

record review

combined with
in the groove

May, 1949



they're all talking about...



music in my
make-up by
Burt Lancaster
the new locker
at shibe park
by Connie Mack

When the atom bomb struck, newspapers all over the country devoted a large part of their space to covering this monumental occasion which marked a turning point in world history.

If a new musical instrument were developed and that instrument proved to be such a tremendous step forward that it offered the possibility of altering the make-up of bands throughout the land, you could be sure that every music publication in the land, including this one, would give over to this instrument a large share of the available pages between their covers.

That is why we have turned over the greater number of our pages to the new RCA Victor System for this issue. We feel, and we know that you will agree with us when you get the opportunity to see and hear any one of the new instruments and records, that this new evolutionary step is indeed worthy of all of the attention we are giving it in this magazine.

In other pages this New System is discussed in detail and from several different angles, so there is no real need for going into the different aspects of it here.

We only want you to understand that like any publication worthy of its salt, we are reporting an incident of note in the best way we know how.

on the cover

Grouped around the RCA Victor new Phonograph Record Playing System on our cover are some of the world's outstanding music figures. In clockwise order (beginning with José Iturbi at one o'clock) we have Yehudi Menuhin, Tommy Dorsey, Freddy Martin, Perry Como, Vaughn Monroe, Sammy Kaye, Robert Shaw, Arthur Fiedler, Arturo Toscanini.

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Following are letters received from various famous recording artists just after they had been shown RCA Victor's new Phonograph Record Playing System.

Dear Sir:

. . . I believe that RCA Victor's new 45 RPM record and changer represent the ultimate logical evolution of the record industry.

One thing that seems wonderful is that now there will be only one size record and you will be able to put a popular and a Red Seal record on your machine at the same time.

Cordially,

TOMMY DORSEY

Dear Sir:

. . . The new RCA Victor record and record player produce a beauty and fidelity of tone which I never believed could be achieved by recorded music. It marks the most exciting development in recorded music in my experience.

Cordially,

GLADYS SWARTHOUT

Dear Sir:

The new RCA Victor 45 RPM record is undoubtedly the greatest advance made in recording history. To my ear it is the only record that gives you perfect reproduction from beginning to end. . . The compact size of this new record will enable everyone to own his own record library.

Cordially,

ROBERT MERRILL

Dear Sir:

Perfect reproduction in such a small package is a listening experience which everyone will want to enjoy. The uncanny fidelity of RCA Victor's 45 RPM record will bring a new and even more appreciative audience to folk songs as well as to every other type of music.

Cordially,

EDDY ARNOLD

Fran Warren is dickerer for a juicy Broadway musical plum and is doing television and radio work around New York . . . The May issue of Pageant Magazine has a big picture spread on Vaughn Monroe. The magazine sent a photographer along on Vaughn's recent tour and the result is a whole flock of pictures in the publication . . . Ray Mc Kinley sticking close to the New York area to await an offspring . . . The Three Suns are writing a book to be called "A Trio Grew in Brooklyn." It will be based on the early experiences of the three Brooklyn boys . . . Guy Lombardo very proud of the fact that 350 radio stations are now carrying his transcribed "Guy Lombardo Show." . . . Dzy G. Hespie opens at New York's famous Royal Roost on the second of June after a southern tour . . . Boots Mussilli, formerly with the Stan Kenton group, has joined Charlie Ventura. Charlie has Boots playing alto and baritone saxes . . . When the Ventura group opened at the Blue Note in Chicago recently he premiered a policy which has him playing bop versions of standard tunes in danceable style.

RCA Victor **record review** combined with
in the groove no. 2
vol. 1

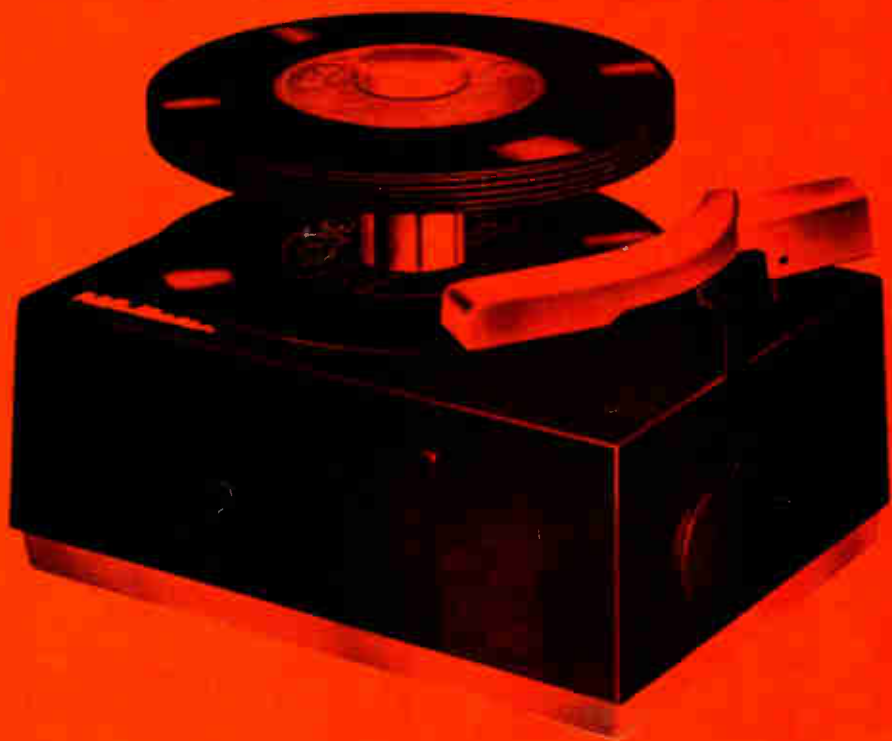
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HERB HENDLER, *director*
of RCA Victor record publications

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this is it!

the RCA Victor new record playing system



it's like a magic ear

The new RCA Victor Phonograph Record Playing System is like a magic ear. When the music starts playing in the studio and the new record starts listening, the magic gets to work. Whether it's the whisper of a violin in a Brahms lullaby or all-out brass in a hot swing number, the magic ear hears it, gets it down on wax and gives it to you.

The system is quite simple. You see one of the instruments on the opposite page. This is a masterpiece in miniature. Styled to play the new record, it is less than half the size of a standard record player. It plays up to ten of the new records, changing them quickly and quietly to give more than 50 minutes of undistorted, truthfully-reproduced music.

The record changer is a brand new design. It is housed in a spindle, an inch and a half in diameter, capped with a bright red plastic. Much of the record changing mechanism is right in this spindle and there are no posts to adjust. The records, which have inch-and-a-half holes, fit over it and just drop into place with silent, trigger-quick action.

The records are less than seven inches in diameter and since they are unbreakable, they can be sent through the mail like handkerchiefs. All records are the same size. A whole Wagnerian opera will fit side by side with a children's story—and neither will take up more space than a paper-backed Whodunit on your bookshelf.

All the music that used to go on one side of a 10- or 12-inch record now fits on one side of the new 45 rpm record. There is no "pre-selecting" of music and the listener need not purchase or listen to several selections to get the one he wants.

The new system is available in several different reproducing instruments. For examples of these see the advertisement appearing on page 30 of this issue.



the biggest little thing since the wrist watch

by Al Nevins of *The Three Suns*

Ever since that day eight years ago when cousin Artie Dunn, brother Morty and I decided to pool our respective instrumental leanings and musical ideas and form a trio, there's been one thought uppermost in our minds, and that is to make use of top quality, compact instruments in order to make our moving from date to date a simple problem.

Recently we were given a demonstration of RCA Victor's New Record Playing System and new low-priced 45 rpm records. Our reaction to this dawn of a new era in recorded music was so tremendous that we asked the *Record Review* to let us give you our impressions on the subject.

Artie, who plays the organ and handles vocal chores in the trio, was particularly

*mechanics and music
are The Three Suns' specialty
they discuss
both here*



taken with the life-like tone and absence of distortion on hearing our "Twilight Time" played on a 45 rpm record.

Morty, our accordionist and record-collecting member, immediately liked the non-breakable material and space-saving storage features of the 45 rpm record.

As for me? Well, I'm the mechanically inclined Sun. And I especially appreciate

the precision packed into this trouble-free changer. I can see where services and repairs are going to be virtually unnecessary with *this* changer. Another point—and one that's very important—is the compactness of the New System. In fact, it's so compact that we feel it's "the biggest little thing since the wrist watch."



Gladys Swarthout



Dorothy Kirsten

Every week has its Sunday; every steer has its best cut of beef, and every record has its "quality zone." Now we can't have a week of Sundays, nor eat tenderloin every meal. But the new RCA Victor record uses only its "quality zone."

On the regular 10- and 12-inch standard records in your collection, the music, although good throughout, is at its best at the beginning of each record. At the end, toward the record label, there is a slight falling-off of perfection.

The new RCA Victor record brings you five and a third minutes of pleasure with-

where is the "quality zone" on a record?

out any falling-off of perfection as the needle winds in. There is no special "quality section" in this record because all the music is recorded only in the "quality zone."

The new RCA Victor system provides the only record which gives complete listening pleasure, free of any distortion. In addition, each vinyl plastic record has a protective "collar" raised above the actual recording surface which protects the precious sound grooves from scratching when the records are shipped, packed, or operated on the instrument.

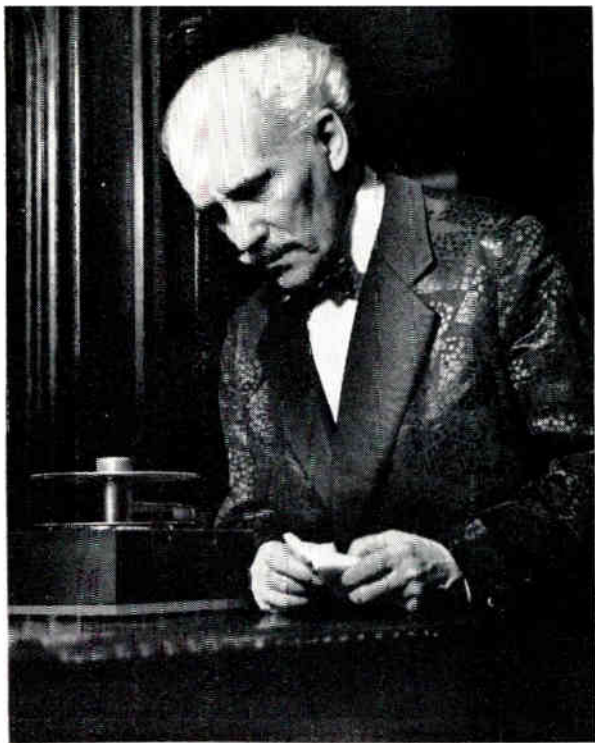
Fran Warren

Tommy Dorsey



you don't have to be an engineer to locate it

Armando Testa



if Toscanini says yes...

