

RCA VICTOR's

# GROOVE

IN THE

APRIL, 1947



*Wayne King*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



## IN THE GROOVE

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Editor—**FRANK J. O'DONNELL**

**RICHARD WEDDELL**—Director of  
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### ON THE COVER

The cover of this, the April edition of *IN THE GROOVE*, shows that ever popular purveyor of waltz themes, Wayne King. The kind of music that King presents is ever popular, always welcome, for its essence is softness and relaxed enjoyment. And these are attributes which are always in style.

Wayne got his first big break at the Aragon Ballroom in Chicago where he played for nine years until 1936. By that time his name had become synonymous with restful music, and dancers the country over were anxious to see him in person, so for the first time he went on tour and scored smash successes at such places as the Cocoanut Grove of the Ambassador Hotel in Los Angeles, the Mark Hopkins in San Francisco, the Roosevelt Hotel in New York and at theaters and night spots throughout the country.

He served in the Army during the war and was discharged early last year as a major.

King's hobbies consist of pipes, golf, philosophy, flying and football.

This month RCA Victor is making available another sure-fire hit Wayne King album, the details of which can be found elsewhere in this issue of *IN THE GROOVE*.

### MARTIN MAY TRAVEL

Freddy Martin is considering taking his band on a nation-wide tour some time this summer. If plans go through, it will be the first time in a long while that the Martin ork has left the West Coast.

If plans for the tour materialize it will tentatively begin in June.

THE  
**RCA VICTOR**

**PREDICTOR POINTS TO**

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

**LESLIE SCOTT**

#### IV

Paradoxical though it may seem, some of the greatest figures in the field of strictly hot jazz have been responsible, through their orchestras, for the rise to fame of some of the country's outstanding ballad singers. Peggy Lee and Helen Forrest owe much of their success to Benny Goodman; Duke Ellington put Herb Jeffries on records; Billy Eckstine rose to national prominence through his sojourn in the Earl Hines band.

In the band of another great jazzman, Louis Armstrong, a young star has been found who shows signs of providing plenty of competition for the top male ballad singers. His name is Leslie Scott, and he has been featured with the Armstrong orchestra since shortly after his release from the Army in 1945.

Leslie is what's known as a "romantic baritone," but he sings with more conviction, more real vocal quality, and less phony sentimentality than most of the artists in this category. A native New Yorker, he was born in 1921, sang

in a church choir at ten, and later with school glee clubs at PS 10 and PS 184 in Manhattan.

His pre-war career was anything but startling. Much of it was spent in and around Boston, where he got on the air with a group called the She Loh Kahl Choir, then worked with a local band led by one Tasker Cross, as a member of a vocal quartet. Back in New York in 1940, Leslie says he "starved for two years." This took care of most of the time until his uncle called him in 1943. Assigned to special

(Continued on page 10)



**LESLIE SCOTT AND THE AUTHOR**  
Louis' And.

## ANOTHER WAYNE KING ALBUM OUT

Last year RCA Victor released an album called "Wayne King Waltzes." The item proved such a popular one, RCA Victor has decided to produce another such package. This time it's "Wayne King Waltzes, Volume 2."

Now available in record stores throughout the country, this album contains recorded works that are typical of the "Waltz King." It is music to relax to and enjoy. It is music which creates an atmosphere of pleasantness and charm. It is a type of music that has been wholeheartedly accepted by the great majority of record buyers.

The titles in this album are familiar ones, ones that the listener can easily recognize and know he will enjoy. A list of these selections will be sufficient to warrant interest. *Roses of Picardy, 'Till the Sands of the Desert Grow Cold, Song of the Islands, I'll Be with You in Apple Blossom Time, Mexican Rose, Maria Elena, Carolina Moon and The Anniversary Waltz* are the eight waltzes contained in this album.

All the selections are typically Wayne King, which will be sufficient for his many fans. There are no vocals in the collection of records. The number of the album is P-171.

It is expected that this second volume of Wayne King waltzes will be even more popular than the first.



