

RCA VICTOR'S

# IN THE GROOVE

SEPTEMBER, 1946



*Perry Como*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



## IN THE GROOVE

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Editor—FRANK J. O'DONNELL

### ON THE COVER

On the cover this month it's Perry Como, that boy who, a few weeks ago, had a week dedicated to him. He's shown at RCA VICTOR's New York studio as he cut a record.

Perry's popularity has been steadily rising in the past few months. Recently he finished his third successful picture, Twentieth Century-Fox's "If I'm Lucky," which will be released shortly. Add to this the fact that a short time ago he signed a new RCA VICTOR contract that will not expire for five years. And he's been guaranteed sixteen sides a year for the next five years.

All this is causing Perry's stock to shoot higher and higher daily.

### COMO GETS HIGHEST PRICE IN HISTORY

Veteran bookers around New York received the news that Perry Como would be handed the highest price in booking history, for a single one night appearance, with little amazement. But when they heard the price many of them could scarcely believe it, for out of total outlay of fourteen thousand dollars Como would walk off with ten thousand.

To be held at New Haven's Arena (Sept. 13) the concert-like affair was bound to attract record attendance. On the bill with Como would be Lloyd Shaeffer, long-time conductor of Como's "Chesterfield Supper Club."

There was little wonder expressed when executives of General Artists Corporation, Perry's bookers, proudly displayed photostatic copies of the one night contract.



*Know what re-bop (or be-bop) means? If not here's your chance to get an expert's opinion. If you do then read on to see what Leonard Feather has to say about Dizzy Gillespie, originator of the style.*

Originally, re-bop or be-bop was just a sound made by a musician trying to hum how a certain phrase would be played on his horn. Because so many of its phrases can best be translated into humming through the use of such syllables as *re*, *be* and *bop*, the music itself has come to be known by this name.

Dizzy Gillespie, leader of the small band which plays this kind of music in RCA VICTOR's forthcoming *New 52nd Street Jazz Album*, doesn't believe in pigeonholing music with arbitrary and illiterate sound-names. Dizzy just started out playing jazz the same as anyone else. At one time you could mistake his

playing for Roy Eldridge's. Then Dizzy began developing, along with a circle of fellow-experimenters, the characteristics that have since become identified with him—new harmonic twists and rhythmic nuances; a formidable technique enabling him to improvise more completely and imaginatively than other musicians less richly equipped.

Yet basically it's all the same music; it's all jazz, or swing. Don Byas, tenor man with Dizzy on these records, ad-libs exactly the way he did with Count Basie or with any other band, large or small, re-bop or not.

*(Continued on page 9)*



LEONARD FEATHER, BILL DE ARANGO, DIZZY GILLESPIE AND DON BYAS  
Harmonic twists and rhythmic nuances

## Al Goodman Records Jerome Kern Selections

Al Goodman, a musician unexcelled in presenting the music of our great American composers of show music, has recorded some of the late Jerome Kern's best known and loved selections. From such successful productions as "Show Boat," "The Cat and The Fiddle," "Roberta" and others, Mr. Goodman has chosen melodies that will live as long as the American theater.

The full-bodied orchestra of Al Goodman, plus the baritone of Earl Wrightson and the soprano of Mary Martha Briney, have joined to make an album that is a just tribute to the late Mr. Kern.

The richly harmonic treatment by Mr. Goodman, of such melodies as the plaintive *Smoke Gets In Your Eyes*, the nostalgic *'Twas Not So Long Ago* and the lilting *She Didn't Say Yes*, make an album that will provide hours of relaxed listening pleasure.

Mary Martha Briney and Earl Wrightson combine their voices on *The Song Is You*, *Why Do I Love You?* and *The Touch Of Your Hand* to produce three delightful duets. Mr. Wrightson takes the solo honors on *Long Ago*, *She Didn't Say Yes* and *The Night Was Made For Love*, while Miss Briney sings *Smoke Gets In Your Eyes* and *'Twas Not So Long Ago*.