"we're in," said the RCA Victor engineers, so they played the new system for the Maestro

I want to thank you for the opportunity to hear RCA Victor's new 45 rpm record and record player in my home. I consider it a remarkably faithful reproduction of recorded music.

I was also fascinated by the convenient size of the new record and the saving of space it represents. I was very impressed with the speed and smoothness of the automatic record changer and consider both the record and instrument a significant advance in the field of recorded music.



little Nipper has a new bark

the RCA Victor dog always leads the parade in new development from 1889 to 1949

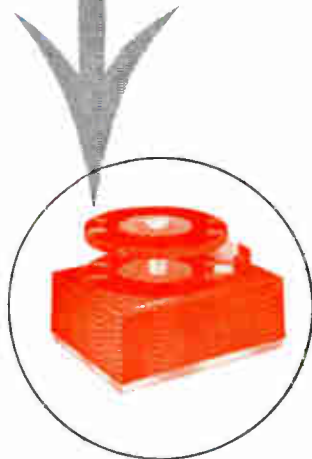
Little Nipper has seen a lot of changes in his familiar furniture in the last 50 years.

The new RCA Victor Phonograph Record Playing System is the result of all the time, work, and thought that went before it. In 1901 the company pushed the cylinder record off the market with its disc records.

In 1906 came the "hornless" phonograph; in 1925 the "orthophonic" or electrical recording.

After this came the "Electrola," the Victrola phonograph revised to utilize the new radio principles. In 1929, the Victor radio debuted and in 1946, RCA Victor went into mass production of television.

Now, 1949 brings a brand new system in which the machine and record were created at the same time by the same engineers for one purpose—to bring you music **AS IT WAS RECORDED.**



what Alfred Hitchcock taught me

by Claude Thornhill

I believe that Alfred Hitchcock, movie director, and Claude Thornhill, musical director, have something in common. Both of us try to hold our audience with suspense. The title of one of the greatest Hitchcock films, "Spellbound," is indicative of a style which, in the movies, stands for taut and spine-tingling performances against eerie backgrounds. In a musical way I try to do much the same thing, blending the piano tone with the French horn and reeds in a probing and suspense-filled arrangement. This keeps the listener anticipating what is going to happen next.

I've worked a long time at creating the Hitchcock type of suspense in my arrange-

ments, which I think will be apparent in such of my new RCA Victor recordings as "Autumn Nocturne," "Lullaby of the Rain" and "Snowfall." I can never have a fixed arrangement, I have to feel my way on the piano throughout the piece like the flexible Hitchcock camera roving over a shadowy and atmospheric set. Then I like to relax once we have built the musical mosaic, and watch the dancers respond. They do, too, not like a movie audience, but with silent attention, weaving half unconsciously into the shadowy corners of the dance floors. Then I know that, like a Hitchcock film, the music has them "Spellbound."

suspense is the key word for these two greats





the new locker at Shibe Park

by *Connie Mack* (Manager of the Philadelphia Athletics Baseball Team)

In case you don't know it, ball players are a musical bunch. And in case you also don't know it, music is one thing that can often calm down a player after a tough inning or a tight game.

I've always wanted to have music on hand for the boys but up till now it's been almost out of the question.

When you get around forty men into one room with lockers and showers there isn't much room left for anything else.

Then too, most of the boys are big men. Men like Sam Chapman, Ferris Fain and Eddie Joost can't be expected to be delicate with records so I always knew that it

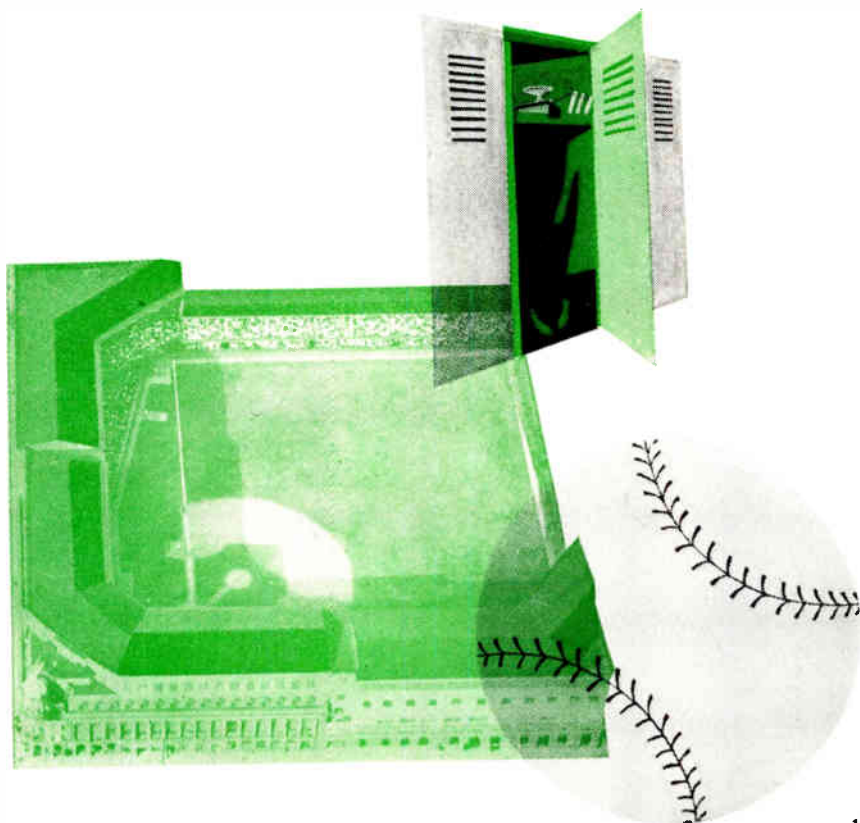
would be impossible to have albums around and not have them broken.

But with RCA Victor's new, unbreakable 45 rpm record and a machine that takes one-third less space than the smallest regular player, our problems are licked.

Now, without considering breakage and space we can have classical music and popular and even hillbilly for boys like Lou Brissie, who is from South Carolina.

So pretty soon there's going to be a new locker at Shibe Park, so that in a matter of inches we can have music on tap for the A's players. I've got a feeling that the new locker is going to be the most popular one in the dressing room, too.

the grand old man of baseball talks about a new development





Candy likes color

by Vaughn Monroe
like any proud papa,
Vaughn likes to talk
about his children

over 23,000 days in concert halls

Looking back over 70 packed years, Sir Thomas can review a good 23,000 days in the concert hall.

He was taken to his first concert at the age of six. This was a piano recital of new Grieg pieces and the imaginative music made such an impression on the little fellow that he could not sleep that night. As the clock struck twelve Tom trailed down stairs. The adult members of his family were all present. Unannounced he loudly said, "Please may I learn the piano?"

His father dropped his book and his mother was speechless. His temperature was taken and he was tucked back in bed. The next day, however, his father called in the village organist and the lessons began.

At seven he had memorized the play, Macbeth—which his father said was nice.

Now, at 70, he lives mostly in the concert hall, but also copes with the latest problems of radio, recording devices—anything that comes along except too-new musicians. He can't stand prodigies.

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Sir Thomas Beecham's 70th anniversary
recalls first concert visit at age of six



To me RCA Victor's new records are really wonderful. I particularly like the idea of having different colored discs.

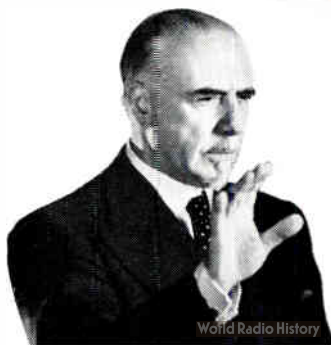
For instance, classical is on red discs, popular classics on dark bright blue, western and folk songs on green, rhythm and blues on cerise, international on sky blue, and children's on yellow. Popular music is the only thing still recorded on black, only now it has a blue label.

It seems to me that they ought to have a real educational value—in addition to giving pleasure to the kids. I'm speaking now as the father of two daughters—Candy and Christy, aged five and seven. They both naturally love music. I imagine these colors will stimulate their interest. Color identifies things for children before they can read and I'm sure they'll want to hear all kinds of music just because they will want to know "what pink plays" and "what green sounds like."

And as a parent I know that the low prices of the new 45 RPM records are going to appeal to everybody.

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Be-bop is really a natural outgrowth of swing. Listen to bop and you'll notice that there's always a beat just like swing has, no matter what the musicians are doing. This is important, for many people say bop is undisciplined. Be-bop is anything but, and is actually danceable music, the same as swing.

The only differences between swing and be-bop are, in my opinion, these. Be-bop has a different sound because the human voice is used as an instrument. Listen to my first RCA Victor recording of "Lullaby in Rhythm," and "Birdland." You'll notice that after Jackie Cain sings the first

chorus, her voice is heard throughout as though it were an instrument. Roy Kral does the same thing with his voice, and the combination of two voices bringing forth a new instrumental sound in conjunction with the old sounds of instruments makes for a new tonal effect.

Secondly, there are more notes in be-bop than in swing, which provides for the musician increased freedom. The actual use of the word "bop" is easy and natural to pronounce. And when you have to sing many notes, the use of the word "bop" becomes apparent.

by Charlie Ventura

Charlie Ventura all about the new music



what is this thing called

beBOP?

hot off the record press **NEWS**

RAY MC KINLEY, who always does this sort of thing up brown, is in top form as "The Missouri Walking Preacher (With a Little Book in His Hand)," meticulous re-creation of old camp meetin' atmosphere with hot notes added. Ray draws revival to hand-clapping rhythm in style that lyrical preacher himself would envy.

SPIKE JONES' man George ("Two Front Teeth") Rock makes wistful discovery one and one don't make two when it comes to fuzzy bunnies in "Ya Wanna Buy a Bunny?" His 280-pound squeak implores and implores, but "there's new ones coming in the door. MORE! Bunnies, bunnies, bunnies, bunnies—bunnies everywhere." Rock's funniest will have whole family howling.

PERRY COMO'S avowals of immortal love in "Forever and Ever" are particularly tender. Beautiful air becomes especially reflective when girl chorus is heard. Comfortable tempo is beat out by Mitchell Ayres' orchestra. Sensation of intimacy. Perry sings on the other side "I Don't See Me in Your Eyes Anymore," a very slow, soft one sure to be important this spring and summer. It's a lovely love song, one of Perry's best.

BILL LAWRENCE, the lad with most promising vocal style in years who's been thumbing down Hollywood bids to remain with Arthur Godfrey's radio and tele shows, makes disc debut in "Dreamer with a Penny," from Broadway musical "All for Love." Piece is gently moving, warmly satisfying. And what a voice! Bill Lawrence has on reverse "I'm Beginning to Miss You," Berlin's brand new ballad that gets just the right feeling in phrasing from E. St. Louis baritone. Delightful.