WAYNE KING  
Typical selections.

## RODGERS-HART ALBUM RELEASED



MILTON BERLE  
Well placed ad libs.

The great song writing team of Rodgers and Hart was probably the most successful ever to write for the Broadway stage. Their hit numbers ranged in type from the warm and romantic to songs that approach comic aspects. From their prolific pens poured hit after hit, with hardly a season going by since 1925 in which this great combination did not produce a raft of popular tunes.

Realizing the great fame of these two writers and of the selections they composed, RCA Victor has just released an album which contains eight of their highly successful numbers.

The talent in this production is of the highest caliber. Milton Berle, Betty Garrett, Marie Green and Vic Damone are showcases against the background of Lehman Engel's orchestra.

Berle's first hand knowledge of the Broadway musical comedy stand him in good stead on such numbers as *This Can't be Love, Ev'rything I've Got and Mountain Greenery*. His feeling for this kind of number is shown by his lusty, fun loving attitude, his well placed ad libs.

The romantic touch is added by Marie Green and Vic Damone as they sing *Falling in Love with Love, There's a Small Hotel and Here in My Arms*.

Betty Garrett supplies a bright and gay feeling as she performs

*The Lady is a Tramp, and Manhattan*.

Taken all together, here is an album of truly representative works of Rodgers and Hart. In record stores everywhere, it is called "Milton Berle Sings Rodgers and Hart" (P-170).

## SPIKE JONES WINS LAUGH WEEK AWARD

Senator (Kenny Delmar) Claghorn recently presented to Spike Jones a plaque awarded to Jones by the National Laugh Week Foundation for being "The man who has contributed the most to the laughs of the nation in 1946."

Delmar, star of the soon-to-be released Eagle-Lion film, "It's a Joke. Son," presented the award on behalf of George Lewis, director of the National Laugh Week foundation who tabulated the results of the survey of radio editors and columnists throughout the country. They, by their votes, picked Jones as the winner.

The reason for Jones taking first place in the poll might be found in the slogan of the foundation which is to "help put a smile on the map of America." That is one thing which Spike has definitely accomplished.

# HERBIE FIELDS FORMS QUINTET



**THE HERBIE FIELDS QUINTET**  
Coordination and harmony.

Herbie Fields recently formed a quintet within his big band which is the hippest unit of its kind to come along in a long, long time. Already on RCA Victor wax, the group is out with its first disc, which is a pairing of *I Wanna* and *Soprano Boogie*.

*I Wanna* is a catchy little riff tune played at a bright tempo which shows the real coordinating ability of the five pieces. The intro features nice, closely played harmony between clarinet, vibes and guitar. The five men sing the theme while Herbie takes the bridge section solo. Fields does some stratospheric clarinet work after the vocals, then there is more closely knit harmony which leads to a slightly delayed coda.

*Soprano Boogie* begins with piano and drums setting the boogie pace. Herbie's soprano sax together with guitar and bass develop the pattern into a striking eight-beat number which features his soprano and clarinet and Rudolph Cafaro's guitar. Here's a face that's bound to be played and replayed time and again by disc jockeys, on juke boxes and especially on the home Victrolas.

The Herbie Fields Quintet is an outfit that you're going to be hearing a lot about in the not too distant future. The great jazz feeling that it displays and the wonderful ability it possesses to effectively show intense coordination are two of its great assets. Each man knows what the other four are striving to achieve and has the ability to hold up his end and contribute his share to the over-all effect. The combo has the exact formula with which to achieve stardom in short order.

The line-up for the Herbie Fields Quintet is as follows: Herbie Fields, clarinet; Joseph Gatto, piano; Martin Brown, bass; Rudolph Cafaro, guitar; Stanley Kay, drums.

## KAYE VOCALIST MARRIES

Betty Barclay, fem vocalist with the Sammy Kaye ork, succumbed to Cupid's dart recently. With her marriage Betty decided to quit the band business and settle down. She'll stay with the group only until Sammy can find a replacement. He expects to do this by holding auditions at the various theaters he is currently playing.