(Continued on page 9)



AL GOODMAN  
A tribute to Mr. Kern

## WHITTEMORE-LOWE IN PIC TUNES



WHITTEMORE AND LOWE  
Moving, well-paced

## Beneke-Miller Ork Doubles Between Pix and Palladium

Young hopefuls who want to eventually front a name band or occupy a side-man's chair in a top outfit should take note of this side of the band biz. It ain't all gravy.

As evidence: Tex Beneke and the Miller Ork will have pretty full days when, the beginning of this month, they open at the Hollywood Palladium and at the same time begin shooting of the picture, "In The Mood." Their workday will begin at nine in the morning at which time they report to the studio. After a very full day of recording on sound tracks and sweating before the cameras, the boys knock off, but not to head for hotel rooms. Instead the band packs up and takes off for the Palladium where they occupy the bandstand until two the next morning. Then comes the hotel rooms, but only long enough so that they will be on time for the studio the next morning. And that's the way it will be for six wonderful weeks.

That movie background music and music incidental to the plot of a picture often become extremely popular is now an established fact. With music becoming more and more essential to the plot of many motion pictures, Hollywood has become the source of many original compositions. Almost by popular demand, these scores or variations on them have been recorded and have met with widespread and enthusiastic acceptance from a music-conscious public that is now also movie-music wise. Such was the case with *Laura*, *A Song To Remember*, the musical backgrounds from "Spellbound," and "The Lost Week-end."

Now another picture comes along which promises to put the Rachmaninoff Second Concerto in this same classification and RCA VICTOR, anticipating a huge public response to this music, has already prepared a variety of recordings of this music.

It all started when Artur Rubinstein, exclusive RCA VICTOR recording artist, made the sound track for the Republic technicolor picture, "I've Always Loved You," which will hit the nation's screens early in September. The track itself, featuring an abundance of beautiful piano music, returns to the Rachmaninoff Concerto throughout, and this melodious masterpiece consequently becomes the theme of the film.

Whittemore and Lowe, tasteful duo-pianists, have recorded their own treatment of Sergei Rachmaninoff's *Concerto No. 2 in C Minor* and title it *Concerto Themes—Part I* and *Concerto Themes—Part II*. Their recording is moving, well-paced and has captured all the feeling of this inspired composition.

To further please the diversified tastes of a vast audience RCA VICTOR is re-issuing two other recordings of excerpts from the original concerto. They are Al Goodman's *Concerto* and Freddy Martin's *Concerto*.

(Continued on page 4)

# SONG MAG TO HOLD RHODES CONTEST

The "Hit Parader," monthly song lyrics magazine, is preparing to hold a reader contest to find an appropriate slogan or tag line to fit Betty Rhodes, RCA VICTOR singing star. The announcement of the contest will appear in the October edition of the "Hit Parader."

The pitch, as it will be stated in the "Hit Parader," goes like this: "Remember Clara Bow? She was the 'It Girl.' Ann Sheridan was the 'Oomph Girl,' Lana Turner the 'Sweater Girl,' Linda Christians the 'Anatomic Bomb.' Now, can you name Betty Rhodes?"

The first prize in the competition will be a table model, automatic RCA VICTOR radio-phonograph. Winner of the second prize will receive any five RCA VICTOR albums he may choose, while third prize gets any three RCA VICTOR albums he may desire.

The judges for the contest will be Russ Case, Director of Popular Music for RCA VICTOR, and Tony Wilson of the "Hit Parader" staff.

All entries must be five words or less and be accompanied with a coupon that will be printed in the October edition of the "Hit Parader." The contest closes on December thirty-first.

## HUDSON HOME FOR CHRISTMAS

Dean Hudson wanted a New York appearance badly. After dickering with Gotham promoters his booking agency informed him that he was set for eight weeks at the Roseland Ballroom. Everybody was happy until the news reached promoters in the South. They took note of the date involved and suddenly remembered that they had promised the band to the customers for Christmas. Hudson would finish at the Roseland on December twenty-second so there obviously wouldn't be much time left during Xmas week in which to satisfy the outfit's fans.