THE PIED PIPERS "Boogie, woogie, woogie on a Saturday night," yell the Pipers against ringing guitars, other explosions of sound as they go native in "Tennessee Saturday Night," a hillbilly hit with complex rhythm embellishments. On the flip they have "You Broke Your Promise," seething, heel-clicking ditty that'll break up more than promises. But hot!

CHARLIE VENTURA, who's just about the hottest thing in jazz today, outstripping all tenor saxists in Metronome's poll, also dis-

criminating mag's small-band-great-artist marathon, delivers "Lullaby in Rhythm," in "Bop for The People" groove. Chirp Jackie Cain's vocal, actually blending with Charlie's unbelievably fluid tenor, takes early interest followed by real great piano and tenor solos.

RAY NOBLE'S version of "Lady of Spain," revived some time ago, is causing more of a record buying panic every day. It's Spanish type rhythm that gets them. Ideal for dancing—great for listening! Same appeal that made "Heartaches" a smash revival. Infectious record, this one!

TOMMY DORSEY is with us with two records—four great sides. First is "Where Is the One?" a slow, typically velvet rendition with Dorsey and brass section blending nicely with vocal by Harry Prime and The Clark Sisters. On the other side is a movie tune, "Someone Like You," from the picture "My Dream Is Yours." Dorsey's singing star Denny Dennis, whom Tommy brought over from England, does a wonderful job of interpreting the meaningful lyrics. Second disc pairs "She's a Home Girl" with "Enjoy Yourself." "Home Girl" is just what the title implies—down home tune with slick Dorsey rendition. Very nice for dancing and you'll find Sonny Calello's vocal pleasant and refreshingly different. Other side is rollicking number with trumpet star Charlie Shavers and Lucy Anne Polk and The Vee Tones joining Sonny in the fun on "Enjoy Yourself."

EDDY ARNOLD presents a sure thing for May 8th, Mother's Day. It's an album called "To Mother" and contains numbers like "M-o-t-h-e-r," "That Wonderful Mother of Mine" and four others dedicated to his mother. Eddy's unaffected style of singing these simple melodies is appropriate to the occasion. Ideal Mother's Day gift!

VAUGHN MONROE fans will go for his latest, "Don't Lie to Me" and "A Senorita's Bouquet." The second side is reminiscent of one of Vaughn's biggest hits, "Ballerina." The reverse has Vaughn singing with The Moon Maids (on "Senorita" he sings alone). This one is perfect dance fare in the finest Monroe tradition.

• **RED SEAL** •

(April Release)

BY THE WATER (Moussorgsky—
Arr. Horowitz) (final side) PIC-
TURES AT AN EXHIBITION
(Moussorgsky)
Vladimir Horowitz, Pianist
DV-30 9.00
V-30 10.00

CHOPIN—LISZT ALBUM
BALLADE No. 1 IN G MINOR
(Chopin); NOCTURNE IN
F SHARP, Op. 15, No. 2
(Chopin); AU BORD D'UNE
SOU RCE (Liszt); HUNGAR-
IAN RHAPSODY No. 6 (Liszt)
Vladimir Horowitz, Pianist
DV-29 7.00
V-29 8.00

CONSECRATION OF THE HOUSE:
OVERTURE, Op. 124 (Beethoven)
MANFRED: OVERTURE, Op.
115 (Schumann)
Arturo Toscanini—
NBC Symph. Orch.
DM-1287 4.75
M-1287 5.75

**HUNGARIAN RHAPSODY No. 2, IN
C SHARP (Liszt)**
Boston Pops Orch.,
Arthur Fiedler, Cond.
12-0769 1.25

Jacelyn: **BERCEUSE** (Godard)
James Melton, Ten., with
Orch., Frank Black, Cond.
12-0765 1.25

MA MERE LOYE—SUITE (Ravel)
Boston Symph. Orch.,
Sezer Koussevitzky, Cond.
DM-1268 3.50
M-1268 4.50

MANFRED: OVERTURE, Op. 115
(Schumann); **CONSECRATION OF
THE HOUSE: OVERTURE,**
Op. 124 (Beethoven)
Arturo Toscanini—
NBC Symph. Orch.
DM-1287 4.75
M-1287 5.75

MENUET (from "Sonatine for
Piano" (Ravel)—Trans. by
Roques); **MOUVEMENT
PERPETUEL** (from "Cinq
Pieces") (Tansman);
Jaccha Heifetz, Violinist,
with Emanuel Bay at the Piano
12-0765 1.25

MOVEMENT PERPETUEL (from
"Cinq Pieces") (Tansman);
MENUET (from "Sonatine for
Piano") (Ravel)—Trans. by
Roques)
Jaccha Heifetz, Violinist,
with Emanuel Bay at the Piano
12-0765 1.25

PANIS ANGELICUS (Franck)
James Melton, Ten., with
Orch., Frank Black, Cond.
12-0764 1.25

**PIANO MUSIC OF MENDELSSOHN
VARIATIONS SÉRIEUSES,**
Op. 51; Songs without Words:
**THE SHEPHERD'S
COMPLAINT**, Op. 6, No. 5;
MAY REFLEXES, Op. 62, No. 1;
**MENDELSSOHN'S
WEDDING MARCH AND**

VARIATIONS AFTER LISZT
(Arr. Horowitz)
Vladimir Horowitz, Pianist
DV-28 7.00
V-28 8.00

PICTURES AT AN EXHIBITION
(Moussorgsky); **BY THE
WATER** (Moussorgsky—Arr.
Horowitz) (final side)
Vladimir Horowitz, Pianist
DV-30 9.00
V-30 10.00

PRÉLUDES, LES (Symphonic Poem
No. 3) (Liszt)
Leonold Stokowski and his
Symph. Orch.
DM-1277 3.50
M-1277 4.50

RAPE OF LUCRETIA, THE (Britten)
Famous Soloists with Orch.,
Goodall, Cond.—supervised by
Britten
DM-1288 11.00
M-1288 12.00

Roi d'Ys, Le. Act III; **VAINEMENT, MA
BIEN AIMÉE** (Lalo)
Beniamino Gigli, Ten., with
Royal Opera House Orch.,
Covent Garden, R. Zamboni,
Cond.
12-0767 1.25

Rosenkavalier, Der: **WALTZES**
(R. Strauss) Boston Pops Orch.,
Arthur Fiedler, Cond.
12-0762 1.25

SONATA NO. 1 (Bartók)
Yehudi Menuhin, Violinist,
with Adolph Baller at the Piano
DM-1286 6.00
M-1286 7.00

Trovatore, Il. Act IV; **AI NOSTRI MONTI**
(Verdi)
Cloc Elmo, Mezzo-sop., and
Beniamino Gigli, Ten., with
Orch., U. Berrioni, Cond.
12-0767 1.25

VOCALISE, Op. 34, No. 14
Rachmaninoff—Trans. by
Press
Jaccha Heifetz, Violinist,
with Emanuel Bay at the Piano
12-0765 1.25

• **POPULAR** •

List Price, 75¢ each*
ALLAH'S HOLIDAY
The Three Suns..... 20-3319
BE MINE
Jane Pickens..... 20-3380
BEAUTIFUL EYES (V.R.)
Irving Fields & Trio..... 20-3369
BELLS IN HER EARRINGS, THE
Tony Martin..... 20-3367
BIRDLAND
Charlie Ventura
& Orch..... 20-3316
BLUE SKIRT WALTZ (V.R.)
Lawrence Duhow &
Red Raven Orch..... 20-3356
**BLUEBIRD SINGING IN
MY HEART, A (V.R.)**
Larry Green & Orch..... 20-3358
BON SOIR, PARIS
Henri René & Orch..... 29-3371
BROOKLYN BOUNCE
Erskine Hawkins & Orch. 20-3379
COLD HEARTED WOMAN (V.R.)
Erskine Hawkins & Orch. 20-3379

COMME CI—COMME CA
Tony Martin..... 20-3367
CRUISING DOWN THE RIVER (V.R.)
The Three Suns..... 20-3319
D' NATURAL BLUES
Lucky Millinder &
Orch..... 20-3351
DON'T LIE TO ME (V.R.)
Vaughn Monroe & Orch. 20-3313
**DOO DEE DOO ON AN
OLD KAZOO (V.R.)**
Buddy Moreno & Orch. 20-3357
DREAMER WITH A PENNY
Bill Lawrence..... 20-3355
ENJOY YOURSELF (V.R.)
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Al Goodman & Orch.; Farrell,	
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SANDY KISSES	
Elton Britt	21-0006
CARELESS HANDS	
Shorty Long	21-0007
COLOR SONG, THE (V.R.)	
Pee Wee King	21-0015
CORN FED ARKANSAS GAL	
Luke Wills' Rhythmic Busters	21-002
DEAR DAODY UNCLE SAM	
The Georgia Crackers	21-0016
ONG OONG POLKA, THE	
Rosalie Allen	21-0025
DON'T PLAY WITH LOVE (V.R.)	
Ernie Benedict	21-001
GO RIGHT OUT	
The Harmonies-Quartet	21-0003
I MET THE CUTEST FELLOW IN POCATELLO	
Rosalie Allen	21-0025
LEFT ALL ALONE WITH A BROKEN HEART	
Cecil Campbell's Tennessee Ramblers	21-0014
LITTLE GRAY HOME IN THE WEST	
Sons of the Pioneers	21-0021
OUR ANNIVERSARY	
Texas Jim Robertson	21-0012
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Johnnie and Jack	21-0026
RUN FOR THE ROUNDHOUSE NELLIE (V.R.)	
Zeke Manners & Band	21-0018
SPEAK AGAIN, SWEET LIPS	
Shorty Long	21-0007
STEEL GUITAR RAMBLE	
Cecil Campbell's Tennessee Ramblers	21-0014
SUNDOWN IN MY HEART	
Texas Jim Robertson	21-0012
SWEETHEART I LOVE YOU BEST	
Charlie Monroe	21-0019
THEY'RE CUT TO TRAP YA (V.R.)	
Zeke Manners & Band	21-0018
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Johnny Tyler	21-0017
WALTZ OF THE ALAMO (V.R.)	
Pee Wee King	21-0015
WHAT ABOUT YOU	
Johnnie and Jack	21-0026
WHAT BECAME OF THAT BEAUTIFUL PICTURE	
Charlie Monroe	21-0019
WHERE THE ROSES NEVER FADE	
The Harmonies-Quartet	21-0003
WHIFFENPOOF SONG, THE	
Sons of the Pioneers	21-0021
WOMAN WAS THE CAUSE OF IT ALL, A	
Luke Wills	21-0020
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Memphis Slim	22-0001

