of his youth in America, Henri was taken by his parents to Berlin, where he studied piano and composition. When he returned to the United States, he organized his first orchestra, then took it abroad and toured Western European and the Scandinavian countries. His dance orchestra met with great success, and during the next few years recorded for many of the foreign disk companies.

Rene also later became staff music arranger for Tobis and UFA films. He was far in the vanguard of the European craze for jazz. Although his orchestra in time combined American stylings with the foreign dance forms, it was instrumental in making Europe jazz conscious throughout the middle Twenties.

In 1945 Henri formed his own orchestra in the United States, this time in greatly augmented size to give free rein to the unusual musical treatments which he had developed during his years in the Old World. Originally one of the first to introduce American jazz to Europe, now on the Victor label Henri Rene brought the delightful melodies of the Continent to this country in a distinctively different musical styling which had wide appeal for all types of music lovers. In 1948 Henri switched from the European division of Victor to the pop field where he is now one of the company's top arranger-conductor-recording supervisors.



HENRI RENE

MEADOWLANDS }  
SCARLET SARAFAN } VIC 25-0057

DANUBE WAVES }  
THE SKATERS } VIC 25-0058

INTERNATIONAL NIGHTS  
RCA VICTOR S 44

NEOPOLITAN ECHOES VIC 25-0061

DANCE OF THE CLOWNS }  
PEASANT WEDDING } VIC 25-0062

HEJRE KATI }  
PROCESSION OF THE SARDAR } VIC 25-0063

MEXICAN HAT DANCE VIC 25-0075

QUAND L'AMOUR MEURT VIC 25-0081

WONDER WALTZES BY WALDTEUFEL  
RCA VICTOR S 54

VIOLETS }  
THE SIRENS } VIC 25-0107

ESPAÑA }  
CHARMING } VIC 25-0108

DOLORES }  
ESTUDIANTINA } VIC 25-0109

THE SKATERS }  
GOLDEN RAIN } VIC 25-0110

WINDMILL TILLIE }  
LET'S STEP HIGH, BABY } VIC 25-1032

POLKA MUSETTE }  
WEEK END POLKA } VIC 25-1034

HERE COMES BABY VIC 25-1035

CANNIBAL'S POLKA }  
PUPPY LOVE } VIC 25-1037

JUMPING PUPPETS }  
OLD FASHIONED POLKA } VIC 25-1038

POUND YOUR TABLE POLKA }  
QUINTUPLETS } VIC 25-1040

PIT-A-PAT POLKA }  
SICILIAN POLKA } VIC 25-1051

I YI YIMMINY YI }  
THE RAIN POLKA } VIC 25-1055

LA RASPA }  
LITTLE BROWN JUG } VIC 25-1070

MAMA VIC 25-1077

CUCKOO WALTZ VIC 25-1098

OH, DEAR, WHAT CAN THE MATTER BE VIC 25-1107

PIANO POLKA VIC 25-1111

POÈME VIC 25-1120

RAINBOW'S END }  
LOST LOVE } VIC 38-2010

LA RASPA VIC 20-3189

SHAME ON YOU (with Lisa Kirk) VIC 20-3591

MARTA (with Tony Martin) VIC 20-3598

(See reverse side)

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...D YOU LATELY THAT I DU (with Tony Martin and Fran Warren)	VIC 20-3613
...Y LITTLE RED BOOK ... BABY HEART (with Bill Lawrence) }	VIC 20-3615
HALF A HEART (with Bill Lawrence)	VIC 20-3683
I ALMOST LOST MY MIND (with Fran Warren)	VIC 20-3696
DON'T SAY GOODBYE (with Fran Warren)	VIC 20-3738
TELL THE TRUTH (with Bill Lawrence)	VIC 20-3767
PEACE OF MIND (with Tony Martin)	VIC 20-3800
YOU ARE THE ONE	VIC 20-4101
'CAUSE I LOVE YOU (with Dinah Shore)	VIC 20-4107
I GET IDEAS (with Tony Martin)	VIC 20-4141
TELL ME (with Tony Martin)	VIC 20-4169
TEN THOUSAND MILES (with Dinah Shore)	VIC 20-4175
OH! BEAUTY (with Tony Martin)	VIC 20-4246

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# REYES, Chuy

Chuy Reyes is a brilliant young pianist, composer and arranger who leads a record and dance band which features his interpretation of rumbas and other South American rhythms. His compositions sometimes blend Afro-Cuban chants with modern jazz, sometimes are in the popular modern rumba vein. But they are all tremendously exciting to dance to and to hear.

Born February 21, 1920 in Huatusco, Vera Cruz, Mexico, Chuy moved, at the age of five, with his family to Mexico City. He started musical studies at the Mexico City Conservatory when he was seven. A year later his family moved to California where he studied with a private teacher in Los Angeles for another year. He then won a five year scholarship at the Zoellner School of Music. Chuy's first concert tour was made at the age of eleven and it included a long engagement at the Chicago World's Fair. In 1934 Chuy went back to Los Angeles for more schooling.

In 1940 Chuy organized an orchestra and played at Earl Carroll's Hollywood Theatre for two years. Cantinflas, Mexico's great comic genius, then took him to Mexico for a series of personal appearances. Chuy returned to the United States to enlist during the war but was rejected because of a leg injury. He re-organized his band and went into the Hollywood Trocadero for two years until he was accepted for Army service in February 1945. Upon his release he was booked at the Hollywood Mocambo as a soloist later playing many engagements at the Los Angeles Orpheum and numerous concerts. He re-organized his orchestra again in early 1946 and opened at the Mocambo for a long run. Early in 1947 he went to the Chicago Copacabana and later in the year returned to California. Since that time he has become one of the most popular of all Latin-American orchestra leaders on the West Coast, and has appeared in many motion pictures. His recordings for Capitol have made available his very distinctive and personal style of piano playing and arranging to the rest of the United States.

Has a phenomenal memory for names; speaks Spanish and Portuguese fluently, hates to wear ties, prefers casual sport clothes; likes horse racing, hopes someday to have his own racing stables; favorite pianist is Carmen Cavallaro; is an expert drummer often doubling on drums during band's presentation.

Born Chuy Reyes. February 1, 1920 in Huatusco, Vera Cruz, Mexico; married.



CHUY REYES

RHUMBA BOOGIE }	CAP 15067
RHYTHM RHAPSODY }	
LOS HIJOS DE BUDA	CAP 15125
THE WEDDING RUMBA	CAP 15244
RUMBA DE CUBA	
Capitol Album BD 74	
LA ULTIMA NOCHE }	CAP 20142
BARACOA }	
NEGRA LEONO	CAP 20143
HOKEY JOE }	CAP 20144
ALMENDRA }	
BLINI BLINI BLINI }	CAP 20145
LA YUCA }	

MARA CATU	CAP F-648
RHYTHM RHAPSODY	CAP 15457
BLINI BLINI BLINI }	CAP 57-738
LA ULTIMA NOCHE }	
LOST LOVE }	CAP 836
THE WEDDING SAMBA }	
LOVER'S DANCE }	CAP 1092
GLOW WORM }	
MOCAMBO MAMBO }	CAP 1300
OINK OINK MAMBO }	



# REY, Alvino

Alvino Rey, the wizard of the electric guitar, doesn't believe in wasting time. He was discharged from Uncle Sam's Navy at the San Pedro Separation Center at one p.m. on a Friday. Eight o'clock that same night he was leading his own new band. And he's been going strong ever since, with a band that's outshining his top-ranking pre-war outfit.

Alvino was born in Oakland, California. He spent his school days in Cleveland, where at the age of ten, he held the distinction of being the youngest "ham" radio operator in the country. When he was 12, his interest in acoustics and electricity led him to the invention of the amplified guitar. In order to perfect his invention, Alvino took up the study of the guitar, and was amazed to discover that his supple fingers were as skillful in playing the instrument as in its initial invention.

Although his primary interest was the guitar, it was as a banjo player that he made his professional debut, replacing Eddie Peabody in Phil Spitalny's then all-male band. After three years in the east with Spitalny, he returned to California and gained considerable fame in San Francisco as a guitar soloist and leader of the NBC staff band. In 1934 Horace Heidt heard him and hired him as a featured soloist at one of the highest salaries ever paid a dance musician.

That was the big turning point for Alvino, both musically and personally, for he met the King Sisters, Heidt's vocal group, and married the eldest, Louise. Several months later, Alvino formed his own band, centered around his electric guitar, and starring the King Sisters. Within a year, Alvino Rey's was one of the top ten of the nation's orchestras.

But then came Pearl Harbor, and Alvino dropped his band



ALVINO REY

to enlist in the Navy. Honorably discharged in December 1945, he made the quick reconversion to the bandstand. And the full measure of the esteem in which he is held today is witnessed by the prize possession now in his and Louise's Encino home—a gold cup awarded him by the American Guild of Guitarists as the nation's number one instrumentalist in his field.

MY PRODIGAL	BL 11041
AMAPOLA	BL 11108
EVERYTHING HAPPENS TO ME	BL 11136
A ROMANTIC GUY, I }	
AS I REMEMBER YOU }	BL 11186
HOW GREEN WAS MY VALLEY	BL 11283
YOU ARE THE LYRIC }	
THE SKUNK SONG }	BL 11363
DEEP IN THE HEART OF TEXAS	BL 11391
LIEBESTRAUM	BL 11404
THE FERRIS WHEEL	VIC 27920
SEPULVEDA	CAP 262
MAMA MAMA BLUES	CAP 390
	15223
THAT'S HOW MUCH I LOVE YOU	CAP 363
SPANISH BOOGIE	CAP 15167
GLOW WORM (with Johnny Mercer)	CAP 15412
STRUMMIN' ON THE OLD BANJO	CAP 57-644
WHEN MY STAGE COACH }	
REACHES HEAVEN }	
A SNOW WHITE HORSE }	CAP 947
AND A GOLDEN SADDLE }	



# RITTER, Tex

Tex Ritter, credited with starting the trend of popularity for cowboy songs and western music some years ago, today is known as America's most beloved western singing star and top-ranking recording artist. He was among the first of the singing cowboys in motion pictures and was the first national sagebrush vocalizer on the radio. Tex was on the original Lone Ranger radio series, both as a writer and performer, and followed this work with a score of other network appearances.

Among the shows on which he performed were Death Valley Days, Tex Ritter's Camp Fire, and Cowboy Tom's Round Up. On the legitimate stage he appeared in the Theatre Guild production of "Green Grow the Lilacs." It was this play by Lynn Riggs which provided the plot for the fabulous Hammerstein and Rogers "Oklahoma." From the stage Tex turned to Hollywood, working four years for Grand National. He starred in well over fifty western pictures for Monogram, Columbia and Universal. Many of these have been shown on television in the last several years and Tex is rated up there on the kiddy cowboy favorite parade. His coast-to-coast personal appearances with his own company, at theatres, rodeos and state fairs, continue to draw sell-out attendance every year.

Tex Ritter was born January 12, 1906, in Panola County, Texas, where his father raised cotton, corn, peanuts, hogs and cattle on land first settled by Tex's grandfather in 1830. He learned to ride and rope shortly after he could walk. From that day on, his life has been filled with the colorful atmosphere created by the Texas range folklore and songs.

At the University of Texas, where he majored in law, his early background gave him an advantage which soon established him as a leading folklore authority. Later he toured as a singing lecturer, known as "The Texas Cowboy and his songs." During one of these singing minstrel-type tours he reached Chicago and enrolled at Northwestern University to continue his law studies. After a year, however, the lure of footlights captured him and he went to New York and radio. His strong Texas accent at first seemed to be a great handicap, but soon incoming fan mail convinced producers that the lanky Texas lad had a unique appeal to the public.

Tex Ritter's hobbies are prospecting—he owns part interest in several mines—and collecting Americana. His collection of cowboy, mountain and Negro songs is one of the most extensive in the country.

The Ritter family lives on a ranch near Van Nuys, California, which is known as "The Lazy TNT Ranch". Featured attractions at the ranch are Tex's screen horse White Flash, along with the dozen other saddle horses, six dogs, a flock of ducks and prize bantam chickens.

No doubt about it, Tex Ritter is one of the "greats" in the entertainment world with a unique appeal.

SOMEONE	CAP 132
THERE'S A GOLD STAR IN HER WINDOW	CAP 147
I'M WASTIN' MY TEARS ON YOU	} CAP 174
THERE'S A NEW MOON OVER MY SHOULDER	
JEALOUS HEART	CAP 179
YOU TWO-TIMED ME ONE TIME TOO OFTEN	CAP 206
HAVE I TOLD YOU LATELY THAT I LOVE YOU	CAP 296



TEX RITTER

ONE LITTLE TEAR DROP TOO LATE	CAP 366
THERE'S A NEW MOON OVER MY SHOULDER	CAP 15215
JEALOUS HEART	CAP 15256
YOU TWO-TIMED ME ONE TIME TOO OFTEN	} CAP 15257
SOMEONE	
I'M WASTIN' MY TEARS ON YOU	CAP 15258
HAVE I TOLD YOU LATELY THAT I LOVE YOU	CAP 15260
I CAN'T GET MY FOOT OFF THE RAIL	CAP 40036
RYE WHISKY	} CAP 40084
BOLL WEEVIL	
DALLAS DARLIN'	} CAP 40090
I'VE HAD ENOUGH OF YOUR TWO TIMIN'	
DECK OF CARDS	CAP 40114

CHILDREN'S SONGS AND STORIES BY TEX RITTER  
Capitol Album BD 14

BILLY THE KID	CAP 20037
I LOVE MY ROOSTER	} CAP 20038
TEXAS RANGERS	
THE PHANTOM WHITE STALLION OF SKULL VALLEY	CAP 20039
NIGHT HERDING SONG	} CAP 20040
FROGGY WENT A-COURTIN'	

COWBOY FAVORITES BY TEX RITTER  
Capitol Album BD 27

CHISHOLM TRAIL	CAP 20065
TRY ME ONE MORE TIME	} CAP 20066
BOLL WEEVIL	
BLOOD ON THE SADDLE	CAP 20067
RYE WHISKY	} CAP 20068
BAD BRAHMA BULL	

FORT WORTH JAIL	CAP 48004
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(See reverse side)

TEX RITTER AND THE DINNING SISTERS

Capitol Album AD 96

COOL WATER	CAP 48026
DOWN IN THE DIVING BELL	CAP 48028
YOU ARE MY SUNSHINE	CAP 48029

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SUNDAY SCHOOL FOR CHILDREN

Capitol Album DBS 3078

TWO LITTLE HANDS	}
JESUS LOVES THE LITTLE CHILDREN	}
JESUS LOVES ME	}
LITTLE FEET BE CAREFUL	}
AWAY IN THE MANGER	

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CAN'T GET MY FOOT OFF THE RAIL	CAP 57-40036
I'VE HAD ENOUGH OF YOUR TWO-TIMING	
	CAP 57-40090
DECK OF CARDS	CAP 57-40114
YOU ARE MY SUNSHINE	CAP 57-40217
SOME SWEET DAY	CAP 57-40245
OL SHORTY	CAP 57-40175
NOBODY'S FOOL	CAP 45-6052
PLEDGE OF ALLEGIANCE}	
GETTYSBURG ADDRESS }	CAP 77-30122
RYE WHISKY }	
DECK OF CARDS}	CAP 885
HE'S A COWBOY AUCTIONEER}	
BOOGIE WOOGIE COWBOY }	CAP 928
BLOOD ON THE SADDLE}	
BAD BRAHMA BULL }	CAP 1058
I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT}	
BOILED CRAWFISH }	CAP 1071
THIEF ON THE CROSS}	
A BEAUTIFUL LIFE }	CAP 1098
THE FIERY BEAR }	
PLEDGE OF ALLEGIANCE}	CAP 1141
COAL SMOKE, VALVE OIL AND STEAM}	
NOBODY'S FOOL }	CAP 1188
DADDY'S LAST LETTER }	
ONWARD CHRISTIAN SOLDIERS}	CAP 1267
MY BUCKET'S BEEN FIXED }	
YOU'RE ALWAYS BRAND NEW}	CAP 1388



## ROGERS, Roy

When he was a squint-eyed, tow-headed kid in his early teens Roy Rogers travelled from Duck Run, Ohio, to California in a jalopy that had no better plumbing than an old covered wagon. The trip jolted his imagination clear across the continent that he had peopled with varmints on painted ponies, with plunging buffalo herds and alkali water holes. He lived the dream and it led him on to become the "King of Cowboys" on the screen and his RCA Victor recordings.

Roy Rogers might easily have been a skilled shoemaker. His father was a good one in Cincinnati, where Roy was born on November 5. When he was seven, the family moved to Duck Run, a village thirteen miles from Portsmouth. The elder Rogers went to work in a Portsmouth shoe factory and performed the heavy labor at home in the mornings and at night. Roy helped his mother and three sisters run the farm. The first horse that Roy ever rode was a black mare that used to race at the County Fair. His first attempt at bull-dogging annoyed the family cow. But Roy had already become imbued with the spirit of the West from his Saturday afternoon movie watching where he followed the adventures of Tom Mix, or Buck Jones, or any movie cowboy at all.

By the time he had gotten into high school, Roy became aware that life demands concessions. The western dream was fading, and he was determined that dentistry would be his profession. However, a check of the family fortune precluded the possibility of a college course and, in a manner of speaking, a cowboy king was crowned.

Roy and his family moved to Cincinnati where he and his father worked in a shoe factory. One of the customers at the factory was Dr. Walter Thompson, for whom the elder Rogers fashioned high-heeled western boots. The acquaintance resulted in an invitation from Dr. Thompson for Roy to go out to his breeding farm in the rolling Ohio hills. The boy was permitted to ride thoroughbred mounts. He had the feel of the saddle almost at once. Horses responded to him and he seemed to understand them instinctively. And now destiny began to shape its design. One of Roy's sisters had married and moved to California. Roy began a campaign at home to influence the family to pack into the jalopy for a visit. It was brief, but it restored the dream and Roy knew that he would return to the West one day. Back at Portsmouth he acquired a guitar and took a course in the art of playing it. He mastered a flock of cowboy songs and on Saturday night, doubled as square dancer caller and master of ceremonies.