## LAVALLE OFFERS SCHOLARSHIP

Paul Lavalle, in conjunction with the National Federation of Music Clubs, is running a series of contests, the final winner of which will receive a \$1500 music scholarship. The amount will be broken down into three annual payments of \$500 to be used by the winning student to further his education through instruction.

Local competitions will be held throughout the country, with the winner of each sectional contest submitting a record of his work to a panel of judges in New York. The contests began March 1 and will last until April 15, 1947.

Lavalle, himself a former winner of the Damrosch Scholarship, is sponsoring the award because of a resolution he made while a student at the Institute of Musical Art several years ago. He was so grateful for the opportunity given him by the scholarship, he decided he'd one day do the same for someone else in similar circumstances. From now on the award will be made annually.

The contest is open to students of piano, violin and voice.

## MERCER FOR BENNY

Johnny Mercer will substitute for Jack Benny this summer on the LS/MFT show.



**BOYD RAEBURN**

Boyd's great band got raves at the Vanity Fair in New York. Currently the group is appearing at the Pennsylvania Hotel in N. Y.



I never thought that one day I'd be working in a night club in Manhattan and there wouldn't be a single paying customer on hand to hear. As a matter of fact, the way it worked out people had to be paid to come in and dance.

Strange as it may sound that's just what happened some months ago when the band and I were working in the Federal Picture, "Carnegie Hall." The club I refer to was actually a movie set, but complete enough to have served as a regular night spot had there been any occasion to use it as such . . . and the people who were paid to come were movie extras.

But talk about thrills, being in this picture was like living in a world inhabited by the greatest names in concert history. Imagine being able to watch and work with such names as Jascha Heifetz, Jan Peerce, Artur Rubinstein and Leopold Stokowski. See what I mean about thrills?

The story of the film deals with a charwoman (Marsha Hunt) at Carnegie Hall whose fondest dream is to have her young son, Tony Salerno (William Prince), some day play at the Hall. But Tony, who composes and plays the piano, is interested in modern music and when he meets a girl (Martha O'Driscoll) who sings with my band and falls in love with her, I give him an audition and hire him. You can imagine how his mother, who has been working all these years and had incidentally risen to an executive position at

the Hall, feels when she is suddenly confronted with the fact that he prefers modern music to classical.

From here on in relations are strained between mother and son until the whole thing is worked out happily. But you can see how much of a kick it was working in a picture like this. You see Tony's mother actually had a studio at Carnegie Hall and therefore comes to know the various artists giving concerts there. And since she arrived in this country in 1891 and was actually on hand during the opening week of the Hall, the movie virtually traces the history of this famous place. And for real authenticity, this film can't be beat, for the major portions of it were shot right in Carnegie Hall. Of course this involved great expense for Federal Pictures, since a good portion of the equipment and some of the players had to be transported from Hollywood, but the resulting picture is really worth it. See it when it comes to your local theater and I'm sure you'll agree with me.

RCA Victor tells me that they are making available on records some of the selections heard in "Carnegie Hall" and by the same

## • Just Notes •

Rumor has it that "Your Hit Parade" will experience more changes in format, with Frankie Carle's orchestra and Peggy Lee coming in as regulars.

\* \* \*

Vic Damone, who appears in the "Milton Berle Sings Rodgers and Hart" album, has his own show over MBS now. It's heard every Tuesday P.M. Earle Wrightson, who is in the "Sweethearts" album, recently replaced Larry Brooks on "Songs America Sings." Both albums, by RCA Victor, are out this month.

\* \* \*

Benny Goodman and Art Lund have broken for good, with BG selling his interests in the singer to an agency. Reports have it that Lund is being groomed for a picture contract.

\* \* \*

Booking agencies report it looks like a big summer for the band business, with most summer spots teeing off the season around Memorial Day and anxious to get top talent. Both resort spots and one night locations expressed early interest in getting dates lined up.