COUNTRY WOMAN BLUES

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GDNNA BE SOME CHANGES MADE	
Arthur "Big Boy" Crudup	22-0007
GRINDER MAN BLUES	
Memphis Slim	22-0001
I WANT A MAN (V.R.)	
Lil Green & Orch.	22-0003
JAZZ GILLUM'S BLUES	
Jazz Gillum	22-0005
JUST A CLOSER WALK WITH THEE	
Wings Over Jordan	22-0006
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Wings Over Jordan	22-0006
SOMEDAY	
Arthur "Big Boy" Crudup	22-0007
WALKIN' AND TALKIN'	
Lil Green & Orch.	22-0003
WRAPPED UP IN A DREAM	
Deep River Boys	22-0003
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Tampa Red	22-0009

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ANTES; BLANCA	
Fernando Fernández	23-1139
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Dietro Sonora	23-1131
GAMINOS DE AYER; OSESPERANZA	
Fernando Fernández	23-1139
YO LA MATO—Guaracha (V.R.)	
Son Clave De Oro de Pepé Macías	23-1156

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recent RCA VICTOR record releases

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Vol. 1 DM-1174 13.50
M-1174 14.50
Vol. 2 OM-1175 13.50
M-1175 14.50
- BEFREIT, Op. 39, No. 4. Dehnmel-R. Strauss) Marian Anderson, Contr., with Franz Rupp at the Piano. 12-0734 1.25
- BLIND PLDUGHMAN, THE (Radcliffe-Hall-Clarke). Robert Merrill, Bar., with Leila Edwards at the Piano. 10-1462 1.00
- Bourgeois Gentilhomme, Le, Op. 60: MINUET DU LULLY (R. Strauss). Sir Thomas Beecham, Bart., conducting Royal Philharmonic Orch. 12-0735 1.25
- CAVALLERIA RUSTICANA (Complete) (Mascagni). Famous Soloists with Members of La Scala Orch. and Cho., Milan, Pietro Mascagni, Cond., and Achille Consoli, Cho. Master. DM-1139 14.75
M-1139 15.75
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- ETUDE IN E, Op. 10, No. 3 (Chopin). Byron Janis, Pianist. 12-0431 1.25
- ETUDE IN F, Op. 25, No. 3; ETUDE IN G-FLAT, Op. 10, No. 5 ("Black Keys") (Chopin). Byron Janis, Pianist. 12-0431 1.25
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- SONATA No. 3, Op. 46 (Kabalevsky). Vladimir Horowitz, Pianist. DM-1282 3.50
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- SONATA No. 12, IN F, K. 332 (Mozart): NUN KOMM', DER HEIDEN HEILAND (Chorale-Prelude) (J. S. Bach-Busoni) (final side). Vladimir Horowitz, Pianist. DM-1284 3.50
M-1284 4.50
- WHISPERING HOPE (Hawthorne). Eleanor Steber, Sop., and Margaret Harshaw, Contr., with Orch. 10-1463 1.00

• POPULAR •

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- BLUE ROOM. Perry Como. 20-3329
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- BUSY LINE. Rose Murphy. 20-3341
- CLINK CLINK POLKA, THE (V.R.). Spike Jones & City Slickers 20-3338
- DON'T HANG AROUND. Jack Lathrop. 20-3327
- FIREMEN'S POLKA. Six Fat Dutchmen. 20-3332
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- I GOT LUCKY IN THE RAIN. Johnny Bradford. 20-3339
- I'VE GOT YOU UNDER MY SKIN. The Masked Spooner. 20-3333
- LAUGHING BOY. Eve Young. 20-3335
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- SUNFLOWER (V.R.). Ray McKinley & Orch. 20-3334
- TARRA TA-LARRA TA LAR. Dennis Day. 20-3323
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- WE'RE NOT GETTING ANY YOUNGER, BABY. Tony Martin. 20-3336
- WHAT'S MY NAME? Fran Warren. 20-3330
- WHILE THE ANGELUS WAS RINGING (V.R.). Tommy Dorsey & Orch. 20-3331
- WHY CAN'T YOU BEHAVE? Fran Warren. 20-3330
- WIND IN MY SAILS (V.R.). Claude Thornhill & Orch. 20-3337
- WITH A SONG IN MY HEART. Perry Como 20-3329
- YOU, YOU, YOU ARE THE ONE (V.R.). The Three Suns. 20-3322
- ARKANSAS (V.R.). Ernie Lee 21-0005
- DON'T ROB ANOTHER MAN'S CASTLE. Eddy Arnold. 21-0002

• COUNTRY •

- I ALWAYS LOSE (V.R.). Bill Boyd and his Cowboy Ramblers. 21-0000
- IF THE TRUTH WERE EVER KNOWN. Dave Denney. 21-0003
- I'LL BE HAPPY. The Stamps Quartet 20-3314
- LAST TIME I SAW MARY, THE (V.R.). Ernie Lee. 21-0005
- OUT OF CONTROL. Dave Denney. 21-0003
- SINGING IN MY SOUL. The Stamps Quartet. 20-3314
- SWEETER THAN THE FLOWERS. Jesse Rogers. 21-0001
- THERE'S NOT A THING. Eddy Arnold. 21-0002
- TOO BLUE TO CARE (V.R.). Bill Boyd. 21-0000
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- BLUES ABOUT MY BABY. Sonny Boy Williamson. 22-0001
- EDDIE'S BLUES (V.R.). Little Eddie Boyd. 22-0002
- LIVING IN A DIFFERENT WORLD. Roosevelt Sykes. 20-3315
- STIDHAM JUMPS. Arbee Stidham. 22-0000
- UNTIL THE COWS COME HOME. Roosevelt Sykes. 20-3315
- WONDERFUL TIME. Sonny Boy Williamson. 22-0001
- YOUR HEART BELONGS TO ME. Arbee Stidham. 22-0000

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- I'M A ROLLIN'. Roy Rogers. 20-3313
- OUT OF MY MIND (V.R.). Pee Wee King. 21-0004
- THAT MISS FROM MISSISSIPPI. Roy Rogers. 20-3313

• SMART SET ALBUM •

- SUPPER CLUB FAVORITES
PRISONER OF LOVE, TEMPTATION, BECAUSE I TILL THE END OF TIME, WHEN YOU WERE SWEET SIXTEEN, SONG OF SONGS. Perry Como. P-237 2.95

• LATIN-AMERICAN •

- AHOGADA, EL—Corrido. Los Tres Vagueros. 23-1123
- BUGUIVA, EL—Sátira. Garrofin Bookie, Los Xey. 23-1109
- CAMINANTE DEL MAYAB, EL. Alfonso Ortiz Tirado. 23-1126
- CREMA PA' TI—Guaracha (V.R.). Orq. Billo's Caracas Boys. 23-1121
- CUATRO GATOS, LOS—Mazurka. Los Xey. 23-1109
- GAVILÁN, EL—Corrido. Los Tres Vagueros. 23-1123

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if you must criticize • here's how

luncheon with Artur Rubinstein is lesson in finesse

Artur Rubinstein teetered back in his chair, lit a cigar, blew a speck from the red carnation in his lapel and smiled.

"Willie," he said, "you mustn't talk that way about an artist many years your senior."

William Kapell, a mere youth just getting a foothold in the competitive field of concert piano playing, had dropped into a chair at Rubinstein's table in Manhattan's Lotus Club at the great piano master's invitation. The blockbuster of the keyboard had found Willie exceptional enough to play good fairy to his career.

"But Mr. Rubinstein, he really does play too slowly," Willie was adamant, his insistence betraying a hint of naivete.

"I don't want you to talk like that

about a man with an international reputation," Rubinstein declared, thumping the table with his napkin. "Conductors and tenors, yes. They talk against one another. But not pianists!"

"Really Mr. Rubinstein, the man plays too slowly," Willie spluttered.

The great pianist ran his fingers through his fuzzy mop, flicked an ash from his cigar, and after a moment of deep thought said, "Look Willie, I never talk against another pianist and I don't want you to. The only thing I ever do is to repeat something someone else has said about a pianist and add—'Isn't it awful the way people talk!' So if you HAVE to criticize—here's how."

William Kapell



my theme is 100 years old

how the music of New Orleans figures in a modern dance band's music

by Ray McKinley

When I was a kid in Fort Worth, an ancient Negro vegetable vendor used to sing the blues in our neighborhood. On a rickety old cart drawn by a little grey donkey, he used to ramble up and down the streets selling melons and a few green vegetables. His song wasn't the same as the W. C. Handy songs we were listening to in those days. It was livelier, happier and shorter. It went something like this:

"Melons, Ladies, get yo' melons here

'This is Old Ben comin' on Paul Revere

De Melons is as ripe and as fresh as
can be

'N if dat ain't de truth, den dis ain't me."

Then the next day the last two lines might go:

"De beans is as fresh and as green as green
Because Old Ben washes 'em mighty
clean."

It would be silly to say that Old Ben's song stuck with me, or even that I knew what he was singing. But the fact remains that a pretty close variation of this song is my theme song today. And my guess is that Ben's pappy was singing it before him. It may not be as old however as the "blues," such as Handy wrote.

The variation of the "blues" that is my theme is light, bright and happy. The other is not. Perhaps that is why Glenn Miller persuaded me to use it as my Swing Shift theme when we were selecting different theme songs for the various musical units of the American Band of the AEF. Back in New Haven where we had been stationed before going overseas, I had amused the cadets with ad lib verses about the day's menu (to the same music).

"But Glenn," I had protested, "Johnny Mercer is doing the same thing on his Music Shop show. Johnny's a friend . . ."

"Never mind that," Miller said. "That kind of thing is older than you and Mercer put together. If you like it, use it. It's been public domain for at least a hundred years. Why, I remember an old square dance caller when I was a kid . . ."



the bombproof bottle

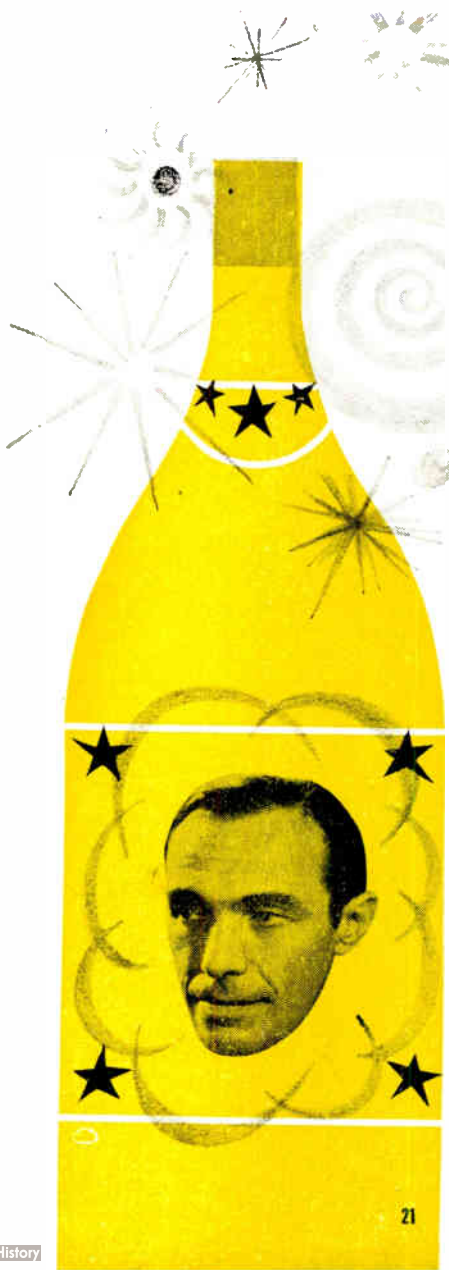
in which Alexander Brailowsky has a strange experience with a bottle which survived the war

"*Na Zdrowie!*" said Alexander Brailowsky, raising a glass of Polish *miod*. The small circle of luncheon guests lifted glasses of the honey-sweet liqueur and exclaimed over its flavor.