Roy's opportunity came in 1930. A distant relative was headed West and Roy convinced him that he would need a helper on the long trek. The fall of that year found him working with a group of migrants in the peach orchards. A few months later he moved to Los Angeles and got a job driving a sand and gravel truck. Through this California inter-



ROY ROGERS

lude, Roy never forgot his guitar. He played it for the migrants and in the evenings for road gangs in the barracks. He sang sentimental ballads with feeling and his listeners would join in on the chorus, stamping their heavy boots on the plank floors.

Roy joined a group of five other itinerant musicians and they called themselves the Rocky Mountaineers. They had a lot of fun, but made no money. The band broke up from malnutrition. Roy then organized a group which he called the International Cowboys, but this outfit went the way of his first group.

Having realized the dreams of those Sunday afternoons in Ohio—being a cowhand with qualifying calluses—Roy drifted back to Los Angeles. He soon met Bob Nolan and Tim Spencer. They formed a group, the now famous "Sons of Pioneers". One of their first recordings became a national hit and they were definitely on their way. Roy took part in a series of radio sketches with the Sons of Pioneers, and then appeared as one of a group of cowboys singing in several pictures at different studios. He happened to be in a hat store in Hollywood one morning when a movie cowboy came running in. He wanted a ten-gallon \$35 hat pronto. He said Republic Studios was testing for a new "cow-puncher" and he was determined to be "it".

The tip was good enough for Roy. He went to the studio, but failed to get an audition. So, when a crowd of extras moved past the gates he was with them. Once inside, with his guitar, it was compara-

(See reverse side)

tively easy to play for a group of executives. The rest, as the saying goes, is history. Roy was signed immediately. He played the leading role in "Under Western Stars", which made screen history for western pictures. He has starred in nearly one hundred roles in the interval. Roy Rogers has travelled extensively, entertaining service men and crippled children, and civilians by the millions, until today he is ranked foremost among cowboy stars by acclamation, the real "King of Cowboys".

DON'T BLAME IT ALL ON ME	VIC 20-1730
YOU CAN'T BREAK MY HEART}	VIC 20-1782
YOU SHOULD KNOW }	
ROCK ME TO SLEEP IN MY SADDLE }	VIC 20-1815
I WISH I HAD NEVER MET SUNSHINE}	
NO CHILDREN ALLOWED }	VIC 20-1994
MY HEART WENT THAT-A-WAY}	
DANGEROUS GROUND}	VIC 20-2236
I'M RESTLESS }	
MY CHICKASHAY GAL	VIC 20-2124
DO YA OR DON'TCHA	VIC 20-2437
HAWAIIAN COWBOY	VIC 20-2604

ROY ROGERS SOUVENIR ALBUM  
VICTOR ALBUM P 215

THE YELLOW ROSE OF TEXAS	VIC 20-3074
A GAY RANCHERO	VIC 20-3076
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DUSTY	VIC 20-3154
THAT MISS FROM MISSISSIPPI}	VIC 20-3313
I'M A-ROLLIN' }	
OLD FASHIONED COWBOY	VIC 20-2917
THAT PALOMINO PAL OF MINE}	VIC 21-0077
HOME ON THE RANGE }	
(Both with the Sons of the Pioneers)	

ROY ROGERS ROUNDUP  
VICTOR ALBUM P 253

MY CHICKASHAY GAL	VIC 21-0112
I WISH I HAD NEVER MET SUNSHINE}	VIC 21-0113
NO CHILDREN ALLOWED }	
MY HEART WENT THAT-A-WAY}	VIC 21-0114
DUSTY }	

"SKIP TO MY LOU" AND OTHER SQUARE DANCES  
VICTOR ALBUM P 259 — with Spade Cooley

SKIP TO MY LOU}	VIC 21-0127
RICKETT'S REEL }	
OH DEM GOLDEN SLIPPERS	VIC 21-0129
<hr/>	
STAMPEDE	VIC 21-0154
PETER COTTONTAIL	VIC 21-0173
SMILES ARE MADE OUT OF SUNSHINE	VIC 21-0373
IN THE GARDEN	VIC 21-0344
FROSTY THE SNOWMAN	VIC 21-0374
YELLOW BONNETS AND POLKA DOT SHOES	VIC 21-0399

# SHARKEY

You see the people rushing. You hear the cries of the vendors as they peddle their nutty pralines and colored ices from the crowded sidewalks. You smell the oleanders and the warm, humid air of America's South. Then you hear the news . . . Sharkey is in town! And you know that Sharkey means music. Happy music, danceable music. Music you can hum and whistle and clap your hands to, on the second and fourth beats of every measure. Southern music.

Somewhere in the official records of the state of Louisiana, filed away in the massive capitol at Baton Rouge, Sharkey's legal name is duly registered as Joseph Bonano. But to Louisianans in particular and jazz lovers in general he is and always will be plain Sharkey, the little man with the derby hat and gold-belled trumpet, who for more than thirty years has faithfully purveyed the finest jazz heard below the Mason-Dixon line.

He was born on April 9, 1904, in New Orleans, where he later attended school. At 16 Sharkey began studying his instrument and soon afterwards was heading his own band at Milenburg Lake. In 1927 he spent some time as a member of the Jean Goldkette trumpet section. Except for that short engagement, Sharkey has fronted his own groups all his life.

When this same diminutive musician, in 1951, took temporary leave of New Orleans' fabulous Bourbon Street to play engagements with his Kings of Dixieland at the New York Waldorf-Astoria, the Palmer House in Chicago and even concert and nightclub commitments in far-off Los Angeles, it was, to regular habitues of the Crescent City's old French Quarter, almost as if Creole gumbo, Poor Boy sandwiches, chicory coffee and weatherbeaten window shutters had abruptly disappeared. For Sharkey and his musicians, veterans all, are valid and time-tested landmarks.

When Sharkey tours through Texas, or Georgia, or Alabama, and through the upstate swampy marshes of his native Louisiana, he is welcomed by the mayors, by the old-timers who have danced to his music on memorable visits to New Orleans years ago, and by hep youngsters in blue jeans who regularly collect his Capitol records and enjoy his broadcasts from the Mardi Gras city.



SHARKEY

BOURBON STREET BOUNCE}	}	CAP 795
PIZZA PIE BOOGIE		
OVER THE WAVES		CAP 846
SOLO MIO STOMP		CAP 951
CANDY BABY }	}	CAP 1078
PECULIAR RAG		
THE EYES OF TEXAS ARE UPON YOU		CAP 1332
SHARKEY STRUT		CAP 1452
HUNGRY WOMAN }	}	CAP 1735
BANANA PEEL RAG		



# SHAW, Artie

The formula for Artie Shaw's great success in music is based on his musical integrity. "All I care about," says Artie, "is whether the band sounds good to me." And apparently that's what the public cares about a lot, too, for Artie Shaw has long been the director of one of America's favorite bands. His abilities range from strictly classical music to the freest improvised jazz. But no matter what he plays, no matter how widely he experiments and improvises, Artie never violates the melody, and in so doing keeps faith with his audiences.

An only child, Artie Shaw was born on May 23, 1910, to a poor family on New York's east side, moving with them to New Haven, Connecticut, when he was eight. By the time he was 10 Artie had a local reputation as a ukulele wizard. At the age of 13 he took up the saxophone, but stopped after a few months of lessons because the teacher felt that there was nothing more to teach him. A few years later he became leader of his own group, Shaw's Bellevue Ramblers, playing after basketball games. New Haven bandleader Johnny Cavallaro took Artie under his wing; helping him to make the switch to clarinet, and readying Artie for the big time.

When he was 19, Artie Shaw was a master of his instrument and a featured soloist with Irving Aaronson's Commanders. Following that he became a CBS houseman, playing everything from boogie-woogie to Bach. In 1936 he made his first big splash in show business by starring at Manhattan's Imperial Theatre, accompanied by strings. That combination of swing and strings is considered to be a landmark in the history of popular music by most jazz authorities.

By 1938 Artie was leader of America's most successful dance band. Artistic arrangements, combined with his lyrical clarinet playing, made him one of the most successful and well-loved entertainers in modern times. Some of the most sought-after records in existence were made by him during the 1938-41 period. In 1940, Artie renounced the band business, temporarily, and went to Mexico. Down there he heard music he was so enthusiastic about that he decided to come back to the United States and build a new band. He recorded with what was then the biggest swing band ever heard—brass, reeds, woodwinds, rhythm, and 13 strings. He made a hit out of the first tune he waxed with the new group, a number he heard in Mexico, called "Frenesi."

During World War II Artie Shaw served in the Navy in the Pacific area for 11 months. He and his orchestra suffered 17 attacks by Japanese aircraft. As proof of his popularity with the Armed Forces, he was voted the most popular band leader in an Esquire jazz poll.

Artie Shaw has made several film appearances, has been on numerous radio shows, and, as a clarinet soloist, has given concerts with symphony orchestras. These concert appearances have added immeasurably to his reputation. He is also recognized as a serious writer and thinker. When you add these talents to his genius as a musician, you can see why Artie Shaw has long been important in music as a great creative force.



ARTIE SHAW

CANTO KARABALI	VIC 26195
ADIOS MARIQUITA LINDA } FRENESI }	VIC 26542
DANZA LUCUMI	VIC 27354
MARINELA	VIC 27362
GEORGIA ON MY MIND	VIC 27499
ROCKIN' CHAIR	VIC 27664
I ASK THE STARS	VIC 27719
NEEDLENOSE	VIC 27860
JUMPIN' ON THE MERRY-GO-ROUND	VIC 20-1612
THE GRABTOWN GRAPPLE } SAD SACK }	VIC 20-1647
LITTLE JAZZ	VIC 20-1668
BEDFORD DRIVE } TABU }	VIC 20-1696
SUITE No. 8 } EVEN SONG }	VIC 28-0405
MAID WITH THE FLACCID AIR	VIC 28-0406
HOP, SKIP AND JUMP } MISTERIOSO }	VIC 20-1800
GENTLE GRIFTER } SCUTTLEBUTT }	VIC 20-1929
KASBAH } LAMENT }	VIC 20-1932
JUST FLOATIN' ALONG } NO ONE BUT YOU }	VIC 20-1935
LUCKY NUMBER	VIC 20-1937
LET'S WALK	MUS 357
THE HORNET	MUS 409
DON'T YOU BELIEVE IT, DEAR	MUS 445
WHEN YOU'RE AROUND	MUS 512
MUCHO DE NADA } ORINOCO }	DEC 24889

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# SHEARING, George

The story of George Shearing is one of tremendous talent and courage. He has been totally blind since his birth in Battersea, London, in 1920. But George has never considered his blindness a handicap to achieving happiness and success in life. George insists he sees better than most people as he travels over the country in a station wagon driven by his pretty wife. "I feel I really see," he says. "I know about the trees, the streams, the shady spots and the farms as we speed along, I sense them all."

At the age of five, George Shearing began piano lessons and showed an immediate talent, understanding and interest in music. Educated at a school for the blind in London, George was a brilliant student and a favorite on the campus. He devoted much of his time to the study of music through the Braille system, and while still in his early teens, his knowledge of classical compositions and his technique at the piano keys were far beyond his years.

When he was 16, some jazz recordings sent over from the United States caught his attention. The freshness of this new music and its creative possibilities led him into experimenting with his own jazz compositions and arrangements. Although it meant virtually beginning all over again, George turned his interest toward this modern idiom, and for the next few years studied everything that was available pertaining to jazz.

Recognition first came one night when George sat in on a jam session in London. Unknown to the crowd, George performed both on piano and accordion, at which he is equally adept, and brought down the house.

Famed jazz critic Leonard Feather, who had conducted the session, immediately brought George to the attention of British Decca who signed him to a long-term contract. That was the beginning of his outstanding success in England, where for the following seven years, he won London's annual jazz favorite poll playing in Harry Hayes' big band and a trio.

In 1947, Leonard Feather brought George Shearing to the United States and arranged an appearance on 52nd Street. Shearing's distinctive style and remarkable ability reaped him high praise from fans and critics and led to an extended appearance. Since then, George Shearing and his trio, now a quintet, have played at all the best known jazz clubs in New York, including that almost legendary jumping off place for so many jazz artists, Downtown Cafe Society.

As George Shearing's new MGM recordings come off the presses, all indications point to his name becoming one of the most popular of all recording stars. His light, commercial bop style has created a new craze in modern music and George is becoming established as one of the all-time great creative artists in jazz.



GEORGE SHEARING

SORRY, WRONG RHUMBA	DISCOVERY
BEPOP'S FABLES	DISCOVERY
MIDNIGHT ON CLOUD 69	DISCOVERY
SPOOKIE WOOGIE	LON 193
JUMP FOR JOY	LON 194
GOOD TO THE LAST BOP	MGM 10487
NOTHING BUT D. BEST	MGM 10596
JUMPING WITH SYMPHONY SID	MGM 10687
HOW'S TRIX	MGM 10720
CARNEGIE HORIZONS	MGM 10763
NOVEMBER SEASCAPE	MGM LP55
CHANGING WITH THE TIMES	MGM LP55
IN A CHINESE GARDEN	MGM 10647
CONCEPTION	MGM 10530
BOP, LOOK AND LISTEN	MGM 10426
I'LL BE AROUND } QUINTESSENCE }	MGM 10956
THE BREEZE AND I	MGM 10986
BRAIN WAVE	MGM 11046

BUCCANEER BOUNCE	SAVOY 658
GEORGE'S BOOGIE	SAVOY 739
LIFE WITH FEATHER	DISCOVERY 103

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# SHORE, Dinah

When Dinah Shore sings, everyone within hearing distance slows down his pace to listen. For in her songs, Dinah combines such warmth of personality and beauty of voice that she has become the favorite of millions of persons the world over. Dinah can sing a slow, sentimental ballad, or a brisk, lively ditty, and make them both sound fresh and personal. She is one of the great stylists, with a manner so deft and polished that it seems to be the essence of simplicity. But beyond her style and the mellow richness of her voice there is a personal element in her singing that makes it seem meant for the listener alone.

Th warmth and grace of her singing are no accident, for Dinah was born and raised where warmth and grace are a part of living, in Winchester, Tennessee. Her interest in music goes way back. Even when she was six and her family moved to Nashville she sang the top pop tunes of the day. At ten she made her public debut before the members of her mother's Ladies Aid Society, and followed it up with a series of appearances in school recitals, amateur plays, and local entertainments. By the time she was in high school Dinah was taking singing lessons. Two months after the lessons started she came to an amicable understanding with the music master that eliminated her from his classes. Being a cheer-leader at the school football games had, it seemed, a marked effect on Dinah's voice and gave her a husky quality the teacher didn't like. But folks around Nashville liked the way Miss Shore sang and in time she auditioned for and got a regular job on station WSM in Nashville.

In 1937 Dinah came to New York, where she did a lot of singing, but not much earning. It was on New Year's Eve of 1939 that she reached a climax in her career. She had a club job on Long Island, paying \$25. She had just a dime left to her name, and felt so good about her job that she took the ten-cent-bus home, instead of the nickel subway. She got home to find a note saying that the job had been cancelled. Dinah broke out in tears, borrowed a nickel and called her folks in Nashville, collect. Her people were so impressed with her willingness to stick to it despite bad breaks that they agreed to finance Dinah until she made the big time. After a series of appearances on local stations, Dinah became Diva of the Blues with the Chamber Music Society of Lower Basin Street. She remained with this remarkable association until she joined Eddie Cantor and followed through with a long string of her own programs. In no time at all she topped every popularity poll, was named Page One Songstress by the Newspaper Guild, broke records at the Waldorf-Astoria, and made her mark in the movies.

During the war, Dinah starred on countless specially transcribed programs for the troops, and made innumerable personal appearances at rallies and in military installations. She is married to George Montgomery of the movies, and they have a lovely daughter, Melinda. A long list of best selling Columbia and RCA Victor records testifies to the wide appeal of Dinah's voice.

Music fans can't forget Dinah once they hear her. And perhaps the true secret of her success is her uncanny ability to pick out those songs that best suit her style. After you go through the list of platters she had turned out, hit after hit, you realize that



DINAH SHORE

Dinah Shore just can't do wrong. She's great, and everything she does is great.

I DO, DO YOU I HEAR A RHAPSODY	BL 11003
FOR ALL TIME #10 LULLABY LANE	BL 11084
DO YOU CARE	BL 11191
THIS IS NO LAUGHING MATTER	BL 11357
AS WE WALK INTO THE SUNSET	BL 11370
I LOOK AT HEAVEN	BL 11487
MY GUY'S COME BACK	VIC 20-1731
LAUGHING ON THE OUTSIDE	COL 36964
I'LL NEVER LOVE AGAIN	COL 37090
FOR SENTIMENTAL REASONS	COL 37188
DIXIE	COL 37060
THE KERRY DANCERS	COL 37061
THERE'LL BE SOME CHANGES MADE	COL 37063
HEARTACHES, SADNESS AND TEARS (with Spade Cooley)	COL 37234
DO A LITTLE BUSINESS ON THE SIDE	COL 37840
I'M OUT TO FORGET TONIGHT	COL 37850
FOOL THAT I AM	COL 37952
WEDDING DOLLS (with George Morgan)	COL 38663
NOBODY'S HOME AT MY HOUSE (with Buddy Clark)	COL 38668
I NEVER HAD A WORRY IN THE WORLD	COL 38780
COTTON CANDY AND A TOY BALLOON	COL 38875
I HAD A TALK WITH THE WIND AND THE RAIN	COL 38393
WAIT FOR ME	VIC 20-4015
IN YOUR ARMS (with Tony Martin)	VIC 20-4019
'CAUSE I LOVE YOU	VIC 20-4107
TEN THOUSAND MILES	VIC 20-4175
BE MINE TONIGHT (with Tony Martin)	VIC 20-4268
THE END OF A LOVE AFFAIR	VIC 20-4286



# SINATRA, Frank

When the history of show business is written, the year 1943 will be outstanding because it was the year that saw the unprecedented rise to stardom of Frank Sinatra. There have been other occasions through the years when some personality has captured the imagination and affection of the public, but none took on the proportions and magnitude of the Sinatra boom. In a short span he was chosen in the majority of radio and magazine polls as "America's No. 1 Male Singer." He has also taken his place with the greats of radio and television. And his continued success in every aspect of show business is conclusive proof that Frank Sinatra was no overnight phenomenon, but a firmly entrenched great star whose appeal is universal.