Wires began to reach Hudson,  
*(Continued on page 8)*



BETTY RHODES  
"It Girl"?—"Oomph Girl"?

## WHITTEMORE-LOWE

*(Continued from page 3)*

RCA VICTOR has also produced an album of this stirring music with Artur Rubinstein, who made the sound track of the picture, as pianist and Vladimir Golschmann conducting the NBC Symphony Orchestra. This album (M/DM 1075) is now available at record dealers everywhere.

The Republic picture, "I've Always Loved You," starring Philip Dorn and Catherine McLeod will be released for national distribution shortly.

## DENNIS DAY SIGNS CONTRACT

Dennis Day, popular tenor on the Jack Benny show for a number of years, has been signed to an exclusive RCA VICTOR recording contract, it was recently announced.

During the war, Day spent two and a half years in the Navy as the commanding officer of an entertainment group that did extensive touring of the Pacific Theater of Operations. After his release from the Navy he returned to the Jack Benny program and subsequently cut his *Shamrock Melodies* album for RCA VICTOR. The album went over with a bang.

Now Dennis is a regular at RCA VICTOR. A few weeks ago Day appeared in a concert at Washington Park, Milwaukee.

Day's first RCA VICTOR single record is "You Keep Coming Back Like A Song" and "Remember When You Sang 'Oh Promise Me.'"

## SPIKE SMASHES RECORDS

Spike Jones' recent appearance at New York's Strand Theater was marked with precedent shattering events all along the line, one of which was that the outfit broke every attendance record at the Times Square movie house for the past five years. During one of the city's hottest week-ends of the year the City Slickers pulled in a record crowd of 42,975 customers.



DAVID STREET, JEAN STAFF, (20th Century-Fox starlet), FRANKIE CARLE and SAMMY KAYE get together at a Hollywood nightery.

## TUXEDO AND ME



by *Erskine Hawkins*

It's been eleven years since my band got together. In December, 1936, we made our first appearance as an organized unit; not that we were very much organized. We made our debut at the Harlem Opera House in New York. We were all pretty nervous, this being our first big appearance in public. We were so nervous that it wasn't until we left the stage that we realized the audience liked us. When I heard that applause I turned to the boys and said, "Hear that? I told you there was nothing to be afraid of." One of the trumpet men answered, "Yeh? Your knees were knocking so fast they're still doing double time."

From the start we were an unusual group. Before organizing the band, I had been an instructor of music and drama at the Alabama State Teacher's College. Some of the boys in the band are former students of mine, while others had been either teachers or professional musicians. The fact that some ex-music students of mine are in the band sometimes make criticism a little embarrassing for the comeback is always, "But, teacher, that's the way you taught it to us."

As unusual as our group was—so was the start of one of our

really big time tunes. We got stuck one night at a junction stop near Birmingham, Ala., and to pass the time I dropped in at an all-night diner. It was the habit of the steel workers from the nearby mills to drop in here for a cup of coffee and to chat. It was called the "Tuxedo Diner." We noted from the conversation of the men that they called it "The Junction." Long after that the scene in the diner kept coming back into my mind. It was so much a part of the American scene, it seemed to me, that there had to be some music vivid enough to keep it alive. Once

## • Just Notes •

High Hooperating of Vaughn Monroe's summer broadcasts may mean that Monroe will get a regular program this fall. Vaughn is broadcasting direct from the locations the band plays.

\* \* \*

Rather than try to find a replacement for Oscar Moore who is confined to a hospital bed, the King Cole Trio is going out as the King Cole Duo until Oscar can rejoin the outfit. Plans for the group's 1947 concerts are shaping up.

\* \* \*

Desi Arnaz and his orchestra may do a series of concerts next spring. The deal, which is still in the talking stage, includes three other Latin American acts and a thirty-piece outfit for front.

\* \* \*

In a letter to Erskine Hawkins, Arrico Pollio, well-known editor of the Italian music magazine, "Musica e Jazz" told Erskine that the publication, curtailed during the war, would once again be placed on the market.