This was a very special occasion. The cosmopolitan pianist was showing off his new home—a big four-story white house off Manhattan's Park Avenue.

There was a lot of talk because there was a lot to talk about. Mrs. Brailowsky had done a bang-up job of decorating. The furniture was straight out of a show window but looked and felt as if it was made to live with. And the prize exhibit of the whole show was the special spot for Brailowsky to store and play a collection of his own famous recordings. After the wandering life of a concert pianist the internationally famous Russian was justly proud to have a real home. To celebrate this happy event, he had broken out the bottle. It was no ordinary bottle of liqueur. It was historic. Taken out of the wreckage of the *Uropaiski Hotel* after Warsaw had been bombed to bits, the unscratched bottle had been flown by easy stages from Poland to the United States and presented to the pianist by a diplomat friend.

The company reverently sampled the contents and reflected on the ruggedness of a bit of glass that had defied all the form of destruction to land in elegant safety 3000 miles from home. But even a souvenir of war can take just so much. At the point of the gayest laughter—the bottle broke.





music in my make-up

by Burt Lancaster, star of "Kiss the Blood off My Hands" and other films

Wherever I go my platters and player go along. The first thing I look for in a dressing room—after a comfortable chair—is a place for my portable phonograph. When my own company packs for location, I select records before my wardrobe and if I have to travel light it's an extra pair of something or other left behind—not one of the records I think I'll need.

I'm not held down by any contract so I can't exactly claim a studio as home. Home is where my record collection is but I can be at home anywhere with just a few albums—and a place to plug in the player.

It's been that way ever since one night in Detroit where my partner and I were putting on our trapeze act: "Lancaster and Cravatt." With nothing else to do I wandered in to hear Bruno Walter conduct the Detroit Symphony. It was the first time I had ever heard Wagner's "Venusburg Music and Overture to Tann-

häuser." It did things to me and the thrill never wore off. I became a regular concert-goer.

Record-collecting isn't just a hobby with me; it's a means of both relaxation and inspiration. By keeping a varied collection always beside me I can turn on something restful when the pressure gets heavy, or play something to take me out of myself when the mood isn't right.

I was in New York when I saw the new RCA Victor record playing system. Needless to say, the transportation problem will be definitely lightened by this new phonograph and its little unbreakable records. In my overnight bag you'll already find Wagner's Prelude to "Die Meistersinger," Prokofieff's Fifth Symphony, "Piano Concerto No. 2," by Rachmaninoff, and my favorite of all waltzes since Johann Strauss—the ones in Richard Strauss' opera "Der Rosenkavalier."



an open letter

When you start out on tour look forward to a good time as well as hard work. That's the best advice I can offer to three young people just getting started with the Met on tour. Sure you're bound to be nervous at times—even Marilyn who is going for the second time and who has spent all her life in this country will here agree—but it seldom gets across the footlights.

What I want to say is, even when you are shifting hurriedly from city to city, still do the things you'd do at home. Keep up with your music, read a book; if you have a hobby by all means take it with you. Now don't get the picture of me tucking an ancient racing car in my dressing room, but I do take in any museum or car show that happens to be open in the community where I am playing.

A hobby is very handy—it is an open

door to the world. Go to an art exhibit, a picture gallery, or the like, and pretty soon you will be talking to someone whose interests are similar to yours. In a few minutes you will find out all about the city; its history, its landmarks, its troubles—and the best restaurant, which is always a big help.

Don't let it ever be said that I led a young musician from his work, but no one should get so tied up, even in music, that he forgets there are others about him. You work for the people; it's for them that you are traveling all over the country. They will enjoy you and your work—they've already shown that in the short time you have been in this country, Italo and Giuseppe. Take time to enjoy them. The more you get from them, the more you have to give back. Good luck. Have fun.

to Italo Tajo, Marilyn Cotlow and Giuseppe di Stefano



from James Melton



why I went back to the Miller style

by *Tex Beneke*

Several years ago the Assistant Editor of *Down Beat* wrote an article in which he said that he preferred his jazz "with no strings attached." That description fits our band perfectly at this point, for we have found it advisable to drop the entire string section from our group.

Why? The question is good and so is the answer!

We have had wonderful response for the orchestra with its full personnel, but both my manager Don Haynes and I have been the object of considerable controversy as to why we weren't offering the old Glenn

Miller style of music. Only the boys who were overseas were familiar with the new large group. Most of the others were anxious to hear the old Miller band again. Although we played many of the old arrangements, the cry was always for more.

Finally, in answer to many requests and demands, we have decided in favor of the fans. We have cut the band to 23 pieces instead of the 33 we have been featuring.

And the funny part of it is that I'm getting a kick out of going back to the old style myself. It's like going home after a long time away!

ALL THE SMASH TUNES FROM "KISS ME, HATE"



**SO IN LOVE
WERE THINE THAT SPECIAL FACE**
ALFRED DRAKE
with Lehman Engel
and his Orchestra
Record No. 20-3352



WHY CAN'T YOU BEHAVE
WUNDERBAR
ALFRED DRAKE and
JANE PICKENS
with Lehman Engel
and his Orchestra
Record No. 20-3353



WUNDERBAR
WERE THINE THAT SPECIAL FACE
HENRI RENE
and his Orchestra
Record No. 20-3354

TOP TUNES! TOP BAND!



FREDDY MARTIN and his
Orchestra
SO TIRED
Vocal by Mery Griffin
THE HUMPHREY BOGART RHUMBA
Vocal by The Martin Men
Record No. 20-3350

1949'S BIG REVIVAL HIT!



RAY NOBLE and his Orchestra
LADY OF SPAIN
Vocal by Al Bowlly and Trio
I'VE GOT MY LOVE TO KEEP
ME WARM
Vocal by Howard Barrie
Record No. 20-3302

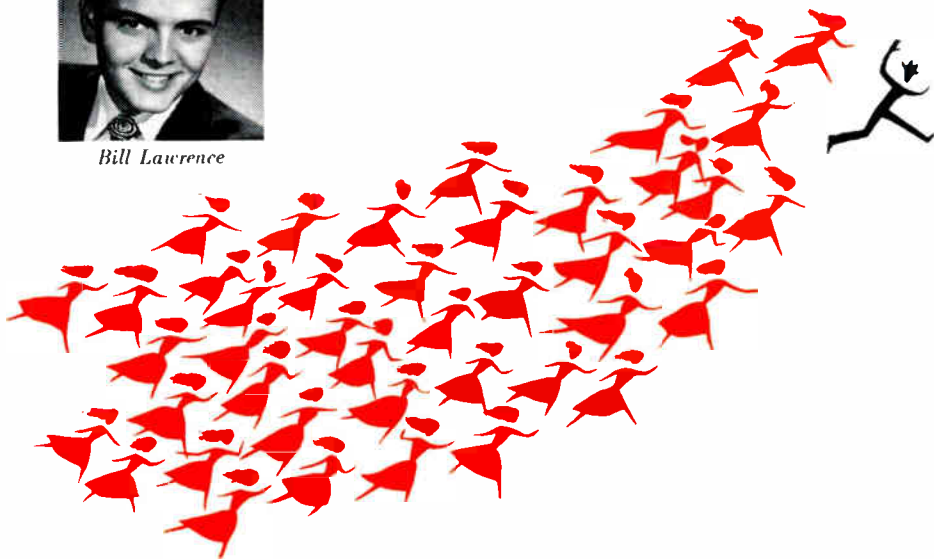
EASTER BUNNY SPECIAL!



SPIKE JONES & City Slickers
YA WANNA BUY A BUNNY?
Vocal by George Rock
KNOCK KNOCK (Who's There?)
Vocal by Doodles Weaver, Sir
Frederick Gas, George Rock,
Freddy Morgan, Dick Morgan
and the Four Fifties



Bill Lawrence



no gimmicks this time *by George B. Evans*

publicist Evans has been press agent for stars like Frank Sinatra and Glenn Miller

I've said it before and I'll continue to say it —Bill Lawrence will be one of America's top singers before the end of '49.

At this point, I will amplify my statement by making one that may sound just as rash. No gimmicks are going to be used in the building of Bill's talents and personality. He possesses an abundance of both these essentials and no synthetic publicity sleight of hand will be necessary. As a publicity man, I am aware how essential publicity and exploitation are in the building of any personality—and that is exactly what we will do: a complete and thorough job of bringing Bill's talents to the attention of the world—but no hocus-pocus.

Skeptics will recall the many devices I employed in the building of other personalities, and the fast assumption would be to look for the employment of some of those previously used devices. To those I

say, "You're due for a disappointment."

Bill comes along at a time when everything is psychologically right for the advent of a new singing star. Everything he possesses arrests attention—his intimate, clear and easily recognizable voice has that "who is that singing" quality when he is first heard. Added to that, he has that certain something in his personality that is sometimes indefinable, but nevertheless extremely potent. The reaction of those who have seen him on television indicates that his appeal is as great with the adult male as with the female.

I have gone out on a limb in predicting the great success of this youngster, but it's a mighty strong limb. Our top singers had better move over and make room for RCA Victor's new singing star, Bill Lawrence—it ain't polite to use your elbows.



seven-inch wonder of the world

by Jan Peerce

It all happened at a party of people who know about things in advance. You know, the ones who get hooks to review before they are officially published, the ones who know (oh yeah?) which stock is going to dip and how far the skirts are going to rise.

All at once I heard a familiar—and strangely sympathetic—sound. It was “Bluebird of Happiness,” sung by a very familiar tenor. I have the recording myself—I guess the family likes it. As a matter of fact, I’m told a lot of people like it.