### SABLON AIRS FROM COAST

Jean Sablon, currently appearing at the Palace Hotel in San Francisco, will do eight broadcasts from Frisco and Los Angeles.

artists who play them in the movie. Here's the list they sent to me: Jascha Heifetz playing Tchaikovsky's *Violin Concerto*, Jan Peerce singing *La Danza* and *O Sole Mio*, and Artur Rubinstein playing *Ritual Fire Dance*. That's some array of talent. Each artist is a natural for the selection he performs and is therefore equipped to give it his best. Hear it and I know you'll feel the same.

And incidentally they tell me that my recording of *Beware, My Heart!* which is played in the film by the band and sung by myself and the Moon Maids, is also available now.

# *In the Groove*

## WITH THE STARS

① Dardanelle, of the Dardanelle Trio, presents bandleader Buddy Morrow with a plaque awarded him by *Song Hits* Magazine. His was picked as the outstanding new band of the year.

② At an RCA Victor platter session, Count Basie (piano), Walter Page (bass) and Jo Jones (drums) join their talents to produce all-star rhythm.

③ Besides being one of the stars of "Three To Make Ready" Gordon Mac Rae also sings on "The Teentimers Club" every Saturday, NBC.

④ Billy Williams and Patti Clayton give bouquets to listeners on their "Bouquet For You" program. It's heard every week day over CBS.

⑤ Russ Case, Pop Musical Director for RCA Victor, and Charlie Spivak discuss the score at a record session.

⑥ Martha Tilton is heard each Sunday night on the "Meet Me At Parky's" show over NBC.





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CBS

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**RUSS CASE AND TONY WILSON**

Russ, Pop Music Director for RCA Victor, and Tony of the Hit Parader staff go over some of the twelve thousand letters submitted in the recent contest held by the mag to get a title for Betty Rhodes. Final winner is Mrs. Paul D. Hahn of Arlington, Virginia.

## CURBELO HAS HIT DISC

José Curbelo, recent addition to RCA Victor's International roster, has the makings of a real hit platter in his first release for the label. The disc, a coupling of *Managua, Nicaragua* and *The Breeze and I*, shows promise of sky-rocketing the piano-playing bandleader to prominence.

By now *Managua, Nicaragua* is familiar to all. But Curbelo's treatment of this tune may easily insure the number of continued success. He plays it in true Latin style and Bobby Ramos sings the lyrics in both Spanish and English.

*The Breeze and I* is a number which enjoyed considerable success some years ago and should bounce back into prominence through Curbelo's discing of it.

It is without a vocal and is played in slow rumba tempo. José's piano is featured in the last part of the record while in the beginning the theme is carried by reeds and flute. The manner in which it is played catches all the original feeling of the number and adds a dreamy lilt which makes it particularly engaging.

## JOHNNY TYLER—NEW COUNTRY STAR

Johnny Tyler is the latest star of RCA Victor's Country Music lineup. Signed only a few weeks ago, the recording company already has two discs out by Tyler.

The first coupling combined the popular *So Round, So Firm, So Fully Packed* with a tune that's destined to go far, *New Pretty Blonde*. Both sides of this record are sure fire material, as done by Tyler. His fine voicing of the two numbers will warrant play after play for the record.

The second platter, released just a week after the first, is *Freight Train Boogie and Rockin' Chair Money*. On *Freight Train*, Bob Fell's harmonica starts the tune off by playing that imitates the sound of a train in motion. Tyler comes in with the tricky lyrics and really does a fine job with them. There are solos by guitar, violin, Fell's harmonica comes in again and the record ends. *Rockin' Chair Money* is the song of a vet who plans on taking it easy after having gone all through the war and is a natural for big popularity.

## AL GOODMAN IN "SWEETHEARTS" ALBUM

One of Victor Herbert's best known and loved operettas is his famous "Sweethearts." In the years since its debut in 1913 this hardy perennial has time and again enjoyed great popularity through revivals.