Frank (Francis Albert) Sinatra, was born December 12, 1917, at Hoboken, New Jersey. His father, formerly a professional bantamweight prizefighter, was a city fireman in Hoboken. Frank was educated at Hoboken's Demarest High School, where he was a member of the glee club, sang with the school-sponsored dance band, and occasionally sang with the professional orchestras that entertained at school dances. In 1933 he got a job as helper on a delivery truck of the Jersey Observer newspaper, at \$11 a week. One night in 1936, while still working on the paper, but now as a cub sports-writer, Frank heard Bing Crosby sing at a Jersey City theatre and decided that he, too, was going to be a professional singer.

By borrowing fifteen dollars from his father to build a small library of orchestrations, Frank was able to secure occasional one-night engagements singing with local orchestras. In time he saved sixty-five dollars and bought a public address amplifying system, which opened more doors to employment for him. After winning several New Jersey amateur competitions, he appeared on a Major Bowes Hour in 1937, accompanied by three instrumentalists as "The Hoboken Four," and won a contract with a touring unit. By 1939 Frank was singing on eighteen radio programs a week in Hoboken and New York City, but without any pay, except for seventy cents bus fare provided by one station each week. The owner of the Rustic Cabin roadhouse in Teaneck, New Jersey, heard his broadcasts and hired him as a combination singing waiter and master of ceremonies, at fifteen dollars a week, later raising him to twenty-five.

One night Harry James heard Frank sing and was so impressed that when he organized his own band in 1939 he signed him as a vocalist, for seventy-five dollars a week. Frank had been rehearsing with the Bob Chester orchestra, but didn't appear in public with Chester, when the James offer came. When Tommy Dorsey heard one of the records Frank made with Harry James he offered him \$250 a week. Harry released the singer from a two-year contract he had and so started a very successful engagement with the Dorsey group. During his three years with Tee Dee Frank improved both in voice quality and in phrasing and interpretation and began receiving so much recognition that he decided to become a soloist.

From then on the sky was the limit. Frank became America's favorite "Swooner." In less than eight years he had made more than nine million dollars. As an indication of Frank's popularity, it has been estimated that there are 2,000 Sinatra fan clubs, and



FRANK SINATRA

that there are forty million Sinatra fans in the United States.

OH LOOK AT ME NOW	
YOU MIGHT HAVE BELONGED TO	}
ANOTHER	
I TRIED	VIC 27317
DO I WORRY	VIC 27338
EVERYTHING HAPPENS TO ME	VIC 27359
THIS LOVE OF MINE	VIC 27508
I GUESS I'LL HAVE TO DREAM THE REST	VIC 27525
FREE FOR ALL	VIC 27532
VIOLETS FOR YOUR FURS	VIC 27690
I THINK OF YOU	}
WHO CAN I TURN TO	
HOW DO YOU DO WITHOUT ME	VIC 27710
SNOOTIE LITTLE CUTIE	VIC 27876
IT STARTED ALL OVER AGAIN	VIC 20-1522
I DREAM OF YOU	VIC 20-1608
NIGHT WE CALLED IT A DAY	BL 11463
(the above with Tommy Dorsey)	
I DREAM OF YOU	COL 36762
STARS IN YOUR EYES	}
MY SHAWL (with Xavier Cugat)	
THE COFFEE SONG	COL 37089
JINGLE BELLS	COL 37152
THAT'S HOW MUCH I LOVE YOU	COL 37231
CHATTANOOGIE SHOE SHINE BOY	COL 38708
POINCIANA	COL 38829
GOODNIGHT IRENE	COL 38892
CASTLE ROCK (with Harry James)	COL 39627



## SMITH, Ethel

She's as American as her name—yet Ethel Smith is considered the foremost exponent of Latin rhythms on the Hammond organ. And as proof that her interpretations of the rhumbas and sambas are authentic, her recordings are even more popular south of the border than they are here.

It all began in Pittsburgh, Ethel's home town, where she attended grammar and high school and the Carnegie Institute of Technology. In addition to majors in piano and music, she studied Spanish, French, and German. It wasn't until after graduation that chance led her to a Hammond organ. Here's how it happened: Ethel took a job playing the piano with the pit band of a Shubert show. After twenty-eight weeks on the road, the company wound up in Hollywood. One day Ethel was asked to accompany a movie singer on the electric organ rather than the piano. She was so fascinated by the instrument that she chucked her job with the show and stayed in Hollywood just to study and practice. In a matter of just a few months she became so proficient and popular that a cross country concert tour to Florida was arranged for her.

While in Miami, the petite but dynamic organ virtuoso made several flying trips to Cuba. The music she heard there intrigued her, and she made up her mind to master it. How well she succeeded is best illustrated by the fact that she was soon asked to star at the famous Copacabana in Rio de Janeiro. At the Copa she was heard by the executive of a tobacco firm who promptly signed her for the Hit Parade radio program in New York. It took a lot of travelling, but Miss Ethel Smith had definitely "arrived."

The radio contract was soon followed by recording and picture offers—the first of which were "Bathing Beauty" and "Easy to Wed" with Van Johnson. Then came appearances in "Cuban Pete" and Walt Disney's "Carnival"—and Ethel's organ wizardry was on everyone's lips. Her records began to sell in fabulous numbers—records like "Tico Tico" and "Lero Lero."

Not one for leading a lazy life, Ethel still puts in several hours of practice daily—for an intricate instrument like the electric organ calls for very nimble fingers. She is still a serious student of languages, reading and speaking them at every opportunity. Her favorite sport is golf, which she shoots in the low eighties. She plays every chance she gets, and the spectacle of this diminutive miss, scarcely taller than the clubs she wields, lustily whacking away at a golf ball is a familiar sight at golf courses here and in the Latin Americas.



ETHEL SMITH

LERO LERO / BEM TE VI ATREVIDO } TICO TICO	DEC 23353
THE PARROT } PARAN PAN PIN / CACHITA	DEC 23462
LAS ALTENITAS / EL RANCHO GRANDE } THE BREEZE AND I	DEC 23805
TIC TOC RUMBA	DEC 24135
MADE FOR EACH OTHER (with Bob Eberly)	DEC 24272
PARADE OF THE WOODEN SOLDIERS	DEC 24477
ZINGA-ZINGA-BOOM (with Guy Lombardo)	DEC 24957
BEAUTIFUL WISCONSIN	DEC 24724
MAMBO JAMBO	DEC 27119



# SNOW, Hank

Hank Snow, the top-flight Canadian cowboy-hillbilly balladeer and guitarist who is such a sensation in the United States and on Grand Ole Opry, has had a varied career. Running the gamut from fishing off the Grand Banks, working in a fish packing plant, Fuller Brush salesman, and lobster peddler, thence to insurance salesman, stevedore, drugstore errand boy and newsboy. Hank never strayed from his ambition to become an entertainer. He first made a name for himself with the Canadian public, and has since carved out a place in American affections with his best-selling recordings.

Born in Nova Scotia, Canada, May 9, 1914, Hank Snow had movie cowboy star Tom Mix for a childhood idol and early decided to become as much like his favorite as possible. Hank's parents were both singers, though not professionals. At the age of fourteen Hank had to fend for himself. He spent four years at sea, mostly on fishing schooners. It was there that his singing and guitar playing talents flowered, as he sang the old songs for tired sailors to earn an odd nickel. Hank's persistence in sticking to music led him to earn the \$5.95 for his first guitar by unloading salt from a freighter. Later he studied music for five years. In time he ran his own studio, teaching the Hawaiian and Spanish guitar.

When Hank was twenty he made his professional debut over station CHNS in Halifax, Nova Scotia. In 1936 he signed an exclusive recording contract with RCA Victor, and in the following years built up a steadily increasing Canadian audience for his western style of singing and playing. He was billed on these disks as Hank, the Singing Ranger.

An engagement on the Grand Ole Opry boosted Hank Snow into the big time. His records began to catch on and American audiences and music buyers began to look forward to each new Snow release. In recent months he has been a consistent leader in the folk music field.

Hank is addicted to baseball, boating and fishing and loves to go to boxing matches. He also finds time to squeeze in a little photography and horseback riding, and when he isn't playing his guitar and composing songs, many of which he has made into big hits, he makes a hobby of cutting home recordings.



HANK SNOW

WITH THIS RING I THEE WED / I'M MOVIN' ON } VIC 21-0328

THE NIGHT I STOLE OLD SAMMY / MORGAN'S GIN } VIC 21-0358  
I CRIED BUT MY TEARS WERE TOO LATE }

HANK SNOW FAVORITES  
VICTOR ALBUM P 310

NO GOLDEN TOMORROW AHEAD } VIC 21-0362  
WASTED LOVE }  
MY TWO TIMIN' WOMAN } VIC 21-0363  
SOMEWHERE ALONG LIFE'S HIGHWAY }  
WITHIN THIS BROKEN HEART OF MINE } VIC 21-0364

THE GOLDEN ROCKET }  
PAVING THE HIGHWAY WITH TEARS } VIC 21-0400  
THE RHUMBA BOOGIE }  
YOU PASS ME BY } VIC 21-0431  
BLUEBIRD ISLAND } VIC 21-0441

MY MOTHER }  
MY SWEET TEXAS BLUE BONNET QUEEN } VIC 20-2835  
JUST A FADED PETAL FROM A }  
BEAUTIFUL BOUQUET } VIC 20-2962  
LITTLE BUDDY } VIC 20-3240  
BLUE RANGER } VIC 21-0028  
MARRIAGE VOWS }  
THE STAR SPANGLED WALTZ } VIC 21-0062  
THE ANNIVERSARY OF MY BROKEN HEART } VIC 21-0089  
MY FILIPINO ROSE }  
THE LAW OF LOVE } VIC 21-0101  
THE ONLY ROSE } VIC 21-0143  
I WONDER WHERE YOU ARE TONIGHT }  
THE DRUNKARD'S SON } VIC 21-0303





# SONS OF THE PIONEERS, The

Here they are: The Sons of the Pioneers, six rootin' tootin' western song stompers who've done for cowboy music what Christian Dior did for ladies' gowns—they gave it a New Look.

Bob Nolan, leader of the troupe, and chief composer and arranger, was born in the wilds of the northern Canadian timber country. His daddy, an American citizen, dropped him off in Tucson, Arizona, while en route to join General Pershing's forces on the Mexican border in 1915. After a spell of schooling, Bob wandered into old Mexico to work the ranches and silver mines. Then he got the Hollywood urge, and he worked variously as a lifeguard and caddy at the Bel Air Country Club. Through a newspaper ad he learned that Roy Rogers was looking for a cowboy baritone to round out a trio. Bob got the job, and soon the trio expanded into the Sons of the Pioneers. Roy Rogers left for a solo career in films, but the Pioneers thrived and grew.

Lloyd Perryman, youngest of the Sons, hails from Izaard County, Arkansas, but he stoutly denies he is Bob Burns' Cousin Crawford. When he was sixteen he saw a movie in which the Sons of the Pioneers were featured, and he determined to join them someday, by hook or by crook. He hitchhiked to Hollywood, wangled an audition with Bob Nolan, and his plaintive voice and uncanny sense of harmony won him a place on the roster.

Tim Spencer, out of Webb City, Missouri, is a literal pioneer's son. His father came from Illinois as a boy in an "honest-Injun" covered wagon. After growing up on ranches in the Southwest he got a job singing in an elegant Oklahoma bistro known as the "Bucket O'Blood." Tim's fame as a composer-singer-guitarist spread, and he was drafted into the Sons of the Pioneers.

The Farr Brothers, Hugh and Karl, hail from Texas. Hugh, the fiddler of the team, began playing for barn dances when he was twelve. His fiddling has been widely imitated by other cowboy artists, but never duplicated. He's one of the Sons' indispensables. Karl excels at the guitar,



THE SONS OF THE PIONEERS

banjo, and mandolin, and he got his start playing in the Chamber of Commerce band in his hometown.

And, last, but far from least, we have Pat Brady, the comedian of the squad. Pat hails from Toledo, Ohio, where his show business parents were between engagements to wait for his arrival. Pat lived theatre from his cradle days—he was "carried on" at the age of six months, and he played children's parts until he began to shave.

There they are . . . The Sons of the Pioneers . . . Pioneers in a style of western music . . . trailblazers at the box office and record counter . . . and tops in their field.

COOL WATER	DEC 46027
THERE'S A NEW MOON OVER MY SHOULDER	DEC 46059
THE DEVIL'S GREAT GRANDSON } HOLD THAT CRITTER DOWN }	COL 20499
OPEN RANGE AHEAD	COL 20500
STARS AND STRIPES ON IWO JIMA } COOL WATER }	VIC 20-1724
FORGIVE AND FORGET } TIMBER TRAIL }	VIC 20-1764
GOLD STAR MOTHER WITH SILVERY HAIR	VIC 20-1820
GRIEVIN' MY HEART OUT FOR YOU } NO ONE TO CRY TO }	VIC 20-1868
COWBOY CAMP MEETIN' } BLUE PRAIRIE }	VIC 20-1904

COWBOY CLASSICS	
Victor Album P 168	
CHANT OF THE WANDERER } COOL WATER }	VIC 20-2076
EVERLASTING HILLS OF OKLAHOMA	VIC 20-2077
BLUE PRAIRIE } COWBOY CAMP MEETIN' }	VIC 20-2078
THE TIMBER TRAIL	VIC 20-2079
-----	
HAVE I TOLD YOU LATELY } THAT I LOVE YOU }	VIC 20-1987
A PENNY FOR YOUR THOUGHTS }	
LETTER MARKED UNCLAIMED } BABY DOLL }	VIC 20-2086
CIGARETTES, WHISKY AND WILD WILD WOMEN	VIC 20-2199
WILL THERE BE SAGEBRUSH IN HEAVEN } YOU NEVER MISS THE WATER } TILL THE WELL RUNS DRY }	VIC 20-2350
OUT IN PIONEER TOWN	VIC 20-2484
CALICO APRON AND GINGHAM GOWN	VIC 20-2725
DOWN WHERE THE RIO FLOWS } COWBOY COUNTRY }	VIC 20-2951

(See reverse side)

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COWBOY HYMNS AND SPIRITUALS

Victor Album P 229

TOO HIGH, TOO WIDE, TOO LOW } ROUNDED UP IN GLORY }	VIC 20-3193
LEAD ME GENTLY HOME, FATHER } POWER IN THE BLOOD }	VIC 20-3194
THE SEA WALKER } THE TOUCH OF GOD'S HAND }	VIC 20-3195
READ THE BIBLE EVERY DAY	VIC 20-3196
<hr/>	
SENTIMENTAL, WORRIED AND BLUE	VIC 20-3257
ROOM FULL OF ROSES	VIC 21-0065
HOME ON THE RANGE } THAT PALOMINO PAL O' MINE (with Roy Rogers) }	VIC 21-0077
LIE LOW, LITTLE DOGIES	VIC 21-0098
DOWN ALONG THE SLEEPY RIO GRANDE	HARMONY 1033
SANTE FE, NEW MEXICO } RED RIVER VALLEY }	VIC 21-0138
STAMPEDE (with Roy Rogers)	VIC 21-0154
LOVE AT THE COUNTY FAIR } WEDDING DOLLS }	VIC 21-0165
LET ME SHARE YOUR NAME	VIC 21-0171
THE EAGLE'S HEART } ROSES }	VIC 21-0306
WHAT THIS COUNTRY NEEDS } WHERE ARE YOU }	VIC 21-0388
AMERICA FOREVER	VIC 20-3983
THE HOKEY POKEY (with the Three Suns)	VIC 20-4021

## SPIVAK, Charlie

Charles Spivak, the "man who plays the sweetest trumpet in the world", is a musician whose fresh and original idiom in trumpet playing has made him one of the nation's leading bandmen in the short span of four years.

Born in New Haven, Connecticut, Spivak got his first trumpet while still in public school, recalls that it was so small that the first valve could have been pressed down with the nose. He studied his instrument under the tutelage of a New Haven symphonist. The fact that a medical career had been charted for him didn't deter Charlie when Paul Specht, then one of the country's leading orchestra leaders, offered him a job.

Service in the Ben Pollak, Dorsey Brothers, Ray Noble band followed, with Glenn Miller selecting Charlie as the first member of the famous Noble "six leader" band.

When Charlie began to free lance, he was the highest paid trumpeter in radio, playing on such programs as the Ford Symphony Hour, the Kate Smith and Fred Allen broadcasts.

The year 1941 saw the Spivak band move into first gear, and the following years have seen it hit high in a big way. The group has sky-rocketed to such heights that today it is numbered among America's best known and best liked "music makers."



CHARLIE SPIVAK

EVERYTHING HAPPENS TO ME } DON'T CRY }	OK 6096
TWO HEARTS THAT PASS IN THE NIGHT	OK 6110
MOVE OVER	OK 6146
IT'S SO PEACEFUL IN THE COUNTRY } WHAT WORD IS SWEETER } THAN SWEETHEART }	OK 6291
TO YOUR HEART'S CONTENT } LET'S GO HOME }	OK 6366
MINKA	OK 6415
THIS IS NO LAUGHING MATTER	OK 6458
THE CLOCK SONG	OK 6467
DREAMSVILLE, OHIO	OK 6578
DEAR MOM	OK 6555
ELEGY	COLUMBIA 36596
YOU BELONG TO MY HEART } THERE MUST BE A WAY }	VIC 20-1663
A STRANGER IN TOWN	VIC 20-1774
TAKE CARE WHEN YOU SAY "TE QUIERO"	VIC 20-1806
DIGGIN' A GROOVE	VIC 20-1837
FLAT FEET	VIC 20-1913
FOR SENTIMENTAL REASONS	VIC 20-1981
STOMPIN' ROOM ONLY } LET'S GO HOME }	VIC 20-2019
LEAVE SOME	VIC 20-2144
BORN TO BE BLUE	VIC 20-2202
THERE'S THAT LONELY FEELIN' AGAIN	VIC 20-2287
STOP THROWING ROCKS AT THE DEVIL	VIC 20-2319
TENNESSEE	VIC 20-2422
I'VE BEEN A GOOD GIRL	VIC 20-2716
THIS IS THE INSIDE STORY	VIC 20-2874

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# STAFFORD, Jo

Not long ago George Gallup took a poll and came up with the finding that singing star Jo Stafford has the "highest enthusiasm quotient" of any singer on the air.