\* \* \*

Red Allen and his trombonist, J. C. Higgenbotham, after completing a three-month run at the Onyx Club, have moved down 52nd Street to Kelly's Stables. With Allen at the nitery is the Stuff Smith Trio.

\* \* \*

In his search for a girl vocalist to replace the Sentimentalists, Tommy Dorsey has enlisted the aid of a number of Hollywood personalities who have all sung with name bands at one time or another. They are: Dick Haymes, Marie McDonald, Dorothy Lamour and Vivian Blaine. The stars are acting as judges in Tommy's nation-wide search that is being conducted with the help of MBS and its affiliates.

we had composed the music we agreed that the title was obvious, *Tuxedo Junction*. It was our first big hit and started us on the road to fame.



# IN THE GR

- 1** Baritone Andy Russell. He shares top honors with Joan Edwards on "Your Hit Parade." (CBS-9 P.M.—EDT—Saturdays)
- 2** Red Allen and his orchestra etch their latest face for RCA Victor. Red's on trumpet.
- 3** Hal Mc Intyre, noted for his fine alto work, takes a solo on clarinet.
- 4** Dennis Day, who recently signed with RCA Victor recording company, is on his first side for the label.
- 5** Russ Case conducts for RCA Victor. He's got top talent besides music. Here he's shown with the Satisfiers.
- 6** Vaughn Monroe and his orchestra are on a playback at the RCA Victor studios.





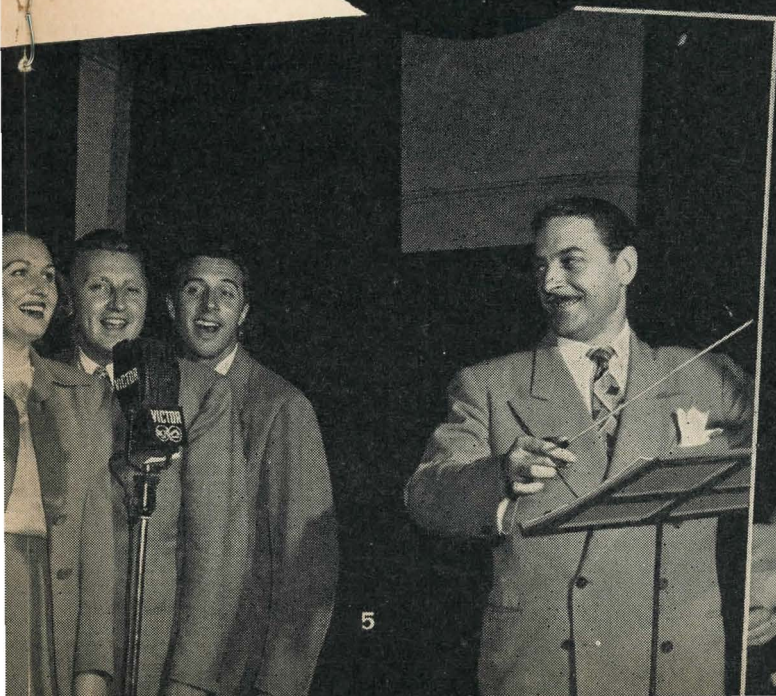
**ROOVE...**

ly signed an exclus-  
ing contract, here cuts  
label.

s for much of RCA Victor's  
es making records on his  
shown with Helen Carroll and

rore and the Moon Maids listen  
ack at a record session.

*With the  
Stars*



## ARMSTRONG GETS KUDO FROM LOOK



**LOUIS ARMSTRONG** (Photo courtesy LOOK MAG)  
In the lead-off spot

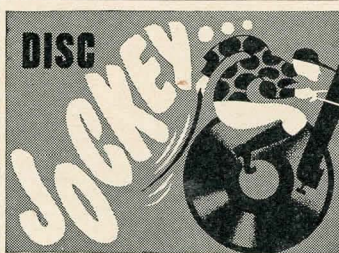
Look magazine, which is currently backing a contest to find the best amateur band, vocalists, novelty group, etc., in the country, recently furthered their coverage of the music biz when they ran a picture summary of the top hot trumpet men in the business.