Because of its wide-spread acceptance the selections from this great show have become so well known that they are now in the class of the standard. Such songs as *Sweethearts* and *Pretty as a Picture* have become familiar tunes to be whistled and hummed by all.

Now Al Goodman, together with an all star cast, has recorded for RCA Victor an album of eight songs from "Sweethearts." Such talent as Earl Wrightson, Frances Greer, Jimmy Carroll, Christina Lind and The Guild Choristers have joined with Mr. Goodman to produce, on records, the musical highlights of "Sweethearts."

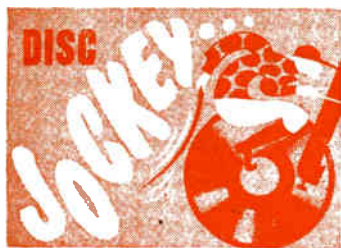
Listening to it, the hearer may re-create the thrilling moments of the story, which is by now familiar to all. The feelings of romance, coquetry, gaiety and flirtation are all here awaiting those who desire them.

At record stores throughout the country now, this album is made up of *Sweethearts, I Might Be Your Once in a While, Every Lover Must Meet His Fate, To the Land of My Own Romance, Game of Love, Pretty as a Picture, Angelus* and *Jeanette and Her Little Wooden Shoes*.

The album number is P-174.

## HEARD MAY GO ABROAD

J. C. Heard and his ork may go abroad this summer. The drum playing leader was recently offered a tour of European countries that would last a minimum of twenty-six weeks, with the possibility that the junket might eventually be extended to a year. Heard is looking into conditions abroad and if he finds them desirable he'll add another man to his six piece outfit and accept the offer.



Doug Arthur began his announcing career in Trenton, N. J., while a band leader . . . one night the regular announcer failed to show, so Doug took over and did such a good job he was hired as both musician and staff announcer for station WTNJ . . . he remained in this position for two years, then went to WNEW in New York where he originated "King Arthur's Court" and "The Yawn Patrol."

After a year in New York, Doug journeyed to Philadelphia to become Program Director for WIBG, a situation he still holds . . . he pilots two disc sessions a day, both called "Danceland" . . . one is in



DOUG ARTHUR

the morning from 10:30 till noon . . . the other is in the evening from 6:00 until 7:30.

He's been rated by George Simon of Metronome as the best jockey in Philly . . . he spins all types of discs and has an authoritative knowledge of jazz, an asset he puts to good use and which has gained for him a large and loyal audience.

## SVED IN NEW INTERNATIONAL ALBUM

Alexander Sved, Hungarian baritone and star of the Metropolitan Opera, is out in a new RCA Victor International album called "In the 'Csarda.'" Assisted by Charles Benci and his Gypsy Orchestra, Sved in this album sings eight authentic Hungarian folk songs in his mother tongue.

These selections run the gamut of feelings. One number, *I Don't Have a Mansion*, is the song of a lawless desperado who sings of his home which is the open spaces. Another, *The Waters of the Mars*, is a song of unrequited love, while *There's Singing in the Inn* is a gay and descriptive song of a gathering in a village inn. These three melodies adequately show the varying moods which are caught in these recorded sides.

Other selections in the album include *I Have Been Drinking Red Wine*, *Rare and Ripe*, *Why Should I Care for Blondes*, *I Am Leaving Your Village* and *I'm Calling You*.

This latest RCA Victor International album is number S-47.

## CALLOWAY MAKING MOVIE

Cab Calloway is currently at work on a movie, his first since "Sensations of 1945." Called "Hi De Ho," it stars Cab and his orchestra and is a full length feature. The movie should be ready for distribution within the next few months.



AN ALL-STAR GATHERING

Caught at an informal get-together Frankie Carle, Tex Beneke, Ginny O'Connor, Mel Torme and Nat Cole seem to be enjoying themselves.