Born in Coalinga, California, and educated in Long Beach, Jo early developed a taste for music, notably the Tennessee folk music of her ancestors. Her mother, Anna York Stafford, second cousin of war hero Alvin York, used to play the five string banjo and sing the old songs. Her father, Grover Cleveland Stafford, also liked music and, according to Jo, can still "sing some neat harmony."

Jo Stafford made her first public appearance at twelve, singing "Believe Me If All Those Endearing Young Charms" at the Jobs' Daughters entertainment at Long Beach. With her two sisters, Pauline and Betty Jane, she formed the Stafford Sisters Trio, which led to a singing job in 1935 with "The Crockett Family of Kentucky" over KNK, Hollywood. Other engagements followed, including one on David Brockman's "California Melodies" program, with Jo branching out into solos.

It's a good thing she did, because the trio soon folded when one of her sisters married. Joining Tommy Dorsey's outfit, Jo was featured as soloist and as a member of the Pied Pipers.

Frank Sinatra, whom she met while singing with Dorsey, and Johnny Mercer both encouraged her to keep singing. It was on Mercer's radio show that she made her debut as a soloist in 1944. She stayed on for twenty-six weeks. Mercer also handed her a recording contract, starting her on her way to becoming one of the nation's top recording stars.

In addition to her tremendous success on records Jo Stafford is also established as one of radio's brightest stars. For four years Miss Stafford was the star of "Supper Club," and in 1949 held the distinction of being the only girl singer with two sponsored network shows.

It was during her "Supper Club" stint that she discovered the wide appeal of the folk music she had learned to love as a child. And, as folk music strengthened its hold on her, she became interested in American folklore. In 1948 she established the Jo Stafford Prize in American Folklore, administered by the American Folklore Society. The annual prize goes to the college student submitting the best collection of American folklore.

In 1950 Jo made news by carrying to Europe the institution of the American disc jockey. She does a weekly show for Radio Luxembourg, Europe's only commercial station, and one of its most powerful. The program consists of music and commentary about Hollywood and its denizens and America's top recorded tunes. Jo records the spoken portion in Hollywood, the music being filled in later. From Luxembourg this "Jo Stafford Show" is beamed to London, The Netherlands, Paris, Rome, Berlin, Switzerland and the Scandinavian countries.

Despite the success and fame which have come her way, Jo Stafford remains a girl of simple tastes and habits. For example, comfort is her main concern in clothing. "I like to be able to forget my clothes, once I have them on," she says.

Her weekends, which she calls her "balance wheel," are spent at her family's home in Long Beach. She gets there on Friday in time for dinner which traditionally features her favorite dish. Saturday she helps with the shopping, cooking and dishwashing. Saturday night brings a family songfest. Sunday's schedule begins with church, followed by family dinner, then more music, very often with friends and neighbors joining in. Sunday night, Jo Stafford returns to her Westwood home and all the responsibility—and pleasure—of being the femme singer with the "highest enthusiasm quotient."



JO STAFFORD

OH, LOOK AT ME NOW	}	VIC 27274
YOU MIGHT HAVE BELONGED TO ANOTHER		
DO I WORRY	}	VIC 27338
LITTLE MAN WITH THE CANDY CIGAR		
WATCHA KNOW JOE		VIC 27359
LET'S GET AWAY FROM IT ALL		VIC 27377
I LOVE IT SO		VIC 27392
YES INDEED (with Sy Oliver)		VIC 27421
NINE OLD MEN		VIC 27438
NEIAMI		VIC 27482
FREE FOR ALL		VIC 27532
SWINGIN' ON NOTHIN (with Sy Oliver)		VIC 27578
WHO CAN I TURN TO		VIC 27701
SNOOTIE LITTLE CUTIE		VIC 27876
IT STARTED ALL OVER AGAIN		VIC 20-1522
YOU TOOK MY LOVE		VIC 20-1539
LET'S JUST PRETEND		VIC 20-1574
(Above with Tommy Dorsey and the Pied Pipers)		
SOMEONE TO LOVE		CAP 158
GEORGIA ON MY MIND		CAP 20050
IT'S AS SIMPLE AS THAT		CAP 352
JUST REMINISCING		CAP 15378
NEAR ME (with Gordon McCrae)		CAP 868
SOMEONE TO LOVE		CAP 927
DOWN THE LANE (with Gordon McCrae)		CAP 969
JOLLY JO (with Dave Lambert)		CAP 57-604
SAY WHEN		CAP 1053
GOODNIGHT IRENE		CAP 1142
IF YOU'VE GOT THE MONEY	}	COL 39065
TENNESSEE WALTZ		



## STARR, Kay

Husky-voiced vivacious Kay Starr sings with an easy, swinging style both rhythmic and sweet. This young star, who at will gives added expression to some of her selections with an almost sandpapered, as well as an exciting vibrato tone—in addition to her individual rhythmic phrasing—has endeared herself to the nation. Prominent musicians say Kay uses phrases and vocal effects as though she was an instrumentalist playing a chorus with trombone or saxophone, rather than a vocalist singing words—which also partly describes her unusual styling.

Five-foot-two, raven haired, green eyed, dimpled and roguishly expressive Kay, whose family name is Starks, was born July 21, 1922 at Dougherty, Oklahoma. The only child of Harry and Anne Starks, she boasts Iroquois, Cherokee, Choctaw and Irish descent. The family moved to Dallas, Texas, when Kay was three. She attended grade school in Dallas, and competed in amateur singing contests, making a public debut at the age of nine. Kay won every contest and received so much local attention that she was offered her own three-times weekly radio show on Station WRR, Dallas, when she was only eleven. She kept the show for about a year, singing popular tunes with piano accompaniment. Evenings she completely reversed her style by singing with the "Light Crust Doughboys," a cowboy group.

When Kay was thirteen the family moved to Memphis, Tennessee, where she was graduated from Memphis Technical High. In Memphis her name was changed professionally to Kay Starr when she joined the staff of Station WREC as soloist. She remained as staff soloist on WREC during her high school years.

During the summer vacation preceding her junior year in high school, Kay sang with Joe Venuti's band for one month. When her successful engagement at Claridge Roof in Memphis was completed, Venuti offered Kay the vocal spot for the balance of his summer tour. She accepted the job and had packed her bags for the tour when another vocal position was offered, in the form of a wire from Bob Crosby. Since the offer included a radio show and a considerable increase in salary, Venuti advised Kay to take the offer. The tour with Crosby's band took Kay and her mother through the New England states and into Canada. While Kay was in New York with Crosby, she made her first coast-to-coast sponsored broadcast. It was also during this time that she made some Victor records with the Glenn Miller band and did a "fill in job" with Miller at Glen Island Casino. Kay was fifteen at the time.

After finishing high school at the age of seventeen, Kay re-joined Joe Venuti's orchestra, touring with him for two years, 1939 into 1941. When Venuti's group disbanded because of the war, Kay returned to Memphis and her family. Later, when Mr. and Mrs. Venuti journeyed to California, Kay went along.

In 1943, and for two years following, Kay sang with Charlie Barnet's orchestra. It was during this engagement that she suffered a serious throat infection and her voice failed her. But this setback didn't stop Kay. Although she couldn't sing, and could only hope for the best, she spent this time learning



KAY STARR

a great deal about music. She kept herself busy evaluating songs of all types and determining which ones were best suited to her style—if her voice ever returned.

When recovered, Kay's voice was new—low and husky—the voice that is now a favorite wherever she sings. Kay immediately decided to try her luck as a single. Since then her rise has been little short of phenomenal. She has scored great success singing music of all types in every form of entertainment, and her recordings have contributed to the popularity of every song she records.

DON'T MEDDLE IN MY MOOD	JEWEL 1001
MERCY MERCY MERCY	CAP 497
YOU WERE ONLY FOOLIN'	CAP 15226
STEADY DADDY	CAP 15314
WABASH CANNON BALL	CAP 15419
THE GAME OF BROKEN HEARTS	CAP 792
FLOW GENTLY, SWEET AFTON (with Red Nichols)	CAP 817
BONAPARTE'S RETREAT	CAP 936
M-I-S-S-I-S-S-I-P-P-I	CAP 1072
EVERYBODY'S SOMEBODY'S FOOL	CAP 1278
HONEYMOON	CAP 1294
EVENIN'	CAP 1357
OCEAN OF TEARS (with Tennessee Ernie)	CAP 1567





# STONE, Cliffie

Few men could truthfully claim to lead busier lives than that of Cliffie Stone, the enormous pudgy young singing band leader whose record releases are divided between western and "standard" tunes.

Cliffie, an only child, was born March 1, 1917, in Burbank, California. His father taught him early American "hill-billy" music and later the boy continued his musical studies along with his school work. Cliff's first choice in musical instruments was the trombone, which he played in the Burbank High School Band. Later, he played bass professionally in several bands, including those of Anson Weeks and Freddie Slack.

He was connected for two seasons with Pasadena Community Playhouse, specializing in comedy roles. This training helped him to gain the easy, genial manner and poise so characteristic of him now. He also appeared in Ken Murray's Hollywood Black-outs for 13 months with Gene Austin, in a comedy role, playing bass.

In the field of radio, he has been extremely popular for years as a western star, disc jockey and master of ceremonies. Starting in 1935, he has since had his own radio shows, such as Covered Wagon Jubilee on KFVD, Lucky Stars on KFVB for seven years, and Hollywood Barn Dance on CBS, conducting the band and appearing as featured comedian. For four years, starting in early 1943, he emceed as many as 28 western radio shows a week, all sponsored.

As a song writer Cliff has collaborated with Merle Travis, Eddie Kirk and Leon McAfee on such published favorites as "No Vacancy," "Divorce Me C.O.D.," "So Round, So Firm, So Fully Packed," "Steel Guitar Rag" and "Sweet Temptation."

Cliff became expert in gauging listeners' likes and dislikes in the field of western and folk music during the time he conducted a radio show for two hours every morning, five days a week, playing western records. Through the knowledge gained by fan mail response to his programs, as well as his own experience, he became such an authority that Capitol, when enlarging its western department activities, signed him in 1946 as recording supervisor for folk artists.

In early 1947 Cliff's own new band was formed, which was soon set for an extensive exploitation program by Capitol, and for country-wide tours. The new outfit is wide in scope, using a repertoire of western, pop and many established standards.

Cliff's collection of western and folk music is extensive. Among his other hobbies are collecting pipes and good recipes. He's an excellent cook, likes to prepare Italian dishes best. He is fond of sailing, especially small boats. Of course the boats can't be too small, because of his considerable size.

MY PRETTY GIRL	CAP 378
T-N-TEASING ME	CAP 40013
B-ONE BABY	CAP 40041
RED, WHITE AND BLUE OVER YOU } WATCH IT, NEIGHBOR }	CAP 40064
PEEPING THROUGH THE KEYHOLE	CAP 40083
SPANISH BELLS }	
WESTPHALIA WALTZ }	CAP 40096
SUGAR PIE }	
PUT YOUR LITTLE FOOT }	CAP 40113



CLIFFIE STONE

WHEN MY BLUE MOON TURNS TO GOLD } TAKE IT ANY WAY YOU CAN GET IT }	CAP 15108
SO LONG TO THE RED RIVER VALLEY } HE'S A REAL GONE OAKIE }	CAP 15157
CHRISTMAS WALTZ	CAP 15205
I DON'T KNOW WHY } THE CRAWDAD SONG }	CAP 15229
CREAM OF KENTUCKY }	
THERE'S A GOLD MOON SHINING }	CAP 15303
DOMINO }	
I DON'T BELIEVE THEM AT ALL }	CAP 15362

## SQUARE DANCES—CLIFFIE STONE ORCHESTRA

Capitol Album BD 14

SOLDIER'S JOY }	
SPECIAL INSTRUCTIONS }	CAP 20098
SALLY GOOD'IN' }	
CRIPPLE CREEK }	CAP 20099
BAKE THEM HOECAKES BROWN }	
THE GAL I LEFT BEHIND ME }	CAP 20100
GOLDEN SLIPPERS }	
RAGTIME ANNIE }	CAP 20101

## CLIFFIE STONE SQUARE DANCES

Capitol Album CD 4006

THE ARIZONA DOUBLE STAR }	
THE INSIDE OUT, THE OUTSIDE IN }	
CATCH ALL EIGHT }	
SWING IN THE CENTER, SWING ON THE SIDE }	
FORWARD SIX, DON'T YOU BLUNDER	
RIGHT AND LEFT HAND STAR }	
DOUBLE BOW KNOT }	
TENNESSEE WAGONER—BACK UP AND PUSH }	
LEATHER BRITCHES—TURKEY IN THE STRAW }	CAP 79-40160

(See reverse side)

DEVIL'S DREAM—OLD JOE CLARK}	CAP 79-40161
DOWN YONDER—BUFFALO GALS }	
SKIP TO MY LOU—ARKANSAS TRAVELER }	
CUMBERLAND GAP—THE FOX AND THE HOUNDS}	CAP 79-40162
STRUMMIN' ON THE OLD BANJO}	CAP 57-40170
MY LITTLE GIRL }	
THE THREE LADIES CHAIN}	CAP 79-40196
FOUR GENT STAR }	
RIGHT HAND OVER, LEFT HAND UNDER }	
THE INSIDE ARCH, THE OUTSIDE UNDER}	CAP 79-40197
THE LADY GOES HALF WAY ROUND }	
BIRD IN THE CAGE, SEVEN HANDS ROUND}	CAP 79-40198
BLACKHAWK WALTZ }	CAP 57-40170
PUT YOUR LITTLE FOOT}	
BLUES STAY AWAY FROM ME	CAP 57-40254
(with Merle Travis, Eddie Kirk and Tennessee Ernie)	
JUST ONE LITTLE LIE	CAP 57-40264
STEEL STRIKE }	CAP 965
TWILIGHT TIME IN TEXAS}	
RUBBER KNUCKLE SAM	CAP 986
WESTPHALIA WALTZ }	CAP 1109
PUT YOUR LITTLE FOOT }	
BLUE CANADIAN ROCKIES	CAP 1167
THE CHRISTMAS WALTZ	CAP 1265
LEETLE JUAN PEDRO}	CAP 1275
BRYANT'S BOOGIE }	
(with Tennessee Ernie and Eddie Kirk)	

## SUMAC, Yma

Inca Indians in the highlands of Peru listened in wonder to the voice of a young woman singer named Zoila Imperatriz Chavarri Sumac del Castillo. They heard, went home to their villages and spread her fame across the Andes. In her 13th year they selected her to sing at the festival on Inti Raymi, Day of the Sun God, when 25,000 worshippers crowded to her village to hear what they called "the voice of the earthquake and of the winds." Today, Yma Sumac is singing for Americans, selling her first Capitol album to over 500,000 eager purchasers.

Yma Sumac began singing when she was eight, and the natives watched this bit of dark, fiery loveliness sing to the birds as she leaped around the mountains, or to the stones while she worked in the fields of her father's farm, or even to her echo. Yma is mostly Incan, with a little Spanish from her father. She learned her ancient songs from the Indians and from her mother, long known in Peru as a great lady of music. Her five brothers and sisters lived and worked in Lima, but Yma was never allowed to visit the city. When she was ten, rumors of her remarkable voice came down from the mountains and reached a young man named Moises Vivanco at the University San Marco in Lima.

Vivanco's father was an Inca and he is one of South America's great composers and the world recognized expert on Incan songs. He went into the mountains and heard Yma singing at the Festival to the Sun. Yma spoke no Spanish then, but Vivanco spoke her native tongue and after he heard her sing he wanted her to come down to Lima. Her mother said no.

It took Vivanco three years to persuade her mother to put Yma into a convent school in Lima, where she learned Spanish and English and how to read music. To this day, however, she has never taken a formal music lesson. At school Yma was quite the athlete. She was the broad jump champion with a record of over 16 feet, and did the 100 meter sprint in a little over 10 seconds.

Two years later Vivanco organized a troupe of 42 dancers, singers and musicians and, with Yma as the star, toured all of South America. Grace Moore heard the girl sing during this tour and offered to help her get started in the United States. It was while she was returning from one of these concerts that Miss Moore was killed in a plane crash.

Yma Sumac arrived in this country in 1946 with her husband, Moises Vivanco. During the next three years her fortunes fluctuated wildly, reaching a low point at the box office when her son was born. But in 1949, after an appearance with Arthur Fiedler at the Hollywood Bowl her big break came. Shortly after, her first album "The Voice of the Xtabay" was released, selling over half-a-million copies in time and giving her a nationwide reputation. The Incan Goddess has truly come down to earth.



YMA SUMAC

### VOICE OF THE XTABAY CAPITOL H 244

VIRGIN OF THE SUN GOD	CAP 15647
MONKEYS	}
DANCE OF THE MOON FESTIVAL	
DANCE OF THE WINDS	}
CHANT OF THE CHOSEN MAIDENS	
DANCE OF THE MOON FESTIVAL / EARTHQUAKE	CAP 15650
<hr/>	
VIRGIN OF THE SUN GOD	CAP 1717



# THOMPSON, Hank

Throughout the southwestern part of the United States, one of the most popular radio artists is Hank Thompson, a tall, handsome Texan whose original songs are sung beside many a campfire, as well as by city dwellers who love hill country and western music. Hank conducts daily radio shows and stage presentations with his musical Western Cavalcade.

Hank Thompson was born in Waco, Texas. Even as a small boy he participated in neighborhood children's programs because of his clear, true singing voice and good memory for lyrics. He learned to pick a guitar as soon as he was big enough to hold one. After he finished school in Waco he remained there, conducting his own early morning radio show over station WACO until 1942, titled "Hank the Hired Hand." In 1943 he entered the Navy, remaining over three years in the service. During those years, most of which were spent in the Pacific area and on the west coast. Hank served in an entertainment unit, performing in theatres and at Pacific bases.

When Hank returned from the wars he started a daily radio show over station KWTX, Waco, remaining there for many months. Later he had his own daily program over station WACO, and has toured throughout Texas and other parts of the country with his musical crew. Hank has also appeared as guest star on many western radio shows.