“Where did that come from?” my host asked. “I broke my copy of that last week. I can’t remember that it sounded quite like that—you haven’t turned ventriloquist, have you, Jan?”

One of the RCA Victor boys was there. He reached over to a little box on the radio and pulled out a small jewel-like disc of my recording of “The Bluebird.”

“This is it,” he said. “We connected the new RCA Victor system before you came in and I brought along several albums.”

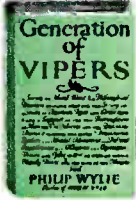
He had a Schubert symphony, a couple of congas, a jug band, and several vocalists, including me, all in one topcoat pocket. And I must confess never before had I seen such an attentive audience.

And the records are unbreakable! They are made of clear vinyl plastic in different colors, not quite seven inches in diameter and weigh only the fraction of an ounce.

“The seven-inch wonder of the world,” I call them because there never has been anything like them for perfection of quality. We turned up full volume for Schubert, way down for a sweet and low number, and you could not shake its perfection.



*how a trick was played on Jan
and a whole room full of celebrities*



music is my food for thought

*courtesy of Rinehart & Co.
publishers*

The relationship of music to poetry is self-evident: what music has to do with prose may be less so. But, speaking for myself, as a novelist and an essayist, the two arts appear to rise from the same source. The rhythm and sense-effect of the most abstract set of words needs its own "music."

I keep a record player where I work and often play music when I write—more often, still, when the writing-spirit lags or stumbles. Then I listen till I'm ready to go on. And I am so fussy about it—at least from my family's point of view—that I insist the music be uninterrupted, itself alone. I will not listen to a radio at all—ever. It interrupts itself too often for my tolerance.

And I like all kinds of music: our record-collection baffles everybody. The great symphonies and concertos, violinists, pianists—but folk songs, too, and Señor Segovia's guitar, harpsichords, dance music by the solid yard, rumbas and tangos and boogie-woogie. For, in a way that I can never quite express, "popular music" acquaints me with everybody's everyday emotions, makes me understand people better, and helps me to write about them more appreciatively and with more insight. The Wylies, furthermore, are ardent, expert ballroom dancers.

Of all the "miracles" of our age, the opportunity to hold the whole world's music in a private cupboard is the subtlest benefit; for music to me is pleasure and contemplation, inspiration and, beyond that, a different dimension of understanding from the one that is my own art.

*by Philip Wylie, author of
"Generation of Vipers" and
the soon-to-be published "Opus 21"*

The list of records and albums on these two pages represents a partial listing of the first release of the new 45 rpm records for RCA Victor's new Phonograph Record Playing System. And this list can change your decorating ideas. You can put 1200 45 rpm records or 144 albums on a single 8 foot book shelf! A single 45 rpm record weighs 1.1 ounces; whereas 100 75-inch shellac records weigh 75 pounds, 100 45's weigh only 7 pounds! Every one of the albums on this list will be protected by cellophane and each will be in a sturdy box structure with hinged lids, keeping the records completely dust free!

• RED SEAL •

AH! SWEET MYSTERY OF LIFE (Young-Herbert)
J. MacDonald, Sop., R. Sings, Bar., 49-0278

ALT WIEN (Godowsky-Heifetz), Heifetz, Violinst
49-0278

ANDALUCIA (Lecuona)
The First Piano Quartet 49-0318

ARAGONESA (Lecuona)
The First Piano Quartet 49-0318

AUFENTHAUT (Schubert), M. Anderson, Cont., 49-0336

AVE MARIA (Schubert), M. Anderson, Cont., 49-0336

AVE MARIA (Schubert-Wilhelm), Heifetz, Violinst, 49-0301

AVE MARIA (Scott-Schubert-Black), J. Melton, Ten., 49-0260

Barber of Seville, The Act I LARGO AL FACTO-TUM (Rossini), L. Warren, Bar., 49-0302

BARCAROLLE IN F SHARP, Op. 60 (Chopin), Rubinstein, Pianist 49-0310

BFAUSE (Teschemacher d Handel)
J. Pearce, Ten. 49-0135

BELS OF ST. MARY'S, THE (Faber Adams)
Chorale and Orch., R. Sings, Cond., 49-0294

BLIND PLOUGHMAN, The (Kudryff Hall—Clarke, R. Merrill, Bar., 49-0303

BLUEBIRD OF HAPPINESS (Heyman Davies-Harnati), J. Pearce, Ten., 49-0135

Bohème, La Act I, MI CHIAMANO NIMI (Puccini), J. MacDonald, Sop., 49-0315

BOLERO (Paveli, Boston Symp. Orch., Koussevitzky, Cond. WDM 1200

CANTOR FOR A SABBATH, A (Trad. Arr. Bassi), J. Pearce, Ten., 49-0311

Carren, Act II, PARLE MOI DE MA MÈRE (Bizet), F. Quartaro, Sop., R. Vinay, Ten., 49-0306

Carren Act II; CHANSON DU TOREADOR (Bizet), L. Warren, Bar., 49-0262

Carren, Act II CHORUS, SONG OF THE TOREADOR, EXIT OF THE TOREADOR (Bizet), R. Merrill, Bar., with Chorale and Orch., Robert Shaw, Choral Du., 49-0290

CARMEN FANTASIE (Waxman), Heifetz, Violinst 49-0330

CLAIR DE LUNE (Debussy), Hurlb, Pianist 49-0176

COME, SWEET DEATH (J. S. Bach), Primrose, Violist 49-0293

COMPARSA, LA (Lecuona), The First Piano Quartet 49-0319

CONCERTO No. 2, IN C MINOR, Op. 18 (Rachmaninoff—Rubinstein, Pianist, NBC Symp. Orch., WDM-1075

CONCERTO No. 1, IN B-FLAT MINOR, Op. 23 (Tchaikovsky, Rubinstein, Pianist, Minneapolis Symp. Orch., Mitropoulos, Cond. WDM-1159

CRADLE SONG (Westbrook-Brahms), B. Thebom, Mezzo-sop., 49-0281

DANNY BOY (Irish—Weatherly), L. Warren, Bar., 49-0281

DANZA DE LOS NANIÇOS (Lecuona), The First Piano Quartet, 49-0319

DANZA LUCUMI (Lecuona), The First Piano Quartet 49-0317

DANZA NEGRA (Lecuona), The First Piano Quartet 49-0317

Don Giovanni, Act II, IL MIO TESORO (Mozart), J. Melton, Ten., 49-0291

DONKEY SERENADE, THE (Wright Forrest-Friml-Slothart), A. Jones, Ten., 49-0201

DRINK TO ME ONLY WITH THINE EYES (Jonson—Old English), R. Merrill, Bar., 49-0295

EGMONT OVERTURE, Op. 84 (Beethoven), Boston Symp. Orch., Koussevitzky, Cond. 49-0304

ELI ELI, J. Pearce, Ten., 49-0311

ENCORES (Eleven selections), The First Piano Quartet WMO-1763

Fledermaus, Die WALTZES (J. Strauss, Jr., Stokowski), Hollywood Bowl Symp. Orch., 49-0279

GAITE PARISIENNE (Offenbach-Rosenball), Boston Pops Orch., Fiedler, Cond. WDM 1147

Gayne, Ballet Suite SABRE DANCE (Khachatryan), Chicago Symp. Orch., Rodzinski, Cond., 49-0137

GIANNINA MIA (Harbach-Friml), A. Jones, Ten., 49-0201

GOLD AND SILVER WALTZ (Lehar), Romberg and his Orch., 49-0299

GRAND CANYON SUITE (Grove), Toscanini, NBC Symp. Orch., WDM-1038

GUARACHA (Gould-Whitmore and Lowe)
Whitmore and Lowe, Duo pianists 49-0139

HIGHLIGHTS FROM MADAME BUTTERFLY (Puccini), L. Albanese, Sop., L. Browning, Mezzo-sop., J. Melton, Ten., WDM 1068

HOME, SWEET HOME (Payne-Bishop), D. Maynor, Sop., 49-0282

HUMORESQUE (Dvorak-Wilhelm), Eiman, Violonist 49-0316

HUNGARIAN RHAPSODY No. 2, IN C SHARP (Liszt), The First Piano Quartet 49-0258

HUNGARIAN RHAPSODY No. 2, IN C SHARP (Liszt), Boston Pops Orch., Fiedler, Cond. 49-0308

HUNGARIAN RHAPSODY No. 2, IN C SHARP (Liszt), Brailowsky, Pianist 49-0262

I LOVE YOU TRULY (Bondi), A. Jones, Ten., 49-0280

IN THE GLOAMING (Orred Harrison), R. Merrill, Bar., 49-0295

ILDIAN LOVE CALL (Harbach-Hammerstein II-Friml), J. MacDonald, Sop., N. Eddy, Bar., 49-0200

INVICTUS (Henley-Huhn), R. Merrill, Bar., 49-0303

ITALIAN STREET SONG (Young-Herbert), J. MacDonald, Sop., 49-0140

Jocelyn BERCEUSE (Godardi), J. Melton, Ten., 49-0309

JUST A-WEARY'N' FOR YOU (Stanton Bondi), A. Jones, Ten., 49-0280

KOL NIDREI, J. Pearce, Ten., 49-0138

LAST ROSE OF SUMMER, THE (Moore-Floward), D. Maynor, Sop. 49-0282

LIEBESTRAUM, No. 3 (Liszt), Hurlb, Pianist 49-0176

LIGHT CAVALRY OVERTURE (von Suppe), Boston Pops Orch., Fiedler, Cond., 49-0286

LITANY (Schubert), Primrose, Violist 49-0293

Lohegrün, Act III, BRIDAL CHDRUS (Wagner), Chorale and Orch., R. Shaw, Cond., 49-0298

LORD'S PRAYER, THE (Malotte), L. Warren, Bar., 49-0284

LORD'S PRAYER, THE (Malotte), Chorale and Orch., R. Shaw, Cond., 49-0294

Madama Butterfly Act II, UN BEL DI, VEDREMO (Puccini), J. MacDonald, Sop., 49-0319

Magic Flute, The Act I, O IMAGE ANGEL-LIKE AND FAIR! (Martin-Mozart), J. Melton, Ten., 49-0291

MALAGUENA (Lecuona), The First Piano Quartet 49-0317

MALAGUENA (Lecuona-Whitmore and Lowe), Whitmore and Lowe, Duo pianists, 49-0139

Macon, Act II, LE REVE (Massenet), Tagliavini, 49-0305

MASQUERADE (Khachatryan), Boston Pops Orch., Fiedler, Cond. WDM-1166

Masquerade Suite; WALTZ (Khachatryan), Boston Pops Orch., Fiedler, Cond. 49-0137

Meistersinger, Die, PRELUDE (Wagner), Toscanini, NBC Symp. Orch., 49-0297

Meistersinger, Die, Act I, Scene 3, AM STILLEN HERD (Wagner), S. Svanholm, Ten., 49-0285