In the lead-off spot of the article, with a full page picture and appropriate copy, the mag stated that Armstrong is the top hot trumpet man around today. They further pointed out that he is widely acclaimed the most talented of jazz musicians and that Louis has lost little of that wonderful tone and energetic drive that first brought him into the limelight.

Also mentioned in the spread was Bunk Johnson, whose album of New Orleans Hot Jazz was recently released to the public. From there on the article had photos of the best trumpet men in the game.

### KRUPA REPLACES VENTURA

Gene Krupa has replaced Charlie Ventura by moving Charlie Kennedy from his alto chair into the first tenor spot vacated when Ventura left. Bobby Wise is the new alto man.



Robert Q. Lewis is kept busy putting over a program called "Disc Digest" over WHN, New York, from 5 to 6 P.M. and 8:30 to 10 P.M. . . . prior to this, Lewis emceed an early morning shot for NBC called "Listen to Lewis" . . . he's also been a featured spinner for WNEW, New York.

Born on April 5, 1921, in New York, Lewis attended the University of Michigan where he studied radio dramatics . . . from college Bob went to Troy, New York, where he landed his first ether job over WTRY.

In 1942 Lewis joined the AAF . . . wrote and produced an all-G. I. musical show which went over big with the boys . . . out of the Army in forty-three Bob added the Q to his name because it "just proved to me that I was still able to laugh at myself."

## SPIKE GETS SPECIAL AWARD

Spike Jones was recently given a special award, known as the "First Annual Award For The Person Who Least Furthered The Understanding And Appreciation Of Music During Nineteen-Forty-Six," or the FAAFTPWLFTUAAOMDNFS award.

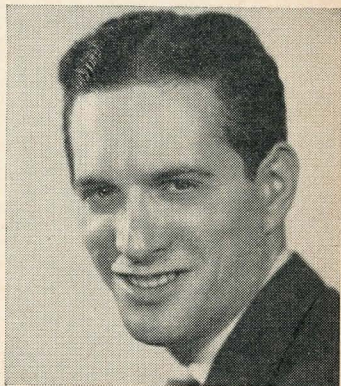
The presentation was made by Sigmund Spathe, the Tune Detective, in Spike's dressing room back stage at the Strand Theater in New York, during Musical Depreciation Week. The affair took place during a broadcast of the Hi-Jinx radio show starring Jinx Falkenburg and her husband, Tex McCrary.

Also on hand were, in Spike's corner, Horatio Q. Birdbath and Red Ingle. Also present, as a part of the awarding committee, were many New York newspaper men, columnists and music critics.

### HUDSON HOME

(Continued from page 4)

frantically stating that Southern promoters would meet the Roseland's price if only to have the native son home for the holidays. Finally Dean threw in the sponge and notified the agency that he wished his Roseland commitment changed so that he could be in the South for Xmas week. Not seven weeks at the Roseland or even six remained after the exchange of telegrams. Hudson was booked to four weeks in New York.



**BOB LEWIS**





**JOHNNY DESMOND** sees off one of the two shipments of records he recently sent to Princesses Elizabeth and Margaret Rose of England. The princesses have been Johnny Desmond fans since they heard him in 1944 when he was singing with the Glenn Miller AAF Band.

## OL' MAN REBOP

(Continued from page 2)

The only important difference between the re-bop school of Jazzmen and the old guard is that the youngsters can play in the old style any time they like—sometimes do, in fact, just for laughs and to sound corny—but the older musicians, if they were called upon to play re-bop, would be hopelessly lost, floundering in a swamp of unfamiliar harmonic, rhythmic and technical demands which would tax them beyond endurance.

Re-bop isn't the only good new jazz. Louis Armstrong and Bobby Hackett and Hot Lips Page and hundreds of others, on all instruments, still play in a more traditional style and still sound wonderful. There's room for every kind of style in jazz—and there's plenty of room for the kind of fresh, stimulating thinking that has made Dizzy Gillespie the idol of the young American swing set.