As a composer Hank Thompson has turned out many hits. Notable among these are "Whoa Sailor!," "Humpty Dumpty Heart," and many others. In late 1947 he signed a recording contract, and his first release with his Brazos Valley Boys on the Capitol label was "Humpty Dumpty Heart."

Hank likes outdoor activities, such as riding, roping and hunting. He is an excellent shot. One of his favorite sports is squirrel hunting, in which he indulges whenever he gets a chance. Blessed with a sense of humor and a dimpled smile, Hank's talent and his warm friendliness have helped him make friends and fans for himself wherever he goes.



HANK THOMPSON

HUMPTY DUMPTY HEART/ TODAY	CAP 40065	TAKE A LOOK AT THIS BROKEN HEART OF MINE SHE'S A GIRL WITHOUT ANY SWEETHEART	CAP 1016
DON'T FLIRT WITH ME/ ROCK IN THE OCEAN	CAP 40085	HUMPTY DUMPTY HEART/ CALIFORNIA WOMEN	CAP 1113
CALIFORNIA WOMEN MARY HAD A LITTLE LAMB	CAP 40112	GIVE A LITTLE, TAKE A LITTLE/ SOFT LIPS	CAP 1114
STANDING ON THE OUTSIDE/ ALL THAT GOES UP	CAP 40210	WHOA, SAILOR/ TODAY	CAP 1115
SOFT LIPS THE GRASS LOOKS GREENER	CAP 40211	SWING WIDE YOUR GATES OF LOVE/ TOMORROW NIGHT	CAP 1116
WHOA, SAILOR SWING WIDE YOUR GATES OF LOVE	CAP 40218	SECOND HAND GAL DON'T FLIRT WITH ME	CAP 1117
A CAT HAS NINE LIVES GIVE A LITTLE, TAKE A LITTLE	CAP 40264	THE GREEN LIGHT MARY HAD A LITTLE LAMB	CAP 1118
WHAT ARE WE GONNA DO ABOUT THE MOONLIGHT YESTERDAY'S MAIL	CAP 15132	THE GRASS LOOKS GREENER/ ROCK IN THE OCEAN	CAP 1119
YOU REMEMBERED ME/ THE GREEN LIGHT	CAP 15187	MY FRONT DOOR IS OPEN/ A CAT HAS NINE LIVES	CAP 1120
MY HEART IS A JIG SAW PUZZLE/ SECOND HAND GAL	CAP 15296	I FIND YOU CHEATIN' ON ME/ YOU REMEMBERED ME	CAP 1121
YOU BROKE MY HEART I FIND YOU CHEATING ON ME	CAP 15345	WHEN GOD CALLS HIS CHILDREN HUMPTY DUMPTY BOOGIE/ DADDY BLUES	CAP 1163 CAP 1198
		A BROKEN HEART AND A GLASS OF BEER PLAYIN' POSSUM NEW ROVIN' GAMBLER	CAP 1327 CAP 1379
		WHERE IS YOUR HEART TONIGHT THOSE THINGS MONEY CAN'T BUY	CAP 1444
		I AIN'T CRYIN' OVER YOU/ HANGOVER HEART	CAP 1528
		LOVE THIEF HOW DO YOU FEEL	CAP 1745



## THORNHILL, Claude

Claude Thornhill's orchestra has frequently been referred to as a musician's orchestra, implying that its fascinating contrast of color and harmony was perhaps a little too refined for general public enjoyment. This implication, however, is refuted by the success of the orchestra as a commercial group. But the fact remains that the group is one of the most musicianly organizations around. In the truest sense, the Thornhill group has been an experimental group and Claude has constantly attempted to extend the range of a popular dance orchestra by giving it new harmonies and voices. This more or less interior experimentation has made all its efforts worthwhile, and most of them exciting and provocative listening. And at the same time there has always been a good, danceable beat and a good listenable melody.

Claude Thornhill was born in Terre Haute, and began the study of music at the age of four. By the time he was six, he was considered a prodigy, having given his first recital at that time. Claude likes to look back on that recital and claims that he felt so good about it that he organized his first orchestra, an eight-piece affair, to play music at ice cream socials and oyster suppers. This, mind you, at the age of six.

Claude continued his musical career by enrolling at the Cincinnati Conservatory of Music to study concert piano. He left there to play in a dance band featured in a Mid-western speakeasy. His parents soon put a stop to this and Claude enrolled at the Curtiss Institute, where his arranging talent was given shape and direction.

It was when he joined Austin Wylie's orchestra shortly after that Claude began a lasting friendship with Artie Shaw, also a member of the group. Claude left Wylie to become arranger for Hal Kemp and then worked for Benny Goodman, Bing Crosby and others.

In January 1940 Claude formed his own band and debuted at the Hotel Pennsylvania in New York. He followed this successful start by playing many of the leading hotels and theaters around the country.

In October, 1942, at the height of his career, Claude enlisted in the U. S. Navy as an apprentice seaman. The Navy put his talents to good use. When Artie Shaw was transferred to another station Thornhill was given a baton and told to take over the Navy's musical group, "The Rangers." This troupe did two successive tours of the Pacific, playing all of the islands except Japan. The two souvenirs which Claude treasures most from his experiences in the service are a personal citation from Admiral Nimitz and a personal commendation from then Secretary of the Navy Forrestal.

Following his discharge from the service, Claude picked up the strings of his career with amazing ease. His piano virtuosity had lost none of the "Thornhill touch," and his arrangements, always superb in the past, were supplemented with new and improved ideas. Since then both his personal appearances and his records have yielded a continuous stream of success.



CLAUDE THORNHILL

DO I WORRY	OK 6178
ALL I NEED	OK 6234
SING A LOVE SONG	COL 36287
BELLS OF SAN RAQUEL I FOUND YOU IN THE RAIN	COL 36431
THIS LOVE OF MINE	COL 36572
LAMP OF MEMORY	COL 36527
ROBBIN'S NEST	COL 38136
FOR HEAVEN'S SAKE	COL 38224
YARDBIRD SUITE	COL CL6164
DO I WORRY	COL 38933
WIND IN MY SAILS	VIC 20-3337
DOWN THE LANE SUGARFOOT RAG	VIC 20-3774





# THREE SUNS, The

Just when it seemed that every possible harmonic turn and rhythmic twist had been squeezed out of modern orchestral arrangement, along came The Three Suns. Their unique style has made the music world sit up and take notice, and today they command one of the largest record and radio audiences in the country. Their popularity is deserved, for the boys are all polished musicians, and collectively can play twelve instruments. But they use only the guitar, accordion and organ, because this combination is unique with them, and expresses their own musical ideas.

The Three Suns are Al Nevins, on guitar; his brother, Morty, on accordion; and their cousin, Artie Dunn, organist and singer. Not only are the Three Suns related, but they think alike musically, so much so, that each seems to anticipate the other's next musical move. Critics say this is the chief factor in the trio's success, for it enables them to play together interestingly without relying on over-complicated arrangements. Their singing is simple and stresses the lyric, carrying across the message that the words were originally intended to convey.

A side of the collective talent of the Three Suns is one that is relatively unknown, that is, except to people in the trade. For the Nevins-Nevins-Dunn combination not only plays music, but writes it as well. Their success in this line has included their theme song, "Twilight Time," and the hit of several seasons ago, "Everybody Loves My Baby, My Baby." And naturally, the ingratiating instrumentals the group has recorded are also original works.

Between sets, and even in the middle of a number, the Three Suns rib everybody, themselves as well as the customers. Morty, the accordionist, is the recognized wit of the trio, but Al and Artie have a nimble humor of their own. They have no set comedy routines, but improvise as they go along, to the high delight of their customers.

That the boys can take a joke as well as give one is witnessed to by their favorite anecdote, which concerns the beginning of their fabulous career. One day back in 1939, the



THE THREE SUNS

trio was riding up Broadway in a taxi, headed for separate jobs. They were feeling downcast, because none of them had a job that was really worthwhile. They started to harmonize on the old Stephen Foster tearjerker "Old Black Joe." The driver, piping in on the singing act, went through a red traffic light. A burly bluecoat began to write up a ticket for the offense, whereupon the boys went into an Irish medley of tunes, ending with an Ould Sod interpretation of "I'll Take You Home Again, Kathleen." The muchly moved policeman stopped writing, jumped into the taxicab, and had the boys sing every Irish item he knew . . . and he knew plenty. Finally, he sent the boys on with his blessings, and they knew they had something. They had the idea of forming a trio . . . which they soon did. And record-buying, band-listening America is certainly happy.

EL RANCHO GRANDE	JOE DAVIS 11-5	SOFT LIPS (with Rosalie Allen and Elton Britt)	VIC 20-3536
JUNGLE DRUMS	JOE DAVIS 11-6	THE GAME OF BROKEN HEARTS	VIC 20-3599
TWILIGHT	MAJ 7092	(with Rosalie Allen and Elton Britt)	
SHAGGA SHUGGA SHUFFLE}			
WOODEN SHOES	MAJ 7127	MERRY MAID POLKA	VIC 20-3583
IT'S DAWN AGAIN	MAJ 7133	PARADE OF THE WOODEN SOLDIERS	VIC 20-3701
UP JUMPED LOVE	MAJ 7136	THE GLOW WORM	VIC 20-3702
FLOWER DANCE}	MAJ 7142	THE FLYING RED HORSE POLKA	VIC 20-3768
BUSY HOLIDAY }			
MIDNIGHT TIME	MAJ 7143	MARIANNE (with the Honeydreamers)	VIC 20-3817
EVERYBODY LOVES MY BABY, MY BABY	MAJ 7180	PETITE WALTZ (with Larry Green)	VIC 20-3824
IT'S ALL OVER NOW	MAJ 7204	MALAGUENA	VIC 20-3844
TWILIGHT TIME	VIC 20-2137	I'LL FIND YOU	VIC 20-3924
	20-2365	IT IS NO SECRET	VIC 20-3976
UNLESS IT CAN HAPPEN WITH YOU	VIC 20-2197	THE HOKEY POKEY	VIC 20-4021
TANGO OF ROSES	VIC 20-2317		
THE BREEZE AND I	VIC 20-2359		
LOVE IS FUN	VIC 20-2599		
CANADIAN CAPERS	VIC 20-3134		
YOU, YOU, YOU ARE THE ONE	VIC 20-3322		
BALLIN' THE JACK	VIC 20-3399		

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# TRAVIS, Merle

When Merle Travis sings a western or folk tune, sincerity and genuineness come through. All the color and rich flavor of the backwoods culture are there—and all the feeling for the 300-year old tradition of the hill country where he was born.

Born in Kentucky, Merle was given an old-fashioned five-stringed banjo when he was six years old. He spent all his spare time mastering the instrument under the guidance of his father, a musician of local renown. By the time Merle reached the eighth grade, school had lost its flavor for him, and he began a series of hobo trips through the nearby counties. His brother gave him his first guitar, and Merle started his career as a wandering minstrel. He played for square dances, fish fries, chitling rags, and any other social gathering he could find. And as he moved around, he absorbed the Negro and backwoods songs and folklore abounding throughout Kentucky.

In 1935 Merle, singing at a marathon dance contest in Evansville, Indiana, made his first radio broadcast. A bandleader listening in offered him a job. The pay was low, but the experience promised to be rewarding, so Merle joined the band and embarked on a tour of the midwest. The contacts he made landed him a job with the "Georgia Wildcats," a topnotch hillbilly outfit.

With that group he appeared over WLW, Cincinnati. By the time he left the station after six years, he was being featured as a single act on such well known programs as "Plantation Party" and other network shows.

Then World War II came along, and Merle promptly enlisted in the Marine Corps. After his discharge he headed straight for California, where he soon affiliated himself with Wesley Tuttle, Tex Ritter, Cliffie Stone, and other western artists.

Since coming to the West Coast, Merle has appeared on network programs with Ginny Simms, Nelson Eddy, Bob Burns, and many others. Several outstanding western bands have featured his work, and his popularity has grown by leaps and bounds as a result of his numerous records and transcriptions.

NO VACANCY }	
CINCINNATI LOU }	CAP 258
DIVORCE ME C. O. D. }	
MISSOURI }	CAP 290
SO ROUND, SO FIRM, SO FULLY PACKED }	
SWEET TEMPTATION }	CAP 349
THREE TIMES SEVEN }	CAP 384
THE COVERED WAGON ROLLED RIGHT ALONG }	CAP 400
(with Johnny Mercer)	
CRAZY BOOGIE }	
I'M A NATURAL BORN GAMBLIN' MAN }	CAP 15143
LEAVE MY HONEY BEE ALONE }	
T FOR TEXAS (BLUE YODEL #1) }	CAP 15212
DIVORCE ME C. O. D. }	CAP 15263
SO ROUND, SO FIRM, SO FULLY PACKED }	
CINCINNATI LOU }	CAP 15264
NO VACANCY }	
MISSOURI }	CAP 15265
LAWDY, WHAT A GAL }	
I'M SICK AND TIRED OF YOU, LITTLE DARLIN' }	CAP 40006
FAT GAL }	
MERLE'S BOOGIE WOOGIE }	CAP 40026
I LIKE MY CHICKEN FRYIN' SIZE }	
FOLLOW THROUGH }	CAP 40050



MERLE TRAVIS

INFORMATION PLEASE }	
THE DEVIL TO PAY }	CAP 40072
WHEN MY BABY DOUBLE TALKS TO ME }	
KENTUCKY MEANS PARADISE }	CAP 40100
ALIMONY BOUND }	
A FOOL AT THE STEERING WHEEL }	CAP 40115

## FOLK SONGS OF THE HILLS

Capitol Album AD 50

JOHN HENRY }	
NINE POUND HAMMER }	CAP 48000
SIXTEEN TONS }	
DARK AS A DUNGEON }	CAP 48001
OVER BY NUMBER NINE }	
THAT'S ALL }	CAP 48002
MUSKRAT }	
I AM A PILGRIM }	CAP 48003

WHAT A SHAME }	
THAT'S ALL }	CAP 15317
GET ALONG BLUES }	
WALKIN' THE STRINGS—FULLER'S BLUES }	CAP 57-40171
BLUE SMOKE }	CAP 57-40214
BLUES STAY AWAY FROM ME }	CAP 57-40254
(with Eddie Kirk and Tennessee Ernie)	
PICKIN' UP THE PIECES OF MY HEART }	CAP 57-40272
PETTICOAT FEVER }	
I GOT A MEAN OLD WOMAN }	CAP 965
START EVEN }	
GUITAR RAG }	CAP 1029
SPOONIN' MOON }	
TOO MUCH SUGAR FOR A DIME }	CAP 1146
EL RENO }	CAP 1241



# TUBB, Ernest

Tall, lean, Texas-born-and-bred Ernest Tubb is undoubtedly one of America's favorite singers of cowboy and country ballads — on records, on the air, and on the screen. The composer of more than one hundred songs, Ernest not only has the ability to write music, but to sing it as well. And this talent comes as naturally to him as sitting a cow pony. Ernest is decidedly not the "store bought" variety of westerner. Born on a ranch near the town of Crisp, in Ellis County, Texas, he was weaned on the lullabies of the bunkhouse. Here the cowhands, of an evening, would gather round little Ernest and sing the songs their fathers and grandfathers had sung before them, or even the songs they themselves had put together that very day, riding alone on range duty, or during the noon hour after the hearty meal provided by the chuck-wagon crew had been downed.

It was a cowboy-singer of the true folk music of America who provided the first great inspiration for Ernest Tubb. This man was the late Jimmie Rodgers. Ernest's hero-worship of Jimmie first inspired him to follow in those steps professionally. And he did just that, taking up where Jimmie Rodgers left off when he died in the early 1930's.

In 1933 young Ernest Tubb was singing over radio station KONO, in San Antonio, Texas. And there he had one of the greatest thrills of his life. Mrs. Jimmie Rodgers heard his singing, and also of his great devotion to the memory of her late husband. Although she had been offered as much as \$3,000 for the guitar Jimmie used to play, she presented it to Ernest Tubb — with the feeling that he alone was carrying on the Rodgers' singing tradition. Ernest and Mrs. Rodgers became close friends, and he credits her with giving him much of the guidance and encouragement which has made his rise to success such a rapid one.

The gift of Jimmie Rodgers' guitar seemed to be a good luck charm for Ernest Tubb. Soon after receiving it, he was spotted by a Hollywood talent scout and signed to a film contract. After returning from Hollywood to Texas, Ernest continued his radio, recording and music writing, building himself a large and loyal following of fans. In 1933, he and his Texas Troubadours joined the cast of WSM's popular "Grand Ole Opry" show in Nashville, Tennessee. With the nationwide coverage that the program offered, Ernest Tubb has truly become one of America's favorite singers of cowboy and country ballads.