Meistersinger, Die, Act III, Scene 5, PRELIEDE (Wagner), S. Svanholm, Ten., 49-0285

Messiah, The HALLELUJAH CHORUS (Handel)
Boston Pops Orch., Fiedler, Cond., 49-0292

MINUET IN G, Op. 14, No. 1 (Paderewski), Hurlb, Pianist 49-0131

MUSIC OF JOHANN STRAUSS (Five selections), Ormandy, Minneapolis Symp. Orch., WDM-262

MUSIC OF THE SPHERES WALTZ, Op. 235 (Josef Strauss), Boston Pops Orch., Fiedler, Cond., 49-0261

MUSIC TO REMEMBER (Four Chopin selections), Hurlb, Pianist WDM-1110

NUTCRACKER SUITE (Tchaikovsky), Philadelphia Orch., Ormandy, Cond. WDM 1020

ORPHEUS IN HADES, OVERTURE (Offenbach), Boston Pops Orch., Fiedler, Cond., 49-0288

PANIS ANGELICUS (Franck), J. Melton, Ten., 49-0309

PEER CYNT SUITE No. 1, Op. 46 (Grieg), Cincinnati Symp. Orch., Goossens, Cond. WDM-1100

PIANO MUSIC OF MENDELSSOHN (Four selections), Horowitz, Pianist WDM-1121

PLEA TO GOD, A, J. Pearce, Ten., 49-0138

PLUS QU'LE NÈTE, LA-VALSE (Debussy-Roues), Heifetz, Violinst 49-0301

POLONAISE IN A FLAT, Op. 53 (Chopin), The First Piano Quartet 49-0259

POLONAISE IN A FLAT, Op. 53, No. 6 (Chopin), Hurlb, Pianist 49-0134

PRELUDE IN C SHARP MINOR, Op. 3, No. 2 (Rachmanninoff), Hurlb, Pianist 49-0131

PRELUDE IN C SHARP MINOR, Op. 3, No. 2 (Rachmanninoff), Kapell, Pianist 49-0264

ROMEO AND JULIET (Tchaikovsky), Arturo Toscanini, NBC Symp. Orch., WDM 1178

Rosenkavalier, Der; WALTZES (Richard Strauss-Singer Deere), Boston Pops Orch., Fiedler, Cond., 49-0307

ROUMANIAN RHAPSODY No. 1, IN A, Op. 11 (Enesco), Stokowski and his Symp. Orch., 49-0127

SCHNEHERAZADE (Rimsky-Korsakoff), San Francisco Symp. Orch., Montoux, Cond. WDM-920

Schwanda, The Bagpipe Player; POLKA AND FUGUE (Weinberger), Minneapolis Symp. Orch., Mitropoulos, Cond., 49-0287

SEMPER FIDELIS (Souza), Romberg and his Orch., 49-0299

SEPEÑADA (Black-Schubert-Black), J. Melton, Ten., 49-0285

SKATERS WALTZ, THE (Waldteufel), Toscanini, NBC Symp. Orch., 49-0132

SLEEPING BEAUTY, THE (Tchaikovsky), Stokowski and his Symp. Orch., WDM-1205

SONATA IN C SHARP MINOR, Op. 27, No. 1 ("Moonlight") (Beethoven), Hurlb, Pianist 49-0131

SONATA IN F MINOR, Op. 57 ("Appassionata") (Beethoven), Rubinstein, Pianist WDM-1018

SONATA No. 8, INC MINOR, Op. 13 ("Pathétique") (Beethoven), Rubinstein, Pianist WDM 1102

SONGS WITHOUT WORDS, Elegy, Op. 85, No. 4; Spring Song, Op. 62, No. 6 (Mendelssohn), Horowitz, Pianist 49-0133

book shelves "new look!"

this list of records can influence all your living room furnishings

SONGS YOU LOVE BY ROBERT MERRILL (Eight selections). R. Merrill, Bar. WMO-150

SUMMER SERENADE (Wright-Forrest-Herbert-Stothart). J. MacDonald, Sop. 49-0140

SWAN LAKE, THE (Tchaikovsky). St. Louis Symph. Orch., Golschmann, Cond. WMO-1028

SWEETHEART OF SIGMA CHI, THE (Stokes-Vernor). R. Merrill, Bar. 49-0277

SYLPHIDES, LES (Chopin-Anderson-Boeger). Boston Pops Orch., Fiedler, Cond. WDM-1119

SYMPHONY No. 4 IN B-FLAT, Op. 60 (Beethoven). Beecham, Bart.; London Philharmonic Orch. WDM-1081

SYMPHONY No. 5, IN E MINOR, Op. 95 ("From the New World") (Dvorak). Stokowski and his Symph. Orch. WDM-1281

SYMPHONY No. 5 (Prokofiev). Boston Symph. Orch., Koussevitzky, Cond. WDM-1095

SYMPHONY No. 8, IN B MINOR ("Unfinished") (Schubert). Boston Symph. Orch., Koussevitzky, Cond. WDM-1039

SYMPHONY No. 5, IN E MINOR, Op. 64 (Tchaikovsky). Boston Symph. Orch., Koussevitzky, Cond. WMO-1057

Symphony No. 5, in E Minor, Op. 64: Themes from Second Movement ANDANTE CANTABILE (Tchaikovsky). Stokowski and his Symph. Orch. 49-0296

SYMPHONY No. 6, IN B MINOR, Op. 74 ("Patheque") (Tchaikovsky). Toscanini, NBC Symph. Orch. WDM-1281

Thais: Act II; MEDITATION (Massenet-Arr. Marsick). Eiman, Violinist 49-0316

THREE ETUDES, Op. 25, No. 9 ("Butterfly"); No. 1 ("Harp"); No. 6 ("Thirds") (Chopin). The First Piano Quartet 49-0128

THREE PRELUDES FROM OPUS 34 (Shostakovich) Kapell, Pianist 49-0264

TOCCATA AND FUGUE IN D MINOR (J. S. Bach-Stokowski). Stokowski and his Symph. Orch. 49-0283

Tosca. La: Act I; RECONDITA ARMONIA (Puccini). J. Melton, Ten. 49-0283

Tosca. La: Act III; E LUCEVAN LE STELLE (Puccini). J. Melton, Ten. 49-0283

Traviata. La: Act I; E STRANO! AND AH! FORS' E LUI (Recit. and Aria) (Verdi). L. Albanese, Sop. 49-0313

Traviata. La: Act I; FOLLIE! FOLLIE! and SEMPRE LIBERA (Recit. and Aria) (Verdi). L. Albanese, Sop. 49-0313

Traviata. La: Act II; AH! DITE ALLA GIOVINE (Violetta and Germont Duet) (Verdi). L. Albanese, Sop.; R. Merrill, Bar. 49-0314

Traviata. La: Act II; DI PROVENZA IL MAR (Verdi). R. Merrill, Bar. 49-0290

Traviata. La: Act II; IMPONETE (Violetta and Germont Duet) (Verdi). L. Albanese, Sop.; R. Merrill, Bar. 49-0314

Trovatore, II: Act II; ANVIL CHORUS (Verdi). Chorale and Orch., R. Shaw, Cond. 49-0298

Trovatore, II: Act IV; AI NOSTRI MONTI (Verdi). K. Thorborg, Mezzo-sop.; J. Pearce, Ten. 49-0129

Trovatore, II: Act IV; MISERERE (Verdi). Z. Milanov, Sop.; J. Pearce, Ten. 49-0129

VALSE BLUETTE (Drigo-Heifetz). Heifetz, Violinist 49-0278

VARIATIONS ON A THEME OF PAGANINI IN A MINOR (Paganini - Garner - Edson - Mittler-Padwa). The First Piano Quartet 49-0128

VIRGIN'S SLUMBER SONG, THE (Teschemacher-Reger). B. Thebom, Mezzo-sop. 49-0281

WALTZ IN C SHARP MINOR, Op. 64, No. 2 (Chopin). Morowitz, Pianist 49-0133

WALTZING WITH ROMBERG (Eight selections). Margum Romberg and his Orch. WMO-1154

WAR MARCH OF THE PRIESTS (from "Athalia") (Mendelssohn). Boston Pops Orch., Fiedler, Cond. 49-0292

WARSAW CONCERTO (Addinsell). L. Litwin, Pianist; Boston Pops Orch., Fiedler, Cond. 49-0252

Werther: Act III; POURQUOI ME REVELLER? (Massenet). F. Tagliavini, Ten. 49-0305

WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway-Vallee). R. Merrill, Bar. 49-0277

