

RCA VICTOR'S

GROOVE

IN THE

APRIL, 1948



Russ Case he records
THE MUSIC AMERICA LOVES BEST



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



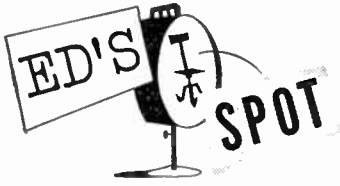
World Radio History

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Well, Dizzy has gone and come from Europe and the reports are that Europe is now a real gone continent.

To twist a phrase, Diz has been able to make less Hey Hey in America than Smörgåsbord while the sun shines in Sweden.

British musicians wanted Dizzy, but the Ministry of Labor said—No Dice, Mice.

The Scandinavians lionized Gillespie while the British Lion took it on the Lamb.

According to Leonard Feather's article (see Page 5), the Europeans took to Be-Bop like a bar-fly lost in the Sahara desert during prohibition would take to Schnapps and Seltzer.

Apparently the International poker game being played in the United Nations would go a little better if all countries put their bands on the table.

When Dizzy's boys reached England and couldn't play, their mal de mer turned to mal de terre.

A jug of cheer to our good friends the British musicians, who in their effort to have Dizzy play in their country, proved that the best international relations are those that come from the wedding of the arts.

BOB MERRILL BATS 1.000

Brooklyn Baseball Cantata, A Four Base Hit!

"Toss not, Greenpernt," the chorus softly sings, "Tomorrow is the day of the big game," and beneath the voices pulsates an anxious murmur of excitement as the citizens of Williamsburg and Flatbush stir uneasily in their beds.

Thus on notes of controlled calm and inner excitement, the Brooklyn Baseball Cantata begins. The music is by George Kleinsinger, sung stupendously by Baritone Robert Merrill, who once knocked a neat horse-hide himself in the major leagues.

Brooklyn awakes to a day of hard baseball with the Yankees. And making things no better, is a dyspeptic umpire who calls men out in bitterness for his unhappy childhood.

The Brooklyn Baseball Cantata contains all the charm, the ferocity, the leather-lunged yells; the braying vendors, the infield heroics, the typically American humor and intensity of a Dodgers, Yankees fray.

Give a listen to RCA Victor Album DC-42. you'll laugh yourself sick and well again. You'll have a good time.

It's significant to note that even since the disc ban, the music industry is still going around in a spin.

A correspondent, flabbergasted by reports that pianist Thelonius Monk often spends a full week at his instrument, writes to ask if the Monk ever gets key-bored.

To which we answer: for that corny correspondent, no PUN-ishment is too severe.

Since the press-agent story that Illinois Jacquet has insured his lungs for \$100,000 there are rumors that Union Sax men may ask time and a half over-time for breathing during intermission.

Charlie

LOOK OF THE MONTH



Here's what you can do style-wise with a sequin-studded silk scarf if you happen to have radio singer Milena Miller's taste and imagination and one or two other important assets.

The Three Suns Shine In Terrific New Album



As you probably have guessed from their music Al, Artie and Morty are very likable fellows.

For the past few months they have been smashing attendance and sales records all over the country, a fact which makes them none the less likable here at RCA Victor.

As Al explains it: "We're friendly guys and we like to play friendly music." This they do with energy and finesse.

Their latest album for RCA Victor, together with its tangy and original melodic content, is friendliness epitomized.

This is music you can get close to. It's not arty, it's not full of peculiar, new ideas, it's not meant to do anything but entertain.

The album is called *Busy Fingers*, P-206. You'll know why when you hear it.

The tunes are familiar: *Dancing Tambourine*, *Stumbling*, *Nola*, *The Doll Dance*, *Dizzy Fingers*, *Eccentric*, and many others.

The style is familiar too: racy, fancy, dressed-up and completely disarming.

Listen to *Busy Fingers*. Album P-206; you'll find the Three Suns at their shining best.

TALE OF THE BEE

The Bee Song is a piquant little ditty known to America now in the Louis Prima manner on RCA Victor Record 20-2711.

Louis wrote the song himself in collaboration with two lovely ladies of the music world, Barbara Belle (*Sunday Kind of Love*) and Anita Leonard. It all started with the youngest lobby soxer in the world.

Her name is 5-year-old Gioia Lombardi. She has been the mascot of the Louis Prima Donnas Fan Club since the age of two.

It seems Gioia thought little boys were bought at Gimbels and little girls at Macy's. When someone mentioned the birds and bees, Gioia became all eyes and ears.

To steer her off of questionable ground Barbara, Louis and Anita knocked out *He Bee* and *She Bee* during a 20 minute intermission at a Connecticut date.

So there it is. It only takes 20 minute to write a hit song. That is, it does if you're Barbara Belle, Anita Leonard and Louis Prima.

NIPPER SAYS: Never store your records in a tilted position. It causes them to warp.

McKINLEY, BRADFORD WITH RCA VICTOR

Ray McKinley is a name that rings cheerful bells in every music lover's memory. Another that may not be quite so familiar, but is really making news this month, is that of Johnny Bradford. The news is that both McKinley and Bradford are now working under the RCA Victor label.

Johnny Bradford is the engaging young fellow pictured doing the vocal gymnastics on this page. His voice is a rich baritone in the most sincere and charming traditions of Perry Como and Vaughn.

This doesn't mean that Johnny is imitative; while his voice is deep and resonant, his style is completely individual.

Ray McKinley of course needs no introduction. Listeners have been thrilling to his extraordinarily original music for quite some time.

Johnny Bradford's first record for RCA Victor includes two completely charming tunes that make an ideal vehicle for his fresh, young talent. They are *If You'll Be Mine* and on the B side, *They Didn't Believe Me*.

Ray McKinley plays an original ditty of his own called *Airizay* and the backing is *Cincinnati*.

So if you want to make a couple of fast musical friends, ask your dealer for the new Ray McKinley and Johnny Bradford records, 20-2736 and 20-2729. They'll become an important part of your collection.



If You'll Be Mine

MUSICAL HISTORY IN THE MAKING: GREAT RE-ISSUES

The Best from Past and Present



Immortal Fats



WITH various sections of the musical world being alternately stimulated, shocked, puzzled and infuriated by a new music called Be-Bop, there has been an accelerated furor of musical research to find the exact roots of this harmonic changeling.

This isn't the place for detailed research on the subject; but this is the place to give a few hints on where the truth might be found, and to indicate how the average listener might have a lot of fun looking.

As you know, RCA Victor has inaugurated a policy of re-issuing all-time great classics from its rich and star-studded repertoire. These re-issues include the best of Waller, the most ingenious sides of Berigan, Dorsey's early greats and Larry Clinton's inimitable stylings, offerings from the finest showmen of all time.

Let's sit back now, open our collars and take a dreamily, nostalgic trip through the venerable corridors of all-time great music now available on RCA Victor Records.

FATS WALLER

Among the re-issues by the genial, revered Fats, that are available once again, is his immortal stylization of *Stardust* backed by the infectious, driving *Chunt of the Groove*. Record 20-2638. And, of course, every collector remembers *The Jitterbug Waltz* and *Abdullah* which can be bought once again on Record 20-2639.

If you haven't got them already, be sure to pick up Record 20-2642, *Who'll Take My Place* and *Don't You Know or Don't You Care*; and Record 20-2640, *Until the Real Thing Comes Along* and *Buckin' the Dice*. This is Waller at his best.

BUNNY BERIGAN



As one of the greatest trumpeters of all time, Bunny Berigan contributed immeasurably to the development of modern music. These Berigan records are back on

the shelves once again: 25609. *All God's Chillun Got Rhythm* and *The Lady from Fifth Avenue*; 26116, *I Cried for You* and *Sobbin' Blues*; 26123, *In a Mist* and *Walkin' the Dog*. Though Berigan has passed on, these records will make his name live forever.

SPIKE JONES

Though Spike Jones purportedly promotes musical Depreciation, he's contributed a wealth of genuine laughter and fun to the American musical scene. Remember this record? It's available now: 20-2611, *Der Fuehrer's Face* and *I Wanna Go Back to West Virginia*.

JOHNNY HODGES

The incredibly warm alto sax tone of Johnny Hodges has been unique in the world of music. If you don't own them already, you'll want these wonderful re-issues: 20-2541, *Day Dream* and *Junior Hop*; 20-2542, *That's the Blues*, *Old Man* and *Good Queen Bess*.

CHARLIE BARNET



The story of modern music wouldn't be complete without the name of Charlie Barnet. Re-issued by RCA Victor now are two of his most famous records: 20-2627, *Love Grows on the White Oak Tree* and *The Last Jump*; 20-2540, *Pompton Turnpike* and *Leapin' at the Lincoln*.

TOMMY DORSEY

This great artist needs no introduction. Some of his finest work is again available on these re-issues: 27317 (with Sinatra on the vocals) *Dolores* and *I Tried*; 20-2538 (trumpet solo work by Bunny Berigan) *Polka Dots and Moonbeams* and *Liebestraum*; 20-2416 (with Jack Leonard singing) *Indian Summer* and *The One I Love*; 26415, *The Starlit Hour* and *Deep Night*.

(Continued on Page 10)



AMBASSADOR WITH A HORN

the story of
Dizzy Gillespie's
trip to Europe

by Leonard Feather



THE tour is over, but the memory lingers on. For Dizzy Gillespie, who recently returned from a triumphant series of European bookings with his big Be-Bop band, it's a memory that will last him a lifetime.

Ten years ago Dizzy Gillespie visited Europe as an obscure third trumpet player with Teddy Hill's band. The two other trumpet players with Hill were lionized, called on to make records in France, and generally treated as celebrities, while young John Gillespie, who had yet to acquire his nickname, his goatee, his glasses, his beret and his new ideas in music, was completely ignored.

This year things were very different. Dizzy went as a man who had become symbolic of the progress that was made in American jazz during the war years, when Europeans were out of touch with it.

"It was amazing," Diz told me during a lull at rehearsal the other day. "Everywhere we went, we found local musicians who'd smuggled in our records, copied our tunes and played them note for note with their own bands. Some of them understand it and play it really well, too!"

Sweden was the scene of most of the band's bookings, though one of the biggest concerts was played before 9,000 people in Copenhagen, Denmark. At the Winter Palace in Stockholm and other big halls, hundreds of people had to be turned away. Not only the young Swedish musicians and fans, but older people,

stirred by curiosity and the extensive front-page publicity in national daily papers, came to hear Be-Bop played by the now fabulous originator himself.

"Not only have the European musicians grasped the new harmonic and rhythmic nuances that I have introduced—they have even let it supplant the old-time, Dixieland jazz which so long held a place in their musical affections," declares Gillespie.

The visiting boppers were surprised by the excellent halls and technical facilities wherever they played and especially throughout Sweden, where the customers were well-dressed and showed clearly that this country at least had avoided the economic and social effects of war. Admission prices ranged from 2½ Kronor (about 75 cents) on up, and were generally slightly less than American jazz concert prices.

"One of our few disappointments," says Gillespie, "was not being able to do the concerts we had planned for England. A group of musicians went to the British musicians' union and asked for special permission to let down the barrier against American musicians, just long enough for us to play a couple of concerts. The union okayed it—first time in about fifteen years, they tell me—but then the Ministry of Labor stopped us."

"Britain, France and other countries have a small clique of Be-Bop addicts," adds Diz, "whose enthusiasm is so contagious that there is a substantial market for modern jazz."

It's a repetition of the events of 1928-31, when the jazz musicians and fans in England built up Louis Armstrong and Duke Ellington to the point where they came over and were a tremendous hit with the general public.

It's parallel in another way—too. Dizzy, who had only made a slight dent in the unbending commercial music market over here, went abroad to find his greatest success. Let's hope his success will grow on his own home ground!

MORENO DEBUTS WITH RCA VICTOR

Another new star in the RCA Victor firmament (see stories of Ray McKinley, Johnny Bradford) is the ingratiating Buddy Moreno.

Buddy and his new orchestra, which have been making such a hit around the nation, have made two records for RCA Victor, one of which is now available.

Utilizing a straightforward, hard-hitting style, underlined with charming simplicity of orchestration, Buddy and his band present *Carolyn* and *I Love* on Record 20-2676.

Buddy Moreno plays what he calls Mid-Western music, which means it's down to earth and really American. Record 20-2676 will be a fresh and welcome addition to your collection.

a romantic, tune-filled portion of spring-time
dreaming . . .

POPULAR MUSIC



**DESI ARNAZ and
his Orchestra**
SIBONEY
WITHOUT YOU
(from Walt Disney film
"Make Mine Music")
Record No. 20-2624



**TOMMY DORSEY and
his Orchestra**
SENTIMENTAL RHAP-
SODY
(theme from film "Kiss of
Death")
YOU CAN'T MAKE MONEY
DREAMIN'
Record No. 20-2665



**COUNT BASIE and
his Orchestra**
ROBBIN'S NEST
YOUR RED WAGON
Record No. 20-2677



**PAT FLOWERS and
his Rhythm**
SAVE THE BONES FOR
HENRY JONES
GOOGIE-WOOGIE
Record No. 20-2698



**TEX BENEKE and
his Orchestra**
BEYOND THE SEA
(from European hit
"La Mer")
STRANGE AND SWEET
Record No. 20-2691
DREAM GIRL
(from film "Dream Girl")
MOONLIGHT WHISPERS
Record No. 20-2667



**AL GOODMAN and
his Orchestra**
IN A CLOCK-STORE
A HUNT IN THE BLACK
FOREST
Record No. 28-0420



**MAURICE CHEVALIER
with Orchestra**
MIMI
UN TOUT P'TIT PEU
Record No. 25-0106



EDDIE HEYWOOD TRIO
THE CONTINENTAL
HEYWOOD'S BOOGIE
Record No. 20-2664



PERRY COMO
HAUNTED HEART
(mus. prod. "Inside U.S.A.")
CAROLINA MOON
Record No. 20-2713



**SAMMY KAYE
and his Orchestra**
THE DREAM PEDDLER
I CAN'T AFFORD TO
SEND YOU ROSES
Record No. 20-2652
HAND IN HAND
WE JUST COULDN'T
SAY GOOD-BYE
Record No. 20-2679



DEEP RIVER BOYS
SWING LOW SWEET
CLARINET
PURGATORY
Record No. 20-2622



**FREDDY MARTIN
and his Orchestra**
YOU'RE TOO DANGER-
OUS, CHERIE
(from film "To the Victor")
NO LONGER
Record No. 20-2666



the stars who make the hits are on

... with these popular, new releases



JENNY LOU CARSON
and her Tumbleweed
Troubadours
I'LL NEVER TRUST YOU
AGAIN
WHAT DO I HAVE
TO DO
Record No. 20-2605



PEE WEE KING and his
Golden West Cowboys
ROOTIE TOOTIE
TENNESSEE WALTZ
Record No. 20-2680



DUDE MARTIN and his
Roundup Gang
MURDER ON THE RADIO
IT'S THE LATEST STYLE
Record No. 20-2699



PATSY MONTANA
and her Buckaroos
IF I COULD ONLY LEARN
TO YODEL
SLAP 'ER DOWN AGIN',
PAW
Record No. 20-2686



TONY MARTIN
HOORAY FOR LOVE
IT WAS WRITTEN IN THE
STARS
(both from film "Casbah")
Record No. 20-2690
FOR EVERY MAN THERE'S A WOMAN
WHAT'S GOOD ABOUT GOOD-BYE
(both from film "Casbah")
Record No. 20-2689



BUDDY MORENO and
his Orchestra
CAROLYN
I LOVE
Record No. 20-2676



CHARLIE SPIVAK and
his Orchestra
NOW IS THE HOUR
(Maori Farewell Song)
WHO ARE WE TO SAY
Record No. 20-2704
SPRINGTIME IN
CHARLESTON
ONE RAINDROP DOESN'T MAKE A
SHOWER
Record No. 20-2678



COUNTRY

CHET ATKINS and his
Colorado Mountain Boys
MY GUITAR IS MY
SWEETHEART
BUG DANCE
Record No. 20-2692



BILL BOYD and his
Cowboy Ramblers
I'M WRITING A LETTER
TO HEAVEN
VACANT HEART
Record No. 20-2697



CECIL CAMPBELL'S
Tennessee Ramblers
PUT SOME MEAT ON
THEM BONES
NEATH HAWAIIAN
PALMS
Record No. 20-2669



BLUES & RHYTHM

BIG MACEO
BROKE AND HUNGRY BLUES
KID MAN BLUES
Record No. 20-2687

JESSE STONE and
his Orchestra
SNEAKY PETE
I CAME HOME UNEXPECTEDLY
Record No. 20-2670

POPULAR ALBUMS

BUSY FINGERS
The Three Suns
Album No. P-206



THE MUSIC AMER-
ICA LOVES BEST
Russ Case and his
Orchestra
Album No. P-210



SMASH HITS FROM
BROADWAY
SHOWS
Marion Bell
Album No. P-205



STORMY MONDAY
BLUES
Earl Hines and his
Orchestra
Album No. P-212



RUSS CASE WITH SVELTE, NEW MUSIC



The engaging fellow pictured here and on the front cover of this month's issue is none other than Russ Case, radio star, finished musician and RCA Victor executive, whose new album, *The Music America Loves Best*, P-210, has become a phenomenon in musical circles.

Russ Case picked the repertoire, arranged the music and directed the orchestra for this album. From every aspect it reflects his ingenious talent, impeccable taste and deep feeling for great melody.

Incorporating the same grandeur and charm that Russ imparts to his orchestra on the "Music America Loves Best" program over NBC, the selections presented here represent the most advanced thinking in the realm of modern orchestration.

Russ has said again and again that strong melody is the most evocative element in any musical presentation. To prove that this idea guided his choice of material let's take a quick run-down of the songs in the album.

They include *Caravan*, *Star Dust*, *Jalousie*, *Carioca*, *Blue Skies*, *Smoke Gets in Your Eyes*, *My Blue Heaven* and *Indian Summer*.

This is music for listening, music for dancing, music for young and old. It is sophisticated and at the same time, accessible and simple. It's as its title indicates—*The Music America Loves Best*. Listen and you'll be sold; it is irresistible.

GREAT SHOW ALBUM

The musical comedy scene in America for the past couple of years has been a bright and stimulating panorama.

From the bucolic, down to earth tunes of *Oklahoma* to the advance guard sophistication of *Allegro* we have enjoyed an always fresh, gaudy and often thought-provoking festival of lighter entertainment.

RCA Victor has chosen an engaging handful of the most delightful musical comedy fare of the past months and presented it in an album graced with the voices of such stars as Marion Bell, soprano; Jimmy Carroll, tenor, and Charles Fredericks, baritone.

It's called *Smash Hits from Broadway Shows* and it won't be surprising if this album doesn't make the tunes it carries smash hits all over again.

There is the tender *If I Loved You* from *Carousel* and the quaintly nostalgic *How Are Things in Glocca Morra* from *Finian's Rainbow*. Along with these, Marion Bell solos on *Strange Music*, a lilting melody from the dramatic story of Edvard Grieg, *Song of Norway*.

Marion Bell's voice is warm, her style graceful and invigorating. The choice of Charles Fredericks to join her in singing *Almost Like Being in Love*, *I Still Get Jealous* and *So Far* was a happy one, for they work extraordinarily well together.

Jimmy Carroll, already familiar to listeners in the RCA Victor Album *Eileen* and many others, sings the carefree *People Will Say We're in Love* and *They Say It's Wonderful* in well-paced duets with Miss Bell.

Smash Hits from Broadway Shows is the pick of the crop for listenable and danceable enjoyment.



Above, Vaughn Monroe and the alluring Beryl Davis pose cheerfully with Dorothy Kilgallen and Danton Walker at a recent rehearsal for Vaughn's Saturday night Camel radio show.

At the right is provocative NBC singer Diane Adrian, who has been starred on many prominent radio shows, including the recent "Honeymoon in New York".





Tex Beneke caught in a tense moment during recording session for his latest hit, just released "Dream Girl."



This lovely package is talented June Shielman, new NBC singer who adds dancing ability to her other fine points.



Dan Cornell, Sammy Koye's vocalist, grabs a moment to test his A during one of the rehearsals on a recent tour.



Vaughn Monroe and Russ Case, both with new albums on the market, discuss the niceties of a new arrangement.

In the Groove **WITH THE STARS**



Larry Green, who recorded "Near You" and other top-selling hits, beams with delight at a new number while Robert Dominick fakes the rhythm on his magic guitar.



Relaxing in style are, left to right: Boyd Raeburn, Margaret Whiting and Eddy Howard.

New Western And Country Stars

An especially invigorating experience for any music lover is a quick browse through the great library of American Western and Country music which RCA Victor has amassed through the years.

New emphasis is being put on this library every day as Americans everywhere revert to the home-spun, sparkling simplicity of country music.

Among the new additions to RCA Victor's list of authentic folk artists are the Georgia Crackers, Duke Martin, Patsy Montana and Dave Denney.

Patsy and Dave are pictured here. Give a listen to *If I Could Only Learn to Yodel* and *Slap 'Er Down Agin', Pawe*, two delightfully amusing ballads by Patsy Montana and her Buckaroos on Record 20-2686. Hear Dave Denney sing *I'm Waltzing with a Broken Heart* and *Part of My Heart Is Missing* on Record 20-2726.

This music is deeply linked with the traditional, bed-rock American personality. It makes wonderful listening on your phonograph.



The tender scene above is the history-making photograph recording the final meeting of Spike Jones and Chloe, the not-so-tasty-dish on the far right. It all was made possible in Waterloo, Iowa, by two disc jockeys on Waterloo's KAYX, Ray Starr with mike and Erling Jorgensen, with overcoat. Spike played to packed houses in Waterloo.

RE-ISSUES

(Continued from Page 4)

LARRY CLINTON

Larry Clinton has created a series of fine bands climaxed by his new combo, which is creating such a sensation now. You can evaluate Clinton's contribution to music on these records, now available: 20-2637, *Jazz Me Blues* and *My Silent Mood*; 20-2447, *Milenberg Joys* and *Nobody Knows My Troubles*; 26056, *Shadrach* and *Old Folks*; 25707 (A Swing Classic) *Abba Dabba* and *The Campbells Are Swingin'*; 26523, *Limehouse Blues* and *A Kiss for You*.

HAL KEMP

Hal Kemp is a name that will always live in the hearts of collectors. These records of his which follow made musical history and are once again available at your dealer: 26204, *The Chestnut Tree* and *Three Little Fishies* (Saxie Dowell vocal); 26452, *Confucius Say* and *Would'ja Mind*.

These re-issues are just a few of the many delightful discs of major importance available to you now.

FATHER HINES

Here are some of Earl Hines' older masterpieces that are available again: 20-2634, *Pianoman* and *Father Steps In*; 20-2635, *Jersey Bounce* and *Sally Won't You Come Back*; 20-2636, *Second Balcony Jump* and *My Heart Brats for You*.

From the myriad wealth of American popular music, from the early vaudeville days of Eddie Cantor, through the threadbare thirties when swing reached maturity, to the enlarging present musical vistas; the cream of it all has been skimmed for your pleasure by the new RCA Victor re-issue policy.

Your dealer has a complete list and a complete stock.

Next Month Read:
**THE BATTLE
OF BOURBON STREET**
Be-Bop Invades New Orleans

**RATES
WITH DATES!**



An RCA VICTOR with the "Golden Throat"

Round up the gang for some super rug cutting when you get this RCA Victor radio-phonograph. Or if you're the "moonlight and roses" type, sit back and enjoy the amazing console-like delivery of its true, clear tone. It's RCA Victor's "Golden Throat" tone system. Plays up to 12 records automatically. Get "In Person" reproduction with the new, improved tone arm and "Silent Sapphire" pickup. 3 point tone control. In fine walnut or rich mahogany finish. Uses AC. See the Victrola 77U.



"Victrola" — T.M. Reg. U. S. Pat. Off.

new

RCA VICTOR RECORDS



**you
will
want
to add
to your
library**

CONJUNTO KUBAYANA
CERO BRINCO—
Guaracha
MUJER MISTERIOSA—
Balero
Record No. 23-0756

PEDRO FLORES
NO ME ECHEN LA
CULPA A MI—
Guaracha
UN MOMENTO DE
AMOR—Balero
Record No. 23-0758

**JERRY POBUDA
and his Orchestra**
VOJAKOV SEN—
Polka
JANA—Polka
Record No. 25-2056

**JOSE MORAND
and his Orchestra**
TIC-TOC RUMBA—
Bolero—Son
BOLA NEGRA—
Balero—Afro
Record No. 26-9025

SOFIA ALVAREZ
LA REJEGA—
Canción Ranchero
TUYA ES MI
SERENATA—
Canción Ranchera
Record No. 23-0759

JOSEPH ALLARD
REEL DE TADOUSSAC
REEL DE PERIBONKA
Record No. 25-1108

**HENRI RENÉ and
his Musette Orch.**
KISS ME POLKA
O DEAR! WHAT CAN
THE MATTER BE!—
Waltz Musette
Record No. 25-1107

the stars who make the hits are on RCA VICTOR RECORDS

FROM:

ALLEN
1001

3931 MAIN ST.
RIVERSIDE, CALIFORNIA

TO:

Sec. 562, P. L. & R.

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