*This is the first in a series of two articles by Leonard Feather to appear in "In The Groove."*

## AL GOODMAN

(Continued from page 3)

Many of the selections heard in this album, *Jerome Kern* (P-157), will also be presented in the forthcoming MGM production, "Till The Clouds Roll By," which will be based on the life and works of Jerome Kern.



**BETTY HUTTON** as she recorded her latest record. Betty's first RCA Victor disc met with huge success and now her second "Walkin' Away With My Heart" and "What Did You Put In That Kiss" is expected to do the same.

# RCA VICTOR

## Tunes from THE MOVIES

Centennial Summer (20th Century-Fox)

IN LOVE IN VAIN  
by Johnny Desmond  
ALL THROUGH THE DAY  
by Perry Como

Three Little Girls in Blue (20th Century-Fox)

THIS IS ALWAYS  
SOMEWHERE IN THE NIGHT  
by Betty Rhodes

Night and Day (Warner Brothers)  
A COLE PORTER REVIEW  
(Album P-158)

by David Rose and His Orchestra  
NIGHT AND DAY (Album M-1033)  
by Allan Jones

JUST ONE OF THOSE THINGS  
EASY TO LOVE  
by Blanka with Henri René and His Orchestra

NIGHT AND DAY  
by Russ Case and His Orchestra  
WHAT IS THIS THING CALLED LOVE  
I'VE GOT YOU UNDER MY SKIN  
by Betty Rhodes

Blue Skies (Paramount)  
IRVING BERLIN MELODIES  
(Album P-159)

by Wayne King and His Orchestra  
If I'm Lucky (20th Century-Fox)

IF I'M LUCKY  
ONE MORE VOTE (ONE MORE KISS)  
by Perry Como

I've Always Loved You (Republic)  
CONCERTO NO. 2 IN C MINOR, OP. 18  
(Album M/DM-1075)

by Artur Rabinstein, Pianist  
NBC Symphony Orchestra  
Vladimir Golschmann, Conductor  
CONCERTO THEMES—PART I AND PART II

by Whittemore and Lowe  
CONCERTO

by Al Goodman and His Orchestra  
CONCERTO

by Freddy Martin and His Orchestra

## ARNAZ ON TOUR

His appearance at New York's swank Copacabana successfully completed August 15, Desi Arnaz is currently touring the country in a series of theater personal appearances that will lead him back to Hollywood next month (October). While back in Movietown Arnaz will begin work on another picture. Following the completion of the movie Desi will again take to the road for more touring and an appearance at New York's Paramount Theater in the beginning of 1947.

# WHERE THEY PLAY

LOUIS ARMSTRONG . . . . . *On Tour*  
 DESI ARNAZ . . . *Circle Theater, Indianapolis (Ind.)*  
 TOMMY DORSEY . . . . . *One Niters*  
 ERSKINE HAWKINS . . . . . *Southern Tour*  
 SPIKE JONES . . . . . *On Vacation*  
 SAMMY KAYE . . . . . *On Tour*  
 FREDDY MARTIN . . . . . *Ambassador Hotel (L. A.)*  
 BENEKE-MILLER ORK . *Palladium, Hollywood (Cal.)*  
 VAUGHN MONROE . . . . . *Northeastern Tour*  
 CHARLIE SPIVAK,  
*Convention Hall, Asbury Park, (N. J.)*  
 DUKE ELLINGTON,  
*Meadowbrook, Culver City (Cal.)*  
 STAN KENTON . . . . . *Palace Theater, Akron (O.)*  
 ELLIOT LAWRENCE,  
*Meadowbrook, Cedar Grove, (N. J.)*  
 LOUIS JORDAN . . . . . *400 Club (N. Y.)*  
 BOBBY BYRNE . . . . . *Roseland Ballroom (N. Y.)*  
 FRANKIE CARL . . . . . *Rendevu, Salt Lake City (Utah)*  
 TONY PASTOR . . . . . *RKO Theater, Boston (Mass.)*  
 GLEN GREY . . . . . *Cedar Point, Sandusky (O.)*  
 JIMMY LUNCEFORD . . . . . *Coronet, Phila. (Pa.)*  
 CLAUDE THORNHILL . *Sherman Hotel, Chicago (Ill.)*  
 RED ALLEN . . . . . *Kelly's Stables (N. Y.)*  
 WOODY HERMAN,  
*Casino Gardens, Santa Monica (Cal.)*  
 CHUCK FOSTER . . . . . *Hotel New Yorker (N. Y.)*  
 GENE KRUPA . . . . . *Capitol Theater (N. Y.)*