ERNEST TUBB

I'LL ALWAYS BE GLAD TO TAKE YOU BACK } WALKING THE FLOOR OVER YOU	DEC 46006	TWO WRONGS DON'T MAKE A RIGHT } YOU HIT THE NAIL RIGHT ON THE HEAD	DEC 46061
I'LL NEVER CRY OVER YOU } I WONDER WHY YOU SAID GOODBYE	DEC 46007	ANSWER TO RAINBOW AT MIDNIGHT } HEADIN' DOWN THE WRONG HIGHWAY	DEC 46078
YOU WERE ONLY TEASING ME } I'M BEGINNING TO FORGET YOU	DEC 46013	I HATE TO SEE YOU GO } TIME AFTER TIME	DEC 46091
I DON'T BLAME YOU	DEC 46018	I'LL GET ALONG SOMEHOW } WHEN THE WORLD HAS TURNED YOU DOWN	DEC 46092
DRIVIN' NAILS IN MY COFFIN	DEC 46019	OUR BABY'S BOOK } BLUE-EYED ELAINE	DEC 40093
SO ROUND, SO FIRM, SO FULLY PACKED } DON'T LOOK NOW	DEC 46040	A WOMAN HAS WRECKED MANY A } GOOD MAN A LONELY HEART KNOWS	DEC 46113
THERE'S GONNA BE SOME CHANGES } MADE AROUND HERE I'LL STEP ASIDE	DEC 46041	WAITING FOR A TRAIN } SEAMEN'S BLUES	DEC 46119
TRY ME ONE MORE TIME } SOLDIER'S LAST LETTER	DEC 46047	YOU NEARLY LOSE YOUR MIND } I AIN'T GOIN' HONKY TONKIN' NO MORE	DEC 46125
IT'S BEEN SO LONG DARLING } CARELESS DARLIN	DEC 46048	THAT WILD AND WICKED LOOK IN } YOUR EYE FOREVER IS ENDING TODAY	DEC 46134
		LET'S SAY GOODBYE LIKE WE SAID HELLO	DEC 46144
		DADDY WHEN IS MOTHER COMING HOME } TILL THE END OF THE WORLD	DEC 46150
		DON'T ROB ANOTHER MAN'S CASTLE } I'M BITIN' MY FINGERNAILS (with the Andrews Sisters)	DEC 24592
		MY TENNESSEE BABY } SLIPPIN' AROUND	DEC 46173
		MY FILIPINO ROSE } WARM RED WINE	DEC 46175
		MEAN MAMA BLUES } YESTERDAY'S TEARS	DEC 46162
		DON'T BE ASHAMED OF YOUR AGE } TENNESSEE BORDER #2	DEC 46200

(See reverse side)

LETTERS HAVE NO ARMS } I'LL TAKE A BACK SEAT FOR YOU }	DEC 46207
UNFAITHFUL ONE } I LOVE YOU BECAUSE }	DEC 46213
WHAT A FRIEND WE HAVE IN JESUS } THE WONDERFUL CITY }	DEC 14515
GIVE ME A LITTLE OLD FASHIONED LOVE } THROW YOUR LOVE MY WAY }	DEC 46243
GOODNIGHT IRENE } HILLBILLY FEVER #2 } (with Red Foley)	DEC 46255
G-I-R-L SPELLS TROUBLE	DEC 46258
C-H-R-I-S-T-M-A-S	DEC 46268
(REMEMBER ME) I'M THE ONE WHO } LOVES YOU } I NEED ATTENTION BAD }	DEC 46269
ARE YOU WAITIN' JUST FOR ME } TOMORROW NEVER COMES }	DEC 46289
WHEN IT'S PRAYER MEETIN' TIME IN THE HOLLOW	DEC 46295
IF YOU WANT SOME LOVIN' } DON'T STAY TOO LONG }	DEC 46296
SO LONG (with Red Foley)	DEC 46297
KENTUCKY WALTZ (with Red Foley)	DEC 46311

JIMMIE RODGERS SONGS  
DECCA A-858

MOTHER, QUEEN OF MY HEART } I'M LONELY AND BLUE }	DEC 46306
WHY DID YOU GIVE ME YOUR LOVE? } I'M FREE }	DEC 46307
WHY SHOULD I BE LONELY? } HOBO'S MEDITATION }	DEC 46308
ANY OLD TIME } A DRUNKARD'S CHILD }	DEC 46309

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# TUCKER, Tommy

Although Tommy Tucker was brought up on a steady diet of music, and even tooted a trumpet in a dance band at the tender age of 12, he never seriously considered becoming an orchestra leader until he was graduated from college.

Back home in Souris, North Dakota, Tommy's parents were the musical sparkplugs of all local festivities. While Dad played the fiddle and Ma played piano, young Tommy, too little to be left home on these glad occasions, was carefully curled up in a corner behind the piano, taking it all in.

By the time he was ready for college, Tommy had five years of dance band experience behind him, and he put away musical practice in favor of musical theory — his major study at the University of North Dakota. He was elected to Phi Beta Kappa, the national honorary society of scholastic achievement, but he also found time to play varsity baseball, compete on the debating team, and be active in campus politics. During vacation months, Tommy led a dance orchestra of his classmates to earn tuition money, but he regarded it purely as a sideline. What he wanted was a business career. But after graduation, they decided to ride along together for a while, and they scored such a success that Tommy decided he had better stick to music.

After playing in the mid-west for a while, Tommy took the band to the west coast to do a commercial radio program with George Jessel and other Hollywood stars. Tommy's own star began to climb rapidly, and when he made a record of "I Don't Want to Set the World on Fire," he skyrocketed into real national prominence.

Engagements followed in such well known spots as New York's Essex House, Boston's Copley-Plaza, and Chicago's Palmer House. He won considerable network time, and soon was making an endless stream of recordings. He's a top ranker in the "big name" category now, but he still has a hankering for business.

Just to keep his hand in, he operates a radio and appliance store in Asbury Park. He also has developed a fast tire jack that comes close to making a blowout a pleasure. Still in the experimental stage is his lightweight, shockproof instrument case for musicians.



TOMMY TUCKER

BROWN SKIN	OK 4739	WHERE THE MOUNTAINS MEET THE MOON}	OK 6236
SHE'LL BE COMIN' 'ROUND THE MOUNTAIN	OK 5553	ALL ALONE AND LONELY	
THERE I GO	OK 5789	THE RELUCTANT DRAGON}	OK 6290
HOW COME, BABY, HOW COME	OK 5815	YES INDEED	
BECAUSE OF YOU	OK 5899	I DON'T WANT TO SET THE WORLD ON FIRE}	OK 6320
ALL THINGS COME TO THOSE WHO WAIT	OK 5923	THIS LOVE OF MINE	
YOU WALK BY	OK 5973	YO TE AMO, OH BABY	OK 6364
THAT OLD SWEETHEART OF MINE	OK 6023	JACK AND J'LL	OK 6402
ON THE OUTSIDE LOOKING IN}		CANCEL THE FLOWERS}	
CALLING ALL HEARTS	OK 6048	THE SKUNK SONG }	OK 6466
LAZY RIVER	OK 6145	DEEP IN THE HEART OF TEXAS	OK 6583
NUMBER 10 LULLABY LANE}		HOW DO I KNOW IT'S REAL	OK 6592
NICE DREAMIN', BABY }	OK 6156	MY HEART SINGS	COL 3677C
TIME AND TIME AGAIN	OK 6177	BAIA	COL 36799
BLUES MY NAUGHTY SWEETIE GIVES TO ME	OK 6188	TAKE CARE WHEN YOU SAY "TE QUIERO"	COL 36919
NEW WORRIED MIND }		I LOVE YOU (Theme song)	COL 37082
YOU ARE MY SUNSHINE}	OK 6211	ANOTHER NIGHT LIKE THIS	COL 37339
		A GIRL THAT I REMEMBER	COL 37941
		HIGHWAY TO LOVE	COL 38108
		SOMEDAY YOU'LL WANT ME TO LOVE YOU	HAR 1056
		SHE WORE A YELLOW RIBBON	MGM 10572
		WE'LL BUILD A BUNGALOW}	
		OUT OF A CLEAR BLUE SKY}	MGM 10624
		CHOC'LATE ICE CREAM CONE	MGM 10712
		THE THING }	
		TENNESSEE WALTZ}	MGM 10864
		WHAT'VE YOU GOT	MGM 10885
		SHENANDOAH WALTZ}	
		BY HECK }	MGM 10897
		SONNY THE BUNNY	MGM 60010
		ANY OLD TIME YOU SAY	MGM 11003
		LONGING FOR YOU	MGM 11021





# TUTTLE, Wesley

As a versatile vocalist, Wesley Tuttle injects his rare personality into both old and new western, folk and hillbilly melodies. Although he had toyed with music during his school days, Wesley's professional career didn't actually start until he was 15 years old, when he joined the Lucky Stars western group on Hollywood radio station KMTR. He also sang with the original Sons of the Pioneers until 1939, when he gave in to an urge for travel and wound up in Cincinnati. There he appeared on station WLW with Happy Dan and His Radio Folks, which was carried on 54 stations.

In 1941 Wesley headed back for Hollywood, where he divided his time between guest-starring and motion picture work. He made a series of western pictures with Charles Starrett and Tex Ritter.

Wesley Tuttle was known to Southern California first as a star football player during his high school days in San Fernando Valley, which he has called home since he was four years old. He was born in Lamar, Colorado.

Wes is 6' 4" tall and weighs 200 pounds. His gay, friendly manner is accented by a shock of unruly hair and flashing hazel eyes. Though he was once a football star, he doesn't care too much for watching the game today. His favorite hobby is building and installing model railroads.

Another hobby Wesley follows closely is the training of horses. At his own stables he devotes much time to serious work with his string of horses for special tricks and outstanding performances. He frequently goes on tour through the West and Southwest, appearing before large audiences with his instrumental group known as "The Texas Stars."



WESLEY TUTTLE

RAININ' ON THE MOUNTAIN	CAP 194		
TOO LITTLE, TOO LATE } WITH TEARS IN MY EYES }	CAP 213		
I WISH I HAD NEVER MET SUNSHINE } DETOUR }	CAP 233		
THO I TRIED, I CAN'T FORGET YOU } WHEN YOU CRY }	CAP 267		
NO CHILDREN ALLOWED	CAP 321		
A BROKEN PROMISE MEANS A BROKEN HEART	CAP 373		
I'D TRADE ALL OF MY TOMORROWS } EXCESS BAGGAGE }	CAP 398		
MAIL ORDER MAMA } UNTIL DAWN }	CAP 40007		
WHY DO I LOVE YOU, OH WHY } IF YOU EVER NEED A FRIEND }	CAP 40021		
PLEASE BE LIKE YOUR DADDY } I KNOW IT'S WRONG }	CAP 40036		
WHO DO YOU SPEND YOUR DREAMS WITH } I'M WRITING A LETTER TO HEAVEN }	CAP 40104		
OLD SHEP	CAP 48007		
ALL I EVER DO IS WORRY } MOM UNDERSTANDS }	CAP 40121		
GOD PUT A RAINBOW IN THE CLOUDS	CAP 40233		
		YODELIN' BOOGIE } THIS COLD WAR WITH YOU }	CAP 40241
		WHEN YOU LOSE THE ONE YOU LOVE } HOLD ME, HOLD ME (with Marilyn Tuttle) }	CAP 40215
		WHAT I WANT FOR CHRISTMAS	CAP 15206
		WITH TEARS IN MY EYES	CAP 15267
		THE TIME AND THE PLACE	CAP 15384
		I'M BITIN' MY FINGERNAILS	CAP 15423
		WHAT I WANT FOR CHRISTMAS	CAP 1266
		BEFORE I'M THROUGH	CAP 1478
		DETOUR } WITH TEARS IN MY EYES }	CAP 1804
		STRAWBERRY ROAN } SLIPPIN' AROUND WITH JOLE BLON }	CORAL 64051
		JEALOUS LIES } WHEN THE BLOOM IS ON THE SAGE }	CORAL 64056
		THAT SILVER HAired DADDY OF MINE	CORAL 64068



## VAUGHAN, Sarah

The unique talent that is Sarah Vaughan's invariably rises to meteoric heights in each of her recordings. Sarah generally brings a dazzling vocal technique and a gayly original approach that makes each performance, familiar though the song may be, a novel and exciting experience for each listener.

A new recording by Sarah Vaughan is usually regarded as a special event by record buyers. And Sarah's entire career has been full of special events, marking a rise to fame that has been both steady and spectacular. Beginning with her first public appearance as a choir-singer in her native Newark, New Jersey, it was purely fate that prompted Sarah to enter an amateur contest at New York's Apollo Theatre to win first place and a week's engagement with Earl Hines' band at this entertainment center and incubator of stars. The week's booking ended, the young singer's immense appeal came into its own when "Fatha" Hines offered her a permanent place in his band, co-featuring her with the rising young vocalist, Billy Eckstine. Incidentally, Sarah exhibited another of her talents with Earl. She played piano, part-time.

When Billy Eckstine formed his own orchestra, Sarah joined him as vocalist. Soon after, she started building fame for herself as a singer who had something new, and music critics hailed her as an up-and-coming star. Her name started to become something of a household word, and it was natural that some of the nation's most important entertainment places should vie for her remarkable voice and appealing personality. Adding further fire to the Vaughan flame was her selection by a number of leading music publications as the nation's number one female vocalist.

Recording exclusively for Columbia Records these days, Sarah Vaughan brings to every disc the same superb flights of vocalism which have made her public appearances so enjoyable. Betraying her musicianship as well as her natural talent—for she is an accomplished pianist and organist—her song effects are achieved by a remarkable, instrument-like sense of phrasing and by subtle variations on the melody. These often suggest the counterpoint effects of an organ itself. And this highly original talent is displayed to splendid advantage every time Sarah Vaughan sings.



SARAH VAUGHAN

WE'RE THROUGH	HRS 1019
TROUBLE IS A MAN	MUSIC 533
I'LL WAIT AND PRAY	MUSIC 586
I'LL WAIT AND PRAY	MGM 10705
WHY? A DIFFERENCE A DAY MADE	MGM 10762
WHIPPA-WHIPPA-WOO	COL 39001
DE GAS PIPE SHE LEAKIN', JOE	COL 39124
AFTER HOURS (with Paul Weston)	COL 39494



# WAKELY, Jimmy

From a humble beginning in a log cabin to a top spot in western movies and on Capitol records is the course negotiated by Jimmy Wakely, the good-looking cowboy singing star. No one will deny that Jimmy has "come a fur piece," and his growing popularity continues to sweep him along to new heights.

Jimmy Wakely was born in a log cabin near Mincola, Arkansas, on February 16, 1914, the son of Major A. and Carolina Burgess Wakely. When Jimmy was four years old the family moved to Oklahoma to live on the open range, raising cattle and hogs. Showing a natural talent for music, Jimmy learned to play the guitar when he was seven. When his high school days were over, Jimmy decided to strike out on his own, combining work on ranches in the Oklahoma cattle country with his hobby, entertaining.

After gaining a reputation with the local cowpunchers as a young lad who could please a crowd with his guitar and songs, Jimmy decided to enter an amateur contest sponsored by station WKY, Oklahoma City. Although not an immediate success, this was the opening Jimmy needed, and he was in show business to stay. In October, 1937, the Wakely Trio, composed of Jimmy, Johnny Bond and Scotty Harrel, started a series of early morning shows on WKY. Gene Autry was a guest, liked the trio's work, and signed the group to appear on his CBS radio program, "Melody Ranch." The boys stayed with Gene for two years.

Jimmy and the group appeared in several pictures before he organized a band, which included from time to time, Wesley Tuttle, Merle Travis, Spade Cooley, Cliffie Stone, and many other luminaries of the folk music world. In 1943 Jimmy organized another trio, the "Saddle Pals," for a series of Columbia pictures. Before starting the series of films in which he was starred, Jimmy Wakely made 33 pictures as singing star, band leader and bit player.

Early in 1947 Capitol Records signed the young cowboy star to a long-term exclusive contract which has resulted in the release of a long succession of top-flight western tunes. Still going strong in movies, on television, and on records, young Jimmy Wakely's capacity for hard work, plus a wealth of natural ability and personality, seems destined to keep him at the top.



JIMMY WAKELY

SOMEBODY'S ROSE } EVERYBODY KNEW IT BUT ME }	CAP 360
TOO MANY SWEETHEARTS } I'M GONNA MARRY MARY }	CAP 414
I HEAR YOU TALKIN' } SONG OF THE SIERRAS }	CAP 40016
I CAN'T KEEP THE TEARS OUT OF MY EYES } HERE TODAY AND GONE TOMORROW }	CAP 40040
WHEN THE MOON PLAYS PEEKABOO	CAP 40059
OKLAHOMA BLUES } NIGHT AFTER NIGHT }	CAP 40078
SIGNED, SEALED AND DELIVERED } EASY TO PLEASE }	CAP 40088
BOUQUET OF ROSES } MILK COW BLUES }	CAP 40107

FOR THE SAKE OF DAYS GONE BY	CAP 40125
SOMEDAY YOU'LL CALL MY NAME } I WISH I HAD A NICKEL }	CAP 40153
TRY TO UNDERSTAND } TELLING MY TROUBLES TO MY } OLD GUITAR }	CAP 40187
SLIPPIN' AROUND (with Margaret Whiting)	CAP 40224
I DON'T KNOW WHY I LOVE YOU	CAP 40232
I'LL NEVER SLIP AROUND AGAIN } (with Margaret Whiting)	CAP 40246
THE TOUCH OF GOD'S HAND	CAP 40283
YOU'RE THE SWEETEST ROSE IN TEXAS } ONE HAS MY NAME }	CAP 15162
MINE, ALL MINE } WALKING THE SIDEWALKS OF SHAME }	CAP 15236
THINK OF ME, THINKING OF YOU } FOREVERMORE }	CAP 15333
MOON OVER MONTANA } TILL THE END OF THE WORLD }	CAP 15368
CHRISTMAS POLKA } IF SANTA CLAUS COULD BRING YOU } BACK TO ME }	CAP 90040
THE GODS WERE ANGRY WITH ME } BROKEN DOWN MERRY-GO-ROUND }	CAP 800
(with Margaret Whiting)	
PETER COTTONTAIL } MR. EASTER BUNNY }	CAP 929
LET'S GO TO CHURCH NEXT SUNDAY } MORNING (with Margaret Whiting)	CAP 960
HOMETOWN RAG	CAP 1024
FOOL'S PARADISE (with Margaret Whiting)	CAP 1064
SUGAR PLUM KISSES	CAP 1066
STEPPIN' OUT	CAP 1151
POT OF GOLD	CAP 1240

(See reverse side)

PERFORMANCE RIGHTS IN ALL TITLES LICENSED BY BMI

CHRISTMAS CANDY (with Margaret Whiting)	CAP 1255
BEAUTIFUL BROWN EYES	CAP 1393
I LIKE THE WIDE OPEN SPACES}	CAP 1534
OLD SOLDIERS NEVER DIE }	
ANOTHER FOOL STEPS IN}	CAP 1762
SOLID SOUTH }	
LET'S LIVE A LITTLE }	CAP 1816
I DON'T WANT TO BE FREE}	
(with Margaret Whiting)	
EACH STEP OF THE WAY }	CAP 1838
GONNA WALK WITH MY LORD }	

## WARING, Fred

When people speak of Fred Waring and his men, they refer to them not simply as an orchestra—but an organization. For Fred Waring's musical activities spread in many directions. In addition to providing radio entertainment that has been a consistent prize-winner, making recordings, and fulfilling theater engagements, the famed Pennsylvanians have been pioneers in the field of choral singing.