## RCA VICTOR

### Tunes from THE MOVIES

Duel in the Sun (Selznick)  
DUEL IN THE SUN  
(Album DM-1083)

by the Boston "Pops" Orchestra,  
Arthur Fiedler conducting

GOTTA GET ME SOMEBODY TO LOVE  
by Tommy Dorsey and His Orchestra

DUEL IN THE SUN

(Parts I and II)

by Al Goodman and His Orchestra  
VARSOVIANA

by Sammy Kaye and His Orchestra

Song of Scheherazade

(Universal-International)

HYMN TO THE SUN

GYPSY DANCE

by Al Goodman and His Orchestra

The Fabulous Dorseys

(Charles R. Rogers)

AT SUNDOWN

TO ME

by Tommy Dorsey and His Orchestra

Carnegie Hall (Federal)

BEWARE, MY HEART!

by Vaughn Monroe and His Orchestra

## TATUM TO DO CONCERTS

Art Tatum, at press time, was set to begin a concert tour that would start with a date in Boston and would last thirty days. The pianist was set to begin the dates on March 30.

# WHERE THEY PLAY

LOUIS ARMSTRONG . . . . .	<i>One niters</i>
COUNT BASIE . . . . .	<i>Earle Theater, Philadelphia (Pa.)</i>
DARDANELLE TRIO . . . . .	<i>Dixon's, New York (N. Y.)</i>
DEEP RIVER BOYS . . . . .	<i>On tour</i>
PAT FLOWERS . . . . .	<i>On tour</i>
LARRY GREEN . . . . .	<i>The Meadows, Framingham (Mass.)</i>
ERSKINE HAWKINS . . . . .	<i>Apollo Theater, New York (N. Y.)</i>
SPIKE JONES . . . . .	<i>Shea's Theater, Buffalo (N. Y.)</i>
SAMMY KAYE . . . . .	<i>Capitol Theater, New York (N. Y.)</i>
FREDDY MARTIN . . . . .	<i>Ambassador Hotel, Los Angeles (Cal.)</i>
TEX BENEKE-MILLER ORK . . . . .	<i>Oriental Theater, Chicago (Ill.)</i>
VAUGHN MONROE . . . . .	<i>On tour</i>
CHARLIE SPIVAK . . . . .	<i>Circle Theater, Indianapolis (Ind.)</i>
JOHNNY BOTHWELL . . . . .	<i>One niters</i>
BILLY BUTTERFIELD . . . . .	<i>One niters</i>
CAB CALLOWAY . . . . .	<i>Strand Theater, New York (N. Y.)</i>
FRANKIE CARLE . . . . .	<i>RKO Theater, Providence (R. I.)</i>
JIMMY DORSEY . . . . .	} <i>Paramount Theater, New York (N. Y.)</i>
LOUIS JORDAN . . . . .	
EDDIE HEYWOOD . . . . .	<i>Zanzibar, New York (N. Y.)</i>
DEAN HUDSON . . . . .	<i>Flagwood Gardens, Miami (Fla.)</i>
STAN KENTON . . . . .	<i>Hippodrome Theater, Baltimore (Md.)</i>
ELLIOT LAWRENCE . . . . .	<i>Meadowbrook, Cedar Grove (N. J.)</i>
JOHNNY LONG . . . . .	<i>Stanley Theater, Utica (N. Y.)</i>
KING COLE TRIO . . . . .	<i>Regal Theater, Chicago (Ill.)</i>
RAY MCKINLEY . . . . .	<i>One niters</i>
CHUCK FOSTER . . . . .	<i>Hotel New Yorker, New York (N. Y.)</i>

## LESLIE SCOTT

(Continued from page 2)

services in Maryland, he had his first taste of voluminous applause while entertaining GI's around Aberdeen.