## ★ OFF THE RECORD ★



As a result of her RCA Victor recording of *I'm A Big Girl Now*, Betty Barclay is now receiving star billing with Sammy Kaye's orchestra . . . Ray McKinley and ork booked to Strand Theater, N. Y., in October . . . Andy Russell wants to broadcast the "Hit Parade" from the west coast next winter and sponsors are expected to give permission . . . Mishel Piastro set to appear on the Longine Symphonette program starting some time in October . . . Doris Day, fem vocalist with Les Brown ork will take over the singing spot on the "New Jack Kirkwood Show" for seven weeks . . . Results of the recent "Billboard" poll of college students showed that while Stan Kenton's ork was the third most popular in the biz he was also picked as having the outfit most likely to succeed . . . Eileen Barton is being screen tested by 20th Century-Fox . . . The winner of Sammy Kaye's nationwide "So You Want To Lead A Band" contest is eighteen-year-old Ted Bemis of Springfield, Mass. . . . Robert Merrill may get a part in the next Danny Kaye pic . . . Jimmy Saunders, vocalist with Charlie Spivak's band was recently wed to Rita Diagle who is Miss Rheingold of 1946 . . . Peggy Lee may go out with the King Cole Trio when they begin their series of concerts early next year . . . Tex Beneke and the Miller band are booked solid until April of next year. Not bad for an outfit less than a year old . . . Duke Ellington set for two nights in a row at Carnegie Hall, N. Y., Nov. 23 and 24 . . .

Dennis Day has just been signed to head his own air show starting October 3. The new show will be called "A Day in the Life of Dennis Day." The show, which will originate from Hollywood, will be a situation comedy with music.



### THE DARDANELLE TRIO

They've been scoring hits mainly because of Dardanelle's singing, piano playing and vibes ability.



### CONNIE BOSWELL

She's heard every Monday night on CBS's "Tonight On Broadway." With her is Ray Bloch's Orchestra.

# Meet the Artist

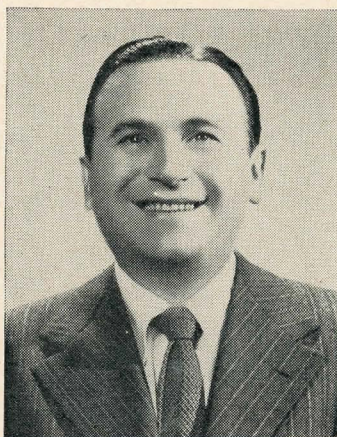
Charlie Spivak, known as "The Man Who Plays The Sweetest Trumpet In The World," was born in New Haven, Connecticut . . . received his first trumpet while in grade school . . . attended Hill House High School and studied trumpet on his own, taking lessons from a member of the New Haven Symphony Orchestra.

Charlie's parents had a medical career mapped out for the lad but young Spivak had different ideas . . . when Paul Specht offered him a job as side-man Charlie accepted . . . later he joined Ben Pollack's band . . . met Glenn Miller while playing with the Dorsey Brothers Band . . . when Ray Noble came to the States and asked Glenn to help him organize, Charlie was the first man Miller suggested . . .

Spivak then gave up band work to try his hand at free lance playing . . . played over the air on many top-flight programs such as Kate Smith's, Fred Allen's and many others.

Glenn Miller encouraged Charlie to start his own outfit . . . Spivak did and opened at the Glen Island Casino, debuting spot for most of the top bands of the day . . . scored a smash success and went on to break attendance records at many first rate hotels and movie houses.

Signed a contract with RCA Victor in early 1943 and began to make hit records after the recording ban was lifted . . . won first place in Down Beat magazine poll for 1944 in the sweet band division . . . has since been turning out top flight material for RCA Victor and scoring box office successes all over the country.