Fred was born in Tyrone, Pennsylvania, June 9, 1900. As a boy scout he led the local drum and bugle corps, and from it founded what is today the Pennsylvanians. The first "band" played local parties and was made up of brother Tom Waring (piano), Freddie Buck (banjo), Poley McClintock (drums), and Fred himself playing another banjo. All rehearsals, then, and for many years to come, were held in Mother Jessie Waring's parlor.

When Fred went off to study architectural engineering at Pennsylvania State College, the band continued to function. Fred booked week-end jobs at the fraternity house dances and added a couple of new men to the group. They called themselves the Banjazztra, The Snap Orchestra, and many other such jazzy names until they decided on the name that stuck—the Pennsylvanians.

The band became so popular that after Fred finished college he dropped the idea of an engineering career and embarked as a professional dance orchestra leader. He's been a national favorite ever since. Having first gained real fame with his Glee Club, Fred's been experimenting with choral techniques throughout his professional career. He has organized and trained choral groups for radio, Broadway musicals, symphony concerts, community, and even educational projects. Two outstanding Waring alumni are Warren Angell, now Dean of Music at Oklahoma Baptist University, and Robert Shaw, head of choral music at New York's famous Julliard Music School.

Another of Fred's interests is arranging. He is proud of his arranging staff, and his relationship with them is unique. Fred trains his arrangers from among his own performing musicians. Much of the music heard in motion pictures today is arranged by Waring trained men.

For five consecutive years Waring's show was named the best quarter-hour program in radio by the newspaper critics of the United States and Canada, and recently won the accolade of best daytime show.



FRED WARING

BRAZIL	DEC 18412
BESAME MUCHO } MARCHETA }	DEC 18773
PLAY FIDDLE, PLAY	DEC 18774
WHILE WE'RE YOUNG	DEC 18776
JUNGLE DRUMS	DEC 29227
CRY OF THE WILD GOOSE	DEC 24895
SNOW WHITE HORSE } AND A GOLDEN SADDLE }	DEC 24982





## WARREN, Fran

One of the brightest new singing stars on the horizon, Fran Warren has been singing ever since she could carry a tune. All through her childhood Fran would get up at 'teen age parties in the Bronx, New York, where she was born, and delight the kids with her throaty voice. She sang with high school bands, at assemblies, and before long she was getting spot appearances on radio, making audition discs, and haunting booking offices. Then along came jobs that gave her good, solid singing experiences, working with Art Mooney, Randy Brooks, Charlie Barnet and Claude Thornhill. As soon as she went out as single act the young gal from the Bronx was immediately hailed as one of the most important young singers to come along in quite a while.

When Fran Warren was a child, the lady next door used to bring her foster daughter, Barbara Belle, over to the Warren home almost daily. The two kids were inseparable, and as youngsters often do, indulged in day dreaming. But their day dreams came true, for it was Barbara who urged Fran to go out on her own, and who manages her every activity these days.

"The Bird" is what Fran Warren's friends call her, and they're not referring to her voice. It's because she eats like one. Fran got into this habit during the years she made quick changes and attended hurried rehearsals. Even though she's a big success, Fran is still a creature of habit that began in her years of struggle. Fran never had a singing lesson in her life. She's entirely self-taught, but that self-teaching included taking advantage of every opportunity to vocalize that came along. Today the struggle and the hard work has paid off. Fran Warren, the girl whose voice has lace undertones, is a success.



FRAN WARREN

FOR SENTIMENTAL REASONS	COSMO
FOR HEAVEN'S SAKE (with Claude Thornhill)	COL 38224
ENVY	VIC 20-3551
HAVE I TOLD YOU LATELY THAT I LOVE YOU (with Tony Martin)	VIC 20-3613
I ALMOST LOST MY MIND	VIC 20-3686
DON'T SAY GOODBYE	VIC 20-3738
WHEN WE'RE DANCING	VIC 20-3800
TEARDROPS FROM MY EYES	VIC 20-3995
DON'T LEAVE ME NOW	VIC 20-4082



# WESTON, Paul

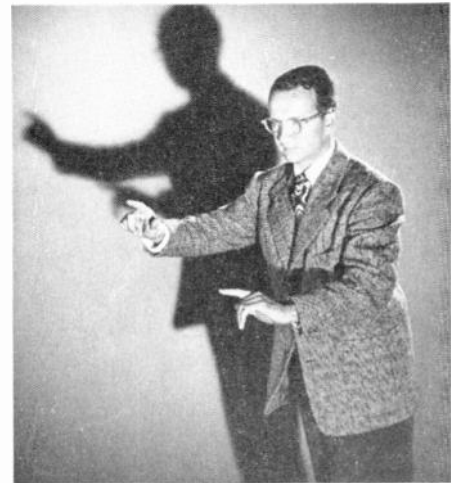
Although he has been active in the music business for almost twenty years, it was only recently that Paul Weston made up his mind to become a top orchestra conductor. Previously he had been content to remain in the background as an arranger. However, the nation's disc-jockeys brought him into the limelight each time they played one of the many recordings of artists for whom he had conducted. Paul's arranging and leading were supposed to be just incidental to the singing of the artists featured on the record, but more often than not, the platter-spinners aimed their superlatives at Paul's work. So Paul became an orchestra leader, and he's rated with the best.

Though still in his thirties, maestro Weston has been a prominent figure in the music world since 1936 when he became chief arranger for Tommy Dorsey's orchestra. He has since won fame as the "man behind the hits," writing the arrangements and conducting the orchestra for Jo Stafford, Margaret Whiting, Betty Hutton and a host of stars.

Paul's association with music dates to the time when he was eight and began piano lessons in Springfield, Massachusetts, where he was born March 12, 1912. He entered Dartmouth University in 1929 and paid for his tuition by organizing a dance band after learning to play clarinet so he could travel with the Dartmouth band to football games. Paul learned to write musical arrangements and subsequently penned scores for the name bands of Joe Haymes, Rudy Vallee, Phil Harris, Bob Crosby and Tommy Dorsey, whose chief arranger he became in 1936.

After four years with Dorsey, scoring the majority of TeeDee's music, Paul went in for free lance work in New York City. He arranged and conducted on numerous recording dates, and wrote arrangements for Dinah Shore, Ginny Simms, Fibber McGee and Molly, Johnny Mercer and Duffy's Tavern.

In October, 1943, Paul joined Capitol Records, first accompanying singers on that label. Then the disc jockeys got to work and forced Paul Weston to become a recording maestro on his own. Paul has since switched his affiliation to Columbia Records, but he still makes the same wonderful music. He is capable of arranging and conducting anything from straight jazz to semi-classical works, although his current chores are almost entirely in the pop field. His tremendous success, both as an arranger and conductor, can be attributed to the simplicity he exercises in both capacities. He never goes overboard in his arranging, nor does his conducting go over the heads of the public. His music is highly distinctive, yet simple — music that always is welcome everywhere.



PAUL WESTON

ADIOS MUCHACHOS	}	CAP 20033
CIELITO LINDO (with Andy Russell)		
LA BORRACHITA	}	CAP 20035
MARIA ELENA (with Andy Russell)		
PISTOL PACKIN' MAMA		CAP 140
(with the Pied Pipers)		
SOMEONE TO LOVE (with Jo Stafford)		CAP 158
GEORGIA ON MY MIND (with Jo Stafford)		CAP 20050

WE'LL BE TOGETHER AGAIN		CAP 207
(with the Pied Pipers)		
LAUGHING ON THE OUTSIDE		CAP 252
(with Andy Russell)		
WALK IT OFF (with the Pied Pipers)		CAP 264
EVERYBODY LOVES MY BABY, MY BABY		CAP 279
(with the Pied Pipers)		
IT'S AS SIMPLE AS THAT (with Jo Stafford)		CAP 352
PENNY (with the Pied Pipers)		CAP 478
POINCIANA (with the Starlighters)		CAP 500
LONG AFTER TONIGHT (with Andy Russell)		CAP 15055
HIGHWAY TO LOVE (with the Pied Pipers)		CAP 15094
MARIA FROM BAHIA (with the Starlighters)		CAP 15114
CIELITO LINDO	}	CAP 15158
SUNDAY IN OLD SANTA FE		
(with Andy Russell)		
RENDEZVOUS WITH A ROSE		CAP 15216
(with the Pied Pipers)		
IN ONE EAR AND OUT THE OTHER		CAP 15227
(with the Starlighters)		
MAGIC IS THE MOONLIGHT		CAP 15238
(with Andy Russell)		
ADIOS MUCHACHOS (with Andy Russell)		CAP 15287
WOULD YA		CAP 15337
(with Johnny Mercer and the Starlighters)		
JUST REMINISCIN' (with Jo Stafford)		CAP 15378
CANDY KISSES		CAP 57-558
(with Johnny Mercer and the Starlighters)		
ROOM FULL OF ROSES		CAP 57-617
(with the Starlighters)		
VIENI SU (with Dean Martin)		CAP 57-726
THE PRAIRIE IS STILL (with Gordon MacRae)		CAP 57-755
HALF A HEART (with Gordon MacRae)		CAP 842

(See reverse side)

PERFORMANCE RIGHTS IN ALL TITLES LICENSED BY BMI

RAG MOP (with the Starlighters)	CAP 844
NEAR ME (with Gordon MacRae and Jo Stafford)	CAP 868
TWO FACED HEART (with Gordon MacRae)	CAP 924
SOMEONE TO LOVE (with Jo Stafford)	CAP 927
I'M GONNA PAPER MY WALLS WITH YOUR LOVE LETTERS (with Dean Martin)	CAP 948
ORIGINAL DIXIELAND ONE-STEP	CAP 949
SAY WHEN (with Jo Stafford)	CAP 1053
MARIA ELENA (with Andy Russell)	CAP 1096
GOODNIGHT IRENE (with Jo Stafford)	CAP 1142
IT IS NO SECRET (with Jo Stafford)	COL 39082
SOMEWHERE, SOMEHOW, SOMEDAY (with Marjorie Hughes)	COL 39102
IN YOUR ARMS	COL 39114
TENNESSEE WALTZ GOODNIGHT PILLOW (with Jo Stafford) }	COL 39129
SO LONG	COL 39160
IF IT HADN'T BEEN FOR YOU (with the Lee Brothers)	COL 39136
I DON'T WANT TO LOVE YOU (with the Lee Brothers)	COL 39144
ALONG THE COLORADO TRAIL (with Jo Stafford)	COL 39201
HE BOUGHT MY SOUL AT CALVARY (with Jo Stafford)	COL 39448
THE GIRL IN THE WOOD (with Frankie Laine)	COL 39489
AFTER HOURS (with Sarah Vaughan)	COL 39494
WHEN? (with Champ Butler)	COL 39546
GAMBELLA HEY, GOOD LOOKIN' }	COL 39570
(with Jo Stafford-Frankie Laine)	

# WHITING, Margaret

An amazing flexibility of singing styles, together with a talent that is outstanding, have combined in the last several years to help vivacious Margaret Whiting attain stellar ratings in radio, television, and on Capitol Records. Margaret's great popularity as an artist is attested to by her high standing each year on important music polls taken throughout the nation.

Margaret, the elder daughter of the late famous composer Richard Whiting, was born in Detroit, Michigan. The Whitings moved to California when Margaret was four, so that her father could be in closer touch with the important motion picture studios. Little Margaret was something of a child prodigy musically, having learned almost one hundred songs by name and melody by the time she was three. She began to study voice and piano under her father's supervision before she was of school age.

Her chance for a radio debut came through Johnny Mercer, who had from the beginning of their friendship encouraged her to continue with her musical studies. One day he asked Margaret if she thought she was ready to go on the air. With Margaret's consent he arranged a solo place for her on his own radio commercial show. So well did her song go off that she was handed the regular vocal spot on the program.

That was the beginning of her professional experience. Margaret worked hard, concentrating on radio work. Then came a stint with a name band. Freddie Slack, with whom she later recorded on Capitol, liked her voice and used her in his band while he played a series of dates on the west coast. The months she spent with Slack's band were of great value to her in rounding out her experience.

Johnny Mercer continued to keep in touch with the young singer whose career he had fostered. He watched her work with the band, listened to her on the air, offering friendly advice and criticism. When he took part in the formation of Capitol Records, he insisted that she be one of the first vocalists signed. Practically from the start her unique song-styling helped build her reputation as one of the finest stars in the recording field, and, incidentally, has continued to sell a lot of Capitol Records.

Called "Madcap Maggie" by her friends, she loves gay parties, and is a delightful hostess in her lovely California home. Her extensive collection of fine records was begun on her 12th birthday by her father, who died when she was 14. Margaret is an avid reader, likes all types of novels but names as her favorite authors Thomas Wolfe and D. H. Lawrence. She collects volumes of poetry, and is an enthusiastic movie fan.

Her early voice coaching was under the supervision of Harriet Lee, a noted voice coach at MGM Studios. Important factors in Margaret's career are the advice of her aunt, Margaret Young, famous singer of the 1920's, and her mother, who is noted for her great charm and business ability.

Margaret Whiting was born July 22, 1924, in Detroit, Michigan. Her eyes are grey, her hair ash blonde, her height, 5' 4". She is married to the pianist-arranger, Lou Bush.



MARGARET WHITING

LET'S BE SWEETHEARTS AGAIN	CAP 15010
NOBODY BUT YOU	CAP 15079
LAZY COUNTRYSIDE	CAP
FRANKIE AND JOHNNY (with Jack Smith)	CAP 15350
SLIPPING AROUND (with Jimmy Wakely)	CAP 40224
I'LL NEVER SLIP AROUND AGAIN (with Jimmy Wakely)	CAP 40246
BROKEN-DOWN MERRY-GO-ROUND THE GODS WERE ANGRY WITH ME } (with Jimmy Wakely)	CAP 800
LET'S GO TO CHURCH NEXT SUNDAY MORNING (with Jimmy Wakely)	CAP 960
FOOL'S PARADISE (with Jimmy Wakely)	CAP 1065
CHRISTMAS CANDY (with Jimmy Wakely)	CAP 1255
A MAN AIN'T NOTHING BUT A WOLF	CAP 1309
YOU ARE THE ONE	CAP 1417
THE END OF A LOVE AFFAIR	CAP 1585
SLIPPING AROUND (with Jimmy Wakely)	CAP 1634
GOOD MORNING, MR. ECHO } RIVER ROAD TWO-STEP }	CAP 1702
I DON'T WANT TO BE FREE } LET'S LIVE A LITTLE (with Jimmy Wakely) }	CAP 1816



# WILLIAMS, Hank

Hank Williams, one of America's favorite singers of folk music and country songs, was born on a farm near Georgiana, Alabama, on September 17, 1923. When he was only a little shaver he began singing in the choir of the church where his mother played the organ. Like many American farm boys, Hank grew up to the strains of the hymns simple country folk love. He learned from these hymns that the words of a song have its deepest meaning and from that lesson learned to put his heart into singing.

When Hank was eight years old, his folks gave him a guitar for Christmas and in no time he was playing his own accompaniments. Soon after Hank decided that somehow he'd give his life over to singing and making music, even if it was only for his neighbors.

At the age of fourteen Hank formed a country band. The group played at square dances throughout their part of the Georgia woods until the boys became so popular that a name became necessary for billing purposes. Hank christened the group "Hank Williams and his Drifting Cowboys," by which it still is known.

Hank and the Drifting Cowboys went to work on radio over station WSFA, Montgomery, Alabama, in 1936 and continued on that station until July 1949. Just about then the famous Grand Ole Op'ry signed Hank and his boys as a featured act. The group has been making music on the Op'ry ever since.

In 1947 Hank Williams became a featured MGM recording star. His very first record was a tremendous success. Since then the Alabama lad has turned out hit after hit. He records all sorts of songs. But no matter what the style, Hank always turns up with a great performance. Many people call Hank's, "the greatest Hillbilly voice" in America.



HANK WILLIAMS

I'LL BE A BACHELOR TILL I DIE } HONKY TONKIN' }	MGM 10171
I'M A LONG GONE DADDY } THE BLUES COME AROUND }	MGM 10212
PAN AMERICAN } I DON'T CARE }	MGM 10226
I CAN'T GET YOU OFF MY MIND	MGM 10328
I'VE JUST TOLD MAMA GOODBYE	MGM 10403
DEAR BROTHER } LOST ON THE RIVER }	MGM 10434
MIND YOUR OWN BUSINESS } THERE'LL BE NO TEARDROPS TONIGHT }	MGM 10461
YOU'RE GONNA CHANGE } LOST HIGHWAY }	MGM 10506
I'M SO LONESOME I COULD CRY	MGM 10560
I JUST DON'T LIKE THIS KIND OF LOVIN' } MAY YOU NEVER BE ALONE }	MGM 10609
LONG GONE LONESOME BLUES } MY SON CALLS ANOTHER MAN DADDY }	MGM 10654
WHY DON'T YOU LOVE ME } HOUSE WITHOUT LOVE }	MGM 10696

THEY'LL NEVER TAKE HER LOVE FROM ME } WHY SHOULD WE TRY ANYMORE }	MGM 10760
I HEARD MY MOTHER PRAYING FOR ME } JESUS REMEMBERED ME }	MGM 10813
MOANING THE BLUES } NOBODY'S LONESOME FOR ME }	MGM 10832
COLD COLD HEART	MGM 10904
HOWLING AT THE MOON	MGM 10961
HEY GOOD LOOKIN' } MY HEART WOULD KNOW }	MGM 11000
LONESOME WHISTLE	MGM 11054
"HANK WILLIAMS SINGS" LOST HIGHWAY I'VE JUST TOLD MAMA GOODBYE I SAW THE LIGHT SIX MORE MILES WEALTH WON'T SAVE YOUR SOUL A HOUSE WITHOUT LOVE	MGM 107





# WILLIAMS, Tex

"Tex" Williams is a pretty versatile chap. In addition to leading his own band, he's also a noted composer, radio star, and master of ceremonies. But it's his unique singing-chanting style of vocalizing—teasy, breezy, free-and-easy—that's won him such a great following among devotees of folk music.

It was Tex's recording of his own novelty composition, "Smoke! Smoke! Smoke!" that brought him into the national limelight. The record boomed into the best-seller class within a week after its release.