Leslie's big break came a few months ago when he was offered a recording contract in his own right by RCA Victor. For his first session he was lucky to have the accompaniment of a fine all-star band, with Billy Moore, Jr., former Charlie Barnet arranger, writing and directing the backgrounds. In the band on the first record released (*Stars Fell on Alabama and Baby, Get Lost*, #20-2141) the musicians included Joe Newman,

George Nicholas and Jimmy Jones, all from the J. C. Heard band; Toots Mondello, Hymie Schertzer and Serge Chaloff in the sax section, and Billy Bauer, Deniz Best and Chubby Jackson in the rhythm team.

Louis Armstrong, always boastful of the talents of his young discovery, is even happier since the success of Scott's first record bore out his optimistic predictions. Only a week after the disc was released, Scott was set for another date, with Billy Moore, Jr., again in charge.

Watch out for Scott—he looks like Eckstine's most important challenger to date!

## ★ OFF THE RECORD ★



Johnny White, ex-vibes with Benny Goodman, has added an organ to his quartet. The organ, which was first used as a gag in the outfit, proved so popular with the customers at the Rounders Club in Hollywood, Johnny added it for keeps. White plays it besides taking care of the vibes and piano . . . His ork disbanded, Billy Eckstine is fulfilling a date at Billy Berg's in Hollywood by appearing as a single attraction . . . Sam Donahue and his ork will cut a transcription to be played over B.B.C. on the second anniversary of VE Day, May 14. Sam had a service group which was very popular with the English during the war . . . Buddy Johnson and ork currently on a one night tour which will last through 56 consecutive appearances . . . Illinois Jacquet is at work on an original composition to be known as *Concerto for Tenor Saxophone*. He hopes to present it at Carnegie Hall this summer in a concert built around his group . . . Perry Como, who has fan clubs in Australia, South Africa and other parts of the British Empire, has been notified that he now has one in Liverpool, England . . . Speaking of fan clubs, Louella Correia of 22 Crapo Street, New Bedford, Mass., has formed one for Jack Owens who is heard on the "Breakfast Club" radio show and who has written several top tunes, one of which was *Cynthia's in Love* . . . Kitty Kallen, who is currently at the Copacabana in New York for an indefinite stay, has been signed as stand-in for Ella Logan in the hit musical, "Finian's Rainbow" . . . Jimmy Lunceford recently broke the house record at the Rajah Theater, Reading, Pa. Elliot Lawrence had missed by twenty dollars only the week before . . . Doles Dickens quartet now being booked by GAC. There's a possibility that the four boys will share the spotlight with Eddie Heywood at the Zanzibar soon.

## PEE WEE KING DISC A HIT

Pee Wee King, recent addition to RCA Victor's line-up of Western stars, has scored a clean hit with his first disc for the recording company. His etching of *Steel Guitar Rag* and *Tennessee Central No. 9* has become a big success in the few short weeks since its release.

*Steel Guitar Rag* is the number which enjoyed such great popularity some time ago as an instrumental. Pee Wee has added a bright and catchy vocal to the tune. It is sung in winning style which is one reason for the renewed interest in the number. The backing, *Tennessee Central No. 9*, is a catchy little melody with an excellent vocal and guitar solo. It is likewise doing very nicely and should continue to climb.

Pee Wee King, "King of the Golden West Cowboys," has a colorful background. He was born on a farm in northern Wisconsin and later moved to Milwaukee where he received his high school education and began to study first the violin and later the accordion. He began his professional career by playing locally with his father. Then he organized his own outfit which met with great success. Frankie More offered him a job as one of the "Log Cabin Boys" and he accepted. Following his stay with More he organized his present group, "The Golden West Cowboys," and hit the top through the "Grand Ole Opry" program and the movies.



PEE WEE KING

## SPADE COOLEY PLANS TOUR



### SPADE COOLEY

At press time Spade Cooley, "King of Western Swing," was planning a tour which will take him through over twenty-eight key cities. If past tours are any criterion, the up-coming swing through key spots should be a real record breaker.