CHARLIE SPIVAK

## "IN THE MOOD" NO TRAGEDY

"In the Mood," the picture based on the life of Glenn Miller and featuring Tex Beneke and the Miller Ork, goes into production the beginning of this month, but not as a tragedy, as some had supposed. In the final scenes of the picture the situation will be that Tex is merely taking over the band until Miller returns, there being no proven evidence that Glenn is anything more than missing.

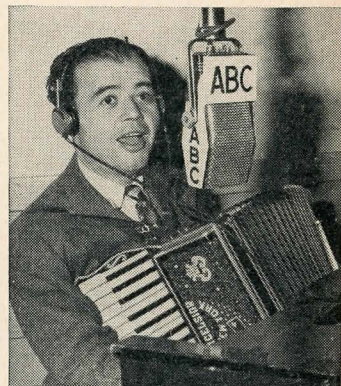
Tex Beneke's part in the picture will be more important than originally thought. For reasons of clarity and to keep the audience from becoming confused the picture execs have decided to cast Beneke as a soldier rather than as a sailor, as he actually was. The picture people want it definitely

known that they are not trying to fool anybody and that they are well aware of the fact that Tex never played with the Miller AAF band and that he had his own Navy band while Glenn was touring the ETO with his outfit. They are also well aware of the fact that Tex has always been an important part of the Miller organization and rather than have him deleted from a good portion of the picture they are casting him as a soldier.

Another unusual angle to the picture is that it will not be, strictly speaking, a musical. Rather it will be the life of Glenn Miller and the music in the production will only be incidental to the plot. Therefore the first third of the show, dealing with Glenn's early youth, will be without music.



- The Four King Sisters**  
20-1943 STONE COLD DEAD IN THE MARKET  
THE COFFEE SONG
- Betty Rhodes**  
20-1944 RUMORS ARE FLYING  
HOW COULD I?
- Perry Como**  
20-1945 IF I'M LUCKY  
ONE MORE VOTE (ONE MORE KISS)
- Etta Jones with J. C. Heard and His Orchestra**  
20-1941 OSCULATE ME, DADDY  
MEAN TO ME
- Dinah Shore with Russ Case and His Orchestra**  
45-0010 ALWAYS\*  
RUSSIAN LULLABY  
45-0007 HOW DEEP IS THE OCEAN\*  
BLUE SKIES  
45-0008 WHAT'LL I DO?\*  
I CAN'T GET STARTED  
45-0009 REMEMBER\*  
WHITE CHRISTMAS
- Vaughn Monroe and His Orchestra**  
20-1946 AREN'T YOU KIND OF GLAD  
WE DID  
CHANGING MY TUNE
- Dennis Day**  
20-1947 YOU KEEP COMING BACK  
LIKE A SONG  
REMEMBER WHEN YOU SANG  
"OH PROMISE ME"
- Whittemore and Lowe**  
28-0409 CONCERTO THEMES—Part I ;  
CONCERTO THEMES—PART II
- Betty Hutton**  
20-1950 WALKIN' AWAY WITH MY  
HEART  
WHAT DID YOU PUT IN THAT  
KISS
- Tex Beneke and The Miller Orchestra**  
20-1951 THE WOODCHUCK SONG  
PASSE
- Tommy Dorsey and His Orchestra**  
20-1938 THEN I'LL BE HAPPY  
THE SONG IS YOU
- \* RCA Victor Double Feature record.



ZEKE MANNERS is something of a one-man show on his ABC broadcasts.

the music of **JEROME KERN** as presented  
by **AL GOODMAN** and his orchestra



Album P-157

THESE classics of the Broadway stage as played by a master of selections from musicals

THE NIGHT WAS MADE FOR LOVE • 'T WAS NOT SO LONG AGO • THE  
SONG IS YOU • LONG AGO • SHE DIDN'T SAY "YES" • WHY  
DO I LOVE YOU? • SMOKE GETS IN YOUR EYES • THE TOUCH OF YOUR HAND

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