In spite of his nickname, Tex actually hails from Fayette County, Illinois, where his father ran a sawmill and blacksmith shop. He was a good fiddler in the folk tune tradition, and he taught his eleven children the lore and folk songs that had been handed down from generations.

Tex, the youngest of the Williams, was born August 23, 1917. He became an accomplished fiddle player while he was still in knee pants, and made his professional debut at 13, on a radio station in Decatur, Illinois. After high school he became a full time folk musician, playing with such groups as Spade Cooley's Western Dance Gang, the Colorado Hillbillies, the Rhythm Rangers, and many others. The experience he garnered served him in good stead when he organized his own band.

Often referred to as the "Western Frank Sinatra," Tex is tall, handsome, and has a mellow baritone voice. He also plays a snappy bass fiddle and a good rhythm guitar. His poised, easy style made him an immediate hit with audiences everywhere.

Vital statistics on Tex reads: Height, six feet; weight, 180; hair, brown; eyes, grey. Married. Hobbies: baseball, swimming, and riding. And his real name is Sol, although even he's forgotten it by now.



TEX WILLIAMS

ROSE OF THE ALAMO	CAP 302	POLKA! WITH TEX WILLIAMS AND HIS WESTERN CARAVAN Capitol Album AD 56	
I GOT TEXAS IN MY SOUL } LEAF OF LOVE }	CAP 333	BIG BASS POLKA } COWBOY POLKA }	CAP 48008
I GOT TEXAS IN MY SOUL	CAP 15262	BANJO POLKA	CAP 48009
BANJO POLKA } PRETTY RED LIGHTS }	CAP 15101	MILKMAN POLKA	CAP 48010
TALKIN' BOOGIE } JUST A PAIR OF BLUE EYES }	CAP 15175	COWBELL POLKA } YODELING POLKA }	CAP 48011
BIG HAT POLKA	CAP 15271	FOOLISH TEARS } WHO? ME? }	CAP 57-40123
HURRY DON'T DELAY } OLD PAINT'S COMPLAINT }	CAP 15321	CASTLE OF MY DREAMS } JOHNSTOWN POLKA }	CAP 57-40159
I CRIED MYSELF TO SLEEP	CAP 15390	A LETTER ASKING FOR MY BROKEN HEART } A BLUEBIRD ON MY WINDOW SILL }	CAP 57-40225
RED HOT MAMA (with Deuce Spriggins)	CAP 15405	CROCODILE TEARS	CAP 57-40253
SMOKE! SMOKE! SMOKE! (THAT CIGARETTE)	CAP 40001	WITH MEN WHO KNOW TOBACCO BEST } THREE LITTLE GIRLS DRESSED IN BLUE }	CAP 57-40276
NEVER TRUST A WOMAN } WHAT IT MEANS TO BE BLUE }	CAP 40054	WHO CLIPPED SAMSON'S HAIR } MOSEY ON }	CAP 57-40279
SPANISH FANDANGO } DRINKIN' AND ATHINKIN' }	CAP 40080	(with Deuce Spriggins)	
(with Smokey Rogers)		MY SAN FERNANDO ROSE } WAS YESTERDAY A DREAM }	CAP 940
DON'T TELEPHONE—DON'T TELEGRAPH } (TELL A WOMAN) }	CAP 40081	GREAT BIG NEEDLE }	CAP 1006
CHICKASHAY GAL (with Smokey Rogers)	CAP 40098	BIRMINGHAM BOUNCE }	
FLO FROM ST. JOE, MO.	CAP 40109	YOU TWO TIME ME I'LL TWO TIME YOU	CAP 1087
MISS MOLLY	CAP 48006	TAMBURITZA BOOGIE	CAP 1160
		ALIMONY }	
		I WANT GOLD IN MY POCKET }	CAP 1286

# WILLS, Bob

The vast silences of the Texas plains have produced more than their share of American minstrels. From these regions have come hundreds of songs, joyous and mournful, that cut through regional barriers and with their simplicity become the ballads of people everywhere. But time, working on these ballads, gave them a faintly old-fashioned appeal—they were not up to the modern tempo. It remained for a Texan who had ridden the plains in his youth to combine the ballads of the frontier with the rhythms and tempos of the present.

Bob Wills was born and raised in the Lone Star State, in a small town in Hall County. As a boy he spent his time on the plains riding his father's horses and absorbing the music of the plainsmen. When he was ten, he heard his cousin practising the violin, playing the same piece over and over. Tired of the piece, Bob bet his cousin he could play it without taking violin lessons, and discovered to his surprise that he could play the violin by ear. Then and there he determined to make music his career.



BOB WILLS

After long hours of practice on his cousin's fiddle, Bob finally got one of his own and made such progress that he was soon playing on three radio stations in Fort Worth. With a guitarist and a singer he organized his Light Crust Doughboys and by 1933 the trio was receiving more than 2000 letters a day, many of them from Oklahoma. Bob moved to Tulsa and increased the size of his group to 25 men, organizing the phenomenal combo known as Bob Wills and his Texas Playboys. For ten years they broadcast nightly over KVOO, missing only two nights when floods kept them away from the station. For six years they held the "Bob Wills Stampede," a rodeo that was a triumph each year. When one of Bob's motion pictures had its world premiere in Tulsa, the citizens joined in a great parade in his honor.

Bob Wills' natural showmanship and friendly manner have made the Texas Playboys the leading Western musical group in the nation. Bob's formula is simple and sure: "Nothing fancy or forced." And this formula has paid off in the success of countless recordings, all of them full of the irresistible good humor of the west, brightened up with the most modern of arrangements.

SILVER DEW ON THE BLUE GRASS TONIGHT } TEXAS PLAYBOY RAG }	COL 36841
THERE'S AN EMPTY CHAIR AT THE } CHRISTMAS TABLE } WHITE CROSS IN OKINAWA }	COL 36881
NEW WORRIED MIND } TAKE ME BACK TO TULSA }	COL 37019
PLEASE DON'T LEAVE ME } MY LIFE'S BEEN A PLEASURE }	COL 27025
STAY A LITTLE LONGER	COL 37079
BOB WILLS SPECIAL	COL 37104
I'M GONNA BE BOSS FROM NOW ON	COL 37205
STACCATO WALTZ } COTTON EYED JOE }	COL 37212
MISS MOLLY } BIG BEAVER }	COL 37308

BRAIN CLOUDY BLUES } SUGAR MOON }	COL 37313
BOB WILLS BOOGIE	COL 37357
TEN YEARS } LET'S RIDE WITH BOB }	COL 37405
GOODNIGHT LITTLE SWEETHEART	COL 37428
PUNKIN STOMP } HOW CAN IT BE WRONG }	COL 37564
GOOD OLD OKLAHOMA } MEXICALI ROSE }	COL 37607
BLACK AND BLUE RAG	COL 37612
OKLAHOMA RAG	COL 37616
SWING BLUES #1	COL 37620
GET ALONG HOME CINDY } WHAT'S THE MATTER WITH THE MILL }	COL 37623
STEEL GUITAR STOMP	COL 37628
KEEP KNOCKIN', BUT YOU CAN'T COME IN	COL 37629
LIZA PULL DOWN THE SHADES	COL 37639
BLUE BONNET RAG	COL 37647
BOB WILLS STOMP } LIL LIZA JANE }	COL 37664
OSAGE STOMP } GET WITH IT }	COL 37701
SWING BLUES #2	COL 37708
OOZLIN' DADDY BLUES	COL 37712
TULSA STOMP } LITTLE RED HEAD }	COL 37725
LITTLE GIRL GO AND ASK YOUR MAMA	COL 37731
IDA RED	COL 37735
DON'T LET THE DEAL GO DOWN } DRUNKARD BLUES }	COL 37739

(See reverse side)

LONE STAR RAG } I DON'T LOVA NOBODY }	COL 37749	WHAT'S THE MATTER WITH THE MILL } SHE'S KILLING ME }	COL 20221
FAT BOY RAG } YOU SHOULD HAVE THOUGHT } OF THAT BEFORE }	COL 37824	RIGHT OR WRONG } GET ALONG HOME CINDY }	COL 20222
LIBERTY } KIND OF LOVE I CAN'T FORGET }	COL 37926	BRING IT ON DOWN TO MY HOUSE } MEAN MAMA BLUES }	COL 20223
COWBOY STOMP	COL 37988	STEEL GUITAR STOMP	COL 20227
THIS IS SOUTHLAND } DEEP WATER }	COL 38137	KEEP KNOCKIN' BUT YOU CAN'T COME IN	COL 20228
NEW TEXAS PLAYBOY RAG	COL 38179	THAT'S WHAT I LIKE ABOUT THE SOUTH	COL 20236
TEXAS PLAYBOY RAG } SILVER DEW ON THE BLUEGRASS TONIGHT }	COL 20002	LIZA PULL DOWN THE SHADES	COL 20238
WHITE CROSS ON OKINAWA } EMPTY CHAIR AT THE CHRISTMAS TABLE }	COL 20008	BEAUMONT RAG	COL 20241
BOB WILLS SPECIAL	COL 20040	BLUE BONNET RAG	COL 20246
TAKE ME BACK TO TULSA } NEW WORRIED MIND }	COL 20045	LIL LIZA JANE } BOB WILLS STOMP }	COL 20263
MY LIFE'S BEEN A PLEASURE } PLEASE DON'T LEAVE ME }	COL 20051	OSAGE STOMP } GET WITH IT }	COL 20280
STAY A LITTLE LONGER	COL 20078	NEVER NO MORE BLUES	COL 20282
YOU'RE FROM TEXAS } WE MIGHT AS WELL FORGET }	COL 20059	OOZLIN' DADDY BLUES	COL 20289
I'M GONNA BE BOSS FROM NOW ON	COL 20093	TULSA STOMP } LITTLE RED HEAD }	COL 20302
COTTON EYED JOE } STACCATO WALTZ }	COL 20094	LITTLE GIRL, GO HOME AND ASK } YOUR MOTHER }	COL 20308
		IDA RED	COL 20312
		DON'T LET THE DEAL GO DOWN } DRUNKARD BLUES }	COL 20316
		I DON'T LOV'A NOBODY } LONE STAR RAG }	COL 20326
BOB WILLS ROUND UP COLUMBIA ALBUM H-2		YOU SHOULD HAVE THOUGHT OF } THAT BEFORE } FAT BOY RAG }	COL 20359
TAKE ME BACK TO TULSA	COL 20110	THE KIND OF LOVE I CAN'T FORGET } LIBERTY }	COL 20373
BIG BEAVER } TIME CHANGES EVERYTHING }	COL 20111	COWBOY STOMP	COL 20391
MISS MOLLY	COL 20112	THIS IS SOUTHLAND } DEEP WATER }	COL 20412
		NEVER NO MORE HARD TIMES BLUES } MAIDEN'S PRAYER }	COL 20458
BRAIN CLOUDY BLUES } SUGAR MOON }	COL 20113	CAN'T GET ENOUGH OF TEXAS } I'M FEELIN' BAD }	COL 20555
ROSE OF OLD PAREE } BOB WILLS BOOGIE }	COL 20122	MISERY	COL 20582
TEN YEARS } LET'S RIDE WITH BOB }	COL 20132	BUBBLES IN MY BEER } SPANISH FANDANGO }	MGM 10116
DUSTY SKIES } IT'S ALL YOUR FAULT }	COL 20147	LITTLE COWBOY LULLABY } CLOSED FOR REPAIRS }	MGM 10139
RIDE ON!	COL 20149	I'LL HAVE SOMEBODY ELSE } KEEPER OF MY HEART }	MGM 10175
GOODNIGHT LITTLE SWEETHEART	COL 20155	I HAD A LITTLE MULE } BLUES FOR DIXIE }	MGM 10213
PUNKIN STOMP } HOW CAN IT BE WRONG }	COL 20188	'NEATH HAWAIIAN PALMS } THORN IN MY HEART }	MGM 10235
MEXICALI ROSE } GOOD OLD OKLAHOMA }	COL 20206	GO HOME WITH THE GIRLS } STILL WATER RUNS DEEPEST }	MGM 10276
BLACK AND BLUE RAG	COL 20211	COTTON PATCH BLUES } HOP SKIP AND JUMP OVER TEXAS }	MGM 10291
OKLAHOMA RAG	COL 20215		
RED HOT GAL OF MINE	COL 20217		
FAN IT	COL 20218		
SWING BLUES #1	COL 20219		

(Continued on next page)

# WILLS, Bob

(Continued)

BLACKOUT BLUES}	MGM 10292
SALLY GOODIN }	
I WANT TO BE NEAR YOU}	MGM 10334
TEXAS DRUMMER BOY }	
DOGHOUSE BLUES}	MGM 10370
PLAYBOY CHIMES }	
DON'T BE ASHAMED OF YOUR AGE}	MGM 10415
SILVER LAKE BLUES }	
I AIN'T GOT NOBODY}	MGM 10459
PAPA'S JUMPIN' }	
BOB WILLS SQUARE DANCE #1}	MGM 10469
BOB WILLS SQUARE DANCE #3}	
WARM RED WINE }	MGM 10491
NOTHING BUT TROUBLE}	
SANTA'S ON HIS WAY }	MGM 10512
WHEN IT'S CHRISTMAS ON THE RANGE}	
I MARRIED THE ROSE OF SAN ANTONE}	MGM 10526
MY LITTLE ROCK CANDY BABY }	
IDA RED LIKES TO BOOGIE}	MGM 10570
KING WITHOUT A QUEEN }	
MEAN WOMAN WITH GREEN EYES}	MGM 10620
SHE'S GONE }	
PASTIME BLUES }	MGM 10681
JOLIE BLON LIKES TO BOOGIE}	
ROCK A BYE BABY BLUES }	MGM 10731
NOTHING BUT THE BEST FOR MY BABY}	
FADED LOVE }	MGM 10786
BOOTHILL RAG}	
I DIDN'T REALIZE}	MGM 10836
'TATER PIE }	
ANY THING }	MGM 10899
END OF THE LINE}	
I LAUGH WHEN I THINK HOW I CRIED OVER YOU	MGM 10934
CROSS MY HEART I LOVE YOU }	MGM 10980
I'M DOTTING EACH "I" WITH A TEARDROP}	
PLINEY JANE }	MGM 11024
I'M TIRED OF LIVING THIS LIE}	

## "RANCH HOUSE FAVORITES"

MGM 91

HOP, SKIP AND JUMPIN'  
PAPA'S JUMPIN'  
PLAYBOY CHIMES  
TEXAS DRUMMER BOY  
SILVER LAKE BLUES  
BOOT HEEL RAG  
SPANISH FANDANGO

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SILVER BELL }	MGM 11082
THE LAST GOOD-BYE}	

# WINTERHALTER, Hugo

The name of Hugo Winterhalter is rapidly becoming a cue to superbly arranged dance and vocal records—but it has long been a byword behind the scenes. Record executives, music publishers, band leaders and singers regard him as a kingpin arranger. Billy Eckstine, Vaughn Monroe, Kate Smith, Tommy Dorsey, Raymond Scott, Larry Clinton, Claude Thornhill, Count Basie, Jimmy Dorsey, for all of whom Hugo has arranged, knew him as a master of orchestral shading, endowing pop songs with symphonic depth and color, yet always stressing beat and melody.

It was only in January, 1950, that Hugo Winterhalter got his real opportunity to emerge from profitable obscurity as a top-flight arranger and recording supervisor for the nation's best singers and dance orchestras. The big break came when he was appointed chief musical director for RCA Victor, where, in addition to arranging and supervising recording dates for the label's top artists, he now regularly records with his own orchestra.

The Winterhalter career started with violin lessons at the age of six, in Wilkes Barre, Pennsylvania. As a sophomore in high school, he switched to the sax and began to "gig" around town with local bands. At Mount St. Mary's College, in Emmitsburg, Maryland, he organized the school dance orchestra. After graduation he returned to Wilkes Barre to teach music in the public schools. But the lure of the professional dance band world was too strong and Hugo left for New York in search of a spot with a name band. After a futile hunt, he returned to his teaching post, but resolved to try again. The next trip failed also. On the third try he landed a job with Larry Clinton as saxophonist. The year, 1938.

After two years with Clinton, Jack Jenny hired Hugo as saxist and arranger. One of his jobs for Jenny was the memorable arrangement of "Stardust", a classic to this day. Next came a stint with Raymond Scott, then a period of free lancing for top bands and singers. Vaughn Monroe persuaded Hugo to sign exclusively with his band; then came a three-year job, as arranger only, with Tommy Dorsey.

Once again Hugo stepped out as a free lance arranger. From then on his ascent has been straight and true, culminating in the RCA Victor appointment. Today Hugo Winterhalter is one of the most promising triple-threat men in the industry—musical director, arranger and orchestra leader.



HUGO WINTERHALTER

AMERICA THE BEAUTIFUL (with Jane Pickens)	VIC 20-3903
MY BOUQUET	VIC 20-3944
TEARDROPS FROM MY EYES (with Fran Warren)	VIC 20-3995
IF IT HADN'T BEEN FOR YOU (with Eddie Fisher)	VIC 20-4016
CHARLIE IS MY DARLING } BEAUTIFUL BROWN EYES (with Lisa Kirk) }	VIC 20-4062
I LOVE THE SUNSHINE OF YOUR SMILE (with Merv Griffin)	VIC 20-4181
I'LL HOLD YOU IN MY HEART (with Eddie Fisher)	VIC 20-4191
RED LEAVES ON THE CAMPUS GREEN	VIC 20-4261
ALWAYS, ALWAYS	VIC 20-4298

JEALOUS HEART } SOMEDAY }	COL 38593
LEAVE IT TO LOVE	COL 38697
THE GLOW WORM	COL 38704
BECAUSE OF YOU } WHAT IS A BOY (with Jan Peerce) }	VIC 10-3425
WHAT IS A GIRL (with Jan Peerce)	VIC 10-3468
GIVE A BROKEN HEART A CHANCE TO CRY (with Eddie Fisher)	VIC 20-3829
I HAD A TALK WITH THE WIND AND THE RAIN (with the Fontane Sisters)	VIC 20-3871
I NEED YOU SO (with Don Cornell)	VIC 20-3884