WILLIAM TELL: OVERTURE (Rossini). Toscanini; NBC Symph. Orch. WDM-605

• "POP" CLASSICS •

BEAUTIFUL OHIO, Al Goodman 52-0016

DESERT SONG (Gems from The Desert Song) (Eight selections). Al Goodman 52-0012

HUNT IN THE BLACK FOREST, A. Al Goodman 52-0013

IN A CLOCK-STORE, Al Goodman 52-0013

NOLA, Al Goodman; Larry Green, Pianist 52-0016

PALOMA, LA, Al Goodman; Larry Green, Pianist 52-0015

RHAPSODY IN BLUE, Al Goodman; Vladimir Sokoloff, Pianist 52-0014

RDSE MARIE (Eight selections). Al Goodman 52-0012

SOFTLY AS IN A MORNING SUNRISE, Al Goodman 52-0012

STUDENT PRINCE, THE (Seven selections). Al Goodman 52-0014

SUMMERTIME, Al Goodman 52-0014

THAT NAUGHTY WALTZ, Al Goodman 52-0015

TICO TICO, Al Goodman 52-0012

• POPULAR •

ALEXANDER'S RAGTIME BAND, Wayne King 47-2783

ALICE BLUE GOWN-Waltz, Wayne King 47-2718

BABALU' (Six selections), Desi Arnaz 52-0018

BECAUSE, Perry Como 47-2728

BLUE MOON (V.R.), Vaughn Monroe 47-2725

BUGLE CALL RAG, Glenn Miller 47-2877

BUSY FINGERS (Six selections), Three Suns 52-0012

CAROLINA HOON (V.R.), Vaughn Monroe 47-2725

CHATTANOOGA CHOO-CHOO (V.R.), Glenn Miller 47-2858

COLE PORTER REVIEW, A (Six selections), David Rose 52-0012

COPACABANA (V.R.), Dizzy Gillespie 47-2860

CORNER HIP A LITTLE CLOSER, LOVEY MINE (V.R.), Sammy Kaye 47-2810

DANCING TAMBOURINE, Three Suns 47-2756

DOWN MEMORY LANE (Six selections), Vaughn Monroe 52-0012

DREAMLAND SPECIAL (Six selections), Vaughn Monroe 52-0012

DREY BONES (Six selections), Delta Rhythm Boys 52-0012

DUSTY MANUSCRIPTS (Six selections), Sammy Kaye 52-0012

GLENN MILLER (Six selections), Glenn Miller 52-0012

I WANT A GIRL, Sammy Kaye 47-2810

IF YOU HAD ALL THE WORLD AND ITS GOLD, Perry Como 47-2728

IRVING BERLIN MELODIES (Six selections), Wayne King 52-0012

LOVE ME OR LEAVE ME, Perry Como 47-2747

MANTECA, Dizzy Gillespie 47-2860

MOON LDVE (V.R.), Vaughn Monroe 47-2726

NUOTRACKER SUITE, Spike Jones 52-0012

ON THE MOONBEAM (Six selections), Vaughn Monroe 52-0012

ON THE RECORD (Six selections), Phil Harris 52-0012

PIANO RHYTHMS (Six selections), Count Basie 52-0012

PREVIN PLAYS THE PIANO (Six selections), Andre Previn 52-0012

PROM DATE (Six selections), Tex Beneke 52-0012

RHYTHMS FROM LATIN-AMERICA (Six selections), Freddy Martin 52-0012

RUNNIN' WILD, Glenn Miller 47-2877

SENTIMENTAL OATZ WITH PERRY COMO, A (Six selections), Perry Como 52-0012

SHAMROCK MELODIES (Six selections), Dennis Day 47-153

SHINE ON HARVEST MOON (V.R.), Vaughn Monroe 52-0012

SMOKE GETS IN YOUR EYES—Waltz, Wayne King 47-2718

STRING OF PEARLS, A, Glenn Miller 47-2858

STUMBLING, Three Suns 47-2756

THEME SONGS, Themes of Tommy Dorsey, Tex Beneke, Freddy Martin, Vaughn Monroe, Wayne King, Three Suns, Sammy Kaye and Larry Green 52-0012

THREE SUNS PRESENT, THE (Six selections), Three Suns 52-0012

TOMMY DORSEY (Six selections), Tommy Dorsey 52-0012

WALTZES YOU SAVED FOR ME (Six selections), Wayne King 52-0012

WHAT'LL I DO? (V.R.) Wayne King 47-2783

WHAT'LL I DO? PERRY COMO, A 47-2747

YEAR ROUND FAVORITES (Six selections), Sammy Kaye 52-0012

YOU AND THE NIGHT AND THE MUSIC (Six selections), Tony Martin 52-0012

• COUNTRY AND WESTERN •

ALL TIME HITS FROM THE HILLS (Six selections), Eddy Arnold 52-0012

ANYTIME, Eddy Arnold 48-0002

BEST DEAL IN TOWN, THE (V.R.), Spade Cooley 48-0027

BOUQUET OF ROSES, Eddy Arnold 48-0001

COWBOY CLASSICS (Six selections), Sons of the Pioneers 52-0012

HEART FULL OF LOVE, A, Eddy Arnold 48-0025

JUST A LITTLE LOVIN', Eddy Arnold 48-0026

MY DADDY IS ONLY A PICTURE, Eddy Arnold 48-0025

MY HEART WENT THAT-A-WAY, Eddy Arnold 48-0028

NO CHILDREN ALLOWED, Roy Rogers 48-0028

ROOTIE TOOTIE (V.R.), Pee Wee King 48-0003

SOUVENIR ALBUM (Roy Rogers Souvenir Album) (Six selections), Roy Rogers 52-0012

SPANISH FANDANGO (V.R.), Spade Cooley 48-0027

SQUARE DANCES (Six selections), Carson Robison 52-0012

TENNESSEE WALTZ (V.R.), Pee Wee King 48-0003

TEXARKANA BABY, Eddy Arnold 48-0001

THEN I TURNED AND WALKED SLOWLY AWAY, Eddy Arnold 48-0025

WHAT A FOL I WAS, Eddy Arnold 48-0002

• BLUES AND RHYTHM •

CRUDDUP'S AFTER HOURS, Arthur "Big Boy" Crudup 50-0000

I FOUND OUT FOR MYSELF, Arbee Sidham 50-0003

MY HEART BELONGS TO YOU, Arbee Sidham 50-0003

SIGNIFYING WOMAN, Jazz Gillum, 50-0004

TAKE A LITTLE WALK WITH ME, Jazz Gillum 50-0004

THAT'S ALL RIGHT, Arthur "Big Boy" Crudup 50-0000

• INTERNATIONAL •

DUTCHMAN'S WALTZ, Six Fat Dutchmen 48-0020

GERN HAB' ICH FRAU'N GEKUESST, Leslie Chabay 51-0002

HDRA STACCATO, Henri Rene 48-0021

JALOUSIE, Henri Rene 48-0021

KOMME ZIGANY, Leslie Chabay 51-0002

MAMMA, Stefano Lombardi 51-0003

MARIA, Stefano Lombardi 51-0003

OLD LADY POLKA, Six Fat Dutchmen 48-0023

SATURDAY WALTZ, Six Fat Dutchmen 48-0023

SCHNEIDER POLKA, Six Fat Dutchmen 48-0020

• CHILDREN'S •

ALADDIN AND HIS WONDERFUL LAMP, Turhan Bey 52-0012

BILLY-ON-A-BIKE, Vaughn Monroe 52-0012

CINDERELLA, Jeanette MacDonald 52-0012

FURTHER ADVENTURE OF TUBBY THE TUBA, THE, Ray Middleton 52-0012

LITTLE BLACK SAMBO'S JUNGLE BAND, Paul Wing 52-0012

LORE OF THE WEST, Roy Rogers; Gaby Hayes 52-0012

PEE-WEE THE PICCOLO, Paul Wing 52-0012

RUDOLPH THE RED-NOSED REINDEER, Paul Wing 52-0012

SONGS OF RAGGEDY ANN, Jack Arthur 52-0012

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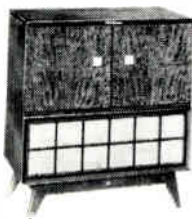
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Marking her 17th Technicolor movie, Jeanette MacDonald stars in "The Sun Comes Up," her second film since her recent return to the screen. Also appearing in the picture are Lloyd Nolan, Claude Jarman, Jr., Lewis Stone and Lassie.

Miss MacDonald sings such famous selections as Puccini's "Un Bel Di," "Songs My Mother Taught Me" by Dvorák, Rubinstein's "Romance" and Rene Rabey's "Tes Yeux" in "The Sun Comes Up."

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 Vocal by Nancy Evans and
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SUZIE
 Vocal by Billy Leech and The King's
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 his Orchestra
A SENORITA'S BOUQUET
 Vocal by Vaughn Monroe
DON'T LIE TO ME
 Vocal by Vaughn Monroe
 and The Moon Makers
 Record No. 20-3343



BILL LAWRENCE with Orchestra
 conducted by Henri René
DREAMER WITH A PENNY
I'M BEGINNING TO MISS YOU
 Record No. 20-3355



MANFREDO: OVERTURE, Op. 115
(Schumann)
CONSECRATION OF THE HOUSE:
OVERTURE, Op. 124 (Beethoven)
ARTURO TOSCANINI and the
NBC SYMPHONY ORCHESTRA
Three 12" RCA Victor Red Seal
Records (Regular Album)
M-1287—List Price \$5.75
DM-1287—List Price \$4.75



HUNGARIAN RHAPSODY NO. 2, IN C SHARP
(Liszt)
BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
12" RCA Victor Red Seal Record.
Record No. 12-0763. List Price \$1.25



MA MÈRE L'OYE—SUITE
(Molier Goussé Suite) (Ravel)
BOSTON SYMPHONY
ORCHESTRA
SEHGHE KOLSESEVITZKY, Cond.
Two 12" RCA Victor Red Seal
Records (Envelope Album)
M-1258—List Price \$2.50
DM-1258—List Price \$2.50



LES PRÉLUDES
(Symphonic Poem No. 3) (Liszt)
LEOPOLD STOKOWSKI
AND HIS SYMPHONY
ORCHESTRA
Two 12" RCA Victor Red Seal
Records (Envelope Album)
M-1277—List Price \$2.50
DM-1277—List Price \$2.50



SONATA No. 1 (Béla Bartók)
YEHUDI MENUHIN, Violinist,
with **ADOLPH BALLEK** at the
Piano
Four 12" RCA Victor Red Seal
Records (Regular Album)
M-1266—List Price \$7.00
DM-1266—List Price \$6.00



VOCALISE, Op. 34, No. 14 (Rachmaninoff)
(Transcribed by Michel Pressé)
I. MENUET (from Sonatine for
Piano) (Ravel)—trans. Roque
2. MOUVEMENT PERPETUEL
(from Cinq Pièces) (Tausman)
JASCHA HEIFETZ, Violinist,
with **EMANUEL BAY** at the Piano
12" RCA Victor Red Seal Record.
Record No. 12-0765. List Price \$1.25



PANIS ANGELICUS
(Bread of Angels) (Franck)
JOCELYN: BERCEUSE:
CACHÈS DANS CET ASILE
(Angels Guard Thee) (Godard)
JAMES MILTON, Ten.
RCA VICTOR ORCHESTRA
FRANK BLACK, Cond.
12" RCA Victor Red Seal Record
Record No. 12-0764. List Price \$1.25



IL TROVATORE: ACT IV
AI NOSTRI MONTI (Verdi)
CLOE ELMO, Mezzo-Sop.
BENIAMINO GIGLI, Ten.
& **Opera Chorus, Berettoni, Cond.**
LE ROI DES: ACT III
VAINEMENT, MA BIEN AIMÉE (Lalo)
BENIAMINO GIGLI, Ten.
Royal Opera House Orch.
ZAMBONI, Conductor
12" Record 12-0767, \$1.25



DER ROSENKAVAJER: WALTZES
(Richard Strauss)
BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
12" RCA Victor Red Seal Record.
Record No. 12-0762. List Price \$1.25



TO MOTHER
Songs by **EDDY ARNOLD**
Mother • That Wonderful Mother of
Mine • I Wouldn't Trade the Silver
in My Mother's Hair • Bring Your
Roses to Her Now • My Mother's
Sweet Voice • I Wish I Had a
Girl Like You, Mother
Three 10" RCA Victor Records
Album P-239. List Price \$3.25



FERRY COMO
FOREVER AND EVER
with Orchestra and Chorus
conducted by Mitchell Ayres
I DON'T SEE ME IN YOUR
EYES ANYMORE
with Orchestra conducted by
Mitchell Ayres
10" Record 20-3347



TOMMY DORSEY AND HIS ORCHESTRA
SOMEONE LIKE YOU
(from the Warner Bros. picture
"My Dream Is Yours")
Vocal by Denny Dennis
WHERE IS THE ONE?
Vocal by Stuart Foster
and The Clark Sisters
10" Record 20-3348