Cooley, who was recently signed to an exclusive RCA Victor recording contract, has his first disc out for the company at this writing. The first disc combines one tune which Spade collaborated on and one that he wrote solo. Together with Rudy Sooter, Cooley turned out *It's Dark Outside*. By himself he wrote *Minuet in Swing*. Both tunes are of the material that has gained for Spade the title, "King of Western Swing." Both contain that infectious, swinging style which typifies his work, with unison fiddles and that great Cooley violin out in front.

Spade Cooley was raised on a farm near Modesto, California. He played his fiddle locally, for fun, until he was offered a job with a territory group. Later he formed his own band which gradually gathered quite a following. At the Riverside Breakfast Club in Los Angeles he received so much attention that he soon had more offers than he could handle.

He was born in Oklahoma and is one-quarter Cherokee Indian. His first instrument was the 'cello and he studied at the Chemawa Indian School. Spade's made several films and has many hours of radio experience behind him.

Until the band takes to the road



- Erskine Hawkins and His Orchestra**  
20-2169 I HAD A GOOD CRY  
HAWK'S BOOGIE
- Charlie Spivak and His Orchestra**  
20-2166 WHY DID IT HAVE TO END SO SOON?  
YOU CAN TAKE MY WORD FOR IT, BABY!
- Ted Weems and His Orchestra**  
20-2175 HEARTACHES  
PICCOLO PETE
- Freddy Martin and His Orchestra**  
20-2176 WHAT GOOD WOULD THE MOON BE?  
MOON-FACED, STARRY-EYED
- 20-2165 I CAN'T GET UP THE NERVE TO KISS YOU  
PIANO PORTRAIT
- Tommy Dorsey and His Orchestra**  
20-2177 MY LOVE FOR YOU  
A THOUSAND AND ONE NIGHTS
- 20-2196 BINGO, BANGO, BOFFO  
SPRING ISN'T EVERYTHING
- Vaughn Monroe and His Orchestra**  
20-2178 WE KNEW IT ALL THE TIME AS YOU DESIRE ME
- The Herbie Fields Quintet**  
20-2179 I WANNA  
SOPRANO BOOGIE
- Mary Lou Williams' Girl Stars**  
20-2174 IT MUST BE TRUE  
HARMONY GRITS
- Betty Rhodes**  
20-2189 YOU'RE EVERYWHERE  
MAYBE YOU'LL BE THERE
- Tex Benake-Miller Orchestra**  
20-2190 THE BLUES OF THE RECORD MAN  
WHY DON'T WE SAY WE'RE SORRY?
- Helen Carroll and The Satisfiers**  
20-2191 (Oh Why, Oh Why, Did I Ever Leave) WYOMING  
WHO'D A THUNK IT
- Jane Harvey and The Page Cavanaugh Trio**  
20-2180 I HAD TOO MUCH TO DREAM  
LAST NIGHT  
A SUNDAY KIND OF LOVE
- Delta Rhythm Boys**  
20-2183 JENNY KISSED ME  
BYE, BYE, ALIBI BABY
- Phil Harris and His Orchestra**  
20-2198 POPPA, DON'T PREACH TO ME  
NECESSITY
- Perry Como**  
20-2198 LITTLE MAN YOU'VE HAD A BUSY DAY  
KENTUCKY BABE
- The Three Suns**  
20-2197 I NEVER KNEW  
UNLESS IT CAN HAPPEN WITH YOU
- 20-2137 GOODBYE, GIRLS, I'M THROUGH  
TWILIGHT TIME

they'll continue to appear on week-ends at the Santa Monica Ballroom and at the Riverside Rancho on Wednesdays, Thursdays and Fridays.

# *Sweethearts*

with Al Goodman and his orchestra  
co-starring Earl Wrightson, Frances  
Greer, Jimmy Carroll, Christina Lind  
and The Guild Choristers



*Includes:* Angelus \* Jeanette and Her Little Wooden Shoes \*  
Sweethearts \* I Might Be Your Once in a While \* Every Lover  
Must Meet His Fate \* To the Land of My Own Romance \*  
Game of Love \* Pretty As a Picture \*

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FROM:

Sec. 562, P. L. & R.

TO: